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Moving in and Out, or Staying in Bed:
Using Multiple Ethnographic Positions and Methods to Study Artist-Led Housing as a Critical Spatial Practice

Jonathan Orlek

The University of Huddersfield in collaboration with East Street Arts

2021

A thesis submitted to the University of Huddersfield in partial fulfilment of the requirements for the degree of Doctor of Philosophy

Abstract

This is a collaborative research project concerned with the provision of housing by artist-led organisations. It is also an embedded ethnographic study of a particular house called *Artist House 45*, located in South Leeds. *Artist House 45* is a pilot project by the artist-led organisation East Street Arts.

In this thesis I introduce the term 'artist-led housing' and stake a claim to studying it as a critical spatial practice. I adopt multiple, situated, research positions; each of which constructs a different relationship between *Artist House 45*, the architectural sites through which I work, and theoretical texts. This allows the roles and programming responsibilities of artist-led organisations to be analysed in new ways in relation to housing provision. In addressing the questions of why artist-led organisations are providing housing, what critical and spatial roles artist-led organisations are occupying in relation to housing and how embedded research can influence these, I make original contributions to knowledge.

I argue that artist-led organisations are conceiving of housing projects as both collective artworks and interventions within the housing market and sector. As such, artist-led organisations are occupying roles which differ from those of other 'alternative' housing practices such as community-led housing. Artist-led housing doesn't nest easily within pre-existing participatory models or coalesce into a coherent housing movement with shared characteristics, demands and goals. In response to this, I have developed new strategies and approaches, rooted in and among the day-to-day processes of artist-led organisations, for communicating, translating and scaling artist-led housing. This has involved the use of collaborative mapping and 'multivoice' writing. By adopting multiple research positions in relation to *Artist House 45*, I have sought to critique the project from different, and competing perspectives. This 'moving in and out' has involved changing my physical proximity to the house (i.e. from library-based study to literally moving in to live in *Artist House 45* as a Researcher in Residence). It has also meant moving between different ethnographic methods and writing styles. Through embedded ethnography, I have been able to feed research back to East Street Arts quickly, allowing responsive interventions to be made while *Artist House 45* was unfolding.

Acknowledgements

There are a number of people who have supported me and made this project possible, both within and outside of academic institutions.

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Artist-led practices and approaches have challenged and shaped my thinking throughout this study. Lloyd-Wilson (Toby Lloyd and Andrew Wilson) opened their work to investigation when I started. Thanks for hosting me within your practice and participating in collaborative research. Collaborative projects with Sophie + Kerri (Sophie Chapman and Kerri Jefferis) pushed my research into new, exciting and unforeseen directions towards the end, for which I am extremely grateful. Thanks also to Marion Harrison for inviting me to exhibit in Convention House and connecting me to an inspiring group of artists as part of *Convention House Episode 1: Tomorrow is Our Permanent Address* (2019).

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It has been extremely rewarding to explore how embedded artist-led research can be fed back into architectural education, through varied teaching responsibilities. I am particularly grateful to the staff and students at Sheffield School of Architecture who contributed to the Studio Live/Work (MA in Urban Design) module 2018/19. Thanks also to MArch Atelier One 2019/20 at Sheffield Hallam University.

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Publications

The following work has been published while undertaking this PhD:

Jonathan Orlek, 'Artist-Led Housing as Commons', *Sluice Magazine*, Spring/Summer 2020.

Jonathan Orlek, 'Sharing the Domestic through "Residential Performance"', in *From Conflict to Inclusion in Housing: Interaction of Communities, Residents and Activists*, ed. Graham Cairns, Georgios Artopoulos, and Kirsten Day (London: UCL Press, 2017), 180–98.

Jonathan Orlek, ed., *Multivoices: A Script by Researchers* (London: Spirit Duplicator, 2018).

The introduction of this thesis includes writing first published in *Multivoices: A Script by Researchers* (London: Spirit Duplicator, 2018).

The section 'Artist-led Housing and Articulations of the Public Sphere' of this thesis builds on work published in *From Conflict to Inclusion in Housing: Interaction of Communities, Residents and Activists* (London: UCL Press, 2017).

The section 'Artist-led Housing and Institutions of Commoning' of this thesis has been published in an extended form in *Sluice Magazine*, Spring/Summer 2020.

The section 'Autoethnography and Embodied Research' of this thesis builds on work published in *From Conflict to Inclusion in Housing: Interaction of Communities, Residents and Activists* (London: UCL Press, 2017).

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Introduction

A shower of glitter covers me, slowly twinkling past my face. Glancing down, I notice that my lap is covered, my black jeans now gold. I am in Huddersfield, with the entire staff team of East Street Arts; we have been placed into groups and tasked with the design of a pub, through the course of a day-long pub crawl. Equipped with a participatory design pack, we have been instructed to co-design our dream pub, and one that East Street might try to realise in the future. Our pack includes pots of glitter, glitter sticks and glitter pens, stickers of cats, sparkly cut out lettering, felt tip pens, and sixty pounds, now spent, for rounds of beer. These were to be used to embellish the interior of a blank hand-drawn pub. Inevitably our pub was decorated with glitter, had lots of cats at the bar and hosted The Glitter Tits, a fictitious house band. (A demonstration, if ever needed, that participatory designs are a product of the participatory tools and methods offered up for engagement.) Glitter falls free from my hair each time I scratch my head or tilt my gaze at speed. These distractions, I remind myself, are behavioural clichés of the awkwardly removed researcher—along, of course, with introductions.

I am observing East Street Arts, as they travel and transform. And right now I am contributing, helping to deposit a trail.

Initial concerns—that collaborative research would involve protecting the glints, becoming an outside custodian with rigid instructions to find 'interesting', 'significant', even 'original' things to sparingly and studiously accessorise, draw attention to, embellish; in theory—have passed. Now, here, everyone has glitter. It has been distributed, uncontained; perhaps in oversupply. Is there a stable way out of this position, my position, comfortably collapsed between participant and observer—abundant, clinging-on? I have started to ask questions concerning my position within East Street Arts as an embedded ethnographic researcher, sometimes to myself.

> The research will include academic, theoretical, distanced, writing styles as well as subjective narratives and storytelling. As part of the research I would like to play with

> how these different writing styles (or collective voices) can be incorporated into a PhD thesis—how they can compete for space and attention; agree and disagree; expand art-organisational boundaries as well as evade them. Through the research I would like to explore if these academic negotiations share something with live/work artists negotiating the boundaries between their domestic and artistic work. And if so, what it means to meet research subjects with my own forms of research.[1]

I was quite pleased with this section of my research plan, a compulsory document, submitted three months into my PhD, and shortly after East Street Arts' pub-crawl away day. I thought it made sense, read as an appropriate, convincing, approach to co-interpreting an artist-led house. It provided space for me to write my own stories, justified the use of multiple voices, and placed an emphasis on presenting and negotiating those of others. I guess it also communicated an intention without really saying very much at all.[2]

For the last three years, I have been following a project called *Artist House 45*, which is both an artwork and house, as part of a collaborative PhD research project. I have embedded myself within East Street Arts, an artist-led organisation responsible for establishing and managing this project; an approach which has involved working part time from their headquarters in Leeds, attending staff meetings, joining email and file share systems, and participating in field trips and away days. It has also led me to occupy different positions in relation *Artist House 45*, including investigating it as a removed researcher, following and collaborating with its residents, and moving into it as a Researcher in Residence. Researching *Artist House 45* has also involved a movement from the discipline of architecture to the—more difficult to contain—field of artist-led practice. An impulse behind this disciplinary movement has been to investigate how critical and creative practices can be returned to architecture and housing provision.

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[1] Jonathan Orlek, 'Research Plan' (progression document, 13 December 2016), box 100, ESA Archive, Patrick Studios, Leeds, UK.

[2] An edited version of the above text was published in Jonathan Orlek, ed., *Multivoices: A Script by Researchers* (London: Spirit Duplicator, 2018), 1–3. Jon Cannon created a lip symbol for this publication, which was used as a cover illustration and text break. This symbol is used in this thesis to mark a change of voice or positionality within a section.

This collaborative research project is concerned with the provision of housing by artist-led organisations. It is also an embedded ethnographic study of a particular house called *Artist House 45*, located in South Leeds. *Artist House 45* is a pilot project which has been set up and managed by the artist-led organisation East Street Arts. I have used the term 'artist-led housing' in this thesis to refer to the provision of housing by an artist-led organisation.

The term artist-led organisation is used to describe groups of artists who have occupied and produced spaces outside of existing commercial or cultural provision. Within the artist-led sector it is common to discuss artist-led studios, artist-led publishing, artist-led education and artist-led project spaces.[3] To this incomplete list I have suggested the addition of 'artist-led housing'. This reflects the collective and negotiated nature of the projects discussed in this thesis and calls into question the roles, responsibilities and critical approaches adopted by artist-led organisations. Artist-led organisations are usually responsible for selecting artists, negotiating the co-habitation of different artists and considering how the project is 'handed over' between artists. In this thesis, the roles, responsibilities and critical approaches that artist-led organisations can adopt between individual artists-in-residence and housing provision has taken prominence.[4]

Artist-led housing allows artists to be resident within neighbourhoods for extended periods of time. This creates opportunities for occupants to act as engaged residents within local communities as well as practicing artists. Additionally, an integration of alternative/experimental forms of living into artistic work is often actively supported, for example through live/work spatial arrangements, sharing economies, the provision of a basic stipend irrespective of formal creative outputs, or the accommodation of atypical family units.

Artist-led housing projects have hosted writers, performers, architects, artists, sociologists and researchers, amongst others. While some residents within artist-led housing projects would explicitly articulate their practice as socially engaged art, as a way to emphasise the use of social relations and participatory processes in their work, others have engaged communities in

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[3] See for example: Kevin Hunt, *Artist-Led Hot 100 (Version II)*, 26 May 2017, Poster, 26 May 2017, https://www.a-n.co.uk/news/new-artist-led-hot-100-launched-assembly-liverpool/.

[4] This focus means that I do not explore in much depth projects which have been initiated by individual artists or involve the opening of a private family home to artistic activity.

debates, participatory practices and urban interventions more obliquely. A commonality which connects artist-led housing practices across artforms and disciplines is the development of situated and site-responsive practices which would otherwise be precluded by the separation of space and contexts in which to live (long-term) and work.

The remainder of this chapter is structured as follows: I locate artist-led housing within the existing fields of artist-led research, criticisms of socially engaged art, and critical spatial practice to identify gaps in existing work. I then describe the background to the collaboration with East Street Arts which has been central to the research. This leads me to state my research questions and summarise my main arguments. I conclude this introductory chapter by providing an overview of the thesis.

Investigating Artist-Led Housing as a Critical Spatial Practice

Artist-led research, criticisms of socially engaged art, and critical spatial practice are my key terms within this thesis. This section defines these three fields and describes how they overlap with my study. To date, artist-led engagement in housing has usually been investigated through artist-led research or criticisms of socially engaged art. I outline the contributions and limitations of both of these approaches for my study. This leads me to propose the investigation of artist-led housing as a critical spatial practice. The relationship between artist-led housing and these three fields of existing research is investigated in more depth, and the arguments made below are extended, in the 'About: Artist-Led Housing' chapter.

The term artist-led research refers to literature which specifically seeks to theorise, reflect on, and survey artist-led organisations. I use knowledge from artist-led research to articulate artist-led housing as a practice in which management and administrative activities are folded into a collective artistic project. While this literature is extremely relevant, artist-led research is currently an emerging and small field of study, which this thesis seeks to extend. The artist-led research I discuss has tended to be undertaken by artists closely involved with the projects investigated.

The term criticisms of socially engaged art refers to literature in which socially engaged art projects are critiqued from a position of removal. Criticisms of socially engaged art have been used to investigate works which, like artist-led housing, have double lives as both social and artistic projects. The theorising and problematising of this double status within criticisms of

socially engaged art draws parallels with articulations from within artist-led research. Both artist-led research and criticisms of socially engaged art have contributed to my historical and critical framing of artist-led housing.

The term critical spatial practice is used to describe projects located between art and architecture, such as *Artist House 45*, as well as a mode of criticism of socially engaged art which is situated and spatial. Throughout this thesis I develop an understanding of embedded ethnography as a critical spatial practice, establishing an alignment of means and ends in the researching of artist-led housing. This becomes particularly important when undertaking performatively orientated collaborative research.

Artist-led research

The terms 'artist-led organisation',[5] 'artist-run space',[6] 'artist-run centre'[7] and 'alternative space'[8] are all used to describe collectively run, not-for-profit, organisations founded by artists. The terminology adopted by groups of artists often depends on geographic location, rather than differences in meaning across the terms themselves. The meaning of these terms is also developed and stretched by individual art organisations and groups to suit their specific characteristics and desires: 'What artists in one space to consider to be artist-run might not "count" as such in another space up the road.'[9] While this makes it impossible to pin down a precise overarching definition, these terms signify 'some form of oppositional stance to dominant institutions of power.'[10]

In the UK the term 'artist-led organisation' is widely used by national visual art membership organisations such as A-n: The Artists Information Company and 'artist-led' is a preferred

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[5] Susan Jones, 'Measuring the Experience: The Scope and Value of Artist-Led Organisations', A-n: The Artists Information Company (blog), 12 February 2012, https://www.a-n.co.uk/blogs/susanjonesarts/. This blog post series republishes extracts from a 1996 report of the same name.

[6] Musée d'art moderne de la ville de Paris, ed., *Life / Live: La Scène Artistique Au Royaume-Uni En 1996; de Nouvelles Aventures*, vol. 1 (Paris: Paris Musées, 1996).

[7] Stan Douglas, ed., *Vancouver Anthology: The Institutional Politics of Art* (Vancouver: Talonbooks, 1991).

[8] *Julie Ault, ed., Alternative Art, New York, 1965-1985: A Cultural Politics Book for the Social Text Collective* (University of Minnesota Press, 2002).

[9] David Butler et al., *More than Meanwhile Spaces* (Newcastle University and The NewBridge Project, 2019), 2, https://thenewbridgeproject.com/wp-content/uploads/2019/03/MTMS.-Final-Digital-Publication.pdf.

[10] James Schofield, 'Artist-Led', in *The Contemporary Condition: Contemporary Research Intensive*, ed. Mara Ambrožič et al., 2018, 41.

prefix for many groups of artists and researchers.[11] In this thesis I opt to use the term 'artist-led organisation'. This also aligns with the terminology used by East Street Arts.

In the last ten years a number of publications have drawn attention to artist-led organisations and practices.[12] These publications explore how groups of artists have occupied spaces to produce social and material conditions alternative to that of established art institutions and commercial urban developments. This literature is rich with perspectives, from within the artist-led sector, on how the management of an organisation or space can merge into an artistic practice.[13]

In publications which have specifically addressed artist-led approaches to housing, there has been a tendency to use manuals and handbooks to collate what has happened within these projects.[14] These provide compelling accounts of recent artist-led housing projects and offer self-reflections from the perspective of the participating artists and initiating institutions. However, the relationship between artist-led organisations and artists-in-residence has received less attention within these publications.[15] This has limited current understandings of how and why artist-led organisations are engaging with the programming and management of housing. It also forecloses critical analysis of the programming responsibilities of artist-led

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[11] See for example: Kerry Harker and John Wright, 'About', Artist-Led Research Group, 16 August 2017, https://artistledresearchgroup.wordpress.com/about/; Exhibition Research Lab, 'What We Don't Talk About When We Talk about the Artist-Led', 31 January 2020, https://www.exhibition-research-lab.co.uk/events/what-we-dont-talk-about-when-we-talk-about-the-artist-led/.

[12] See for example: Gabriele Detterer and Maurizio Nannucci, eds., *Artist-Run Spaces* (Zurich: JRP Ringier, 2011); Jeff Khonsary and Kristina Lee Podesva, eds., *Institutions by Artists: Volume One* (Vancouver: Fillip Editions, 2012); Gavin Murphy and Mark Cullen, eds., *Artist-Run Europe: Practice / Projects / Spaces* (Eindhoven: Onomatopee, 2016).

[13] See for example: AA Bronson, 'The Transfiguration of the Bureaucrat', in *Institutions by Artists: Volume One*, ed. Jeff Khonsary and Kristina Lee Podesva (Vancouver: Fillip Editions, 2012), 25–48.

[14] See for example: Anna Chrystal Stephens et al., eds., *Go to Ground* (London: Vulpes Vulpes; Stoke-on-Trent: AirSpace Publications, 2015); Ursula Maria Berzborn and Steffi Weismann, eds., *KuLe: Art and Life. A House in Berlin-Mitte since 1990* (Berlin: Revolver Publishing, 2016); Binna Choi and Maiko Tanaka, eds., *Grand Domestic Revolution Handbook* (Utrecht: Casco—Office for Art, Design and Theory; Amsterdam: Valiz, 2014); Vanessa Boni, Gavin Wade, and Rosie Eveleigh, *Housing Manual: Eastside Projects User's Manual Draft #7.3*, 2019, Video, 2019, https://eastsideprojects.org/projects/housing-manual-eastside-projects-users-manual-draft-7-3/.

[15] The *Grand Domestic Revolution Handbook* goes furthest in exploring artist-led housing beyond descriptive accounts and is discussed in more depth in 'From: A History of Artist-Led Housing'.

organisations, and the roles they adopt to negotiate individual and collective artistic practices in the urban realm.

Criticisms of socially engaged art

Socially engaged art is a broad term, used to describe an 'artform which involves people and communities in debate, collaboration or social interaction'.[16] Since the 1990s there have been a number of 'key texts' which critique socially engaged art practices and their ability to produce social relations alternative to that of privatisation under neoliberal logic.[17] Each of these texts use example artworks and projects to argue that the social, ethical, participatory and/or relational qualities inherent to the work require them to be written about, viewed and critiqued differently. For example, many of these texts argue, using different frameworks of analysis, that the social processes established through socially engaged art should be valued more than formal outputs. This provides a series of important meta-criticisms of socially engaged art which deal with its relationship to art institutions, urban planning and the reduction of welfare services under austerity agendas.

However, these criticisms of socially engaged art have been undertaken at a distance from the works under scrutiny, which consequently requires projects to artificially 'perform' for critics, in order for them to be repatriated back into artistic frames from everyday spaces. These approaches also require social and material concerns in socially engaged work to be separated. These traits become significant limitations for researching projects such as artist-led housing,

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[16] Tate, 'Socially Engaged Practice', Tate: Art Terms, accessed 9 December 2019, https://www.tate.org.uk/art/art-terms/s/socially-engaged-practice.

[17] These include: Nicolas Bourriaud, *Relational Aesthetics*, trans. Simon Pleasance and Fronza Woods (Dijon: les presses du réel, 2002); Miwon Kwon, *One Place after Another: Site-Specific Art and Locational Identity* (Cambridge, MA: MIT Press, 2004); Grant Kester, *Conversation Pieces: Community and Communication in Modern Art* (Berkeley: University of California Press, 2013); Claire Bishop, 'The Social Turn: Collaboration and its Discontents', *Artforum*, February 2006. In *Relational Aesthetics*, Bourriaud explores how social and formal concerns are negotiated within gallery-bound works. In *One Place after Another*, an expanded understanding of artistic site is introduced by Kwon, and she considers issues of art as itinerant work and service provision in relation to this. *Conversation Pieces* explores the significance of dialogical exchange in art. In relation to this, Kester examines connections between community-based art practices and the welfare state. In 'The Social Turn', Bishop examines the models and processes of participation within co-produced artworks. Within this context she argues against the adoption of generalised moral indices.

where spatial elements, realities and concepts are central to the work, and the collapsing of life into work is encouraged and facilitated through live/work arrangements.

Critical spatial practice

Critical spatial practice is a term introduced by Jane Rendell in 2003,[18] and developed in her book *Art and Architecture: A Place Between*.[19] Rendell uses critical spatial practice 'to define modes of self-reflective artistic and architectural practice which seek to question and to transform the social conditions of the sites into which they intervene'.[20] Rendell suggests that art and architecture are often artificially divided by their relationship to 'function' and that spaces for thinking and practicing between art and architecture are opened up when critical functions—such as the provision of 'certain kinds of tools for self-reflection, critical thinking and social change'[21]—are considered, and when art is located outside of the gallery:

> In many public projects, art is expected to take on "functions" in the way that architecture does, for example to alleviate social problems, comply with health and safety requirements, or be accessible to diverse audiences and groups of users. But in other sites and situations art can adopt […] critical functions […] and works can be positioned in ways that make it possible to question the terms of engagement with the projects themselves.[22]

Socially motivated urban projects are frequently articulated as *arts* practices which function to alleviate social problems through concrete change, or *architectural* projects which adopt critical, reflexive approaches. Critical spatial practice avoids the need for projects to be defined along these disciplinary lines. In relation to artist-led housing, this allows projects to be investigated as both collectively produced artworks and, at the same time, housing. Locating artist-led housing within the field of critical spatial practice also sidesteps the term public

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[18] Jane Rendell, 'A Place Between, Art, Architecture and Critical Theory', in *Proceedings to Place and Location* (Tallinn, Estonia, 2003), 221–33, http://www.eki.ee/km/place/pdf/kp3_14_Rendell.pdf.

[19] Jane Rendell, *Art and Architecture: A Place Between* (London: I.B. Tauris, 2006).

[20] Jane Rendell, 'Giving an Account of Oneself: Architecturally', *Journal of Visual Culture* 15, no. 3 (1 December 2016): 336.

[21] Rendell, *Art and Architecture*, 4.

[22] Rendell, *Art and Architecture*, 4.

art.[23] This is helpful for studying artist-led housing as it draws focus away from the construction of fixed boundaries between public and private space.[24]

Rendell argues that criticism can itself be a critical spatial practice, which constructs as well as traces, through the use of multiple narratives, writing styles, 'voices' and subject positions.[25] Rendell develops this in the book *Site-Writing: The Architecture of Art Criticism*, which

> explores the position of the critic, not only in relation to art objects, architectural spaces and theoretical ideas, but also through the site of writing itself, investigating the limits of criticism, and asking what it is possible for a critic to say about an artist, a work, the site of a work and the critic herself and for the writing to still "count" as criticism.[26]

This positioning of the critic as another kind of critical spatial practitioner has informed my approach to undertaking collaborative and embedded research. I adopt multiple, situated, research positions; each of which constructs a different relationship between *Artist House 45*, the architectural spaces through which I write and theoretical texts. This responds to the neglect of spatial aspects within criticisms of socially engaged art. It also allows the roles, including programming responsibilities, of artist-led organisations to be investigated in new ways in relation to housing provision, extending existing artist-led research. Constructed slightly differently: I explore what is possible through collaborative research with East Street

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[23] In *Art and Architecture* Rendell goes as far as to suggest abandoning the term public art, since the drawing of boundaries between public and private are not neutral (it is part of a hegemonic struggle), the terminology surrounding private behaviour means different things to different people (historically it has meant something very different under capitalism compared to state socialism), and contemporary theoretical conceptualisations of public space are no longer predicated on consensus. Rendell, 3–6.

[24] The relationship between domestic space and the public sphere is explored in more depth in 'About: Removed Research on *Artist House 45*'.

[25] Rendell, *Art and Architecture*, 191–93.

[26] Jane Rendell, *Site-Writing: The Architecture of Art Criticism* (London: I.B. Tauris, 2010), 2. In *Site-Writing* Rendell uses and theorises 'Pre-Positions' as a section title ('Prologue: Pre-Positions'). Rendell discusses how prepositions indicate specific spatial relationships between a critic and their objects of study and can be shifted to articulate different dynamics of power. I title Part I of this thesis '(Pre)Positions', with three chapters ('About', 'From' and 'Through'). Each chapter indicates a different spatial relationship to *Artist House 45*, which has been continually formed and negotiated through embedded ethnographic movement.

Arts, before this work counts for something else, like project delivery, a creative commission, or marketing.

East Street Arts, *Artist House 45* and Embedded Research

This PhD arose from an institutional collaboration between the University of Huddersfield and East Street Arts, established prior to my involvement.[27] This pre-existing arrangement presented an opportunity for me to engage, from the start of my research, with an established artist-led organisation and their projects, commissioned artists, archive and audiences. While my relationship to East Street Arts and the methods I adopted were not prescribed, I chose to use the institutional collaboration as an opportunity to embed myself within the organisation, so as to follow *Artist House 45* and understand artist-led approaches to housing.

Within this overarching embedded ethnography, it was possible to undertake a range of different collaborations with staff and directors of East Street Arts, as well as the artists they commissioned. These are outlined in more depth in 'Through: Embedded Ethnographic Methodology'. The collaborative mapping activities at the start of my research, explored and analysed in 'Position Two: Moving Closer to *Artist House 45*', are neatly bounded exercises. Co-produced mappings are included within this thesis and credited accordingly. Other collaborations, towards the end of my research, involved a blurring of my roles as researcher and those of the practitioners I worked with. While these collaborative activities are described in this thesis in 'Position Four: Moving Out of *Artist House 45*', extensions of these co-productions, which would be methodologically and ethically incompatible within a single authored work, are left out—so that they can be continued as co-authored works or as part of a separate multi-authored publication.

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[27] This institutional collaboration was established shortly after East Street Arts set up *Artist House 45* in 2015. Initially this PhD project was framed around artist live/work schemes and I altered this focus on a particular typology of housing to emphasise my interest in critically investigating the intersection of artist-led practice and housing. Initially I investigated artist-led practices to better understand East Street Arts as a host organisation on their own terms. This subsequently led me to identify (as a partial architectural outsider) with an emerging group of peers interested in artist-led practice as a field of research.

Throughout the research, staff and directors of East Street Arts, as well as commissioned artists, have provided informal feedback and dialogue relating to my study and the development of collaborative approaches. Within this thesis some of these informal discussions are retained, through the inclusion of private message chats and diary entries. These aim to voice and acknowledge some of the informal exchanges, care and labour which enabled and supported the research. I discuss how this was also an accessible way of translating theories from my embedded research back into East Street Arts, and connect this approach to autotheory, in 'Through: Embedded Ethnographic Methodology'.

A number of people have played a significant role within the PhD, by hosting me within East Street Arts and collaborating with me as part of my embedded research. They are therefore mentioned throughout my ethnographic writing and diaristic entries. In some sections I use their first names, breaking with academic convention. This reflects my close association with them and allows me to write in a more literary first-person style in certain moments throughout the thesis.[28] They include: Karen (Karen Watson, East Street Arts co-founder and Artistic Director); Jon W. (Jon Wakeman, East Street Arts co-founder and Artistic Director); Nic (Nicola Greenan, East Street Arts External Relations Director); Toby (Toby Lloyd, *Artist House 45* artist-in-residence); Andrew (Andrew Wilson, *Artist House 45* artist-in-residence); Sophie (Sophie Chapman, *Artist House 45* artist-in-residence); and Kerri (Kerri Jefferis, *Artist House 45* artist-in-residence).

Background to East Street Arts

East Street Arts is an artist-led organisation, established in 1993 by Karen Watson and Jon Wakeman. Watson and Wakeman moved to Leeds in 1992 after studying ceramics in Cardiff and Sunderland respectively. They were unable to find existing studio space in the city suitable for using a kiln and in response decided to rent their own space and set up their own organisation. East Street Arts was set up in the same year that Leeds Artspace Society, one of the main artist-led organisations in the city at the time, closed. Wakeman and Watson managed to glean information from Leeds Artspace Society about how the Leeds art scene operated, and as a result were determined to establish an artist-led organisation which could survive indefinitely:

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[28] This has received ethics approval from the University of Huddersfield and the associated consent processes have been undertaken.

> [Leeds Artspace society] had been the main artists group in Leeds for a long time, and they had moved from one building to another, and had done some fantastic projects and residencies; but once they had closed, all that legacy was lost. It added to our determination that we would set something up that would have a longer lasting legacy. It would be something that would still be there when Jon [Wakeman] and I walked away from it to do other things.[29]

From 1993 to 1999 East Street Arts operated from within a former textile mill building, called East Street Mills, on the edge of Leeds city centre. East Street Mills was the cheapest space Wakeman and Watson were able to rent and initially provided studios for eight artists with a communal area and kitchen facilities. East Street Arts gradually rented more and more of the large mill from the landlord, eventually providing studio space for fifty artists. In 2004 East Street Arts moved into Patrick Studios, an unused social club which they had renovated through funding from the Arts Council, Leeds City Council and EU Objective 2. This created a purpose-built headquarters for the organisation, which included studio space for artists, a project space, a learning space, meeting space and open plan office.

Initially, Watson and Wakeman managed East Street Arts alongside a number of other artistic projects, practices and collectives. For example, Watson and Wakeman undertook projects as individually named artists, as an artist duo and in collectives such as Ballyhoo. Around 1999 divisions between these individual, duo, and collective practices eroded, and projects were increasingly undertaken under the name of East Street Arts;[30] in keeping with an artist-led ethos, East Street Arts became Wakeman and Watson's artistic practice. East Street Arts now acts as an umbrella for a number of connected activities including space provision, artist mentoring, adult learning and project programming.[31]

East Street Arts' history is in keeping with other artist-led organisations. It started as a small self-organised group of artists, who came together to re-use a building in an area ignored by commercial development. It initially relied on the passions and voluntary labour of core members, and subsequently established a more formal charitable organisational structure in

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[29] Karen Watson, quoted in Gabriel N. Gee, *Art in the North of England, 1979-2008* (London: Routledge, 2017), 150.

[30] Wakeman and Watson were influenced by the artist Jeanne van Heeswijk, who encouraged them to frame the management of East Street Arts as their artistic practice.

[31] East Street Arts currently manage 300 artist studios and support 3500 artists annually across the UK.

order to grow and secure longer-term funding and space. Despite formalising in this way, East Street Arts has a continued ethos of doing things in-house, having a majority of artists in posts throughout the organisation, and operating with low costs. Wakeman and Watson have succeeded in creating an organisation with a lasting legacy and intend on growing it further. Nicola Greenan joined as an External Relations Director in 2014.[32] East Street Arts currently employs around eighteen members of staff. Throughout their history, East Street Arts have undertaken projects which challenge the distinctions between gallery, studio and domestic space. Their projects have also explored the provision of social and material infrastructure as an artistic practice.[33] I investigate how *Artist House 45* connects to this project history in 'Position One: Removed Research on *Artist House 45*'.

East Street Arts and space provision

The provision of studio space to artists has been a key aspect of East Street Arts' work from the organisation's inception, alongside artist mentoring, adult learning and project programming. Over the last twenty-five years East Street Arts have used different models to create space for artists. This includes renting vacant space in East Street Mills; developing permanent studio, residency, fabrication and hostel spaces at Patrick Studios, Convention House and the Art Hostel 2 (all in Mabgate, central Leeds); acquiring long term leases of commercial space in Leeds, such as Union 105 and Vicar Lane; and developing a national portfolio of temporary spaces using a business rate relief scheme. Through this work, East Street Arts have recognised that studio space provision is connected to other needs associated with the livelihoods of artists and are developing housing as a way to extend their support for artists.

The Artists' Livelihoods survey, a 2016 report by the independent research company TBR and funded by the Arts Council,[34] makes clear the difficulty of living from an artistic practice:

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[32] Nicola Greenan left this role in 2020. Emma Beverly joined as an Associate Director in 2018.

[33] See Appendix A: Primary Audio Data (AUDIO1 and AUDIO2) for interview material on the origins of *Artist House 45*.

[34] East Street Arts were a project partner organisation for this survey.

> Only 3% of artists indicate that their art income is sufficient to live on comfortably, with a further 7% indicating that it is enough to live on but only barely. Therefore 90% of artists do not earn enough from art practice to support their livelihood.[35]

Since most artists are required to supplement incomes from other jobs, struggling to find time and afford space to develop their own practices is common. East Street Arts sought to develop housing for artists in response to these challenges. In addition, East Street Arts were aware that artists struggled to move out of student style housing; an arrangement which held artists back, since it limited their working methods and prevented them from putting roots down in a city.

MAPPING 1 visualises the relationship between *Artist House 45* and other projects currently undertaken by East Street Arts. The projects undertaken by East Street Arts engage differently with dominant urban processes; established strands of work which assimilate well with private interests are undertaken alongside pilot and experimental spatial practices which occupy areas ignored by commercial or art-institutional activity. It could be argued that some areas of East Street Arts' work, such as the City Less Grey murals with Leeds Business Improvement District, or their temporary spaces programme,[36] present little or no structural challenge to commercial interests. I focus on *Artist House 45* as a specific set of experimental activities within the organisation, rather than attempt a critical analysis of the organisation as a whole.

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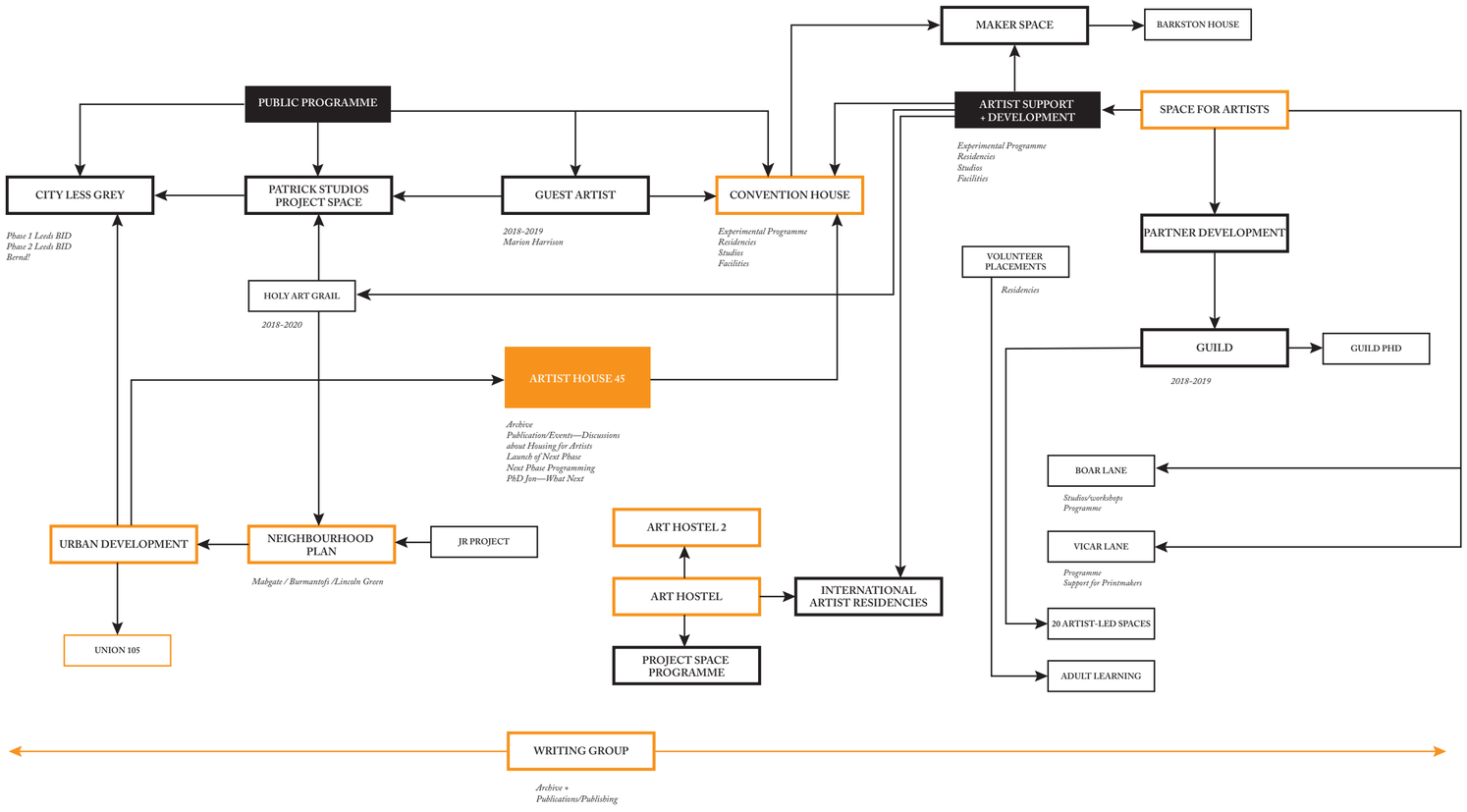
[35] TBR, *Livelihoods of Visual Artists: 2016 Data Report* (Arts Council England, 2018), https://www.artscouncil.org.uk/publication/livelihoods-visual-artists-report.

[36] This strand of activity usually involves working with private owners of vacant retail space to reduce their business rates liability through the provision of artist studios.

MAPPING 1

Locating *Artist House 45* within East Street Arts



ACTIVITIES RELATED TO ARTIST-LED HOUSING

Phases of *Artist House 45*

Artist House 45 went through a number of different phases, before and during my research.[37] The initial residents of *Artist House 45* were selected by East Street Arts through an open call process, with the guidance and support of a steering group established specifically for the project, comprising local residents, councillors and artists. Subsequent commissions were selected through a mixture of open calls and invitations. The project resulted from a mutual exchange between East Street Arts and Leeds City Council. East Street Arts rented a house owned by Leeds City Council, which was vacant and in need of renovations, at a peppercorn rent for five years. In exchange, East Street Arts agreed to undertake the renovations required for it to be returned, after the five-year pilot project, to social housing. The origins of *Artist House 45*, as well as issues surrounding vacant housing in South Leeds, are explored in more depth in 'Position One: Removed Research on *Artist House 45*'.

Phase 1: Initially East Street Arts employed Galina Yakova,[38] a community organiser, to gain knowledge about Beeston, Leeds, the neighbourhood in which *Artist House 45* is located (May 2013–May 2015). While setting up *Artist House 45*, East Street Arts also helped the Goodwin Development Trust, a community-led charity, to establish *Code 5*, an artist live/work project in Hull. Phase 2: The first *Artist House 45* residents were Toby Lloyd and Andrew Wilson (Lloyd-Wilson), an artist duo who lived in the house for almost three years (January 2015–September 2017). Following Lloyd-Wilson's residency East Street Arts reflected on the project for six months (October 2017–April 2018). Phase 3: After this period of reflection East Street Arts developed 'Portraits of the Street' (May 2018–April 2019), a phase in which multiple artists (including writers, painters, researchers and photographers) were invited to live in *Artist House 45* for up to three months and develop a portrait of the house and neighbourhood in response. Phase 4: Following 'Portraits of the Street', Sophie Chapman and Kerri Jefferis (Sophie + Kerri), an artist duo moved into the house for four months (May–September 2019).[39]

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[37] The relationship between the phases of *Artist House 45* and my discrete ethnographic research positions is explored in 'Thesis Overview', the final section of this chapter.

[38] Yakova was jointly employed by East Street Arts and Locality, a community-led organisation. This is explored in more depth in 'Position One: Removed Research on *Artist House* 45.'

[39] Residencies in *Artist House 45* continued after Sophie + Kerri's residency, but these fell outside of the remit of my PhD.

Image 1: *Artist House 45* front door. Photograph: East Street Arts/Daisy Robson Wright (2017).

Embedded research

The embedded aspect of this PhD has allowed—you could argue enforced—a research position precariously situated between objective outsider and self-narrator, so as to follow the work of East Street Arts and develop collaborative working practices with them over a long period of time. Part II of this thesis is structured in four Position chapters moving inwards and outwards of *Artist House 45*. In each of these Positions different opportunities arose for undertaking critical and collaborative work. The embedded ethnographic approach privileged a pragmatic orientation of the thesis in relation to East Street Arts, with my own critical analysis and research undertaken alongside the work of other artists in the house. I further discuss practical and critical embeddedness and outline my embedded ethnographic methodology in 'Through: Embedded Ethnographic Methodology'.

In *Artificial Hells: Participatory Art and the Politics of Spectatorship*, an extensive analysis of participatory art from the turn of the 20th century to the present, Claire Bishop describes the difficulty of adopting removed critical positions in relation to work which is co-produced by artists and other active participants.[40] Bishop argues that as a consequence of this, the narratives around participatory projects have been confined to those directly involved in delivering and curating them:

> The complexity of each context and the characters involved is one reason why the dominant narratives around participatory art have frequently come to lie in the hands

[40] Claire Bishop, *Artificial Hells: Participatory Art and the Politics of Spectatorship* (London: Verso, 2012).

> of those curators responsible for each project and are often the only ones to witness its full unfolding—at times present even more so than the artist.[41]

Although Bishop's motivation for writing *Artificial Hells* stemmed from a 'frustration at the foreclosure of critical distance in these curatorial narratives,'[42] avoiding a collapsed critical proximity became impossible for her, as a critic, when attention turned to contemporary projects:

> I have come to realise that in staging multiple visits to a given project, this fate increasingly also befalls the critic. The more one becomes involved, the harder it is to be objective—especially when a central component of a project concerns the formation of personal relationships, which inevitably proceed to impact on one's research. The hidden narrative of this book is therefore a journey from sceptical distance to imbrication: as relationships with producers were consolidated, my comfortable outsider status (impotent but secure in my critical superiority) had to be recalibrated along more constructive lines.[43]

The methodology I have developed recognises and responds to the limitations of both self-articulations and removed critiques of artist-led housing. By knowingly adopting multiple research positions in relation to *Artist House 45*, I have sought to critique the project from different, and competing perspectives. This 'moving in and out' has involved changing my physical proximity to the house (i.e. from library-based study to literally moving in to live in *Artist House 45*) but also relates to the different methods of inquiry and writing styles I have adopted. My research includes the use of diary entries and first-person ethnographic stories, which are woven into or presented alongside more removed and theoretical arguments.

In 'From: A History of Artist-Led Housing', I critically analyse past relationships between artists, art institutions and housing. Within this chapter I identify how short-term housing occupations have led to gentrifying processes and tensions between artists and neighbours. A discussion on the architecture and history of back-to-back housing, in 'Position One: Removed Research on *Artist House 45*', is the main locus of removed socio-political analysis in

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[41] Bishop, 6.

[42] Bishop, 6.

[43] Bishop, 6.

relation to *Artist House 45*. Analysis of class and other dimensions of social difference and power remain on the edges elsewhere: for example, in discussions about the work and concerns of artists in residence, extracts from evaluation reports, and observations from inside the house. This was a methodological, practical and ethical decision, which was necessary to give room for artistic practices within *Artist House 45* to exist and develop alongside my own embedded research and critical analysis. I sought to undertake research which didn't regulate, or frame in advance, the concurrent practices of *Artist House 45* artists-in-residence. For this reason, I focus on the development of critical strategies which could be fed back into East Street Arts and the programming of *Artist House 45* throughout my research. As such, the critical dimension of my work connects to and is developed from institutional critique. I use Gerald Rauning's work on 'instituent practices'[44] to explore linkages between social criticism, institutional critique and self-criticism within *Artist House 45*. This is theorised further in 'About: Artist-Led Housing'.

In this thesis drawings and mappings are used as both methods and outcomes of research. The use of drawing (axonometric, plan and elevational), spatial diagrams, an exhibition, and mapping as a collaborative tool, derives from my background and training in architecture. These components of the research could be framed as architectural design research, described by Yasser Megahed as 'the processes and outcomes of investigations in which architecture researchers use the creative process and its products, or broader contributions towards design thinking, for critical inquiry in which design is a central component of the process of research'.[45] Megahed draws out direct connections between architectural design research and ethnography: 'Design as a creative act […] implicates the designer with the object being designed. Therefore, the researcher in design research is nearly always a participant-observer who remains inseparable from the research.'[46]

While this embedded ethnographic study connects to architectural design research, I avoid engaging directly in debates on design-led research. In particular I sidestep theories concerning what counts as research within my mapping design practices. Instead, reflections

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[44] Gerald Raunig, 'Instituent Practices: Fleeing, Instituting, Transforming', in *Art and Contemporary Critical Practice: Reinventing Institutional Critique*, ed. Gerald Raunig and Gene Ray, trans. Aileen Derieg (London: MayFly Books, 2009), 3–12.

[45] Yasser Megahed, 'On Research by Design', *Arq* 21, no. 4 (2017): 339, https://doi.org/10.1017/S1359135518000179.

[46] Megahed, 340.

relating to design practices and/as embedded research focus on how mapping has been used to intervene critically within a host organisation.

Research Questions

The following questions have been informed by the existing gaps in research and the opportunities presented by an investigation of artist-led housing as a critical spatial practice through embedded research:

RQ1 How and why are artist-led organisations engaging with the programming and management of housing?

RQ2 What critical and spatial roles are artist-led housing projects occupying; what strategies can be developed for communicating these within artist-led organisations, translating them across discrete artist residencies, and scaling them beyond individual projects?

RQ3 How can an embedded research methodology be developed for investigating artist-led housing, which allows critical and spatial knowledge to be fed back to a host organisation, so as to influence current activity?

Central arguments

This thesis makes three central arguments, concomitant with the three research questions. Firstly, I argue that artist-led organisations are providing housing for pragmatic reasons, as well as to develop critical, collective responses to housing and urban design. Artist-led housing projects exist as both collective artworks and interventions within the housing market and sector. Because of this dual status, they are appropriately located within the field of critical spatial practice—alongside other practices which span art and architecture and seek to intervene within the social conditions of a particular site.

Secondly, I argue that artist-led organisations are occupying critical and spatial roles which differ from those of other 'alternative' housing practices, such as community-led housing. Artist-led housing does not nest easily within pre-existing participatory or community-led housing models. In response to this, I have developed new strategies and approaches, rooted in and among the day-to-day processes of artist-led organisations, for communicating, translating and scaling artist-led housing.

Thirdly, I argue that through the adoption of multiple ethnographic positions and methods, artist-led housing schemes can be investigated as live projects. Through this embedded approach I have been able to feed research back to East Street Arts quickly, allowing responsive interventions to be made while *Artist House 45* was unfolding. Since the research I have undertaken has sought to intervene within the social conditions of an artist-led organisation, an understanding of embedded ethnographic research as a critical spatial practice is developed.

The research has been concerned with expanding the field of artist-led housing and investigating *Artist House 45*, one such example. To address the research questions, it has been necessary to continually shift from the general to the specific. This thesis is structured in two parts: Part I: '(Pre)Positions' and Part II: 'Positions'.

MAPPING 2 visualises the structure of the thesis and shows how the three research questions are addressed in the chapters which follow.

MAPPING 2

Research questions, objectives and chapters

PART I

PART II

RQ1

How and why are artist-led organisations engaging with the programming and management of housing?

About

Artist-led Housing

• Undertake a review of existing theories concerning the relationship between artist-led activity and housing.
• Investigate how and why housing projects have been conceptualised as collectively produced artworks in this work.

Position One

Removed Research on *Artist House 45*

• Investigate how and why East Street Arts established *Artist House 45*.
• Investigate the differences between artist-led and community-led approaches to housing as articulated by artists-in-residence.

RQ2

What critical and spatial roles are artist-led housing projects occupying; what strategies can be developed for communicating these within artist-led organisations, translating them across discrete artist residencies, and scaling them beyond individual projects?

From

A History of Artist-led Housing

• Undertake a review of precedent artist-led housing practices.
• Investigate previous critical and spatial roles which artist-led organisations have adopted in relation to housing.

Position Two

Moving Closer to *Artist House 45*

• Investigate the relationship between highly visible outputs and 'under the radar' practices within *Artist House 45*.
• Develop strategies for communicating participatory practices, with varying degrees of visibility, between *Artist House 45* artists-in-residence and East Street Arts.

RQ3

How can an embedded research methodology be developed for investigating artist-led housing, which allows critical and spatial knowledge to be fed back to a host organisation, so as to influence current activity?

Through

Embedded Ethnographic Methodology

• Undertake a review of existing embedded research projects, as potentially applicable to artist-led housing.
• Develop an embedded ethnographic methodology for researching *Artist House 45* as a live and unfolding project.

Position Three

Moving into *Artist House 45*

• Develop an embodied understanding of *Artist House 45* and its urban context.

Position Four

Moving out of *Artist House 45*

• Use outcomes from previous research positions to test how knowedge from *Artist House 45* can be 'handed over' between phases and translated into sites beyond the project.
• Develop strategies and interventions for scaling *Artist House 45* beyond a single pilot project.

Thesis Overview

In the remainder of this introduction, I provide an overview of the thesis and describe the objectives of each chapter.

Part I is concerned with knowledge about artist-led housing which has been required prior to the fixing of different ethnographic positions. I describe the work required to undertake critical ethnographic movement in relation to artist-led housing, both physically and conceptually.[47] In three chapters I address critical, historical, and methodological concerns. Each chapter discusses a different (pre)positional relationship to *Artist House 45*. The overlapping areas of existing literature which these (Pre)Positions bring together is visualised in MAPPING 3.

In 'About: Artist-Led Housing' I undertake a review of existing theories concerning the relationship between artist-led activity and housing. I investigate how and why housing projects have been conceptualised as collectively produced artworks in this literature. I also expand on the relationship between artist-led housing and current discussions on the public sphere and the commons. This leads me to discuss the limitations of removed criticisms of socially engaged art for researching artist-led housing.

In 'From: A History of Artist-Led Housing' I undertake a review of precedent (1972–2012) artist-led housing practices. I investigate previous critical and spatial roles which artist-led organisations have adopted in relation to housing. I identify and address gaps in existing surveys on the relationship between art and housing. Through this analysis of precedent practices, different relations between artist-led housing and art institutions emerge. I explore how artist-led housing projects have been initiated in opposition to institutional exclusions and barriers; how institutional invitations have been leveraged within artist-led housing projects to materially intervene within housing conditions; and how institutions have moved into houses.

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[47] For an investigation into how different concepts can 'travel' see: Mieke Bal, *Travelling Concepts in the Humanities: A Rough Guide* (Toronto: University of Toronto Press, 2002).

MAPPING 3

Overlapping areas of existing literature

(Pre)Position

POSITION

Area of literature
Ethnographic method or approach
Artist-led practice

More/less bounded area

Selected texts and projects

1. Jane Rendell, *Art and Architecture: A Place Between* (London: I.B.Tauris, 2006).
2. Jane Rendell, *Site-Writing: The Architecture of Art Criticism* (London: I.B.Tauris, 2010).

3. Gabriele Detterer and Maurizio Nannucci, eds., *Artist-Run Spaces* (Zurich: JRP Ringier, 2011).
4. Jeff Khonsary and Kristina Lee Podesva, eds., *Institutions by Artists: Volume One* (Vancouver: Fillip Editions, 2012).
5. Gavin Murphy and Mark Cullen, eds., *Artist-Run Europe: Practice/Projects/Spaces* (Eindhoven: Onomatopee, 2016).

6. Grant Kester, *Conversation Pieces: Community and Communication in Modern Art* (Berkeley: University of California Press, 2013).
7. Miwon Kwon, *One Place After Another: Site-Specific Art and Locational Identity* (Cambridge, Mass.: MIT Press, 2004).
8. Claire Bishop, 'The Social Turn: Collaboration and Its Discontents Claire Bishop', Artforum International.; New York, 2006.
9. Kathrin Böhm, *Who Is Building What: Relational Art Practice and Spatial Production* (Wolverhampton: University of Wolverhampton CADRE publications, 2009).
10. Claire Bishop, *Artificial Hells: Participatory Art and the Politics of Spectatorship* (London; New York: Verso Books, 2012).

11. Gabriel N Gee, *Art in the North of England, 1979-2008* (Routledge, 2017).

12. Erin Manning, *Relationscapes: Movement, Art, Philosophy* (Cambridge, Mass: The MIT Press, 2009).

13. Stephen Wright, 'The Future of the Reciprocal Readymade (The Use-Value of Art)', apexart, 2004.
14. Andrea Phillips and Fulya Erdemci, eds., *Social Housing–Housing the Social: Art, Property and Spatial Justice* (Amsterdam; Berlin: Sternberg Press, 2012).
15. Gerald Raunig, 'Instituent Practices: Fleeing, Instituting, Transforming', eipcp, 2006.

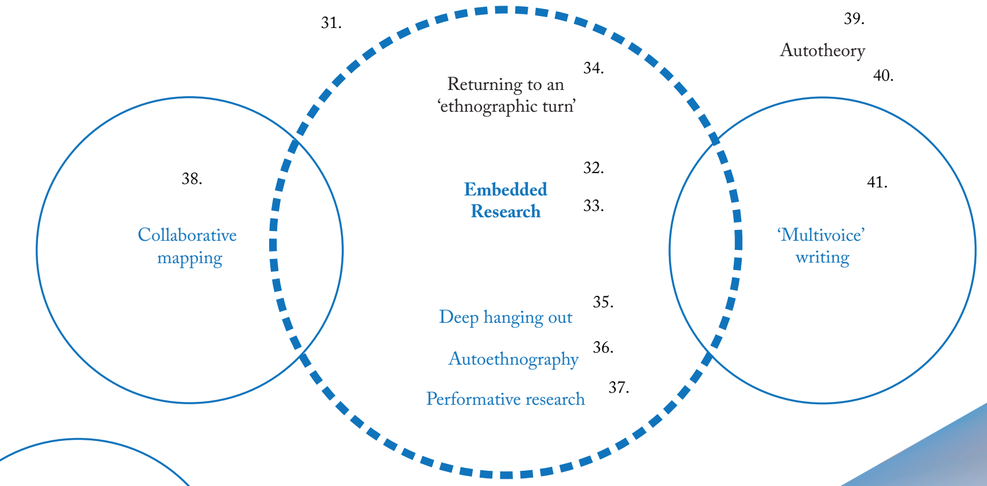
16. Nancy Fraser, 'Rethinking the Public Sphere: A Contribution to the Critique of Actually Existing Democracy', Social Text, no. 25/26 (1990): 56-80.
17. Margaret Crawford, 'Contesting the Public Realm: Struggles over Public Space in Los Angeles', Journal of Architectural Education 49, no. 1 (1995): 4–9.
18. Chantal Mouffe, 'Some Reflections on an Agonistic Approach to the Public', in *Making Things Public*, ed. Bruno Latour and Peter Weibel (MIT Press, 2005), 805.
19. Stavros Stavrides, *Common Space: The City as Commons* (London: Zed Books, 2016).
20. Lauren Berlant, 'The Commons: Infrastructures for Troubling Times', Environment and Planning D: Society and Space 34, no. 3 (2016): 393–419.

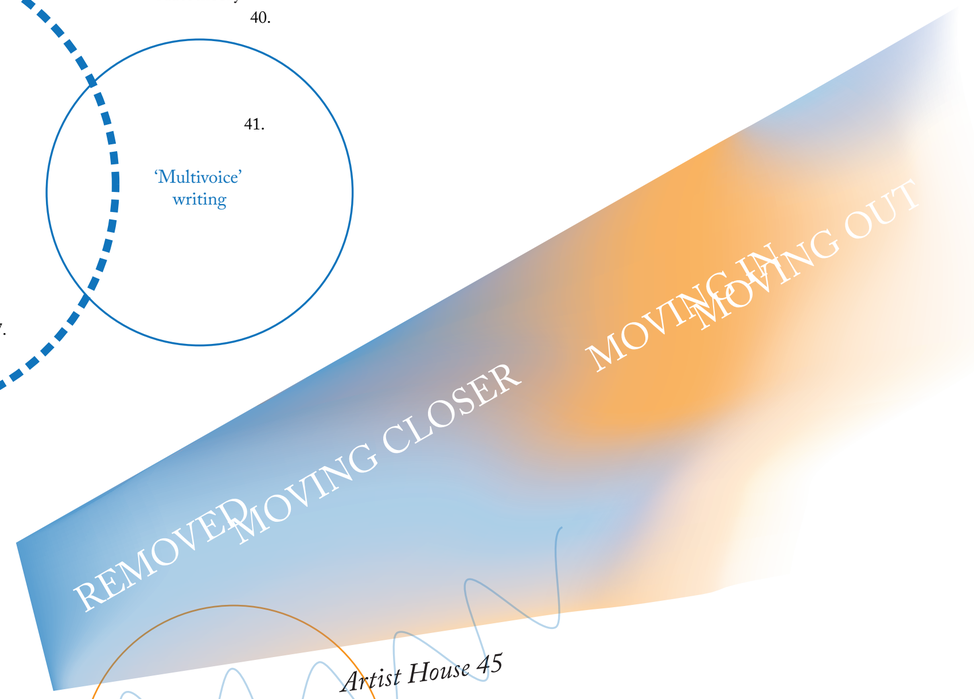
21. Kirsty Bell, *The Artist's House: From Workplace to Artwork* (Berlin: Sternberg Press, 2013).
22. Gill Perry, *Playing at Home: The House in Contemporary Art* (London: Reaktion Books, 2014), 17.

23. Western Front
24. *Womanhouse*
25. Acme 'short life' houses
26. Martha Rosler, *If You Lived Here…* (1989)
27. WochenKlausur, *Medical Care for Homeless People* (1992)
28. *Project Unité* (1993)
29. Jeanne van Heeswijk, *The Blue House* (2005 to 2009)
30. Casco, *Grand Domestic Revolution* (2009 to 2012)

31. Albena Yaneva, *Made by the Office for Metropolitan Architecture: An Ethnography of Design* (Rotterdam: 010 Uitgeverij, 2009).
32. Valerie Jenness, 'Pluto, Prisons, and Plaintiffs: Notes on Systematic Back-Translation from an Embedded Researcher', Social Problems 55, no. 1 (2008): 1-22.
33. Susan Lewis and Andrew Russell, 'Being Embedded: A Way Forward for Ethnographic Research', Ethnography 12, no. 3 (2011): 398–416.
34. Hal Foster, *The Return of the Real: Art and Theory at the End of the Century* (Cambridge, Mass: MIT Press, 1996).
35. Ben Walmsley, 'Deep Hanging out in the Arts: An Anthropological Approach to Capturing Cultural Value', International Journal of Cultural Policy, 4 March 2016, 1–20.
36. Carolyn Ellis, *The Ethnographic I: A Methodological Novel about Autoethnography* (Walnut Creek, CA: AltaMira Press, 2003).
37. J. K. Gibson-Graham, 'Diverse Economies: Performative Practices for `other Worlds', Progress in Human Geography 32, no. 5 (1 October 2008): 613–32.
38. Momoyo Kajima, Laurent Stalder, and Yu Iseki, *Architectural Ethnography* (Tokyo: Toto Publishing, 2018).
39. Maggie Nelson, *The Argonauts* (Melville House UK, 2016).
40. Olivia Laing, *Crudo* (London: Picador, 2018).
41. Jonathan Orlek, ed., *Multivoices: A Script by Researchers* (United Kingdom: Spirit Duplicator, 2018).

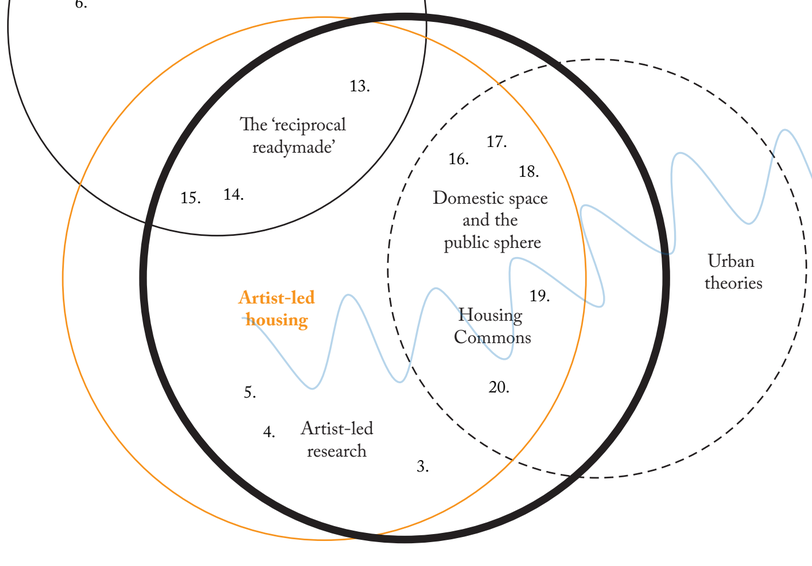
Through





Using Multiple Ethnographic Positions and Methods to Study Artist-led Housing as a Critical Spatial Practice

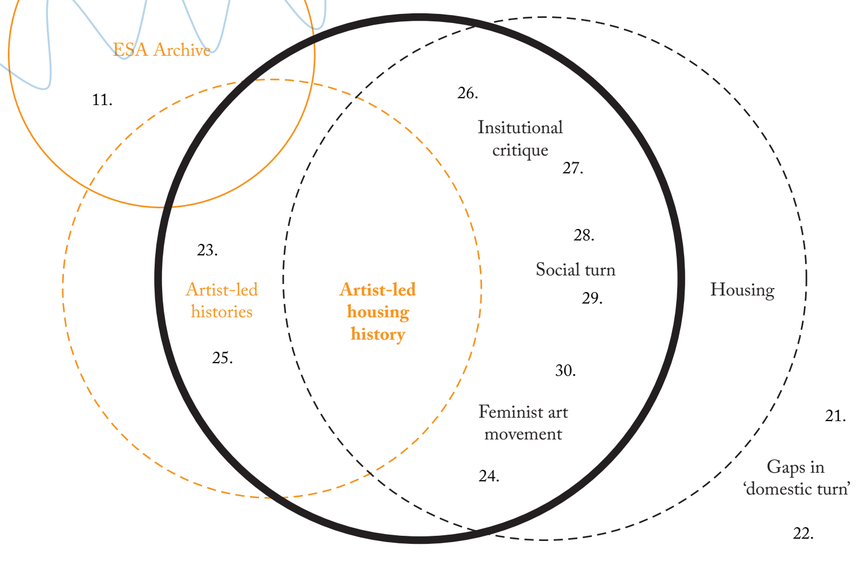
1. 2.



'Incipient movement'

12.

Artist House 45



About

From

In 'Through: Embedded Ethnographic Methodology', the third and final (Pre)Position chapter, I outline the embedded ethnographic methodology I developed for researching artist-led housing. I undertake a review of existing embedded research projects, as potentially applicable to artist-led housing. I then provide an overview of the ethnographic methods I have used for studying *Artist House 45*. I describe how I have moved from following artists and activities in *Artist House 45* to actively bringing activities and scenarios into existence. I outline how collaborative mapping and 'multivoice' writing has been used to continually feed research back to East Street Arts and situate myself within and in relation to *Artist House 45*.

This leads to Part II, in which research is directed towards *Artist House 45* as a specific example of artist-led housing. Part II consists of four Position chapters which correspond to the phases of *Artist House 45* (outlined above). This is visualised in MAPPING 4.

In 'Position One: Removed Research on *Artist House 45*' I investigate how and why East Street Arts have programmed and managed *Artist House 45*. Although removed from the everyday life of *Artist House 45*, I undertake research in close collaboration with East Street Arts. I start by using archival research and collaborative mapping to reveal the origins of *Artist House 45* within East Street Arts. I then analyse the specific urban context within which *Artist House 45* is located. Finally, I use East Street Arts' monitoring and evaluation documents to compare *Artist House 45* and *Code 5*. This reveals differences between artist-led and community-led approaches to housing provision, from the perspective of artists-in-residence.

In 'Position Two: Moving Closer to *Artist House 45*' I investigate the relationship between highly visible artistic outputs and 'under the radar' activities within *Artist House 45*. I also develop strategies for communicating participatory practices, with varying degrees of visibility, between *Artist House 45* artists-in-residence and East Street Arts. I use informal ethnographic access to *Artist House 45* and collaborative mapping with Lloyd-Wilson to collectively interpret their *Artist House 45* activity. This chapter develops relational and diverse economies mapping from within the discipline of architecture and makes visible some of the strategies used by Lloyd-Wilson to 'carry' participatory practices across different sites and situations. It also extends my role as embedded researcher within East Street Arts, implicating me within mechanisms of communication between Lloyd-Wilson and East Street Arts.

MAPPING 4

Timeline showing the phases of *Artist House 45* and the corresponding research positions adopted

Discrete phase of *Artist House 45*

Embedded ethnographic work with artists-in-residents and/or in *Artist House 45*

Embedded ethnographic work with East Street Arts (removed from the day to day experiences of *Artist House 45*)

RESEARCH POSITIONS

Position One:
Removed Research

Position Two:
Moving Closer

Position Three:
Moving In

Position Four:
Moving Out

PHASES

1.
Community Organiser

2.
Lloyd-Wilson

3.
'Portraits of the Street'

4.
Sophie + Kerri

Artist House 45

2013 2014 2015 2016 2017 2018 2019 2020

The 'Portraits of the Street' phase provided me with an opportunity to move into *Artist House 45* as a Researcher in Residence. In 'Position Three: Moving into *Artist House 45*' I develop an embodied understanding of *Artist House 45* and its urban context. This involved a blurring of my own life and work. Through autoethnographic writing and mapping I gained an understanding of the house, front garden and street as social spaces and sites of overlapping encounter.

In 'Position Four: Moving out of *Artist House 45*' I describe how I have brought into existence sites for reflecting on and developing *Artist House 45*. I use outcomes from previous research positions to test how knowledge from *Artist House 45* can be 'handed over' between phases and translated into sites beyond the project. I also explore challenges and potential strategies for scaling *Artist House 45*. In this final phase of research, and with East Street Arts and Sophie + Kerri, I question how artist-led housing can maintain and expand its double status as a functioning domestic space and critical artwork beyond a single pilot project.

In the conclusion I summarise the main findings of the research. I also discuss some of the limitations of the study and areas for future research. A number of emergent artist-led housing projects are identified, and I reflect on the original contributions to knowledge made within this thesis, in light of these projects.

Part I: (Pre)Positions

In her book *Site-Writing: The Architecture of Art Criticism*, Jane Rendell titles the prologue 'Pre-Positions'. [1] In it she discusses art criticism as a form of situated practice and explores how prepositions can be shifted to articulate multiple spatial relationships and dynamics of power between a critic and their object of study:

> In an early attempt to define the intentions of site-writing, my own impulse was to "write" rather than "write about" architecture, aiming to shift the relation between the critic and her object of study from one of mastery—the object *under* critique—or distance—writing *about* an object—to one of equivalence and analogy—writing *as* the object. The use of analogy—the desire to invent writing that is somehow "like" the artwork—allows a certain creativity to intervene in the critical act as the critic comes to understand and interpret the work by remaking it on his/her own terms.[2]

Rendell furthers this understanding of the relationship between critic and artwork using psychoanalytic theories, suggesting that 'criticism involves […] a double movement to and fro between inside and outside: works can take critics outside themselves, offering new geographies, new possibilities, but they can also return critics to their own interiors, their own biographies.'[3] In this thesis I build on Rendell's use and theorising of Pre-Positions, to articulate the multiple ways in which I have related to *Artist House 45* through embedded research. The following (Pre)Positions, which speak to theoretical, historical and methodological relationships, unfolded and shifted as I moved in relation to *Artist House 45*.

The dancer and philosopher Erin Manning has developed a philosophy of movement by connecting movements of bodies in space with movements of thought. In *Relationscapes: Movement, Art, Philosophy* Manning develops these connections by considering movement not

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[1] Rendell, *Site-Writing*, 1–26.

[2] Rendell, 7.

[3] Rendell, 14.

only as displacements within a pre-existing space but as an action which relationally creates space.[4] Of specific interest in framing the following (Pre)Positions, is Manning's work on 'incipient action', which she describes as movement in its very primary phases of initiation.[5] Manning introduces the term 'preacceleration' to consider incipient action as movement: 'The concept of preacceleration is a way of thinking the incipiency of movement, the ways in which movement is always on the verge of expression.'[6] Manning's work contributes to dance, embodied research and movement studies by thinking about movement before it is usually recognised as such; by attending to 'the gathering-toward that leaps our bodies into a future unknowable'.[7] Could we also think about the body of the ethnographer—as another practice involving movement in space—in this way? I have found preacceleration to be a useful way to conceptualise the spaces continually created through ethnographic movement, before—(Pre)—fixed positions are articulated.[8]

Manning discuses preacceleration not only in relation to linear displacements in space—the moving or leaping of a body from a to b—but also as continuous repetitions through which we 'encounter the potential of what is not-yet'.[9] Relations between the body and space are continually recomposed: there is no beginning, middle and end to movement.

Considering preacceleration, as incipient movement, in relation to ethnography, recognises not only that thinking takes place prior to the movement of an ethnographer in a field, but that this thinking extends beyond linear (before/after, inside/outside) movements. The following (Pre)Positions create spaces for thinking through artist-led housing and articulate a landscape of inquiry which hasn't always been linear: each (Pre)Position has been on the verge of expression throughout my research. Although they have been written *about*, *from* and *through Artist House 45*, by way of multiple ethnographic repetitions, they stretch beyond the specificity of this example.

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[4] Erin Manning, *Relationscapes: Movement, Art, Philosophy* (Cambridge, MA: The MIT Press, 2009). Within architecture Henri Lefebvre's work on social space is often used to make a similar argument for a relational production of space. See for example: Henri Lefebvre, *The Production of Space*, trans. Donald Nicholson-Smith (Oxford: Blackwell, 1991).

[5] Manning, *Relationscapes*, 13–28.

[6] Manning, 14.

[7] Manning, 25.

[8] This question is also given more consideration in 'Position Three: Moving into *Artist House 45*' where I connect ideas around embodied research with autoethnography.

[9] Manning, *Relationscapes*, 26.

About: Artist-Led Housing

In the introduction I outlined the rationale for investigating artist-led housing as a critical spatial practice. Central to this was the argument that artist-led housing projects should be investigated as both collectively produced artworks and, at the same time, housing developments. In this chapter I critically review existing literature to explore this point further. I also critically review existing literature about the public sphere and the commons in relation to artist-led housing. This is used to further examine artist-led housing as a non-speculative housing practice. I end this chapter with a discussion on the limitations of socially engaged art criticism for researching artist-led housing, in response to the points made.

The art critic and theorist Stephen Wright investigates the double status of artworks in response to observations of an 'increasing number of art-related practices in the public sphere [which] cannot be adequately understood unless their primary ambition to produce a use-value is taken into account'.[1] Wright argues that the idea of a 'reciprocal readymade', presented by Marcel Duchamp, can be recalled to investigate these art-related practices.[2] Buried in Duchamp's *Green Box* (1934)—a green felt-covered cardboard box containing an assortment of reproduced notes and drawings detailing ideas and thought processes in relation to his artwork *Bride Stripped Bare by her Bachelor's, Even* (1915-23)—is the following note:

> Readymade
> Reciprocal=Use a
> Rembrandt as an
> ironing-board[3]

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[1] Stephen Wright, *Toward a Lexicon of Usership* (Eindhoven: Van Abbemuseum, 2014), 53.

[2] Stephen Wright, 'The Future of the Reciprocal Readymade (The Use-Value of Art)', apexart, 2004, https://apexart.org/exhibitions/wright.php.

[3] Marcel Duchamp and Richard Hamilton, *The Bride Stripped Bare by Her Bachelors, Even*, trans. George Heard Hamilton, 3rd ed. (Stuttgart: Edition Hansjörg Mayer, 1976), n.p. This publication is a 'typographic version' by Richard Hamilton of

Duchamp's iconic 'readymades' explore the relationship between art and the everyday, transforming quotidian objects to the status of artwork by placing them inside gallery settings.[4] Although existing only as this written suggestion, Duchamp's reciprocal readymade draws into focus the possibility for art objects to be returned to the everyday, returned to a functional domestic purpose, anticipating current debates around the usefulness of art.[5] Revisiting Duchamp's note (which Wright argues should not be reduced to a quip or joke[6]) is helpful for framing artist-led housing, since these projects mobilise contemporary artistic labels, objects and practices to put back into everyday use an entire house; Duchamp's suggestion of a reciprocal ironing board/artwork is implemented and expanded into an entire domestic space.

This double status of artworks is investigated in relation to housing in the book *Social Housing—Housing the Social: Art, Property and Spatial Justice*, edited by Andrea Phillips and Fulya Erdemci; a publication which stands out for its close alignment with the framing of my research as a whole.[7] In relation to investigating artist-led housing as a critical spatial practice, what is most significant about *Social Housing—Housing the Social* is that it investigates housing both as an urban, material, condition, and as a social project; in their introduction, Phillips and Erdemci connect housing transformations and crises, as 'reflected in the aspirations and

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Duchamp's *Green Box*. The cited text replicates original formatting, however additional non-textual (line and arrow) markings have been removed.

[4] Such as a urinal (*Fountain,* 1917), a pet comb (*Comb*, 1916) and soft furnishing (*Traveller's Folding Item*, 1916).

[5] For example, the artist Tania Bruguera established the association of Arte Útil (directly translated as 'useful art', but also suggestive of art as a tool or device) to teach, research and archive art which implements concrete change within society. Tania Bruguera, *Introduction on Useful Art*, 2011, http://www.taniabruguera.com/cms/528-0-Introduction+on+Useful+Art.htm.

[6] Wright, 'The Future of the Reciprocal Readymade (The Use-Value of Art)', para. 6.

[7] Andrea Phillips and Fulya Erdemci, eds., *Social Housing—Housing the Social: Art, Property and Spatial Justice* (Berlin: Sternberg Press; Amsterdam: SKOR Foundation for Art and Public Domain, 2012). *Social Housing–Housing the Social: Art, Property and Spatial Justice* built on a two-day symposium called *Social Housing–Housing the Social* organised by SKOR Foundation of Art and Public Domain, held in Amsterdam in 2011. This event initiated an ongoing dialogue between Fulya Erdemci and Andrea Phillips (the curators of the symposium and editors of the book) and international architects, art collectives, activists, film directors, sociologists, urban geographers and philosophers. See: E-Flux, 'Social Housing—Housing the Social: A Symposium', E-Flux Announcements, 22 October 2011, https://www.e-flux.com/announcements/34975/social-housing-housing-the-social-a-symposium/.

practices of artists'[8] with philosophical and sociological understandings of how housing 'gives form to the social'.[9] This has informed Phillips and Erdemci's definition of social housing as 'both housing that is affordable to everyone and at the same time housing that affords forms of sociability, collectivity, equality'.[10] I explore in more depth the critical relationship between artist-led organisations and housing in response to this reciprocal 'social' status.

Connecting Artist-Led to Housing

The range of work undertaken by artist-led organisations is extremely broad and can take many forms. Artist-led organisations can be nomadic, operate as curatorial collectives, provide art education, manage studio spaces and run art galleries. Usually artist-led organisations will undertake multiple strands of activity within one organisation, which may or may not be rooted to a particular building or site. This section focuses on the connections between spaces and collective art practices within artist-led organisations and investigates how the two are inextricably linked.

Existing research into artist-led organisations usually trace their origins to projects in the late 1960s and 1970s and argue that they emerged in response to the 'rebellious spirit' of the 1960s and the concurrent avant-garde expansion of artistic boundaries.[11] In *Artist-Run Spaces*, Gabriele Detterer points towards changes to the artist's social role, which resulted from this expansion of artistic boundaries: 'The artist's role and identity were […] expanded far beyond the act of individual imaginative creation, and the artist came into the fore as a social being and a participant in collective decisions.'[12] As a consequence Detterer argues that artists 'linked art forms and the operating model of collective self-organisation into a single

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[8] Andrea Phillips and Fulya Erdemci, 'Introduction', in *Social Housing—Housing the Social: Art, Property and Spatial Justice*, ed. Andrea Phillips and Fulya Erdemci (Berlin: Sternberg Press; Amsterdam: SKOR Foundation for Art and Public Domain, 2012), 16.

[9] Phillips and Erdemci, 16.

[10] Phillips and Erdemci, 18. This brings together ideas about housing as a verb (activity) and housing a noun (commodity). See: John F. C. Turner, 'Housing as a Verb', in *Freedom to Build: Dweller Control of the Housing Process*, ed. John F. C. Turner and Robert Fichter (New York: Macmillan, 1972), 148–75.

[11] See for example: Detterer and Nannucci, *Artist-Run Spaces*; Khonsary and Podesva, *Institutions by Artists*; Murphy and Cullen, *Artist-Run Europe*.

[12] Gabriele Detterer, 'The Spirit and Culture of Artist-Run Spaces', in *Artist-Run Spaces*, ed. Gabriele Detterer and Maurizio Nannucci (Zurich: JRP Ringier, 2011), 12.

venture'[13] and goes on to observe that within artist-led organisations, 'the boundaries between the useful and rational orientation of activities, and the definition of group life as an artwork as well as a social synthesis tends to be fluid'.[14] In the introduction to *Artist Run Europe*, Gavin Murphy expands on this relationship between collective management and artistic practice, by attending to the spaces which artist-led groups occupied:

> Crucially, rather than just acting as a *movement* of individuals, the proponents of this culture of self-determination and collectivisation opted to locate themselves as *groups* in *spaces*: spaces for production, thought, exhibition, and debate, and spaces which lay outside prescribed commercial or cultural zones—both ideologically and often literally—situating themselves in run-down inner city areas which were, like the art forms, largely ignored by commercial, cultural, and political interests of the time.[15]

Murphy argues that this linking of artforms and spaces was undertaken in response to spatial deficits in the cultural and commercial landscape. 'They arose out of a deficit—i.e. there was something missing in the landscape: artists were dissatisfied with, or unable to access, the established venues, forums, or models of presentation, and convened to create a new kind of space that address their needs.'[16] Artist-led housing responds to deficits within cultural provision as well as private, speculative, housing provision.[17] These deficits relate to the pragmatic needs of artists, such as housing affordability and security, but also the artistic practices which are precluded by established artist residency models.

By connecting artist-led organisations with housing, I raise the question: What opportunities exist within artist-led housing provision that are absent from other 'alternative' or non-speculative housing movements and projects—such as community-led, co-operative, property-guardianships, housing association, self-help, self-build, and so forth? The introduction of 'artist-led housing' opens opportunities for researching housing as a

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[13] Detterer, 24.

[14] Detterer, 26.

[15] Gavin Murphy, 'Introduction', in *Artist-Run Europe: Practice / Projects / Spaces*, ed. Gavin Murphy and Mark Cullen (Eindhoven: Onomatopee, 2016), 6.

[16] Murphy, 6.

[17] 'Speculative' in this context refers to financial speculation on land values and the housing market as well as the creation of imagined and abstracted end-users, by housing developers: 'Speculative houses are not principally designed to be lived in but rather as financial assets to be sold or rented.' Alasdair Parvin et al., *A Right to Build: The Next Mass-Housebuilding Industry* (Sheffield: University of Sheffield School of Architecture; London: Architecture 00, 2011), 26.

collectively negotiated project in which ideas around what it means to live and work artistically are called into question. In this regard the research focuses on the opportunities that artist-led housing creates for artists to embed themselves within a specific geographic community over a long-term period, engage as residents as well as artists, and develop practices which blur life and work through live/work arrangements.

Within the field of artist-led research Emma Coffield has identified many ways in which authors have attempted to 'scoop up' diverse initiatives into a coherent social movement with shared characteristics and goals.[18] Through long-term research focusing on the lived experiences of members of three artist-led organisations in the UK,[19] she argues that attempts to define artist-led cultures through all-encompassing characteristics, objectives and working methods are unhelpful, since they 'occlude animating tensions and critical divisions in the field' and 'fail to critically engage with artist-led organisations on the terms they propose'.[20] I avoid placing artist-led housing within a unified housing movement and instead examine the critical opportunities which exist when housing is understood as an artistic practice, through the blurring of boundaries between the running of an organisation and an artistic practice.

Critiques within artist-led research often centre around the point at which artist-led organisations stop representing grassroots, 'alternative' and DIY approaches and become established as an institution. Organisations which have achieved long-term stability and security have usually shifted from more haphazard and 'wild' early years to an organisation with a transparent breakdown of functions (such as artistic director, board, employees, volunteers), in part determined by funding requirements. As artist-led organisations grow-up in this way, questions arise regarding their ability to continue to fill or respond to deficits within the landscape without emulating (by force or choice) commercial and institutional behaviours. Murphy describes this as a 'tendency to turn "successful" artist-run spaces towards established structures, thus aping the institution in miniature'.[21] In light of this I introduce recent thinking about the critical role of art institutions within society, from theories of artist-led organising, and use this to suggest that critical spatial practices can exist within established

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[18] Emma Coffield, 'Artist-Run Initiatives: A Study of Cultural Construction' (Newcastle, Newcastle University, 2015), 41, https://theses.ncl.ac.uk/jspui/bitstream/10443/3026/1/Coffield,%20E%202015.pdf.

[19] These were: 85A in Glasgow, Empty Shop in Durham and The Mutual in Glasgow

[20] Coffield, 'Artist-Run Initiatives: A Study of Cultural Construction', 215.

[21] Murphy, 'Introduction', 11.

artist-led organisations without wholesale transformation or retreat from commercial, artistic and urban institutions.

Institutional critique has been used by artists to question their relationship to art organisations. In a first 'generation' of institutional critique in the 1960s and 1970s it was used to describe the work of artists who confronted the operating models and processes of museums. Through interventions, critical writing and political activism artists aimed to directly challenge how institutions displayed art. [22] In a second 'generation' of critique in the 1980s, artists located themselves within institutional frameworks and expanded the scope of their critique beyond highly visible institutions displaying art. These approaches included 'the artist's role (the subject performing the critique) as institutionalized'.[23] The role of art organisations within society has been heavily scrutinised and debated in response to socially engaged art practices and processes since the 1990s, resulting in the relationship between artistic production, public institutions and social change to be questioned. In an essay specifically about the role of art practice within social housing projects (in the book *Social Housing—Housing the Social: Art, Property and Spatial Justice*), the artist Jeanne van Heeswijk, suggests that autonomy and instrumentalisation should not be considered oppositional strategies, since it is not possible for artists to act in isolation of rapidly changing cities and the forces of globalisation; in response to this, Heeswijk describes her role as 'an instrument that works on self-organisation, collective ownership, and new forms of sociability'.[24]

Gerald Raunig, a philosopher and art theorist, specifically discusses how artist-led organisations can act critically. Raunig shifts the practice of institutional critique in relation to art organising away from individual/collective dichotomies, which he suggests lead to a withdrawal from governance or a limited reflection on one's own enclosure. Instead Raunig (drawing closely on Michel Foucault's 1978 lecture entitled 'Qu'est-ce que la critique?') argues for a constant questioning of the relationship between the two—a shift from 'from *not to be*

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[22] Gerald Raunig, 'Preface', in *Art and Contemporary Critical Practice: Reinventing Institutional Critique*, ed. Gerald Raunig and Gene Ray (London: MayFly Books, 2009), xv.

[23] Simon Sheikh, 'Notes on Institutional Critique', in *Art and Contemporary Critical Practice: Reinventing Institutional Critique*, ed. Gerald Raunig and Gene Ray (London: MayFly Books, 2009), 29.

[24] Jeanne van Heeswijk, 'The Artist Will Have to Decide Whom to Serve', in *Social Housing—Housing the Social: Art, Property and Spatial Justice*, ed. Fulya Erdemci and Andrea Phillips (Berlin: Sternberg Press; Amsterdam: SKOR Foundation for Art and Public Domain, 2012), 78.

governed at all to *not to be governed like that*, […] a permanent process of instituting'.[25] Raunig describes this constant questioning of how to be governed differently, as a 'critical attitude' and 'instituent practice'. Using Foucault's work on *parrhesia*,[26] Raunig supports a 'double strategy' which he describes as 'an attempt of involvement and engagement in a process of hazardous refutation, and as self-questioning'.[27] This comprises the linking of different critical positions with artistic competencies:

> What is needed, therefore, are practices that conduct radical social criticism, yet which do not fancy themselves in an imagined distance to institutions; at the same time, practices that are self-critical and yet do not cling to their own involvement, their complicity, their imprisoned existence in the art field, their fixation on institutions and the institution, their own being-institution. "Instituent practices" that conjoin the advantages of both "generations" of institutional critique, thus exercising both forms of *parrhesia*, will impel a linking of social criticism, institutional critique and self-criticism. This link will develop, most of all, from the direct and indirect concatenation with political practices and social movements, but without dispensing with artistic competences and strategies, without dispensing with resources of and effects in the art field.[28]

In relation to developing a critical framework from which to consider artist-led housing, what is significant here is Raunig's assertion that a linking of social criticism, institutional critique and self-criticism should not be disconnected from artistic competencies, strategies and resources. In a paper titled 'Critical Spatial Practice as Parrhesia', Rendell connects Raunig's work on 'instituent practices' to her critical engagement with two institutions (Southwark Council and UCL University), which resulted in her home and work life coming into direct contact: 'The actions of speech that I had taken in various sites—at home and at work—were

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[25] Raunig, 'Instituent Practices: Fleeing, Instituting, Transforming', 4.

[26] The word Parrhesia was used in ancient Greece and can be translated as 'saying everything'. Michel Foucault considered the meaning of parrhesia in his Berkley Lectures (Oct-Nov. 1983) and discussed the term in relation to speech activities which involve a speaker saying something different from the majority, and thus encountering danger. Foucault describes parrhesia as a form of criticism towards another as well as towards oneself and links it to the crisis of democratic institutions. See: Michel Foucault, *Discourse and Truth and Parrēsia*, ed. Henri-Paul Fruchaud and Daniele Lorenzini, trans. Nancy Luxon (Chicago: University of Chicago Press, 2019).

[27] Raunig, 'Instituent Practices: Fleeing, Instituting, Transforming', 10.

[28] Raunig, 10–11.

interventions into existing institutional structures, performed to critique and activate them, and could be described as forms of "critical spatial practice.'"[29] By 'taking work home' and 'making home work' Rendell draws out spatial aspects of 'instituent practice'—which have parallels to artist-led housing practices in terms of the interdependence of life and work—and demonstrates how the multiple forms of critique advocated by Raunig (social, institutional and self-critical) can emerge through direct engagements with the physical sites in which academic research is produced.

Artist-Led Housing and Articulations of the Public Sphere[30]

The relationship between domestic space and the public sphere has been the subject of debate within political philosophy. Of interest here are re-articulations of the public sphere from the 1990s which have considered the home beyond private concerns. Jürgen Habermas influentially conceptualised the public sphere as a connected system of physical and media spaces (including coffee shops, outdoor squares, independent publishing and art) which facilitated rational and critical deliberation about common affairs.[31] For Habermas the public sphere needed to be separate from the individual and the state to allow discussions to take place independently of the market economy. Habermas argued that the Public Sphere 'stood or fell with the principal of universal access,'[32] but despite this rhetoric of inclusivity, many exclusions have been identified within Habermas' singular, universal articulation of public behaviour. These exclusions reside in the modes of discussion as well as the concerns considered valid for debate. Issues concerning work and the domestic (which have been opened to collective scrutiny through artist-led housing) are excluded since they are deemed private. Nancy Fraser argues that this serves to reproduce existing political hierarchies:

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[29] Jane Rendell, 'Critical Spatial Practice as Parrhesia', *MaHKUscript: Journal of Fine Art Research* 1(2), no. 16 (13 December 2016): 1, https://doi.org/10.5334/mjfar.13.

[30] This section builds on work published in: Jonathan Orlek, 'Sharing the Domestic through "Residential Performance"', in *From Conflict to Inclusion in Housing: Interaction of Communities, Residents and Activists*, ed. Graham Cairns, Georgios Artopoulos, and Kirsten Day (London: UCL Press, 2017), 180–98.

[31] Jürgen Habermas, *The Structural Transformation of the Public Sphere: Inquiry into a Category of Bourgeois Society*, trans. Thomas Burger and Frederick Lawrence (1989; repr., Cambridge: Polity Press, 1991).

[32] Habermas, 85.

> The rhetoric of domestic privacy seeks to exclude some issues and interests from public debate by personalizing and/or familializing them; it casts these as private-domestic or personal-familial matters in contradistinction to public, political matters. The rhetoric of economic privacy, in contrast, seeks to exclude some issues and interests from public debate by economizing them; the issues in question here are cast as impersonal market imperatives or as "private" ownership prerogatives or as technical problems for managers and planners, all in contradistinction to public, political matters. In both cases, the result is to enclave certain matters in specialized discursive arenas and thereby to shield them from general public debate and contestation. This usually works to the advantage of dominant groups and individuals and to the disadvantage of their subordinates.[33]

Fraser uses historical examples of class and gender struggles to interrogate the assumptions that public and private concerns are separate, static and mutually exclusive within the public sphere. She identifies that in opposition to the official public sphere, women-only voluntary associations 'creatively used the heretofore quintessentially "private" idioms of domesticity and motherhood precisely as springboards for public activity'.[34] Fraser describes these groups as 'counter-publics' and in doing so replaces expressions of a singular public sphere with multiple, contingent and competing public behaviours. The spatial implications of Fraser's reconceptualisation of the public sphere are developed by Margaret Crawford, who uses two counter-public groups in Los Angeles—street vendors and the homeless—to demonstrate a need to move away from untroubled architectural infatuations with singular, universal public spaces.[35]

The work of Chantal Mouffe has been very influential in articulating the relationship between art and public space. Her writing on hegemony is central to this. With Ernesto Laclau, Chantal Mouffe has developed a substantial body of work arguing that all social orders are hegemonic in nature, and that this requires expressions of 'the political' to be considered as a

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[33] Nancy Fraser, 'Rethinking the Public Sphere: A Contribution to the Critique of Actually Existing Democracy', *Social Text*, no. 25/26 (1990): 73, https://doi.org/10.2307/466240.

[34] Fraser, 61.

[35] Margaret Crawford, 'Contesting the Public Realm: Struggles over Public Space in Los Angeles', *Journal of Architectural Education* 49, no. 1 (1995): 4–9, https://doi.org/10.1080/10464883.1995.10734658. In Crawford's analysis domestic space is vitally connected to counter-public activities and economies—street vendors are trying to claim rights to sell 'home cooked' food in parking lots and the homeless are being stripped of rights to a private life on the street.

process without any possibility of, or hope for, final resolution.[36] A final democratic goal—consensus—is replaced with continual negotiation, through temporary and contingent alliances, since 'things could always be otherwise, and therefore every order is predicated on the exclusion of other possibilities'.[37] Mouffe argues that these opposing and contingent hegemonic alliances cannot be reconciled rationally (as is understood by traditional liberal pluralism and Habermas's public sphere), which results in the ever-present possibility of antagonistic 'friend/enemy' relations. In response to this Mouffe calls for antagonism to be replaced with *agonism*:

> While antagonism is a we/they relation in which the two sides are enemies who do not share any common ground, agonism is a we/they relation where the conflicting parties recognize the legitimacy of their opponents, although acknowledging that there is no rational solution to their conflict. They are adversaries not enemies. This means that, while in conflict, they see themselves as belonging to the same political association, as sharing a common symbolic space within which the conflict takes place.[38]

Public space, understood agonistically, is transformed into 'a battleground where different hegemonic projects are confronted, without any possibility of final reconciliation'.[39] In other words, public space is continually negotiated, fought for and performed; it cannot be static, universally accessed, in wait of rational discussion. Mouffe argues that those seeking the creation of agonistic public spaces will conceive of critical artistic functions differently to those who are working towards the creation of consensus:

> The agonistic approach sees critical art as constituted by a manifold of artistic practices bringing to the fore the existence of alternatives to the current post-political order. Its critical dimension consists in making visible what the dominant consensus

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[36] See for example: Ernesto Laclau and Chantal Mouffe, *Hegemony and Socialist Strategy: Towards a Radical Democratic Politics* (London: Verso, 2001).

[37] Chantal Mouffe, 'Some Reflections on an Agonistic Approach to the Public', in *Making Things Public: Atmospheres of Democracy*, ed. Bruno Latour and Peter Weibel (Cambridge, MA: MIT Press, 2005), 805.

[38] Mouffe, 805.

[39] Mouffe, 806.

> tends to obscure and obliterate, in giving a voice to all those who are silenced within the framework of the existing hegemony.[40]

Artistic practices can be considered critical by examining the different ways they contribute to the unsettling of dominant hegemony. In relation to housing, critical artistic approaches would involve the development of participatory approaches to housing and modes of inhabitation which are precluded or obscured by market driven or state-provided housing provision. This recognises the potential for artist-led housing to contribute to practices of urban commoning.

Artist-Led Housing and Institutions of Commoning[41]

The commons offers a way of considering spaces, communities of users, and/or ownership models beyond notions of public (state control) and private (market driven). It is used to escape the dichotomy of public versus private altogether, thereby creating openings and criteria for new ways of being-in-common. In the UK the commons traditionally referred to uncultivated land surrounding villages or towns which was accessed by local communities and used to undertake life sustaining activities such as grazing animals, collecting wood and picking food. Elinor Ostrom's Nobel Prize winning work in economics brought ideas about the commons to prominence.[42] Using game theory Ostrom showed that natural resources (such as forests) can be effectively managed by a community of users, through the creation of self-governing institutions. More recently, ideas about the commons have been used to consider how urban resources, including housing, can be developed, managed and shared in more just and ecological ways.[43] To this end, the commons has been aligned with urban spatial theories and used to investigate the role that participatory and self-organised practices can play in the development of cities. In this context, and consistent with 'right to the city' arguments, the commons refers to the access and management of material spaces, such as

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[40] Chantal Mouffe, *Agonistics: Thinking the World Politically* (London: Verso, 2013), 92–93.

[41] This section has been previously published in an extended form. See: Jonathan Orlek, 'Commoning Artist-Led Housing', *Sluice Magazine*, Spring/Summer 2020.

[42] Elinor Ostrom, *Governing the Commons: The Evolution of Institutions for Collective Action* (Cambridge: Cambridge University Press, 1990).

[43] See for example: Mary Dellenbaugh et al., eds., *Urban Commons: Moving Beyond State and Market* (Basel: Birkhäuser, 2015); Flavien Menu, ed., *New Commons for Europe* (Leipzig: Spector Books, 2018).

housing, as well as more elusive, psychological spaces such as the space of imagination or play.[44] Lauren Berlant summarises this double status of the commons as follows: 'The common usually refers to an orientation toward life and value unbound by concepts and divisions of property, and points to the world both as a finite resource that is running out *and* an inexhaustible fund of human consciousness or creativity.'[45]

Artist-led housing contributes to discussions about housing and the commons by merging the provision and management of 'real' housing with more elusive, inexhaustible, practices like imagining domestic space differently and using hosted arrangements to play with public/private boundaries. In other words, artist-led housing practices are not limited to envisaged common spaces; they exist both as collectively produced artworks and material, architectural, houses.

Existing studies of housing and the commons have identified the use of 'nested enterprises' as a way of scaling up self-governing practices.[46] An example of this nesting can be seen within current Community Land Trust (CLT) networks in the UK. CLTs are nonprofit, community-led, organisations that have been used to develop and maintain permanently affordable community assets, including housing. On a national level the National CLT Network supports member organisations in England and Wales. Regional organisations within this network, such as London CLT or Leeds Community Homes, support multiple projects within a particular geographic catchment. Within individual CLT projects nested principles continue to apply, with co-operative decision-making facilitated through working groups nested within steering groups. Nesting is used here to describe a series of democratically managed memberships operating inside of one another—as in a nest of tables or Matryoshka dolls.

Artist-led organisations do not nest in this way. Nor do they coalesce into a coherent housing movement with shared characteristics, demands and goals. Artist-led organisations have more

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[44] Doina Petrescu and Kim Trogal, 'Introduction: The Social (Re)Production of Architecture in "Crisis-Riddled" Times', in *The Social (Re)Production of Architecture: Politics, Values and Actions in Contemporary Practice*, ed. Doina Petrescu and Kim Trogal (London: Routledge, 2017), 3–4.

[45] Lauren Berlant, 'The Commons: Infrastructures for Troubling Times', *Environment and Planning D: Society and Space* 34, no. 3 (2016): 396, https://doi.org/10.1177/0263775816645989.

[46] Aimee Felstead, Kevin Thwaites, and James Simpson, 'A Conceptual Framework for Urban Commoning in Shared Residential Landscapes in the UK', *Sustainability* 11, no. 21 (January 2019): 6119, https://doi.org/10.3390/su11216119.

complex and indeterminate relationships of scale between individual and collective practices. Artistic strategies (such as open-ended processes, chance encounters and improvisation) aim to foster a permanent process of instituting, rather than align or slot into pre-determined models and structures. Closer, maybe, to a bird's nest, or a site-responsive practice of social and material assemblage. (If this risks being too twee or lacking in collective action, for 'nest' the Oxford Dictionary also has 'a place filled with undesirable people, activities, or things'[47]—which may help to emphasise solidarities with activist practices and question collective desires.)

In *Common Space: The City as Commons*, Stavros Stavrides emphasises the need for commoning practices to continually overspill the boundaries of a community.[48] He argues that this is important to avoid commoning practices from enclosing themselves, forming collectively privatised spaces which exclude strangers and avoid frictions caused by difference. Stavrides draws attention to 'institutions of expanding commoning', which 'necessarily presuppose an ever-expanding community of potential collaborators'.[49] For institutions of expanding commoning to be continually open and malleable to newcomers, they must always be in the making: 'Expanding commoning does not expand according to pre-existing patterns; it literally invents itself.'[50] Artist-led projects, including housing, are formed through creative strategies which permanently escape easy alignment with neatly nested structures; an approach which, at least on the surface, seems to marry well with practices of expanding commoning. This also stands in contrast to rigid or neatly nested organisations who deploy artistic strategies in order to deliver particular, and bounded, participatory or socially engaged work.

This chapter has thus far connected artist-led research and practice with theories on housing and domestic space. This has developed an understanding of how artistic interventions can be understood to 'function' critically, as an alternative to speculative and abstract housing production. It has made clear that the relationships established through artist-led housing should be scrutinised beyond public/private binaries: artist-led housing practices can be understood in terms of their ability to create agonistic interventions and work towards the

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[47] *Oxford Dictionary of English*, 3rd ed. (Oxford: Oxford University Press, 2010), 1192.

[48] Stavros Stavrides, *Common Space: The City as Commons* (London: Zed Books, 2016), 31.

[49] Stavrides, 39.

[50] Stavrides, 43.

construction of expanding housing commons. However, questions remain with regards to how critical and spatial claims can be scrutinised. I argue that in relation to artist-led housing, this cannot be undertaken through the lens of socially engaged art criticism in isolation.

Artist-Led Housing and Criticisms of Socially Engaged Art

In this section I review criticisms of socially engaged art. Through this 'critique of critique', I argue that removed critical methods are limited in scope in two significant ways in relation to artist-led housing. Firstly, I argue that in focusing on social aspects of artworks, criticisms of socially engaged art tend to sideline spatial and material concerns. Secondly, I argue that when directed towards projects that blur life and art, criticisms of socially engaged art result in works becoming artificially made visible to critics. My own method of criticism within this thesis, which develops embedded ethnography as critical spatial practice, responds to these limitations.

An exploration of how two housing projects have been discussed in criticism texts forms the backbone of this discussion. I use Kester's comparison of community-based artists and the Settlement House Movement, within *Conversation Pieces: Community and Communication in Modern Art*, to explore issues concerning the separation of social and material relations. I use Bishop's analysis of *Oda Projesi*, an apartment-based project discussed in 'The Social Turn: Collaboration and its Discontents', to address the challenges of critiquing projects in which art and life are blurred. In response, I explore critical spatial practice as a mode of criticism of socially engaged art that attends to spatial concerns and which aligns to my embedded ethnographic approach.

The texts explored in this section critique artistic practices which are located outside of conventional galleries and are operating at the intersections of art, activism and social change. As such, they offer different responses to debates around relational art, by shifting the focus away from gallery-bound works. Bourriaud defined relational art as 'a set of artistic practices which take as their theoretical and practical point of departure the whole of human relations and their social context, rather than independent and private space' in his book *Relational Aesthetics* (published in French in 1998 and translated into English in 2002).[51] Bourriaud

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[51] Bourriaud, *Relational Aesthetics*, 113.

championed artistic practices which use trans-individual human relations as a medium and described form as a result of lasting encounters—micro-utopian alternatives to privatisation in the here and now. This reframing allowed Bourriaud to develop a concise argument that artists combine social and formal aspects in their work.[52] However, *Relational Aesthetics* has been widely accused of being concerned first and foremost with making this type of artwork palatable to curators and influencing a hermetically sealed artworld (including group exhibitions, biennales and curatorial discourse), rather than interrogating the interactions of art practitioners and other non-art defining communities and spaces. This has led to claims that the gallery-bound relationships established through relational art most closely resemble exclusive cocktail parties, rather than micro-utopian alternatives to privatisation.[53] A collectively enclosed commons, generously. In response to this criticism, artists and artist-led organisations have made a strategic turn towards 'works that are explicitly local, long-term, and community based'.[54]

Criticisms of socially engaged art and spatial concerns

In *One Place After Another: Site-Specific Art and Locational Identity* Miwon Kwon states that the site of an artwork can 'be as various as a billboard, an artistic genre, a disenfranchised community, an institutional framework, a magazine page, a social cause, or political debate. It can be literal like a street corner, or virtual like a theoretical concept.'[55] Within this expanded understanding, Kwon identifies a number of site-specific approaches adopted by artists. Of most relevance to artist-led housing is her observation that site-specific practices have led artists to become itinerant 'on call' workers, involving

> repeated visits to or extended stays at the site; research into the particularities of the institution and/or the city within which it is located (its history, constituency of the [art] audience, the installation space); consideration of the parameters of the exhibition itself (its thematic structure, social relevance, other artists in the show);

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[52] Kathrin Böhm, *Who Is Building What: Relational Art Practice and Spatial Production* (Wolverhampton: University of Wolverhampton CADRE Publications, 2009), 19.

[53] Nato Thompson, 'Living as Form', in *Living as Form: Socially Engaged Art from 1991-2011*, ed. Nato Thompson (Cambridge, MA: MIT Press, 2012), 31.

[54] Thompson, 31.

[55] Kwon, *One Place After Another*, 3.

> and many meetings with curators, educators, and administrative support staff, who may all end up "collaborating" with the artist to produce the work.[56]

Despite a move towards longer term strategies and repeated engagement with a specific site, Kwon argues that under this schema a successful artist 'travels constantly as a freelancer, often working on more than one site-specific project at a time, globetrotting as a guest, tourist adventurer, temporary in-house critic, or pseudo-ethnographer'.[57] For Kwon this itinerant approach shifts artistic labour away from the production of 'things', and instead defines it in relation to management and service provision. Although the projects which emerge in collaboration with host institutions are ostensibly unsuitable for re-presentation elsewhere, Kwon argues that the work of site-specific artists is still susceptible to commodification if they move from site to site, institution to institution, deploying the same methodologies. In travelling from one place to another as serialised service providers, there is a danger that the work of itinerant artists 'can easily become extensions of the museum's own self-promotional apparatus, while the artist becomes a commodity with a special purchase on "criticality"'.[58]

In *Conversation Pieces: Community and Communication in Modern Art* Grant Kester explores how artists have shifted towards service providers, by comparing community-based artists and social workers. To do this he dedicates a section of the book to a discussion of the history of welfare and social policy.[59] Of particular interest for researching artist-led housing, is a comparison he makes between community artists and the Settlement House Movement, which was established in 1884 with the founding of Toynbee Hall in Whitechapel (East London) and influential in the UK and the United States during the late nineteenth and early twentieth century. Settlement house workers, describes Kester, 'were earnest young women and men from the middle and upper classes who established outposts of bourgeois normalcy (significantly in the form of an exemplary home or domestic environment) in the midst of immigrant neighbourhoods'.[60] Kester argues that 'the residential character of the settlement and its concern with the creative and moral regeneration of the immigrant poor, created

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[56] Kwon, 46. (Square brackets are from the original text)

[57] Kwon, 46.

[58] Kwon, 47.

[59] Kester, *Conversation Pieces*, 131–40.

[60] Kester, 134–35.

certain implicit tensions'.[61] A problematic relationship, derived from models of personal transformation associated with the Christian socialist movement and evangelism, is established between guests—'repentant subject[s] who accept personal responsibility for his or her sinful condition'—and hosts—who assist with their conversion.[62] Kester suggests that since the 1990s there has been a significant blurring of boundaries between art and social policy and that as a result the role that artists play within communities can in some instances be compared to that of the social reformer:

> Community art projects are often centered on an exchange between an artist (who is viewed as creatively, intellectually, financially, and institutionally empowered) and a given subject who is defined a priori as in need of empowerment or access to creative/expressive skills.[63]

This has implications for the analysis of community art projects in light of recent conservative austerity agendas, which have sought a return to the reformation of failed individuals, through the privatisation of services and philanthropy, rather than collective and systematic social change:

> In some cases support is being given to artists' projects by organizations or funders whose primary interest is no longer in the arts but in social programmes. This is significant because conservatives have successfully argued that existing, state-sponsored social programmes have failed and that new approaches are necessary. To the extent that artists subscribe to a set of ideas about poverty or disempowerment that are available to conservative co-option, they contribute to the dismantling of existing social policy and its replacement with a privatized notion of philanthropy and moral pedagogue.[64]

One Place after Another and *Conversation Pieces* are useful as meta-criticisms for considering *Artist House 45*, and the potential for it to be co-opted, either through itinerant serialisation, or by supporting individualistic attitudes towards welfare. Both texts make convincing and important arguments that social and ethical considerations require the work to be interpreted

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[61] Kester, 135.

[62] Kester, 135.

[63] Kester, 137.

[64] Kester, 138–39.

and analysed differently, however in doing so they rely on the separation of social and material relations. Kester is most explicit about this in *Conversation Pieces*. He introduces the book with this caveat: 'By concentrating so intensively on a single dimension of these projects (dialogical exchange), I neglect other important aspects. In particular I give little attention to the significance of visual or sensory experience in many of these projects.'[65] Kester later adds that a shift is required so that 'we understand the work of art as a process of communicative exchange rather than a physical object'.[66] Rikke Hansen argues that this separation of social and material concerns in socially engaged art reduces the scope for their debate:

> The point here […] is not whether Kester or Kwon, or most others who have contributed to these debates, are right but that such arguments tend to cut out half of the equation by sidelining the material things that are either part of the stage set to begin with or produced from the encounter itself.[67]

Critical spatial practice is a mode of criticism of socially engaged art that is spatialised. In *Art and Architecture: A Place Between*, Rendell explores the role that objects play 'in tracing and constructing relationships'.[68] She explores how material forms, spatial interventions and props serve as 'triggers' for conversations, campaigns and the design of open-ended designs.[69] An example of this is Katherine Clarke's *Urban Grazing* project in 1998, which involved the transformation of a green patch into a 'bucolic idyl', by adding sheep and video artworks to the space:

> The work functioned as a provocation: it got people out of their homes on a cold Sunday morning to discuss what the sheep were doing on a piece of ground previously unclaimed but which in response to the intervention had become "their patch". Later, in the pub on the corner, the views of those who had got involved were recorded and sent to the local council. The project […] used art as a "trigger", a way

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[65] Kester, 12.

[66] Kester, 90.

[67] Rikke Hansen, 'Things v Objects', *Art Monthly*, August 2008, http://www.artmonthly.co.uk/magazine/site/article/things-v-objects-by-rikke-hansen-jul-aug-2008.

[68] Rendell, *Art and Architecture*, 147.

[69] Rendell, 160–75.

> to get conversations started, to intrigue people and engage them in the possibility of changing their own back gardens, but on their own terms.[70]

In the book *Who is Building What: Relational Art Practice and Spatial Production,* Kathrin Böhm considers how spatial relationships within and triggered by socially engaged art projects can be mapped. Böhm argues that recent socially engaged criticism lacks 'an explicit acknowledgement of the spatial elements, realities and concepts involved'.[71] In response Böhm calls for these to be more comprehensively traced within the analysis and representation of socially engaged art:

> Spatial aspects of projects often only become visible in fragments, through photo and video documentation or verbal locating. When we think of influential projects that have helped to establish and develop contextual and socially engaged practice, it would also be interesting to see them in their spatial complexity. By spatial reality I do not mean a listing of the locations involved, but attempts to trace and capture the different spaces, activities related or stimulated by certain places, different collective and individual spatial concepts involved, spatial narratives and memories, access to space, spaces in transformation, etc.[72]

For Böhm, considering spatial aspects in socially engaged art is important for developing a better understanding of how artists are influencing urban realm developments. Doing so also scrutinises the collaborative models adopted between art and architecture practices. By way of an example, Böhm has undertaken a spatial mapping of one of her own projects with the art-architecture practice Public Works.[73] The tracing and mapping advocated by Böhm (a reflexive approach which could also be opened to those not directly involved in project delivery) requires spatial productions to be considered and mapped throughout the duration of a project, a task which cannot be carried out through removed criticisms.

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[70] Rendell, 161.

[71] Böhm, *Who Is Building What: Relational Art Practice and Spatial Production*, 16.

[72] Böhm, 20.

[73] See: Public Works, *If You Can't Find It, Give Us a Ring* (Birmingham: ARTicle Press, 2006). Böhm was a founder of Public Works. Her involvement in the practice stopped in 2012.

Criticisms of socially engaged art and the blurring of art and life

Criticisms of socially engaged art run into difficulties when dealing with projects which seek to immerse art directly into life, which is often a defining feature and central motivation of artist-led housing. In her 2006 article 'The Social Turn: Collaboration and its Discontents' Bishop outlines and critiques a number of practices characterised by artists situating themselves outside of the gallery and activating viewers into co-authors of art objects.[74] Bishop dedicates a large section of this article to a discussion about the apartment-based *Oda Projesi* and uses this project to make a broad argument that ethical concerns have replaced aesthetic ones in socially engaged criticism. Bishop highlights the significance attributed to the models and processes of participation within *Oda Projesi*, and objects to the fusion of art with social practices on the grounds that this leads to the assumption that open-ended and co-created practices produce 'better' artworks than those developed using the participation of others according to the vision of a single artist. For Bishop this is problematic because it leads to an emphasis 'away from the disruptive *specificity* of a given work and onto a *generalized* set of moral precepts'.[75] Bishop suggests that social turn art should be considered in terms of a confusing, inseparable, knotted, relationship between 'art's autonomy (its position at one remove from society) and heteronomy (its blurring of art and life)'.[76] In *Artificial Hells* she develops this into an argument for double finality within participatory art: participatory projects need to face 'towards the social field but also towards art itself, addressing both its immediate participants and subsequent audiences. It needs to be successful within both the art *and* the social field, but ideally also testing and revising the criteria we apply to both domains.'[77] Stephen Wright frames such projects as 1:1 artworks and highlights the tensions involved in this request in terms of artistic visibility and function.

> Practices which are on a 1:1 scale, actually being what they are—house-painting outfits, online archives, libraries, restaurants, whatever—and at the same time artistic propositions of what they are. They deliberately foreground their use-value and their relationality is premised on some form of usership. They are redundant, in a sense,

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[74] Bishop, 'The Social Turn', 178.

[75] Bishop, 181.

[76] Bishop, 183.

[77] Bishop, *Artificial Hells*, 273–74.

> inasmuch as they fulfil a function, as art, which they themselves already fulfil as whatever it is they are.[78]

Wright identifies 1:1 art projects as having 'a primary ontology as whatever they are, and a secondary ontology as artistic propositions of that same thing'.[79] Theorising artist-led housing as 1:1 artworks builds on Rendell's articulation of 'triggers' within critical spatial practices; artist-led housing not only prompts relationships between and across art and architecture but performs both at the same time. These two ontologies are held in continual tension, since retreating from artistic frames can result in increased efficacy at the point of self-extinction:

> Practices with "double ontologies" do not immediately appear as art, though that is where their self-understanding is grounded. […] To describe practices in these terms is to make them inherently reliant on performative capture to repatriate them into the art frame—otherwise, their secondary (artistic) ontology remains inert, and not so much disappears as fails to appear in the first place. From the perspective of institutional theory, this is intolerable: what is not performed as art, is not art, and so is lost to posterity. But in another way, that may be precisely the point. To disappear from that ontological landscape altogether in order to gain traction somewhere else.[80]

Rather than require artist-led housing projects to render themselves visible to criticisms of socially engaged art, by operating a carefully (or artificially) constructed double life, I argue that critique should, itself, move closer to the action. There is often a confusing, knotted, tense relationship between autonomy and heteronomy, between artistic visibility and local efficacy, between artistic and social functions in projects which ostensibly blur art completely into life; but crucially this is only visible to those who follow the project, who follow the social and material actors and agents who constitute, perform and are affected by it. I therefore moved myself and my research closer to *Artist House 45*. This movement is described in the 'Through: Embedded Ethnography' chapter.

Embedded research provides avenues for researching artist-led housing without relying on the narratives formed by the curators or artist-led programming teams directly responsible for

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[78] Wright, *Toward a Lexicon of Usership*, 22.

[79] Wright, 22.

[80] Wright, 22.

project delivery. As an 'in-house' researcher I deployed critical practices, informed by Gerald Raunig's work on 'instituent practices', together with spatial mapping. This embedded critical spatial practice was used to critique and intervene within *Artist House 45*, an unfolding 1:1 artwork—without requiring its double status to be separated.

From: A History of Artist-Led Housing

In this chapter I trace a history of artist-led housing projects from 1972 to 2012. I address gaps in existing historical surveys on the intersection of art and housing by focusing on the roles that collectives of artists have played. This brings issues around management, collective occupation, and social engagement within artist-led housing to the fore. This chapter also adds to existing understandings of a 'turn to the domestic' in art, by attending to projects which retain domestic and architectural functions.

Previous historical work which has connected art and housing has focussed on the relationship between individual (internationally renowned) artists and their personal homes. In *The Artist's House: From Workplace to Artwork*, Kirsty Bell surveys a wide range of artist's homes, from the 1920s to the present, and explores the connection between these private spaces and individual working practices.[1] Bell discusses the productive and creative roles that these houses have played and reveals how they have served as dream spaces, workshops, total artworks, sculptures and exhibition spaces for different artists. Similarly, *In the Temple of the Self: The Artist's Residence as a Total Work of Art* investigates the houses of well-known artists from 1800–1948 and assigns these buildings the status of major works of art.[2] These two studies do not include projects by art collectives or artist-led organisations.

The art historian Gill Perry has identified a turn to the domestic in contemporary art, which she has defined as 'an engagement with the activities, spaces, materials and tropes of the "home"'.[3] In her book *Playing at Home: The House in Contemporary Art*, Perry suggests that the

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[1] Kirsty Bell, *The Artist's House: From Workplace to Artwork* (Berlin: Sternberg Press, 2013).

[2] Margot Brandlhuber and Michael Buhrs, eds., *In the Temple of the Self: The Artist's Residence as a Total Work of Art; Europe and America 1800-1948* (Ostfildern: Hatje Cantz, 2013). This publication is a catalogue accompanying an exhibition of the same name at Museum Villa Stuck, Munich, which opened November 2013.

[3] Gill Perry, *Playing at Home: The House in Contemporary Art* (London: Reaktion Books, 2014), 17. Other surveys of contemporary art and the home also support a turn to the domestic. See: Imogen Racz, *Art and the Home: Comfort,*

relationship between art and the home has received increased attention since the 1990s, and supports this through a survey of artists who have manipulated the home through practices of miniaturising, altering and making mobile. Artworks which Perry identifies as contributing to the history of this turn include Michelangelo Pistoletto, *House on a Human Scale* (1965–6) and Gordon Matta-Clark, *Splitting* (1974). Contemporary works she discusses include Rachel Whiteread, *House* (1993); Donald Rodney, *In the House of My Father* (1996–7); Tracey Emin, *My Bed* (1998); Michael Landy, *Semi-Detatched* (2004); and Roger Hiorns, *Seizure* (2008). In *Playing at Home,* gallery bound work, large-scale public sculpture, tiny models of replica homes and ephemeral domestic environments are analysed alongside one another. Perry argues that these works challenge universalising conceptions of home, stating that 'the house is a discursive arena in which inside and outside spaces hold specific social and cultural associations that can be subverted through artistic representation'.[4] Although artworks which alter actual, existing, houses appear frequently in *Playing at Home* (for example in *House* and *Cuttings*) works in which residential or domestic uses are retained are not included. The projects discussed in this chapter share theoretical and conceptual interests in the unfixing of home through artistic practices and demonstrate that recent interest in the relationship between art and housing need not be limited to projects which relinquish stricter architectural functions.

Uniting all of the projects discussed in this chapter is the presence of groups of artists, who have responded to housing deficits within cultural, commercial and urban landscapes. These groups have used the management and provision of housing to bring new critical and spatial practices into existence. Some of these groups are closely affiliated with existing histories of the artist-led sector, as articulated in the previous chapter, and have been written about specifically in relation to the history of artist-led organisations. However, the projects discussed in this chapter have not been limited to these. Establishing a history of artist-led housing therefore extends historical work on artist-led practices by investigating the intersections between groups of artists, social and artistic movements and the occupation of

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Alienation and the Everyday (London: I.B. Tauris, 2014); Claudette Lauzon, *The Unmaking of Home in Contemporary Art* (Toronto: University of Toronto Press, 2016).

[4] Perry, *Playing at Home*, 25.

domestic space.[5] This chapter therefore connects projects which have been documented within disparate art histories since the 1970s (including the feminist art movement, institutional critique and the social turn).

A changing relationship between artists, art institutions and housing, structures this chapter. Contemporaneous projects are grouped into three sections. In 'Turning to Housing in Opposition to Art Institutions' I explore projects from the early 1970s in which artists occupied houses in response to deficits and barriers within the existing art-institutional landscape. In 'Using Institutional Invitations to Respond to Homelessness and Vacant Housing' I examine how artists used invitations from established galleries and curators in the late 1980s and early 1990s to provide material support for homeless groups and respond to issues around vacant housing. In 'Turning Artist-Led Institutions into Houses' I investigate longer-term projects, undertaken in the last fifteen years, in which art institutions have become houses. In terms of geographic scope, I analyse projects in Europe, US and Canada. This has allowed comparisons to be made between art organisations and a public sphere increasingly threatened by neoliberal planning and housing financialisaton.[6] Throughout I draw attention to the ways in which artist-led housing projects have challenged binaries of public/private, art/life and autonomy/instrumentalisation.

Artist-Led Housing in Opposition to Art Institutions

As discussed in the previous chapter, the expansion of artistic boundaries in the 1960s and 1970s has been cited as a defining feature of artist-led organisations. Gabrielle Detterer argues that in this period the combining of space to live and work within artist-led projects helped to support a shift from individual to collective artistic productions. She specifically mentions one example, Western Front in Vancouver, founded in 1973:

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[5] For example, I deliberately discuss Western Front, which is somewhat mythologised within artist-led literature, alongside *Womanhouse*, which is usually only discussed within the context of feminist art history and largely excluded from artist-led discussions.

[6] A notable project which has not been included due to this focus are the APTART shows in Moscow (1982–84). In these 'anti-shows' groups of artists used the privacy of domestic apartments to challenge enforced collectivity under Soviet authorities and developed anarchic actions which involved being together, but alone in thought. See: Margarita Tupitsyn, Victor Tupitsyn, and David Morris, eds., *Anti-Shows: APTART 1982–84* (London: Afterall Books, 2017).

> If an artist-run space combined living space and working space, as in the case of Western Front during its early years, this interconnection reinforced the individual's integration and sense of responsibility toward the communal project. Thus the social bond between the founding members of an artist-run space fulfilled the task of giving the individual emotional support, and consolidating the group's cohesion.[7]

In this section I analyse how Western Front experimented with communal living as an artistic practice. Alongside Western Front I investigate *Womanhouse* and Acme short life-housing, both from 1972. *Womanhouse* offers perspectives from the feminist art movement while Acme's short life projects facilitated the temporary occupation of vacant housing by artists, using non-confrontational and apolitical strategies. All three projects existed outside of dominant art institutions at the time. They used the collapsing of artistic practices into the creation of domestic space to address gaps in existing institutionally or commercially led provision for artists during the early 1970s but did so for different reasons and to divergent ends.

Western Front was founded by eight artists (Martin Bartlett, Mo van Nostrand, Kate Craig, Henry Greenhow, Glenn Lewis, Eric Metcalfe, Michael Morris, Vincent Trasov) who were looking for stable live/work space. These artists saw the incorporation of living and working spaces within a collective art practice as a way to expand artistic boundaries and experiment with new technologies such as electronic sounds. The group managed to borrow money to jointly purchase a building which, due to Canadian zoning laws, could only be used for non-profit activity. Western Front was established from the outset as a communal residence and studio complex—a 'combination of art laboratory and housing cooperative'.[8] During the first few years, dinners became an important daily event at Western Front and were used to open the project to other artists. 'The evening meal became a ceremony, presenting a sense of occasion when everyone would get together. Each founder would put $15 per week in a jar, and on a rotating basis one person would plan and coordinate dinner. This all-day production became intensely creative and competitive.'[9] These shared meals were idiosyncratic and

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[7] Detterer, 'The Spirit and Culture of Artist-Run Spaces', 20.

[8] Karen Knights, 'The Legacy of Our Polymeric Progeny', in *Whispered Art History: Twenty Years at the Western Front*, ed. Keith Wallace (Vancouver: Arsenal Pulp Press, 1993), 164.

[9] Keith Wallace, 'Introduction', in *Whispered Art History: Twenty Years at the Western Front*, ed. Keith Wallace (Vancouver: Arsenal Pulp Press, 1993), 3.

performative: 'Chicanery was a fixture, especially if Al Neil showed up. Everyone took turns playing the part of chef and scullery slave.'[10] The functions of the spaces within the building quickly became defined and included a gallery, a performance/event space, office, video production facilities, video library, and large dining area, with living spaces established in more discreet segments of the building. Initially the domestic infrastructure within Western Front directly informed the work produced. In 1974 Robert Cumming built *The Lure of the Sea*, a bar and permanent installation in the gallery space of Western Front. *One Piece for Everyone* (1975), a music performance by Martin Bartlett to celebrate Western Front's second anniversary, coupled electronic music and cooking:

> Bartlett cooked a cauliflower curry on a table connected to his hand-made synthesizer. The sounds of chopping and simmering were transformed into four-channel electronic music. At various points he read from texts on food, such as *The Raw and the Cooked*, by Claude Lévi-Strauss. When the dish was cooked and the sounds subsided, there was indeed one piece for everyone.[11]

In the same year, Richard Hayman performed *Dreamsound*, 'a concert for a sleeping audience' which included the provision of sleeping gear and an invitation to stay the night.[12] This direct use of cooking, drinking and sleeping infrastructure with performances and installations did not continue beyond the initial years of Western Front, however Karen Knights argues that the inseparability of art and life, which artists-in-residence were drawn to, influenced the performance and video-based work they produced by affecting both the production process and content of the tapes.[13] At various moments throughout Western Front's history elaborate shared meals and banquets accompanied celebrations, memorial events and lectures.

Domestic infrastructure within this artist-led space allowed art and life to be merged in the works produced and conventional artistic programming to be challenged. However, the extent

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[10] Western Front, 'Chronology', in *Whispered Art History: Twenty Years at the Western Front*, ed. Keith Wallace (Vancouver: Arsenal Pulp Press, 1993), 11.

[11] Western Front, 26.

[12] Western Front, 31.

[13] Knights, 'The Legacy of Our Polymeric Progeny', 173. More recently, Shauna Beharry's residency in 1994 stands out for her rejection of the designated gallery and performance space, and a return to the direct use of domestic space and cooking as art. See: Michael Turner, 'Western Front, Vancouver', in *Artist-Run Spaces*, ed. Gabriele Detterer and Maurizio Nannucci (Zurich: JRP Ringier, 2011), 243.

to which this has been used to open up the organisation, beyond a small experimental community, has been questioned. During its early years Western Front was part of an international network of artists, who communicated through mail art projects and new video technology. Residencies were offered by invitation only and access to equipment restricted. The content of the work was focused on artistic freedom and experimentation with new technology, especially video, rather than engagement with wider publics. Keith Wallace argues that these policies 'created a perceived exclusivity…one that alienated a considerable segment of the local art community and basically ignored the public'.[14] William Wood argues that Western Front lacked a 'critical position', by not examining the collective effects of individually authored activity within it, or attempting to open activities and resources to a wider community.[15] He adds that:

> In artist-run centre practice, the Front does represent the exercise of power by the few. The complications of exhibition committees or open submissions are eliminated, each curator setting the terms and choosing the participants for the programme without necessarily consulting with others, ah, in the community (as we like to call it).[16]

It is clear that the early years of Western front created an exciting and experimental lifestyle for the self-selected group of artists who were connected to it, but Wood's critique draws attention to the new exclusions which this produced. This inward-facing approach contrasts with other projects at the time, which responded to institutional exclusions by aligning closely with social movements.

In the early 1970s the feminist art movement drew attention to the lack of access women had to established art institutions and organised protests, exhibitions and women-run galleries in response. These artists were closely aligned to the feminist movement and sought to produce work which reflected the experiences of women. Rozsika Parker and Griselda Pollock describe how feminist artists exhibited outside of conventional galleries, from which they were excluded, and argue that the use of alternative exhibition venues, including houses, 'were

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[14] Keith Wallace, 'A Particular History: Artist-Run Centres in Vancouver', in *Vancouver Anthology: The Institutional Politics of Art*, ed. Stan Douglas (Vancouver: Talonbooks, 1991), 29.

[15] William Wood, 'This Is Free Money?', in *Whispered Art History: Twenty Years at the Western Front*, ed. Keith Wallace (Vancouver: Arsenal Pulp Press, 1993), 183.

[16] Wood, 184.

desired not only to make art accessible to a new audience of women but also to create spaces which would complement or contribute to the work itself'.[17]

A prominent project which arose out of the feminist art movement in America was *Womanhouse*, undertaken by students and staff of Cal Arts Feminist Arts Programme, who collectively turned a vacant and derelict seventeen-roomed mansion house into a studio, art installation and performance space. The house was opened to the public from 30 January to 28 February 1972, attracting around 10,000 visitors. Organised and conceived by Judy Chicago and Miriam Schapiro, the project began as a series of open discussions, guided by student-led consciousness-raising exercises, and resulted in a series of art installations and performances through the negotiation of collective and individual work. Throughout the house students and staff manipulated the interior surfaces and fittings, introduced decorative techniques, patterns and objects, and choreographed performances. Faith Wilding's installation *Crocheted Environment (Womb Room)* occupied an entire room, and resembled 'a giant tea-cozy, that deliberately displaced a pseudo architectural (masculine) structure with the "feminine" practice of needlework or stitching'.[18] Susan Frazier, Vicki Hodgetts and Robin Weltsch modified the kitchen of *Womanhouse*. They introduced a number of interventions to critique childhood experiences of the kitchen as a battleground—a space in which they competed (alongside domestic objects, roles and expectations) for attention with their mothers.[19] Parody and exaggeration played a large role in this: 'The walls and ceiling of the kitchen were covered in egg-breast forms, cut off from their contexts and offered for consumption. Those on the ceiling were closer to egg forms, but as they came down the wall and surrounded the shelves of pre-packaged food and the fridge, they increasingly resembled sagging breasts.'[20]

Womanhouse provided a studio, pedagogical framework and site for art. It engaged within domestic concerns and spaces in the absence of mainstream alternatives: a (temporary) lack of available studio space within the CalArts campus was a motivating factor for pursuing an 'off-site' project as well as a desire to provide space for the production and display of artworks associated with female experience, which at the time were ignored by established art institutions, critical debates and histories. Imogen Racz highlights the oppositional

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[17] Rozsika Parker and Griselda Pollock, *Framing Feminism* (1987; repr., London: Pandora Press, 1992), 15–16.

[18] Perry, *Playing at Home*, 18.

[19] Racz, *Art and the Home*, 71.

[20] Racz, 71–72.

relationship between *Womanhouse* and established exhibition spaces, arguing that, 'By altering an existing house and showing work within it, *Womanhouse* was consciously operating outside of institutionally accepted spaces of "high" art, and presenting the "female" space of the home as a legitimate place of both creation and exhibition'.[21]

Students were required to look for a suitable building, negotiate temporary use with the private owner and undertake renovations as part of the *Womanhouse* project, and this aspect constituted a significant part of the students' work: over a period of two months the group of twenty three women artists scraped walls, constructed internal partitions, made furniture, fitted windows, undertook joinery, and installed lighting. Despite the substantial labour involved in refurbishing this private house, *Womanhouse* is not discussed in terms of its relationship to urban processes or as an example of artist-led renovation within surveys of art and the home.[22] However, in her historical analysis of site-specific art Miwon Kwon uses Faith Wilding's *Crocheted Environment (Womb Room)* as an example of the dilemmas raised regarding the repeatability and relocation of artworks. Wilding was invited to repeat *Crocheted Environment (Womb Room)* for a historical survey of feminist art in 1995, titled *Division of Labour: 'Women's Work' in Contemporary Art*. Kwon describes the problems accompanying this request:

> The project presented Wilding with a number of challenges, least of which were the long hours and intensive physical labour required to complete the task. To decline the invitation to redo the piece for the sake of preserving the integrity of the original installation would have been an act of self-marginalisation, contributing to a self-silencing that would write Wilding and an aspect of feminist art out of history (again). But on the other hand, to recreate the work as an independent art object for a white cubic space in the Bronx Museum also meant voiding the meaning of the work as it was first established in relation to the site of its original context.[23]

Kwon goes on to argue that 'the procedural complications, ethical dilemmas, and pragmatic headaches that such situations raise for artists, collectors, dealers, and host organisations are

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[21] Racz, 67.

[22] See for example recent surveys such as: Racz, *Art and the Home*; Perry, *Playing at Home*; Lauzon, *The Unmaking of Home in Contemporary Art*. This aspect of the project is significant in relation to the broader history of artist-led housing since it opens questions around arts relationship with temporary occupations and vacant space.

[23] Kwon, *One Place After Another*, 43.

still meaningful. They present an unprecedented strain on established patterns of (re)producing […] art works in general.'[24] In considering *Womanhouse* as an example of artist-led housing, it seems pertinent to consider these site-specific issues (around scalability, transferability and mobility of experience) in relation to the whole of the house, not just individual installations in isolation.

Despite unprecedented national attention for feminist art, Temma Balducci argues that *Womanhouse* has received scant scholarly attention, especially when compared to Judy Chicago's *The Dinner Party* (1979) (a large-scale triangular sculpture in part comprised of thirty nine place settings, each dedicated to different significant woman throughout history) which has become an exemplar of 1970s feminist art. Balducci argues that this is due to the complexity of the *Womanhouse* project, set against an oversimplified history and criticism of feminist art, which adopted a '(mistaken) idea that this art can be neatly divided into the essentialist 1970s and the constructivist 1980s'.[25] This complexity is foregrounded when considering the projects critical and spatial functions.

The project 'functioned' to reimagine the home as a space where thinking, making and the practicing of art could happen, through collective consciousness-raising activities based on personal narratives and by renovating and remodelling a vacant, abandoned, building. Although the students spent many weeks renovating the house the intention was to create an artwork rather than a functioning domestic space. For Schapiro the purpose of *Womanhouse* 'was to remake the old house into a place of dreams and fantasies. Each room was to be transformed into a non-functioning art environment.'[26] Unlike the other projects in this section, the renovated domestic space relinquished stricter architectural functions; the bedrooms were not slept in, there is no evidence that the kitchen was used to cook meals, and so forth.[27] Tensions and pressures emerged as a result of the non-functioning aspects to the project and the consequential requirement that *Womanhouse* had to be undertaken alongside other 'real' domestic lives and spaces. For example, students had only just enrolled onto the

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[24] Kwon, 43.

[25] Temma Balducci, 'Revisiting "Womanhouse": Welcome to the (Deconstructed) "Dollhouse"', *Woman's Art Journal* 27, no. 2 (2006): 17, https://www.jstor.org/stable/20358086.

[26] Miriam Schapiro, 'Recalling Womanhouse', *Women's Studies Quarterly* 15, no. 1/2 (1987): 25, http://www.jstor.org/stable/40004836.

[27] The toilets were unblocked and put back to use, and the only aspect of the renovation which was subcontracted to men.

Feminist Arts Programme at the start of *Womanhouse* and were at the same time seeking affordable student accommodation. Schapiro describes the pressure of this dual existence in her recollection of the project: 'I think that working with the pressure of having to finish the house within a certain time made [the students] crazy. We had to push them and that meant long hours, hard work, driving the damned freeways late at night, disappointing friends, giving up social life—all of this was enraging.'[28] The non-functioning aspect of the domestic space forced the participating students to live double lives, within and outside of the *Womanhouse* project. Reflections of *Womanhouse*, recorded in the late 1990s by Ulrike Müller as part of a letter exchange project called 'Re:Tracing the Feminist Arts Programme' reveal hidden tensions, hierarchies and judgements felt between the students as a result of their lives outside of the project.[29] Most revealing, albeit somewhat of an anomaly, is the letter written by respondent C. G., in which she writes: 'They didn't like my boyfriend—but in later years it was he who was invited to their parties! They didn't like me maybe because I wore make-up I don't know.'[30]

Through the occupation and use of a house, as a collaborative artwork, *Womanhouse* created a space to explore experiences, materials, and subject matter which were excluded from the existing mainstream, and male dominated, artworld. *Womanhouse* explored how domestic spaces could be productive of experience, thinking and artmaking; establishing a terrain for subsequent home-based projects to be validated by art institutions. Its alignment with a clearly articulated social movement contrasts with other artist-led housing projects of this period.

In 1972, the same year that the *Womanhouse* project was opened, recent graduates linked to Reading University Fine Art Department, including Jonathan Harvey and David Panton, co-founded Acme, an artist-led housing association. During its first decade Acme worked with the Greater London Council, taking on and managing vacant housing and turning them into studio and living spaces for artists. These temporary 'short-life' houses were leased to Acme with no utilities, often in an appalling physical condition. Because they fell below the minimum standards for social rental, the council owned properties were made available for

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[28] Schapiro, 'Recalling Womanhouse', 28.

[29] Ulrike Müller, 'Re:Tracing the Feminist Art Program', 1997, http://www.encore.at/retracing/.

[30] C. G., 'Letter to Ulrike Müller for the "Re:Tracing the Feminist Art Program" Project', 1997, 2, http://www.encore.at/retracing/index2.html.

little or no rent to Acme. The houses were usually earmarked for demolition, which meant that the length of time tenants could occupy them was dependent on unpredictable development plans. In establishing licences to occupy these vacant houses, Acme foresaw the potential for artist-led meanwhile use to provide housing for artists and the live/work spaces they managed were cheaper to rent than existing studios in London at the time, including SPACE studios, who took over large ex-industrial buildings.[31] In the absence of conventional concerns relating to the long-term value and integrity of housing, Harvey describes how tenants were able to radically modify the internal spaces so that they best accommodated individual lives and artistic practices:

> In a small terraced house destined for the bulldozers, artists could remove internal walls and expose roof voids to reconfigure the space to one that was finely tuned, often with great ingenuity given limited means, to their own creative and domestic requirements. […] The other experience which became absorbed though perhaps not formally expressed or acknowledged, was the extraordinary range of approaches and interpretations, which artists brought to their use of short-life housing, driven both by their varying practices but also by where the dividing line, in practical terms, would be drawn, in some cases if at all, between their working and domestic lives.[32]

Within its first year Acme were managing ninety houses from the council. Acme developed a model for providing live/work spaces which could be easily scaled up, since it aligned neatly with top-down urban agendas and made no attempt to directly engage with or critique long-term development plans. David Panton, speaking recently about Acme's history is clear about the importance of adopting an apolitical stance towards local authority, arguing that 'The best way to deal with local government, from hard left to far right, is to not have an opinion. […] Acme achieved most by not rubbing people up the wrong way.'[33] Short-life properties run by Acme were known to neighbour squatted houses,[34] and the non-confrontational approach adopted by Acme stands in contrast to the organised actions and groups which were affiliated

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[31] Caroline Roux, 'The Battle to Keep Artists in the Capital', *Financial Times*, 16 June 2017, sec. FT Magazine, para. 6, https://www.ft.com/content/ab0cf1fa-4fbe-11e7-a1f2-db19572361bb.

[32] Jonathan Harvey, 'Making It Happen', in *Studios for Artists: Concepts and Concrete*, ed. Graham Ellard, Jonathan Harvey, and Arantxa Echarte (London: Black Dog Publishing, 2015), 24.

[33] David Panton, quoted in Roux, 'The Battle to Keep Artists in the Capital', para. 12.

[34] Alexander Vasudevan, *The Autonomous City: A History of Urban Squatting* (London: Verso, 2017), 41.

with the squatting movement.[35] Unlike Acme, these groups were involved in direct action struggles targeted towards the living conditions faced by working class families occupying slum housing owned by the Greater London Council.[36]

Womanhouse, Western Front and Acme offer very different contemporaneous historical precedents for artist-led housing. The critical potentials of these different approaches still inform ongoing discussions around artist housing, especially its relationship to housing activism and temporary space use. All of the projects also resulted in longer-term future projects. In the case of *Womanhouse* this was through the Feminist Studio Workshop and *Womanspace* co-operative gallery which continued to support feminist artistic activity until 1991. Western Front still exists today and is considered one of Canada's leading institutions for contemporary art and new music. Acme used their experiences of non-confrontational management of short-life housing to work directly with private developers to incorporate studios and live/work spaces within their schemes. A crucial prerequisite to this was the recognition that the provision of artist studios and live/work space could be used to achieve employment quotas within mixed-use post-industrial development schemes.[37] An emphasis on artist studio and live/work provision as a productive (rather than domestic or leisure) activity—equivalent to the provision of a job—allowed Acme to develop a portfolio of freehold properties through the planning system in London, capitalising on Section 106 agreements and 'planning gain'.[38] An example of this is their first new-build project, Galleria, in Peckham in 2006. Acme were asked by volume housebuilder Barratt Homes to provide

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[35] These included the London Anarchists, the East London Libertarian Group, Solidarity and Socialist Action.

[36] Vasudevan, *The Autonomous City*, 47.

[37] At the time, local councils in London often demanded that employment uses were replaced as a condition of building new (and much more profitable) housing on ex-industrial sites. Within this context, live/work space was controversial and seen as a loophole used by developers to get around providing employment uses and maximising profit from housing.

[38] Section 106 agreements are a mechanism which local councils can use to make a development proposal acceptable in planning terms, that would not otherwise be acceptable. They are used to militate against the impact of development, through 'developer contributions'. For further information, see: Planning Advisory Service, 'Section 106 Obligations Overview', Local Government Association, 106, accessed 16 July 2020, https://www.local.gov.uk/pas/pas-topics/infrastructure/s106-obligations-overview.

jobs within a residential-led scheme, which the council accepted in the form of artist studios.[39]

> Barratt had sought planning consent for a development of private and affordable residential apartments, but given the previous employment use of the site the local authority, Southwark, rejected the application, requiring jobs to be secured as part of the new scheme. […] Barratt needed to act quickly and saw us as an expedient way to salvage their scheme.[40]

Acme's short-life housing model provided cheap space for artists, who saw potential in dilapidated properties and streets of boarded up terraces. Artists directed attention to these areas through artistic, unpaid, non-monetised and self-help activities and, in the main, acted as hidden supports for market-led development, without receiving longer-term influence over urban developments or decision-making. Ultimately, the provision of space for artists was used strategically to gentrify a new-build post-industrial site of other employment uses.

The projects explored in this section launched artist-led housing by forming an organisation or group from scratch. Next, I explore the role that established art institutions have played within artist-led housing.

Using Institutional Invitations to Respond to Homelessness and Vacant Housing

The three projects analysed in this section used invitations from established art institutions and curators to directly oppose state policies on housing and/or respond to vacant housing and homelessness. In all three projects an invitation for a solo exhibition was expanded, at the suggestion of the invited artist, into a larger group show. Martha Rosler's 1989 exhibition *If You Lived Here…* questioned how a gallery-based commission could be reinterpreted to support homeless groups and housing activists in New York. The Viennese art collective WochenKlausur adopted a more direct approach to address gaps in social provision; they choose not to exhibit any work in a designated gallery space and instead used it as an office to

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[39] Given that the International Wages for Housework Campaign was established in the same year as *Womanhouse* and Acme, this leads to an uncomfortable conclusion is that it is Acme who have been most effective in claiming financial and material reimbursement for the domestic labour of artists.

[40] Harvey, 'Making It Happen', 29.

set up a mobile healthcare clinic for homeless people. *Project Unité* was a large group show in Le Corbusier's Unité d'Habitation in Firminy. This project revealed a number of different artistic approaches to occupying a vacant apartment block, as well as the limitations of short-term artistic engagement in a complex social and architectural site.

In the 1980s the increasing privatisation of housing and reduction of the welfare state in New York, under the Reagan Era public cuts, created stark inequalities within the city and rising homelessness. Within this context Martha Rosler undertook a landmark project called *If You Lived Here…*. Rosler was invited by the Dia Art Foundation, New York, to put on a solo show, but challenged this conventional invitation by curating a large group exhibition, which included three consecutive exhibitions at Dia Art Foundation (*Home Front*, *Homeless: The Street and Other Venues*, and *City: Visions and Revisions*), the organisation of a number of talks, open forums and 'Town Meetings', and the publication of the book *If You Lived Here: The City in Art, Theory, and Social Activism*.[41] In total the project included the involvement of over two hundred artists and activists invited by Rosler, with the aim of using the exhibition space and infrastructure of Dia Art Foundation to support and strengthen collective actions on housing and raise the visibility of homelessness. Across the three exhibitions there was an effort to erase boundaries between the gallery space and the communities, houses and homeless outside of it:

> Couches and rugs faced video monitors, and billboards (signs of the street) were hung on the gallery walls. A reading room provided activist materials such as demonstration flyers, organizational brochures, and lists of private and public shelters and soup kitchens.[42]

If You Lived Here… sought to use the spaces and resources of the Dia Art Foundation to support housing activists and the homeless. As art critic Rosalyn Deutsche argues, 'It brought together critical art practices seeking to create alternative spaces in the institutions of art with urban discourses that project an alternative city.'[43] The project raised questions about the ability for concrete change on housing to be made through established art institutions. The art

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[41] Martha Rosler, *If You Lived Here: The City in Art, Theory, and Social Activism*, ed. Brian Wallis (Seattle: Bay Press, 1991).

[42] Suzanne Lacy, *Mapping the Terrain: New Public Genre Art* (Seattle: Bay Press, 1995), 273.

[43] Rosalyn Deutsche, 'Alternative Space', in *If You Lived Here: The City in Art, Theory, and Social Activism: A Project by Martha Rosler*, ed. Brian Wallis (Seattle: Bay Press, 1991), 61.

historian Nina Möntmann, whose work has been influential in debates on institutional critique, argues that the engagement with the operations of mainstream art institutions separates Rosler's role from that of a social worker: 'While the project involves political intervention, it cannot be considered apart from its intervention in the art system, and this yoking of activism and institutional critique is a constitutive and seminal feature of Rosler's work.'[44] To further investigate the connections between homelessness activism and institutional critique, I focus on *Homeless: The Street and Other Venues,* one of the three exhibitions Rosler organised at Dia Art Foundation.

Homeless: The Street and Other Venues contained work relating to homelessness by international artists, such as *Homeless Vehicle Project* (1988) by Krzysztof Wodiczko, alongside work made by residents of a local shelter. It also supported more direct actions and responses to homelessness. The Mad Housers, an Atlanta-based non-profit architecture group, installed three temporary plywood huts as part of the show: one hut was constructed in the gallery and two more in sites in New York City for use by homeless people. The exhibition also became 'home' to Homeward Bound, a self-organised homeless group who had set up a protest camp next to the City Hall, facilitated the registration of 5,000 homeless people to vote, and worked with New York City Council to develop housing for homeless people and families. The changing function of the exhibition in relation to supporting Homeward Bound reveals both the limitations and opportunities of using the institutional gallery space. Homeward Bound were given space within the exhibition to set up an office, and used their temporary location to bolster their status as a group:

> The group used the exhibition as a temporary abode, fitting out an office in the rooms of the Dia Foundation. The activists even produced a "professional" letterhead for their temporary location—apart from the organizational benefits of having an address, it also symbolized a certain social status.[45]

Research by Adair Rounthwaite reveals that Rosler had originally intended to work with Homeward Bound to provide sleeping facilities for six of the group for the duration of the

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[44] Nina Möntmann, '(Under)Privileged Spaces: On Martha Rosler's "If You Lived Here…"', *E-Flux Journal*, no. 9 (October 2009): 10, http://worker01.e-flux.com/pdf/article_89.pdf.

[45] Möntmann, 7.

exhibition and that the beds included in the exhibition had been intended for this purpose.[46] This wasn't allowed: 'Dia announced that the terms of its co-op share for the Wooster Street gallery space prohibited residential occupancy.'[47]

If You Lived Here… performed a double life: in part, the project existed as a group show within the Dia Art Foundation gallery, with work on display from a range of disciplines and artistic backgrounds—but it also, simultaneously, provided some material support for homeless people. Working within the rules of the Dia Art Foundation limited the extent to which the exhibition could be opened up as a functional home, but the involvement of an established art institution created a platform, in the form of a temporary office address, and social status, for Homeward Bound.

Medical Care for Homeless People, the first project undertaken by art collective WochenKlausur, also used an invitation from an institution to address issues surrounding homelessness. In 1992 artist and art critic Wolfgang Zinggl was invited by the Vienna Secession, a prestigious exhibition space and institution for contemporary art, to demonstrate how galleries could engage with social issues. This invitation came as a result of an article Zinggl had written in a local newspaper critiquing the display of objects within a previous exhibition at Secession. Zinggl assembled a team of eight artists to identify and tackle a specific local problem. Unlike *If You Lived Here…*, the group presented nothing in the gallery, and instead turned it into a closed office where the group worked for the duration of a regular exhibition. At the time of the project the square in front of the exhibition building was known throughout the city as a meeting place for homeless people and the group developed a concrete response to the barriers homeless people in Vienna face when seeking medical care. This led to *Medical Care for Homeless People*, a large white transit van, kitted-out with equipment to perform basic medical treatment, initially as an eleven-week pilot project.

The van still operates daily, and the longevity of this project can be attributed to a number of agreements and partnerships which WochenKlausur put in place. Initially costs such as the purchase of the van, equipment, and licensing to operate on public property were raised from

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[46] In Rosler's notes for the exhibition, one of the justifications of the project is listed as: 'We'd take 6 people off streets.' See: Adair Rounthwaite, 'In, Around, and Afterthoughts (on Participation): Photography and Agency in Martha Rosler's Collaboration with Homeward Bound', *Art Journal* 73, no. 4 (2 October 2014): 53, https://doi.org/10.1080/00043249.2014.1036609.

[47] Rounthwaite, 51.

commercial sponsorship. Maintenance and driver costs were covered by an agreement with a local relief organisation. As well as these conventional partnership approaches, WochenKlausur used a less conventional—and much recited—'trick' to draw down money to pay for physicians salaries, for which the local council was the only viable funding source:

> To pay the salaries of the physicians, WochenKlausur resorted to a trick, asking a correspondent for the German news magazine Der Spiegel to conduct an interview with the councilor of Vienna and pretend that he was interested in reporting on the project. Since the politician did not want to appear in the German press as the cause of the project's failure, he had no choice but to provide funding for the physicians who would staff the clinic—initially for one year.[48]

Medical Care for Homeless People demonstrates how artists can use their visibility, connections and status to initiate projects but also to lobby for financial and political support. Creative approaches and tactics were used both to address existing issues and to build (or force) multi-stakeholder support for the project to allow it to continue independently of the group, beyond its initial pilot phase. Unconventional strategies for gaining the support of those in power feature within many of WochenKlausur's projects,[49] and the group have gone on to undertake over forty projects across Europe and America. Although the local social issues which they respond to are vast (and range from an experiment in voting reform in Stockholm to a home improvement scheme for residents living in poor conditions in Holon, Israel) each project begins with an invitation, and funding, from an arts organisation. WochenKlausur arrive as artist-outsiders and use this position to suggest concrete interventions. To this end, they give themselves permission to use unexpected approaches. Many of their projects use media attention, which their work attracts, to draw down support and funding to ensure long-term sustainability. Projects are ultimately 'handed over' to local organisations to manage and use, which frequently requires the establishment of new enterprises and management structures.

In 1993 the Unité d'Habitation in Firminy, a large modernist concrete housing block designed by Le Corbusier, was the location for a group show called *Project Unité*. The project

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[48] Arte Útil, 'Medical Care for Homeless People', Arte Útil Archive, para. 1, accessed 13 November 2019, https://www.arte-util.org/projects/medical-care-for-homeless-people/.

[49] For example, their subsequent project *Shelter for Drug-Addicted Women* in Zurich (2004) took key experts and local politicians on boat trips to discuss their views and exchange information without any public exposure.

was commissioned by Yves Aupetitallot, curator at Maison de la Culture et de la Communication, Saint-Étienne, who invited the Swiss artist Christian Philipp Müller to produce a solo show. This initial invitation was expanded to form a bigger group exhibition and forty European and America artists, architects and designers were invited to inhabit twenty-nine of the vacant apartments. At the time of *Project Unité* one wing of the housing block had been cleared, leaving the building half vacant and whole elevated 'streets' of apartments boarded up, separated from the populated section with plastic sheeting.[50] As well as engaging with issues relating to the vacant physical space of the apartment block, *Project Unité* also sought to consider wider social issues: Aupetitallot had hoped that artists would reflect on the issues presented by the Unité d'Habitation and engage working-class Algerian immigrant residents within the project.[51]

Because so many artists were involved, *Project Unité* provides a survey of different artistic responses to the occupation of a vacant modernist housing block, including its highly charged symbolic, material and social context. The following descriptions touch on the diversity of responses. Christian Philipp Müller drew attention to noise control issues within the building by hiring technical experts to record sound levels in his apartment and retrofitting the inside of the space with soundproofing material. Martha Rosler adopted a sociological approach and investigated the inhabitants through video interviews and statistical information. A. Arefin presented the extensive exchanges between artists and curators which had enabled the exhibition to happen. The American artist Renée Green used the apartment to read books and performatively reflect upon her status as a nomadic artist and immigrant within her new surroundings. She slept in a tent in the apartment for a week before the show opened and left traces of her lived engagement in the space through everyday artefacts, a jacket she wore with the word 'immigration' sewn on, and audio-visual work. The German artist Regina Möller, collaborated with the children of some of the residents to create dollhouses. These reflected on Le Corbusier's mixed-use visions, which included the incorporation of playgrounds and schools within residential blocks. The Italian collective Premiata Ditta created social mappings from questionnaires handed to residents. The Austrian artist Heimo Zobernig transformed his apartment into a public café. The US duo Clegg & Guttmann asked residents to lend them selection from their music collections and used these to create a library of

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[50] Bishop, *Artificial Hells*, 196.

[51] Bishop, 197.

cassette mixtapes. Mark Dion and Art Orienté objet (AOo) imagined that nature had taken over and presented their empty apartment in an accelerated state of decline. The French artist Philippe Parreno shot a film based upon a script co-written with Nicolas Bourriaud, in one of the apartments. For the *Project Unité* exhibition, elements of the film's set and props were displayed along with a trailer for the film. Dominique Gonzalez-Foerster and Anne Frémy created an installation based on *Suzanne and the Pacific,* a book by Jean Giraudoux.

Project Unité exposed different modes of artistic criticality towards housing. Some artists investigated the literal architectural and social conditions of the Unité d'Habitation, while others used allegorical devices and metaphor to establish a relationship between their work and the site. Claire Bishop argues that these different critical approaches highlighted geographic differences and associated theoretical schools. She describes a difference between French 'relationality' and German/US 'criticality'. The French artists such as Gonzalez-Foerster and Parreno, who would later be associated with relational aesthetics, 'produced works that have only an oblique engagement with context; rather than addressing the environment with a theoretical or critical framework, they created a fictional, literary, imaginative correlate within the space of the exhibition.'[52] In contrast German/US artists such as Müller and Rosler adopted more direct and pragmatic approaches. Bishop argues that:

> These positions can be ascribed to different intellectual and pedagogic formations in the 1980s: the French artists were reared on post-structuralist authors (Lyotard, Deleuze and especially Baudrillard) for whom there is no "outside" position. The reception of critical theory in the US was largely centred on psychoanalysis and the strong critical judgements of the Frankfurt School, along with critical ethnography, identity politics and post-colonialism, which gave rise to the idea of clearly oppositional modes of artistic "criticality". The resulting difference is between forms that operate through fiction and opacity, and those that are expressed unambiguously (through interviews, information, statistics, and so on).[53]

However, as well as these broad theoretical differences based on geographic location, specific spatial aspects within the project made the two critical approaches Bishop identifies more pronounced; and foreclosed opportunities for artists to develop collaborative projects (both

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[52] Bishop, 199.

[53] Bishop, 200.

between artists and with residents), which might have challenged this binary. These relate to the spatial arrangement of the project on one floor of the apartment block and to the limited opportunities for artists to embed themselves within their apartment as residents. In a review of *Project Unité* for Artforum, Joshua Decter and Olivier Zahm argue that although located in a domestic setting, the spatial arrangement of the exhibition as a whole closely mimicked that of a more conventional gallery show and reinforced the status of the artists as outsiders, which Aupetitallot sought to avoid:

> We moved through the row of apartments as if negotiating gallery rooms in a cultural space, and so were forced, ultimately, to confront each project as a distinct work, even though our criteria of evaluation had to take into account the unique contextual circumstances. The restriction, moreover, of the projects to one floor created a subtle but troubling feeling that this part of the complex was divorced from the occupied wing. It seemed as if the territorial divide between the "cultural experts" and the resident population had inadvertently generated a climate of alienation in which the experts, engaged in social analysis or subjective rumination, expected the residents to be cooperative—if estranged witnesses (or accomplices) in the probing of their environment by outsiders.[54]

In addition, the structure of the project allowed limited scope for artists to undertake meaningful engagement on site and with the residents before opening their allocated apartments to the public. Most artists chose to use their apartment as a stand in gallery, rather than explore opportunities for inhabiting or occupying the domestic space in other ways. Although participants were invited to research both the town and the building more than a year before the opening of the project,[55] artists only embedded themselves within the apartment a week before the exhibition opened. This limited opportunities for artists who wanted to use the residential nature of the project to collapse distinctions between living and working. This can be seen most clearly in Renée Green's work. In an autoethnographic script, which is introduced in the third person, Green acknowledges the limitations of *Project Unité*, from her experiences undertaking longer term social-service-related artistic practices: 'She didn't think she would change the lives of the inhabitants during her short stay, nor did she

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[54] Joshua Decter and Olivier Zahm, 'Back to Babel: Project Unité, Firminy', *Artforum*, November 1993, 92.

[55] Decter and Zahm, 92.

imagine she could document their existence in anything more than a journalistic way.'[56] The temporary nature of the engagement with the Unite d'Habitation led Decter and Zahm to question the long term impact of the project in relation to its dynamics of power:

> It was business and art as usual: the itinerant group of cultural experts moved on to other projects, and the residents, perhaps somewhat "enlightened" by the transient encounter, were left behind to enjoy the privilege of living in an unquestionably depressing environment with only a dilapidated cultural pride for consolation.[57]

The residents of the Unité d'Habitation were given a room to present photographs of their occupied apartments. However, this revealed little more than the different approaches to occupying the modernist space. ('A small number were occupied by hopelessly lost Le Corbusier groupies […] Other individuals and families, presumably of North African origin, had made full use of the split-level arrangement of the apartments. […] French teenagers paint[ed] their bedrooms red and black.'[58]) For the exhibition launch the groups of artists and local residents were invited to a party on the top floor of the Unité d'Habitation; the artists and residents stayed in separate groups until a drunk resident started a fight.[59]

Following *Project Unité*, a number of longer-term artist-led housing projects have resulted in the development of more complex critical artistic roles, which combine both relational and didactic modes and direct these towards housing and urban design. These sought to address issues which prevented reflective and embedded approaches such as that adopted by Green from having lasting impact, beyond diaristic or journalistic commentary. Two examples of these are explored next; both achieved this by turning an artist-led institution into a house.

Housing Artist-Led Institutions

In the artist-led housing examples explored so far, groups of artists either set up their own initiatives from scratch (in the case of Western Front, *Womanhouse*, and Acme) or questioned

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[56] Renée Green, 'Scenes from a Group Show: Project Unité', in *Site-Specificity in Art: The Ethnographic Turn*, ed. Alex Coles (London: Black Dog Publishing, 2001), 116.

[57] Decter and Zahm, 'Back to Babel: Project Unité, Firminy', 138.

[58] James Roberts, 'Down with the People', *Frieze*, October 1993, https://frieze.com/article/down-people.

[59] Green, 'Scenes from a Group Show: Project Unité', 133–34.

the extent to which invitations from existing art institutions and curators could act as a springboard for critiquing top-down policy-making and modernist architectural designs (which resulted in: *If you Lived Here…, Medical Care for Homeless People* and *Project Unité*). The two projects explored in this section—*The Blue House* and *Grand Domestic Revolution*—use longer-term occupations of housing to explore the role that artist-led institutions can adopt by moving into, and becoming, a house.

The Blue House (*Het Blauwe Huis*) is an example of a longer-term artist-led house, initiated by Jeanne van Heeswijk in collaboration with architect Dennis Kaspori and artist Hervé Paraponaris. It is situated in IJburg, a new residential neighbourhood located on a cluster of manmade islands in Amsterdam. From 2005 to 2009 fifty-five artists, architects, scientists and writers from across the world lived and worked in a house for a period of up to six months. Van Heeswijk was the first resident and lived in the house for the first six months, to prepare it for occupation by other artists and establish connections to the community.

The Blue House was embedded in an area undergoing comprehensive, top-down urban renewal. At the time of the project Amsterdam City Council had developed a masterplan for IJburg, including proposals to build housing for 45,000 people. Van Heeswijk responded to the gaps and limitations of this approach to designing a new neighborhood, describing *The Blue House* as 'a spot that cannot be regulated within a living environment planned down to the last millimetre, a place for the unexpected, uncontrolled and unplanned, for exchange and dialogue'.[60] Residents of *The Blue House* were invited to respond to this highly determined masterplan, in which nothing was left to chance or open-ended exploration. *The Blue House* was the collective and negotiated efforts of many members, who responded to this open brief, but in dialogue with the project as an evolving organisation. Forty-five projects were realised, which used artistic strategies to address or expose gaps within the existing infrastructure and proposed masterplan for IJburg.

Van Heeswijk's approach to negotiating use of *The Blue House* and funding the project was important in establishing an open brief for artists. An initial invitation to work in IJburg led

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[60] Jeanne van Heeswijk, 'The Blue House', Jeanneworks, Typologies & Capacities, para. 3, accessed 4 November 2019, http://jeanneworks.net/projects/the_blue_house/.

van Heeswijk to observe a lack of space for the unplanned within the official masterplan.[61] With this in mind, her attention was drawn to *The Blue House* as a potential space to designate for community research, artistic production and cultural activities. Van Heeswijk negotiated with a private housing corporation, who bought the house and offered her use of it for four years on the condition that the interest on the mortgage was paid. She avoided state support and arts funding that required predetermined outcomes in order to allow artists to set their own agenda and priorities with regards to the role of culture in IJburg. Zara Stanhope argues that this approach created a project which avoided easy alignment with conventional socially engaged art practices:

> With the sole purpose of *The Blue House* being to situate artists and others at IJburg for the purpose of autonomous research, *The Blue House* ignored conventional forms and media of art, and disrupted the perception of social art as community activism or social reform, consequently challenging the role of the artist and urban space in the global city of Amsterdam.[62]

The artistic roles adopted included the development of physical spaces which were missing from the neighbourhood—such as a children's library (which was planned for IJburg, but hadn't yet been built), a community restaurant, a hotel and outdoor cinema—in parallel with historical research and the creation of social programmes. The latter included a migrant radio station called Migrant to Migrant (M2M) which broadcast from the house and *Chat Theatre*, a series of conversations about public space organised by the architecture collective m7red. M2M included an audio memorial to migrants who lost their lives in a fire at a detention centre in Schiphol airport, by survivor Cheikh Sakho, who lived in *The Blue House* before finding permanent accommodation.

In 2011 Paul O'Neill wrote a chapter in *Locating the Producers: Durational Approaches to Public Art* which investigates *The Blue House* 'as both a curatorial project and a self-organised network of research-based practice'.[63] O'Neill conducted three site visits, a focus group session

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[61] Van Heeswijk was initially approached by the municipality to work on the entranceway to a new housing estate. She turned down this initial invitation on the grounds that it was too restrictive.

[62] Zara Stanhope, 'Re-Imagining Dutch Urban Life: The Blue House in Amsterdam', in *Re-Imagining the City: Art, Globalization and Urban Spaces*, ed. Elizabeth Grierson and Kristen Sharp (Bristol: Intellect Books, 2013), 228.

[63] Paul O'Neill, 'The Blue House (Het Blauwe Huis)', in *Locating the Producers: Durational Approaches to Public Art*, ed. Paul O'Neill and Claire Doherty (Amsterdam: Valiz, 2011), 22.

and semi-structured interviews with van Heeswijk and collaborators including the city planners. These were used to draw out the complex and multi-positioned role that van Heeswijk played within the project, which he describes as 'self-commissioning as an artistic practice'.[64] O'Neill argues that this role became instituted within the house itself: 'In turn, *The Blue House* would become a commissioner, inviting other practitioners to develop their own research-based projects as part of a cumulative process of research, intervention and durational activity.'[65] *The Blue House* provided physical and social spaces which were absent from the neighbourhood but developed these in parallel with critical reflections and research into the collective organisation of the house. In some artworks these functional and research roles collapsed into one; this can be seen most clearly in the way reproductive and hospitality labour was commissioned through a project called *Frida*. For the *Frida* project, van Heeswijk employed a number of undocumented migrant women who worked illegally by day on IJburg as cleaners.[66] They were all employed under the pseudonym 'Frida' to undertake hosting and hospitality duties within *The Blue House*, but were also invited to carry out research on cultural hospitality:

> Centred on questions such as: "what is hospitality?", "how hospitable are we?" and "how do we feel welcome?", Frida welcomed guests/members of *The Blue House* and provided hospitality during its opening days; she also cooked for the guests and visitors of M2M. The aim of the project was to make visible much of the hospitality labour involved in maintaining social projects; it reversed roles, inviting the researched to become the researcher into how people accepted hospitality.[67]

The Blue House provided a space for artists to live and work in IJburg, but also 'functioned' to create the conditions for participants to simultaneously reflect on, respond to and challenge this, through 'an accumulation of interactions'.[68] Unlike other artist-led housing projects discussed, the accumulation of interactions meant that artists directly responded and built on the work undertaken by previous residents. For example, Sonia Boyce undertook the project

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[64] O'Neill, 29.

[65] O'Neill, 30. In relation to a discussion about New Institutionalism, O'Neill describes The Blue House as a 'micro-institution' and argues against institutional 'outside' positions: Marina Lopes Coelho et al., 'Interview with Paul O'Neill', *OnCurating*, April 2014, http://www.on-curating.org/issue-22-43/interview-with-paul-oneill.html#.XcmnMJP7TBI.

[66] Stanhope, 'Re-Imagining Dutch Urban Life: The Blue House in Amsterdam', 238.

[67] O'Neill, 'The Blue House (Het Blauwe Huis)', 27.

[68] O'Neill, 42.

Sing for Your Supper, a shared audio recorded meal about feeding strangers, in collaboration with *Frida* and Cheikh Sakho. The artist Barbara Holub and architect Paul Rajakovics also sought to build on the work of other artists by incorporating their work into a new 'model' housing block for Ijburg.[69] The project constructed a responsive community of artists, locals and participants rather than responded to pre-articulated demands. This led O'Neill to describe *The Blue House* as an 'uninvited guest' in IJburg:

> Playing the part of the "uninvited guest" as an organism on the island, *The Blue House* was also the host organisation for other guests who were, in turn, invited to engage with one another and to create new forms of density and interactions "as part of the community". *The Blue House* was thought of as "a guest (who would) leave at a certain point". As an uninvited guest, a "relative autonomy" was maintained in the relationship between *The Blue House* and the local community.[70]

This status as an uninvited guest differentiates *The Blue House* from community-led approaches to housing and urban development.[71] O'Neill's analysis doesn't extend to an investigation into the tensions or limitations of this 'uninvited' approach. These are explored next, in relation to the *Grand Domestic Revolution.*

From 2009 to 2012 Casco, an art institution based in Utrecht, undertook a project called *Grand Domestic Revolution*. As part of this project, Casco rented an apartment in Utrecht for two years and invited a diverse range of groups and individuals to contribute to a 'living research' project—by staying at the apartment, modifying its interior furniture layout, making creative physical additions, and hosting shared activities. This was called *Apartment 18b* (2009–2011). Following this living research Casco organised a series of exhibitions to publicly reflect on the project (2011–2012). This included a multi-venue exhibition called *GDR exhibition* and an international tour of the project called *GDR GOES ON*. Central to the

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[69] O'Neill, 24.

[70] O'Neill, 46.

[71] It also aligns the project with an approach to participation which Markus Miessen has termed 'uninvited outsider'. This is discussed further in 'Position One: Removed Research on *Artist House 45*'. Markus Miessen, *The Nightmare of Participation* (Berlin: Sternberg Press, 2010).

overall project was a desire to consider the home beyond the lens of private concerns and discover what it means 'for an institution to become a "home."'[72]

Grand Domestic Revolution takes its name from the eponymous book by the feminist urban historian Dolores Hayden.[73] It returns attention to the material feminist critiques of housing through and as an artistic practice, and 'calls into the present this movement again'.[74] Like *The Blue House*, the project involved a vast range of activities. These included physical modifications and additions to the apartment based on experiences inhabiting it (such as *Speaking Trumpets*); large shared meals (*Kitchen 139*); discussion and reading groups (such as *Read-in*); the creation of a sitcom about squatting called 'Our Autonomous Life?'; projects which made hidden labour visible (such as Andrea Francke's *Invisible Spaces of Parenthood*) and direct actions on housing justice (such as a collaboration with Justice for Domestic Workers, as part of the *GDR GOES ON* exhibition at The Showroom, London).

As part of the project, Casco produced a compendium called *Grand Domestic Revolution Handbook*, which brings together the various living research projects undertaken as part of *Grand Domestic Revolution.*[75] The handbook includes documentation from the events and residencies which took place, correspondence and reflections from artists and collaborators, precedent works which have been referenced throughout the project and reprinted critical essays which relate to the themes of the project. *Grand Domestic Revolution Handbook* also draws attention to the challenges associated with turning an institution into a home.

The first project undertaken as part of *Apartment 18b* was by Architects ifau & Jesko Fezer and called *Many Furniture*. ifau & Jesko Fezer introduced excessive amounts of IKEA furniture into the apartment, to cater for a wide variety of occupation scenarios, including individual artists and families staying, public openings, lectures, and workshops. The furniture was colour coded according to these different scenarios. Because overlapping and contingent

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[72] Choi and Tanaka, *Grand Domestic Revolution Handbook*, 11.

[73] Dolores Hayden, *The Grand Domestic Revolution: A History of Feminist Designs for American Homes, Neighborhoods, and Cities* (Cambridge, MA: MIT Press, 1996).

[74] Binna Choi, 'Introduction: Reproducing Revolution', in *Grand Domestic Revolution Handbook*, ed. Binna Choi and Maiko Tanaka (Utrecht: Casco—Office for Art, Design and Theory; Amsterdam: Valiz, 2014), 9.

[75] Choi and Tanaka, *Grand Domestic Revolution Handbook*.

scenarios were catered for, there would always be an oversupply of furniture, requiring guests and visitors to actively create space to serve their needs:

> Stacked in one room of the apartment the furniture will be arranged and rearranged by alternating users and events taking place. Superfluous items will have to be stored or converted to serve actual needs.[76]

The *Grand Domestic Revolution Handbook* includes short 'testimonials' throughout, in which artists who stayed and contributed to the apartment reflect on their experiences. In these pieces many contributors make reference to the accumulation of objects in the space of the apartment and the need to negotiate an individual artistic practice with that of other artists. The 'action weaver' Travis Meinhof reflects specifically on encountering *Many Furniture*:

> I arrived with some projects already in motion, and saw immediately the friction that can occur when an "artist residence" involves you in the fulfilment of other artists' objectives.
>
> Many furniture was the most in your face example of this, colorful tables and chairs and beds all coded to specific uses. […] Truth be told when I wanted to sit it seemed silly to refer to the color of the chair and make sure the context was appropriate.[77]

Meinhof installed a loom in the space to give residents a means to produce cloth in the flat, to counter the need to rely on 'sweatshop IKEA garbage' and establish an exchange economy.[78] However, on returning to the apartment almost a year later he found it unused and suspected that the time-consuming nature of learning to weave outweighed its benefits for an artist arriving with their own objectives.[79] Other artists 'hacked' the IKEA furniture: for example the artist grazi noted a lack of space for his own books and repainted some of the shelves in the architect-approved colour for this individual, rather than collective, use.[80] The artist Mirijam Thomann also built on the *Many Furniture* project in her work *Two-Part Door*, an

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[76] Choi and Tanaka, 30.

[77] Travis Meinhof, 'Testimonial for Many Furniture', in *Grand Domestic Revolution Handbook*, ed. Binna Choi and Maiko Tanaka (Utrecht: Casco—Office for Art, Design and Theory; Amsterdam: Valiz, 2014), 32.

[78] Meinhof, 32.

[79] Meinhof, 32.

[80] grazi, 'Testimonial + Non-Action Garlic', in *Grand Domestic Revolution Handbook*, ed. Binna Choi and Maiko Tanaka (Utrecht: Casco—Office for Art, Design and Theory; Amsterdam: Valiz, 2014), 75.

installation of interior panels which encouraged more dynamic possibilities for sharing space in the apartment and made use of the furniture colour scheme.[81] Although these actions might seem minor in relation to the project as a whole, they open up bigger questions regarding how artist-led houses can operate both as an accumulation of individual residencies and as a wider domestic commons.

The *Grand Domestic Revolution Handbook* also includes some of the strategies used to encourage this 'handing-over' of the apartment. For example, the first residents in the apartment, Ade Darmawan and Reza Afisinia created a manual called 'How to Use this House', which listed practical information about the use of the house along with the idiosyncrasies of the space. Travis Meinhof's second (unused) manual details the use of his loom. Sepake Angiama left a third user's manual about care called 'Please Feed the Plants'. These handbooks were all produced by the artists as part of their residence, raising questions around the role of Casco in negotiating the use of the space. Beyond a letter of complaint from a neighbour due to noise from a party, this is not explored in the handbook.

Casco's organisational role does however emerge in relation to the development of a 'public strategy' for the project, which took the form of two exhibitions (*GDR exhibition* and *GDR GOES ON*). A number of collectives and working groups formed through the living research phase in the apartment. These included the Domestic Photographer Network and ASK!, which sought to build alliances between cultural and domestic workers. The latter directly formed through Town Meetings in the apartment, which were inspired by those Martha Rosler developed for *If You Lived Here…*.[82] Casco did not want to become a service provider for social movements—'wherein a service is provided by one group to another'—and instead sought to 'form horizontal and mutual relationships with heterogeneous communities'.[83] This included a desire to develop and grow mutual relationships, solidarities across art and activism, beyond a focus on articulating demands. To this end, *Grand Domestic Revolution* was reinterpreted as an exhibition and travelled to cities around Europe. Binna Choi, the director of Casco, describes the significance of these exhibitions as follows:

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[81] Choi and Tanaka, *Grand Domestic Revolution Handbook*, 32.

[82] Choi, 'Introduction: Reproducing Revolution', 14.

[83] Choi, 14.

> What is significant about this journey is that the project is continually adapted in connection to each of the local contexts, their practices and communities. The dissemination of the project takes a form of trans-local organising where differences among contexts are shared and articulated, and a patchwork of communities, not unitary ones, are forged.[84]

Throughout this chapter the relationship between artist-led housing and conventional exhibitions spaces has varied. Some groups of artists have rejected exhibition spaces entirely, while others have attempted to instrumentalise their profile. In some examples, exhibition spaces have been mimicked within 'real' houses. Casco develops this by using exhibitions as a way to step back from the apartment and consider their institutional relationship to social movements.

Both *The Blue House* and *Grand Domestic Revolution* use longer-term occupations to combine different modes of artistic criticality. This includes considering how projects are collectively negotiated, expanded into the community and handed over. In *The Blue House* this is considered in relation to a specific location: international artists are brought to IJburg. *Grand Domestic Revolution* sought to construct trans-local solidarities. Both projects functioned to construct heterogeneous communities including (amongst others) artists, local residents and activists, architects and curators.

Recent artist-led projects in Liverpool have extended these approaches and developed permanent projects through the use of Community Land Trusts. These have established permanent affordable, community-owned housing, through the use of (and without dispensing with) artistic strategies and resources. *Homebaked*, an art project in the form of a community bakery and affordable housing, extends work Jeanne van Heeswijk did in *The Blue House*. Van Heeswijk considered how her involvement in the 2010 and 2012 Liverpool Art Biennale could be leveraged in order to support collective management and ownership of a vacant street and inform how an urban block is valued, used and redeveloped. Granby CLT permanently transferred terraced housing earmarked for demolition out of private speculation and subsequently collaborated with Assemble to deliver a longer-term renovation strategy, which included an artist residency space and studio within the *Winter Garden* project. Both of

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[84] Choi, 16.

these projects were in development while writing this thesis and I explore the relevance of my research in light of emergent artist-led housing projects in the conclusion.

Reflecting on the History of Artist-Led Housing

This history of artist-led housing reveals a number of spatial and critical shifts, which I reflect on next. I argue that artist-led housing projects have shifted from using domestic space as a container for addressing artworld deficits to actively influencing housing and urban design processes. Artist-led housing emerges as a distinct type of (re)productive practice within the built environment, with a separate interdisciplinary (art-architecture) history to that of public sculpture.

In the early 1970s artist-led housing projects adopted a reactive or passive role in relation to architecture. Artists found domestic spaces which had been abandoned or left vacant and used these as a container for housing and producing artworks. Groups of artists occupied these domestic spaces in response to gaps in existing institutionally or commercially led provision, using them as spaces of escape or as a springboard for institutional change. The artist-led housing projects discussed in the first section were articulated as a deficit-filling practice, consistent with broader artist-led literature.

In the late 1980s and early 1990s artist-led housing projects begin to occupy a more active role in relation to the built environment. Artists directly intervened within the urban realm and sought to influence top-down policymaking on housing and homelessness. This involved working with wider participants and collaborators including residents, architects and politicians. Invitations from art institutions were leveraged and put to use towards collective and socially motivated goals.

The two most recent projects discussed (*The Blue House* and *Grand Domestic Revolution*), position artist-led housing as a long-term practice, spanning art, architecture and activism. Both projects use artistic approaches to intervene within and inform housing design and urban strategies. These two examples demonstrate how multiple and interlinked critical approaches can be consolidated into a single, multi-stranded project. This raises questions regarding the role of initiating organisations and artists as mediators and negotiators of these collective domestic arrangements.

In *One place After Another* Miwon Kwon discusses the relationship between art and urbanism through the lens of US public sculpture commissions and policy since the mid 1960s. In the chapter 'Sitings of Public Art: Integration Versus Intervention' she describes how this relationship has undergone three distinct historical paradigms.[85] Firstly, from the mid 1960s to mid 1970s artists used public realm commissions to create enlarged versions of their gallery-bound works. Secondly, in the 1980s public art projects were integrated into urban design projects, and artists were required to satisfy functions usually ascribed to architects and engineers such as the design of benches and tables, gateways and bridges. Thirdly, in the 1990s artists reconceptualised public sites to include social as well as material contexts and sought to develop work in collaboration with, and in the (social) service of communities. In all three, art occupies an antagonistic position in relation to architecture: art was seen as ameliorating the ill effects of modern architecture in the first; felt subordinated to design teams in the second; and lost any faith in architecture achieving social objectives in the third. This chapter offers a trajectory towards more collaborative relationships and entanglements between art and architecture, which do not necessarily position urban integration in opposition to intervention.

A hidden narrative within this chapter concerns the relationship between the artist-led projects discussed and existing research into them. This has come to light through a reflection on the sources of information available to me when researching projects—all of which involved the use of secondary sources and analysis.[86]

In the first set of projects discussed, I have relied heavily on retrospective histories of the artist-led sector (Western Front), revisionist feminist art history (*Womanhouse*) and the creation of an organisational self-history (Acme). These projects have been written about, for the most part, in retrospect, due to their original status outside of the artistic mainstream.[87] In

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[85] Kwon, *One Place After Another*, 56–99.

[86] In this collaborative research project, I have limited archival research to East Street Art's project archive (which is explored in 'Position One: Removed Research on *Artist House 45*') and focussed primary research on *Artist House 45*.

[87] *Womanhouse* is a slight exception to this, since the profile of Judy Chicago and Miriam Schapiro meant that the project was reviewed on opening. See for example: Sandra Burton, 'Bad-Dream House', *Time*, 10 March 1972, http://content.time.com/time/magazine/article/0,9171,942539,00.html.

addition, their more recent interest as part of these histories has led to dedicated project monographs by those closely involved.

The second set of projects discussed have all been undertaken by artists and curators who, at the time, already occupied an established position within the artworld. These exhibitions were more widely reviewed in art journals at the time, which provide better insights into their immediate reception within the artworld. In addition, these projects have come to characterise different approaches to institutional critique and participatory art and are discussed in more scholarly ways in relation to these areas of art criticism.

In both *The Blue House* and *Grand Domestic Revolution* the role of embedded research within artist-led housing begins to emerge: Paul O'Neill undertook interviews and site visits while *The Blue House* project was unfolding; Casco collaboratively reflected on the *Apartment 18b* through the *Grand Domestic Revolution Handbook* and touring exhibitions. This thesis extends these approaches, through long-term embedded research with East Street Arts. This is discussed next.

Through: Embedded Ethnographic Methodology

In the work undertaken so far, I have demonstrated how critical and spatial 'functions' are intertwined within artist-led housing, from a theoretical and historical perspective. I argue that through ethnography, these functions can be investigated together. In this chapter undertake a critical review of existing embedded research projects. This leads me to develop an embedded ethnographic methodology for researching *Artist House 45*, which avoids the need to separate it into a material, architectural project, or a relational, social artwork.

Through ethnography, artist-led housing can be represented as a live project, 'in-flight', rather than a static object, to be imbued with social meaning.[1] Albena Yaneva's use of ethnography within the discourse of architecture has been influential. In particular, Yaneva undertook an ethnographic study of Rem Koolhaas' Office for Metropolitan Architecture (OMA).[2] Yaneva carried out participant observation within the OMA between 2002 and 2004. She spent time with specific project teams and followed the architects as they made and communicated tentative decisions and assembled around ubiquitous blue foam 'design objects'.[3] Through ethnography Yaneva avoided the establishment of a 'mirror-fashioned relationship between architecture and society'[4] and found meaning in the everyday, non-linear, practice and performance of architecture. This led her to argue that the social is not 'outside'—requiring an external theoretical or sociological lens to be adopted in order to render meaning clear—but embodied in the practices and processes within the design studio: 'Follow the architects, their tentative moves, failures and mistakes, their meanderings, cautious search for new materials, adjustments of instruments, scenarios for reuse; *here* is the social element (it is not "out

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[1] Bruno Latour and Albena Yaneva, 'Give Me a Gun and I Will Make All Buildings Move: An ANT's View of Architecture', in *Explorations in Architecture: Teaching, Design, Research*, ed. Reto Geiser (Basel: Birkhäuser, 2008), 80–89.

[2] Albena Yaneva, *Made by the Office for Metropolitan Architecture: An Ethnography of Design* (Rotterdam: 010, 2009), 26.

[3] Yaneva, *Made by the Office for Metropolitan Architecture*.

[4] Yaneva, 22.

there"), it is in all those simplified, routinized, repetitive elements.'[5] Yaneva uses short stories combining anecdotes, interview fragments and playful descriptions of office life, to communicate the mundane, everyday activities (of 'vertiginous hesitation, tentative moves, mistakes, miscalculated gestures, fundamental meandering, dancing'[6]) within OMA.[7]

It is very revealing that Yaneva only observed models, architects and other actors inside the OMA. She argued that there was no need for her to follow the architects as they visited construction sites, or the architectural models as they entered exhibition and consultation spaces, as transformative experiences only happened inside of the OMA:

> The fact that there is no urban life "out there", far from the studio, has been demonstrated by all those designers who never visited the Whitney site in Manhattan but kept on designing for it, by all those who never learned Spanish but built in Cordoba, and by those who never borrowed a book from the Seattle Library, but reinvented the library typology. Designers never go "outside"; there is no outside. Manhattan, Seattle, Cordoba are brought into the office; their life is re-enacted in studio practice. The studio constitutes their world.[8]

This statement is likely to horrify critical spatial practitioners, who directly engage with the social and material contexts in which they are working and value the embodied and emotional responses that are triggered as a consequence. It also assumes that designers do not take their work home or on holiday (even if only in their dreams?). In contrast to the OMA projects, described in *An Ethnography of Design*, artistic practices facilitated by artist-led housing provision take place in multiple sites, collapse definitions of studio and 'out-there', and rely on open-endedness and chance encounters to establish relations between artists, neighbours and audiences. Yaneva's ethnography of art and design is helpful in demonstrating that through ethnographic storytelling researchers can collapse 'the modernist opposition between what is social, symbolic, subjective, lived, and what is material, real, objective and factual'.[9] But her ethnographic position, as a neatly bounded participant observer within a single-sited studio-

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[5] Yaneva, 100.

[6] Yaneva, 62.

[7] These stories were also used to support broader claims for understanding design through actor-network theory.

[8] Yaneva, *Made by the Office for Metropolitan Architecture*, 84–85.

[9] Yaneva, 102.

world, must be developed in order to study *Artist House 45*. The embedded ethnographic methodology outlined in this chapter has been developed in response to this.

In the next section I discuss embedded ethnography and detail how the characteristics of this approach have provided a useful framework for my research with East Street Arts as a whole. I also describe how the introduction of embedded ethnographic approaches into an artist-led context extends debates about an 'ethnographic turn' in art practice.

This leads me to outline the ethnographic methodology I have used for studying *Artist House 45*. I provide an overview how my ethnographic work has moved from informal to performative approaches; a shift from following artists and activities in *Artist House 45* to actively bringing activities and scenarios into existence. I describe how I have used collaborative mapping and 'multivoice' writing to continually feed research back to East Street Arts and situate myself within and in relation to *Artist House 45*.

This chapter develops an understanding of embedded ethnography as critical spatial practice. My approach of embedding critical spatial practices within East Street Arts has involved mapping and writing. Both mapping and 'multivoice' writing are spatial practices, which reveal and construct *Artist House 45* as well as my position in relation to it.

Embedded Ethnographic Research

Throughout my research I have been embedded within East Street Arts, as described in the introduction. The sociologist Valerie Jenness uses embedded research to describe research practices in which a researcher moves across sites, hosted arrangements and forms of analysis. Jenness argues that this travel across multiple vantage points differentiates it from embedded approaches within journalism:

> I use the term embedded researcher to talk about something much more robust, something that provides multiple vantage points from which to view the scene: occupying multiple locations within and under the control of a single field of play while also moving from one site to another, one host to another, one level of analysis

> to another, and one constituency to another—ultimately having a presence as a didactic participant throughout a field of play.[10]

Jenness also differentiates embedded research from ethnographies in which researchers 'go native' in order to expose cultures; she argues that the embedded researcher's role also requires the translation of work and advice back to the organisations in which they have been embedded. Susan Lewis and Andrew J. Russell expand on this aspect of embedded research in more depth in relation to undertaking ethnography within a 'host' organisation. Lewis and Russell describe embedded research as 'a situationally appropriate way of "doing ethnography" that is founded on the principles and practice of immersion fieldwork while being responsive to working with reflexive collaborators'.[11] They argue that two key features concerning the relationship between a researcher and host organisation characterise embedded ethnography. The first is that the researcher is considered as 'some kind of team member', who works alongside 'co-workers' to deliver activities.[12] The second concerns the ability to feedback research quickly and effectively to collaborators:

> The depth of knowledge acquired by the researcher will be of most value to the organization being studied if fed back as soon as possible, so that the research can influence current activity. Whilst other members of the organization can and do gather their own data, the grounded but most importantly critical analysis provided by the embedded researcher is likely to be highly valued by an organization attempting to establish itself, or improve its practice.[13]

Both of these characteristics of embedded ethnography have been important within my research.[14] Within this thesis I pay attention to the mechanisms through which I became embedded in teams, collaborated with artists and informed future phases of *Artist House 45*. Lewis and Russell also describe how the adoption of multiple research positions in relation to

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[10] Valerie Jenness, 'Pluto, Prisons, and Plaintiffs: Notes on Systematic Back-Translation from an Embedded Researcher', *Social Problems* 55, no. 1 (2008): 6, https://doi.org/10.1525/sp.2008.55.1.1.

[11] Susan Lewis and Andrew Russell, 'Being Embedded: A Way Forward for Ethnographic Research', *Ethnography* 12, no. 3 (2011): 400, http://www.jstor.org/stable/24048145.

[12] Lewis and Russell, 400.

[13] Lewis and Russell, 401.

[14] Lewis and Russell describe embedded research within public health organisations. Within artist-led contexts I would also add that it is important for collaborative researchers to be given an open brief and not be used to deliver work which would otherwise be carried out by staff or artists.

a case study organisation allowed them to weave and negotiate both 'practical' and 'critical' embeddedness:

> Embeddedness enables us to respond to our collaborators and ethnography's needs and expectations while allowing us simultaneously to withdraw, reflect and work with a certain critical distance—to set […] practical boundaries. It is an approach that encourages the practice of an active, engaged and impactful form of ethnography, whilst remaining critically aware of its, and our, political situatedness. It is thus an action-oriented tool with which to challenge and change institutions and corporations from the inside.[15]

The use of embedded ethnography to change and inform the actions of art organisations contributes to debates about the relationship between art and ethnography. In *The Return of the Real*, his 1996 overview of art and theory at the end of the 20th century, Hal Foster argues that artists have returned attention to concrete social and material relations—real sites and bodies—following a period dominated by conceptualism.[16] Foster questions the critical distance adopted by these practices and, in a chapter titled 'The Artist as Ethnographer', suggests that artists have used 'quasi-anthropological' approaches to turn attention to their own lived experiences through self-ethnographies and self-fashioning.[17] Foster warns that these forms of artistic self-othering can easily slip into self-absorption, evading institutional critique as well as extending it, since 'the deconstructive-ethnographic approach can become a gambit, an insider game that renders the institution not more open and public but more hermetic and narcissistic'.[18] The artists Foster references in *The Return of the Real* direct self-reflexive ethnographic practices and critiques towards their own work. The use of embedded ethnography to research *Artist House 45* returns attention to the ethnographic turn in art theory but explores how ethnographic approaches can be used by a 'team member' (of some kind) within artist-led organisations, rather than folding ethnographic approaches into an artistic practice. Embedded ethnography is a mode of criticism which better articulates and analyses artist-led housing than existing criticisms of socially engaged art—especially when

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[15] Lewis and Russell, 'Being Embedded', 412.

[16] Hal Foster, *The Return of the Real: Art and Theory at the End of the Century* (Cambridge, MA: MIT Press, 1996).

[17] Foster, 171–204.

[18] Foster, 196.

used to connect material and social spaces of *Artist House 45* and interpret the practices which emerge from a blurring of art and life.

In the paper 'Doing Home Works: Extended Exhibitions, Ethnographic Tools, and the Role of the Researcher', written in 2013, Sidsel Nelund argues that contemporary art researchers are required to self–critically adopt ethnographic methods because '[artistic production] is changing shape, coming closer to what ethnographers study'.[19] In order to undertake analysis of Home Works, an 'extended exhibition' incorporating film, debates, publications and lectures, Nelund adopted a range of informal ethnographic methods (including the 'systematic' use of informal meetings, partying and coffee drinking) as well as observation and text analysis.[20] I have used informal ethnographic access as a starting point for gaining proximity to *Artist House 45* and initiating further ethnographic analysis. This is outlined next.

Overview of the Ethnographic Methods used for Studying *Artist House 45*

Through embedded research, I have been able to move from informal ethnographic analysis, to performative ethnographic work. This movement has been structured in four Position chapters, which make up Part II of this thesis. In 'Position One: Removed Research on *Artist House 45*' I undertake an analysis of East Street Arts' archive and self-produced literature (including project monitoring and evaluation documents). In the subsequent three chapters, I move increasingly closer to the physical space of the house, the social relationships established through the work of artists-in-residence, and the programming decisions made by East Street Arts.

Moving from informal to performative ethnographic work

In 'Position Two: Moving Closer to *Artist House 45*' I use 'deep hanging out', a form of informal ethnographic immersion to follow the work of Lloyd-Wilson, the first artists to move into *Artist House 45*. James Clifford first used the term 'deep hanging out' disparagingly

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[19] Sidsel Nelund, 'Doing Home Works: Extended Exhibitions, Ethnographic Tools, and the Role of the Researcher', *Critical Arts: A South-North Journal of Cultural & Media Studies* 27, no. 6 (November 2013): 755, https://doi.org/10.1080/02560046.2013.867595. This paper was part of a double volume of *Critical Arts* journal, which revisited the 'ethnographic turn' in art practice and research.

[20] Nelund, 766.

in 1997 in his book *Routes*,[21] but it has since been reclaimed to describe and validate informal multi-sited ethnographic immersion into a culture, group or social experience.[22] This more recent rehabilitation of the term has been credited to Clifford Geertz,[23] and has been used as a way of researching social value within the arts.[24] Deep hanging out provided a loose framework for accessing a number of hosted events and situations in relation to *Artist House 45* and was adopted as a starting point for collaborative mapping.

In 'Position Three: Moving into *Artist House 45*' I use autoethnography to develop a situated and embodied understanding of *Artist House 45* while a Researcher in Residence. Autoethnography describes ethnographic writing that 'tells about a culture at the same time as it tells about a life'.[25] The first use of the term is usually credited to David Hayano, who introduced it in 1979 to describe anthropologists who had gained 'full insider' status within the group they are studying, either by being 'native' or gaining full and intimate membership to a subculture. [26] Autoethnography is now adopted beyond its origin in cultural studies, to include a multitude of ethnographic writing in which personal experiences are creatively woven into the text, or the researcher is featured as a character.[27] Carolyn Ellis suggests that autoethnography can be adopted as 'an avenue for helping us understand narratively and conceptually a larger relational, communal and political world of which we are part and that speaks to critical engagement, social action and change'.[28] Autoethnography was a useful method for connecting my own embodied domestic habits and practices to wider processes and practices within East Street Arts.

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[21] James Clifford, *Routes: Travel and Translation in the Late Twentieth Century* (Cambridge, MA: Harvard University Press, 1997), 56.

[22] Peter Wogan, 'Deep Hanging Out: Reflections on Fieldwork and Multisited Andean Ethnography', *Identities* 11, no. 1 (2004): 129–39, https://doi.org/10.1080/725289021.

[23] Clifford Geertz, 'Deep Hanging Out', *The New York Review of Books*, 22 October 1998, https://www.nybooks.com/articles/1998/10/22/deep-hanging-out/.

[24] Ben Walmsley, 'Deep Hanging out in the Arts: An Anthropological Approach to Capturing Cultural Value', *International Journal of Cultural Policy* 24, no. 2 (2018): 272–91, https://doi.org/10.1080/10286632.2016.1153081.

[25] Deborah E. Reed-Danahay, 'Introduction', in *Auto/Ethnography: Rewriting the Self and the Social*, ed. Deborah E. Reed-Danahay (Oxford: Berg, 1997), 6. For further information on the history of the term see 4-9.

[26] David Hayano, 'Auto-Ethnography: Paradigms, Problems, and Prospects', *Human Organization* 38, no. 1 (1979): 99–104, http://www.jstor.org/stable/44125560.

[27] Heewon Chang, *Autoethnography as Method* (London: Routledge, 2009), 47; Carolyn Ellis, *The Ethnographic I: A Methodological Novel about Autoethnography* (Walnut Creek, CA: AltaMira Press, 2003), 38.

[28] Carolyn Ellis, *Revision: Autoethnographic Reflections on Life and Work* (Walnut Creek, CA: Routledge, 2008).

In 'Position Four: Moving out of *Artist House 45*' I use 'performative research' to frame collaborative ethnographic work as a 'world-making' practice. The use of academic research to bring new 'worlds' into existence has been described by J. K. Gibson-Graham (the pen name shared by feminist economic geographers Julie Graham and Katherine Gibson) as a performative orientation to knowledge, in opposition to a realist or reflective approach.[29] Gibson-Graham argue that a performative orientation to knowledge involves actively creating the spaces and conditions for research, in hybrid collectives not limited to academics.[30] I consider how my embedded ethnographic research not only reflected on and preserved knowledge about *Artist House 45*, but also enacted artist-led housing. Through performative research I developed strategies for scaling up artist-led housing beyond a single pilot project. This included collaborative work with Sophie + Kerri, an artist duo who moved into *Artist House 45*.

Cutting across all four of these Position chapters is the use of two creative and analytical ethnographic practices—collaborative mapping and 'multivoice' writing—which are used to continually feed research back to East Street Arts and situate myself within and in relation to *Artist House 45*.

Collaborative mapping

Mapping has been used throughout this research as a collaborative ethnographic method. Within architectural research, mapping has been used to draw out and visualise social qualities of space. Often these mapping practices have been undertaken in direct response to conventional representations of architecture as a final, complete, built object; removed from social processes, relationships, negotiations and performances.[31] Rob Kitchin and Martin Dodge rethink maps along these lines. For them:

> Maps are of-the-moment, brought into being through practices (embodied, social, technical), *always* remade every time they are engaged with. […] *Maps are practices*—they are always *mappings*; spatial practices enacted to solve relational problems. […]

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[29] J. K. Gibson-Graham, 'Diverse Economies: Performative Practices for "Other Worlds"', *Progress in Human Geography* 32, no. 5 (1 October 2008): 613–32, https://doi.org/10.1177/0309132508090821.

[30] Gibson-Graham.

[31] See for example: Albena Yaneva, *Mapping Controversies in Architecture* (London: Routledge, 2016).

> A co-constitutive production between inscription, individual and world; a production that is constantly in motion.[32]

In *Architectural Ethnography* Momoyo Kaijima, Laurent Stalder and Yu Iseki discuss architectural drawings as a participatory and critical instrument, a process of mapping which is aligned with ethnography:

> Besides being simply instructions for a coming building, [architectural drawings] are also an ideal instrument to document, discuss, and evaluate architecture in a critical feedback-loop. Moreover, as in ethnography, they allow usages, needs, and aspirations to be investigated through the lens of the various actors—both human and non-human.[33]

Collaborative mapping has been used in a number of ways to investigate social and spatial relations produced within and through *Artist House 45*. It is used to establish critical, and of-the-moment, feedback-loops (which supports the characteristics and strength of embedded ethnography, as described above) as well as to understand *Artist House 45* from different vantage points.

In 'Position One: Removed Research on *Artist House 45*' I use collaborative mapping to understand the origins of *Artist House 45* from the perspective of East Street Arts and Lloyd-Wilson. This revealed East Street Arts' motivations for establishing a housing project as well as the stakeholders who came together to support and fund *Artist House 45*. I undertook a subsequent collaborative mapping activity with Lloyd-Wilson, described in 'Position Two: Moving Closer to *Artist House 45*' to develop an understanding of the interconnections between highly visible artistic outputs and 'under the radar' activities in their work. This revealed different practices of participation which were 'carried' across multiple sites and situations. This mapping activity also became a tool for feeding less visible activities back to East Street Arts. In 'Position Three: Moving into *Artist House 45*' I mapped traces of activity within the front garden of *Artist House 45* while a Researcher in Residence. This explored the social space of the front garden. These mappings were also used to test how situated

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[32] Rob Kitchin and Martin Dodge, 'Rethinking Maps', *Progress in Human Geography* 31, no. 3 (1 June 2007): 335, https://doi.org/10.1177/0309132507077082.

[33] Momoyo Kaijima, Laurent Stalder, and Yu Iseki, *Architectural Ethnography* (Tokyo: TOTO, 2018), 7.

autoethnographic experiences could be 'handed-over' across discrete residencies. In 'Position Four: Moving out of *Artist House 45*' I describe how the mappings I produced while a Researcher in Residence were built upon by Sophie + Kerri, when they moved into the house. In addition, an invitation to exhibit my research within East Street Arts led me to explore exhibiting as another type of mapping, which again fed situated and spatial research on *Artist House 45* back to East Street Arts and a wider audience.

'Multivoice' writing

Through embedded ethnography a number of different 'voices' have emerged, which provide different perspectives on artist-led housing. These respond to the different positions I have adopted in relation to *Artist House 45,* but also the disciplinary backgrounds, stakeholder positions, durations of engagement, and forms of communication of those I have collaborated with. Theoretical arguments, first-person reflections, text from East Street Arts' project monitoring and evaluation documents, conversational transcripts, descriptive text, and methodological reflections, are woven throughout the remainder of this thesis. The retention of these different voices is used to consider how removed academic research and embedded experiences from within an artist-led organisation can co-constitute—and lead to the development of critical and spatial knowledge which extends beyond binaries of objective outsider and self-narrator.

The 'multivoice' writing I use has been stimulated by the work of contemporary writers including Maggie Nelson,[34] Olivia Laing,[35] Chris Kraus,[36] and Carmen Maria Machado,[37] who have brought to popular attention—and with wit—the ability for theoretical arguments to be held accountable to autobiographical experiences (and vice versa). This writing has been labelled 'autotheory'; a term which has gained attention since the publication of *The Argonauts,* by writer and art critic Maggie Nelson, in 2015.[38] Lauren Fournier defines autoethnography as 'the practices of engaging with theory, life, and art from the perspective of one's lived experiences.'[39] *The Argonauts* is a powerful example of how personal experiences or anecdotes

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[34] Maggie Nelson, *The Argonauts* (London: Melville House, 2016).

[35] Olivia Laing, *The Lonely City: Adventures in the Art of Being Alone* (Edinburgh: Canongate, 2016).

[36] Chris Kraus, *I Love Dick* (1997; repr., London: Serpent's Tail, 2016).

[37] Carmen Maria Machado, *In the Dream House: A Memoir* (London: Serpent's Tail, 2020).

[38] Nelson, *The Argonauts*.

[39] Lauren Fournier, 'Sick Women, Sad Girls, and Selfie Theory: Autotheory as Contemporary Feminist Practice', *A/b: Auto/Biography Studies* 33, no. 3 (2 September 2018): 643, https://doi.org/10.1080/08989575.2018.1499495.

can sit within/alongside theoretical arguments. Shattering one-liners and detailed first-person accounts of Nelson's relationship with the artist Harry Dodge are used to support or confront work by canonical philosophers, psychoanalysts and queer theorists. Nelson's writing is perhaps most striking when autobiographical accounts are used to problematise dominant theoretical discourse; about Peter Sloterdijk's fashionably epic *Bubbles* trilogy, which delves, unhindered, into many spaces of shared interiority, she writes:

> I applaud this involution, this "cave research", this turn away from mastery and toward the immersive bubble of "blood, amniotic fluid, voice, sonic bubble and breath." I feel no urge to extricate myself from this bubble. But here's the catch: *I cannot hold my baby at the same time as I write*.[40]

Fournier extends the use of autotheory beyond memoir writing to encompass wider feminist performance and web-based art works, which expose 'the problematics of maintaining conceptual separations between self and theory'.[41] Works of autotheory inspired the creative negotiation of multiple "I" voices alongside theoretical arguments within the presentation of my embedded ethnographic work. Fournier goes on to argue that one of the strengths of autotheretical works is that they translate theory to new audiences.[42] Divulging personal experiences and messages from my day-to-day working within East Street Arts—which are sometimes gossipy or draw on in-jokes—as a type of analysis (alongside others) also served as an accessible way of translating theories back into East Street Arts, either by informally sharing this writing with staff and directors, or in more formalised settings such an exhibition space (explored in 'Position Four: Moving out of *Artist House 45*'). Writing which connects in this way to autotheory appears throughout the thesis. I use the term autoethnography to specifically refer to my method of moving into *Artist House 45* as a researcher in residence.

Within this thesis the term 'multivoice' refers to multiple writing styles and perspectives of my own, rather than the inclusion and negotiation of others' voices. I develop the latter, however, as an editor of a multi-authored 'script', published separately.

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[40] Nelson, *The Argonauts*, 45.

[41] Fournier, 'Sick Women, Sad Girls, and Selfie Theory', 659.

[42] Fournier, 647.

To investigate the relationship between autotheory and participatory work across art, architecture and ethnography I edited *Multivoices: A Script by Researchers*.[43] This publication developed out of a one-day symposium called 'Multivoices in research: co-interpreting art and architecture', which I organised on 6 May 2017. The symposium was structured around a shared meal to encourage open, direct and informal discussion as well as a series of invited presentations. Exploring how prepared contributions could sit alongside convivial discussion and dialogue when this live event was 'written up' or committed to print was a motivation for editing a follow up publication, which I undertook in close collaboration with the graphic designer Jon Cannon. This collaboration led to the development of a performative 'script' to play with time and narrative and mix different verbal responses into a new group conversation. In this script long-form text was treated in the same way as shorter dialogues and space was made within longer arguments for personal reflections and responses. This thesis doesn't experiment with graphic devices and layout to the same extent as *Multivoices: A Script by Researchers*, however these two principals have been carried through, leading to the use of reflective first-person voices both within the body of the thesis and as parallel Interludes at the end of chapters.

I write 'Position One: Removed Research on *Artist House 45*' in academic prose, which reflects my removal from the everyday life of *Artist House 45*. In 'Position Two: Moving Closer to *Artist House 45*' an embedded voice emerges within the body of the chapter. Discrete first-person vignettes sit within a removed academic argument and provide different reflections and perspectives on the use of mapping as a tool for investigating *Artist House 45*. In 'Position Three: Moving into *Artist House 45*' the distinctions between a sustained academic argument and embedded writing collapse completely; mirroring the collapsing of life and work that the Researcher in Residence period within *Artist House 45* facilitated. In 'Position Four: Moving Out of *Artist House 45*' I return to a removed voice, which is used to describe how I have been able to draw on the multiple preceding positions to bring into existence strategies, approaches and interventions to support the continued, critical development and programming of artist-led housing, beyond a single pilot project. This

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[43] Orlek, *Multivoices: A Script by Researchers*. In this script the term 'voice' is used to describe individual speech acts, literary texts and subject positions. This scripted 'voice' also offers a number of conceptual and concrete frameworks for imagining, articulating and valuing the formation of a collective (chorus).

includes a discussion on the use of writing to feedback knowledge to East Street Arts and Sophie + Kerri, during the research.

This thesis includes two Interludes, which are used to describe two significant moments of embedding within East Street Arts. These Interludes reveal the social and material infrastructures within East Street Arts, through which I was able to feedback knowledge and inform the live unfolding of *Artist House 45*.

Interlude: (Undisciplined) Scenes from the Start of a Collaborative PhD

10 October 2016 (Week One)

No one has a fixed desk at East Street Arts' main office in Patrick Studios, where I have started working, two to three days a week. For the first few days I kept asking, 'Is it ok to sit here?' I assumed that there would be unspoken fixed positions at the shared desks, but people changed position each day. I'm told people pick positions depending on the work they are undertaking, and who else in the office they need to communicate with. I avoid sitting next to the telephones.

This hotdesking is supported by individual blue storage boxes, which flow and travel around the office. Kept safely in the 'tube'—a recently constructed, and I think architecturally questionable, enclosed mezzanine storage space—overnight, they are frequently retrieved during the day. Staff fill their blue boxes with files, paperwork, stationery, keys, etc. At the end of the day the main office space must left clutter free. I have asked Karen for my own blue box.

As I start to fill up this blue box with books, stationery and a laptop mouse, I notice that 'PhD Jon' has been handwritten on it in black permanent marker. Being given my own blue box is both functional—I would not have been able to work from Patrick Studios without it—but also represented the first step in accessing, inhabiting and making space for myself within the organisation. This access would later develop through the provision of an East Street Arts email address and personal user account for the organisations internal database, project management system, file store, and digital archives.

I found out that one of the staff members is leaving East Street Arts to pursue a yearlong fellowship. One of her responsibilities as Research and Development Co-ordinator within East Street Arts would have been to guide and assist the direction of my PhD. I ask her if someone else would be employed to take on this role, but she thinks it is unlikely, since the responsibilities and job descriptions of staff are tailored to individual backgrounds, agendas and practices.

People have started to ask what I am documenting. I have already been asked, framed as a joke, if I'm recording their conversations, which took me by surprise. I used the weekly staff

meeting to clarify that I am not recording specific conversations or activities while working at Patrick Studios and explained my current activities (editing a book chapter) and research interests. Also used this meeting as an opportunity to mention that I was more interested in research with/in collaboration with others, rather than observing from a distance.

17 October 2016 (Week Two)

During a supervision meeting at Patrick Studios I was struck when Karen described *Artist House 45*, in whole, as an artwork. And Toby and Andrew were part of the art. This might be helpful in refining a definition of artist live/work within which to place *Artist House 45*. I can distance *Artist House 45* from other live/work examples where a clear divide exists between domestic and artistic activity—galleries in living rooms and so forth.

Jon W. is constantly being pestered by studio holders about the thermostats in their studios and the temperature of the building. I'm surprised that he is the point of contact for this. Surely it would make practical and financial sense for someone less senior than an artistic director to undertake minor building maintenance tasks? What is the reason for this? A desire to be hands on? Something about being artist-led?

24 October 2016 (Week Three)

Attended a variety of East Street Arts meetings: weekly (all staff, everyone presents 'quickfire' updates), monthly (data sharing amongst managers).

Piecing together a connected system of scoping documents, monitoring forms, self-set targets, data collection, internal narratives.

'Programming' (team and decision-making) still seems a bit of a mystery.

31 September 2016 (Week Four)

Quiet in the office on Monday—lots of staff working/travelling to different spaces managed by East Street Arts.

There are a number of large whiteboards in Patrick Studios. One of these, which takes up a wall of the meeting room, is regularly used by East Street Arts to map and visualise the organisation. I take photos of these as they crop up.

I spent the first four weeks writing regularly in my diary. I took it everywhere in my bag. I kept writing, even if I wasn't sure that the stories communicated anything of value or revealed anything other than descriptions of boring undertakings or indulgent asides. I subsequently started writing less frequent diary entries, instead focusing on particular moments or events through which a number of connected thoughts and ideas could be channelled or exposed. Diary entries began to capture stories of assemblage, thoughts and ideas coming together. I started to analyse, work harder, in the first person. It became a method of inquiry. Matthew Cheeseman, a creative writer and publisher, would later describe this as becoming disciplined, by telling a story about a ghost appearing out of nowhere in the project space at Patrick Studios during 'Multivoices in Research: Co-Interpreting Art and Architecture'.

6 May 2017 (East Street Arts, Patrick Studios)

> It seems counter-intuitive to suggest that one could free-write, or free-speak, or produce words endlessly in an academic voice. That voice is disciplined. That voice commands a body of writers, all writing to purpose within the discipline, communicating with each other, with the past and with the future. Within the mass of academic voices which is a discipline, there's room of course for individual identities just as there is room for discussion, argument, difference, but there is also an implicit understanding of the conventions that must be followed, obeyed, when finding this voice within a chorus.
>
> I catch myself advising students, especially PhD students who are struggling with writing academic prose, to keep going, to keep reading and writing, to keep letting go of their work, editing and deleting till their voice manifests. Almost like a ghost out of nowhere, suddenly, squinting back from the words on the page. I have been guilty of extolling this subtle possession, willing a communion with the discipline, like it was something vital and sacred.[1]

For the first four weeks I recorded and made notes without interest in how they might be written up or contribute to an academic argument. I wrote to myself. On reflection, many of

[1] Matthew Cheeseman, 'Like a Ghost out of Nowhere', in *Multivoices: A Script by Researchers*, ed. Jonathan Orlek (London: Spirit Duplicator, 2018), n.p.

the day-to-day minutiae that I was capturing from East Street Arts can be interpreted or understood within the context of artist-led culture and the history of artist-led housing, which I have described in Part I of this thesis. This work shed light on why Jon W. was fixing the radiators and the value of the 'tube'. These incipient movements have disciplined my subsequent ethnographic engagement with artist-led housing, creating an academic ghost of *Artist House 45*, within which I have become inescapably entangled. My academic (pre)positioning of artist-led housing entered *Artist House 45*, conjuring new images of the project and foreshadowing subsequent activity, even when its doors were closed.

Part II: Positions

Part II puts to work the ethnographic methodology outlined in 'Through: Embedded Ethnographic Methodology'. As I began this ethnographic movement towards *Artist House 45* my assumption was that I would travel from a position of abstract removal to that of an implicated abettor; and that I would be required to continually hold open a space—somewhere in the middle—so as to critically feedback insights back to East Street Arts from a position different to that of their staff or commissioned artists.

Ultimately, I argue that what has differentiated myself (as some kind of team member) within East Street Arts is that through long-term embedded research I have been able to occupy multiple positions at the same time. This strategy wasn't planned but emerged while working with Sophie + Kerri. This is described in 'Interlude: Adopting Multiple Positions at the Same Time'. In 'Position Four: Moving Out of the House' I explicitly promote the adoption of multiple research positions as strategy both for researching artist-led housing and bringing artist-led housing projects and practices into existence.

The adoption of multiple overlapping positions in relation to *Artist House 45*, rather than undergoing a linear movement of individual (removed) research, to collective (implicated) action, echoes Gerald Raunig's critical framing of artist-led organising (explored in 'About: Artist-Led Housing'), by considering embedded ethnography as a permanent process of instituting. Thought through in more embodied terms, and returning to the work of Erin Manning, it also allows ethnographic compositions to be considered as 'always more than one';[1] allowing movement to begin from the middle.[2]

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[1] Erin Manning, *Always More Than One: Individuation's Dance* (Durham, NC: Duke University Press, 2013).

[2] Brian Massumi argues that by starting 'from the reciprocal presupposition of the one and the many,' Erin Manning is able to begin from the middle. Beginning from the middle is a reference to Deleuze and Guattari's rhizome. Brian Massumi, 'Prelude', in *Always More Than One: Individuation's Dance*, by Erin Manning (Durham, NC: Duke University Press, 2013), ix.

Position One: Removed Research on *Artist House 45*

In this chapter I describe research on *Artist House 45* which has been undertaken at a distance from it. Although removed from the everyday life of the house, I have used my embedded position within East Street Arts to investigate how and why the organisation set up *Artist House 45*. To do this I have undertaken archival research and collaborative mapping, carried out a desktop analysis of the urban and architectural context within which *Artist House 45* is located, and analysed East Street Arts' project monitoring and evaluation documents.

I start this chapter by revealing the origins of *Artist House 45* within East Street Arts. I use archival research to position *Artist House 45* within East Street Arts' twenty-five-year organisational history. This also furthers research from within the artist-led sector, by revealing how the management of an organisation has folded into an artistic practice within this specific organisation. I add to this archival research by undertaking a collaborative mapping with the directors of East Street Arts. Through this mapping I gained an understanding of the specific funding and policy landscape, which brought together the necessary stakeholders to make *Artist House 45* happen.

I move on to analyse the specific urban conditions within which *Artist House 45* is located. This includes a discussion on why back-to-back houses in Beeston, such as *Artist House 45*, have been neglected and left vacant. I also describe how East Street Arts and Leeds City Council established a mutually beneficial arrangement to occupy *Artist House 45*, initially for five years.

This leads to the final section of this chapter, in which I return to material embedded within East Street Arts. I use East Street Arts' monitoring and evaluation documents to compare artist-led and community-led approaches to housing. Using this existing documentation, I was able to compare *Artist House 45* to another artist live/work project called *Code 5*, by the Goodwin Development Trust, which East Street Arts supported. This analysis brought to light differences between artist-led and community-led approaches to housing, with regards to participatory urban process.

Origins of *Artist House 45*

In this section I explore projects within the East Street Arts Archive (ESA Archive).[1] I examine projects which have unfixed distinctions between gallery, studio and domestic space. I also discuss how East Street Arts have delivered social and material infrastructures as an artistic practice. Both of these strands of activity are brought together in *Artist House 45*.

In-House (1998)

In-House, one of the earliest projects documented in the ESA Archive, involved the use of a back-to-back terraced house as a subject and location for artistic activity. *In-House* was undertaken by Ballyhoo, 'a collective of artists, curators and administrators committed to establishing a multi-arts space in Leeds,' established in March 1998 by Karen Watson, Jon Wakeman, Benedict Phillips and Gill Nicol.[2] For *In-House*, Ballyhoo invited a group of seven artists (Mike Stanley, Bruce Bateman, Gill Nicol, Andrea Verhoeven, Gary Cromack, Katy Devine and Jon Wakeman) to use a back-to-back council house in Burley, Leeds, as a base for three months. Following this three-month residency period, the house was opened as an exhibition (26–30 May 1998).

Ballyhoo deliberately located the project within a vacant house to engage with domestic space and the community context, stating in their internal notes that: 'The "House" has been selected for various reasons, with issues such as intimacy, domesticity, "high" and "low" art, class and community acting as the context for differing motivations and styles.'[3] Nicol and Watson expand on these motivations, arguing that the project aimed to 'produce new work in response to the house and its history, architecture and site and to create a dialogue with the community'.[4] They are explicit about the role of blurring of art and life in the project, going

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[1] In keeping with their artist-led ethos and approach, East Street Arts have undertaken much of their archiving in-house. The archive and archival processes within the organisation have not been developed with professional archivists, and the ESA Archive is currently uncatalogued. As part of my research I have ensured that each archival box is numbered and used this basic system to reference the location of physical archival sources. This section is the first extended use of the ESA Archive for academic research.

[2] Ballyhoo, 'In-House Statement' (note, 1998), 1, box 4, ESA Archive, Patrick Studios, Leeds, UK.

[3] Ballyhoo, 1.

[4] Gill Nicol and Karen Watson, 'Ballyhoo! Artists Responding to Space', *Contact Point*, Summer 1998, box 4, ESA Archive, Patrick Studios, Leeds, UK. *In-House* also engaged schoolchildren from two local schools, who were invited to visit the house during the three-month residency period and respond to the artworks under development as well as the site

on to add that 'art and life become confused; gallery meets house and it's in the street you live in'.[5]

Image 2: *In-House.* Photograph: East Street Arts (1998).

The work exhibited in the house directly responded to the house and context. For example, Stanley undertook a forensic exploration of the previous inhabitants, which involved systematically 'lifting' fingerprints, dust and hair from surfaces of the house with tape. Bateman made work using scavenged cardboard from the street. Wakeman responded to the house by mapping his personal relationship to it, including journeys he travelled between house and work. Nicol drew attention to the floral wallpaper, turning the existing flat decorative pattern into a three-dimensional relief using metal pins.

Although *In-House* facilitated a direct engagement with the house and immediate context, the structure of the project required participating artists to negotiate this alongside the need to earn a living elsewhere, since the funding for the project was not enough to pay for the artists time. For the artists, the project became a temporary, messy, escape from more conventional art spaces and labour:

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of the project. These responses, together with drawings from the artists, became part of an accompanying exhibition at The Brahm Gallery in Headingley, Leeds.

[5] Nicol and Watson.

> All the artists involved in the project, earn part of their living from working in galleries with white walls and warm, clean, pure space designed for viewing artworks. The house, in contrast, confronted the artists with a space that was partly vandalised, had broken glass and pigeon shit everywhere and is freezing, the solid metal shutters omitting any warmth the sun might bring.[6]

Although twenty years apart, *In-House* raises similar themes as *Artist House 45*. It was a deliberate attempt to present artwork in domestic settings, outside of white cube space. This was undertaken in part to collapse the frequently intimidating interface between art and audience/public. Like *Artist House 45*, the use of a real house also required a partnership with Leeds City Council Housing Department. *Artist House 45* can be seen as an extension of *In-House*, questioning what can be achieved with a longer period in residence and the provision of a basic stipend for artists in to stay in residence.

Physical infrastructure as art practice

Jon Wakeman was one of six part-time students who undertook an MA in Fine Art at Sheffield Hallam University from 1997 to 2001. This student group called themselves Host and undertook a number of self-led projects and activities, including peer-to-peer student support and the facilitation of group exhibitions in Sheffield. During this time Wakeman began to conceptualise the provision of physical infrastructure as an artistic practice. For his final show, Wakeman didn't present a piece of work and instead created an untitled physical platform and display system made using sheets of OSB wood. This work made it easier for visitors to navigate the space and view work by the other five students. Audiences walked on this platform, which connected them to different doors, entrances, rooms and seating areas within the unused shop. The insertion of the platform allowed the space to function as a gallery and supported the presentation of work within a non-conventional exhibition space without attempting to turn it into a white cube. It was also a reusable solution for artistic occupation of a temporary space.[7]

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[6] Karen Watson, 'Ballyhoo!', *Mailout Magazine*, July 1998, 20, box 4, ESA Archive, Patrick Studios, Leeds, UK. The artists discussed working with this mess and broken glass, rather than interfering with the house as they found it, but ultimately health and safety concerns prevailed: the house was cleaned and made more hygienic before it was opened to visitors.

[7] The work was transported to Leeds where it became part of The Mekon's 'OOOH!' exhibition (also 2001). In this second iteration it was used in a vacant warehouse space to create free-stranding structures which framed work behind.

Image 3: *Hostess: An Exhibition*, including Jon Wakeman's final MA work. Photograph: Jon Wakeman (2001).

Wakeman's MA work demonstrates a clear shift away from developing individual artworks. The creation of infrastructure which supported the exhibition of art in non-conventional spaces became his practice: the platform was the work.

Ideas from Wakeman's MA work on physical art infrastructure fed into East Street Arts' subsequent self-initiated projects and commissions. For example, *Supa-Sheds* (2001), a collaboration between Karen Watson, Jon Wakeman, Michael Walker and Martyn Hill, was both a self-constructed gallery system and artwork.[8] This project also challenged the conceptualisation of a gallery as a clean, fixed, predetermined container, awaiting work.

Social infrastructure as art practice

Wakeman and Watson's involvement in *A Christmas Pudding for Henry* (1999) extended their understanding of art-infrastructure beyond physical platforms to include social interventions. In 1999 Jeanne van Heeswijk was invited by the Henry Moore Foundation External Programmes to work with over thirty artists (a mix of Leeds-based artists and artist-led organisations, artists from the Jan van Eyck Academie in Holland, and other critical guests) to explore cultural infrastructure in Leeds and respond to the question: 'What constitutes a

[8] East Street Arts, 'Supa-Sheds' (postcard, n.d.), box 67, ESA Archive, Patrick Studios, Leeds, UK.

cultural infrastructure in the city?"[9] The two-month long project which she devised, called *A Christmas Pudding for Henry*, drew attention to the working processes of artists by opening the gallery of the Leeds Metropolitan University to messy artistic processes:

> The gallery space, open to the public as usual, will have a shift of emphasis. It will not house an "exhibition" or curated group show but will expose the artists working practice at first hand. Computers, scanners, projectors, cameras and coffee machines will be just part of the facilities installed to support the artists as they work, meet, exchange and produce a truly collaborative expression of the city of Leeds.[10]

The participating artists set out to develop an understanding of the city of Leeds which extended beyond an objective analysis of its houses, streets and institutions to include 'energies, oscillations, and atmospheres which are intuitively felt'.[11] They worked individually and collectively to co-produce work in a variety of media including music, sculpture, film, video, and storytelling, with the intention of uncovering this hidden subjective terrain and experimenting with new ways of working, viewing and participating in art. This was undertaken in an attempt 'to stimulate new connections and relations between people, different institutions, works of art, performances and many kinds of human manifestation'.[12] The messy exposition of the artists' working processes was accompanied by a formal programme of public events including workshops, presentations and lunchtime discussions, which took place every day from 18 November to 18 December 1999. Watson and Wakeman organised a pub quiz as part of this programme of events; *Art Pub Quiz* took place at the Adelphi Hotel pub and tested participants knowledge of the arts in Leeds while also serving as a social and celebratory event for the project. Other invited practitioners explored the overlaps between art and urban design.[13]

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[9] A Christmas Pudding for Henry, 'A Christmas Pudding for Henry: What Constitutes a Cultural Infrastructure in the City?' (marketing document, n.d.), box 47, ESA Archive, Patrick Studios, Leeds, UK.

[10] A Christmas Pudding for Henry, 'A Christmas Pudding for Henry' (press release, 1999), box 47, ESA Archive, Patrick Studios, Leeds, UK.

[11] A Christmas Pudding for Henry, 'The Recipe: Part 1' (project folder, 1999), n.p., private collection of Watson and Wakeman.

[12] A Christmas Pudding for Henry, 'The Recipe: Part 1'.

[13] CHORA, a London based urban research group, imagined the city as a game board and undertook experimental and collaborative mappings. Cel Crabeels responded directly to a litter-filled footpath called Smools Lane, which he came across while walking in Leeds, by establishing a petition to the council.

Collective and artist-led decision-making was central to *A Christmas Pudding for Henry* and extended to all aspects of the project including the design of flyers and other marketing material, the development of a mailing list, general day-to-day project management, and the spatial layout of work within the exhibition space. This artist-led approach required extensive collective decision-making, which took place through regular group meetings. Notes from these reveal the importance of invitations as a mechanism for challenging and negotiating public engagement in the project. One example of this is the flyer for the opening of the project, which read: 'The public opening of *A Christmas Pudding for Henry* […] Is for a select audience only. We are sorry to announce that you are not on our special invitation list.'[14] Flyers were returned to the group shot through with air rifle pellets and with angry notes from arts professionals attached.[15] For some of the group this stunt was successful in engaging audiences in direct and humorous (as well as angry) dialogue with the project and breaking from usual gallery mechanisms, while others felt uncomfortable about the cold approach. For Watson the invite was successful as a prompt for direct dialogue:

> I really liked the opening invite. I have worked in Leeds for a long time and see so many invites to openings mailed, many from projects I work on. But where do they go, there is no feed back, no reaction. This has created direct dialogue, mostly I would say of a curious nature but some dialogue is good.[16]

Through collective and artist-led decision-making, mundane tasks such as the design of a flyer became creative, contested and experimental work, which questioned taken-for-granted and universalising understandings of art spaces. *A Christmas Pudding for Henry* questioned the status of white cube spaces as universally public or accessible, by problematising who was invited and hosted within them.

Social Club (2007-2010)

Ideas around both social and physical infrastructure as art were brought together and developed through Social Club, a series of events organised by East Street Arts from 2007 to

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[14] A Christmas Pudding for Henry, 'Selecting the Audience' (flyer, 1999), box 47, ESA Archive, Patrick Studios, Leeds, UK.

[15] A Christmas Pudding for Henry, 'The Recipe: Part 1', n.p.

[16] A Christmas Pudding for Henry, 'The Recipe: Part 1'.

2010 in the project space at Patrick Studios.[17] Social Club events demonstrate how East Street Arts have combined social and material infrastructures to challenge public/private boundaries within their project space.

The first Social Club events were undertaken in collaboration with a number of local artist-led groups including theartmarket, kulturcineclub, FrenchMottershead, and ArtStra. The artists involved directly responded to East Street Arts' recent move to Patrick Studios (a converted social club) to explore social exchanges which this space could facilitate—in an 'attempt to reconcile the tension between the physical reality of an ostensibly *private* space, (Patrick Studios and its impressive "white cube" project space), with the aspirations of the organisation to engender a relationship with a broader and more challenging group of participants and audience'.[18] Investigating how the private space of Patrick Studios could be opened to social exchanges is most prominent within *Dinner*, a project which was part of Social Club and co-hosted by East Street Arts and theartmarket.

Image 4: *Dinner* at Social Club. Photograph: East Street Arts (2007).

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[17] There were five 'phases' of Social Club, and the projects analysed here relate to the first phase, which was part of Situation Leeds festival in 2007. I focus on this phase in particular to capture East Street Arts initial experimentations and reflections on socially engaged art.

[18] Emma Bolland, 'Social Club: Willkommen, Bienvenue, Welcome…', in *Social Club: Review 07*, ed. East Street Arts (Leeds: East Street Arts, 2008), 25.

Dinner responded to the tradition of meal-artworks, but turned the activity of providing and sharing food into an exchange by asking guests to contribute to the construction of the physical environment within the project space at Patrick Studios:

> *Dinner* manages to separate the familiar dinner-as-artwork scenario by interrupting the ritual of eating with an initial participatory stage of den-making, establishing the consumption of food as an object in exchange for labour in the form of active participation. This transaction replaces the notion of the art experience as a free offering, and forces the audience and organisers to question their own positions as hosts, guests, and components of a relational artwork.[19]

Other projects within the first phase of Social Club included: a film night within the *Dinner* dens, which screened films about social and political action; an invitation by FrenchMottershead to arrive at Patrick Studio's ready for a night out, which turned into a clothes swapping performance (*Ready to Where)*; and a Mexican Bingo night to mark the end of Situation Leeds. Emma Bolland, reflecting on the first phase of Social Club as a whole, talks explicitly about the complexity of the project space in terms of its public/private boundaries:

> A primary issue for ESA [East Street Arts] is the function of their spaces, most specifically their project space, in terms of the concepts of public and private. Although publicly funded, the space operates very differently than a space such as a council funded city gallery, which often use devices such as cafes and shops to deflect from the issue of ART in capital letters, and which serve to encourage "the public" to use such amenities as extensions of city centres. However, I believe that an over-emphasis upon the distinction between public and private in any of the above contexts is a thankless and often hampering exercise. In the current economic and real estate situation of late capitalism these boundaries are so complex and blurred as to often serve no purpose. Spaces we assume are public are more often than not privately owned, and it is our attitude and social occupation of such spaces that are of real importance, rather than the funded upkeep or deeded nomenclature of these, (especially urban), locations. It is for ESA to define the level of public access to their

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[19] Lara Eggleton, 'Will Work for Food', in *Social Club: Review 07*, ed. East Street Arts (Leeds: East Street Arts, 2008), 8.

> spaces, and for ESA to continue to play in every sense of the word with their boundaries.[20]

Ideas about blurring public and private space were developed beyond the project space in Underneath the Paving Stones, the Beach (2011), a multi-sited public-art festival in Chapeltown, Leeds, co-ordinated by East Street Arts.[21] Six public realm projects were supported and visitors to the festival could engage with art in a variety of spaces and platforms, including online environments, media spaces and disused buildings.[22] The festival commissions included: a newspaper publication by Chapeltown Union of Psychogeographers; an interactive text message game and call for self-organised action by Invisible Flock (*Your Government Has Gone to Sleep*); the development of 'Chapeltown Standard', a quality mark for people living and working in the area, through a series of private meetings/dinners; the establishment of a lodge, by the collective Our Ideas Are Everywhere, to investigate UFO and occult behaviour; and a contemporary music video about experiences of play and leisure, created by Sarah Spanton in collaboration with people in Chapeltown. The art collective GANGHUT occupied the Old Library on Chapeltown High Street and turned the space into an interactive and open-ended live gaming experience (*Time! Luck! Skill! Special Zone*). Functioning as a social hub, GANGHUT's project collected stories, memories and voices of Chapeltown in exchange for food, the chance to win prizes, and the opportunity to develop a film for Chapeltown. For the duration of the festival East Street Arts turned Union 105, one of the permanent spaces they manage, into a pub.

Underneath the Paving Stone, the Beach questioned the form of public art commissions. Permanent public realm interventions were avoided, in favour of events and temporary occupations of space within the urban realm. East Street Arts and the artists they commissioned created spaces whose public dimension was transitory and required continual activation.

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[20] Bolland, 'Social Club: Willkommen, Bienvenue, Welcome…', 26.

[21] The festival's title is a translation of *Sous les pavés, la plage,* the slogan used by Situation International during the May 1968 Paris protests.

[22] East Street Arts, 'A Festival of Art for Chapeltown: Tues 21 to 25 June 2011' (note, 2011), box 89, ESA Archive, Patrick Studios, Leeds, UK.

Turning commissions into residencies

From 2015 to 2016 East Street Arts launched a series of commissions to develop new work by emerging and established artists in response to the communities, people, sites and issues within Chapeltown, Leeds. What is significant about these commissions in particular is that the artists involved wanted to engage with local communities and concerns for longer than East Street Arts had anticipated. This meant that one-off events, such as those delivered through Underneath the Paving Stones, the Beach (also located in Chapeltown), were turned into art residencies.

Selina Thompson embedded herself within salons and beauty shops in Chapeltown to research afro hair—'its politics, its connotations, and what it tells us about being Black, British and young in the UK today'.[23] This six-month research period resulted in a performance and installation at Union 105 *Dark and Lovely* (February 2014), which combined recorded conversations, written text, music and a large ball of hair. Gillian Dyson undertook a series of one-day group workshops to talk with Chapeltown residents about personal ornaments, knick-knacks, curios and momenta. Stories about kept and lost objects were used as inspiration for a live performance at Union 105 called *Shelf Life—Louis Street Conversations* (April 2014). Throughout the summer of 2014 Jonathan Turner set up 'street studios' in Chapeltown and invited individuals and groups to have their portrait taken.[24] The project aimed to capture and celebrate the cultural diversity of Chapeltown and culminated in an exhibition at Union 105. Artist and midwife Claire Harbottle transformed the project space at Union 105 into a maternity hub, called NativityHub, for six months (September 2015–March 2016). NativityHub operated 'a maternity information and support service embedded in a collaborative participant-led art practice'.[25] Work undertaken as part of the project included weekly drop-in session for local women, the collection of oral histories about childbirth (*Birth Stories*), and an exhibition of photographs of homes where babies are known to have been born (*Home of Birth*).

These Chapeltown residencies all involve a period of embedding within the area followed by, or in parallel with, exhibitions, performances and installations at Union 105. The desire, from the artists, to undertake a period of community-based research or information gathering

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[23] Selina Thompson, 'Dark and Lovely' (flyer, 2014), box 18, ESA Archive, Patrick Studios, Leeds, UK.

[24] Jonathan Turner, 'Jonathan Turner: Street Studio' (flyer, 2014), box 18, ESA Archive, Patrick Studios, Leeds, UK.

[25] Claire Harbottle, 'About', NativityHub, 21 August 2015, https://nativityhub.wordpress.com/background/.

forced East Street Arts to reconsider the structure of the commission and provide time and funding for repeated and regular artist-led engagement within Chapeltown. These requests for support to enable embedded practices was one of the motivations for East Street Arts to develop longer-term housing through *Artist House 45*.

Art Hostel (2016–2018)

Throughout their history, East Street Arts have avoided running a typical white cube gallery space—with a continual public programme and highly visible activity. Instead they have used ideas around social and material infrastructure to explore more diverse understandings of artistic support, engagement, work and exhibition. The Art Hostel was a clear architectural manifestation of this.

From 2016–2018 East Street Arts ran Art Hostel, a thirty-four-bed hostel on Kirkgate street in Leeds city centre, established and managed as a social enterprise 'with art and artists fully integrated into the concept and fabric of the building'.[26] The ability to host visitors to Leeds, including visiting artists working with East Street Arts, was a central motivation for establishing the Art Hostel and the renovation was used to create opportunities to commission. Each room of the hostel was designed and furnished by a different artist and a number of audio-visual works were commissioned for the communal areas and toilets. International live-in volunteers helped to run the hostel in exchange for accommodation, creating an exchange economy and attracting young and transient visitors to Leeds.

Rejecting the provision of conventional gallery spaces has made it more difficult for East Street Arts to communicate their work and role to city stakeholders, peers and funders. As a highly visible project with clear functions in supporting tourism, attracting visitors, sustaining night-time and event economy in Leeds—as well as engaging wide audiences providing a platform for emerging artists and local creative practices through room commissions—the Art Hostel occupied an unexpected and unusual position as a 'stand-in' for a white cube gallery for East Street Arts.

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[26] East Street Arts, 'UK's First Social Enterprise Art Hostel: A Social Mission and Urban Revitalisation' (press release, 30 June 2016), box 98, ESA Archive, Patrick Studios, Leeds, UK.

Image 5: The Art Hostel. Photograph: East Street Arts (2016).

Locating *Artist House 45* within East Street Arts' organisational history

The work undertaken by East Street Arts throughout its organisational history includes the provision of physical spaces and infrastructure (such as Wakeman's MA final show and *Supa-Sheds*) as well as the organisation of cultural platforms, events and networks (such as *A Christmas Pudding for Henry* and *Art Pub Quiz*). More recently, these two aspects of work have been brought together in projects such as Social Club. *Artist House 45* continues East Street Arts' work in bringing these together and provides artists with opportunities to live and work in a specific neighbourhood, beyond one-off commissions such as those undertaken in Chapeltown.

Artist House 45 also continues previous work in terms of expanding their spatial provision. East Street Arts has continually questioned the spaces in which artists exhibit, work, and stay, frequently blurring and hybridising conventionally separate typologies within artistic production. The projects in Chapeltown (Underneath the Paving Stones, the Beach and Chapeltown residencies) blurred distinctions between residencies and public realm commissions. Art Hostel played with what a 'gallery' could be, since each room is both a functioning dorm and art installation. This is continued within *Artist House 45*, by encouraging a spatial blurring of living and working, again facilitating new forms of hosted activities.

Making *Artist House 45* happen

To further understand the origins of *Artist House 45*, beyond archival research, I undertook a collective mapping activity with Karen Watson, Jon Wakeman, Toby Lloyd and Andrew Wilson.[27] The mapping revealed different understandings of the origins of *Artist House 45*, including the organisations and individuals who came together to make it happen. This includes pragmatic and conceptual motivations as well as the policy and funding landscape, which brought together the necessary project stakeholders. Watson, Wakeman, Lloyd and Wilson all contributed to the mapping and it grew naturally and organically, with different handwriting, points of entry and perspectives. While drawing this map I audio recorded the conversations we were having, which served as a semi-structured accompanying interview.

In this section I use transcriptions from the audio of this collective mapping activity to articulate the origins of *Artist House 45* (a process which took place before my involvement). In addition to this mapping activity, and in response to gaps in knowledge which Wakeman and Watson identified, I also undertook a one-to-one follow-up interview with Nicola Greenan, at the time the External Relations Director at East Street Arts, about the origins of *Artist House 45*. I have redrawn and colour coded the initial collaborative map,[28] and added additional information from the interview with Nicola Greenan in MAPPING 5.

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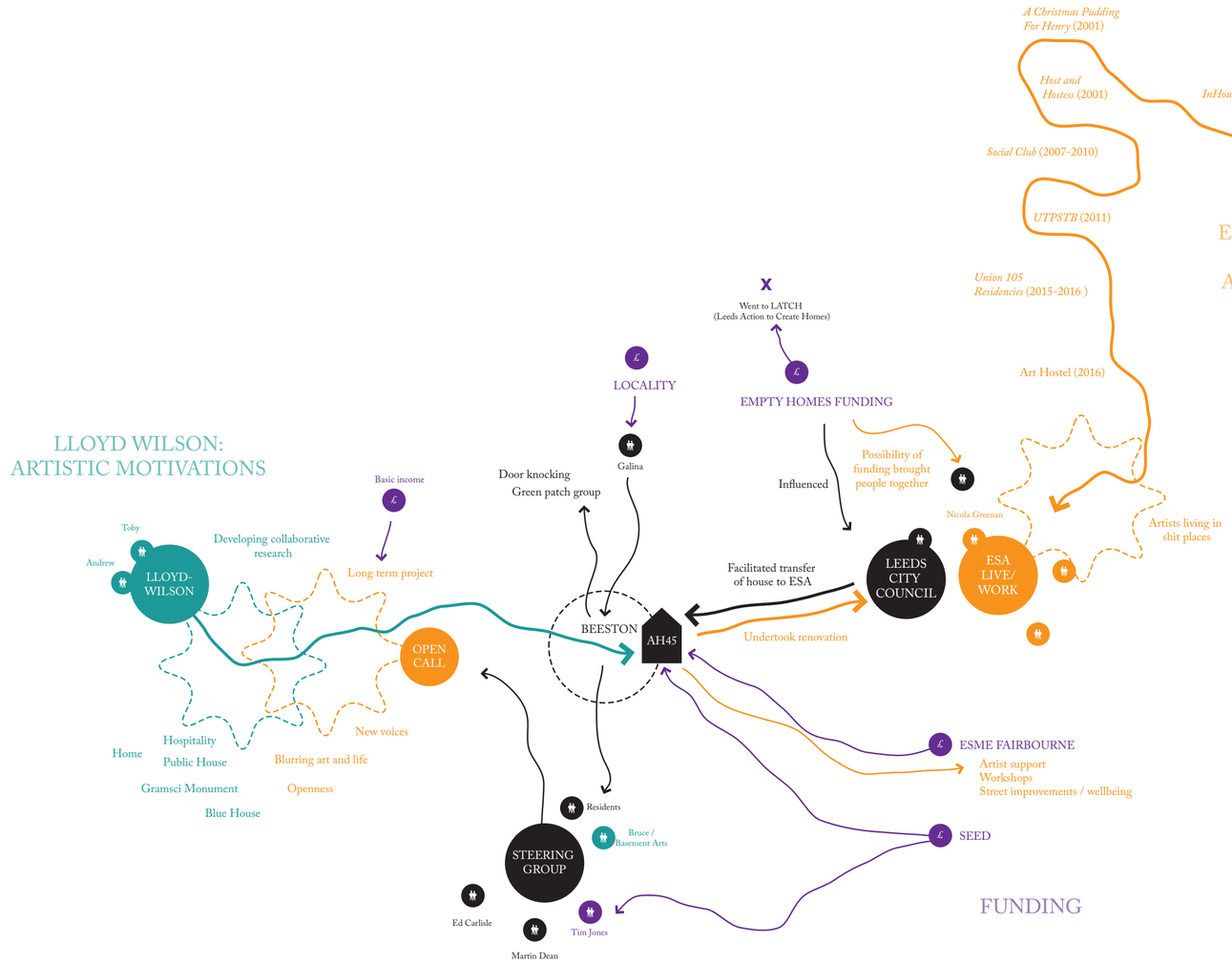
[27] Toby Lloyd and Andrew Wilson were the first artists to move into *Artist House 45*. The use of collaborative mapping to research their own involvement in *Artist House 45* is explored in the next chapter of this thesis.

[28] MAPPING 9 is a reproduction of the original collaborative mapping.

MAPPING 5

Origins of *Artist House 45*



The mapping activity revealed East Street Arts' motivations for establishing a pilot housing project. Watson described how seeking models for affordable housing responded to pragmatic conversations she was having with artists about the support they needed to stay and develop practices in Leeds. Watson noted that it took artists a long time to move out of student-style accommodation and that this prevented them from developing their practices:

> Around the time we were looking at *The Blue House* [by Jeanne van Heeswijk], and gaining some knowledge around what we were doing at Union 105 as far as programming the [Chapeltown] residencies were concerned, our endless conversations with artists were about what keeps them in Leeds or brings them back to Leeds, or makes artists lives better than they are currently. […]
>
> A lot of the feedback from [artists] was that living and working spaces were really important. Access to studios are provided by various people in the city, but there was definitely a need for different spaces, and one was good spaces to live that were affordable and an option of live/work space. So, we were looking at an array: what is the offer for workspaces that are professionalising artists? What is the offer for people on low income in Leeds as far as housing is concerned? […] And what is the option for mixing it so there is more possibility for having spaces that can do both—that adds to practice, adds to audiences but equally adds to artists livelihoods?[29]

While Watson and Wakeman were thinking about these questions, Nicola Greenan was working part time with East Street Arts to deliver 'Catalyst', an Arts Council programme first introduced in 2012 to help raise funds through philanthropic giving and assist with business development.[30] Greenan was in the process of moving from the LS14 Trust, a community-led organisation she founded with other local residents in Seacroft, east of Leeds, in 2009, to her position as External Relations Director at East Street Arts. During this transition (in 2014) Greenan took ideas that Wakeman and Watson had around hosting and live/work space and explored how these could be implemented.[31] Greenan describes how her experiences at the

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[29] Karen Watson, Jon Wakeman, Toby Lloyd, and Andrew Wilson, Mapping the Origins of Artist House 45, interview by Jonathan Orlek, MP3 audio, August 2017. See: Appendix A.

[30] Rossella Traverso et al., *Arts Council England: Evaluation of Catalyst Year Three* (Arts Council England, 2017), https://www.artscouncil.org.uk/publication/catalyst-evaluation-year-three-final-report.

[31] As well as *Artist House 45*, The Art Hostel was also set up during this period.

LS14 Trust informed and resonated with the long-term live/work schemes Wakeman and Watson sought to develop:

> I was interested in [live/work] because I had come from doing five years of pure community development and I was pretty resistant to bringing artists in to do projects in Seacroft in one-off ways. And the biggest thing that I found by what we were doing with the LS14 Trust was the fact that we were there to stay, we weren't going anywhere, and we were never going to be a delivery organisation but be a really responsive organisation. We wanted a real long-termism approach. So, I took that way of working and that thinking with me here.[32]

Greenan identified the government-initiated Empty Homes funding scheme, active between 2012–2016, as an avenue for pursuing artist live/work projects.[33] The scheme allocated just under £100 million, through two rounds, to bring empty properties back into use as affordable housing. East Street Arts were in competition with other organisations with a long track record of co-operative housing, community-led housing and self-help housing provision, and wanted, in Watson's words, 'with no track record whatsoever of doing anything in housing, to take on three houses'.[34] Greenan was in contact with the Goodwin Development Trust, a community-led organisation in Hull, who were also writing an Empty Homes funding application to provide artist live/work space. East Street Arts worked with the Goodwin Development Trust and the two organisations agreed to support each other in their respective applications. Greenan describes a mutual arrangement, in which the Goodwin Development Trust supported East Street Arts' application in exchange for help thinking about how artists could be embedded within their organisation in Hull:

> Jonathan [Wilson] from the Goodwin Development Trust said he could help us with an application and then we could help them in thinking about artist residencies within their work. It was a bit of a, "he'll help us with this, and we'll help them with

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[32] Nicola Greenan, Interview about the origins of Artist House 45, interview by Jonathan Orlek, MP3 audio, June 2018. See: Appendix A.

[33] Homes and Communities Agency, 'Empty Homes Programme: Guidance and Allocations', GOV.UK, 5 March 2012, https://www.gov.uk/government/collections/empty-homes-programme-guidance-and-allocations.

[34] Watson, Wakeman, Lloyd, and Wilson, Mapping the Origins of Artist House 45. See: Appendix A. The ambition to apply for money to take on three houses through the Empty Homes fund had already been scaled back. East Street Arts' initial proposal was to manage ten properties, which they reduced following advice from the funder.

> that." That is how then two projects came up at the same time. It is why we did *Artist House 45* as well as Silvio [Palladino] in Hull.[35]

In the end, the Goodwin Development Trust received funding from Empty Homes, while East Street Arts' bid was unsuccessful. The Goodwin Development Trust delivered a project called *Code 5*, which resulted in Silvio Palladino, an Italian artist, moving into the Thornton Estate in Hull in October 2014 and living there for a year. In Leeds the Empty Homes funding went to organisations such as LATCH (Leeds Action to Create Homes), who had a good track record of doing self-help housing work.[36] Although East Street Arts weren't successful, Watson describes how the application process made Leeds City Council aware of East Street Arts' interest in housing provision, which led them to negotiate the use of 45 Garnet Terrace for a peppercorn rent:

> What [the Empty Homes application] did was highlight to John [Statham, Head of Housing Partnerships and Housing Growth at Leeds City Council] that it was an interesting project and maybe there was an interesting way of doing it, to get us started. He then identified this particular house [which became *Artist House 45*]. We said we weren't particularly focused on any area of Leeds. We just wanted to make sure that it was in a residential space.[37]

East Street Arts hadn't worked in Beeston prior to undertaking *Artist House 45* and a Community Organiser post was used to gain knowledge about the area, in anticipation of undertaking *Artist House 45*. The Community Organiser programme was established in 2011 with funding from the Cabinet Office (as part of the 2010–2015 UK coalition government's 'big society' agenda) and was initially managed by Locality, a third sector community development organisation.[38] As part of this programme, community organisers were placed within communities with a remit to help build active citizenship, community-based leadership

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[35] Greenan, Interview about the origins of Artist House 45. See: Appendix A.

[36] Leeds Action to Create Homes, 'About', Latch, accessed 18 November 2019, http://www.latch.org.uk/about-latch.

[37] Watson, Wakeman, Lloyd, and Wilson, Mapping the Origins of Artist House 45. See: Appendix A. Although Empty Homes was a national fund, Leeds City Council needed to be aware of the projects being proposed and ensure that they weren't duplicating social housing provision in the city.

[38] Cabinet Office, Rob Wilson, and The Rt Hon Lord Maude of Horsham, 'Tens of Thousands Get Involved in Community Organisers Programme', GOV.UK, 12 March 2015, https://www.gov.uk/government/news/tens-of-thousands-get-involved-in-community-organisers-programme.

and long-lasting community organisations. Watson describes how East Street Arts used a community organiser position to gain knowledge about Beeston:

> Around the same time [as the Empty Homes funding], we were also aware of Locality developing new posts called community organisers. Locality paid for half of the post and we had to pay the other half. It was actually giving us some expertise within the organisation about how we relate to community and different areas. We felt at the time we would benefit from this. So, we agreed to take on one of the posts which ended up being Galina [Yakova]. She had to be focused on a certain locality to get the Locality funding. That is their remit—they see locality as a very specific geographical area—whereas we might see it in a different way. As soon as we knew the house was going to be in Beeston, we focused Galina's attention and work there.[39]

Yakova was in post for around two years in the run up to the first Artist House 45 artists-in-residence (Lloyd-Wilson). Yakova's work was instructed by both East Street Arts and Locality, and she was given a directive from Locality to undertake specific forms of engagement and networking which, Watson highlights, weren't always aligned with East Street Arts' approach: 'There were things that we wanted her to do and there were things that Locality wanted her to do as well. There wasn't always a mutual beneficial overlap. So, she basically had two employers asking her to do two things.'[40]

One of the activities which Locality promoted was extensive door-knocking within the area, which Yakova used to establish a network in Beeston. From this door-knocking activity Yakova identified 'leaders' within the community, with whom she shared her research about challenging planning permissions, the link between green spaces and wellbeing, and housing policies.[41] Yakova also assisted them in writing a petition to the council and arranged a number of meetings with neighbours in informal public spaces (such as a park bench), homes, and community spaces. Yakova's work resulted in the creation of the Green Patch Group, named after a patch of grass directly outside of *Artist House 45*:

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[39] Watson, Wakeman, Lloyd, and Wilson, Mapping the Origins of Artist House 45. See: Appendix A.

[40] Watson, Wakeman, Lloyd, and Wilson, Mapping the Origins of Artist House 45. See: Appendix A.

[41] Galina Yakova, 'Progression Grant Final Report' (evaluation document, n.d.), box 100, ESA Archive, Patrick Studios, Leeds, UK.

> At the moment I am supporting the Garnet Green Patch Group in coming closer as a team as well as preparing for the consultation with the Council in regards to building houses on a land where there used to be back-to-back houses which were knocked down and which was left to its own devices until recently—the residents want to keep the green space open for conducting different activities that can bring the community together, but also generally having a nice well-maintained place outside of their houses. I am planning to introduce the group to one housing developer, a professor from university who specialises in green spaces and urban development as well as a representative from the local housing association and the local neighbourhood improvement officer; it will help the residents develop a realistic approach, possible ideas about how to mobilise others and negotiate more effectively.[42]

Yakova supported residents to organise a community bonfire night on the Green Patch and her intention was that the establishment of the Green Patch Group would help residents to campaign around the use of this space and other issues in the local area.

By 2014, the components required to make *Artist House 45* a reality started to come together: East Street Arts had a strong indication from the council that the house would be at 45 Garnet Terrace, had begun to gain knowledge and connections via Yakova, and had started to look for and apply for funding.[43] At this point they decided to set up a steering group to bring together relevant project stakeholders (including neighbours, councillors and artists). This group was involved in determining how the open-call application and interview processes were carried out, which resulted in Lloyd-Wilson moving into *Artist House 45*.

Architectural and Urban Context of *Artist House 45*

Artist House 45 is located in Beeston, South Leeds, an area which has been identified by the architecture practice Bauman Lyons as forming part of Leeds' 'city rim'; a doughnut shaped zone surrounding the commercial centre of Leeds (the middle of the doughnut) and separating it from the wealthy suburbs beyond. Bauman Lyons explored and mapped this rim

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[42] Yakova, 5.

[43] The first phase of *Artist House 45* was funded by Esmée Fairbairn Foundation.

over a period of a year, through both situated and desktop urban research, leading them to describe it as

> an intensely interesting part of the city containing everything that other parts of the city did not have including city wide facilities such as universities and hospitals, disconnected neighbourhoods with strong communities, manufacturing and trading as well as neglect, poverty and despair.[44]

In Bauman Lyons' layered macro mapping research, Beeston is identified as an isolated neighbourhood, disconnected from the city centre and other city-wide facilities and clusters of employment within the rim by the M621 motorway.[45] This analysis holds when observing *Artist House 45*'s immediate neighbourhood: Garnet Terrace, the street on which *Artist House 45* is located, is surrounded by large industrial uses, supermarkets and busy roads, isolating it from the rest of Beeston's residential areas. This area is called the Garnets, a triangular island of back-to-back terraces within the city rim.

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[44] Bauman Lyons Architects, *How to Be a Happy Architect* (London: Black Dog Publishing, 2008), 168.

[45] Bauman Lyons Architects, 169–70.

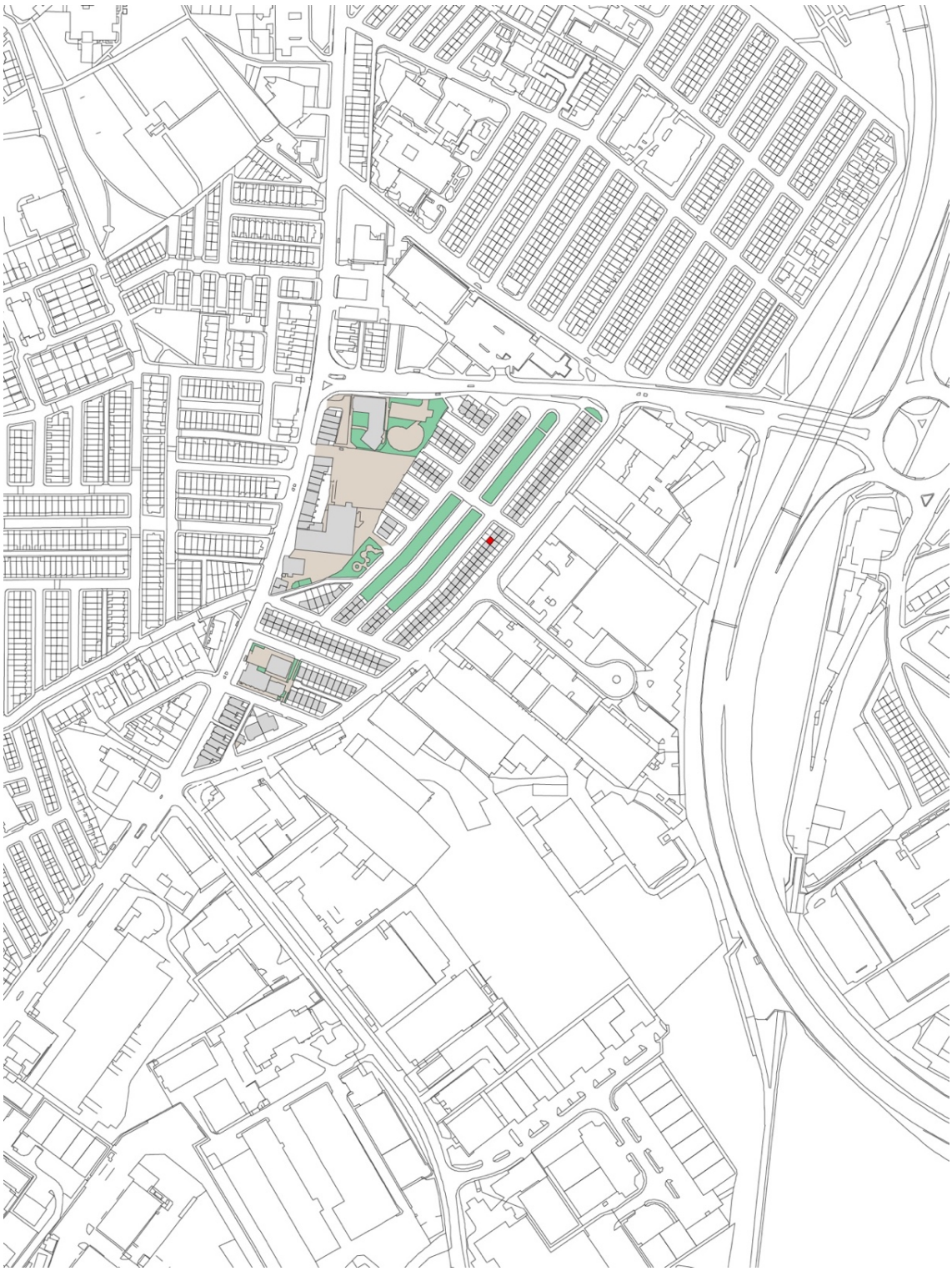

Image 6: *Artist House 45* urban context (1:5000 scale). Showing the Garnets (coloured area) and *Artist House 45* (red). Drawing: Jonathan Orlek (2019).

Back-to-backs are a type of terraced housing in which the rear and side walls are shared with adjoining houses. Back-to-back houses have neighbours on three sides: behind as well as on either side. This means that they are single aspect and do not have back doors or back gardens. This high-density typology has been controversial, due to its association with overcrowded slum conditions, poor sanitary provision, and the lack of through ventilation. In Leeds the first back-to-back terraces were constructed in 1787 near the town centre and the typology spread into the enclosures surrounding the city. Leeds was unique in its toleration of back-to-backs and continued to build them long after they had been condemned in other cities.[46] Although the construction of new back-to-back houses was nationally outlawed in the 1909 Housing Act, they continued to be built in Leeds until 1937 due to a loophole allowing proposals which had been planned prior to 1909 to be built.[47] Today, over a hundred years after they were outlawed, back-to-backs are returning to South Leeds as part of Citu's low energy 'Climate Innovation District'.[48]

For the past fifteen years the future of the back-to-back houses in the Garnets has been uncertain, causing houses to be neglected and left vacant. The recent history of the Garnets, which I briefly describe below, is a familiar one across economically neglected and isolated areas within Northern cities.[49] As part of the (now infamous) national Housing Market Renewal scheme, in 2006, Leeds City Council planned to comprehensively demolish the Garnets,[50] however the money required for this was allegedly allocated elsewhere. Following this, uncertainties around the council's long-term plans for the area left the Garnets in limbo and without investment, since housing associations were reluctant to renovate properties without council-led plans for the area. In 2009 (at the height of a recession in the UK) a plan

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[46] For example, Manchester, Liverpool and Bradford formulated byelaws in the mid 1880's to prevent them. Maurice Beresford, 'The Back-to-Back House in Leeds, 1787–1937', in *The History of Working-Class Housing: A Symposium*, ed. Stanley D. Chapman (Newton Abbot: David & Charles, 1971), 114.

[47] Beresford, 119.

[48] Jeremy Morton, 'Citu Is Creating a Climate Innovation District in Hunslet', *South Leeds Life*, 10 December 2017, https://southleedslife.com/citu-creating-climate-innovation-district-hunslet/.

[49] In telling this narrative I am grateful for the work undertaken by The Leeds Citizen in the following article, which brings together council documents released from 2006–2011: The Leeds Citizen, 'Empty Homes Week 2012: The Story of the Garnets, Leeds 11', *The Leeds Citizen* (blog), 30 November 2012, https://theleedscitizen.wordpress.com/2012/11/30/empty-homes-week-2012-the-story-of-the-garnets-leeds-11/.

[50] Leeds City Council, *Report of the Director of Neighbourhoods and Housing*, 2006, https://democracy.leeds.gov.uk/documents/s327/regional%20housing%20board%2021%20april.pdf.

connected to the Beeston and Holbeck Private Finance Initiative (PFI),[51] was put forward to address this and a more modest clearance programme was tabled: forty-three privately owned back-to-backs in the Garnets would be compulsory purchased by the council (at a cost of £2.9m) and demolished along with sixty-nine others already in public sector ownership.[52] The council began purchasing houses in private ownership, vacating them and 'tinning' them up for demolition, however the money required to complete this revised plan ran out and the PFI initiative money never materialised.[53] The purchasing of property ended in 2011.[54] In 2012 a total of seventy-six back-to-back homes were demolished, creating a temporary open space in their place, immediately opposite *Artist House 45*, which became known as the Green Patch.

Back-to-back typologies vary from street to street within Beeston and those on Garnet Terrace, including *Artist House 45*, have two features which influence their use and occupation. Firstly, they have a front garden—a buffer space between the front of the house and the pavement—which creates opportunities for semi-public uses. Secondly the ground floor levels of the houses are half a story above street level. There are steps up to a living room and also steps down to semi-basement level. The front gardens are a reason why the houses on this street survived demolition, as Leeds City Council prioritised the demolition of back-to-backs without front gardens and which faced directly onto the street.

45 Garnet Terrace, which became *Artist House 45*, is owned by Leeds City Council and like all of the back-to-back housing in the Garnets, its future has been uncertain since 2006. It was initially earmarked for demolition as part of the comprehensive market renewal clearance plan. The house remained vacant for many years prior to East Street Arts' involvement and the development of the *Artist House 45* project provided (a cash-strapped) Leeds City Council with a way of renovating the house at no cost to them. East Street Arts rented the house at a peppercorn rent for five years in exchange for undertaking the renovations needed to meet

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[51] Sarah Freeman, 'A History of Empty Hopes and a Future of New Life for the Homes No-One Lives In', *The Yorkshire Post*, 31 March 2012, https://www.yorkshirepost.co.uk/news/analysis/a-history-of-empty-hopes-and-a-future-of-new-life-for-the-homes-no-one-lives-in-1-4401295.

[52] Leeds City Council, *Report of the Director of Neighbourhoods and Housing*, 2009, https://democracy.leeds.gov.uk/documents/s29329/regeneration%20of%20the%20garnets%20cover%20report%20230409.pdf.

[53] Freeman, 'A History of Empty Hopes and a Future of New Life for the Homes No-One Lives In'.

[54] Leeds City Council, *Report of the Director of Neighbourhoods and Housing*, 2011, https://democracy.leeds.gov.uk/documents/s55931/property%20exchange%20cover%20report%20060511.pdf.

requirements for it to be returned, afterwards, to social housing. This created a straightforward exchange between East Street Arts and Leeds City Council: by renovating the house, East Street Arts were free to programme it and use it as they liked. Since the ownership of *Artist House 45* remained with the local authority, and the length of residencies within the house allowed artists to engage within communities as both artists and local residents, I do not critically theorise East Street Arts' renovation and programming work in relation to processes of gentrification and social cleansing—processes which, as discussed in the 'From: A History of Artist-Led Housing' chapter, come into play when pilot projects like *Artist House 45* are extended or undertaken in partnership with private developers.[55] In addition, *Artist House 45* was located an area in which there was local support for artistic activities; East Street Arts had connected to local residents and activists who were keen for artists to be brought into Beeston, for example through the establishment of the initial steering group.[56]

The exchange between East Street Arts and Leeds City Council which made *Artist House 45* possible is different to other arrangements, where artists-in-residence are continually required to justify their involvement through social and community-led outputs. This difference is explored next.

Artist-Led vs Community-Led Housing Strategies

East Street Arts' involvement in both *Artist House 45* and *Code 5* reveals differences between artist-led and community-led approaches to housing. East Street Arts helped the Goodwin Development Trust with an open call for artists, were involved with the interview and selection process for artists and undertook project monitoring of *Code 5* in parallel with *Artist House 45*. In October 2015 East Street Arts produced a report about the organisations' live/work activity which includes interviews with both Palladino and Lloyd-Wilson (Toby Lloyd and Andrew Wilson responded to the questions separately).[57] In this section I use these

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[55] In 'Position Four: Moving Out of *Artist House 45*' I discuss some of the challenges associated with scaling *Artist House 45* beyond a pilot project and explore opportunities for doing so without relinquishing critical functions.

[56] This included Bruce Davies, who runs Basement Arts Project, an artist-led space from the basement of his family house in Beeston and Ed Carlisle, who is involved in various projects in Beeston, including the Beeston Festival and South Leeds Life newspaper.

[57] East Street Arts, 'Live/Work' (evaluation document, 2015), box 100, ESA Archive, Patrick Studios, Leeds, UK.

interviews to show clear differences between the expectations and requirements of the two residencies.

The Goodwin Development Trust is a community development charity based in Hull, set up in 1994 by fourteen residents of the Thornton Estate, a social housing project built from 1940–1970s by Hull City Council. The estate now consists of a mix of high-rise towers, low-rise-blocks, and houses totalling 5000 residents. The Goodwin Development Trust currently employs 200 people and works in partnership with public, private and third sector organisations to identify and address local issues. Their work includes the development and management of a portfolio of community buildings (including children's centres and nurseries, a conference centre, a community college, disability care facilities, sports pitches, and an arts centre) and managing an empty homes and community-led housing programme. The Goodwin Development Trust undertook an artist live/work residency to engage residents on the Thornton Estate in issues relating to climate change. The first artist-in-residence, Silvio Palladino, moved into the Thornton Estate in October 2014 (three months before Lloyd-Wilson moved into *Artist House 45*) for a year. Once in place, Palladino's residency was overseen by the Goodwin Development Trust, who he was required to report to and negotiate projects with, rather than East Street Arts. As a community-led charity the Goodwin Development Trust required an outcome-based justification for the project, which Palladino directly contrasts with *Artist House 45*: 'Contrary to the residency in Leeds, there was a theme to my residency, and an outcome driven attitude, and this made a great difference when it came to deciding which projects would go ahead or not.'[58] The close alignment of the residency, and consequently Palladino's work, with the Goodwin Development Trust emphasised this difference:

> I was practically part of [the Goodwin Development Trust], and this meant that whatever I was doing, I felt I was representing it, therefore I had to filter my thinking and actions through a sense of responsibility towards the image of the organisation. And this meant limitations especially in the way I would deal with situations, as I wouldn't normally have to follow strict procedures if I was working independently.[59]

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[58] Silvio Palladino, quoted in East Street Arts, 6.

[59] East Street Arts, 4.

In contrast, Lloyd-Wilson deliberately avoided being seen as representing an organisation or local council when moving into Beeston, and Andrew Wilson suggests that working in an area where East Street Arts had no visibility or presence assisted integration into the community:

> One real advantage for us working in the area has been that ESA have no visible presence and most people we have spoken to have never heard of ESA. This has meant that we have not been viewed as employees of ESA, which has enabled us to integrate smoothly and not be viewed with suspicion or as having ulterior motives for our actions.[60]

In addition to differing proximities to the host organisation, Palladino also highlights the impact of working for a community-led rather than arts organisation in terms of continued peer support:

> I found myself not just in a new city with no previous connection, but also working in a non-cultural organisation. So by working alone and in some way in professional isolation, made me realize how important for me is to be surrounded by likeminded people. I already knew that my practice is not studio based, and that it is fed by dialogue and exploration of people and places. But since for the first time, I didn't have the cultural environment normally surrounding me, I came to realise how supportive this can be, both to share and test ideas, and to put them in practice. This wouldn't probably be as important in a short-term project. But when you have to keep up memento [sic] and energy through many months, peer support becomes more valuable. Since this was my first live-work experience, and the first time I was working within an organisation and not as an external. I had to balance my natural pattern of work, with the standard office like way of working and managing time.[61]

During his residency Palladino engaged residents in wide variety of ways. He led workshops with local school children (*The Sea Is Closer Than You Think—I*), organised participatory workshops with residents to redesign a local green space (*Villa Place Community Garden*), installed a book exchange in the local vegetable shop (*The Hot Swap*), and made a number of

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[60] East Street Arts, 10.

[61] East Street Arts, 5.

videos with local residents to tell their personal stories and describe their relationship to the estate (*What Do you Live For?* and *Hull Street Games*). Palladino also worked with residents to make the artwork *I Wish to Communicate with You*, a project which turned multi-storey flats in and around the Thornton Estate into brightly coloured art installations by tinting the lighting in their communal areas. *I Wish to Communicate with You* was part of the Hull 2017 UK City of Culture festival and as a highly visible and photogenic attraction drew widespread press attention.[62] The project included and engaged residents in the festival by making their homes part of it, and by establishing a project which registered as both an artwork and housing. This is picked up by Henri Duckworth, the executive producer of Hull 2017, who responded to the work by asking: 'How many people can boast that they live in an illuminated multi-coloured installation?'[63] The Goodwin Development Trust used the positive attention that the Thornton Estate received through the project to champion the role of arts within the organisation. For example, Sharon Darley, the Quality of Life Manager at the Goodwin Development Trust is quoted in a regional newspaper as saying:

> *I Wish to Communicate with You* is about raising aspirations, self-confidence and improving the quality of life for a community blighted by bad press and negative assumptions. […] This will be the enduring legacy from the project and local residents will have a more positive understanding of and interest in arts and culture as a result of participation.[64]

I Wish to Communicate with You stands out as a much more ambiguous project compared to the rest of Palladino's work at *Code 5*, with little/no direct connection to the brief set by the Goodwin Development Trust to raise awareness of climate change. It demonstrates a very

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[62] See for example: Matthew Holmes, 'City of Culture: Your Best Photos of Hull in 2017', *The Guardian*, 29 December 2017, http://www.theguardian.com/uk-news/gallery/2017/dec/29/city-of-culture-your-best-photos-of-hull-in-2017; Yorkshire Life, 'I Wish to Communicate Art Installation on the Thornton Estate in Hull', *Yorkshire Life*, 20 February 2017, http://www.yorkshirelife.co.uk/out-about/i-wish-to-communicate-art-installation-on-the-thornton-estate-in-hull-1-4892657; Shaun Spencer, 'Pictures of the Day: 19 January 2017', *The Telegraph*, 19 January 2017, https://www.telegraph.co.uk/news/2017/01/19/pictures-day-19-january-2017/flats-hulls-thornton-estate-lit-evening-art-installation-wish/; BBC News, 'Hull Housing Estate Gets Lit Up for City of Culture', BBC News Humberside, 18 January 2017, https://www.bbc.com/news/av/uk-england-humber-38662377/hull-housing-estate-gets-lit-up-for-city-of-culture.

[63] Hull UK City of Culture 2017, 'Shining a Light on the Thornton Estate', Visit Hull, 19 January 2017, para. 10, https://www.visithull.org/discover/article/shining-light-thornton-estate/.

[64] Yorkshire Life, 'I Wish to Communicate Art Installation on the Thornton Estate in Hull'.

different approach to resident engagement, by leaving room for different interpretations or conceptualisations of the project and avoiding easily quantifiable outcomes. Despite the widespread attention and celebration both inside and outside of the Goodwin Development Trust which *I Wish to Communicate with You* garnered, subsequent *Code 5* projects have reverted back to the use of artists in residence as instruments for delivering a more specific and predetermined brief. To date, two more year-long *Code 5* artist live/work residencies have taken place, but these are now organised and managed by the Goodwin Development Trust independently of East Street Arts.[65] Carla Moss was a *Code 5* artist-in-residence from 2016 to 2017. During this residency Moss undertook a number of projects to 'green' the estate in conversation with residents. Discrete projects included *2 'ours,* a patch of grass that was left uncut for a year within the grounds of a church to 'draw attention to good health and being sustained by nature' and *Here We Are*, a set of Barley Straw Bale Planters which produced free edible plants for the community.[66] The focus on raising local awareness of environmental and sustainable issues through the *Code 5* live/work residencies has become more prominent, and projects have increasingly been undertaken with community-development goals, predetermined by the Goodwin Development Trust.

Rather than setting a pre-determined agenda, East Street Arts were interested in being part of an open-ended process. Watson describes how she was interested in being influenced by Lloyd-Wilson's practice, and being part of the processes that they hosted and facilitated, without knowing where it was going:

> I do think there was something in not knowing what was coming next. [Lloyd-Wilson] said, "Here is what we have done previously, here is why we are applying, here is what is important. We aren't totally sure what is going to come next." Rather than: "This is what we will put in place in day one, and then we will make the garden into a community garden…" It wasn't that conversation. It was definitely a conversation around being part of something.[67]

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[65] In 2016 the Goodwin Development Trust completed the construction of Code 5, an eco-social housing project (built to Level 5 of the Code for Sustainable Homes) consisting of a row of five terraced houses located on the Thornton Estate. Subsequent Code 5 residencies have been located in one of these new-build houses.

[66] Carla Moss, 'Code 5 Residency', accessed 18 November 2019, http://carlamoss.co.uk/Art/Galleries/Galleries_ResidenciesProjects/Code5Residency/index.php.

[67] Watson, Wakeman, Lloyd, and Wilson, Mapping the Origins of Artist House 45. See: Appendix A.

The open-ended artistic approach which East Street Arts sought to facilitate through *Artist House 45* challenges attitudes about participation from within the community-led sector. The types of artistic strategies which East Street Arts wanted to support and be influenced by resist easy alignment with Sherry Arnstein's frequently cited 'ladder of participation', which describes the 'quality' of community-based participation in linear terms, with the unquestionable end goal or 'rung' for exemplar projects being citizen control.[68]

From this comparison between *Artist House 45* and *Code 5*, using project evaluation reports, it became clear that locating the project within a community-led evaluative context would fail to critique or investigate *Artist House 45* on East Street Arts' own terms. In addition, it would fail to engage with the critical framework established at the start of this thesis, where I use the work of Gerald Raunig to argue that artistic competencies, strategies and resources should not be disconnected from social agendas and criticism.

From within the discipline of architecture, Jeremy Till has drawn attention to the ways in which taken-for-granted assumptions of community-based participation have led to placatory and manipulative processes.[69] Till argues that adopted uncritically, participation can become 'a means to get the presumed support of the citizen user for actions that have already been determined by professional agents.'[70] Markus Miessen has termed this placatory and manipulative use of participation 'the nightmare of participation'.[71] As a response, Miessen has made the case for a post-consensual practice of participation within architecture, drawing heavily on the work of Chantal Mouffe.[72] Within this context, Miessen introduces the role of the 'uninvited outsider' to describe practitioners who venture out of disciplinary comforts and avoid fixed political alignments.[73]

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[68] Sherry Arnstein, 'A Ladder of Citizen Participation', *Journal of the American Institute of Planners* 35, no. 4 (1 July 1969): 216–24, https://doi.org/10.1080/01944366908977225; Bishop, *Artificial Hells*, 279. In relation to participatory art practices, Claire Bishop argues that while Arnstein's ladder is useful in describing dominant power relations at play within different forms of civic participation, 'it falls short of corresponding to the complexity of artistic gestures'.

[69] Jeremy Till, 'The Negotiation of Hope', in *Architecture and Participation*, ed. Peter Blundell Jones, Doina Petrescu, and Jeremy Till (London: Routledge, 2005), 23–42.

[70] Till, 26.

[71] Miessen, *The Nightmare of Participation*.

[72] The work of Chantal Mouffe is explored further in relation to artist-led housing in this chapter, when I discuss contemporary theories on public space.

[73] Miessen, *The Nightmare of Participation*, 191–202.

To further investigate the ability for artistic practices to awaken community-led and participatory processes, through the provision of housing, I moved closer to *Artist House 45*.

Position Two: Moving Closer to *Artist House 45*

In this chapter I advance my critical position, shifting from archival and desktop research to following *Artist House 45* as a live project. I use collaborative mapping to co-interpret the project with the artists in residence and reveal practices of participation within a project which was still unfolding. This builds on previous mapping work to understand and critique the origins of the project. 'Multivoice' writing, in the form of parallel vignettes, is used towards the end of the chapter to describe tensions which existed within the project, again as a way to reveal and critique a project which was still unfolding.

I investigate the relationship between highly visible outputs and 'under the radar' activities within the work of Lloyd-Wilson. I also develop strategies for communicating participatory practices between artists-in-residence and East Street Arts. Moving closer to *Artist House 45* involved undertaking informal ethnographic immersion into Lloyd-Wilson's practice (September 2016–September 2017) and a half-day collaborative mapping workshop with them. The collaborative mapping workshop with Lloyd-Wilson extended the mapping activity described in the previous chapter, which focused on the origins of *Artist House 45*.[1] The collaborative mapping undertaken with Lloyd-Wilson developed into a tool for communicating practices of participation (with varying degrees of visibility) back to East Street Arts.

Lloyd-Wilson's involvement in the Green Patch Group, a community group established by Galina Yakova and described in the previous chapter, emerged as an important aspect of their residency through collective mapping. At the start of Lloyd-Wilson's residency a number of community consultation events had been organised by the council in relation to changes to the Green Patch opposite *Artist House 45*. Residents had been invited to comment on a proposal, entailing the construction of twenty-five new detached and semi-detached social

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[1] Karen Watson and Jon Wakeman joined for the start of this activity, however it turned into a longer half-day workshop with just Lloyd-Wilson.

houses occupying the entirety of the current Green Patch, drawn up by the council. Lloyd-Wilson used the Green Patch Group as a platform for organising a community-led clean up event and campaigning for the retention of communal green space in the Green Patch. Experiences from this local context informed events, objects, spaces, articles and broadcasts they created throughout their residency. Through collective mapping I demonstrate how Lloyd-Wilson carried practices of participation across multiple spaces, events and situations. In response, I argue that their residency in *Artist House 45* should be understood as a series of translations and exchanges between local everyday experiences and other more visible artistic outputs and commissions.

I start this chapter by describing Lloyd-Wilson's practice and how *Artist House 45* provided an opportunity to develop and extend previous work. I describe how I used invitations to events and situations, staged both inside and outside of *Artist House 45*, to undertake 'deep hanging out' with Lloyd-Wilson and discuss how this ethnographic approach has been combined with collective mapping. This leads me to describe how Lloyd-Wilson have carried practices of participation across community-led and artist-led contexts. Collaborative mapping with Lloyd-Wilson extended my role as embedded researcher within East Street Arts. I conclude this chapter by discussing how I used the collective mapping to communicate Lloyd-Wilson's residency to the directors of East Street Arts. I describe how this feeding back of research started to influence subsequent activity in *Artist House 45*.

Background to Research with Lloyd-Wilson

Toby Lloyd and Andrew Wilson have worked together as Lloyd-Wilson since 2012 and were the first artists to live in *Artist House 45*. They were in residence from January 2015 to September 2017. At the start of my research (September 2016) Lloyd-Wilson had been in residence for eighteen months.

Before moving into *Artist House 45* Lloyd-Wilson undertook a number of projects centred on the theme of hospitality. In *A NewBridge Enquiry* (2012) and *Convention Habit or Custom* (2013) Lloyd-Wilson appropriated spatial and social elements of the pub to create environments and event programmes which encouraged conflicting experiences of everyday life to be discussed. Lloyd-Wilson describe their role within these projects as that of a careful mediator, 'perceptively maintaining a balance between visibility and invisibility, gently

facilitating but stepping back when necessary to allow unforeseen and surprising interactions to occur'.[2] These projects aimed to collapse hierarchies and encourage discussions in which multiple perspectives and differing opinions could be validated. Prior to moving into *Artist House 45* Lloyd-Wilson had explored how these installation-based projects could be extended in duration, from three days to five months.

Artist House 45 provided an opportunity for Lloyd-Wilson to test how this practice of hosting could be extended further. It also provided an opportunity to extend gallery-based work and activities undertaken in temporary spaces into an environment (the house) which couldn't come and go, or open and close, in the same way. From the outset Lloyd-Wilson had intended to blur boundaries between living and working and use the house both as their domestic space and an environment to host encounters which form their artistic practice. Lloyd-Wilson used the extended duration of the *Artist House 45* residency to slowly settle within the neighbourhood as active and engaged citizens, presented themselves to neighbours first and foremost as residents. They deliberately avoided being brought into the area as highly visible 'drag and drop' artists and did not arrive with a remit to solve problems against an assumed or fixed narrative of loss.[3] Lloyd-Wilson never modified the outside or garden of *Artist House 45* to differentiate it from other houses in the neighbourhood.

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[2] Lloyd-Wilson, 'Artist House 45 Lloyd-Wilson' (artist statement, n.d.), 1, box 100, ESA Archive, Patrick Studios, Leeds, UK.

[3] Bruce Davies, 'Garnets Gets Its Own "Artists in Residence"', *South Leeds Life*, 5 February 2015, http://www.southleedslife.com/garnets-gets-artists-residence/.

Image 7: The living room in Artist House 45 during Lloyd-Wilson's residency. Photograph: East Street Arts/Daisy Robson Wright (2017).

Image 8: Bathroom of Artist House 45 during Lloyd-Wilson's residency. Photograph: East Street Arts/Daisy Robson Wright (2017).

During their residency Lloyd-Wilson produced a series of highly visible art objects, such as newspaper publications, plywood bars, and radio broadcasts as well as undertook innumerable 'under the radar' activities within the immediate neighbourhood in response to local issues and concerns around the Green Patch. Although these two approaches were inextricably linked, Wilson acknowledges the invisibility of much of their artistic activity:

> Much of the activity we have engaged in here in South Leeds, such as knocking on doors, laminating posters, weeding, speaking to politicians, attending various meetings and drinking pints in the local social club may not necessarily look like "art", may not have an obvious "art audience" and as yet may not, by many artists and non-artists alike, even be considered "art", yet they have been integral in the

> activation of many relationships, interactions and thought processes closely aligned with how Toby and I conduct our "arts practice".[4]

Lloyd-Wilson addressed this diverse understanding of what constituted an artistic practice through their participation in the 2015 Beeston Festival, a local community-led festival.[5] For this festival Lloyd-Wilson published a tabloid sized poster called 'What is an Art?' and made a large accompanying billboard (*What is an Art?,* 2015). This work humorously drew attention to the multiple ways in which artistic activities and objects manifest within society. It also acted as an unspoken guide to their own work: central to both the publication and billboard was the placement of the terms 'Art Art' (represented by Damien Hirst's *For the Love of God*, 2007) 'Anti-art' (represented by Piero Manzoni, *Artist's Shit*, 1961) and 'non-art' (represented by a pint of beer) in a connected and never-ending loop. Significantly, the diagram presented all three definitions on a level playing field.

Informal Ethnographic Research with Lloyd-Wilson

I used informal ethnographic access and collaborative mapping to further investigate Lloyd-Wilson's (self-articulated) diverse artistic practice. In this section I describe how I have combined informal invitations to visit the house with collaborative mapping with Lloyd-Wilson. Observations from informal ethnographic immersion into *Artist House 45* were used as a starting point for a mapping workshop with Lloyd-Wilson. I used Lloyd-Wilson's practice of hosting guests within convivial settings to gain access to the house and environments they created. I took up invitations to visit for evening meals, art events, birthday parties, breakfast, and so forth, whenever these cropped up. Through these informal invitations I was able to follow and observe their practice in a number of convivial sites in Beeston.

Informal and multi-sited ethnographic immersion into artistic contexts has been described by Ben Walmsley as 'deep hanging out' in his paper 'Deep hanging out in the arts: an

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[4] Andrew Wilson, quoted in East Street Arts, 'Live/Work', 12.

[5] Lloyd-Wilson had become part of the Beeston Festival steering group and were involved with organising an artistic programme for the festival. Other festival entertainment included music performances, a fun-fair and local stalls.

anthropological approach to capturing value in the arts'.[6] Walmsley outlines how informally structured ethnographic immersion was used by art researchers to understand audience engagement and find better ways to capture the impact of artistic engagement on wellbeing. The research focused on a particular multi-sited and annual event in Leeds called the Love Arts festival, which is described as a celebration of creativity and mental wellbeing. Walmsley argues that there is a 'scholarly deficiency in defining, practicing, refining and critiquing deep hanging out',[7] which has resulted in researchers claiming space for informal ethnographic immersion within established frameworks (such as participatory action research) rather than claiming recognition for 'deep hanging out' as a method of value capture on its own terms.

During invited visits to *Artist House* I photographed and drew *Artist House 45* in different ways, documented how the interior space was modified and adapted for different activities and was introduced to local neighbours and friends of Lloyd-Wilson. Through layered mapping I started to explore how different information and activities related to *Artist House 45* could be communicated. See MAPPING 6.

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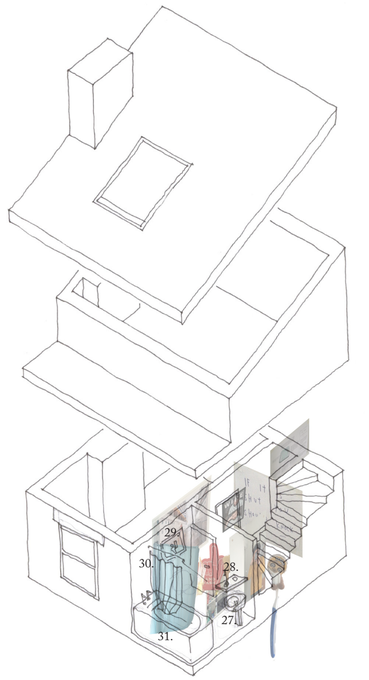
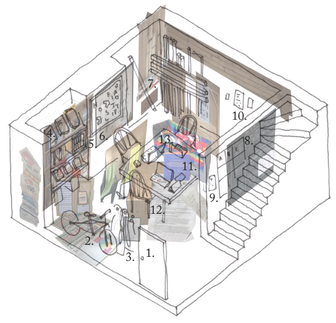
[6] Walmsley, 'Deep Hanging out in the Arts'.

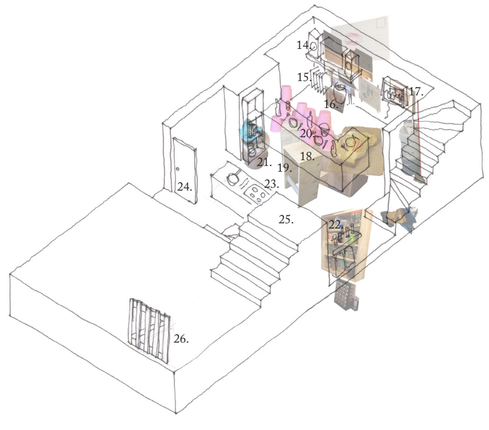
[7] Walmsley, 277.

MAPPING 6

Layered axonometric drawing of *Artist House 45*







A sketch drawn from memory after my first visit to the house is overlaid with fragments from a 'birthday' party for the house, organised by Lloyd-Wilson after they had been in residence for two years.

1. Front door.
2. Bike.
3. Jackets hung up.
4. Books—'library'—all arranged with covers on display.
5. Bespoke ply storage unit with cassette tapes—identical white tapes made by Toby and Andrew.
6. Framed picture or print containing the word 'Hospitality' with geometric blocks.
7. Horizontally and vertically stored timber sections. Sheet material behind.
8. Blackboard divided into a grid of nine squares with projects and tasks hand drawn in white chalk. All caps. Board sections labelled 'A', 'B', 'C'. [Facing into living room.]
9. Planning notification regarding the development of land opposite house. [Facing into living room.]
10. Hand written letter from friend.
11. Table in middle of room—positioned differently since my initial visit to House 45 so that I could be accommodated comfortably.
12. Wooden chairs.
13. Three of us working from laptop PC's with books and diaries beside.
14. High level shelf with speaker system.
15. Vinyl records.
16. Beer making equipment.
17. Illuminated work—beer glass silhouette with wave pattern.
18. Plywood bar.
19. No bar stools.
20. Bar served as stand up dining table for lunch—vegetarian fajita wraps prepared by Andrew.
21. Crockery storage.
22. Spices.
23. Hob and kitchen units.
24. 'Back' door.
25. Steps to entrance.
26. Garden gate.
27. Sink and toilet—not sure about arrangement.
28. Glass shelf with unusual toothbrush—stuck to shelf with mini 'plunger' on its end.
29. Framed colour photograph with central figure.
30. Shower curtain.
31. Bath.

Invitations from Lloyd-Wilson to visit the house were also an opportunity to discuss news articles and evaluation reports I had been reading about *Artist House 45*, including those used in the previous chapter. While spending time with Lloyd-Wilson I was also trying to negotiate my position within/alongside their project, and the set of practices and methods they had already established. This contrasts with the 'deep hanging out' study undertaken by Walmsley, in which both academic researchers and participants (who were considered co-researchers) established the project and the ethnographic access from the start, in a series of semi-structured workshops.[8]

Through this practice of informal ethnographic immersion, it became clear that Lloyd-Wilson were keen to host me at moments and events when the project was hardest to define and pin down. I was being welcomed into settings in which it wasn't clear if I was visiting for mundane and quotidian activities or being welcomed into their practice of hosting unscripted and open-ended encounters. They were also reluctant to introduce me directly to their neighbours outside of these settings; since Lloyd-Wilson hadn't introduced themselves directly as artists, and some neighbours did not know about their artistic background/activity, systematically asking questions to their neighbours about their involvement in their artwork was seen as incongruous. This meant that informal introductions I had made through 'deep hanging out' were not translated into more conventional interviews or focus groups during this phase of the research. At the start of my research into *Artist House 45* I decided largely to wait for invitations from them, rather than push for different types of research access, or reach out to stakeholders independently of their practice. This initial informal access to the house led to the organisation of a mapping workshop with Lloyd-Wilson, as a way of interpreting their activity in *Artist House 45*, in light of the limitations discussed above.

Doina Petrescu has used relational mapping to draw attention to the ecology of a particular relational project, called ECObox by the Paris-based architecture practice Atelier d'Architecture Autogérée[9] (AAA), which she cofounded. ECObox is a series of self-managed projects in Paris which 'aim to preserve urban "biodiversity" by encouraging the co-existence of a wide range of life-styles and living practices'.[10] Gardening in temporary vacant spaces is

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[8] Walmsley, 275–78.

[9] Studio for Self-managed Architecture

[10] Atelier d'Architecture Autogérée, 'Eco-Urban Network / Ecobox', Urban Tactics, accessed 19 November 2019, http://www.urbantactics.org/projects/ecobox/ecobox.html.

used as a starting point for a wide range of collective actions and urban productions, and by mapping this project Petrescu was able to make spatial and political claims for it, beyond its immediate manifestation as a 'guerrilla garden'. In her paper '*Relationscapes*: Mapping agencies of relational practice in architecture' Petrescu argues that mapping can address gaps within existing discussions of relational aesthetics.[11] In response to the lack of spatial readings in relational art, Petrescu and AAA have developed 'Relationscapes', which they describe as follows:

> Our mapping process has evolved from within, including ourselves in the assemblage to be mapped. Rather than the form of architectural objects, we have drawn the evolving portrait of a fluid and elusive socio-cultural and spatial entity made by informal and temporary relationships.[12]

Through AAA's mappings it has been possible to follow the trajectory of individuals involved in the project (for example as they shift 'from being a gardener to becoming an urban activist'[13]) as well as develop collective understandings of the ecology of a relational project: 'Slow and laborious, our approach to mapping has the benefit of transforming "representation" into a convivial tool at the service of community.'[14] For AAA the mapping of ECObox took place iteratively and alongside the collective practicing of it.

In their paper, 'The "Diverse Economies" of Participation' Julia Udall and Anna Holder expose the diverse economies of participation within socially motivated architecture projects. They draw on J. K. Gibson-Graham's well-known representation of the economy as an iceberg, which shows a highly visible tip (capitalist accumulation) 'kept afloat' by many other types of economic activity including gifting, childcare, black-market, co-operative.[15] Udall and Holder consider the diverse forms of participatory activity within architecture and urban design projects and redraw Gibson-Graham's iceberg in response to this: practices of architectural participation (including meetings, forming organisations, storing information, networking, representing, communicating and oppositional practices) are shown as hidden

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[11] Doina Petrescu, 'Relationscapes: Mapping Agencies of Relational Practice in Architecture', *City, Culture and Society*, Traceable Cities, 3, no. 2 (June 2012): 135–40, https://doi.org/10.1016/j.ccs.2012.06.011.

[12] Petrescu, 137.

[13] Petrescu, 138.

[14] Petrescu, 139.

[15] J. K. Gibson-Graham, *A Postcapitalist Politics* (Minneapolis: University of Minnesota Press, 2006), 70.

supports for speculative building.[16] For Udall and Holder, considering participatory practices in this way challenges existing discussions which are restricted to pre-articulated levels:

> In relation to participation, our aim in articulating practices is to move away from a discussion of levels of participation and legitimacy within individual projects and towards an understanding of the organising, productive and reproductive work that is done when participating in the production of the built environment as part of an ongoing process of social change. We wish to attend to the "obscure background" of participation: the objects, motivations, spaces, skills and access to resources that make up participatory practices.[17]

Udall and Holder translate this abstract understanding of a diverse economy of participation into short reflexive stories, to describe encounters from their research on two specific socially motivated architecture projects. Udall and Holder describe an encounter with one citizen, called Dave, involved in 'The Friends of Lordship Rec', a self-organised group established to develop park improvements in collaboration with a local authority in London. They describe how the work involved in this participatory activity exists within, and transforms, Dave's living space:

> The photocopier sits to one side of the small low window. The sort of photocopier you have in an office. […] The domestic space of Dave's home is encroached on, by participating. His living space is shared with documents that would not be out of place in the offices of the Local Authority Planning Department, or in an architect's project folder.[18]

Udall and Holder argue that practices of participation, such as those they experienced and observed through informal ethnographic invitations into Dave's living room, also extend out of the house and exist at different scales within the neighbourhood and city: 'These participative practices are not confined to one time and space, one "project", but exist at different scales within the neighbourhood and the city, and are "carried" by practitioners

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[16] Julia Udall and Anna Holder, 'The 'Diverse Economies' of Participation', *Footprint* 7, no. 2 (1 June 2013): 69, https://doi.org/10.7480/footprint.7.2.770.

[17] Udall and Holder, 65.

[18] Udall and Holder, 72.

between different contexts.'[19] By paying attention to how participatory practices occupy space and are carried in space, Udall and Holder identify that they can, from a distance, be indistinguishable from leisure activities or waged labour. They argue that representing and articulating these activities (through reflexive stories)—as time and space given over for supporting common goals—becomes crucial within the context of current austerity agendas, where participatory practices are used to demonstrate greater outputs for smaller financial investment.

Considering *Artist House 45* in terms of 'relationscapes' and 'diverse economies of participation' is useful in terms of making hidden social and participatory activities within the project visible. Similar to ECObox and Dave's lounge, much is invisible within *Artist House 45* if the project is documented through photography alone, especially of its exterior. As an outside researcher, entering into Lloyd-Wilson's already established practice, a slow and iterative mapping process described by Petrescu was not possible. Instead, I used mapping to collectively excavate activities which had already been undertaken. Following this activity, I expanded on some of the relationships which had been mapped and, drawing on the work of Udall and Holder, used these to communicate an 'obscure background' of *Artist House 45*.

Mapping to Make Visible: Carrying Participatory Practices

A series of exchanges between community-led work and more visible artistic outputs were revealed through collaborative mapping with Lloyd-Wilson. Rather than attempting to establish boundaries between different types of artistic output (such as art-art, non-art and anti-art), the mapping workshop described in this section has drawn attention to the ways in which participatory practices have been carried by Lloyd-Wilson between various sites and situations, through different opportunities that their *Artist House 45* residency has afforded.

I had hoped to use mapping to understand who Lloyd-Wilson had engaged with through their practice, the exchanges they had facilitated and the connections between national artistic outputs and local socially motivated methods. We agreed that all of the activities which

[19] Udall and Holder, 73.

Lloyd-Wilson had undertaken as a consequence of living in *Artist House 45* should be included and understood as part of the project, and therefore the mapping.

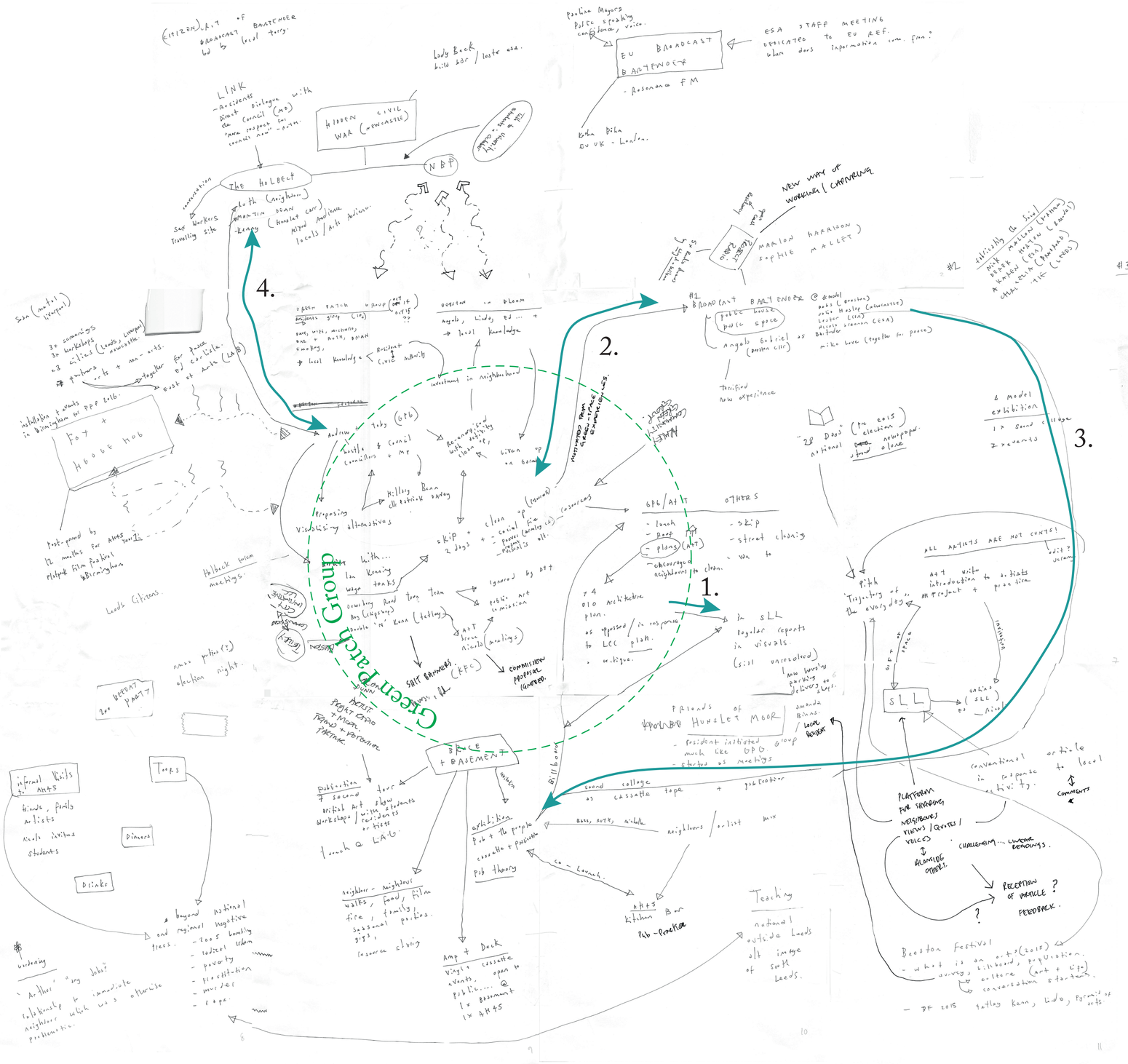
In a previous mapping activity, in which the origins of *Artist House 45* were discussed, I thought that the use of multiple A4 pages of paper rather than one large sheet worked well as it allowed the map to grow simultaneously in any direction, from any starting point. (A rhizomatic mapping, if you're that way inclined.) The first marks didn't feel daunting or precious, the centre need not be defined at the start and the map could easily go off in new or unforeseen directions. It was easy to cut-out and move text. Mapping Lloyd-Wilson's practice was much more difficult. It took a few failed attempts to make a starting mark. It was a harder to collectively write down, cluster and connect the activities they had undertaken. This is maybe unsurprising, since there was no distance from which to reflect; the live/work practice in question was still live and present, and the agreed scope so vast. Contributions came hesitantly and only Andrew was writing. I sensed it becoming 'his' map, as I squeezed and prompted him for information based on knowledge gained through initial visits to the house. The individual A4 sheets were used to create a large and predictably tiled rectangle, a pre-determined and daunting blank canvas which needed to be—and was by the end of the workshop—filled.

MAPPING 7 shows a number of activities within the centre which Lloyd-Wilson had undertaken as part of their involvement in the Green Patch Group.[20] Surrounding this core are a series of events, publications performances and other artworks. These have each been labelled with project titles, collaborators, locations and themes related to them.

[20] This mapping has been annotated to highlight four translations discussed next. MAPPING 10 is a reproduction of the original collaborative mapping without annotations.

MAPPING 7

Collaborative drawing of Lloyd-Wilson's practice while in residence in *Artist House 45* (annotated)



1. Carrying practices and experiences from the Green Patch into the local newspaper.

2. Carrying practices and experiences from the Green Patch into *Broadcast Bartender* events.

3. Carrying practices and experiences from *Broadcast Bartender* events into the kitchen of *Artist House 45*

4. Hosting an artist-led event in The Holbeck social club in south Leeds

The Green Patch

Two and a half months into their residency, Lloyd-Wilson organised a clean-up event under the umbrella of the Green Patch Group and in collaboration with Yakova. Lloyd-Wilson describe how after much hassling and many email exchanges with the council, they managed to arrange for the provision of a skip to assist with this and were able to borrow a 'poover' (dog waste cleaning equipment) from a neighbouring community group. Beyond this small support the event was led by neighbours: Toby and Andrew designed a flyer to publicise the event to neighbours and outlined their thoughts for the Green Patch in a *South Leeds Life* article.[21] The clean-up event took place over two days (14 and 15 March 2015) and ended with a social bonfire. As well as cleaning up litter and furniture from the green space Lloyd-Wilson presented redrawn plans for the Green Patch in an attempt to demonstrate to locals and the council that it would be possible to include the proposed twenty-five new homes (including private gardens and private driveways) as well as a central green space which could serve as a community garden or playground at the heart of the Garnets. These proposals responded to conversations with neighbours, and countered arguments that the retention of outdoor amenity space was not possible alongside the provision of new housing.

Image 9: View from *Artist House 45*, including part of the Green Patch. Photograph: East Street Arts (2014).

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[21] Toby Lloyd, 'Garnets Clean-Up Weekend', *South Leeds Life*, 9 March 2015, http://www.southleedslife.com/garnets-clean-weekend/.

Alongside this Green Patch event, Lloyd-Wilson changed and occupied a number of different spaces inside of the house, in the immediate neighbourhood and in the local newspaper. Inside the house Lloyd-Wilson constructed a number of plywood furniture objects, which accommodated their individual and everyday needs as well as facilitated the hosting of guests. This included a flexible workspace/dining table in the living room and the redesign of their kitchen to accommodate a plywood bar. They had also constructed temporary plywood bars in a number of locations within Leeds and used these as a stage set for hosting *Broadcast Bartender* events—unscripted conversations between drinkers and a bartender which were subsequently edited for radio broadcast. From the outset Lloyd-Wilson were in contact with Jeremy Morton, the editor of *South Leeds Life* newspaper and had agreed to contribute a monthly feature called *Trajectories of the Everyday* in the print edition. This feature broke with the conventions of a newspaper column by combining images and quotes into visual diagrams which aimed to provoke debate rather than communicate a single argument or conclusion.

Image 10: Kitchen with bar during Lloyd-Wilson's residency in *Artist House 45*. Photograph: East Street Arts/Daisy Robson Wright (2017).

The clean-up event Lloyd-Wilson undertook can be recognised as a community-led engagement with a temporary open space, and an attempt to retain space for common use against plans to privatise and individualise this within a council-led housing scheme. It could be described as an example of tactical or instant urbanism—a low-cost community-led intervention designed to catalyse long-term change.[22] However, to consider and value it in this way in isolation of Lloyd-Wilson's wider artistic practice—including the activities which

[22] Mike Lydon and Anthony Garcia, *Tactical Urbanism* (Washington, DC: Island Press, 2015).

I have just described alongside this Green Patch event—is misleading. What is of interest in relation to understanding *Artist House 45* as an artist-led housing project are the links between this activity and other events, publications and installations by Lloyd-Wilson with higher artistic visibility. The mapping starts to articulate how art has been used to 'carry' issues raised through the Green Patch into different spaces, discussions and events; both locally and nationally. Four of these are discussed next: firstly I describe how information from the Green Patch was carried into the local newspaper through their *Trajectories of the Everyday* articles; secondly, I describe how experiences from the Green Patch were translated into *Broadcast Bartender* radio events; thirdly I describe how discussions from these *Broadcast Bartender* events were carried into to the kitchen at *Artist House 45*; and finally I describe how Lloyd-Wilson directed an invitation to participate in a large artist-led project into Beeston.

Carrying practices and experiences from the Green Patch into the local newspaper

The first way in which practices relating to the Green Patch were carried by Lloyd-Wilson's practice can be seen in their *Trajectories of the Everyday* monthly newspaper features in *South Leeds Life*. Lloyd-Wilson used two of these article-artworks, both titled 'Predicaments: Unresolved and Overlapping', to directly raise the issues presented by the Green Patch and council-led development plans.[23] In the September 2015 print edition Lloyd-Wilson were given a double page spread, which they used to outline issues and contested sites in the Garnets. Lloyd-Wilson identified five unresolved and overlapping issues from their everyday experiences of living in the area, which related to existing lorry access, amenity space provisions and the new housing proposal. At the end of the article Lloyd-Wilson invited anyone interested in the issues to discuss them in three meetings: one at their house and two more in other venues in the local area. One of the questions they asked as a prompt for further resident action was: 'How can we, despite our frustrations, actively resist the habitual knee jerk *"waste of time"* or *"f**k the council"* response?'[24] This disillusionment with the ability to use community-led action to effect change in the area was prevalent amongst residents: there had been repeated and failed attempts to campaign for small changes in the past, exacerbated by the wider urban context of uncertainty in the Garnets, described in 'Position One: Removed Research on *Artist House 45*'. Although Lloyd-Wilson acknowledged this strength

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[23] Lloyd-Wilson, 'Predicaments: Unresolved and Overlapping', *South Leeds Life*, September 2015, 6–7; Julia Heslop, 'Predicaments: Unresolved and Overlapping', *South Leeds Life*, October 2015, 9.

[24] Lloyd-Wilson, 'Predicaments: Unresolved and Overlapping', 7.

of feeling, throughout their residency they rejected this reaction and continued to raise local issues, experienced day-to-day in the area, in much of their future work. In keeping with their wider practice, they sought to avoid the perpetuation of fixed points of view in relation to the Green Patch and open up spaces for discussion in and on it.

In their subsequent *Trajectories of the Everyday* article, Lloyd-Wilson invited Julia Heslop, a Human Geography PhD researcher in community-led housing, to respond to the Green Patch.[25] In her article Heslop raised issues with the existing use of community participation as a placatory exercise by authorities. Experiences from the Green Patch fed back into her argument, and became a starting provocation for developing a better understanding of collective action: 'If the dog sh*t in South Leeds really gets people's backs up, then what can we learn from how people come together over sh*t?'[26] Presenting the Green Patch in this way shifts the Garnets from a place in need of expert help to a site productive of research.

Carrying practices and experiences from the Green Patch into *Broadcast Bartender* events

At the same time, throughout October 2015, Lloyd-Wilson undertook a series of *Broadcast Bartender* events in an artist-run gallery in Leeds city centre called &Model. Again, issues and practices from the Green Patch were carried into these broadcasts. The first, *Do We Need a New Kind of Public House?*, discussed the role of public spaces and the pub within communities.[27] Angela Gabriel, the local councillor in Beeston took the role of the bartender and facilitated a discussion between local residents, artists, and other researchers including Julia Heslop. Through this mixture of perspectives, lived experiences in South Leeds were discussed alongside philosophical ideas on housing and space-making. Issues raised from this *Broadcast Bartender* event formed the November *Trajectories of the Everyday* feature, where extracts from the discussion, including points made by Gabriel were included alongside discussions on the pub and the commons by prominent writers.[28] The article replicated a non-hierarchical relationship between lived experience, informal responses and academic research, which had been central to the original *Broadcast Bartender* environment.

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[25] Heslop, 'Predicaments: Unresolved and Overlapping', 9.

[26] Heslop, 9.

[27] Project Radio and Lloyd-Wilson, 'Do We Need a New Kind of Public House?', Broadcast Bartender, accessed 21 May 2020, https://www.mixcloud.com/projectradiouk/lloydwilson-broadcast-bartender-no-2-do-we-need-a-new-kind-of-public-house/?play=fb.

[28] Lloyd-Wilson, 'Trajectory of the Everyday', *South Leeds Life*, November 2015, 11.

Carrying practices and experiences from *Broadcast Bartender* events into the kitchen of *Artist House 45*

Having developed a practice of hosting recorded conversations in temporary pub environments in Leeds through the *Broadcast Bartender* events, Lloyd-Wilson decided to set up a bar environment in *Artist House 45* in May 2016, redesigning the kitchen to accommodate this. Lloyd-Wilson launched this new space in conjunction with an exhibition, called *The Pub and the People*, at Basement Arts Project, an art space run by Bruce Davies and located in a basement of a nearby house in Beeston. This created opportunities for hosting further social activities within a pub environment in Beeston, outside of the event-based nature of previous *Broadcast Bartender* activities. The collaboration with Basement Arts Project allowed for two sides of their pub-based practice to be presented in Beeston: their thinking and theories around pub environments were presented as a billboard, cassette recording and hand-out at Basement Arts Project while the construction of a bar in their kitchen allowed them to practice and implement ideas around hosting in their home.

Hosting an artist-led event in The Holbeck social club in South Leeds

So far, I have demonstrated how knowledge from local and everyday practices, including those on the Green Patch, have been carried to events in Beeston and informed the redesign of the kitchen in *Artist House 45*. The final translation discussed adopted a reverse approach: Lloyd-Wilson used existing connections to artists and art projects to bring cultural activity into social spaces in their neighbourhood. A project commissioned by The NewBridge Project in Newcastle,[29] called Hidden Civil War (30 September–30 October 2016) created an opportunity for Lloyd-Wilson to bring their *Broadcast Bartender* practice to The Holbeck, a social club in South Leeds as well as undertake a parallel event in Newcastle (*Constructing a Blind Pig*). Hidden Civil War sought to 'expose, collate and present evidence of a Hidden Civil War in Britain' through a month-long programme of events, exhibitions, films and talks.[30] In The Holbeck, Nicola Greenan adopted the role of bartender and hosted a discussion between local residents, an Area Leader for South East Leeds within Leeds City Council (Martin Dean), and other guests. Most significantly, Lloyd-Wilson describe how

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[29] The NewBridge Project is an artist-led organisation in Newcastle. Before moving into *Artist House 45* Lloyd-Wilson lived in Newcastle and had a studio within the NewBridge Project.

[30] Hidden Civil War, 'Britain at War', *The Precariat*, 14 September 2016, 2, https://issuu.com/thenewbridgeproject/docs/the_precariat_final_-_rgb.

establishing a direct dialogue between residents and the council created opportunities for complex local issues to be discussed (such as a recently instated managed zone for prostitution in South Leeds), resulting in an increased understanding and respect for adversarial positions.

Reflecting on mapping with Lloyd-Wilson

Expanding on a few of the connections and exchanges mapped by Lloyd-Wilson demonstrates how issues from an individual community-led event have been carried into different spaces and forums for discussion, beyond and across the confines of individual projects. It also demonstrates how individual invitations, self-initiated actions and activism can co-exist within a single artist-led housing project.

Understanding and articulating the carrying of participatory practices *as* the work of Lloyd-Wilson draws parallels with writing undertaken by Miranda Pope about Company Drinks.[31] Company Drinks, initiated by Kathrin Böhm in 2014 and based in Barking and Dagenham, East London, is 'an art project in the shape of a drinks company'.[32] The project includes highly visible objects and activities—the drinks—as well as a much more complex social and spatial network including production spaces, trips to the countryside, and workshops; which connect residents to a local history of hop picking and processes of drinks manufacture. Taken together the project performs a diverse economy of exchanges, both within and outside of the art-world. In one of four short essays about Company Drinks, which form the backbone of the book *Company: Movements, Deals and Drinks*, Pope aims to 'articulate a position where the project is seen both as art and as a set of social activities existing in tandem'.[33] Drawing on Stephen Wright's work on double ontologies within art, explored in 'About: Artist-Led Housing', Pope argues that the artistic and social statuses of Company Drinks are interwoven, with 'both equally contributing to the project's manifestation at the

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[31] Miranda Pope, 'Company', in *Company: Movements, Deals and Drinks*, ed. Kathrin Böhm and Miranda Pope (Heijningen: Jap Sam Books, 2015), 29–50; Miranda Pope, 'Movements', in *Company: Movements, Deals and Drinks*, ed. Kathrin Böhm and Miranda Pope (Heijningen: Jap Sam Books, 2015), 77–94; Miranda Pope, 'Deals', in *Company: Movements, Deals and Drinks*, ed. Kathrin Böhm and Miranda Pope (Heijningen: Jap Sam Books, 2015), 147–67; Miranda Pope, 'Drinks', in *Company: Movements, Deals and Drinks*, ed. Kathrin Böhm and Miranda Pope (Heijningen: Jap Sam Books, 2015), 179–96.

[32] Kathrin Böhm and Miranda Pope, 'Introduction', in *Company: Movements, Deals and Drinks*, ed. Kathrin Böhm and Miranda Pope (Heijningen: Jap Sam Books, 2015), 24.

[33] Pope, 'Drinks', 181.

same time'.[34] Instead of attempting to define aesthetic boundaries within fragments of the project, Pope draws attention to the relationships between social activities, the running of a drinks company and the project as an artwork:

> Company might be seen as a momentary merger of its fragments of historical and social events, which are always in a process of acting out social activities—for example, through workshops, drink production, foraging. These social activities can be understood as processes that work against the habitual and normative activities in terms of both drink production and local activities, while at the same time eluding easy ontological capture as art.[35]

Pope describes Company as a continual process of becoming; a project which continually opens up possibilities for what a drinks company, and socially engaged artistic practice can be. In other words, both meanings of 'company' are continually challenged. This happens not by isolating one from the other but by considering them as part of a connected and diverse economy of exchanges, which Böhm 'makes visible' in the diagram 'Economy as a Drinks Cabinet'.[36]

Lloyd-Wilson's work continually questioned the limitations and possibilities of being both residents (active local citizens) and artists in Beeston and their work served to co-constitute these identities, in a similar way to that described by Pope. One of the benefits of this approach is that the work lasts, or survives, beyond limitations in either domain. Despite attempts by Lloyd-Wilson to demonstrate community interest in the Green Patch and the value of retaining green open space within the new development, ultimately the council submitted and received approval for an unchanged scheme. From the perspective of a single-issue community-led campaign, their work would undoubtedly be considered unsuccessful—yet another example of residents being ignored by the council. However, the numerous open-ended translations between community-led neighbourhood actions and a wider artistic practice has meant that Lloyd-Wilson's work has existed in and for multiple domains. Oppositional strategies existed alongside, and were carried into, the production and

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[34] Pope, 181.

[35] Pope, 192.

[36] Kathrin Böhm, 'Economy as a Drinks Cabinet', in *Company: Movements, Deals and Drinks*, ed. Kathrin Böhm and Miranda Pope (Heijningen: Jap Sam Books, 2015), 109.

performance of new spaces within Beeston. This created opportunities for local residents, artists, councillors and researchers to share space and discuss issues in the local newspaper, social clubs, community spaces and the inside of *Artist House 45*. Although unable to oppose the destruction of a common green space in the Garnets, Lloyd-Wilson's work performed, in its shadow, multiple and often fleeting sites of agonistic encounter. This has the effect of allowing the work on the Green Patch not to be hidden as a failure but mapped at the centre of Lloyd-Wilson's practice.

Mapping to Communicate with East Street Arts

In addition to the lack of artistic visibility within their own practice, Lloyd-Wilson describe moving into an area in which East Street Arts had no visible presence. As discussed in the previous chapter, they argue that this lack of artistic and institutional visibility enabled them to arrive and integrate smoothly within the area as their actions and activities were not viewed with suspicion or considered to have ulterior or 'official' motivations. Lloyd-Wilson suggest that the collective activities which they facilitated, such as green space clean-ups and neighbourhood surveys, would not have been possible had they been affiliated with the council or other large institution. This lack of visibility presented a challenge to East Street Arts however, when it came to reviewing and evaluating the project. This section explores an unanticipated role the mappings played as a tool for communicating Lloyd-Wilson's practice back to East Street Arts and informing the future direction of *Artist House 45*.

The collaborative mapping acted as a channel of communication between Lloyd-Wilson and East Street Arts. This process exposed me to (and implicated me within) different interpretations and priorities of the project. The written vignettes in this section articulate these different interpretations by flicking between four perspectives; an unstable reflection. I start with my own immediate response to mapping with Lloyd-Wilson. I then describe how information was presented back to the directors of East Street Arts shortly afterwards. Two vignettes written after Lloyd-Wilson had moved out of *Artist House 45* follow: I use an email exchange with Karen to reflect on the use of collaborative mapping from the perspective of East Street Arts and also reflect on the processes as a whole myself.

It was helpful, Toby, Andrew and I agreed, to see many of the projects and 'headline' events undertaken over the past two and a half years in one place through a retrospective mapping. It was clear, however, that Lloyd-Wilson were focused on the present—on East Street Arts' approach to the project moving forward and the immanent consequences this would have for their housing situation and artistic practice. Lloyd-Wilson both asked me questions about how the mappings would be used to inform the future, to which I had no immediate answers, and which would ultimately be decided by the directors of East Street Arts.

After Lloyd-Wilson had been living in *Artist House 45* for two and a half years they were uncertain about the future of the project, both in terms of funding and programming. It was unclear whether they would remain in the house and develop their practice in *Artist House 45* further, or if the house would be handed over to new artists. It also became apparent to me that East Street Arts were unaware of much of the less visible activity Lloyd-Wilson were undertaking, and the required mechanisms for communication between Lloyd-Wilson and East Street Arts were not clear or did not exist.

I have moved two mappings down from 'the tube' at Patrick Studios, where they have been kept in preparation for a meeting I have arranged with Nic, Jon W. and Karen about East Street Arts' plans for *Artist House 45*. They are sprawled out on the circular table in East Street Arts' open-plan office in Patrick Studios and made from multiple sheets, loosely held together with Sellotape. Cut up, fragile, and a bit scrappy. We discuss the messy, sometimes ambiguous, connections between national events Lloyd-Wilson have hosted and civic actions in Beeston. I also repeat individual anecdotes relating to concrete relationships which have been drawn on the maps (for example about a neighbour becoming more confident following a *Broadcast Bartender* event) and translations which I have started to story and cross-reference. Nic suggests that Lloyd-Wilson's involvement in the Green Patch Group—drawn prominently in the centre of the drawing—just demonstrates that they were 'good' neighbours. Some of the collaborators labelled on the map prompt Karen to suggest that they had not shared their connections and network as readily as they could have with East Street Arts. The way in which the mapping has been assembled is held up to scrutiny. Tentative additions to the edge of the sprawling maps were interpreted as non-committal gestures: the ability to extend the mapping, go off in long directions, now presented a disconnect from the project, rather than an unconditional freedom.

Reflecting on the collective mapping activity, Karen Watson describes the challenges, from the perspective of East Street Arts, of articulating and monitoring Lloyd-Wilson's work:

> Their practice [in *Artist House 45*], as we recognised it […] didn't fit into the question and answer evaluation and review. At the same time that this is exciting it is also challenging especially when funders need concrete outputs and outcomes so they can check they are getting value for money.
>
> The challenges continue to be that the artists, Lloyd-Wilson and those that followed, are working on a continual live project and their relationships with the people that may be part of their work need to be respected and not seen in funding terms as an output. There is sensitivity that needs to be acknowledged in how East Street Arts monitors, articulates and reviews such projects.[37]

Mapping is not new to East Street Arts and they have used it extensively to visualise the interaction of different projects and processes within the organisation. This includes the whiteboard drawings mentioned in 'Interlude: (Undisciplined) Scenes from the Start of a Collaborative PhD'. However, in the past these mappings have been used internally, to communicate activities to staff members and trustees. In contrast to this, Watson describes how the collaborative mapping with Lloyd-Wilson enabled East Street Arts to dig deeper into Lloyd-Wilsons practice the following ways:

> Thoughts and incidents, events and conversations, research and incidental communications all came into play to enable East Street Arts to have a much better view of Lloyd-Wilson's approach, ethos, and activities. This is not a linear project that starts with something and follows a clear path towards a recognisable completion. It is a multiple way of engaging that are subtle, obvious, challenging, enjoyable, short term and long term, and many more. But they are all inter-related and they affect each other. The collaborative mapping exposed the extent of Lloyd and Wilsons work, its reach and a circular sense of its developments.[38]

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[37] Karen Watson, email exchange with the author, 5 April 2020.

[38] Watson.

Both the content of the retrospective mapping and the process of creating it affected the perception of *Artist House 45* to East Street Arts. The work I had been doing was informing the project; but it also revealed the absence of adequate communication channels between Lloyd-Wilson and East Street Arts in light of the different artistic visibilities within their work.

Lloyd-Wilson's residency finished in September 2017. Following this, East Street Arts decided to take a six-month break from programming *Artist House 45* to give time to reflect on the project and find funding for the next phase. During this phase *Artist House 45* was no longer considered part of East Street Arts' public programming strand of work, and it became a space for artists doing separate projects to stay. The house was occupied by John Slemensek and Manon Keraudren, two artists within East Street Arts' network who, for separate reasons, needed accommodation in Leeds. Slemensek has worked for many years with East Street Arts and *Artist House 45* provided support and infrastructure during a period of change. Keraudren was participating in a six-month European exchange programme with East Street Arts and *Artist House 45* was seen as a pragmatic way of accommodating her for the duration of this. Although both had specific jobs and placement work which wasn't linked to the house or Beeston, they used *Artist House 45* to pursue self-initiated artistic activities in parallel with these. Slemensek edited films in the house and undertook a private photography project related to Beeston. Keraudren completed a feminist fiction project in her bedroom and undertook workshops and planting activities in the front garden with neighbouring children.

The result of this reflective period was a shift in how East Street Arts conceptualised *Artist House 45*. Rather than focusing on selecting one artist, artist duo, or family to move into the house for a set period of time, they saw the project as hosting multiple and overlapping projects of varying timescales. *Artist House 45* was to 'take centre stage'.[39] East Street Arts decided to invite a series of 'Portraits of the Street' from artists, writers and researchers, who engaged with the house and neighbourhood for different amounts of time. Guests responded to a brief from East Street Arts which stated that:

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[39] East Street Arts, 'Artist House 45 2018–2021' (note, 2018), para. 4, box 100, ESA Archive, Patrick Studios, Leeds, UK.

> The house will invite and host a range of characters and personalities and all guests will add something new to the house. It might be something subtle, something remote or something unmissable. Guests will be invited to spend time with the house, stay a while, get to know its immediate location and neighbours and make work in response. […] Guests can come and stay for a day or for up to three months. There might be other guests staying, passing by, or the house might be empty. [The House] wants to know what the guests think and invites artists, researchers, architects, and others that are interested to come and contribute to the collection of responses.[40]

This decision to explicitly elicit a portrait of the street—albeit very open in terms of how this is interpreted—was intended to supplement less tangible knowledge of the area which East Street Arts had gained from Lloyd-Wilson.

One consequence of the 'Portraits of the Street' phase was an opportunity for me to move into the house as part of my research. I was the first guest to respond to the 'Portraits of the Street' brief and my residency took place while Slemensek was also living in the house. As well as my own response to the brief the poet John Devlin spent three months living in the house and developed a long form tone poem. At various points throughout Devlin's residency the photographer Lizzie Coombes set up a photobooth in the living room and invited neighbours to have family studio portraits taken. The artist duo Jiem and Mary spent time in Beeston and in the house, painting detailed depictions of the local area. Responding to the brief shifts my position in relation to East Street Arts further—I moved into their project programming.

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[40] East Street Arts, para. 5.

Position Three: Moving into *Artist House 45*

In this chapter I describe research undertaken while living in *Artist House 45*. I spent one month as a Researcher in Residence (10 May 2018–10 June 2018). During this period, I used situated mapping and autoethnographic writing to develop an embodied understanding of *Artist House 45* and its urban context.

By entering the house as a Researcher in Residence, distinctions between my own life and work blurred, and embodied research practices have been foregrounded. This chapter grew out of a series of epigrams, written in and through the house, which combined first-person writing with analysis of literature brought into the house. This initial work has been supplemented with reflections on the methods used and the knowledge of the house and street which this has revealed. The original writing and subsequent reflections have been extensively edited, so that the boundaries between my position inside and outside of the house have blurred: 'now that they have been shuffled around countless times—now that they have been made to appear, at long last, running forward as one river—how could either of us tell the difference?'[1]

Autoethnography and Embodied Research[2]

> Bodies invent motion incessantly, creating habits to satisfy the carrying out of these inventions. These habits tell us how to keep our balance as we take one step after another, how to reach the floor with our toes as we crawl out of bed in the morning, how to find the bathroom at night without running into the walls.[3]

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[1] Maggie Nelson, *Bluets* (Seattle: Wave Books, 2009), 74.

[2] This section builds on work published in: Orlek, 'Sharing the Domestic through "Residential Performance"'.

[3] Manning, *Relationscapes*, 14.

At the start of Part I, I used the work of Erin Manning to suggest that ethnographic movement should not be separated from ethnographic thought. This led me to introduce incipient ethnographic action as an embodied movement in space. Moving into *Artist House 45*—and thinking through some of the domestic habits Manning describes in the quote above—opened an opportunity for me to further consider the relationship between ethnographic research and embodied practices.

Virginie Magnat connects embodied practices with ethnographic analysis, stating that 'the very notion of intimate immersion which is associated with fieldwork experience calls into question the assumption that, in order for research to be reliable, the researcher's mind and body must function separately'.[4] Ben Spatz uses the term embodied practice to refer to 'everything that bodies can do'.[5] Embodied practice extends beyond physical movement and gesture to include 'much that we might categorize as mental, emotional, spiritual, vocal, somatic, interpersonal, expressive, and more'.[6] Spatz discusses embodied techniques in relation to highly specific movements such as martial arts but also everyday practices such as walking. Located between the two—'between thinkers who write about "the body" in specialized and virtuosic practices and those who write about it in the context of everyday life'[7]—Spatz discusses the contribution that embodied research can play in understanding queer homes. Using the example of drag 'mothering' (as represented in Jennie Livingston's 1990 documentary film *Paris Is Burning*), Spatz argues that researching embodied techniques can extend sociological and spatial knowledge about alternative kinship through practical experimentation.[8] Of interest here is the ability for embodied research to link spectacular and highly visible drag ball performances to 'mundane but life-sustaining'[9] practices within the houses. This connection between highly visible display and everyday reproductive labour has links to the practices I have observed within *Artist House 45*, including the practices of

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[4] Virginie Magnat, 'Conducting Embodied Research at the Intersection of Performance Studies, Experimental Ethnography and Indigenous Methodologies', *Anthropologica* 53, no. 2 (2011): 219, https://www.jstor.org/stable/41473875.

[5] Ben Spatz, *What a Body Can Do: Technique as Knowledge, Practice as Research* (London: Routledge, 2015), 11.

[6] Spatz, 11.

[7] Spatz, 179.

[8] Spatz, 206–8.

[9] Spatz, 207.

participation explored in the previous chapter. By moving into *Artist House 45*, I sought to gain a situated understanding of this relationship.

While living in *Artist House 45* I paid attention to my own embodied domestic habits and practices. I also observed those of others, including traces of activity. I used these as material through which a written and drawn 'Portrait of the Street' took form. This knowledge has been 'written-up' as an autoethnographic account.

Carolyn Ellis differentiates autoethnography from other memoirs by anthropologists, written alongside a 'primary ethnography' (such as Paul Rabinow's *Reflections on Fieldwork in Morocco*[10]) since these 'study the author, at most, only as a researcher' and do not reflect on, or call into question, 'other aspects of their lives'.[11] This differentiation is significant in relation to this Researcher in Residence period as the two cannot be disentangled—I'm studying live/work by collapsing the distinction between my own life and work.

In relation to the blurring of life and work, a relevant example of autoethnographic research is a paper titled 'The Mobile Office—An Autoethnographic Account' by Emma Gieben-Gamal and Juliette MacDonald. In this study autoethnography is used to question the boundaries of living and working spaces in relation to emerging technologies and gender. Gieben-Gamal and MacDonald researched their personal use of laptops, examining how, as mobile offices, they have transformed multiple public and domestic spaces.[12] By weaving diary entries written over a three-month period within the structure of an academic argument, they describe how domestic spaces can become 'more than "home"'[13] through specific, gendered, negotiations and transformations.

Architecture, by Which I Mean I

Over a period of seven weeks during the summer of 2017 (almost exactly a year before I moved into *Artist House 45*) the writer Olivia Laing responded to live events unfolding within

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[10] Paul Rabinow, *Reflections on Fieldwork in Morocco* (Berkeley: University of California Press, 1977).

[11] Ellis, *The Ethnographic I*, 16.

[12] Emma Gieben-Gamal and Juliette MacDonald, 'The Mobile Office: An Autoethnographic Account', ed. Julieanna Preston and Gini Lee, *Idea Journal*, 2011, 90–101.

[13] Gieben-Gamal and MacDonald, 91.

her personal life and global politics: this work became *Crudo*, her debut novel. Unlike other writings of autotheory—and beginning with the words 'Kathy, by which I mean I'[14]—Laing introduced a third, 'borrowed' voice: that of the writer Kathy Acker.[15] Throughout *Crudo*, Kathy, the central character, can therefore be read both as Laing herself and Acker, with the consequence of coercing an active reader, required to question whether they are drawn into a work of autobiography or a fictionalised story about how a dead writer would make sense of disastrous contemporary events. Both Kathys equally contribute to the manifestation of the novel at the same time.

This chapter includes language and situated mapping approaches which I have 'borrowed' from architecture and urban design.[16] By borrowing from the discipline of architecture in this way, the intention has been to demonstrate how my Researcher in Residence period can also be read doubly: that research undertaken in response to an artist-led brief can be understood within and returned to architecture and urban design, the disciplinary background from which I entered this collaborative research. The ability to read my autoethnography doubly is an attempt to overlay architectural research and art; to find moments of alignment and overlap rather than consider them as separate endeavours. Architecture—a discipline in need of creative resuscitation within the context of contemporary neoliberal logics—is my Kathy. I further consider and reflect on these overlaps in the next chapter.

An Autoethnography of *Artist House 45*

Staying in bed

> Me: Hey John! I've just realised that no one has told you that I'm moving to AH45! I was hoping to move in tomorrow?! Are you still in Marseille? If so do you mind if I move into the house? X

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[14] Olivia Laing, *Crudo* (London: Picador, 2018), 1.

[15] Acker is known for using found and stolen text and cited as a significant influence by Laing and other autotheory writers.

[16] This 'borrowing' involved re-reading briefs I had written for Masters in Urban Design students and re-writing sentences within this chapter as though they were being presented within this context. It has not involved plagiarism of my own work or others.

> John: That is the best news ever!
> Yes I am back, tomorrow will be fine, I will get tidy for us.
> What time are you thinking, just I am out and about a bit tomorrow xxxxx
>
> Me: Ok, brilliant! I'm not sure, I've got to go to ESA to pick up key. Will probably work from pats during the day and then head over to the house.
> I will probably be cooped up in my room writing weird experimental stories for the first few days... xxxxx[17]

I close the door of the taxi, walk to the boot and remove my suitcase and two cardboard tubes, glancing quickly at the children stood outside of the neighbouring houses and cycling past me, as I approach the steps leading to the front door of *Artist House 45*. It is mid-afternoon. An early arrival, since I have usually been invited for meals and social activities later in the evening. Today I have invited myself. I am reminded of the collapsing gate, the broken concrete slabs, the half-planted flower beds, which haven't changed since my first visits to the house, as I lift my heavy case up the stone steps to the front door.

In my room I start to unpack the contents of my suitcase and cardboard drawing roll, laying each item carefully on the floor of my bedroom (I think it will make a nice photomontage). I hear the door being unlocked, followed by a thud as it is pushed open. I have arrived, with little notice, a few minutes before John, who hadn't yet managed to tidy.

I tape an axonometric sketch of the house up on my wall, one which I drew from memory after my first visit to *Artist House 45*. There is no information in the drawing about either bedroom; they are left as blank shells, so far unexplored and hidden from view. I plan on expanding and developing these drawings from the inside. I intend on covering the flower textured wallpaper with hand drawn maps, sketches and plans. Running my hands over the repeated leaf-shaped emboss, I wonder if it will help or hinder the creation of that wiggly, archetypical, architectural line: embedded within questions of what to map are questions of how to map.

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[17] John Slemensek, Facebook exchange with the author, 9 May 2018.

I overlay skizzen (architectural sketching) paper on top of the existing axonometric and fill the empty volumes. I'm stood drawing the interior in which I am currently drawing.

John comes down his stairs with a little square desk for me. Without hesitation I place it in front of the window. I will start from here, writing here—with what I hear and observe—and work outwards.

Starting from now.

I spent the first morning at *Artist House 45* in bed, which wasn't part of the plan. An unintended prelude. From 7 a.m. onwards I found myself being pulled from light sleep by construction work to the front of the house, and what I guessed was a mixture of hammering and washing by neighbours behind. My curtain remained closed; I could only imagine the size of the vehicles charging and clattering past. I found this position—being prevented from drifting too far by the conditions immediately surrounding me, 'struggling to stay in the same place, suspended between two types of meaninglessness'[18]—compelling enough to justify staying in bed. This can be read as a reminder of the dangers of allowing anything to be generative of work, of seeking value in every aspect and decision within and from the house. But if live/work artistic practices bring into question which quotidian and reproductive activities are considered work, perhaps these questions should also be directed towards research on it?

Mladen Stilinović's *Artist at Work* (1978) is a series of photographs of the artist in bed, in a number of positions. Photographs are taken with Stilinović's eyes open as well as closed for each pose, I think. Stilinović is interested in avoiding work, in art as laziness:

> Laziness is the absence of movement and thought, just dumb time—total amnesia. It is also indifference, staring at nothing, non-activity, impotence. It is sheer stupidity, a time of pain, futile concentration. Those virtues of laziness are important factors in art. Knowing about laziness is not enough, it must be practiced and perfected.[19]

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[18] Tom McCarthy, *Satin Island* (London: Vintage, 2016), 170.

[19] Mladen Stilinović, *Praise of Laziness*, trans. Marija Marušić, 2013, para. 2, https://mladenstilinovic.com/works/10-2/.

Stilinović's *Artist at Work* creates a trap however, since the practicing and perfecting which he advocates—to act in antithesis to wage labour—requires artists to relinquish the ability to separate their artistic practice from life, to sleep without making work.

Artist House 45 has provided space (and sometimes a basic income) for residents to work within the community, often facilitating a negotiation between art and life, distraction and retreat. Lloyd-Wilson have spoken about their residency at *Artist House 45* as equivalent to having a Universal Basic Income.[20] Without needing to go out to a conventional job, 'and come back drained from work', they were able to 'sit at a computer and harangue people' on behalf of the Green Patch Group.[21]

On surfacing I read Charlotte Perkins Gilman's *The Yellow Wallpaper*. The central, largely autobiographical, character has been given the rest cure for a 'nervous breakdown' and forced to lie in bed—'absolutely forbidden to "work"' until she is well again[22]—by her husband, on the advice of Dr Silas Weir Mitchell, an expert physician. Gilman only had the limited objects in her immediate surroundings, most notably the yellow wallpaper, through which to contemplate and 'read'. With no outlet for her thoughts and ideas, she came to recognise herself, her madness, in the wallpaper, in its frustrating, confusing, unsatisfying colour and pattern: 'When you follow the lame uncertain curves for a little distance they suddenly commit suicide—plunge off at outrageous angles, destroy themselves in unheard of contradictions.'[23] Despite determination, she was unable to draw any conclusions from the paper and instead conceded that it occupied her secrets. In the absence of a world outside of a single room to explore or inhabit, inevitably, change could only be destructive: she ends by tearing off the wallpaper, destroying herself.

For the duration of my residency I added and changed my wallpaper by covering it with new fieldnotes, sketches and mappings. The walls of my room remained in flux, continually analysed and interpreted, as I added new layers based on my observations and interactions

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[20] Timothea Armour, 'Basic Income and the Blurring of Art and Life: A Q&A with Toby Lloyd', *Citizen's Basic Income Network Scotland* (blog), 29 October 2019, https://cbin.scot/2019/10/29/basic-income-and-the-blurring-of-art-and-life-a-qa-with-toby-lloyd/.

[21] Toby Lloyd and Andrew Wilson, Mapping Lloyd-Wilson's Artist House 45 Practice, interview by Jonathan Orlek, MP3 audio, August 2017.

[22] Charlotte Perkins Gilman, *The Yellow Wallpaper*, Virago Modern Classics 50 (1892; repr., London: Virago, 2012), 2.

[23] Gilman, 5.

both inside and outside of the house. In this way, the production of fieldwork has not been separated from the production of my domestic interior.

Looking through the windows

The area outside of *Artist House 45*, between Garnet Terrace and Garnet Place, is a construction site. New detached and semi-detached houses have been built on what was previously the Green Patch: an open space created by the demolition of a number of rows of back-to-back terraces. The new houses opposite *Artist House 45* look close to completion: garden fencing and sheds are in place, external fittings such as post boxes, lights, solar roof panels, and door numbers have been installed. Work is now directed towards the private gardens, car-parking and planting. People in high-vis regularly wander between houses. Off-cuts of hard insulation, chipboard sheets, breezeblocks and timber sections are scattered on the ground, soon to be replaced by a skip. Further up Garnet Terrace, towards Trentham Street, more invasive external works are still taking place—diggers are re-landscaping and large construction vehicles transport soil to and from the site. At the bottom of Garnet Terrace, closer to Lidl, residents have recently moved into houses on land which Lloyd-Wilson tried to protect as a linear green space. The construction site is patrolled throughout the night and at weekends by security. A guard wanders through the site, checking that doors are locked and shining a torch into the dark or at doors and windows of the new houses.

By chance, *Artist House 45* is positioned adjacent to one of the gaps between the new houses, so from my first-floor window I have a view through the new housing scheme. I can see beyond two rows of new build housing, through private gardens which connect them in the middle. This gap lines up with a short, perpendicular dead-end road of back-to-backs, with a lowered section of wall at the end, opening views further to a car park, a mosque, and roofs of back-to-backs in the distance. From this thin slice I see glimpses of activities within a number of roads and paths. This is unusual and fortunate; many of my neighbours will not see beyond a larger house across the road.

I have walked home, from an evening opening at Basement Arts Project, an exhibition space within the basement of a terraced house just around the corner from *Artist House 45*. Tomorrow I will observe and record the activity out of my window. I move my laptop from my bed and onto my desk.

I hear the clinking of a metal chain-link lock as it is removed from the gate of the construction site, a sound which will become my regular alarm. In the morning, large

construction vehicles drop off materials and collect skips, while school kids walk or are driven to school.

7:30 a.m.

A construction worker walks out of the building site. A car drives past Garnet Terrace. A ginger cat is in Garnet Parade, in the road. A man walks two small dogs on a lead on Garnet Place. The ginger cat is joined by another cat, possibly a tabby. They are running together jumping from the pavement into the road. A person gets into a car on Garnet Parade and drives off, turning left onto Garnet Place. A man walks along Garnet Place. A car drives along Garnet Place. A taxi drives along Garnet Place. A man walks along Garnet Place. A construction worker walks along Garnet Place. A car drives past on Garnet Terrace. A schoolboy walks past Garnet Terrace. I can hear a baby in the house to the right, not shouting or screaming, but making a noise. A construction worker enters the site via an identical red gate on the other side of the site, leading out onto Garnet Place. I can hear the beeping sound of a vehicle reversing. A black bird flies into view and perches briefly on the black uPVC guttering of one of the new properties closest to the house, number 16 Garnet Terrace. Out of view there is continual background road noise, I think from Tunstall Road and/or Dewsbury Road. A van drives past Garnet Place. Another, or maybe the same one, drives past Garnet Terrace. A car drives past Garnet Place. I hear the deep rolling of an engine; it must be a large vehicle. I see it approaching in the reflection of the windows of the new properties on Garnet Terrace, before it drives past the gap in the houses on Garnet Place. It is a flatbed lorry. A construction worker walks into one of the houses. Another walks past on Garnet Place carrying a large white drum-shaped object on his shoulder. A construction worker walks past Garnet Place. Two people walk along Garnet Place. A kid with a rucksack walks past the lowered section of wall, between the dead-end road and the mosque and disappears behind a taller section of wall. A car drives along Garnet Place. A construction worker enters the site through the Garnet Place gate. A cyclist rides past Garnet Place. A construction worker walks past Garnet Place. At least one of the cats is still in Garnet Parade, it has been sitting in the road for a while. Two children walk along Garnet Place in school uniform. All of the children have been walking along Garnet Place in the direction away from Tunstall Road. Another person walks along Garnet Place. More kids walk in the car park and disappear behind the taller section of wall. A construction worker enters the site. A kid in school uniform walks past Garnet Place, in the same direction, followed by two people walking a dog. I hear a car door close directly outside of the house and see it drive off. Someone is shouting a name; I

can't see who. A dog is barking, I can't see it either. A construction worker leaves the site through the Garnet Place gate carrying a large box on his shoulder. A dog is barking, out of view. I notice that a door to number 14, one of the new build houses, has been left ajar. It was closed when I last looked. A construction worker walks through the site, picks up a section of timber from the floor and enters the house. A large, bright yellow JCB vehicle drives past on Garnet Terrace. A construction worker comes out of house number 14 with a water collection butt and carries in into the private garden of the house. He then walks next door, across the gap, into number 16 and returns with another water butt which he places in the garden of that house. He walks back out. A construction worker enters the site through the Garnet Place gate. A woman walks along Garnet Place. A car drives past on Garnet Terrace. A construction worker walks along Garnet Place. A construction worker walks into view, turns around and walks back on himself. The ginger cat is prowling on Garnet Parade. A van drives along Garnet Terrace and parks in front of *Artist House 45*. I can hear a car horn in the distance. A person is cycling slowly in circles in the carpark. They stop in view for a little while. I can hear a sliding vehicle door close. I can hear the engine of another large lorry; it never passes into view. A car drives along Garnet Terrace.

8:30 a.m.

I get dressed and make myself some toast.

For over a year Jane Speedy spent most days sitting in front of a large Victorian window in her house. In recovery from a stroke, with limited mobility and the use of only one arm, she stared endlessly into a park outside of her house, taking fieldnotes, drawing the trees and writing stories based on the characters that she saw and imagined: she described it as 'an ethnography only of that which could be seen, envisaged or imagined from [her] bedroom window'.[24] 'It is written' she says, 'in the form of interlocking prose poetry, shards or shreds of "story", verse and fragments of academic text. These connected overlapping layers/ all catching attention in passing/ were how my life presented itself to me.'[25] Speedy describes this practice of staring as an arts-based research method and uses it to develop a non-linear stroke narrative, in opposition to a grand narrative of overcoming loss. *Staring at the park* is different, more disciplined, than freewriting. Speedy describes her project as semi-collaborative: 'not

[24] Jane Speedy, *Staring at the Park: A Poetic Autoethnographic Inquiry* (London: Routledge, 2015), 21.

[25] Speedy, 29.

collaborative with other people, but a collaboration with trees and pathways and between different modalities.'[26] Did I start by undertaking a similar, but much shorter, semi-collaborative project, with the objects in my room and the view out of my window from my desk? Not out of necessity, but by design.

Although single-aspect, the back-to-back typology creates a number of positions from which to view this street-level activity. The floor levels of the back-to-backs on Garnet Terrace do not align with the street—there are steps up to the front door and steps down to a lower ground floor kitchen exit. Standing directly outside of the kitchen, at the bottom of the steps up, I am squished and concealed from view by short garden perimeter fencing, with a 'worms-eye' view up to the street. Observing, voyeuristically, through vertical gaps in the wood. If I take the steps up to the garden, I am on show, a participant, part of the street. In the living room, I look down on the street and garden, covert to those not looking up and around as they walk and play. At the moment I am higher from the street still, in my room, avoiding the sunshine and the activity below, justifying to myself why I have retreated to write, rather than initiate discussions with other people. I have turned *Artist House 45*, the object of this extended ethnographic study, into a space through which to view, hide, observe, as well as avoid.

Hosting

Two artists from an arts organisation called Metal have come, with Karen, to visit *Artist House 45*. I'm struggling to open the door to welcome them in; I can't work out how to release the chain lock which John has put in place. The bar in the kitchen, which we have inherited from Lloyd-Wilson, informs how we interact with the visitors. We eat around the bar: Karen behind it, the rest of us in front. There are only two bar stools, so most of us are standing up.

Now that *Artist House 45* has shifted towards a programme of multiple and overlapping artist residencies, one of the challenges, I think, will be in facilitating opportunities for projects to learn, develop and build from each other. What might flexible housing mean in the context of *Artist House 45*?

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[26] Speedy, 27.

Mapping the front garden

I have moved into a street which I have so far only observed at any length through top-down views—an approach which is blind to many issues that should inform interventions—or refracted through the work of other artists.

I am the first to respond to East Street Arts' new brief for *Artist House 45*; the first person to land from above onto the ground in order to build a portrait. The collaborative mapping work and embedded activities described in the previous two chapters does mean, however, that I am landing into a context which I have already started to shape. The intention is that this additional adjustment of positioning will allow for complementary interventions on *Artist House 45* and the programming around it; spatial manifestations, rooted on a less abstract understanding of it.

Many have attacked the discipline of urban design for looking from above. Doing so misses things such as traces of appropriation, cultural characteristics, actual uses of public space, textures, materials, daily challenges and desires, and states of repair. Developing an understanding of a place through the lens, narratives and interpretations of artists will obviously also be partial and blinkered. I have entered *Artist House 45* to situate (for) myself.

I have set up a deckchair in the garden, venturing out of my room with a sketchbook. I have deliberately constructed a situation in which I can be distracted and engage in conversation. Say 'hi' to my neighbours. I have started to take notes—observations from the deckchair, overheard discussions, sketches of objects and activities in the street. *Artist House 45* has located me within an environment to be distracted, observe, note, write-through, but also space—my own bedroom—to retreat and hide.

It is common for neighbours to sit on the steps up to the front of the house, or on a chair in the garden, like me, watching the activity in the street and chatting to each other. Undertaking daily activities in the front garden has provided an initial and unobtrusive way for me to observe and engage with the street. The garden has become an additional outdoor room to sit, eat and read. I have also seen neighbouring front gardens temporarily transform into other, quite different, spaces. They have been used by neighbours as a stand-in garage to fix a quad bike, a space to host a small party, as well as a dumping ground for unwanted furniture.

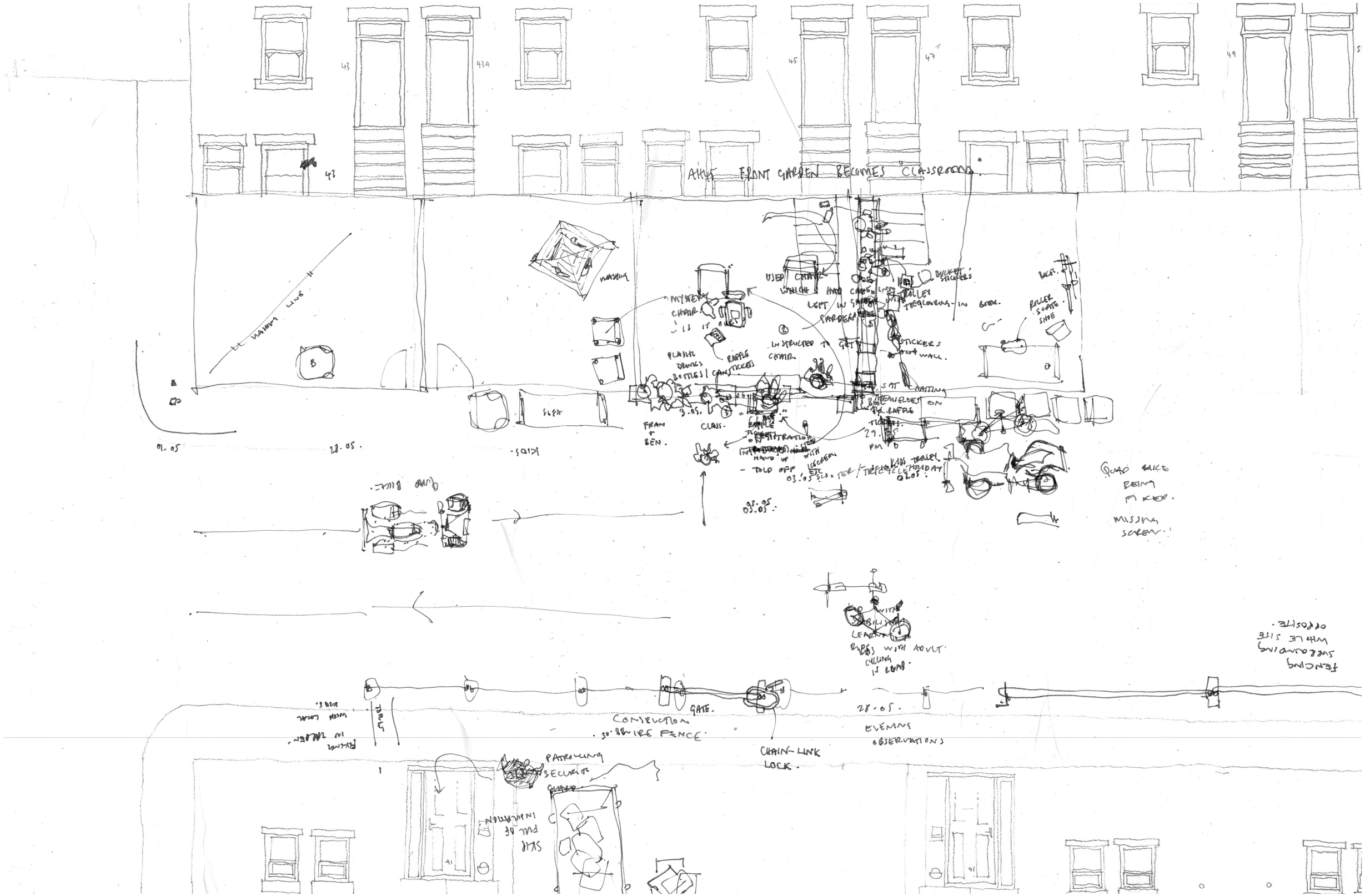
Artist House 45 is surrounded by families, and since the only garden is at the front, many of the afternoon activities are thrust out into the street. It is usual to see toys, bikes, and paints left out in the front gardens and they often travel across the street. They are moved in clusters by the children, between the gardens of friends. Neighbouring children run from garden to garden, knocking on front doors to meet their friends. Parents hang up washing and sit outside. The arrival of a new mini quad bike brings together a constellation of neighbours of varying ages. New objects find their way into a pink toy shopping trolley, which is pushed between and left outside of houses. During the evening the children on pedal bikes are replaced by their parents on trial and quad bikes.

The local kids transform and appropriate the gardens by inviting and imagining new uses. Having just made a coffee I head up from the kitchen into the garden to enjoy it in the sun. Stood up, by the rear perimeter fence, I am immediately asked where my chair is by one of the neighbouring children, who is sat, as has often been the case, on the wall at the end of 'our' garden. My response, that it is in the kitchen, doesn't suffice: 'Go get it!' Obliging, I find myself without warning in a classroom environment. I am the only pupil, but we are doing the register. Today I am being taught phonetics. Continually shouted at for talking without putting my hand up, it takes the arrival of a friend, who has come to pick up a key for my house in Sheffield, for the performance to be broken. We may need to find ways of representing the transitional space of the front garden, to include blurry boundaries, fuzzy edges and novel points of view.

I am recording the toys, materials and detritus left behind from these front garden flights: such as the lost screw, which all the local boys and father are looking for in the road; the brightly painted found object left by our front door; the chair which I have left in the garden; the book of raffle tickets; our wall, now decorated with stickers. I draw objects daily, building up scrap after scrap of semi-transparent paper in my room and on the shared living room table. Next to each un-precious sketch I record basic information such as a date, time, title and, occasionally, a more detailed explanatory note. Through this situated mapping I have started to visualise the overlapping claims made on this particular space, without worrying about hierarchies or groupings. See MAPPING 8. Beyond the addition of a washing line to dry my clothes, I have avoided making any physical interventions of my own in the front garden.

MAPPING 8

Artist House 45 front garden sketches (sample)



Reflecting on Embodied Knowledge of *Artist House 45*

I wanted to draw attention to the space of the front garden, which to date has been largely ignored, both in material terms—the gate is collapsing, the flower beds are barren and so forth—and in relation to how public spaces and activities within the neighbourhood have been articulated. Although demarked and 'owned' as part of each individual house, they have been activated into non-residential uses, including social spaces, workspaces, refuse areas and well managed private gardens.

In the previous chapter I argued that central to the work of Lloyd-Wilson was the translation of community-led actions on the Green Patch into a wider socially engaged artistic practice, which crossed multiple 'public' and 'private' sites and challenged these distinctions thorough temporary and performative productions of agonistic space. Through my writing and mapping in and on the front garden, I have attempted to demonstrate that the front garden also, at times, unfixed distinctions between public and private during my residency; like other social housing typologies, Beeston's back-to-backs require the public qualities of residential architecture to be investigated.[27] At the same time I am aware, from following the work of Lloyd-Wilson, that one of the reasons why so much social activity takes place within the small confines of the front gardens is because the shared green space at the centre of the Garnet's has now been built on, against the wishes of many residents. In light of this, the status of these front gardens as a social and shared space is complex, as interactions now take place in these front garden spaces out of necessity and scarcity, as much as any other concern for hosting and hospitality.

Within this complex political landscape, my portrait of the street barely scratches the surface. However, I have researched and communicated these embodied insights into the use of the front garden, as it currently exists and is presented through day-to-day activities, for a number of reasons and with future uses in mind. Firstly, the mappings are an attempt to make the diversity of uses of the front gardens visible. Secondly, the multi-layered way of communicating this has been developed as a starting point for testing how information might be translated across residencies. Thirdly, I am interested in how the objects produced and played with by future *Artist House 45* residents fit into the existing activities I have observed;

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[27] Jane Rendell, 'Arry's Bar: Condensing and Displacing on the Aylesbury Estate', *The Journal of Architecture* 22, no. 3 (3 April 2017): 532–54, https://doi.org/10.1080/13602365.2017.1310125.

whether they occupy a completely different layer, a fresh piece of trace, or have been designed to fit in, contribute, correspond in some way. I was able to build upon this work—and put my writing and mapping 'to use'—through collaborative work with Sophie Chapman and Kerri Jefferis (Sophie + Kerri), an artist duo who moved into *Artist House 45* following the 'Portraits of the Street' phase.

Interlude: Adopting Multiple Positions at the Same Time

I can tell it's a succession of messages in my pocket and find a corner of the exhibition space to read through them while pretending to look at the art.

> Kerri: HAY JON
>
> Kerri: Hows things going? Were getting excited about coming up to Leeds! Currently starting to draft an Arts Council bid. U think you / Studio Polpo would be interested in staying in dialogue / critical friends / maybe doing some stuff together?
>
> Kerri: Can just be informal but would love to continue in dialogue with your research :))))))
>
> Kerri: Well be in house May –early Sept.
>
> Me: Hi Kerri! Yes, super excited about you coming to Leeds. Chatting with the east street programming team last week about it – great that you'll be around for that length of time. YES ABSOLUTEY let's continue dialogue, would be great to do stuff together. Let me know if you want to chat more about Studio Polpo stuff/collaborations. Do you want to come visit our studio in Sheff?
>
> Me: Also i'm hoping to come to your ep launch!
>
> Kerri: YAAAYYYYYY[1]

An exchange with Kerri continues throughout the afternoon, shifting my afternoon off with L. back into (discrete) work. The next day I send Sophie + Kerri a short personal statement and description of Studio Polpo, a social enterprise architecture collective which I am part of, as well as a fee proposal for running a half day workshop in *Artist House 45*. Studio Polpo have agreed to engage in critical conversations with Sophie + Kerri, provide advice for a publication

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[1] Kerri Jefferis, Facebook exchange with the author, 12 February 2019.

they intend on making as it develops, as well as agreeing to 'maybe running a kind of public masterclass in themes to be discussed decided in relation to above. ??? If ya fancy it?.'[2]

I have seen a number of drawings made by East Street Arts which map out their 'public programme'. These appear semi-regularly on a whiteboard in the main meeting room at Patrick Studios. Public-facing activities include a multi-sited mural project in the city centre, activities in the project space at Patrick Studios, the development of a neighbourhood plan, a new tech hub, and *Artist House 45*. In each iteration, new themes appear, which cut across discrete spaces managed by the organisation, staff members and funding sources. The whiteboard mappings are the remains of discussions held within the programme team, and between the creative directors; discussions which I had so far been absent from.

I was invited into a programme team meeting for the first time two years into my research, after I had completed my Researcher in Residence period. The purpose of this meeting was to go through project proposals submitted by artists in relation to *Artist House 45*. These proposals were used to clarify a timeline for the next year of activity. As soon as we delve into the details of Sophie + Kerri's proposal, including two funding applications they are about to submit, separate conversations I have been having with them surface: I'm helping to review an application I'm written into.

I had expected and anticipated a shift from being a removed outsider to embedded 'in-house' researcher. The invitation from Sophie + Kerri to be part of their residency opened further opportunities and research positions that I had not imagined. Their interest in inviting me—both my research and wider practice—into their residency questioned a linear narrative and spectrum from individual outsider to insider. *I could be in multiple positions at the same time!*

Adopting a position both within East Street Arts' decision-making processes as well as formally collaborating with Sophie + Kerri allowed me to undertake and shape a number of research-led activities. These were structured so as to both inform Sophie + Kerri's practice,

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[2] Kerri Jefferis, email to the author, 13 February 2019.

but also to allow me to bring into existence sites for critical reflection on *Artist House 45*. These are explored next.

Position Four: Moving Out of *Artist House 45*

In this chapter I use the outcomes from previous research positions to test how knowledge from *Artist House 45* can be 'handed over' between phases and translated into sites outside of the project. I also develop strategies and interventions for scaling *Artist House 45* beyond a single pilot project. In the research so far, I have argued that *Artist House 45* is defined both by the physical, architectural, space as well as critical artistic functions. The importance placed on this double life, both for researching and practicing artist-led housing, raises questions about how projects such as *Artist House 45* can be scaled up. In this chapter I argue that scaling up the provision of artist-led housing would require East Street Arts to access, or develop, more housing (scale architectural functions) and at the same time also increase their capacity to manage and resource them as artworks through collective programming and management practices. This has informed a number of events and interventions undertaken during this final phase of research.

I start this chapter by providing background to Sophie + Kerri's residency in *Artist House 45*. I then locate this final research position within the context of 'performative orientations' to knowledge, drawing on the work of J. K. Gibson-Graham. This is used to frame the work undertaken in this chapter as a 'world-making' practice. I consider how embedded ethnographic research can produce knowledge about artist-led housing while at the same time enacting it.

This leads me to describe four performative research activities, which I undertook with East Street Arts and Sophie + Kerri. Firstly, I co-organised a one-day symposium called 'Housing for Artists: Crisis point or vanity project?' with East Street Arts (2 November 2018). This introduced artist-led housing to a wider audience of academics, artists, housing professionals and developers, who explored barriers and opportunities for developing *Artist House 45*. This event explored these issues at a national and regional level. Secondly, I introduced a 'handover pack' to allow research I had undertaken, including observations and mapping I had produced through situated experiences while living in the house (described in the previous chapter), to

be taken on and added to by Sophie + Kerri during their residency. This 'handover pack' intervened within East Street Arts' own programming role and tested how knowledge from discrete phases of *Artist House 45* could be translated across residencies. Thirdly, an invitation to exhibit work as part of a new programme of activity within East Street Arts created an opportunity to present research on artist-led housing back to East Street Arts and a wider audience. This exhibition was called *Moving in and Out, or Staying in Bed*, (5-10 August 2019). It also provided the staging for an interview with Jon Wakeman and Karen Watson, which revealed tensions between artistic skills, knowledge and frameworks associated with East Street Arts and their intention to develop housing. Finally, with Sophie + Kerri I conceived of, designed and organised three roundtable dinner discussions (throughout July 2019). These discussions explored different strategies for administrating and managing infrastructure as art and provide a series of openings for future artist-led research and practice, in response to the tensions articulated by East Street Arts. I conclude this chapter by reflecting on the role that artist-led housing practices can play as 'direct urbanism'[1] and my own position as an embedded researcher within this.

Background to Research with Sophie + Kerri

This final phase includes collaborative work with Sophie Chapman and Kerri Jefferis (Sophie + Kerri), who lived in *Artist House 45* from May to September 2019. Before Sophie + Kerri had moved into the house I had embedded myself within East Street Arts and *Artist House 45* in a number of different ways: I was involved in programming meetings with East Street Arts staff and directors as well as written into the project proposals and funding applications Sophie + Kerri had submitted for *Artist House 45*. In other words, I now came with the house.

Sophie + Kerri work collaboratively with others to 'make interdisciplinary artworks with people, places and things to explore collective agency and enact prefigurative forms of resistance'.[2] In *Artist House 45* they considered how these approaches could be directed

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[1] Direct Urbanism is a term first coined by transparadiso, an interdisciplinary collective made up of Barbara Holub and Paul Rajakovics, in the following publication: Barbara Holub and Paul Rajakovics, eds., *Direct Urbanism* (Nürnberg: Verlag für moderne Kunst, 2013).

[2] Martha Haywood, 'Guttural Living', *A-n* (blog), 12 February 2019, https://www.a-n.co.uk/events/guttural-living/.

towards questions of spatial justice and the role of 'third places'.[3] During their *Artist House 45* residency Sophie + Kerri created a film called *Idle Acts* (2019), with a group of local 'acting enthusiasts' and worked with Rowland Road Working Men's Club in Beeston.

Idle Acts was shot in Beeston by cinematographer Lou Macnamara. The film was made up of a series of short scenarios which slipped between fact and fiction, and emerged out of out of group conversations, improvisation workshops and replayed events.

Sophie + Kerri's work with Rowland Road Working Men's Club stemmed from an interest in collectively run social spaces. Conversations with local community organiser Katrine Bay Madsen led them to work closely with the club's committee in a number of ways. They made a mural for the club's car park and organised creative workshops to support the activation of new uses and memberships. They also helped with clean ups, the running of a car boot sale, and the design of a new flyer. Positioning this work 'against an imposed austerity agenda that has decimated many shared assets once in the hands of local people,' they describe it as a process of 'migrating [their] skills as cultural workers into the field of grassroots political action'.[4]

There are parallels between the work of Lloyd-Wilson and Sophie + Kerri in *Artist House 45*. This includes combining day-to-day activities with more visible artistic outputs in their work, an interest in hosting unplanned encounters, exploring the role of artists as mediators within the community, and the use of social clubs as a site of artistic production. However, my more established position within *Artist House 45* meant that I was able to actively co-create new spaces and strategies for critically reflecting on the project with Sophie + Kerri.

'Moving out of the house' has therefore not meant retreating back to my initial position as a removed researcher (now with information gathered from 'the field') but has instead led to the construction of new sites and situations—within East Street Arts and *Artist House 45*—which are discussed in this chapter.

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[3] Third place is a term introduced by the sociologist Ray Oldenburg. It refers to places where people spend time between home and work. See: Ray Oldenburg, *The Great Good Place: Cafes, Coffee Shops, Bookstores, Bars, Hair Salons, and Other Hangouts at the Heart of a Community* (1989; repr., New York: Marlowe, 1999).

[4] Sophie Chapman and Kerri Jefferis, 'Rowland Road Working Men's Club', Sophie + Kerri, para. 3, accessed 22 May 2020, https://www.sophieandkerri.com/rowland-road-working-mens-club.

Image 11: The living room in *Artist House 45* during Sophie + Kerri's residency. Photograph: Jonathan Orlek (2019).

Performative Research

In their paper 'Diverse Economies: Performative Practices for "Other Worlds"' Gibson-Graham explore how researchers can embrace 'performative orientations to knowledge' and as a consequence become 'increasingly implicated in the very existence of the worlds that we research'.[5] For Gibson-Graham, who work within the context of diverse economies scholarship, this requires collaboratively creating community economies through their research, rather than projecting and defining the types of economic transactions that are possible onto external communities or critiquing transactional experiments from a distance. In a subsequent paper, titled 'Rethinking the Economy with Thick Description and Weak Theory', Gibson-Graham establish connections between performative research practices and ethnography.[6] Extending the work of Clifford Geertz on 'thick description',[7] Gibson-Graham argue that ethnographic practices not only preserve complex webs of meaning but also

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[5] Gibson-Graham, 'Diverse Economies', 615–20.

[6] J. K. Gibson-Graham, 'Rethinking the Economy with Thick Description and Weak Theory', *Current Anthropology* 55, no. S9 (1 August 2014): S147–53, https://doi.org/10.1086/676646. t

[7] Gibson-Graham use this performative framing to extend Clifford Geertz's definition of 'thick description', a term he uses to describe ethnographic work in which contextual details and complex webs of significance are retained in the interpretation of social gestures. Clifford Geertz, *The Interpretation of Cultures* (1973; repr., New York: Basic Books, 2017).

contribute to world-making: 'By accepting that how we represent the world contributes to enacting that world, we collapse the distinction between epistemology and ontology.'[8]

Gibson-Graham's performative research framing has informed the way in which I have undertaken collaborative research on translating and scaling up artist-led housing as a critical spatial practice. Rather than design a series of interviews, focus group discussions, and so forth as a separate exercise, partitioned off as my own research, I have found ways of embedding collaborative research activities within an ongoing artist-led process (which I have started to shape). This approach took advantage of the collaborative structure of my PhD, and the multiple ways in which I have been able to embed myself within East Street Arts and *Artist House 45,* as exposed in 'Interlude: Adopting Multiple Positions at the Same Time'.

Co-organising with East Street Arts: 'Housing for Artists' Event

East Street Arts' intention is to increase the provision of housing within the organisation. Because of this, while East Street Arts were undertaking a period of reflection on *Artist House 45* (following Lloyd-Wilson's residency) I was invited to work with a group of directors and staff to develop an ongoing series of discursive events and written commissions to communicate and analyse their work on housing.[9] We agreed to explore how this could be carried out in a 'live' way, rather than attempt to retrospectively analyse the first phase of *Artist House 45* in isolation. This led to the organisation of 'Housing for Artists: Crisis Point or vanity Project?'

'Housing for Artists: Crisis Point or vanity Project?' was a one-day symposium which I co-organised with East Street Arts. The event brought together a diverse mix of people with an interest in artist-led housing including artists, architects and academics as well as representatives from housing development companies and community-led housing organisations. The event was structured in two parts: a set of three introductory presentations by myself, Jane Rendell and Kamiel Verschuren followed by five concurrent roundtable discussions, each exploring different questions related to artist-led housing.

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[8] Gibson-Graham, 'Rethinking the Economy with Thick Description and Weak Theory', S149.

[9] This group included Karen Watson, Jon Wakeman, Nicola Greenan, Hannah Vallis and Ella Cronk.

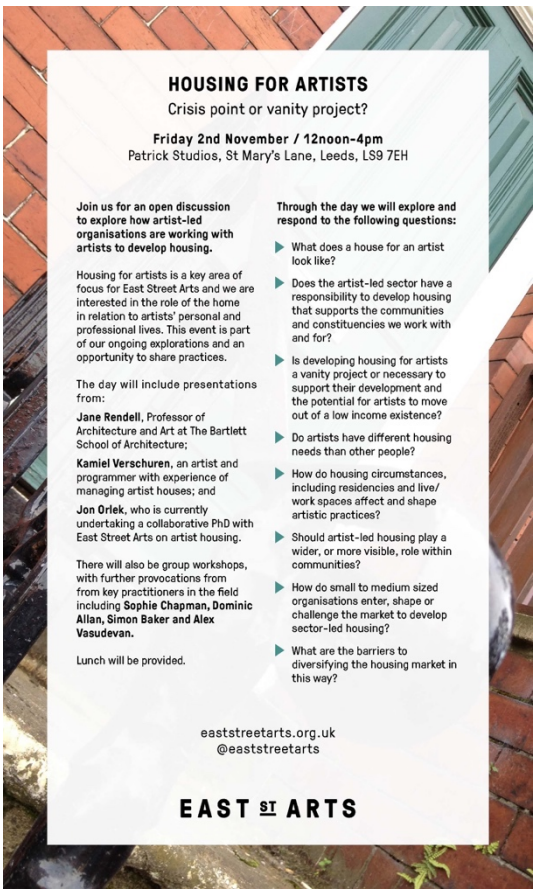

Image 12: Invitation to 'Housing for Artists' Event, including a co-created list of questions to investigate during the day. Digital flyer: East Street Arts (2018).

I used my introduction to present some of my research on artist-led housing, including how I have defined it in relation to community-led projects. I also outlined the embedded approach I adopted to researching different phases of *Artist House 45* and discussed mapping activities I had undertaken, including the layered drawings of the front garden discussed in the previous chapter. By introducing artist-led housing during my presentation my aim was to extend my insights from 'Position One: Removed Research', in which I used East Street Arts' evaluation documentation to compare community-led and artist-led housing. Whereas this comparative work was limited to the perspective of artists in residence, the wide backgrounds and expertise of those attending the 'Housing for Artists' event allowed this to be investigated further in the second half of the day.

I participated in one of the five roundtable discussions in the second half of the day, which was hosted by Alex Vasudevan, a human geographer with an interest in urban social movements and the overlaps between urban studies, experimental artistic practices and

grassroots social activism. This includes recent work on the history of urban squatting.[10] As well as myself and Vasudevan, six participants contributed to the conversation: a sociologist exploring creative regeneration agendas; an artist undertaking a PhD about performative architectures; an architectural theorist; a recent art graduate interested in domestic space; a retired architect with experience of community-led architecture from 1970s to the present; and a socially engaged filmmaker. As a group we considered how small to medium sized organisations can enter, shape or challenge the housing market and the barriers to diversifying the housing market through artist-led approaches. This framing, and the experiences of the participants within housing activism and architectural design and procurement processes, meant that the discussion was largely focused on propositional macro-strategies for building artist-led housing.

Participants identified potential missing skills which might be required to propose alternatives to developer-led, speculative, housing including legal knowledge, political education and economic expertise on housing. The use of external expertise was noted as being useful for responding to and critiquing current structures, within the context of London activist groups such as Southwark Notes, but the potential for artist-led approaches which bring housing expertise 'in-house' might allow problems to be reimagined from scratch. Current issues with the contracting process were also seen as a barrier to diversifying the housing market, including tensions between self-initiated work and open tender processes, which make close collaborations between architecture and artist-led organisations difficult. New relationships between art, architecture and construction, for example through digital fabrication, modular design and design-build practices, were raised as potential avenues for the development of artist-led housing. It was recognised that the housing landscape in which artist-led organisations are operating in have changed hugely in the UK, particularly in the past twenty years.

As the 'From: A History of Artist-Led Housing' chapter illuminates, artist-led practices have consistently found ways to occupy gaps left by the housing market, in order to bring into existence new ways of living and working. However, the strategies that have been recently adopted have changed in response to reduced opportunities for direct occupation of vacant housing and access to land. Practices associated with direct occupations of housing (such as

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[10] See for example: Vasudevan, *The Autonomous City*.

squatting or 'short life' use) have been replaced with more complex mutually agreed relationships between artist-led organisations and city stakeholders. Overtly DIY and 'self-help' practises have been replaced with different forms of arts management, in which organisations such as East Street Arts are seeking to develop projects and explore opportunities in partnership with larger public bodies, private developers and housing professionals.

In response to this roundtable discussion, two areas were identified for further investigation and fed back to East Street Arts and the rest of the 'Housing for Artist' attendees by Vasudevan at the end of the session. The first related to the need to establish long-term solidarities between artists, communities and institutions within the context of this changing housing landscape:

> There were a couple of things that I think emerged in the conversation we had. One was perhaps the relationship between art and education and the scale in which artist-led education can provide a catalyst for generating particular kinds of solidarities and synergies and communities, which may also provide a platform for developing new forms of design for housing as well.[11]

Vasudevan's second reflection related to the specific barriers within the UK housing sector and opportunities which could be leveraged:

> We also thought a little bit about some of the barriers in diversifying the housing market. So we talked a little bit about the nature of housebuilding in the UK […] which is a particular kind of model, which is partly predicated on acquisition and land-banking and that is ultimately a huge barrier for alternatives across the country, not to mention housing policy in the UK is largely hostile and indifferent, if you like, to anything that is really an alternative, […] because it challenges particular understandings of property and value making. […] We were also interested in the changing policy landscape in the context of very, and I stress, very modest moves in recent debates by the government about councils being able to actually spend money on council housing and we might see the emergence of new kinds of housing

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[11] Alexander Vasudevan, *Housing for Artists: Feeding Back*, MP3 audio (East Street Arts, 2018), box 100, ESA Archive, Patrick Studios, Leeds, UK.

> association. Whatever the case may be that is still an opportunity which could be leveraged in some ways.[12]

One of the changes to the national policy landscape is the establishment of two new large capital funding programmes for community-led housing: The Community Housing Fund and the Homes in Community Hands programme. The Community Housing Fund is managed and delivered by Homes England (formally the Homes and Communities Agency), a public body funded by the Ministry of Housing, Communities & Local Government.[13] Homes England are responsible for accelerating the construction of new homes in England, outside of London, and one of the ways in which it is seeking to achieve this is by supporting and increasing the community-led housing sector through a Community Housing Fund. In 2016 the Community Housing Fund allocated £60 million, focused on creating Community Land Trusts in areas with large numbers of second homes.[14] In 2018 the government made an additional £163 million across England available to support community-led housing projects over a two-year period. This funding was split into two phases: with the first focusing on capacity building, predevelopment costs and infrastructure capital costs, and the second covering capital costs for acquiring land and building community-led housing schemes. In addition to the Community Housing Fund, funding for community-led housing has also been made available by Power to Change, an independent charitable trust that supports and develops community businesses in England, using endowments from the National Lottery. The Homes in Community Hands programme made £4.2 million available for community business groups to 'progress projects that build or refurbish well-built, affordable and future-proof homes designed around the needs of local people'.[15]

Following the 'Housing for Artists' event East Street Arts applied to both of these funds to undertake an artist-led housing feasibility study. These bids sought to create twenty affordable homes for East Street Arts' artist community in Leeds, which would incorporate space for

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[12] Vasudevan.

[13] Homes England, 'Community Housing Fund', GOV.UK, 2 July 2018, https://www.gov.uk/government/collections/community-housing-fund.

[14] Richard Lang and David Mullins, 'Field Emergence in Civil Society: A Theoretical Framework and Its Application to Community-Led Housing Organisations in England', *Voluntas* 31, no. 1 (1 February 2020): 184–200, https://doi.org/10.1007/s11266-019-00138-z.

[15] Power to Change, 'Homes in Community Hands', para. 1, accessed 4 December 2019, https://www.powertochange.org.uk/get-support/programmes/community-housing/.

artists to work in their homes if desired.[16] In 2020 East Street Arts were awarded £45,900 from Power to Change to pursue this feasibility work. This includes £3000 to develop market research around artist-led housing approaches, which I will be delivering (with Studio Polpo) after the completion of my PhD. This market research will include an evaluation of appropriate structures for involving residents in the design and management of artist-led housing as well as exploring different ownership models, including cooperative, community benefit society, and tenant management structures.[17] It will be an opportunity to develop artist-led housing as an external consultant beyond the PhD. This could include exploring how artist-led organisations could leverage or expand into community development models. And in the processes form new and hybrid nests of expanding commons?

Intervening: Creating a 'Handover-Pack' for *Artist House 45*

The 'Housing for Artists' event focussed on barriers and opportunities for developing artist-led housing outside of East Street Arts on a national level. Alongside this I explored how solidarities between artists and communities could be addressed through smaller and more specific changes inside of East Street Arts. This led to the development of a 'handover pack' for *Artist House 45*, which extended previous collaborative mapping work. Collaborative drawing with Lloyd-Wilson, discussed in Position Two: Moving Closer to *Artist House 45*', was used as a tool to make diverse artist-led activities visible to East Street Arts. This was limited however, since it only allowed for a one-way communication or extraction. The 'handover pack' developed this and considered how evolving critical reflections and actions in and on *Artist House 45* could be stewarded within the organisation.

Before Sophie + Kerri moved into the house I created a folder within East Street Arts' shared online drive which contained a number of mappings and chapter drafts. This included a layered digital file with all of my drawings of the front garden, the collaborative drawings undertaken with Lloyd-Wilson, writing I had undertaken to locate *Artist House 45* within East Street Arts' project history, writing on artist-led housing and spatial theories, and a draft chapter of 'Position Two: Moving Closer to *Artist House 45*'. In addition to my own 'handover

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[16] East Street Arts, 'Power to Change Application' (funding application, 2 October 2019), box 100, ESA Archive, Patrick Studios, Leeds, UK.

[17] East Street Arts.

pack' the programming team at East Street Arts agreed a clearer communication mechanism with Sophie + Kerri in the form of weekly diary entries. In these written posts Sophie + Kerri described in detail the activities they had undertaken, day-to-day experiences in Beeston (both enjoyable and uncomfortable), trips to galleries and other projects they had made and updates on recent literature they found useful in relation to this. An unexpected outcome of these diary updates was that as well as providing East Street Arts with an update of their activity, I was also able to follow how the information I had 'handed over' to them had started to be used and developed.

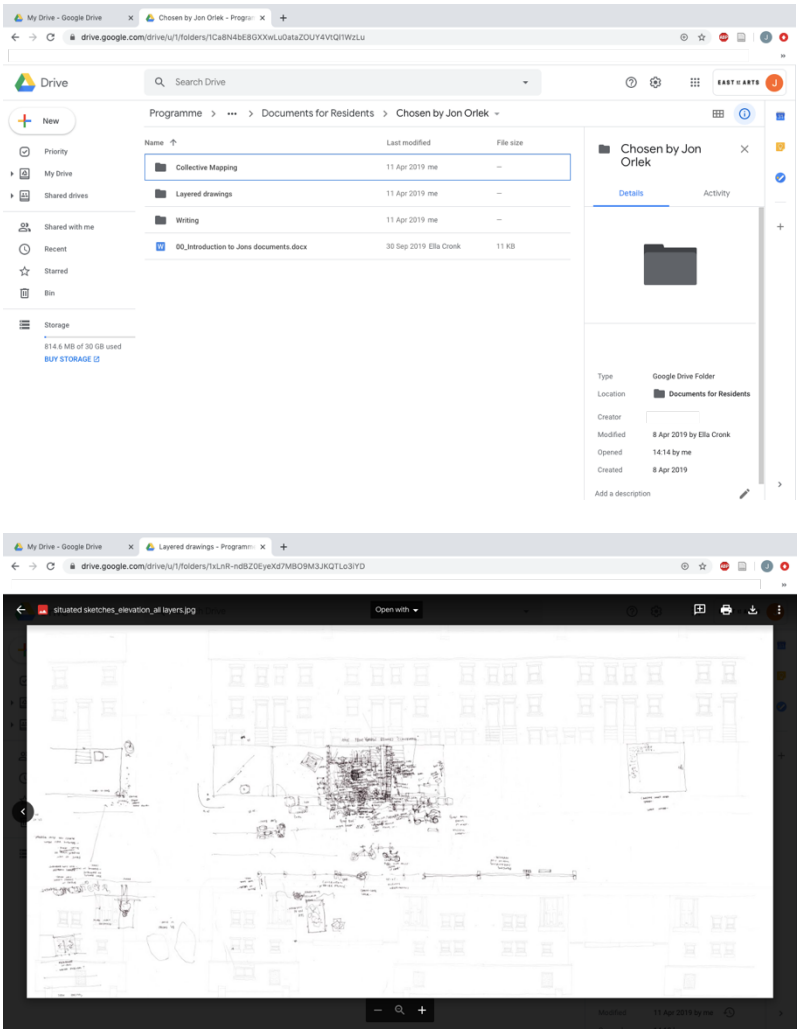

Image 13: Digital 'handover pack' created within East Street Arts' online drive and shared with Sophie + Kerri. Screenshots: Jonathan Orlek (2019).

Sophie + Kerri immediately instigated actions and drawings in the front garden, reflected on their own embedded position in relation to Lloyd-Wilson's, and identified a shared theoretical grounding, between their work and my research. In the first week of their residency Sophie + Kerri responded to my own layered drawings with observational sketches of their own:

> We have been thinking about anarchic play quite a bit in relation to how the kids use the streets and how the front and backyards of many of the houses are both used and communicate in certain ways. We have been doing some drawings of our own and from images taken in the area. And, as you know, had a very successful exhibition![18]

They also went further than observing how the front garden was used as a space of play, by providing painting materials for the local children to use, which culminated in an exhibition of their work on the washing line in the front garden of *Artist House 45*. Throughout the residency Sophie + Kerri looked after the front garden and undertook clearing and planting with the local children as well as continued painting sessions. Sophie + Kerri immediately built on my work to make visible the transient and transitional activities in the front garden.

Providing them with a draft 'Position Two: Moving Closer to *Artist House 45*' chapter allowed them to consider how their approach to embedding within the community related to previous residencies and learn from the experiences of Lloyd-Wilson. In their diary update for week four Sophie + Kerri note:

> We began the week both reading through Jon-O's 2 different texts he shared with us about both the context and history of domestic/artist ran projects and his account of Toby and Andrew's residency. […] We were curious to hear about both the social and spatial elements of the work they did and how the lines were blurred between being a neighbour and how they understood different parts of the labour as art work. Becoming "active and engaged" residents first and foremost—deliberately avoiding the "drag and drop" artist phenomenon and assuming any "lack" locally. We have been thinking about this a lot in relation to whatever we do and achieve or begin whilst here. It remains in our minds to be transparent and realistic about what we can

[18] Sophie Chapman and Kerri Jefferis, 'Sophie Chapman and Kerri Jefferis Artist House 45 Residency: Weekly Updates' (diary report, 2019), 1, box 100, ESA Archive, Patrick Studios, Leeds, UK.

> "do" given that our duration is shorter and we don't see our practice as being something that is a "fixer" or "productive" in the way that some social practice/community arts can be.
>
> It was interesting to hear about the green patch across from the homes and how different labour/work was visible/invisible in their process and that research is both lived and lively whilst in residence. This feels exciting and linked for us to our interest in improv and holding space for unknowns and unpredictability in process.[19]

Communicating my interpretation of Lloyd-Wilson's residency allowed Sophie + Kerri to reflect both on the practical aspects of their stay (i.e. what can be achieved in a much shorter length of time) and also on approaches to socially engaged art. They identified theoretical commonalities with (my interpretation of) the work of Lloyd-Wilson in terms of the creation of agonistic encounters and connected this with practices of improvision within their own work. Although Sophie + Kerri's interest in improvisation came from legacies of the Fluxus movement—an art-historical reference point which was different to those I had used in my research (and for which I had little knowledge of)—sharing my removed research on artist-led housing allowed us to use theories around the social production of space to establish a shared grounding despite individual and disciplinary differences. Sophie + Kerri connected their interest in playful encounters and choreography with spatial theories I had introduced in the 'handover pack':

> [*The Social (re)Production of Architecture*[20]] is a text we have just got and began reading as we are especially interest[ed] in feminist approaches and reconfigurations of theories to do with space and architecture. But also mapping and the "choreography" of space and objects and how people, places and things all emit or radiate or take on meaning differently through their use and shape each other.[21]

This shared interest in spatial theories formed the starting point for a series of roundtable discussions which I developed in collaboration with Sophie + Kerri, explored in the 'Collaborating with Sophie + Kerri: Roundtable Dinner Discussions' section of this chapter.

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[19] Chapman and Jefferis, 4.

[20] Doina Petrescu and Kim Trogal, eds., *The Social (Re)Production of Architecture: Politics, Values and Actions in Contemporary Practice* (London: Routledge, 2017).

[21] Chapman and Jefferis, 'Sophie Chapman and Kerri Jefferis Artist House 45 Residency: Weekly Updates', 4.

Although simply comprising a shared online folder of draft writing and visual work, the 'handover pack' I created begins to demonstrate how information can travel between residencies and a pre-existing context of past actions, observations and thinking, within and on *Artist House 45*—which artists can choose to situate within, reject or develop.[22]

The 'handover pack' begins to explore how knowledge from discrete phases of *Artist House 45* can be translated across residencies through the implementation of strategies within the organisation. It starts to consider how information and knowledge from discrete residencies can contribute to an ongoing resource facilitating organisational- and self-reflection. It also responds to lessons learnt from previous artist-led housing projects, such as *The Grand Domestic Revolution*, discussed in the 'From: A History of Artist-Led Housing' chapter, in which ignored, abandoned or cumbersome vestiges from previous residencies reoccurred within reflections of the project.[23] The 'handover pack' also responded to the remoteness of *Artist House 45* from East Street Arts' main headquarters, which is discussed next. In contrast to the feasibility study described above, which will explore how artist-led housing can be developed critically as an external consultant, the 'handover pack' demonstrates how my artist-led housing research can inform programming processes from 'in-house'.

An Invitation: *Moving in and Out, or Staying in Bed* Exhibition

Since starting my research, East Street Arts have been able to purchase two buildings either side of Patrick Studios (their existing office and studio building in Mabgate, central Leeds). Over the next few years East Street Arts will be developing these buildings into Art Hostel 2, a permanent Art Hostel; and Convention House, an art and technology hub. Art Hostel 2 continues work on hosting short stays as an art project and Convention House includes the provision of accommodation for artist residencies. Together, this cluster of three buildings has been named 'Complex' by East Street Arts.

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[22] Of course, a different artist could have ignored this 'handover pack' completely and it is because of Sophie + Kerri's collaborative ethos, central to their practice, that I was able to test how residencies could be handed over as a performatively orientated research intervention.

[23] See: Choi and Tanaka, *Grand Domestic Revolution Handbook*.

The first programme of activity in Convention House (2018-2019) was developed by East Street Arts and Associate Artist Marion Harrison during my 'moving out' phase of *Artist House 45*. This programme included a series of artist residencies, commissions and interventions called *Convention House Episode 1: Tomorrow is Our Permanent Address.* Over fifteen artists contributed to this programme, which Harrison described as an invitation 'to think about and work directly with the space, critically, practically, sonically and technically while paying attention to the buildings' surrounding geography and any global networks and encounters'.[24] As part of *Convention House Episode 1: Tomorrow is Our Permanent Address* I was invited to exhibit work relating to my research on *Artist House 45*.

This exhibition, called *Moving in and Out, or Staying in Bed*, prompted me to consider how visual research and situated writing undertaken within/through *Artist House 45* could be communicated beyond the form of a written thesis. Of particular interest to me was the ability to re-present my research spatially and sensorially. I treated the exhibition as another type of mapping—one which allowed text and visual works which has been produced in and through *Artist House 45* to be overlaid onto the exhibition space, paying attention to spatial conditions and architectural details in these two different sites. This spatial mapping of *Artist House 45* onto the exhibition space in Convention House included locating autoethnographic text relating to moving into *Artist House 45* on the threshold of the exhibition space; playing sounds recorded inside the house in the exhibition space (from a hidden source); and the pasting of an image of the view from inside *Artist House 45* behind a window in the exhibition space. Consistent with the other mappings described in this thesis, *Moving in and Out, or Staying in Bed* allowed spatial conditions and experiences related to my research on *Artist House 45* to be fed back to East Street Arts and a wider audience.

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[24] Marion Harrison, 'Hello and Welcome to Episode 1' (exhibition handout, 2019), box 100, ESA Archive, Patrick Studios, Leeds, UK. *Convention House Episode 1: Tomorrow is Our Permanent Address* included the establishment of a radio station within the building (Sable Radio) to create a broadcast space for marginalised voices, an exhibition by Laura Grace Ford in collaboration with Alex De Little (*Feed the Fires, Tend the Stock*, 2019), workshops by Ben Dalton, 'listening parties' by Alex De Little and a series of large billboard commissions. Other artists who contributed to *Convention House Episode 1: Tomorrow is Our Permanent Address* were: Stuart Mellor, Baile Beyai, Ora Ataguba, Kamal Gamir Shahin, Burak Arikan, Dominic from Luton, Sophie Chapman, Kerri Jefferis, Marnie Simpson, Alfie Kungu, Jake Krushell and Marion Harrison.

Image 14: Moving in and Out, or Staying in Bed exhibition, installation view. Photograph: Jonathan Orlek (2019).

Image 15: *Moving in and Out, or Staying in Bed* exhibition, installation view. Photograph: Jonathan Orlek (2019).

I also treated the exhibition as a productive site for my research (more explicitly) by eliciting recorded discussions and feedback from audience members, including Jon Wakeman and Karen Watson. I used an interview with Wakeman and Watson within the exhibition space to gain an understanding of how *Artist House 45* fits within East Street Arts' wider plans to develop artist-led housing. The staging of the interview within Convention House—a building planned to accommodate live/work residencies—remapped by my exhibition, facilitated reflections on East Street Arts' plans to scale up artist-led housing.

During this interview Wakeman and Watson describe how experiences from *Artist House 45* relate to East Street Arts' wider plans for embedding live/work uses in their new projects. Wakeman describes how the Art Hostel, Convention House and *Artist House 45* each cater to different residency lengths:

> [The original Art Hostel and *Artist House 45*] ran over the same period, which I think has really helped, because it suddenly took the pressure off what we might have felt was a pressure on [*Artist House 45*] to put guests in all the time and housing people. Whereas now the Art Hostel acted as that facility. I am really interested in all these different scales. We are going to have Art Hostel 2 doing really snappy stuff. […] In Convention House we have probably got, again, short to medium term. And actually, in a house you are probably looking and medium to longer term.[25]

As well as providing longer-term accommodation, one aspect that differentiates *Artist House 45* from other strands of East Street Arts' development is its remoteness from the energy going into the central 'Complex' in Mabgate. This presents specific challenges in terms of managing the project, which Watson describes as follows:

> I felt the remoteness of where the energy is with East Street Arts because there is a lot of energy here in Complex with Patrick Studios, now Convention House and now we brought the Art Hostel here. There is a lot of energy here and that energy drives things easier, because of its nature. But when you have something which is slightly more remote from that I am more aware of the difficulties that brings. […] It doesn't switch off in my head. At Union 105 you know there is a project and you know there is going to be people there from a certain point to a certain point. So you can like harness some of that energy and transfer it and look after it and be there and be present. Because it is only for three weeks, or two days. When you have artists in *Artist House 45* for four months you can't take that. You've got to think about it slightly differently. You have got to find it in yourself to go… "Well it is just not going to be present in my head in the same way other things can be." For whole great periods of time, because you can't sustain that. And [the artists] probably don't need you to be, but your sense of responsibility for it…there is a bit of tension around that.

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[25] Karen Watson and Jon Wakeman, Interview in Moving in and Out, or Staying in Bed Exhibition, interview by Jonathan Orlek, MP3 audio, 14 August 2019. See: Appendix A.

> And I think we can always come away from something like *Artist House 45* and think, could we have done more? Could we have been more present? Could we have made more of it?[26]

This meant that during Lloyd-Wilson's residency maintaining a relationship between East Street Arts and the activities being undertaken in the house was difficult. Watson continues:

> I think to a certain extent—and I don't know if Toby and Andrew would agree—I think we let that period go on too long. It wasn't because we didn't think they were doing some really good stuff and they were doing a practice that we loved to be involved in. […] I think two years was too long for us as an organisation to feel like we understood our intersection points and how it connected back to us, what the relationship was. I think we were losing our sense of that relationship between what Toby and Andrew were doing at *Artist House 45* and how it related back to East Street Arts.[27]

This clearly articulates the challenges of programming projects such as *Artist House 45* from the perspective of an artist-led organisation. Although the model used by East Street Arts to gain use of the house for five years could be replicated and scaled up with 'buy-in' from the council to manage more vacant houses,[28] what could not be expanded in the same way is the energy that is required by East Street Arts to maintain a critical and reflexive relationship towards housing projects and continue to fold the management of a project into an artistic practice. Watson is clear that although organisational changes could be made to create separate building procurement roles, any housing East Street Arts provide would not be extricated from artistic programming, which cuts across the whole of the organisation and involves a continual process of re-evaluation:

> I think we would probably separate [programming responsibilities and procuring housing] in structure. And that is partly what we are looking at in terms of the kind of expertise we need in the company. […] How are we going to do housing without somebody in the company that really understands that? […] Should the charity be

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[26] Watson and Wakeman.

[27] Watson and Wakeman.

[28] East Street Arts have extensive knowledge of managing multiple (80–100) spaces through their temporary spaces programme across the country.

> the right model for developing housing? In the same ways we are looking at spaces being under a separate company, so they are all a bit more protected. I think that whole thing needs looking at. But I think where the staff and the expertise with programme is concerned, that still needs to work through all of it and I wouldn't take the programming side out of the housing, no matter what that looks like. Because I think even with just one house, we can start to see how much we could just become so remote from it that we don't keep thinking about it, and processing and taking things in about it, and re-evaluating. I think it would be the same scaling up. I think we just couldn't do it. […] We have traditionally had a staff expertise that is very much art orientated and we are really going to have to look at that.[29]

Artist-led housing is therefore informing the structure of the organisation and, perhaps controversially, questioning the extent to which East Street Arts can continue to be run and staffed by artists. Changes to East Street Arts' organisational structure in response to artist-led housing also aligns with their own bigger intention, as articulated by Wakeman, to move 'out of an artworld framework or context' and into 'a more comfortable position…where we have moved into a society'.[30]

The roundtable discussions explored next question the necessity of an escape from art-led contexts and the separation of art and society, which I have sought to avoid throughout my research. They prefigure critical roles for developing, managing and administrating artist-led housing without dispensing with artistic strategies, contexts and resources.

Collaborating with Sophie + Kerri: Roundtable Dinner Discussions

Shortly after Sophie + Kerri moved into *Artist House 45* I became aware, through my involvement in day-to-day programming discussions in East Street Arts, that they were seeking funding to engage 'critical friends' during their residency. I saw an opportunity to open this into a series of critical discussions which I could find funding for as a postgraduate

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[29] Watson and Wakeman, Interview in Moving in and Out, or Staying in Bed Exhibition. See: Appendix A.

[30] Watson and Wakeman.

researcher. This became a series of three roundtable dinner discussions with Andrea Francke, Marsha Bradfield and Sonia Boyce.

Sophie + Kerri's interest in using play and improvisation to explore social justice, social spaces and differing perspectives on urban life, together with my own research aim of understanding the wider significance of *Artist House 45* within the field of critical spatial practice, informed the selection of invited speakers and structure of the roundtable discussions. As well as inviting speakers to present work related to these themes, the roundtable discussions sought to bring into existence sites for unplanned and improvised encounters—between local residents, students and practitioners across art, architecture, urban design and community activism—in keeping with the performative research approach. Alongside the prepared presentations, those attending were invited to bring their lived, researched and practiced experiences to the table. A loosely modular dining table, designed and made in collaboration with Sophie + Kerri and carpenter Haroon Ishaq, facilitated this.

The table served as a starting point for discussions and also a functional table, essential for the meal. The surface of the table combined subjective observations and first-hand experiences from *Artist House 45* with top-down urban representations and official census data of the area. The subjective observations combined my own layered sketches, which formed part of the 'handover pack', with those drawn by Sophie + Kerri during their residency. The table could be assembled in a number of different configurations and was presented in a disassembled state at the start of each dinner discussion. Guests worked together at the start of each dinner to construct a uniquely shaped table for everyone to sit at in the kitchen of *Artist House 45*.

The table—both its collaborative assembly and the 'top-down' and bottom-up drawings on either side—served as a prop for the discussions about art and unplanned urbanism, setting the scene for the discussions which followed. The table also made visible some of the frequently gendered labour and hidden infrastructure behind hosted activities, hinting at, and symbolically enacting, more equitable or reciprocal relationships between hosts and guests.

Image 16: Table being constructed during an artist dinner discussion in *Artist House 45*. Photograph: Sophie + Kerri (2019).

Image 17: Table being used during an artist dinner discussion in *Artist House 45*. Photograph: Sophie + Kerri (2019).

All three speakers discussed the relationship between art and administration within the context of socially engaged art. Francke discussed the relationship between artist-led research and the evaluation of socially engaged art. Bradfield located the merger of art and administration within the history and contemporary iterations of The Artist Placement Group. Boyce discussed how artist-led approaches can be directed towards an urban infrastructure project and explored the importance of mediating organisations.

Dinner discussion with Andrea Francke

During her dinner talk, Andrea Francke presented a number of art projects she had undertaken to make spaces of care, parenting and education visible. These projects existed between art and activism and originated from her experiences of being a parent and fine art MA student at Chelsea College of Arts. During her studies the University of the Arts London (UAL) closed their day nursery, which served the six UAL colleges (including Chelsea College of Arts). Although Francke and other staff and students who relied on the nursery campaigned to save it, they were ignored, and the nursery was converted into The Nursery Gallery.[31] For her final MA exhibition Francke exhibited *The Nursery Project*, which involved the installation of a nursery space to re-unite the parents and children who used the day nursery and 'enable viewers to understand the complex relations that bonded these children together'.[32] Francke described being frustrated that exhibitions and events such as *The Nursery Project* weren't effective at achieving their activist intentions, and described how her practice shifted in response:

> I realised that I had this faith that people just needed to see things, like the nursery. They would see things and they would do the right thing, because the problem is that they didn't know. And then I realised that no one cares. Everyone knows. They put in so much effort to pretend they are not seeing it. So, I decided that what I am trying to do now is invisible stuff. I am interested in infrastructure, administration. I am interested in the things that change the way you do things without you realising.[33]

Francke investigated this inverted approach to visibility with Future of the Left (FOTL), an artistic and research practice she is part of with Ross Jardine. Conversations with Gasworks, a

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[31] The Nursery Gallery is a temporary exhibition space which supports the presentation of work by students. This 'painfully salient' renaming and repurposing is discussed in more depth in relation to labour and visibility in: Kim Dhillon, 'Invisible Labour: Care Provision of Infants and Children at UK Art Schools', in *We Need to Talk about Family: Essays on Neoliberalism, the Family and Popular Culture*, ed. Roberta Garrett, Tracey Jensen, and Angie Voela (Newcastle upon Tyne: Cambridge Scholars Publishing, 2016), 22–40.

[32] Andrea Francke, 'Nursery Project at Chelsea's Final Show', accessed 10 January 2020, http://www.andreafrancke.me.uk/index.php?/works/nursery-project-at-chelseas-final-show/. Following this project Francke undertook *Invisible Spaces of Parenthood* an ongoing series of exhibitions, events, workshops, DIY manuals and publications which continued to investigate and intervene within structures of childcare and parenthood, in collaboration with local nurseries, childminders, children's centres and parent groups.

[33] Andrea Francke, *Artist Dinner Talk at Artist House 45: Andrea Francke*, MP3 audio (Artist House 45, 2019), box 100, ESA Archive, Patrick Studios, Leeds, UK.

contemporary visual art organisation in Vauxhall, London, led Francke to identify an opportunity to explore the power of administrators and investigate how administrative roles within socially engaged art can be used as a vehicle for change:

> I went to [Gasworks] to talk to them [about a project on Brixton black feminism], and they were like, "We didn't get the funding that we wanted, which is for a long term project, but we got money to do two small projects, and [because] Paul Hamlyn [is] the funder we will have to develop an evaluation framework, so…really sorry…but you are going to have to work with this evaluator. And it is just going to be a six-month project." And I was like, "What do you mean you are going to get someone to write your evaluation framework?" So, I went back to Ross [Jardine] and said, "Ross, lets apply for this! We will apply for a proper job!"[34]

In November 2018, FOTL started a two-year commission to develop an evaluation framework for the Gasworks Participatory Artist Residency. Central to this work was a recognition that evaluation should be a self-reflexive artistic and research practice, which used ideas from participatory democracy to redistribute power and construct infrastructure for artistic policy, knowledge production and administration.[35] Although an exploration into how artist-led housing is evaluated by artist-led organisations for funders falls outside the remit of this thesis, Francke's discussion opens opportunities for further investigation of this. In particular it raises questions about how evaluating artist-led housing can be undertaken as an ongoing participatory process. In 'Position One: Removed Research on *Artist House 45*' I used project evaluation reports to compare artist-led and community-led housing. As an extension of this, it would be valuable to also consider how the research methods described and developed in this thesis could be fed back into artist-led housing evaluation processes.

Dinner discussion with Marsha Bradfield

Marsha Bradfield also discussed the relationship between artistic and administrative practices during her talk at *Artist House 45*.[36] Bradfield traced the merger of art and administration back

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[34] Francke.

[35] Future of the Left, 'How Do We Do Evaluation? What Does Evaluation Do? Midpoint Report: Gasworks Participatory Residency Evaluation Framework' (unpublished report, 4 April 2019), Microsoft Word File.

[36] Marsha Bradfield, *Artist Dinner Talk at Artist House 45: Marsha Bradfield*, MP3 audio (Artist House 45, 2019), box 100, ESA Archive, Patrick Studios, Leeds, UK.

to the role that Barbara Steveni adopted in conceiving and co-founding the Artist Placement Group in London in 1966.[37] The Artist Placement Group negotiated the placement of artists within industry and government departments. This involved negotiating how artists became embedded within day-to-day processes, were paid a salary, and given autonomy to pursue an open brief.[38] Bradfield was one of the co-founders of Incidental Unit, an organisation which began to form in 2016 (following a series of 'incidental meetings') as a collaborative and critical space to continue the legacy of the Artist Placement Group.[39] She described how artists connected to the Incidental Unit are exploring strategies for being both inside and outside of institutions, for example by designating academic employment as an artist placement.[40]

In relation to artist-led housing, Artist Placements could provide a structure for continuing critical research and investigations with organisations such as East Street Arts outside of the framework of a PhD.

Dinner discussion with Sonia Boyce

Boyce discussed the importance of commissioning organisations in protecting artists from being 'front line' representatives of top-down urban decision-making. During her presentation Boyce introduced a project she is currently involved with called Newham Trackside Wall; a project commissioned by Crossrail as part of the Elizabeth Line rail extension in London. Crossrail's large rail infrastructure project included the construction of a 1.8km grey concrete trackside wall through three neighbourhoods in east London: Custom House Silvertown and North Woolwich. Crossrail decided that a mural should be commissioned to cover the entirety of this wall; a process which was managed by Up Projects,

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[37] David Bickerstaff, *Art 360—Barbara Steveni* (Art 360, 2017), https://www.art360foundation.org.uk/artistsbarbarasteveni.

[38] Tate, 'Overview', APG: Artist Placement Group, 2004, http://www2.tate.org.uk/artistplacementgroup/overview.htm.

[39] In 2019, Marsha Bradfield and Polly Wright co-curated Incidental Futures, a tour of six cities in the UK 'to discover the impact of Artist Placement Group on cultural production in the UK and to consider other ways the group's approach and values may be learned from and adapted today'. Critical Practice Chelsea, 'Incidental Futures', Critical Practice Wiki, 2 October 2020, http://criticalpracticechelsea.org/wiki/index.php/Incidental_Futures.

[40] During her presentation Bradfield cited the work of David Cross, which is discussed further in: MK Palomar, 'David Cross: "Art Is What Fills the Gap between How the World Is and How I'd Love It to Be"', *Studio International*, 5 June 2018, https://www.studiointernational.com/index.php/david-cross-interview-university-of-the-arts-london.

an art commissioning organisation with experience brokering relationships between artists and developers.

Crossrail had initially commissioned different international artists to undertake this job without consultation with the local communities. This lack of consultation meant that locals were disconnected from the work, leading them to organise in opposition to the project. This forced Crossrail to reconsider their proposal and bring Up Projects on board to resolve the issue through closer consultation with local residents. Up Projects initiated a process in which residents could vote on proposals by different artists, which led Boyce to get the commission.

Boyce's response to the commission was to connect the mural design with an oral histories project. She set up oral history training for local residents in collaboration with three youth groups and a community heritage organisation called Eastside Community Heritage.[41] This training equipped locals to collect stories from the area which, along with more informal conversations and online submissions, resulted in the selection of 200 stories, which were included in the final mural design.[42] The trackside mural will be made from 1600 continuous panels and incorporate a photomontage of the existing street opposite the wall, to reflect back the current street elevation (which is likely to change through regeneration processes); the 200 stories, which were placed on the wall in the neighbourhoods within which they were collected; and a floral pattern, made out of weeds and flowers in the area, to soften the visual impact of the wall.

Newham Trackside Wall demonstrates how a large urban infrastructure project can be understood both as a social project and material intervention, in a similar way to artist-led housing. Boyce discussed how these types of project often result in artists being positioned as conflict managers between top-down urban decision-making and local communities. Artists become 'some kind of buffer, ameliorator, of an issue that is actually not really going to be

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[41] Boyce also organised a trip to Liverpool with local project ambassadors to visit Homebaked and Granby 4 Streets. A pub quiz social event about information from the local area was also organised.

[42] In addition, an archive containing wider material was created within the University of East London. Boyce was upfront about not initiating a process of design by committee, and for her the motivation behind undertaking the oral histories project and training as part of the project was to give space for conversations and voices within the community which didn't get heard through other committee structures. The 200 stories collected therefore countered existing narratives of the East End.

addressed [and are then] seen as the representative of […] the problem'.[43] Up Projects role in the Newham Trackside Wall project was important in this regard, and included the establishment and reinforcing of clear boundaries within the project, through the formation of an advisory group. This group was responsible for the governance and administration of the project, as well as for managing conflicts which emerged within the local communities.

The three roundtable presentations demonstrate how artists and artist-led organisations are adopting multiple roles within socially engaged projects, including the weaving and negotiation of both artistic and administrative practices. All three are relevant to scaling the programming of artist-led housing;[44] they provide strategies for continuing to think about art and housing together, beyond the implementation of a pilot project.

Reflecting on Performative Research

The work described in this chapter expanded my role as an embedded researcher within East Street Arts. I presented a number of opportunities for scaling artist-led housing as a critical spatial practice, by influencing processes as both an insider and outsider to East Street Arts. Through these varied activities and approaches I was able to recognise the marginal position artist-led housing occupied with the current landscape of housing provision but at the same time create conditions for artist-led housing to be developed both as and through research. Research on artist-led housing therefore emerges as a practice of 'world-making' between art and urbanism. I conclude this chapter by reflecting on performative research with East Street Arts and locating this work within the context of other transdisciplinary (art-architecture) practices.

In her book *Evictions: Art and Spatial Politics*, published in 1996, the art historian Rosalyn Deutsche introduces the term 'urban-aesthetic' to describe interdisciplinary work which

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[43] Sonia Boyce, *Artist Dinner Talk at Artist House 45: Sonia Boyce*, MP3 audio (Artist House 45, 2019), box 100, ESA Archive, Patrick Studios, Leeds, UK.

[44] Faced with multiple ecological and social crises, and following the anthropologist Anna Lowenhaupt Tsing, the coupling of artistic and administrative practices within artist-led housing might also be used 'to turn attention to the nonscaleable' as a strategy for collaborative survival: Anna Lowenhaupt Tsing, *The Mushroom at the End of the World: On the Possibility of Life in Capitalist Ruins* (Princeton University Press, 2015), 38.

'combines ideas about art, architecture and urban design on the one hand, with theories of the city, social space, and public space on the other'.[45] More recently Barbara Holub and Paul Rajakovics have extended the relationship between art and urbanism and argued for the role of new urban practitioners, in which the practices of urban design and art are further intertwined. They use the term 'direct urbanism' to describe the incorporation of artistic strategies and art projects into urban planning processes.[46] Holub and Rajakovics differentiate direct urbanism from other temporary and experimental urban practices and argue that artistic means can be used to deliver long-term, socially and societally inclusive, urban commitments:

> To expand "instant urbanism", which basically emphasizes the temporary and ephemeral, direct urbanism focuses on long-term commitments and the durational as well as persistence. It does not limit itself—as "ambulant urbanism" does—to repairing "urban emergencies", but combines tactical actions with strategic concepts. Direct urbanism overcomes the alleged contradiction between urban planning/urban design and direct intervention by using artistic means.[47]

In the book *Planning Unplanned: Towards a New Function of Art in Society,* Barbara Holub and Christine Hohenbüchler use a number of transdisciplinary (art, architecture and urbanism) studios to expand on the role of this 'new urban practitioner', and establish a field of peer practices. Projects by a number of European studios are showcased, including the London based Public Works, the Paris based Atelier d'Architecture Autogérée, and the artist Jeanne van Heeswijk. Holub and Hohenbüchler identify a clear field of peer practices: many are already working in close dialogue or on joint projects together,[48] and most explicitly articulate their work as an ongoing construction of urban commons. Less attention has been paid to the roles that artist-led organisations are playing as urban practitioners.

The adoption of multiple positions at the same time, as discussed in this chapter, addresses and sheds some light onto this. Artist-led organisations such as East Street Arts have messy relationships between individual and collective practice and do not have a consolidated aim of working towards pre-determined models for community self-management across their

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[45] Rosalyn Deutsche, *Evictions: Art and Spatial Politics*, (Cambridge, Mass.: MIT Press, 1998), xi.

[46] Holub and Rajakovics, *Direct Urbanism*.

[47] Holub and Rajakovics, 169.

[48] For example, in the 'R-Urban: Practices and Networks of Urban Resilience' project. See: http://r-urban.net/en/network/

projects. In response, I have demonstrated how research can inform and support processes of permanent instituting, over spilling and flight. As well as co-organising events, this has involved the development of strategies for intervening within internal programming roles and contributing to public programming; critical spatial practices, rooted within artist-led organisations and processes.

Within large transdisciplinary art studios (such as Studio Olafur Eliasson) the art historian Caroline Jones has identified the role of in-house 'discourse workers', who 'manage the flow of data and philosophy'.[49] This final chapter has demonstrated that in-house roles or positions don't need to be limited to the management of philosophies and ethnographic data: through performative orientations to knowledge, in-house research within artist-led organisations can be productive of new artist-led practices, procedures, infrastructures and spaces.

Throughout much of this thesis I have considered and problematised how artistic practices face both social and artistic contexts, performing double lives. This final Position shows how embedded research performs a similar knotted dance—which troubles boundaries between research and artist-led housing.

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[49] Caroline A. Jones, 'Event Horizon: Olafur Eliasson's Raumexperimente', in *Olafur Eliasson: Contact*, ed. Studio Olafur Eliasson (Paris: Flammarion, 2014), 132–37, https://olafureliasson.net/archive/read/MDA118046/event-horizon-olafur-eliassons-raumexperimente-by-caroline-a-jones. See also: Alex Coles, *The Transdisciplinary Studio* (Berlin: Sternberg Press, 2012).

Conclusion

I start this concluding chapter by summarising the main findings of the thesis. I then identify limitations of the collaborative research. I describe a number of artist-led housing projects which have emerged while undertaking my research and end by reflecting on the original contributions to knowledge made within this thesis, in light of these projects.

Summary

I began this thesis by exploring the relationship and overlaps between artist-led housing and the existing fields of artist-led research and criticisms of socially engaged art. This led me to stake a claim to investigating artist-led housing as a critical spatial practice.

In 'About: Artist-Led' a review of existing literature was used to define artist-led housing and understand, broadly, how and why artist-led organisations were providing housing. I connected artist-led housing to current discussions on the public sphere and housing as commons. This led to an investigation into the relationship between artist-led housing and criticisms of socially engaged art. I argued that research positions less removed from the day-to-day experiences of artists-in-residence were required to investigate artist-led housing as a critical spatial practice.

In 'From: A History of Artist-Led Housing' I went on to trace a history of artist-led housing. This explored the critical and spatial roles which artist-led organisations have adopted in relation to housing since 1970s. This chapter addressed gaps within existing historical work on artist-led housing, which to date had been limited to investigating the houses of individual artists or artworks which relinquished architectural functions. This analysis of precedent practices revealed a number of different strategies which groups of artists had adopted for critically dis/engaging with institutional platforms, invitations and organisations.

In 'Through: Embedded Ethnographic Methodology' I described how the characteristics of embedded research—being part of and feeding research back to a host organisation in a live way—have been applied to an artist-led context. Collaborative mapping and 'multivoice' writing were introduced as methods through which this feeding back took place. I argued that embedded ethnography avoids an over-reliance on self-articulations within the artist-led sector, or a dependence on artificial performances and spatial abstractions through removed art criticism. Through the adoption of four ethnographic positions in relation to *Artist House 45*, this embedded methodology was put to work.

In 'Position One: Removed Research on *Artist House 45*' I investigated how and why East Street Arts engaged with the management and programming of *Artist House 45*. Archival research within East Street Arts was used to investigate and analyse the development of artist-led housing within this particular organisation over its twenty-five-year history. This added depth to the 'About: Artist-Led Housing' chapter, by closely following the transformation of housing and infrastructure provision within East Street Arts. I provided a detailed discussion on the origins of *Artist House 45* and undertook a desktop urban and architectural study of *Artist House 45*. This chapter also used East Street Arts' existing project monitoring documentation to further investigate differences between artist-led and community-led approaches to housing. By comparing artist experiences from two different artist residency structures, I extended the theoretical discussion about artist-led housing and the commons which I made in 'About: Artist-Led housing'.

In 'Position Two: Moving Closer to *Artist House 45*' I described how Lloyd-Wilson slowly settled within the neighbourhood as active and engaged citizens, introducing themselves to neighbours first and foremost as residents and blurring distinctions between their life and work. I used collaborative mapping to explore how this approach led to the 'carrying' of participatory urban practices across different sites and situations. Together we drew connections between visible artistic objects and 'under the radar' exchanges. I argued that these practices should be considered alongside other forms of participatory exchange. Mapping was also used as a tool for communication between Lloyd-Wilson and East Street Arts. The act and process of feeding back this mapping also started to shape and change the perception of the project from within East Street Arts.

'Position Three: Moving into *Artist House 45*' emerged from an opportunity to live in *Artist House 45* as a Researcher in Residence. An embodied and autoethnographic understanding of

Artist House 45 was developed. This Researcher in Residence period also created an opportunity for me to investigate the front garden as a social space through mapping. As *Artist House 45* shifted to a programme of shorter residencies, I questioned how common spaces and knowledge could be passed on and kept alive when residents left. Work undertaken as a Researcher in Residence bled into collaborative work with Sophie + Kerri. This included the introduction of a 'handover pack', which begins to explore how knowledge gained through discrete phases of *Artist House 45* can be translated across residencies.

In 'Position Four: Moving Out of *Artist House 45*' I described a number of sites through which I was able to critically reflect on artist-led housing and consider how *Artist House 45* might be scaled beyond a pilot project. I identified tensions with regards to scaling artist-led housing and, in response, lay groundwork for future developments. Work explored in this chapter involved co-organising with East Street Arts and intervening within their programming infrastructure, creating an exhibition and collaborating with Sophie + Kerri. Through the adoption of multiple position at the same time, I helped to bring into existence a number of critical spatial practices, rooted within East Street Arts.

By moving in and out of *Artist House 45*, through these four Positions, I have demonstrated how embedded research within artist-led contexts can foster multiple, overlapping, collaborations with 'co-workers' in a team. Ethnographies of art and design do not need to be fixed to one type of hosted arrangement or limited to the investigation of a single 'studio world'. Through the adoption of multiple ethnographic positions and methods, I have developed strategies for communicating, translating and scaling residencies within *Artist House 45*. I have also shown how, in different forms and scenarios, mapping and writing can be used as effective tools for collaboration within artist-led contexts.

First-person reflections have been used throughout the thesis and woven alongside theoretical arguments. This 'multivoice' approach achieved three things. Firstly, it allowed artist-led self-articulations and embedded experiences to contribute to a critical analysis of artist-led housing alongside removed knowledge. Secondly, it rendered visible a number of sites and moments through which my research was fed back to East Street Arts as the project was unfolding. This allows my own embedded position to be critiqued, but also disclosed strategies and staged scenarios which might be more broadly useful for artist-led research and in house 'discourse work'. Thirdly, it articulated how distinctions between my own work and life collapsed within

the project, allowing comparisons between my own research practice and that of artist-led housing residents to be made.

The research and practice of artist-led housing develops critical spatial practice and site-writing methods through four Positions. In the first Position, 'in-house' documentation and archival sources were used to understand and articulate the specificity of *Artist House 45* as a critical spatial practice, taking into consideration that artist-led practices do not nest easily within existing housing models or movements. In the second Position, mapping was used as a critical and spatial method for undertaking research into artist-led housing and feeding knowledge back to East Street Arts so as to inform subsequent activity. Here an understanding of my own embedded ethnographic research as a critical spatial practice started to emerge. Tentative slippages between the research and practicing of *Artist House 45* were communicated through 'multivoice' writing, which situated myself as 'some kind of' team member within East Street Arts. While living in *Artist House 45*, an autoethnographic site-writing practice was developed alongside mapping. This work extended out of an 'inside' position to inform the collaborative work and interventions described in the fourth Position. In the fourth and final Position, performatively orientated research further developed an understanding of embedded ethnography as a critical spatial practice. Distinctions between the practicing and research of artist-led housing were eroded; a critical spatial practice, specific to 'world-building' within artist-led organisations and 1:1 artworks emerged. Artistic programming, event organising, collaborative design and exhibition-making became tools for 'instituent practice'.

Limitations of the Embedded Research

The embedded approach I have adopted, as well as my own focus on investigating art and housing together, has meant that some aspects of artist-led housing have been explored in less depth. This includes comparative work on architectural typologies and research into artist-led development models.

The ethnographic work undertaken has been limited to practices which are supported by the physical structure and layout of a back-to-back terrace house. This means that I have not investigated the relationship between different live/work architectural typologies and the artistic practices which this facilitates. It would be valuable to undertake comparative work,

exploring the opportunities and limitations presented to artist-led housing residents by different live/work typologies; this task would add to a wider reappraisal and mapping of home-based work, which the architectural researcher Frances Holliss has started.[1] It would also be interesting to gain an understanding of how East Street Arts would develop and design artist-led housing without pre-existing spatial constraints.

This thesis has also been limited in its investigation of the development models available for contemporary artist-led organisations involved in housing provision. An extension of this thesis would be to investigate in more depth Teddy Cruz's proposition, in the forward to the publication *Social Housing—Housing the Social*, that: 'We—artists/architects—need to be the developers of our own housing (the new site of intervention is the developer's spreadsheet).'[2] Further investigation into the development models available to artist-led organisations could also reveal opportunities for providing affordable housing with a wider mix of residents (including non-artists) and tenancy arrangements. This could include embedding artist-led housing within larger developments and exploring ownership models in more depth to investigate intersections and solidarities between artist-led housing, co-operative housing and Community Land Trusts. As discussed in the previous chapter, there is an opportunity for me to contribute to an artist-led housing feasibility study with East Street Arts. I am hoping this will provide opportunities to investigate these aspects in light of the findings of this thesis.

The existence of a number of emergent artist-led housing projects in the UK opens opportunities for further research. This includes addressing the limitations identified within this section.

Moving House?

Although the primary research within this thesis has centred on *Artist House 45* and East Street Arts, a number of other artist-led organisations and groups across the UK are proposing to provide housing or launched projects during the timeframe of my PhD. The

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[1] Frances Holliss, *Beyond Live/Work: The Architecture of Home-Based Work* (London: Routledge, 2015).

[2] Teddy Cruz, 'Foreword: Rethinking Housing, Citizenship, and Property', in *Social Housing—Housing the Social: Art, Property and Spatial Justice*, ed. Andrea Phillips and Fulya Erdemci (Berlin: Sternberg Press; Amsterdam: SKOR Foundation for Art and Public Domain, 2012), 7–14.

projects explored below suggest a wider contemporary relevance to my research beyond the specific interests and agenda of East Street Arts. I return to the three research questions I stated in the introduction in light of these emerging projects and reflect on the original contributions to knowledge made within this thesis.

In 2018 the arts organisation LeftCoast, who work across Blackpool and Wyre, launched two year-long artist residency projects called *Real Estate*. Both of these residencies were undertaken in collaboration with housing associations and involved socially engaged artists moving into social housing estates, to explore 'how art can be used as a tool for discussion, observation and activism'.[3] LeftCoast describe how artists were deliberately hosted by communities who had been 'selected for their reticence to engage', adding that 'a willingness to intervene in a place's daily life will be necessary'.[4] One artist residency is located in Haweside, a social housing estate in Blackpool managed by Blackpool Costal Housing. Another is located in Flakefleet, a social housing estate in Fleetwood managed by Regenda Homes. The first phase of *Real Estate* took place from July 2018 to July 2019.[5] LeftCoast launched a call for applications in October 2019 for artists to participate in a second phase of the project and continue their work in these two estates.

Granby Winter Garden in Toxteth, Liverpool, a project by the architecture collective assemble in collaboration with Granby 4 Streets Community Land Trust,[6] includes housing for artists. *Granby Winter Garden* is located within two adjacent properties, initially due to be refurbished as affordable housing (as part of the *10 Houses on Cairns Street* project) but subsequently considered too derelict to renovate in a financially viable way. An alternative and sustainable community use within the shell of these properties was proposed by Assemble which included an urban indoor garden, a meeting space, a studio and a '"spare room" that will host artists in

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[3] LeftCoast, 'Real Estate', para. 2, accessed 8 December 2019, https://www.leftcoast.org.uk/projects/in-your-neighbourhood/realestate/.

[4] LeftCoast, *Real Estate: Long Term Socially Engaged Artist Residency Artist Brief*, 2018, https://www.leftcoast.org.uk/wp-content/uploads/2018/01/Real-Estate-Brief-Full-brief-FINAL.pdf.

[5] LeftCoast deliberately decided not to make the details of these artists or residencies public, to give artists 'the opportunity to live their lives in the neighbourhoods as residents as well as artists'. LeftCoast, 'Real Estate', para. 3.

[6] The Winter Garden forms part of an ongoing collaboration between the two groups since 2013 to regenerate four streets of terraced houses in Liverpool—this includes *10 Houses on Cairns Street* and *Granby Workshop*, for which Assemble won the Turner Prize in 2015. Although Assemble do not identify as an artist-led organisation, their surprise recognition within the mainstream artworld, and subsequent use of arts funding to deliver the Granby Winter Garden, reveals opportunities for developing housing for artists which are relevant to artist-led organisations.

residence as well as paying guests'.[7] The Arts Council was the main capital funder for the project, which was completed in 2019.

In Barking, London, the art commissioning organisation Create London are in the process of building a project called *A House for Artists*. This new-build and bespoke artist-led housing complex has been designed by the architecture practice Apparata, with advice from the artist Grayson Perry. The building will provide accommodation and workspace for twelve artists. This has been flexibly designed to allow different live/work arrangements and the possibility of co-living agreements.[8] *A House for Artists* also includes a new community arts centre, which will be run by the resident artists as part of the rental agreement:

> Artists are offered a lifetime tenancy at 65% of market rent in exchange for a commitment to dedicating half a day a week to deliver a free, public event in the hall. The public programme will ensure the provision of skills and creative expertise in perpetuity for the local community, helping to remove barriers to arts engagement and foster inclusive, creative ways of using civic spaces.[9]

The project has been funded by the London Borough of Barking and Dagenham and the Mayor of London, and fits within these organisations' strategic policies of inclusive growth. Building work was due to begin in 2019. The first cohort of residents have been selected and are due to move into the house in 2021.

Eastside Projects, a Birmingham-based artist-led organisation, have been appointed by Cherwell District Council to deliver Section 106 public art agreements associated with Longford Park, a new housing development in Banbury, Oxfordshire, by volume housebuilders Barratt Homes, Bovis Homes and Taylor Wimpey. One of these commissions is *Artist House* by the artist duo Heather and Ivan Morison, which will be constructed with a £50,000 budget. Heather and Ivan Morison are proposing to hack the standard template of

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[7] Granby Four Streets CLT, 'Granby Winter Garden', accessed 18 October 2018, https://www.granby4streetsclt.co.uk/granby-winter-garden/.

[8] Jessica Mairs, 'Grayson Perry and Apparata Team up to Create A House for Artists in East London', *Dezeen*, 7 April 2017, https://www.dezeen.com/2017/04/07/grayson-perry-apparata-house-for-artists-housing-studios-community-centre-east-london/.

[9] Create London, 'A House for Artists: A New Model of Affordable Housing and Civic Engagement', para. 6, accessed 8 December 2019, https://createlondon.org/event/a-house-for-artists/.

one of the developer's residential designs into a house for an artist and their family to live and work in within the new Longford Park community and they note the attraction of this proposal for the developers from the outset:

> Upsides of this for the developer are a celebration of the flexibility of their houses, and a new modified design that could be used again in future on other schemes (with our agreement / involvement), a "living" art content within their development, an increase in social diversity within their development(s), and a great PR story.[10]

Artist House has been conceptualised as an inhabited public sculpture and Gavin Wade, the Director of Eastside Projects, describes it as 'a public artwork, […] a site for an artist to live as part of a new and old community, and to work and support activity within that area'.[11] Eastside Projects have presented their *Artist House* proposal at two exhibitions about housing for artists: *Production Show: Artists House* at Eastside Projects (20 May–15 July 2017) and *Artists Housing Prototype Show* at Artcore Gallery, Derby, (1 February–1 March 2019).

In Nottingham the artist-led organisation Nottingham Primary are exploring the feasibility of providing housing through a Community Land Trust.[12]

It is revealing that in all of the projects and proposals mentioned in this section, the provision of housing has been presented as a social project. These projects have been explicitly designed to engage with new and existing communities, increase engagement within disenfranchised groups, operate as a socially motivated exchange economy, and/or support the running of community art spaces. Through original theoretical framings, an analysis of precedent practices and archival research I have shed light on the reasons why artist-led organisations are connecting housing and social programmes in this way.

I have argued that artist-led housing does not nest easily within pre-existing participatory or community-led housing models. In response I have developed original strategies for

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[10] Heather and Ivan Morison, 'Concept Proposals', n.d. https://eastsideprojects.org/wp-content/uploads/HI_Proposal.png

[11] James McAnally, 'This Is the Gallery and the Gallery Is Many Things: A Conversation with Gavin Wade of Eastside Projects', *Temporary Art Review*, 30 May 2018, http://temporaryartreview.com/this-is-the-gallery-and-the-gallery-is-many-things-a-conversation-with-gavin-wade-of-eastside-projects/.

[12] Jacob Kelly, a studio holder and member of the capital projects working group at Nottingham Primary, is exploring this through his MArch Architecture studio project, led by Cristina Cerulli and Jonathan Orlek, at Sheffield Hallam University. See: https://atelier1underdevelopment.wordpress.com/2019/10/27/art-house-artist-clt-primary-clt/

communicating, translating and scaling *Artist House 45* in collaboration with East Street Arts, using collaborative mapping and 'multivoice' writing. Although these strategies for communicating, translating and scaling artist-led housing have been generated from (and fed back into) East Street Arts, they could be used by other artist-led organisations looking to develop and expand housing as a critical spatial practice.

There is a danger that contemporary artist-led housing projects will be critiqued and researched from more or less the same, removed, position through contemporary socially engaged art criticism or pre-determined (funding driven) evaluations and reviews. This approach is unlikely to reveal specificities of each project, including the social roles they bring into existence, the forms of participation they invite, the situated urban conditions into which they intervene, and ways in which they blur art and life. This thesis has developed a different and original point of departure for investigating artist-led housing, addressing this concern.

The embedded ethnographic methodology I have developed does not need to be limited to the investigation of artist-led housing. It could be used to investigate other artist-led activity critically and spatially, in a live and reflexive way. It is also hoped that the collaborative strategies developed in this thesis can be utilised and expanded outside of a PhD framework; and that the adoption of multiple positions, as a permanent and unstable process of critical engagement, can be continued, within and alongside artist-led organisations and practices.

The blurring of life and work which has stirred much of the work in this thesis has been opted into. Artist-led housing has been specifically designed and programmed to facilitate atypical living, the reimagining of domestic space and the creative blurring of life and work.

I have been making the final edits to this thesis during the COVID-19 pandemic. For everyone, the encroachment of domestic lives into other areas of activity and work has been enforced. Alone together, much of the material I have been working with feels alien (moving into a new house, initiating participatory practices, hosting dinner discussions, and so forth).

But, at the same time there is a strange familiarity within the details.

A radically modified internal space…responding to the house and its history, architecture and site…making journeys between house and work…a temporary, messy, escape…a buffer space between the front of the house and the pavement…accommodating a plywood bar…exploring

the limitations and possibilities of being both residents and artists…broadcasting from the kitchen…I have invited myself—a researcher in residence…the collapsing gate, the broken concrete slabs, the half-planted flower beds…the absence of a world outside of a single room to explore or inhabit—locked down…two people walk along Garnet Place—experiencing the local in new ways…observing, voyeuristically, through vertical gaps in the wood—together, apart…a deckchair in the garden…an additional outdoor room to sit, eat and read…blurry boundaries, fuzzy edges and novel points of view—pets, partners and home décor decisions veiled behind glitchy virtual backgrounds…a stipend irrespective of outputs—the provision mutual aid…a completely different layer, a fresh piece of trace…childcare incorporated into an artistic practice—schooling incorporated into the working day of parents…—new inequalities relating to the access of outdoor green space.

Unhomely slippages—out of which I hope to create space for future reworkings of artist-led housing.

Appendix A: Primary Audio Data

The following primary audio data files have been added to the ESA Archive (Box 100, ESA Archive, Patrick Studios, Leeds, UK.):

AUDIO 1_ Mapping the Origins of Artist House 45.mp3

Karen Watson, Jon Wakeman, Toby Lloyd, and Andrew Wilson, Mapping the Origins of Artist House 45, interview by Jonathan Orlek, MP3 audio, August 2017.

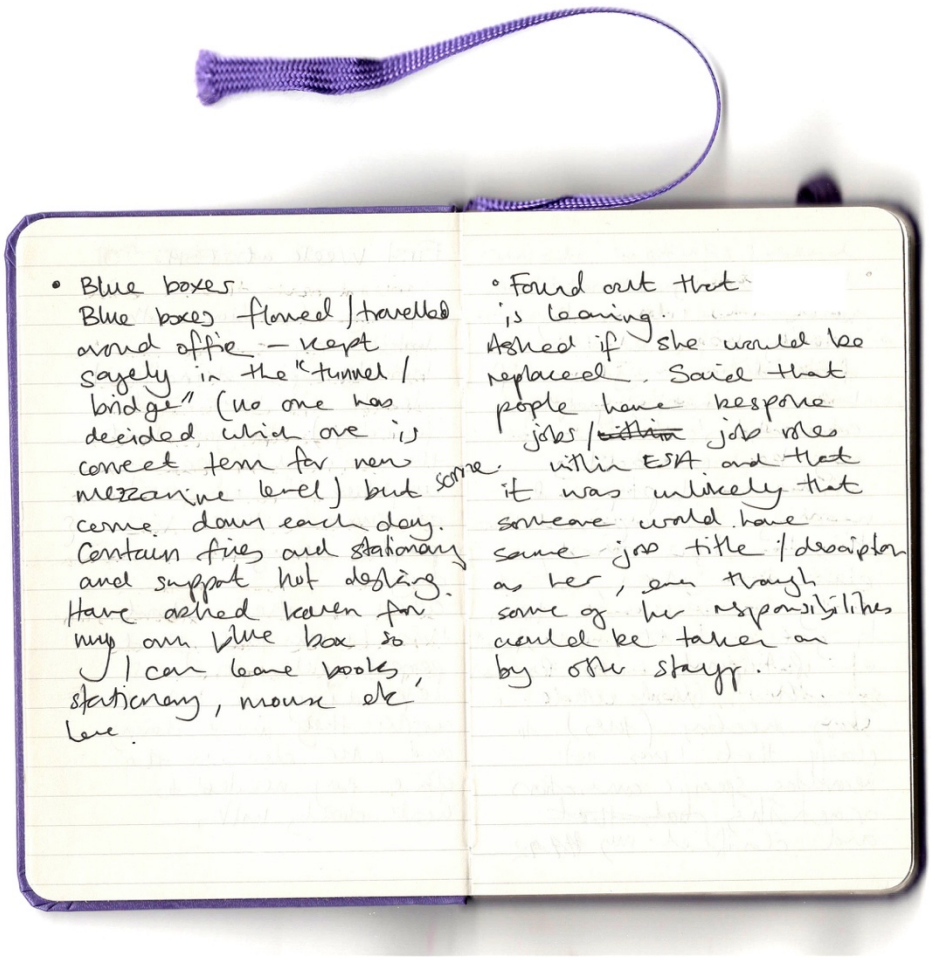
AUDIO 2_ Moving in and Out or Staying in Bed Exhibition.mp3

Karen Watson and Jon Wakeman, Interview in Moving in and Out, or Staying in Bed Exhibition, interview by Jonathan Orlek, MP3 audio, 14 August 2019.

AUDIO 3_ Interview about the origins of Artist House 45.mp3

Nicola Greenan, Interview about the origins of Artist House 45, interview by Jonathan Orlek, MP3 audio, June 2018.

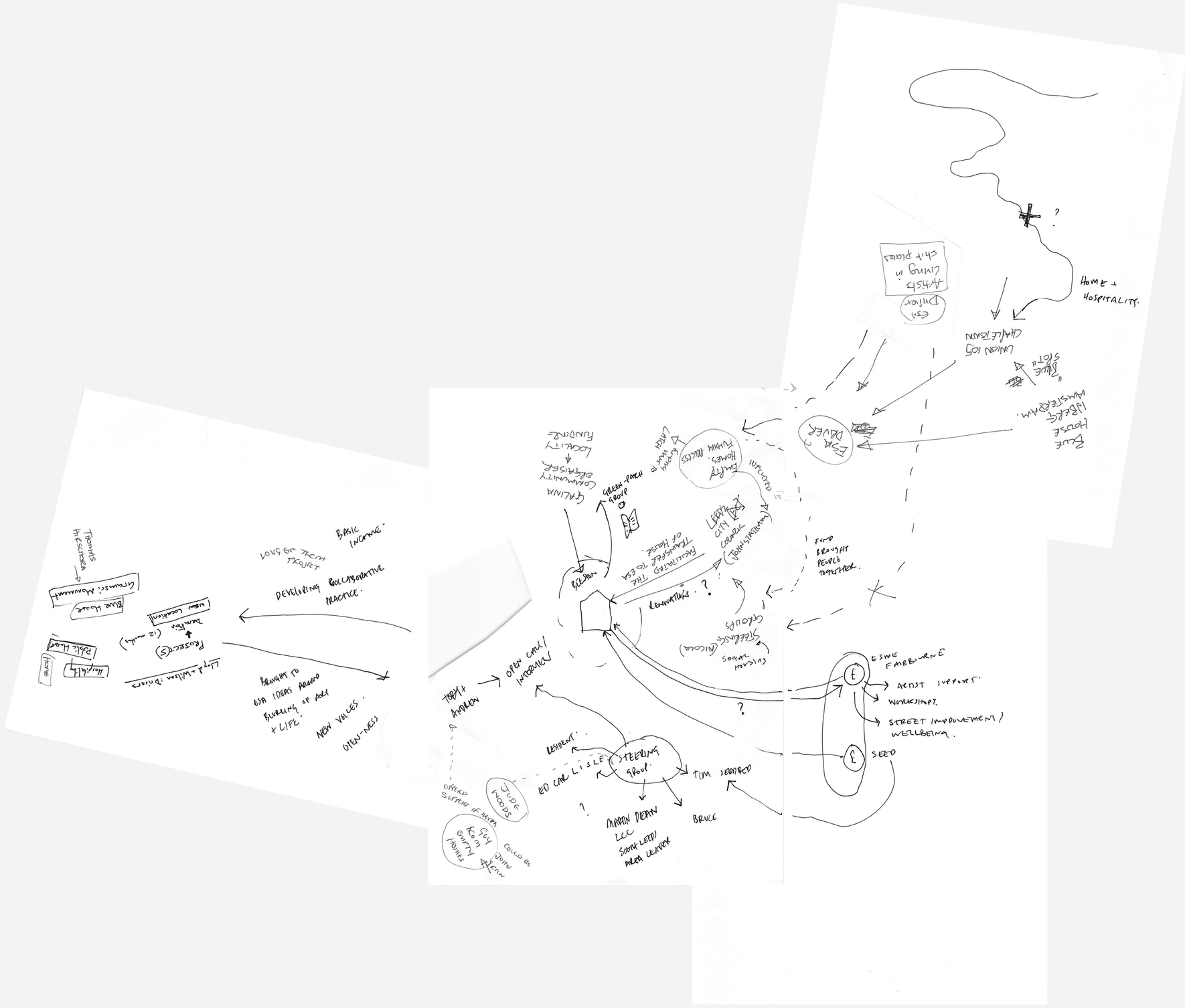
Appendix B: Sample Diary Entry



Appendix C: Original Collaborative Mappings

MAPPING 9

Collaborative drawing of the origins of *Artist House 45* (original)



MAPPING 10

Collaborative drawing of Lloyd-Wilson's practice while in residence in *Artist House 45* (original)

Appendix D: Ethics Forms

The following forms are provided in this appendix:

- Participant Information Sheet
- Sample Participant Consent Form
- Sample Collaborative Researcher Consent Form

University of Huddersfield
School of Art, Design and Architecture

Participant Information Sheet

Research Project Title: An investigation into the artistic and collective value of artist/live work schemes

You are being invited to take part in a research project. Before you decide, it is important for you to understand why this research is being done and what it will involve. Please take time to read the following information and discuss it with others if you wish. Ask if there is anything that is not clear or if you would like more information. May I take this opportunity to thank you for taking time to read this.

What is the purpose of the project?
The project is intended to provide the research focus for my PhD about artist live/work schemes. The main purpose of the project is to better understand artist live/work schemes in order to articulate their value to multi-headed stakeholder groups.

To do this the research aims to develop methods for collaboratively interpreting *Artist House 45*—a live/work project set up by East Street Arts in Leeds.

Why have I been chosen?
Because you have lived in *Artist House 45*. [Example]

Do I have to take part?
Participation in this study is entirely voluntary, so please do not feel obliged to take part. Refusal will involve no penalty whatsoever and you may withdraw from the study at any stage without giving an explanation to the researcher.

What do I have to do?
You will be invited to take part in an artist interview and conversation. This should take up around 1hr of your time. [Example]

Are there any disadvantages to taking part?
There should be no foreseeable disadvantages to your participation. If you are unhappy or have further questions at any stage in the process, please address your concerns initially to the researcher if this is appropriate. Alternatively, please contact Sharon Baines at the School of Art, Design and Architecture, University of Huddersfield. (Sharon Baines: [xxxxxx]@hud.ac.uk)

Will all my details be kept confidential?
All information which is collected will remain strictly confidential before the conversation is presented in any work, in compliance with the Data Protection Act and ethical research guidelines and principles. You will be given copy of the transcript before it enters the public domain.

Since your artwork and/or involvement in *Artist House 45* is already in the public domain, you have been given the option to be named as an artist in the project. Being a named artist is not a prerequisite for involvement in the project and you can request anonymity at any point in the study before publication.

What will happen to the results of the research study?
The results of this research will be written up in a PhD thesis. If you would like a copy, please contact the researcher.

What happens to the data collected?
The data collected will be used to write up an ethnographic report about events at House 45.

Will I be paid for participating in the research?
There will be no payment for participating in the research project.

Where will the research be conducted?
At *Artist House 45*

Who has reviewed and approved the study, and who can be contacted for further information?
The study has been reviewed and approved by Anna Powell and Rowan Bailey, the supervisors for this research project. The project has also been reviewed and approved by the ethics committee at the School of Art, Design and Architecture, University of Huddersfield. Sharon Baines can be contacted at the University of Huddersfield. (Sharon Baines: [xxxxxx]@hud.ac.uk)

Name & Contact Details of Researcher:
Jonathan Orlek
Mob: [xxxxxxxxxxx]
[xxxxxx]@hud.ac.uk

University of Huddersfield
School of Art, Design and Architecture

[Sample] Participant Consent Form

Title of Research Study: An investigation into the artistic and collective value of artist/live work schemes

Name of Researcher: Jonathan Orlek

Participant Identifier Number:

- ☐ I confirm that I have read and understood the participant Information sheet related to this research and have had the opportunity to ask questions.
- ☐ I understand that my participation is voluntary and that I am free to withdraw at any time without giving any reason.
- ☐ I give permission to be named as an artist within this research project.
- ☐ I understand that I will be given an opportunity to review interview transcripts and can request anonymity at any point in the study before publication.
- ☐ I give permission for members of the research team to have access to my responses.
- ☐ I give permission for photographs of me to be taken within *Artist House 45*
- ☐ I agree to take part in the above study

Name of Participant: ……

Signature of Participant: ……..

Date: ……

Name of Researcher: ……..

Signature of Researcher: …….....

Date: ……

University of Huddersfield
School of Art, Design and Architecture

[Sample] Collaborative Researcher Consent Form

Title of Research Study: An investigation into the artistic and collective value of artist/live work schemes

Name of Researcher: Jonathan Orlek

Organisation:

Describe i) the purpose of the research study

ii) the data collection methods to be used

iii) which pupils/groups/classes will be selected for this study.

What is the purpose of the project?
The research project is intended to provide the research focus for my PhD about artist live/work schemes. The main purpose of the project is to better understand artist live/work schemes in order to articulate their value to multi-headed stakeholder groups.

To do this the research aims to develop methods for collaboratively interpreting *Artist House 45*—a live/work project set up in by East Street Arts in Leeds.

Data collection methods:
Interviews, focus groups, sensory ethnography, participant observation, collaborative mapping.

Why have I been chosen?

☐ I confirm that I give permission for this research to be carried out and that permission from all participants will be gained in line within my organisation's policy.

Name and position of senior manager: ……

Signature of senior manager: ……

Date: ……

Name of Researcher: ……

Signature of Researcher: ……

Date: ……

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