

Amy Milhinch ([00:01](#)):

Welcome to Claritin creative, progressive dinner party report feedback. And my name is Amy. This is Dr. Mani and Nick is also sitting on the, on the left there is flown in today from Melbourne to tell us about the power of creative residencies. And I'm going to just give you a little bit of a backstory. I have been looking after Clarendon house or as it's coming to be known now, Clarendon creative in 2016 Noella youth who is Larissa horse mum and the owner of Clarendon house had tripped off the mortal coil and as a result in regards to maybe Larissa's grief and also being in Melbourne, asked me to step in and be a part of its new life. At that stage, we didn't really know what the new life was. But over time it's becoming clear that Larissa would like to turn this into a creative residency or a place where people can go to think, to be creative and to take respites and heal.

Amy Milhinch ([01:17](#)):

So through the Adelaide festival of ideas Sandy first Shaw, I'd say that I'd working on this project and she said, this might be a great opportunity for us to host something in the festival. Tremendous idea. I thought let's just have a few drinks. So over time, this few drinks grew and grew and grew, and it turned into a creative collaboration with 40 people, 40 tremendous creatives and thinkers, and also the diverse members of the public of which there were scramblers and anesthetists and Monte cuddle of the cross-section of all peoples. And we all got together to contemplate what sustains us. So this was last Saturday night. This is the foundation and preparation for this to become in the future. Something for all south Australians and Australians and perhaps even the world. I'm going to hand it over now to Dr. Marnie bum who is going to take you through the journey of creative residencies.

Dr Marnie Badham ([02:26](#)):

Welcome everyone. Before I get too deep into this, I want to acknowledge that we're meeting on the traditional lens of the paramount and Ghana people, and we recognize their connection with the land. Thanks, Amy. And thanks Nick for being here and all you wonderful people who are involved in the night an army of helpers and collaborators, and a great team of collaborating participants and dinner guests, Noella was a prolific and astonishing artist of many, her reoccurring themes were the divine, feminine and mysticism. This can be felt when standing in the grounds. She made what she called called living sculptures to long the retreat. We decided to host a dinner party for 40, exactly 40 of the most interesting people in the region. Some were self-determined as the most interesting and others invited. Also, I'm thinking about who might contribute to the future of this creative residency, the future vision of Claren Claritin creative.

Dr Marnie Badham ([03:38](#)):

So this wasn't just any dinner party. It was a choreograph progressive dinner party. The event was a way for us to explore and habit the property and grounds, but also to actively think about sustainability in its broadest sense in terms of our social, cultural, economic, and ecological futures through food conversation and play. So that game is how we're going to end the session today. What was played on the night next, going to give us that. And but before that I'm going to share with you some of my research, which is the context for the thinking about the development of clarity and creative. So I met Amy on the phone from Canada about four weeks ago. And we both had been out on the shoulder by Larissa to think about how we could engage people in Claritin and Adelaide in thinking about the future of clarity and creative.

Dr Marnie Badham ([04:34](#)):

So we cooked up this idea of the dinner party. I believe Larissa thought it would be of interest to me with my current research on artist residencies and sustainability, socially engaged arts practice. So I'll give you a bit of that theoretical and practical thinking that I'm working on, then I'll share with you the video that we made from last week's event and talk a bit more about the detail. And then finally, we'll wrap up with the game, the thing for the future. So residencies typically provide artists with time required and space away from their obligations of everyday life to research, develop and produce new creative work. Over the past two decades, there's been a worldwide explosion in the number of residencies and their diverse forms. My current research focuses on what I call the social life of artist residencies by drawing attention to the communal relationships that can be built between artists, communities, and institutions, which which wish to work in these ways in particular, I'm interested in the question, what are the conditions required for artists and thinkers to work in socially engaged creatively?

Dr Marnie Badham (05:48):

Well, residencies wants to be an endeavor of creative solitude, this new preoccupation with the social and community and contemporary residencies and the art world in general sees artists engaging in real-world problems. Now, many residencies provide opportunities for socially and politically motivated artists to develop site responsive projects for public interaction with community members, forums of today's sharing economy rely on communal interests of tenants, travelers, and hosts to live in cooperative and intentional community lifestyles with neighbors who share similar values, serving as social alternatives to mainstream cultural economies under historic systems of sponsorship artists sought retreat from the everyday life from everyday life with an interest in isolation and to find good working conditions. Colonies are often built in these natural settings with artists working side by side with their physical requirements supported in the form of shared meals and basic lodging. These social forums have functioned under systems of patronage shared labor and often untraditional yet practical work live spaces, internationally there's hundreds of residential centers founded as artistic communal or intentional communities more than a hundred years ago.

Dr Marnie Badham (07:07):

A farm host was erected on the Woodlands that the New Hampshire sorry, New Hampshire Woodlands to become the infamous MacDowell colony. This incubator for the creative arts was built on the composer Edward McDowell's vision and his wife Marion. It was founded on the premise and maintain that this home would be a colony we're working conditions most favorable to the production of enduring works of the imagination shall be provided for creative artists, slowly building each studio one at a time. The MacDowell colony resulted in 32 studios, which remains scattered across the 450 acres of meadow and forest today nearby in the Rocky mountains. The bounce center for the arts and creativity is arguably host to one of the world's largest and most diverse multidisciplinary residency programs with systems of artists paid tuition and philanthropic government and business sponsorship. The center offers a range of models, including themed group pedagogic experiences for socially engaged artists.

Dr Marnie Badham (08:12):

However, still sheltered away in the woods of the campus. The latent artist's colony hosts self-directed residency's time at the colony offers artists, the ability to delve into their work as a solitary retreat, as well as the option to engage with the larger artistic community and surrounding community colonies illustrate reliance on the investment of patrons, but also commodity exchange again with artists amongst artists, and today time working in a colony or a residency is an important professional step. In

many artists development, socially engaged arts practice was initiated formally in the latter half of the 20th century in Western governments who aimed to connect a wider range audiences through the democratization of the arts recognition of this broader social role of art and society and inclusion also unexpanded who might be a maker of art following programs like community arts and cultural development here in Australia and the UK or the new deal program in post-war America, government subsidy for artists emphasize regionalism, social realism, working classes, statics, and audience participation with movement towards cultural democracy ideals.

Dr Marnie Badham ([09:27](#)):

The mainstream is that became diversified and community began to permeate the world, the art world. This is Merrill Lederman and Kelly. She was the artist in residence for the New York sanitation department for 40 years. This piece is called touch sanitation. And her social practice was shaking the hands of every maintenance worker saying thank you for keeping our city safe. This is another great project if you ever want to Google it. It's called neighborhood time, residency in Philadelphia, where artists exchange professional and technical skills in a short storefront shop to gain access to working space. So they trade their time for labor or labor for time. So these types of programs include funding from government to pay artists to work on their own practice, but also committed. We are committed to community engagement. They're played out often in non-art settings, through intersectoral partnerships with areas such as justice, education, science health, and so on my own art practice has taken me into prisons, palliative care, national parks and homeless shelters.

Dr Marnie Badham ([10:40](#)):

So this expanded role of the art into society has implications for the capacity of artists and the skills they now require to work in the public realm, curator, NATO Thompson claims that artists now function like ethnographers anthropologists, community workers, or organizational consultants within real-world situations, Pablo Helguera expects. He's an educator in the states. This disciplinary ambiguity can enable unexpected possibilities for social transformation to emerge with this recent turn to community in the arts, across government and institutional contexts. There's a number of programs where artists are invited to apply for residency opportunities. Artists are curated or award rules such as guests factor well T fellows and other distinguished and competitive titles to be listed on their CVS, the artist, house, or cultural heritage residency, which I imagine a clarity and creative could sit within this genre is well-known across the world. I often use the example of laughing waters, artist residency here located in the secluded Bush land near elephant Victoria Nillumbik Shire council also called the green wedge, managed two properties as a way to support local and international artists, but also to draw attention to these significant cultural histories in located in the buildings.

Dr Marnie Badham ([12:05](#)):

These iconic mud brick houses were designed. These iconic mud brick houses were designed created by and home to many important artists, architects, and cultural figures and local history named for the winding Yarra river nearby beer rung is a mud brick house designed by artists, Sue Ford and Gordon Ford, and built by Graham rose in 1970, in recent years in Australia and elsewhere, there has also been an abundance of residencies that examine social and ecological sustainability in the context of climate change and global conflict, but also practiced at the local level artists of all disciplines spend time in these residencies, each bringing their own inspiration, but leaving with a new, personal connection to the local social and cultural history. My fascination with the social turn and artist residencies comes not only from my own itinerant creative practice, but also in my role as a university educator training artists,

art in public space currently is what I teach I'm often found hosting collaborative residencies, masterclasses, experimental labs, or artists field schools, offsite to test new pedagogic modes.

Dr Marnie Badham ([13:19](#)):

My American colleague, Ted Purvis, and I recently hosted 20 socially engaged artists to examine the art form of encounter and exchange pictured here. So residencies can foster cultural exchange and diplomacy experiences as well. It can be argued. These residencies encourage cultural movement through relocation, both regionally and internationally. And through the process of networking between artists and cultural organizations. This genre of residency has bred a new type of itinerant artist contributing to our understanding of artists mobility and transnationalism artists take on the role of travelers, witnesses, ambassadors, and purveyors of national cultural identity. However, international socially engaged residencies in particular have received criticism concerning lack of flexibility, the abstinence absence of engagement with local communities and the circulation of elitist and privilege B L ski describes these nomadic artists as highlighting a sort of labor flexibility. There's also an uneasy relationship between residencies and sustainability.

Dr Marnie Badham ([14:29](#)):

Kennan's has described artists as escapist and jet setters who may overlook the impact of carbon heavy travel to far-flung exotic or remote locations. When these fly in fly out, artists work in community is not their own. There is also potential to unintentionally produce reproduce colonial relationships whereby residency hosts may court foreign artists under the guise of enlightening the locals. So finally, building on what I've described as the social churn is a new mode load of contemporary art making, which at its center examines the social relations of everyday life socially. Social practice artists residencies can be performative collaborative, experimental durational non-material, and are often in public view of society. In recent years, there's been an abundance of residencies that examine sustainability and mobility in the context of climate change and global conflict. These residencies consider the relationship between the global and the local, perhaps as a critique of the art world itself.

Dr Marnie Badham ([15:40](#)):

These residencies are situated far outside of the institution, even off the grid in grassroots or alternative contexts. This one here was called nomad time play space. It takes place annually over 10 days to explore issues of economic downturn, scarcity and transience of place and nationhood. We were camping only with the bare necessities of life and art making, and the residency looked for opportunities to scope out more sustainable ways of working and provocations to bust open artistic boundaries. So these alternative social forums of residencies widened the role of the artist as object maker to artists as community maker. So it seems the formula versus successful residencies is more than simply providing an artist with good working conditions, but also that the artist understands the interests and the vision of the host. There's an inherent reciprocal relationship with host or local stakeholders as artists had once within the patronage in retreat and colony settings.

Dr Marnie Badham ([16:47](#)):

These many approaches of residency practice appear to shift how artists organize their lives resulting in new social models, which demand personal and professional transformation towards one of two artistic identities, which integrate practice in life. We see artists shifting to the new breed of trans nationalism or alternatively to practices with an increased focus on the local. The itinerant artist builds a practice into the global art discourse of being alleys and seemingly othering oneself into these short-term

relationships with place and people. Conversely, other artists are rejecting the system and moving from residency of residency to residency, seeking the creation of a much more balanced life work relationship on a smaller and immediate geographics scale, reminiscent of call us colony aspirations for social economy. Now, many mid-career artists are leaving expensive and fast paced, contemporary, urban contexts to move to smaller centers, to make their homes and studios using their practice to benefit their immediate neighborhoods in what they hope to be a much more sustainable way.

Dr Marnie Badham ([17:58](#)):

The social turn here functions to amplify the local so that artists may sustain a more fully integrated pattern of life work practice. So that's a lot of information. It's a book I'm working on right now. So it was great to test it with you guys thinking about all of this we're now to the question of what is the vision for clarity and creative. So I thought that the way to start the conversation was to share the video that was made from last week's dinner party. And we'll explain a little bit more about the dinner party as we go, not bad for a couple of days turnaround.

Dr Marnie Badham ([18:41](#)):

So before we start playing the game, I just wanted to for those who view, who weren't there just to have a look at the form of the dinner of the night. So I can be described as a researcher or a social practice artists. In this case, it was more like a choreographer with a lot of help for moving people. But the aim of the event was to launch clarity and creative, but it was much more than that in that we had three very clear objectives that we set ourselves, the creative team for the night, the first was to embed ourselves in the house, the property, the grounds feel the history, see the artwork. The second was to get to know some interesting people. So there was a lot of new relationships develop that night and thirdly was to imagine the future.

Dr Marnie Badham ([19:34](#)):

So people thought they were coming for dinner, but they were actually engaged in quite an elaborate strategic planning process. So we still have a lot of analysis to do from a lot of the conversations that were had. But the third stage of the night well actually I better describe this. It was a progressive dinner party in that when people arrived, they were put into one of three groups. So they had a name tag, a little color, sticky dot to identify which group they would be with. They might be starting at the appetizer. They might be starting at the main course, or they might be starting at the dessert. So every hour the group shifted into a new space. You may have started your dinner with dessert and ended on the main course. A lot of the people in the rooms didn't know each other, like I said, but we framed each room with a provocation or a question.

Dr Marnie Badham ([20:36](#)):

And we had hosts of each room, the wonderful neural Tom, I don't believe he's here hosted the dinner party, neural hosted the the appetizer and the exchange. And then finally we had Nick and Simone hosting the dessert stage. So in the first stage, as you saw on the video was a range of exchanges. Each of the guests were invited to bring some, brings something to the table. What was brought to the table, as you saw on the video was a range of food, offering something they had made with their own hands, a recipe from their mothers, something that was grown in their backyard. Other people brought objects from their childhood books of poetry that they wanted to share in the theme of what sustains me, people brought this object to share with the group of 14 people. So it was a lovely round table that Narelle shared and a lot of wonderful tastings went on. The next section of the dinner party was the

dining room in various traditional long long table candle lit Hardy meal, hosted by Tom. And he encouraged people to have a good chat about what sustains us, but also there was a series of in the moment spontaneous dinner party, toasts not across all of what was said. I'm not across all of what was said, but some of them were pretty poetic and others were quite hilarious.

Dr Marnie Badham ([22:15](#)):

And then finally the session in the cottage, what do we take away and leave behind served with lemon tarts and a cup of tea was the game, the thing from the future as well as a printmaking workshop hosted by Simone Tippett and her printmaking machine called Dorothy. So I might take a step out and invite Nick to introduce the, see the thing from the future.

Nick Crowther ([22:44](#)):

This particular world is a world that has, has transformed a radically transformed world, quite different to the one we know now. And it's a decade from now. So a good 10 years from now how might Clarendon creative be relevant to education a decade from now in, in quite a different society? And what, what is the emotional aspect of that? What, how does it serve society in the emotional dimension? How might sustainability feed into that as a design theme and no Ellis theme on top of that is one of gender. So what's the relevance of gender in this retreat, a decade from now relating to education emotional themes and sustainability as well. So it's, it's, it's quite a specific and challenging thing to discuss. But what I found is that we, if we focus on two or three of these different elements at once it stimulates really quite an interesting conversation with someone else like to contribute.

Nick Crowther ([23:57](#)):

Oh, another layer of thought to that. Yeah, there were concerns about it being overrun by suburbs and how it might be overrun, but also it might become a beacon of something in that community, or know other futures that we looked in from the, perhaps the collapsed point of view would be if it, if it became more isolated and more rural, what, what function might it have? There is really the center of the community. Yeah. and virtual and digital futures where Clarendon might be somewhere that you can escape to in a virtual reality, or it might be a franchise or a prototype or something that's cloned all around the world. So we really managed to get some really diverse discussions going, Sharon, you had your hand up in yeah, certainly as well in, in the futures, that cards that we played indigenous and cross-cultural themes really came up very regularly. And that was a very strongly held position of quite a few people. How about anyone have thoughts on sustainability in this conversation.