

Practising Freedoms

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passive tick-box exercise

☐	<u>consider</u>
☒	<u>racial</u>
☒	<u>social</u>
☒	<u>climate</u>
☒	<u>justice</u>

Y1 Drawing students' perceptions of justice considerations

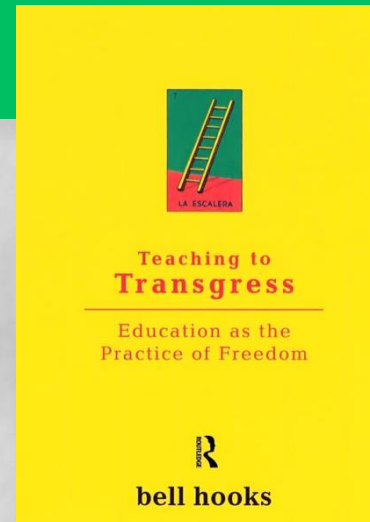
- institutional imposition or tokenised addition to curriculum
- UAL's justice passivity or complicity in unethical practices
- Institution's non-performativity (Ahmed, 2012)
- low priority, redirects valuable 'art making' time
- compliance and meeting tutor expectation
- lacked knowledge on justice to meaningfully integrate into their practices

How we teach justice considerations

- no guidance on how to teach or assess
- limited workshop duration (2-3 hours)
- presentation style relied on banking model (hooks, 1994; Freire, 1996)

Engaged Pedagogy

Approach



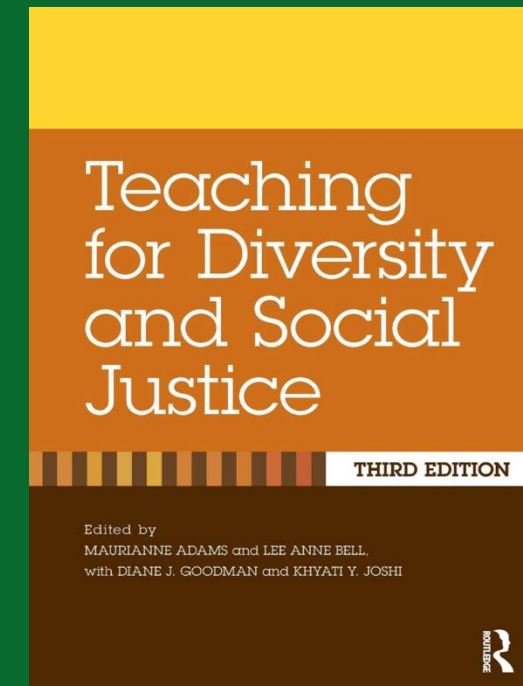
Students as already knowers

**Lived experiences, situated knowledges,
and identities are foundational in
building critical consciousness**

Creating dialogic learners

Teacher reflexivity

hooks, 1994



Thus, SJE needs a pedagogy that creates learning communities where members share and learn from each other's experiences, reflect on their own and other's experiences to make sense of larger structural systems of advantage and disadvantage, and create new meanings for themselves.
p. 60

- Principle 1: Create and maintain a welcoming and inclusive social justice learning environment based on clear norms and guidelines agreed to by the entire learning community.
- Principle 2: Help participants acknowledge their own multiple positions within systems of inequality in order to understand how oppression operates on multiple levels.
- Principle 3: Anticipate, acknowledge, and balance the emotional with the cognitive components of SJE learning.
- Principle 4: Draw upon the knowledge and experiences of participants and the intergroup dynamics in the room to illustrate and discuss social justice content.
- Principle 5: Encourage active engagement with the issues and collaboration among participants.
- Principle 6: Foster and evaluate personal awareness, acquisition of knowledge and skills, and action-planning processes to create change.

p. 70

How can

- **dialogic**
- **embodied**
- **artistic processes**

**foster students'
personal exploration
of justice?**

Workshops

Days 1 + 2 (24 + 25.11.25)

Y1 Drawing Studio, Camberwell

2 x full day workshops

35 students each

Day 3 (27.11.25)

Drawing Room Gallery, Bermondsey

2 x 2.5 hour workshops

35 students each

Research Methods + Design

Arts-based Action Research

‘Arts as a catalyst’ for enquiry

Jokela et al. (2019, p. 9)

Pedagogical Alignment

Aligned with Unit 2 focusing on

how materials and methods create
meaning in art.

Addition of Freedom to question

Strengthening focus on the title (PF)

Positioning it in direct relation with
justice.

See [blog post 2](#)

Brave Spaces: Co-create ground rules that support courageous, honest and uncomfortable dialogue.

Object Elicitation: Material enquiry through creating paper artefacts.

Body Mapping: Visually representing sensations, experiences and social contexts through drawing.

Visual Analysis: Examining visual evidence in artworks and contextual material to develop observational, analytical and critical thinking skills.

Broader Structures: Introducing isms, key terms and structural forces of privilege and oppression.

Multilingual Enquiry + Embodied questioning: Inviting multiple languages to support dynamic self – expression and embodiment.

Dialogic Learning: Using constructivist approaches to disrupt traditional classroom hierarchies and centring student voice.

Pre-ARP presentation

1 week prior (17.11.25)

Ethics

Sharing ARP to promote transparency and accountability, democratise the creative process, mitigate extractive dynamics and involve participants in the research journey.

(Lenette, 2022; McNiff, 2002)

See [blog post 3](#)

What is Action Research

A process where teachers

Identify an educational situation or challenge in our teaching practice

Investigate it and take an action

Observe and evaluate

Use findings to improve our teaching and our students' learning.

We all do some form of action research in our lives

Action Research Cycle

1. Define the problem

Considering social, racial, and/or climate justice

Why might this be?

Little time given to introduce it (2-3 hours)

Students may not put in or have the time to research

Have an expectation of what they think tutors want to see rather than what is of interest to them

Do not really care and just want to write about art – it feels like an add-on

May not know how to engage with justice personally

Struggle with their own sense of ethics not aligning with UAL's ethics

The traditional 'banking' teaching model: teachers deposit knowledge through demonstration

This frames justice as content to learn about not something that is felt, lived or experienced

2. How can teaching be changed?

bell hooks

Engaged Pedagogy

bell hooks - Engaged Pedagogy

- Engaged pedagogy is an education philosophy
- Moves from the traditional, instruction model of education
- To co-creating a dialogic (two-way) learning environment
- Recognizes students as active participants and not passive consumers
- Recognizes students as already knowers
- Your lived, situated and embodied experiences matter in fostering critical consciousness of the systems of liberation, power, and oppression that shape our lives
- Values one another's presence and acknowledges one another's voices
- Collaborative process involving mutual vulnerability
- Bring whole selves into the classroom, holistic approach to education (mind+body+spirit)
- Teachers commit to the process of self-actualization

3. Action – Artistic & Embodied research methods

Object elicitation

Thinking Feeling Making with Paper

Respond to prompts by using different types and textures of paper to create forms that express, recall, or discuss emotions or experiences.

3. Action – Artistic & Embodied research methods

Body mapping

A method for visualizing a person's body, which is accompanied by texts, drawings and symbols to explore the person's sensations, emotions, lived experience and social contexts.

A method of storytelling and embodied witnessing.

Some examples of body mapping

During the workshops, I will

Facilitate

Observe

Take photos while you work (with your permission)

Make notes before and after

Reflect at the end of each day

Ask you to keep your works

Invite you to give short verbal and/or written feedback on Padlet

Share Padlet resource and invite you to contribute

By the end of the workshops, you will be able to

- Recognize** the body as a site of lived and situated knowledge.
- Apply** embodied and creative research methods (such as body mapping and object elicitation) to explore and articulate lived experiences related to justice and freedom.
- Critically reflect** on your experiences and **connect** these insights to broader structures of power, privilege oppression, resistance and liberation.
- Recognize** how materials, processes, techniques, and visual elements can bring meaning to artworks.
- Practice engaged pedagogy** by co-creating knowledge, honouring multiple ways of knowing and participating in dialogic learning.

These align with the Unit 2 Learning Outcomes

On completion of this unit, you will be able to:

Learning Outcomes	
LO1	Engage in practice informed by the analysis and evaluation of materials, processes, and techniques [Enquiry] .
LO2	Evidence experimentation with materials, processes, and techniques, review the results, and your decisions [Process] .
LO3	Demonstrate a practical and technical knowledge of materials, processes and techniques, recognition of their implications and awareness of their consequences. [Knowledge] .
LO4	Set out intentions, observations, and reflections in relation to materials, processes, techniques and consequences [Communication] .

Students needed for Focus Group

Date: Wed 3rd Dec 2025

Time: 10.00 – 12.00

Location: Drawing Office in Y1 Drawing Studio

Looking for 10 students to take part in a semi-structured group interview with Renee to discuss your experience of the workshops and visit and help shape future teaching on justice in Y1 Drawing.

You can list your participation in this interview on your CV as a substantive contribution to the Practising Freedoms research project.

Refreshments will be provided!

[Sign up here](#)

Workshops

See workshop [plan](#) + [slides](#)



Justice

Via Google Translate – there may be mistranslations

न्याय क्या है और अन्याय क्या? यह कैसा लगता है? यह कैसा लगता है? यह कैसा दिखता है? इसका स्वाद कैसा है? आपके लिए इसका क्या मतलब है?

正义与非正义是什么? 它是什么感觉? 它听起来像什么? 它看起来像什么? 它尝起来像什么? 它对你来说意味着什么?

正義と不正義とは何でしょうか? それはどんな感じでしょうか? それはどんな音でしょうか? それはどんな見た目でしょうか? それはどんな味でしょうか? それはあなたにとって何を意味しますか?

Τι είναι δικαιοσύνη ή αδικία; Πώς νιώθει; Πώς ακούγεται; Πώς μοιάζει; Τι γεύση έχει; Τι σημαίνει για σένα;

Meni ji jalesaneyeli loo jalesane ni ayeee? Te onuo he ehaa terɲ? Te egbeemo tamɔ terɲ? Te etamɔ terɲ? Te enaanu yɔɔ terɲ? Te onuo shishi terɲ?

정의란 무엇인가, 아니면 불의란 무엇인가? 어떤 느낌인가? 어떤 소리가 나는가? 어떻게 보이는가? 어떤 맛인가? 당신에게 자유란 무엇인가?

What is justice or injustice? What does it feel like? What does it sound like? What does it look like? What does it taste like? What does it mean to you?

O que é justiça ou injustiça? Qual é a sensação? Qual é o som? Qual é a aparência? Qual é o sabor? O que isso significa para você?

Czym jest sprawiedliwość lub niesprawiedliwość? Jakie to uczucie? Jak to brzmi? Jak to wygląda? Jak to smakuje? Co to dla ciebie oznacza?

Qu'est-ce que la justice ou l'injustice? Qu'est-ce que cela fait ressentir quelque chose? Quel est le son que cela produit? À quoi cela ressemble-t-il? Quel goût cela a-t-il? Que signifie-t-il pour vous?

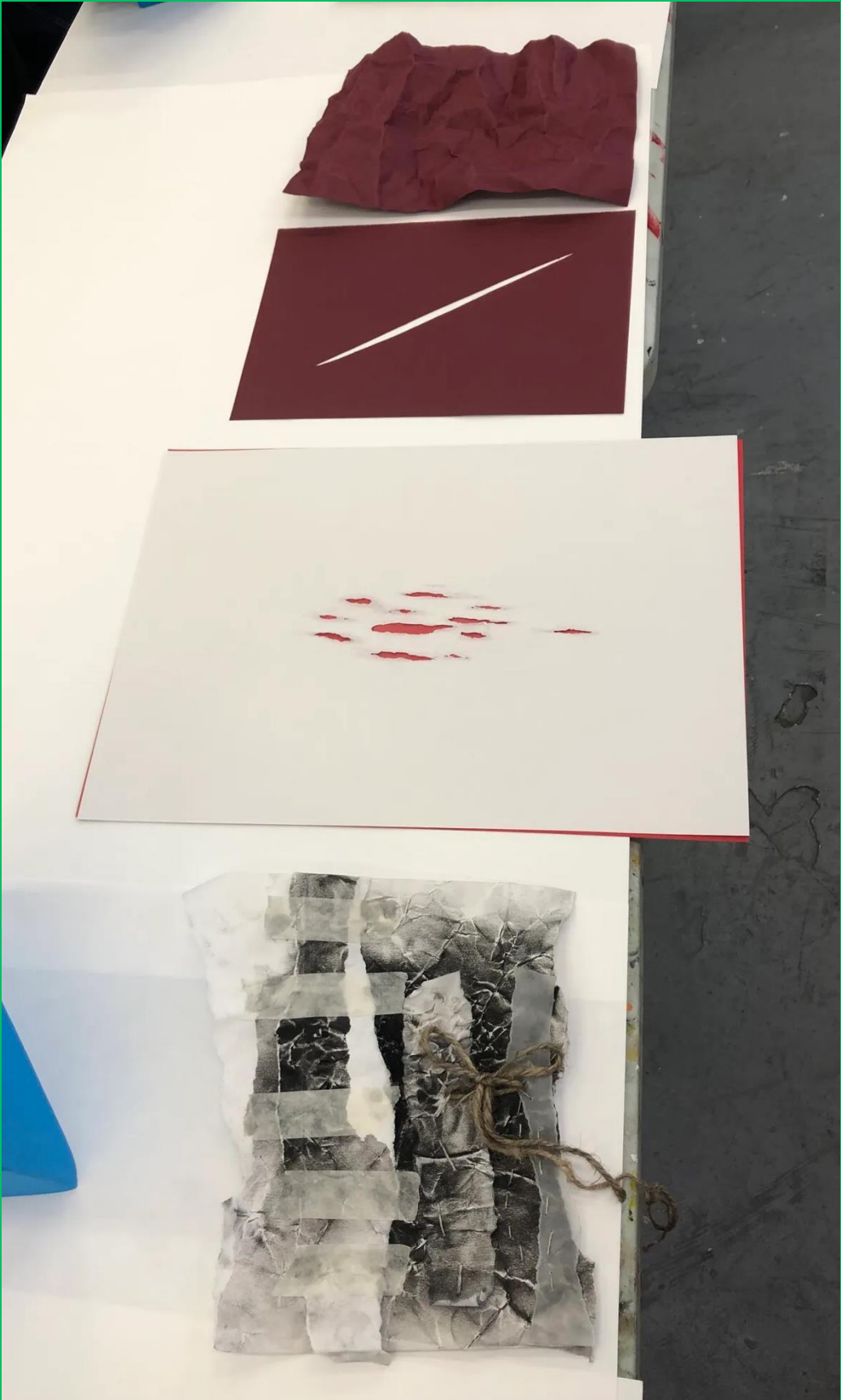
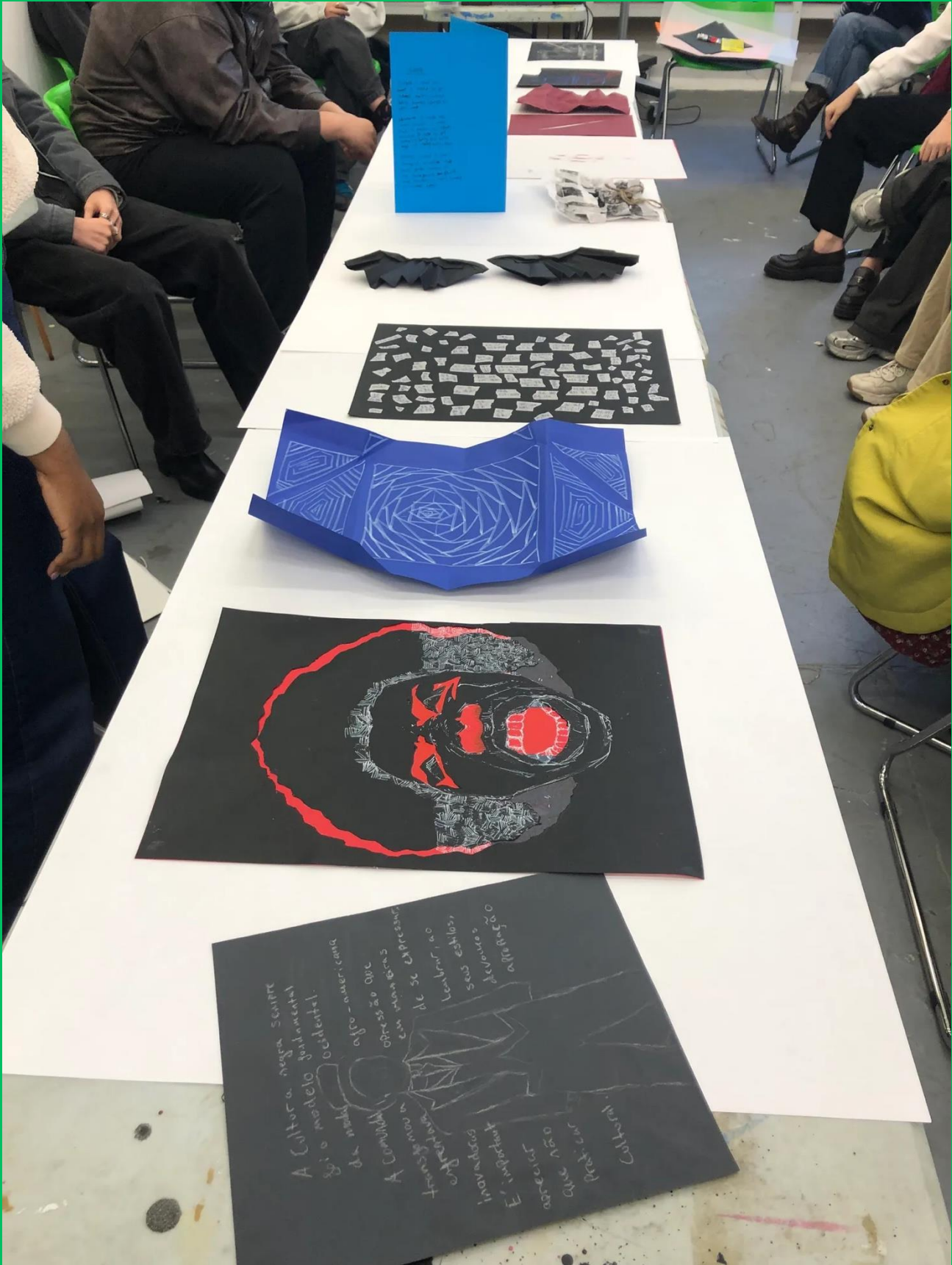
Multilingual Enquiry + Embodied questioning

Fricke, 2007; Garcia and Wei, 2014; hooks, 1994; Hulu, Modern Family, 2014; McNiff, 2004; Odeniyi, 2022; Thiong'o, 1986; Wilcox, 2009; Kwon, 2022

Object elicitation

Cunningham et.al, 2024; Woodward, 2020

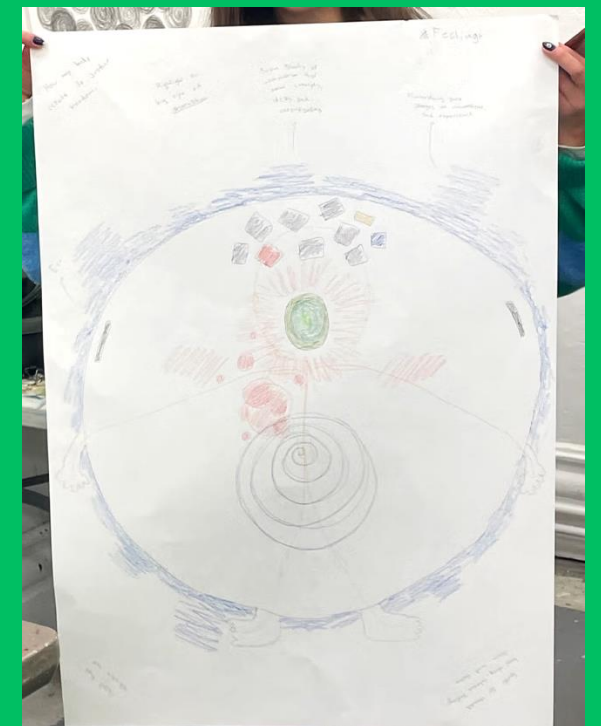
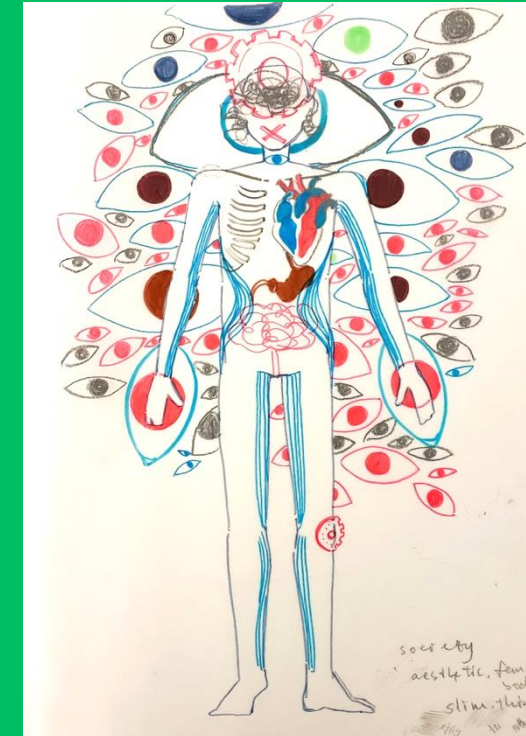
What does justice sound like?
What does freedom taste like?
What does justice mean to you?
What does freedom feel like?



Body Mapping

Gastaldo et.al, 2012; Kwon, 2022; Wilcox, 2009

Days 1 + 2 (24 + 25.11.25)



Visual Analysis

Through a lens of environmental justice, *The Land Sings Back* approaches drawing as an active agent of social history, Indigenous knowledge and ecofeminist philosophy, rather than as a tool of illustration, classification and conquest.

Works from 13 artists with ancestries across South Asia, Africa and the Caribbean.

Day 3 (27.11.25)

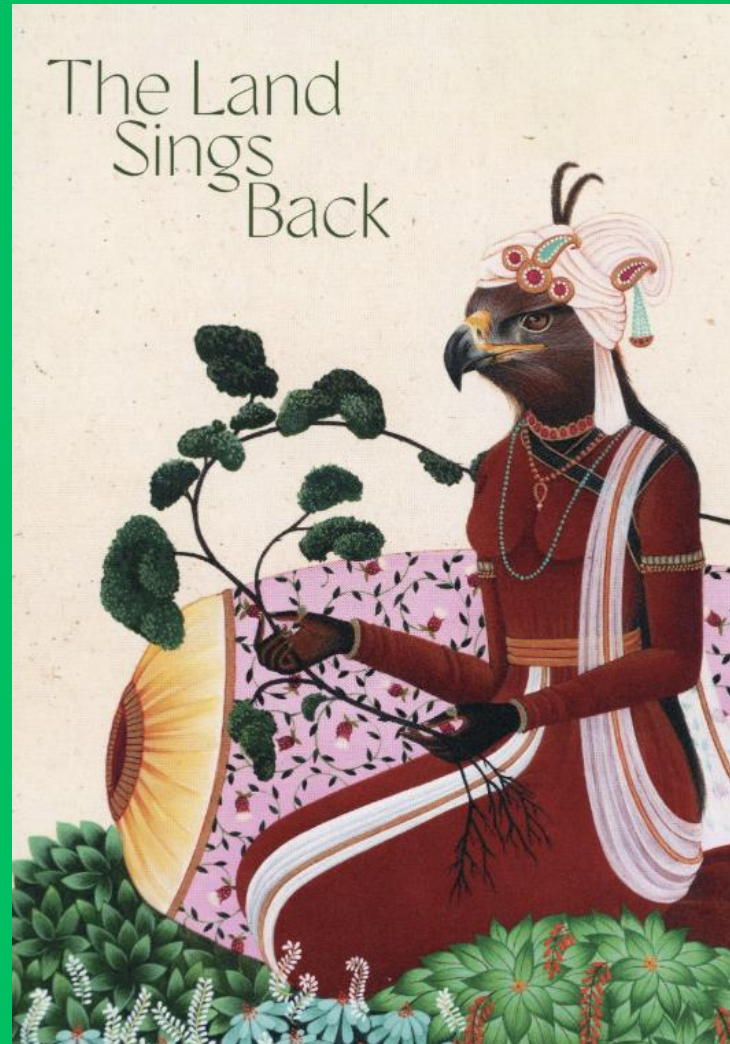
Drawing Room

20 mins – walkthrough

20 mins – discussion

40 mins – slow looking, 1 work

40 mins – discussion



Practising Freedoms Padlet

Renee Odjidia • 9d

Practising Freedoms

Introduction

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Welcome!

This is a live padlet showing how some artists, writers, researchers, practitioners and organisations are addressing justice concerns. Feel free to browse and contribute to this Padlet.

Intersectionality

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Intersectionality was coined in 1989 by civil rights activist Professor Kimberlé Crenshaw to describe how race, class, gender, and other individual characteristics 'intersect' with one another, and overlap to create systemic discrimination of an individual.

The resources in these categories will overlap and intersect.

"The interconnected nature of social categorizations such as race, class, and gender, as they apply to a given individual or group, create overlapping and interdependent systems of discrimination or disadvantage." (Kimberlé Crenshaw, 1989)

For example, a Black gay man is treated unfairly because he is Black and gay. In this instance, the person is being discriminated against because of two parts of their identity at once. This is an example of intersectional

Climate Justice

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sustainable future. It positions each person as counting equally, regardless of their position.

WHAT CLIMATE JUSTICE MEANS AND WHY WE SHOULD CARE

ELIZABETH CRIPPS

bloomsbury.com

What Climate Justice Means And Why We Should Care

Ekow Eshun on the Ties Between Colonialism, Climate Crisis, and Contemporary Art

thamesandhuds...

Climate Change*

JEREMY WILLIAMS

Racial Justice

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Art History - 2020 - 2021 - Decolonizing Art History

What is Black Art? Edited by Alice Correia

penquin.co.uk

Surviving Art School: An Artist of Colour Tool kit

PDF

Surviving Art School: An Artist of Colour Tool Kit

WHOSE HERITAGE? CHALLENGING RACE AND IDENTITY IN STUART HALL'S POST-NATION BRITAIN

Edited by Susan L.T. Ashby and Digna Soane

Social Justice

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SHADES OF NOIR - JOURNALS

https://issuu.com/shadesofnoir

SoN champions social justice pedagogy and develops practices which centers the voice of the marginalised in the arts, culture and higher education for equality, cultural capital and the aknowledgment of those who came before.

Third Culture Kids - Shades of Noir

Gender Justice

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WATCH - Feminist Art

YouTube

Lecture10 Feminist Art

Judith Butler

Who's Afraid of Gender?

penquin.co.uk

SITUATED KNOWLEDGES: The Science Question in Feminism and the Privilege of Partial Perspective - DONNA HARRAWAY

PDF

Disability Justice

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Shape Arts



shapearts.org.uk

Shape Arts

A disability-led arts organisation which works to improve access to culture for disabled people by providing opportunities for disabled creatives, training cultural institutions to be more open to disabled people, and through running participatory arts and development programmes.

Nnenna Kalu



actionspace.org

Nnena Kalu

Turner Prize winner Her practice is rooted in two-dimensional works, sculptures and installations. Through binding, layering and wrapping materials, Nnena explores space, scale and materiality with repetitive sculptural processes.

Ethics

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Ethics of space 1

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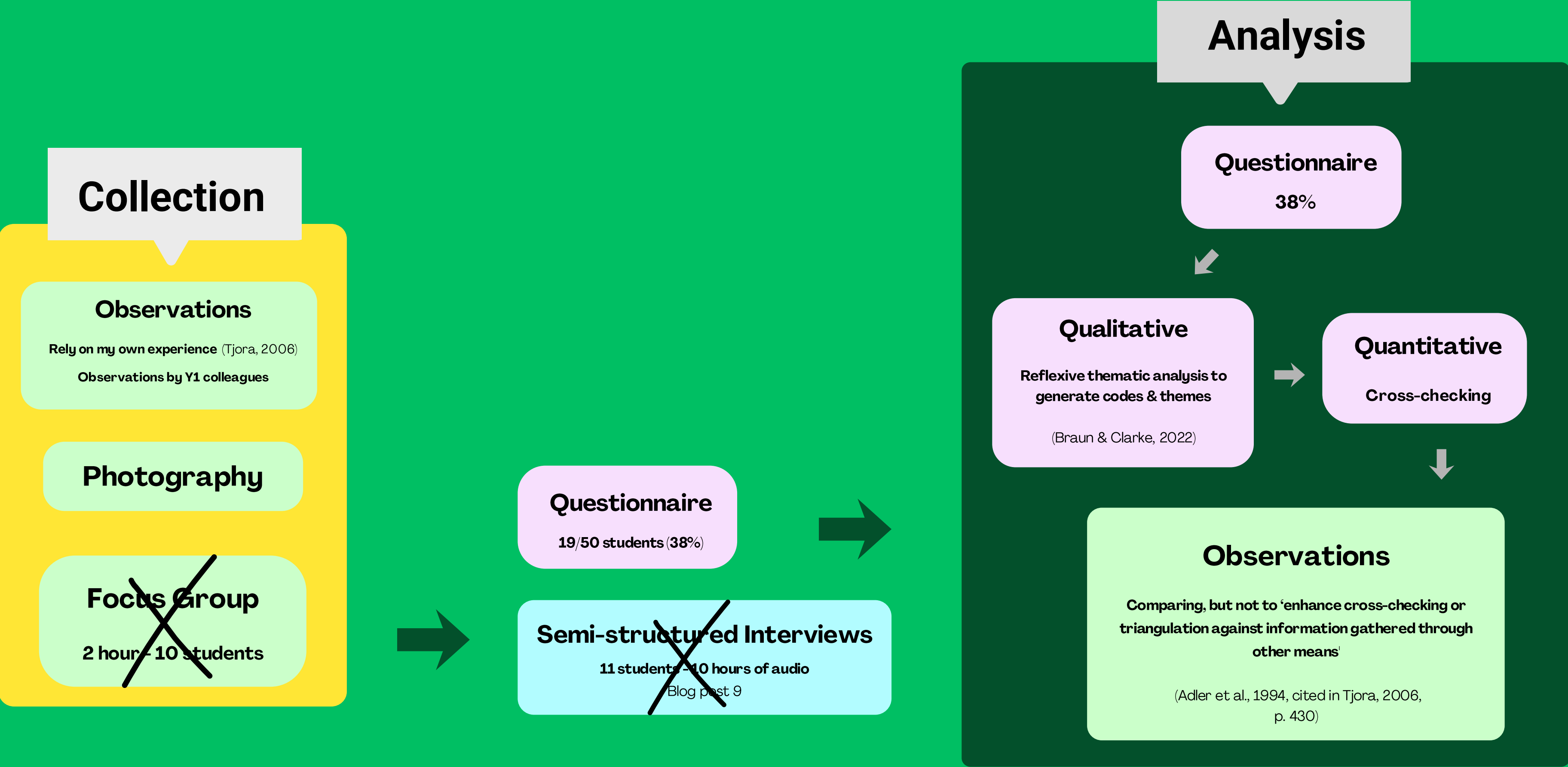
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Ethics: Voices

Erasure

Data Collection + Analysis

See blog posts [4](#), [5](#), [9](#), [10](#)



Findings

How can

- **dialogic**
- **embodied**
- **artistic processes**

**foster students'
personal exploration
of justice?**

Limitation of Data Analysis:

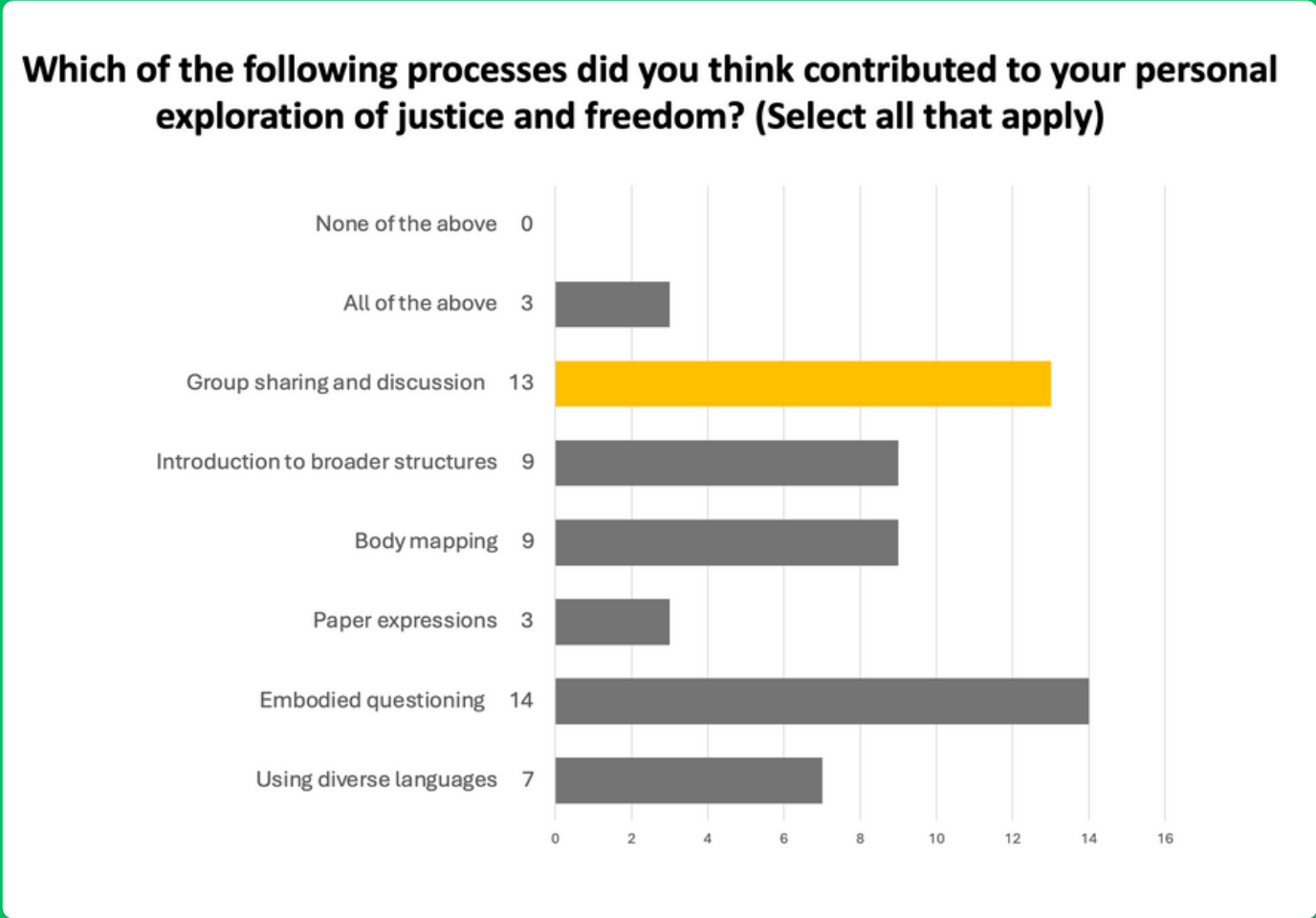
Only 38% of the cohort responded
therefore my findings are indicative
and not fully representative.

Dialogic processes

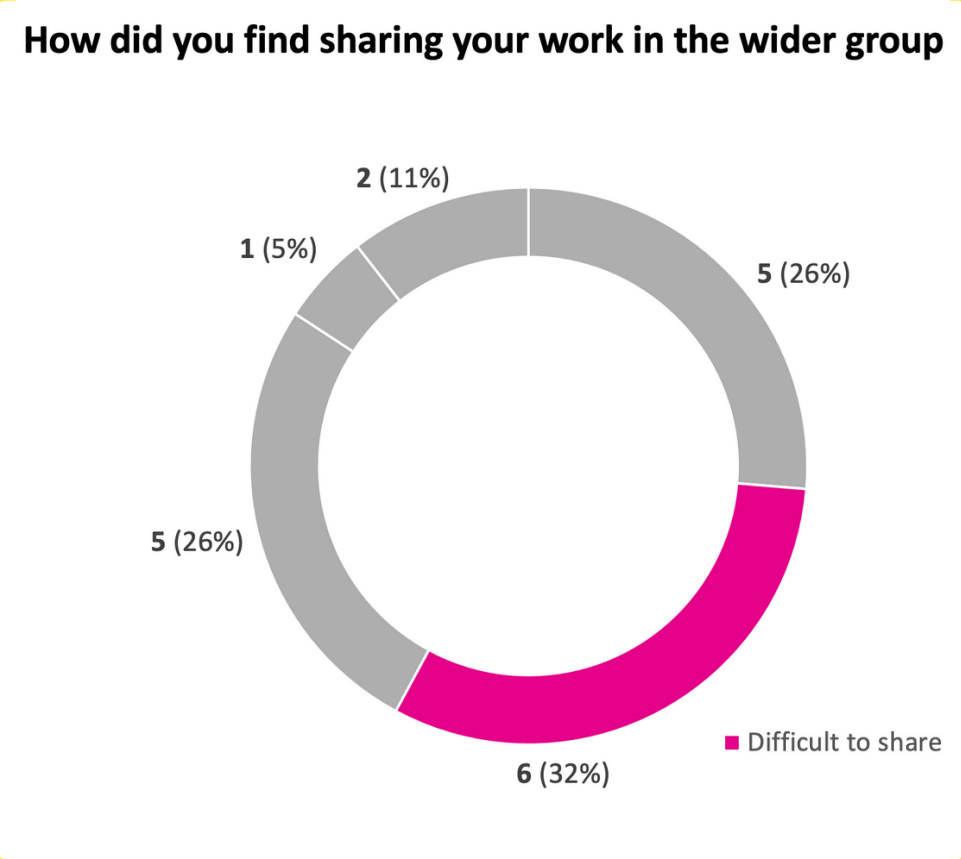
Dialogic processes enabled students to learn from each other, and this enriched their understanding on justice and freedom. Second highest contributor to students’ explorations.

“I find these larger group discussions incredibly valuable when speaking about ideas such as justice, as they are so broad and cannot be simplified to a few specific ideas or experiences.”

Respondent 1 Anonymous, p.111



Solitary learners need alternative inclusive approaches



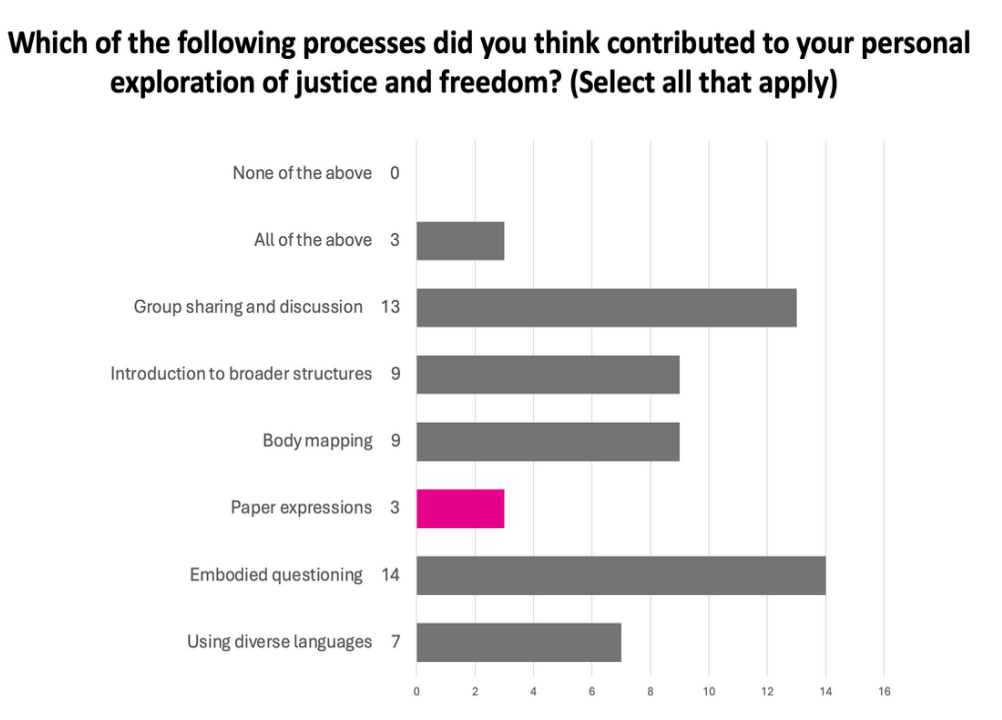
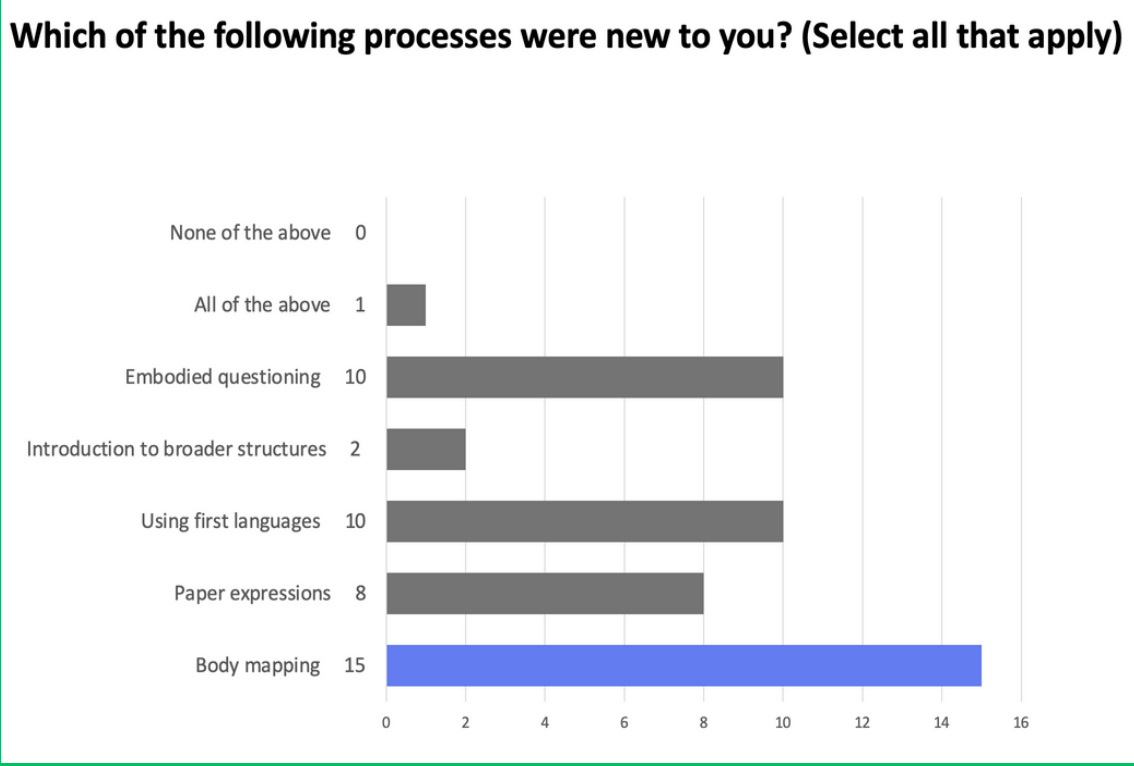
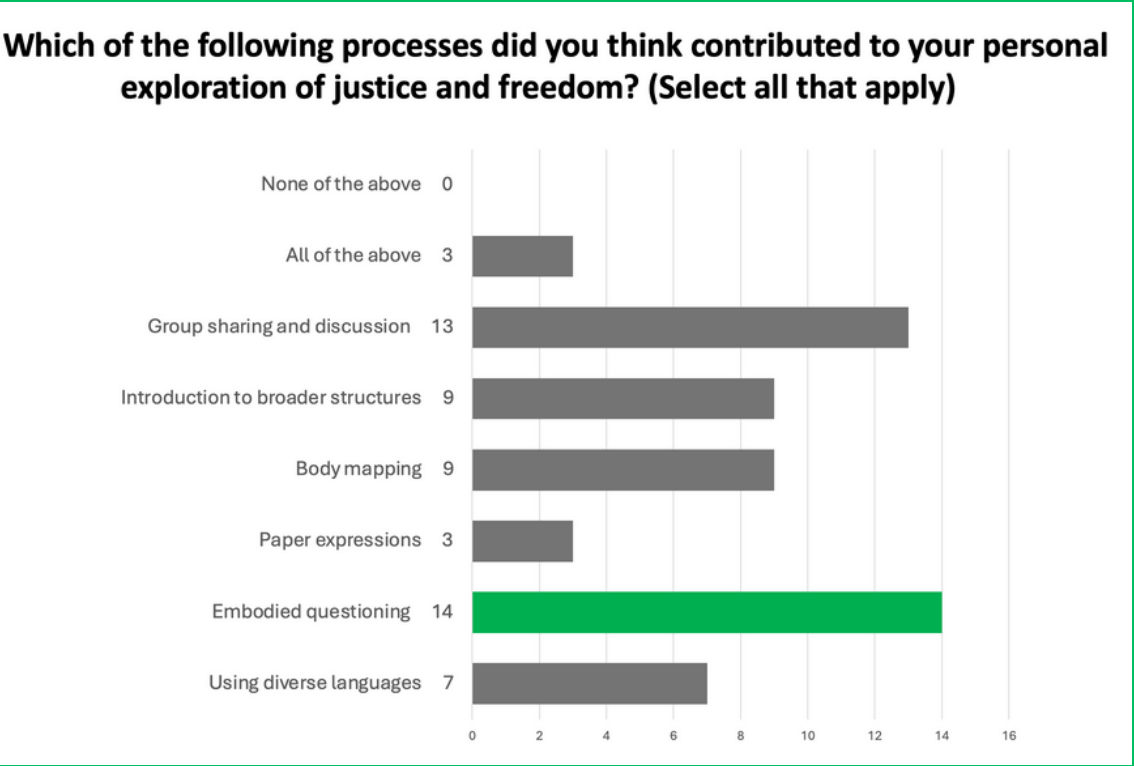
“... as someone who experiences significant social anxiety, I already find it challenging to engage with others even in my native language environment ... I prefer listening and taking notes over actively participating in group activities.”

Respondent 1 Anonymous, p.111

Embodied processes

See [blog post 5](#)

Cultivated affective + somatic explorations of justice and freedom in relation to students’ identities but require more time.



Object elicitation was least the preferred method.

“ I struggled with this one [paper expressions] a bit as I found it hard to translate these things into material objects.”

Respondent 7 Anonymous, p. 96

“ Despite the “body” in body map I really wanted to stay away from any physical resemblance to myself. My relationship to my body and by extension sex and gender is so entrenched in patriarchy that I didn’t feel comfortable tying a representation of my inner self to it in that moment.” Respondent 3 Redacted, p.15

Artistic processes

Supported visual, material and conceptual explorations through drawing, making and looking.

Enabled creative translations of lived experience but some students require more scaffolding and time to engage.

Visual analysis encouraged curiosity, the discovery of new artists and processes, and provided inspiration.

Students valued the cultural diversity of the artists.



“I really enjoyed the visit as it encouraged us to deeply consider multiple aspects of just one or two paintings, but also provided time as a class to discuss these ideas openly.”

Respondent 1 Anonymous, p.111

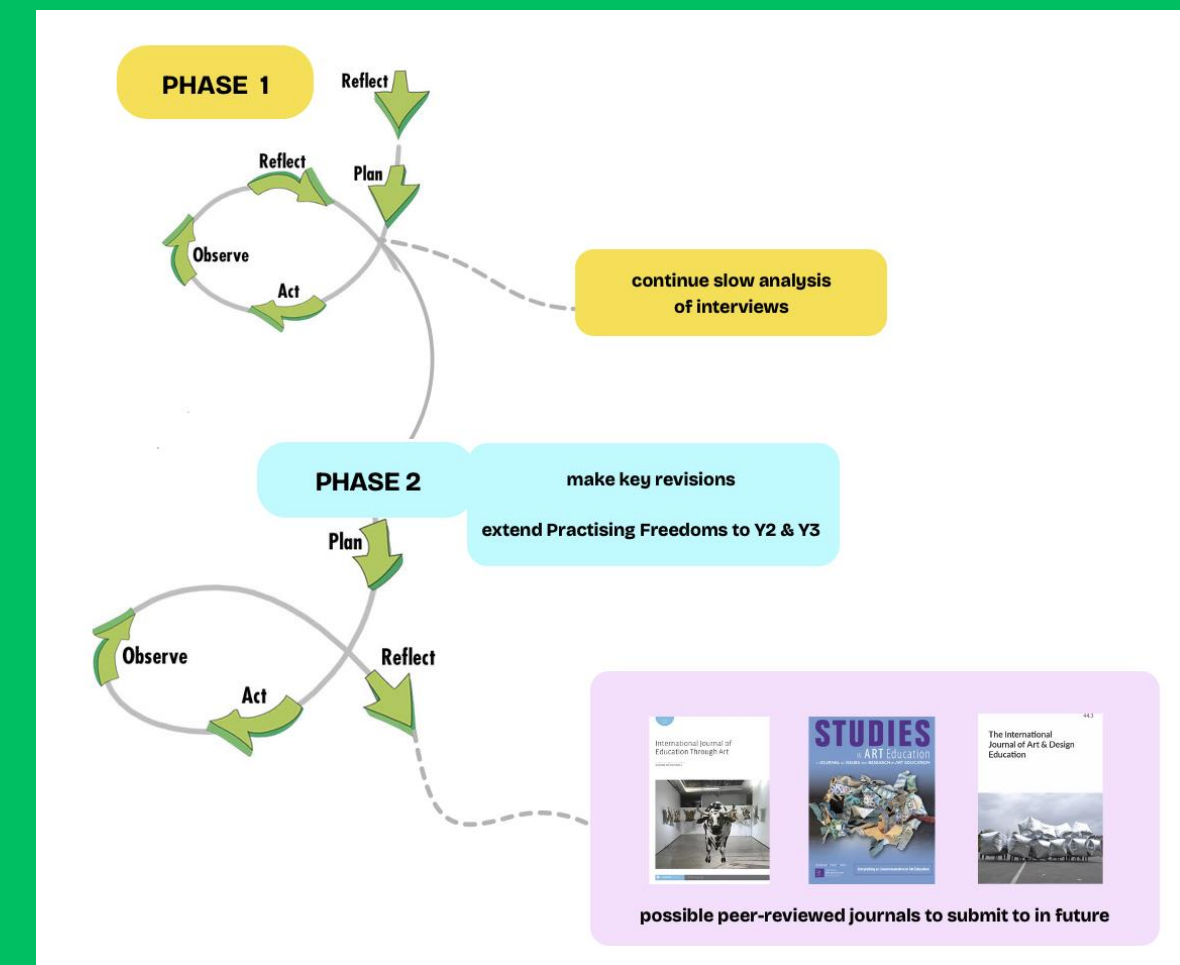
“Loved it.” “Amazing”

“... could discover more different details behind the work which feels fascinating and could have more understanding.” Respondent 11

Redacted, p. 63

Next Steps

- Continued analysis of interview data
- Presented ARP to ADAL Working Group who lead on embedding climate-justice work into UAL courses
- AKO Storytelling for Change Research
- Invited by Course Leader to extend workshops to Year 2 & 3
- Stepping into new role as Year 2 Leader
- Expanding work into Unit 7: Critical Practice
- Iterating and redelivering Year 1 workshop for new cohort
- Develop research and submit to peer-reviewed journal.



PHASE 1

Reflect

Plan

Reflect

Practising Freedoms = Practising Rest



possible peer-reviewed journals to submit to in future

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