Experiential Design – Rethinking relations between people, objects and environments

- **Paper / Proposal Title:**
  Designing politics

- **Author(s) Name:**
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- **University or Company Affiliation:**
  Goldsmiths College, University of London

- **Abstract (300 words):**
  I want to present the methodology and some of the outcomes of a ten-year long project we have been developing at Goldsmiths as part of the MA Art & Politics course. The project is called Designing Politics and consists of an intensive eleven-week interdisciplinary, practice-based, collective project undertaken each year by between twenty to twenty-five students working in small groups of five. The teaching approach, methodology and assessment criteria are designed around what we call five technologies. These are: material, context, public(s), duration and distribution. They are framed by an overarching concern with process which connects each of these. The five technologies can best be described as five interrelated elements that fold into one another and which each student collective is obliged to address or resolve in terms of the specificity and potentiality these point to. The methodology is designed to explore and identify ideas in terms of what they are, how and where they belong in the world, how they devolve to form and how they shape experience and meaning. In this way the methodology gently pushes a practice beyond the studio, beyond the classroom and beyond the university while bringing a reflexive and critical gaze to the work. It is designed to be both flexible and open in that it privileges neither discipline nor direction but follows the work which can move into an art world and become art as much as it can move into other worlds and be named accordingly. At the same time, it is developed to be rigorous and focused in how it frames the particularity of the practice and work the collective is
engaged in. It treats the art world on a horizontal axis as a world among other worlds with its own particular genealogies, histories and desires that one can engage with.

• Author(s) Biography (200 words each):

John Reardon is artist in residence in the Politics Department, Goldsmiths, London where he is founder and co-convener of an MA Art & Politics.

Reardon produces context specific, collaborative and interdisciplinary projects. These are single and co-authored, under a shared name or title, as well as anonymous.

His work has been shown at Seoul Museum of Art, South Korea, Setouchi Triennale, Japan, Hongah Museum, Taipei, A+ Gallery, Berlin, Cell Project Space, London, Whitechapel Gallery project space, London, Modern Art Oxford and various other formal and informal spaces.

He is currently working on a number of projects including long term projects Monument for Chelsea Manning, 2017 – and Aftercare, Berlin, 2018 -. He has recently undertaken a number of smaller pieces of work including Venice, 2019, a six-hour event in Venice, as well as Liverpool, 2019, a poster project in the city of Liverpool.

He is working on a limited-edition artists book as a partial response to the political situation in the UK. And he is also about to begin working on a book, as part of the Bloomsbury series Designing in Dark Times, with co-teacher Professor Michael Dutton on the methodology they developed around the Art & Politics course at Goldsmiths.