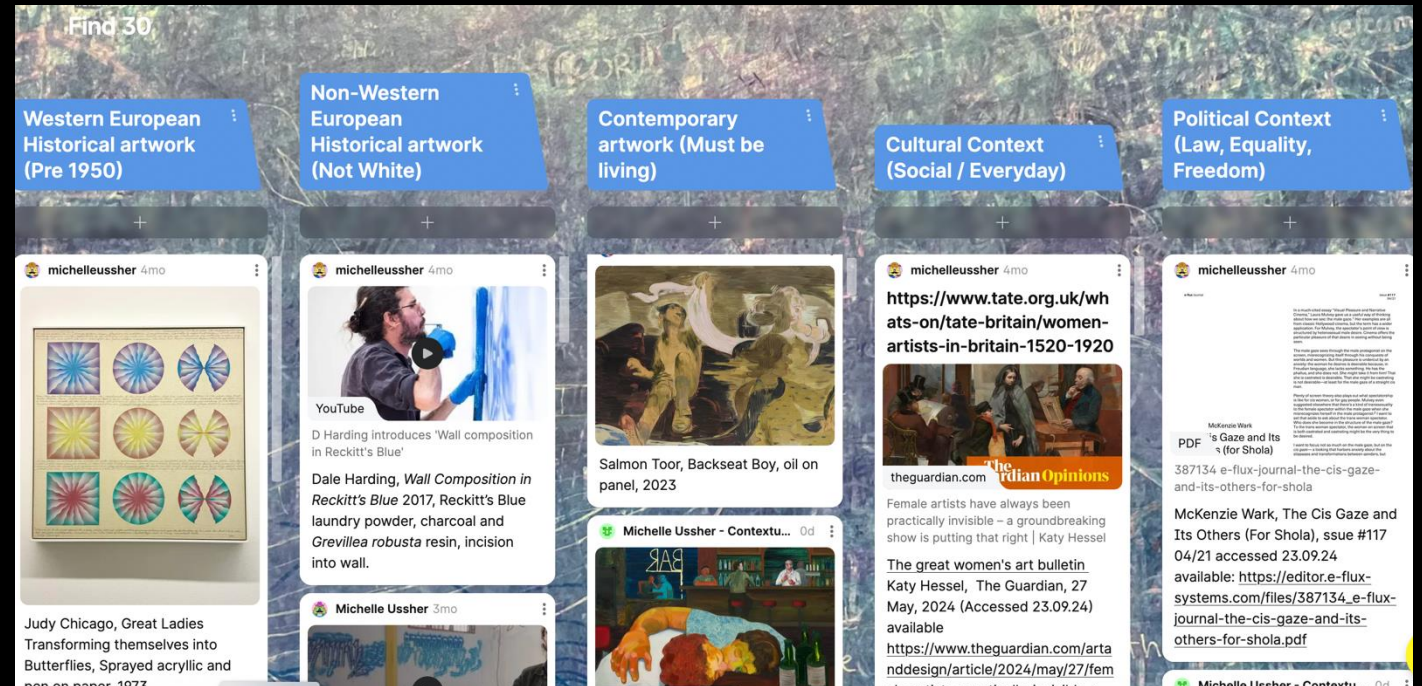


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## Unit 3: ARP Presentation

### Michelle Ussher



# ARP Presentation

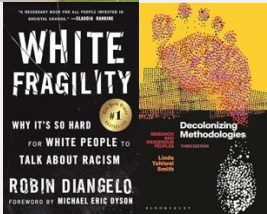
## Personal Introduction



Central Saint Martins

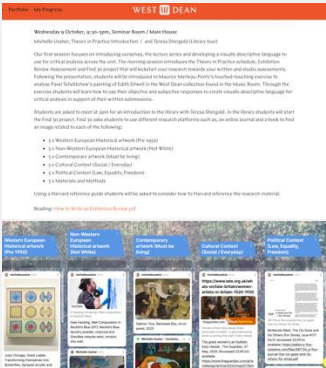


West Dean College

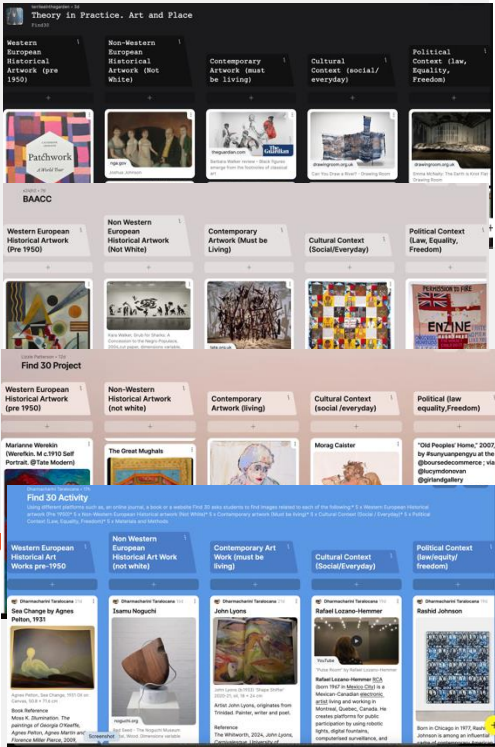


Rationale & Key References

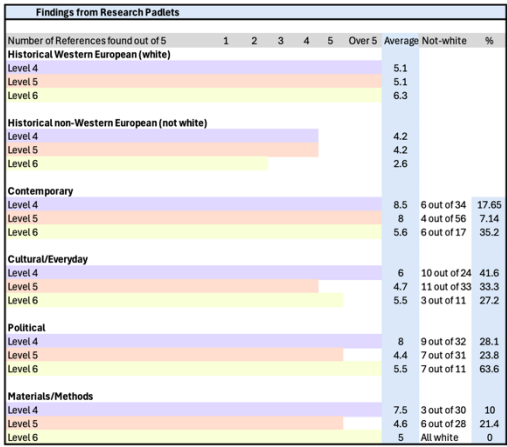
## Activity Roll Out



## Find 30 Student Research Activity



## Project Findings



Problem Solving

## First Impact



Colleague Feedback

West Dean Colleague 2: ...having had tut investigating the provenance of materials that questions arise about ownership, acquisition, the culture in which artefacts have arrived...



WIP Resource Library

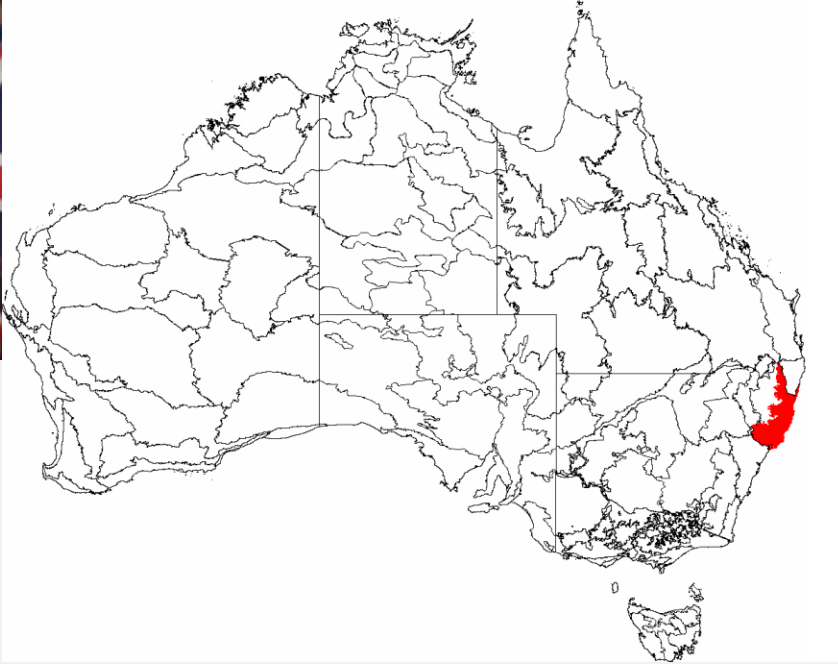
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# Personal Introduction

Associate Lecturer in Fine Art at CSM, Archway Campus



Michelle Ussher



Dunghutti lands of the Nulla Nulla people



<https://stationgallery.com/artist/michelle-ussher/>



Subject Leader of Critical Studies & Art Theory  
West Dean College, University of Sussex.

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# ARP Rational Introduction



West Dean College



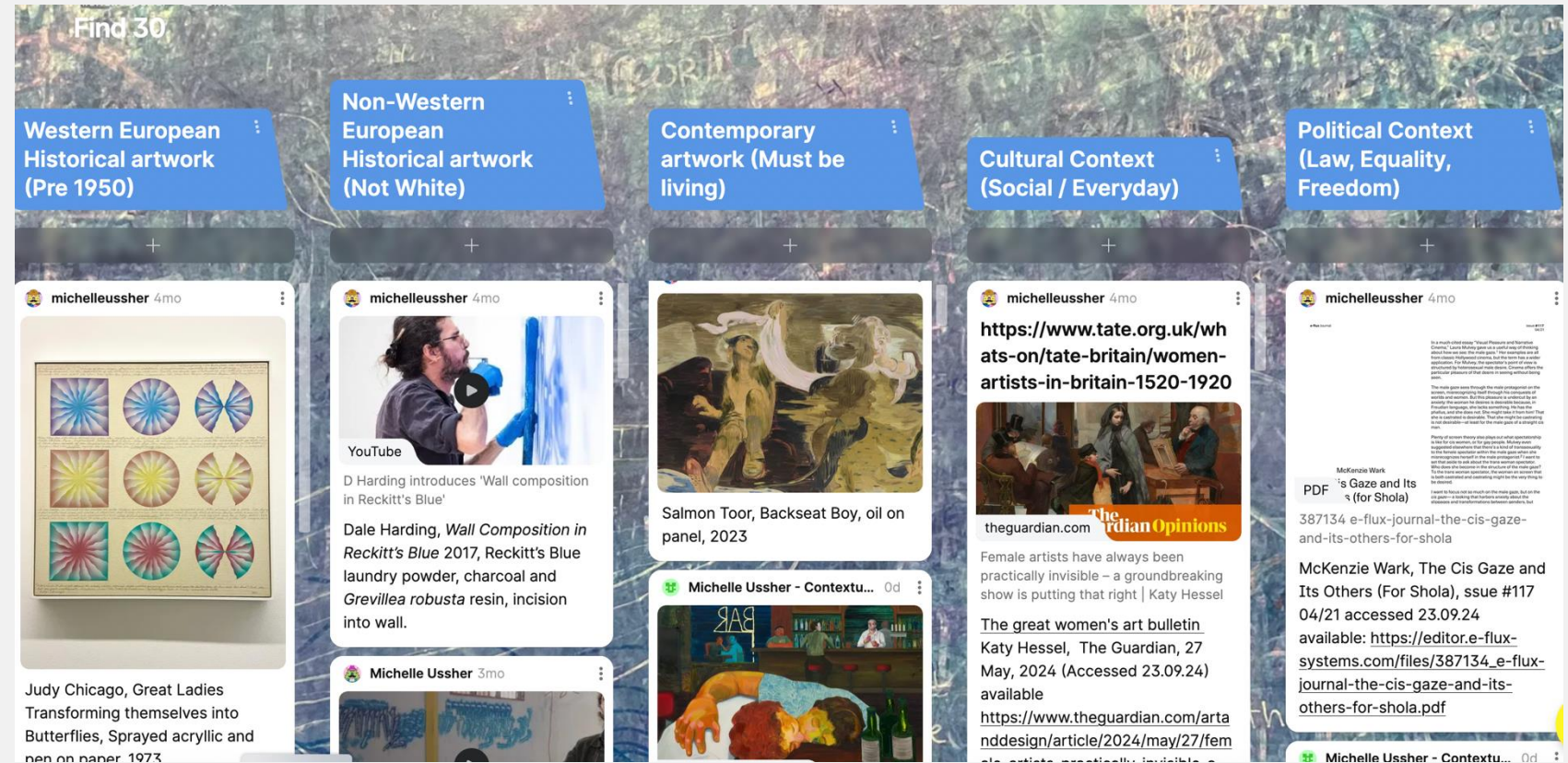
Collaborative Workshop

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# ARP Rational Introduction

## Aim:

To expand the diversity of research carried out by the West Dean students with the purpose of enriching their work (written and studio)



<https://padlet.com/michelleussher/find-30-kt6fcys8u1nfvf0m>

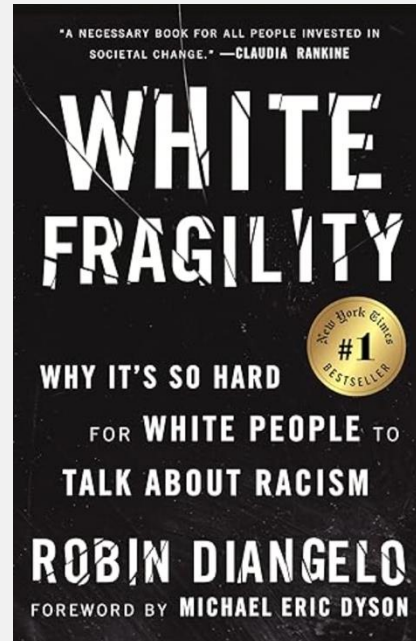
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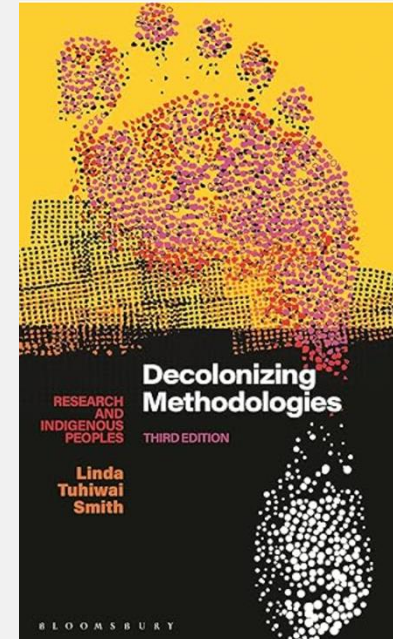
# Rationale

Di Angelo

- ***White Progressive Racism as ‘the separation of collective systematic racism from individual overt racism, framed as “goodness”’ causing ‘the most daily harm across race’***
- ***‘generate the development of perspectives’***



Inclusive Practices  
White Progressive Racism



ARP Diverse Methodologies  
Plural Voices, 3<sup>rd</sup> Edition  
Introduction

Tuhiwai Smith

- ***‘The challenge is always to demystify to decolonize’***
- ***‘Sharing knowledge as a long-term commitment’***
- ***‘Consider how to facilitate effective ways of sharing knowledge (not “information”) as “information is only the surface of knowledge.”’***

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# Rationale

Key methodologies I researched to support the project

<https://pgcertmussher.myblog.arts.ac.uk/2024/12/27/unit-3-research-methods/>

- **University of Auckland Indigenous Methodological Approach**  
*Re-imagining student success: Integrating strategy and action through an Indigenous lens* J. FIONA PETERSON, TANIA KA'AI, VALANCE SMITH, KATHRYN MCPHERSON
- **Bell hook's *Talking art as the Spirit Moves Us***  
*'Seeing is an act of thinking'.*  
Specifically how black/brown aesthetics are overdetermined by white aesthetics and remain unseen
- **Gordon Allport. *Contact Hypothesis***  
Contact being necessary to resolve conflict
- **Arksel Tjora *Writing small discoveries: an exploration of fresh observers' observations***  
Observation methods for analysing the student's Padlet's
- **Polly Savage. *'The New Life': Mozambican Art Students in the USSR***  
How Mozambican aesthetics are influenced and shaped by Soviet aesthetics.
- **Donna Haraway. *Staying with the Trouble and Storytelling for Earthly Survival***  
Categories of awareness and being aware of what you are aware / unaware of.
- **Anna Tsing, *The Mushroom at the end of the world***  
Contamination Concept (relating to Haraway's notion of "Oddkin")

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# Introduction to Students

## Level 5

Wednesday 9 October, 9:30-5pm, Seminar Room / Main House

Michelle Ussher, Theory in Practice Introduction / and Teresa Shergold (Library tour)

Our first session focuses on introducing ourselves, the lecture series and developing a visually descriptive language to use for critical analysis across the unit. The morning session introduces the Theory in Practice schedule, Exhibition Review Assessment and Find 30 project that will kickstart your research towards your written and studio assessments. Following the presentation, students will be introduced to Maurice Merleau-Ponty's touched-touching exercise to analyse Pavel Tchelitchew's painting of Edith Sitwell in the West Dean collection found in the Music Room. Through the exercise students will learn how to use their objective and subjective responses to create visually descriptive language for critical analysis in support of their written submissions.

Students are asked to meet at 2pm for an introduction to the library with Teresa Shergold. In the library students will start the Find 30 project. Find 30 asks students to use different research platforms such as, an online journal and a book to find an image related to each of the following:

- 5 x Western European Historical artwork (Pre 1950)
- 5 x Non-Western European Historical artwork (Not White)
- 5 x Contemporary artwork (Must be living)
- 5 x Cultural Context (Social / Everyday)
- 5 x Political Context (Law, Equality, Freedom)
- 5 x Materials and Methods

Using a Harvard reference guide students will be asked to consider how to Harvard reference the research material.

Reading: [How to Write an Exhibition Review pdf](#)

## Level 4

Wednesday 16 October, Old Dining Room, 9-30am-5pm

Michelle Ussher, Unit Introduction and Rhizomatic Thinking / Teresa Shergold (Library tour)

Our first session focuses on introducing ourselves, the lecture and seminar series and developing a visually descriptive language to use for critical analysis across the unit. The morning session introduces the Foundations of Contemporary Art & Craft schedule and the concept of Rhizomatic Thinking through the Find 30 Project that will kickstart your research towards your written and studio assessments. This will be followed by a discussion on the reading; Rebecca Fortnum's On Not Knowing.

Students are asked to meet at 2pm for an introduction to the library with Teresa Shergold. In the library students will start the Find 30 project. Find 30 asks students to use different research platforms such as, an online journal and a book to find an image related to each of the following:

- 5 x Western European Historical artwork (Pre 1950)
- 5 x Non-Western European Historical artwork (Not White)
- 5 x Contemporary artwork (Must be living)
- 5 x Cultural Context (Social / Everyday)
- 5 x Political Context (Law, Equality, Freedom)
- 5 x Materials and Methods

Students are asked to upload these images to Padlet and using a Harvard reference and Image Credit guide you will learn how to reference the different research material.

Towards the end of the session, students will be introduced to Maurice Merleau-Ponty's touched-touching exercise to analyse Pavel Tchelitchew's painting of Edith Sitwell in the West Dean Collection found in the Music Room. Through the exercise students will learn how to use their objective and subjective responses to create visually descriptive language for critical analysis in support of their written submissions.

Reading: Rebecca Fortnum 'On Not Knowing'

## Level 6

Wednesday 25 September, 10am-3pm, Seminar Room

9-10am Student Registration – Reception

Michelle Ussher, Developing a dissertation question / Research Methodologies

This session is designed to help artists and makers understand and gain skills in interdisciplinary research methods. The morning lecture focuses on the main forms of research to develop the skills for conducting research and help you in reading and assessing research publications that can support your written and practical projects. We will focus on the conceptual appreciation of research techniques and the ability to select and use different methods depending on their appropriateness for the research problem and the information collected. This will allow you to develop an intuitive conceptual understanding of how different methods structure information and how you can perform analysis for a deeper understanding of that structure and test hypotheses through written and practical experimentation.

In the afternoon students will begin the Find 30 activity, which kickstarts their research for their written and studio work.

Find 30 Activity. Using different platforms such as, an online journal, a book or a website Find 30 asks students to find images related to each of the following:

- 5 x Western European Historical artwork (Pre 1950)
- 5 x Non-Western European Historical artwork (Not White)
- 5 x Contemporary artwork (Must be living)
- 5 x Cultural Context (Social / Everyday)
- 5 x Political Context (Law, Equality, Freedom)
- 5 x Materials and Methods

These images will be posted to Padlet and using a Harvard reference and Image Credit guide students will be asked to consider how to reference the research material.

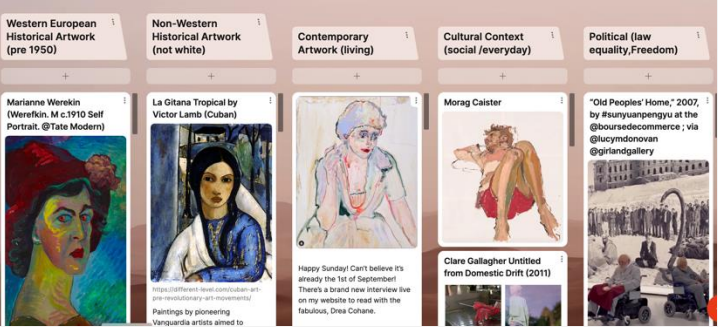
Reading: [Excerpt Visualising Research – A Guide to the Research Process in Art and Design](#). Carol Gray and Julian Malins pp 9-15

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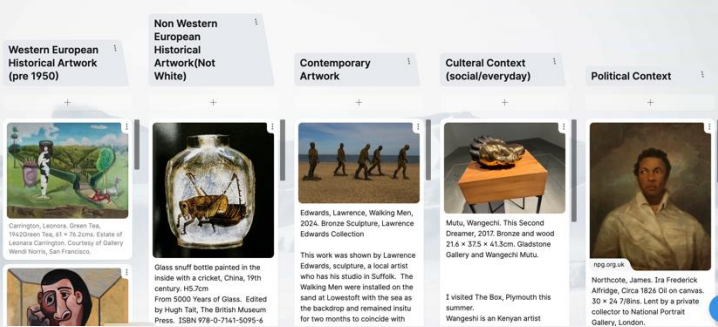


# Examples Find 30 Padlets

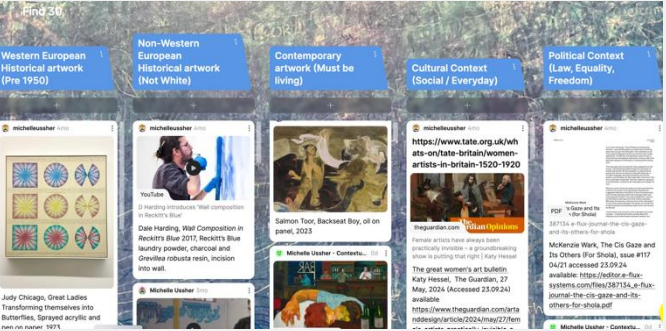
## Example Padlet



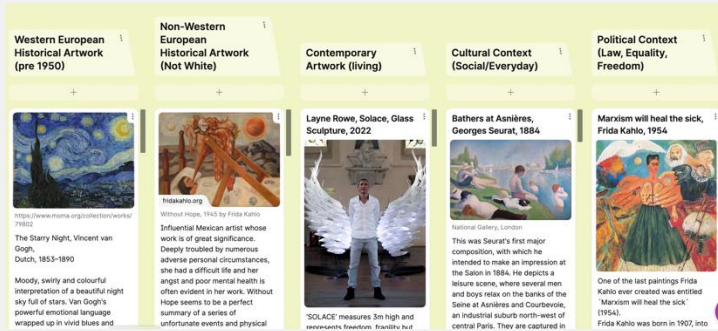
Level 5, Student 3



Level 5, Student 5



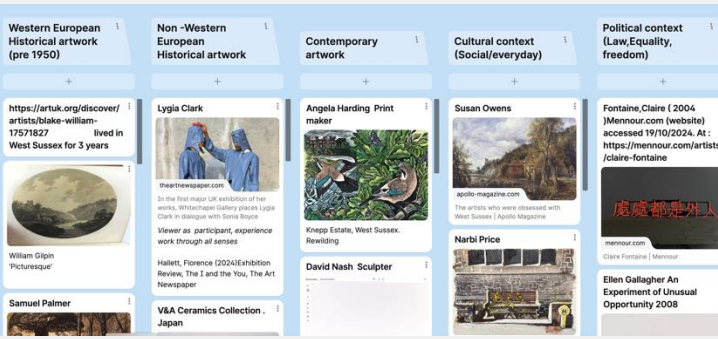
Level 5, Student 2



Level 5, Student 4



Level 5, Student 9



Level 5, Student 9

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# Findings from Padlets

Number of References found out of 5	1	2	3	4	5	Over 5	Average
<b>Historical Western European (white)</b>							
Level 4							5.1
Level 5							5.1
Level 6							6.3
<b>Historical non-Western European (not white)</b>							
Level 4							4.2
Level 5							4.2
Level 6							2.6

<b>Contemporary</b>			
Level 4	8.5	6 out of 34	17.65
Level 5	8	4 out of 56	7.14
Level 6	5.6	6 out of 17	35.2
<b>Cultural/Everyday</b>			
Level 4	6	10 out of 24	41.6
Level 5	4.7	11 out of 33	33.3
Level 6	5.5	3 out of 11	27.2
<b>Political</b>			
Level 4	8	9 out of 32	28.1
Level 5	4.4	7 out of 31	23.8
Level 6	5.5	7 out of 11	63.6
<b>Materials/Methods</b>			
Level 4	7.5	3 out of 30	10
Level 5	4.6	6 out of 28	21.4
Level 6	5	All white	0

## RESULTS

- All Levels could find 5/5 white historical references
- All Levels struggled to find 5/5 not white references when prompted.
- When unprompted by race the highest not white references were found in Political and Cultural categories
- Although Level 6 struggled the most when prompted to find references that were not white, that year Level found the highest unprompted in the Contemporary and Political categories.
- On average, all levels indicate white references dominate their research.

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# Level 5 Written Assessment

The Sixties

Lynne Drexler exhibition

White Cube Mason's Yard, London

27/11/24-10/01/25



Ken Currie 'The Crossing'

Flowers Gallery 21, Cork St, London

29<sup>th</sup> October-16<sup>th</sup> November 2024

MARY RAMSDEN


**DESIRE LINE**

By Nix Ailwin

15 Nov 2024 - 11 Jan 2025

Pilar Cortes

London W15 3PA



*Ramsden offers the warmth of pink and yellow ochre as if basking in the midday sun*

Mary Ramsden's exhibition 'Desire Line' is a captivating exploration of landscape painting, with a unique blend of abstraction and figuration.

Ramsden's ten large-scale paintings, executed in oil and acrylic, are displayed in a bright, airy space. The works are characterized by their vibrant colors and intricate details, capturing the essence of a landscape with a sense of mystery and wonder.


In contrast to the large-scale paintings, Ramsden also presents a series of smaller, more intimate works. These include a collection of small, square paintings and a series of larger, more complex pieces. The smaller works are often more abstract, while the larger pieces are more figurative, showing a range of subjects from landscapes to figures.

Ramsden's work is a testament to her skill as a painter, combining a deep understanding of color and form with a sense of adventure and exploration. Her paintings are a journey into a world of mystery and wonder, inviting the viewer to explore the depths of her imagination.

EXHIBITION REVIEW

Lenore Tawney & Toshiko Takaezu: A Remarkable Friendship

Stepping into Alison Jacques Gallery feels like an oasis of peace; its warmth and calm starkly contrast the bustle outside. The joint exhibition celebrates the deep connection between the artists and their intertwined journeys, combining their friendship with a shared mission to push the boundaries of craft and design.



- 1 out of 9 selected an exhibition by an artist who is not white.
- Majority selected an artists exhibition related to themselves eg Irish student selected an exhibition by an Irish artist

**Student 4: Moco Museum, Modern Masters**  
**‘The claim “Art and Interactivity for everyone” is not an honest description, given the £20 entry price and accessibility for a particular demographic. The exhibition is very Western-centric with a few token artists who do not fit the description. “Masters” is an unusual term to choose considering it is a historic Western artistic evaluation’**

**Reminder...**  
**‘Sharing knowledge as a long-term commitment’**

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# Problem Solving

## Level 5 Art & Ethical Relations Lecture introducing Haraway's *Situational Knowledge*

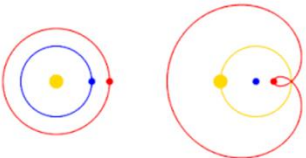
Situational Knowledge

DONNA HARAWAY

"I notice if I have cited nothing but white people, if I have erased indigenous people, if I forget non-human beings, etc. I notice on purpose. I notice if I haven't paid the slightest bit of attention ..."



COPERNICAN TURN



UNIVERSE REVOLVES AROUND EARTH

EARTH REVOLVES AROUND THE SUN

Situational Knowledge

DONNA HARAWAY



'I run through some old-fashioned, klutzy categories. Race, sex, class, region, sexuality, gender, species. I pay attention. I know how fraught all those categories are, but I think those categories still do important work.'

WESTERN & INDIGENOUS DIFFERENCE BETWEEN NATURE AND COUNTRY



Immanuel Kant

Australian Indigenous Map of "Country"

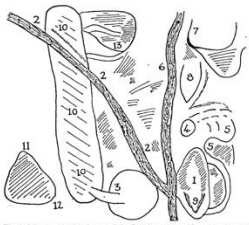


Figure 2.2. An Aboriginal map of the Gurudjeng Area (from Berndt and Berndt, 1970, p.56).

- Key: 1. Gurudjeng Creek.  
2. Gurudjeng Warhole.  
3. Gurudjeng Warhole.  
4. A ngilinj ceremony was held close to (2); here people were dancing.  
5. People from the north who came to the ngilinj ceremony now stand here as rocks.  
6. Numbul, an orphan was here.  
7. The orphan's older brother went up here and was turned into a rock.  
8. Fishing net used by the fishermen who came to the ngilinj.  
9. The elder brother's dog.  
10. Numbul's Billabong.  
11. Gurudjeng Hill.  
12. Gubwan Gubwan along is at the top of this hill.  
13. Puyukuk, town, now along, left by the diamond people.  
(Gubwan--spirit-being associated with specific site or place; ngilinj--a ceremony with dancing)

# West Dean Colleague Feedback

## West Dean Colleague 1:

‘I was wondering if there would be an opportunity within the project to get direct feedback from the students in terms of how it has directly impacted their work and mode of study. This could add further weight to your argument, particularly in relation to the specific demographic we are working with at WD.

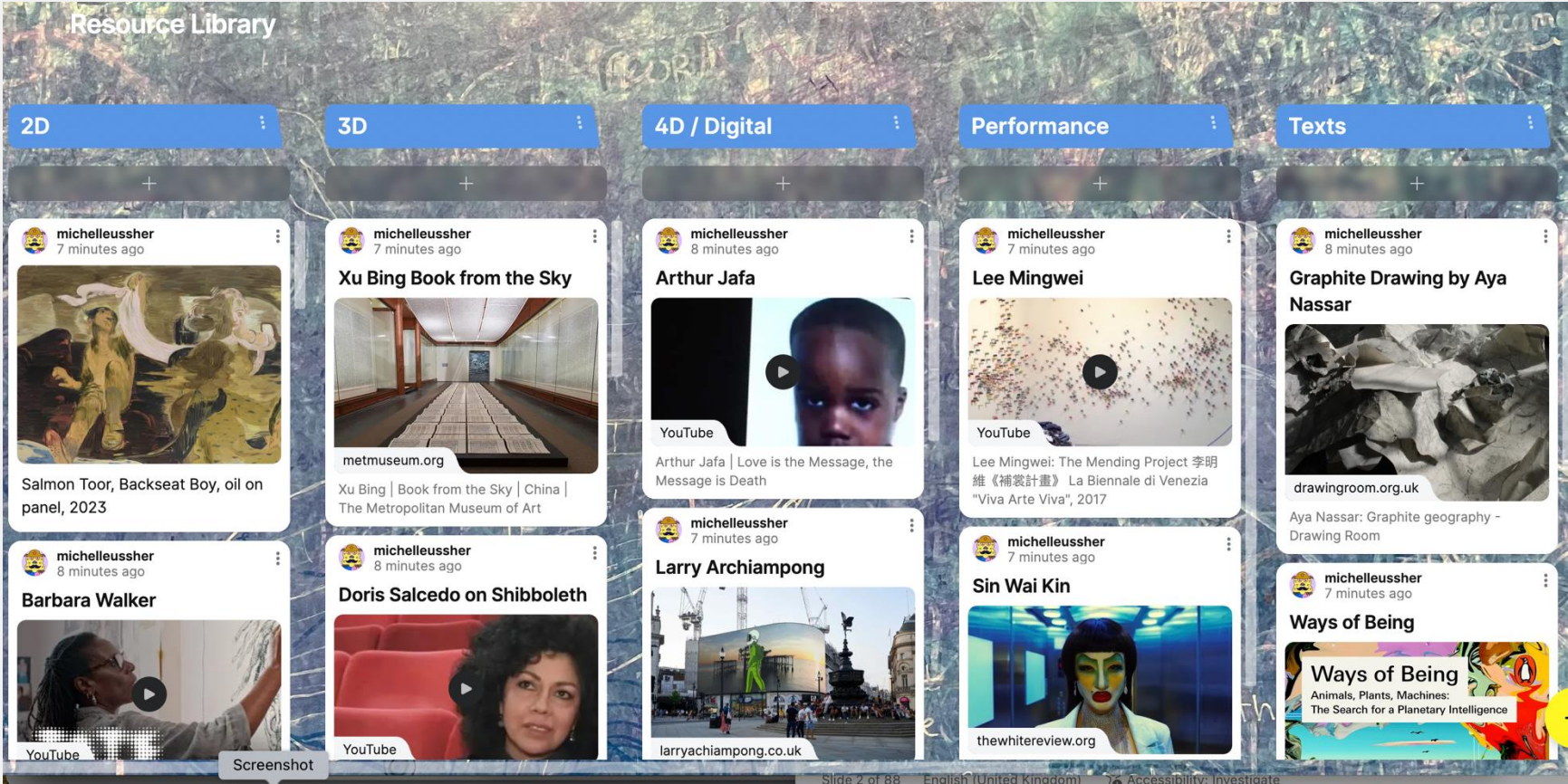
You could also get feedback from your PgC tutor in terms of your idea of creating a shared Padlet for non-western research references. **I know I will really value that as a shared resource within my teaching.**

**West Dean Colleague 2:** . . .having had tutorials with both L4.1 and L.5.1, for the first time students are investigating the provenance of materials that make up specific artefacts in the collection, from which questions arise about ownership, acquisition and contextualisation regarding the makers, their history and the culture in which artefacts have arrived. . . The complexity around the inclusion of diverse (Indigenous) voices or even mentioning/researching this area has become so complex that in some instances tutors have become inert, therefore **a knowledge library will be an incredible resource.**

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# Resource Library proposal



[Resource Library for colleagues and students](#)

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**Thank You**

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**Any Questions?**