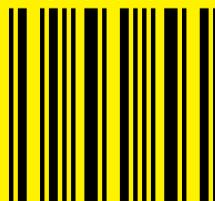




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~~This is not a School.~~ Book.

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cover image: DARTER *Party Politics*

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**FIVE YEARS**



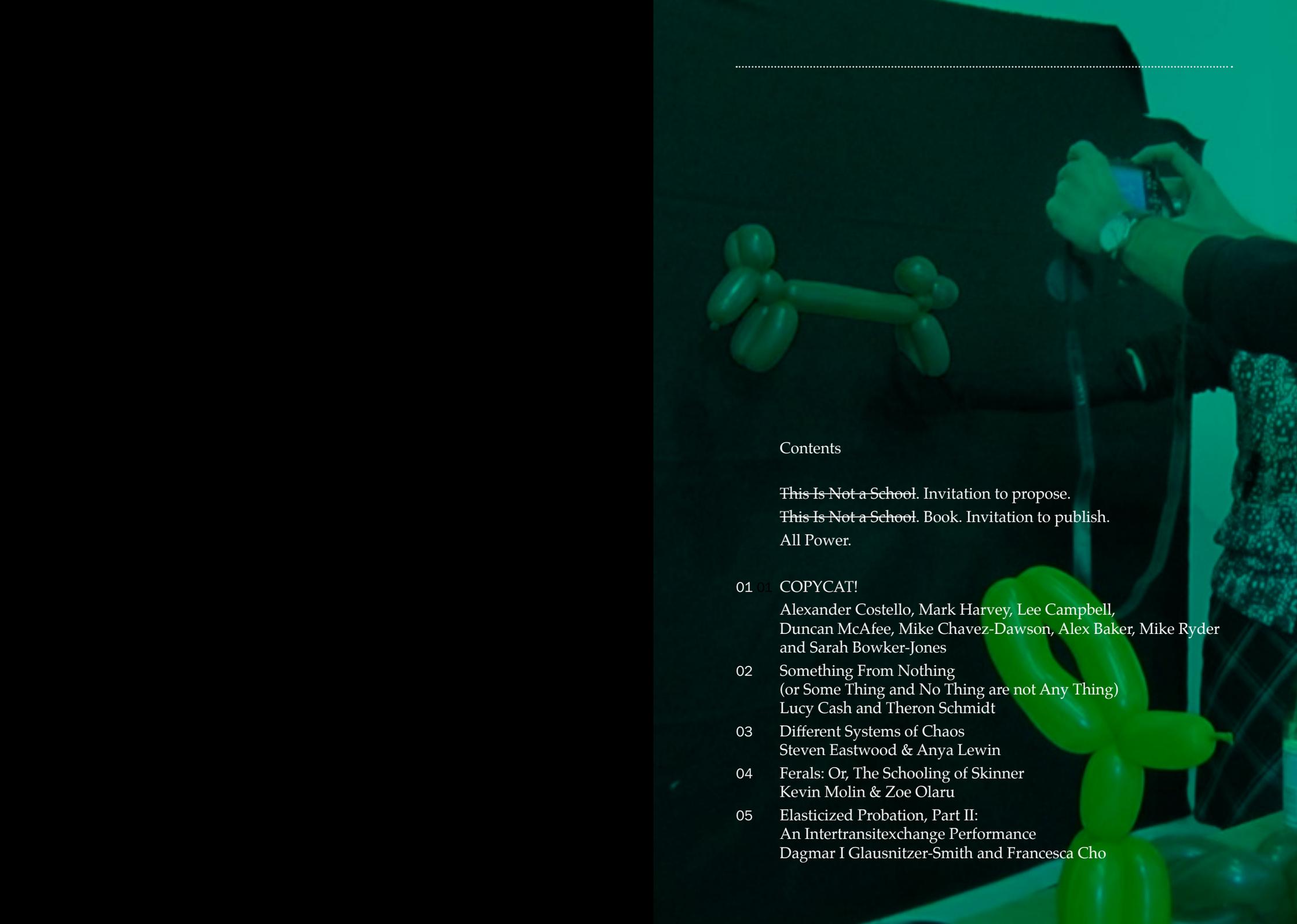
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**ALL PROPOSALS ACCEPTED.**



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Edward Dorrian (Five Years) 2014



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Subject ~~This Is Not a School~~. Call for Proposals

Date Jul 29, 2011 9:42 PM

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~~This Is Not a School~~.

Call for Proposals. All Proposals will be accepted. Five Years is looking for a wide range of proposals to form a programme of events that respond to the phenomenon of the 'alternative education project.' This is an open invitation to propose a one-hour 'participatory activity' that questions the 'Free School' structure and its wide ranging history and ethos...

Deadline for Proposals

Saturday 1 October 2011

Programme/ Sessions

15 October - 30 October 2011

12 - 6 pm Saturday - Sunday

Contact/ Enquiries/ Send Proposals to

edward-dorrian@fiveyears.org.uk

Download Full Details, Terms & Conditions\* and Timetable at

[www.fiveyears.org.uk/thisisnotaschool](http://www.fiveyears.org.uk/thisisnotaschool)

\* Terms & Conditions • Proposals should be submitted using the downloaded proforma ([www.fiveyears.org.uk/thisisnotaschool](http://www.fiveyears.org.uk/thisisnotaschool)), and sent to [edward-dorrian@fiveyears.org.uk](mailto:edward-dorrian@fiveyears.org.uk) • ALL PROPOSALS WILL BE ACCEPTED. • The Session proposal however must operate within the one-hour time frame and must not interfere with the participation of others without their consent. • Proposals should be no longer than 500 words and will be made available (printed and online) throughout the programme unedited. • Each session lasts one hour. Each participant is responsible for organizing their activity to operate within that hour. Set up and any clearing up must be contained within the time frame to minimise disruption to others. • Each session will be recorded for documentation and future publication (all rights reserved). • While every effort will be made to accommodate your proposal within your stated preferred dates and times (proforma), Five Years reserves final right to timetable. • All queries should be e-mailed to [edward-dorrian@fiveyears.org.uk](mailto:edward-dorrian@fiveyears.org.uk)  
Five Years, Unit 66 Regent Studios, 8 Andrews Road. London E8 4QN

Subject ~~This Is Not a School~~. Book. Publication  
Date Dec 12, 2011 11:58 PM

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Dear All.

Five Years is looking to publish work developed by those who participated in ~~This Is Not a School~~. You are therefore invited to contribute to the publication a response that develops the presentation you made at Five Years. How you choose to define 'develop' or indeed reappraise and critique the project as a whole, is of course entirely up to you. While there is a certain structure to the format of the publication\*, editorial control is yours completely.

All contributions will be accepted.  
All rights reserved.  
All copyright the contributor/ participant.  
Participation is free.

\* Publication title (Provisional) ~~This Is Not a School~~. Book. The publication will be published through Five Years, printed (full colour) on demand at cost price to participants (ISBN 978-1-903724-07-1) and free to view and download as a PDF. Space in the publication for each participant is limited to no more than 8 pages. • (Portrait 209.8mm x 148.1mm with bleed) • Full PDF specifications and possible layout guides will be issued in due course. • You may either layout your designated pages yourself and send it to me as a PDF or simply email the text (word document) and image files (jpg/ tiff) and I'll layout the pages to your design. • The Publication 'launch' will coincide with an open discussion event raising issues brought up through the Project and Publication. • Please note that exact dates will be confirmed. You will of course be kept informed of any changes and alterations. • Let me know what you think and whether you're interested in contributing • Look forward to hearing from you in the New Year... Many thanks. Edward Dorrian, Five Years.

All Power to the Free Universities. All Power to the Free Schools. Free. Imaginary. Faith. Radical. Academy. Real. Invisible. Communist. Autonomous. Business. Kilquhanity. Copenhagen. Liverpool. Etc. Etc. Etc. We call for everybody to establish their own free universities. We invite you... Not just art practitioners. Call upon you to participate. Plagiarize. Perhaps you'll see this as an opportunity to make up for past failures. Emancipate research and learning from the economization of all knowledge production in society. Unrestricted by the pragmatism of the university or academy structure. Perhaps the refusal of any kind of mediation. Not to write alone. Not to... Work? Alone. The diversity and internal oppositions, not to mention conflicts, may well define its... our existence. This must be recognised. Critique the unprecedented number of self-organised forums outside institutions. Critique the self-empowered departures inside institutions. To constitute a collective or plural speech: a communism of... What? Writing? A radical education forum. A curdled idealism. THEY. The people. A front line no longer cutting through the middle of society; now runs through the middle of us. Insert alterations and re-arrangements within existing institutional frameworks. Subtract. The opportunity to remove failure(s). Fragmentary. Precisely to make plurality possible, to open a place for it and at the same time never to arrest the process itself... Always already ruptured... Meaning not in themselves but in their conjunction-disjunction, their being placed together and in common [mise en commun], their relations of difference. The fragmentary or, more simply, fragments, sentences, paragraphs, which when put into relation with others... Taking on

new meaning... Furthers our research. Abandon any preconceived idea of originality or the privilege of being previously unpublished. Information collected as is... In its brute force and without commentary, sparsely... Or densely punctuating the discontinuous... Series of... This will also belong to our research. Everyone is welcome. You are one of us. Thus... Those who are without words, who are not writers... artists? The very people whom the discourse does not reach - even though it is in this discourse that they believe they can best make themselves heard - must have a place in which to express themselves or to find themselves expressed, whether directly or indirectly. In short, language is given not in the content of the... programme? This Is Not a Programme... nor in their form but through their relations, the necessarily disharmonious ensemble that they constitute. With this discontinuity that they preserve through this non closure, there will be a search for a more radical language that is situated outside discourse, outside of culture, and that while being declarative, should continue to maintain the incessant work of questioning. ~~WE HAVE WON~~. We are essentially irregular... Weak. Weak. Weak. Resistance. You with your new Uni pals... standing bragging... An Educational Complex. Bound to a temporal irregularity... Just as much as an irregularity of format and formulation... Perpetually decentred centres... Everything belongs to us... We belong to everything... And to nothing... Perhaps not. I love Free School, and Free School loves me. Free School demands that there should be no distinction between Teacher and Taught. Actually we demand nothing, there is nothing that we want from you that we cannot take for ourselves. Really...Really Free...

**COPY CATS!  
MARK HARVEY, ALEXANDER COSTELLO,  
DUNCAN MCAFEE, LEE CAMPBELL,  
MIKE CHAVEZ-DAWSON, ALEX BAKER,  
MIKE RYDER, SARAH BOWKER-JONES**

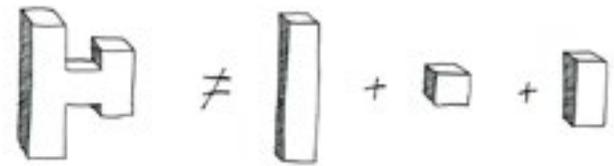








**Re-Copied Che;** mimeographic likeness, microfiche miniature, mirror reflection, model offprint, parallel portrait, printed replication, representational reprint, personific parrot, phony pirate, prefigured document, role played, repeated sham, simulated theft.  
*Mike Chavez-Dawson Re-Performing as Che for 2012...*



You can't get rid of your old problems, only create new ones.

FRIDAY'S BREAKING NEWS

POWER



Evening  
Standard  
IT'S BRIGHTER



**SOMETHING FROM NOTHING (OR SOME THING  
AND NO THING ARE NOT ANY THING)  
LUCY CASH & THERON SCHMIDT**





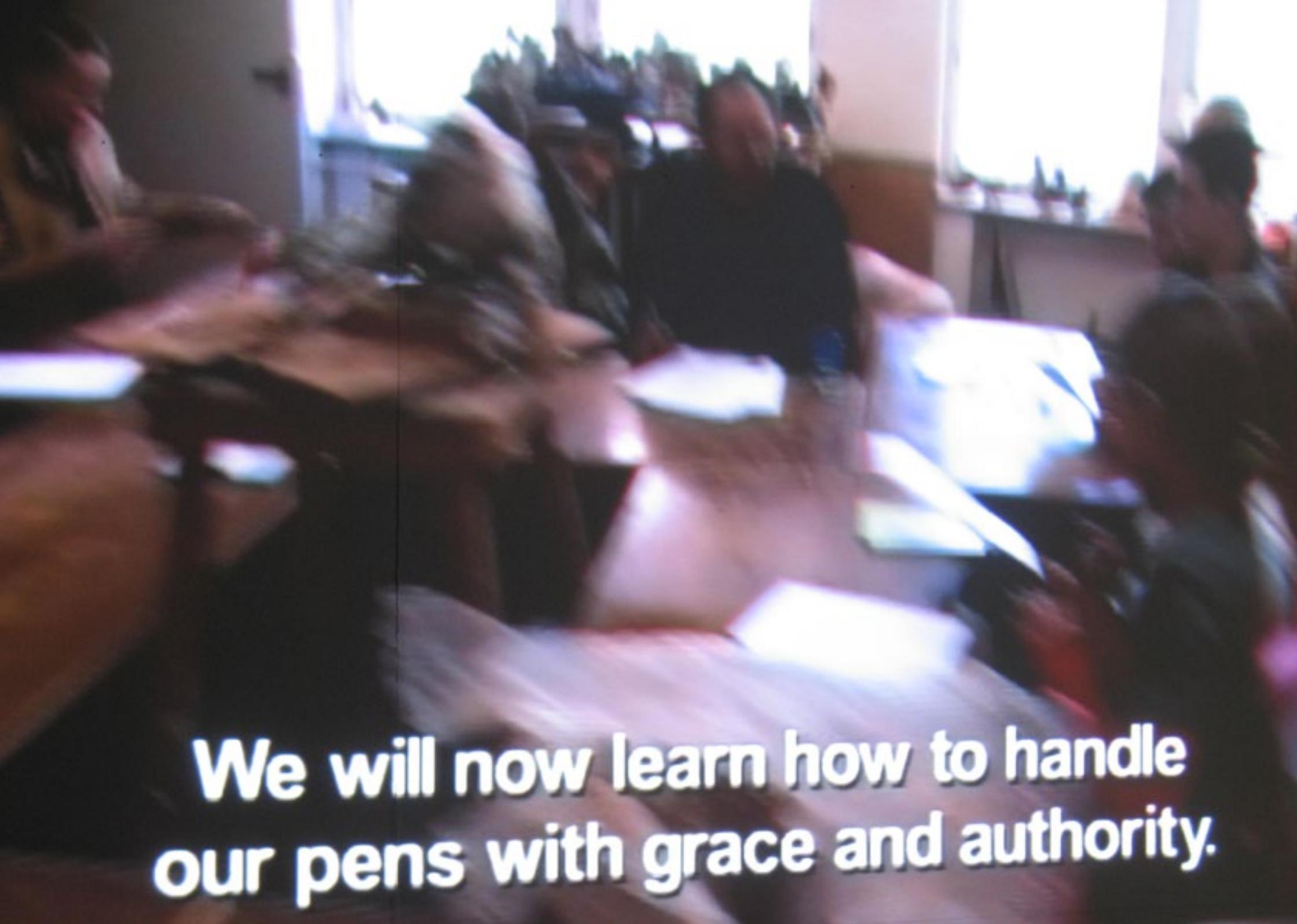


DIFFERENT SYSTEMS OF CHAOS  
STEVEN EASTWOOD & ANYA LEWIN

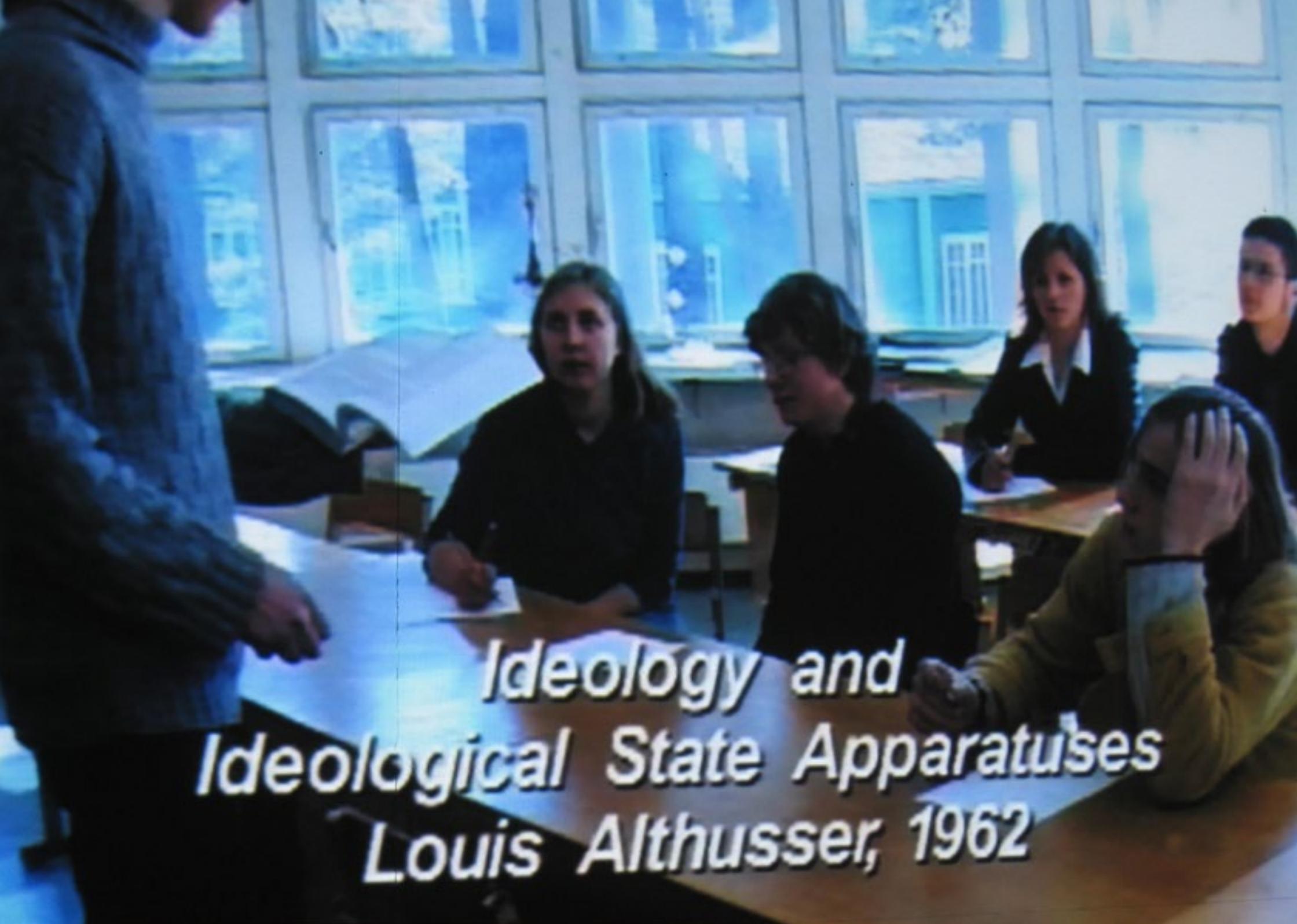
**Remember, artists save their mistakes  
while administrators hide them.**

A group of people are seated around a large wooden table in a meeting room. They are looking at various documents and papers spread across the table. The room has wood-paneled walls and a window in the background. The text is overlaid at the bottom of the image.

**As administrators you will  
sign your own names.**



**We will now learn how to handle  
our pens with grace and authority.**

A classroom scene with a teacher on the left, partially visible, wearing a blue sweater and holding papers. Several students are seated at desks. One student in the foreground is covering their face with their hand, suggesting distress or frustration. The background features large windows with a view of a city.

***Ideology and  
Ideological State Apparatuses  
Louis Althusser, 1962***

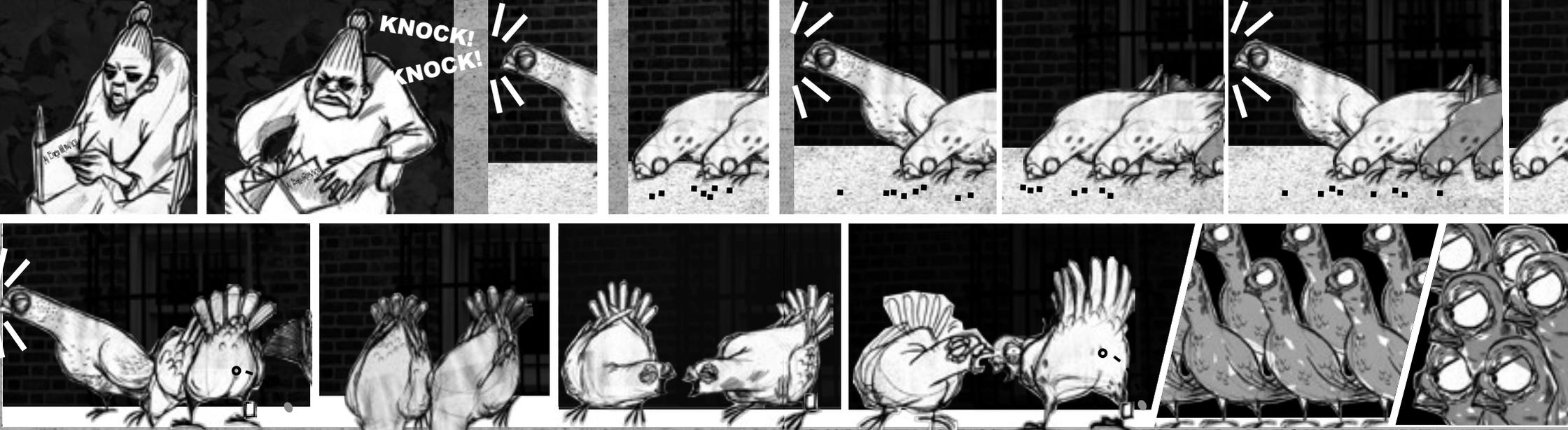
## KEVIN MOLIN &amp; ZOE OLARU

Dear Local MP,

I hope you will read this with due attention and consideration. I have been reporting this issue time and time again and it keeps being ignored. Since none of my phone calls have yet resolved the problem, I am now resorting to writing this official letter of complaint. The problem is a recurrent one in this country; in this day and age, I really don't get how it is possible.

I am talking about the stupid pigeons, of course! There are hundreds of them around here, more than people, making this estate unlivable, ugly, full of excrements. Two of them are virtually residing on my window ledge, pecking violently and defecating right before my eyes.

I've been told on the phone already I'm not allowed to take matters into my hands, and that a pest control team would soon come. That was over a year ago, nothing changed since. Frankly, I think the trouble is some of the neighbours, I've seen them disregard all the signs and actually feed the flying rats. I hope you can comprehend the scale of this problem. We need to tackle on all fronts this whole culture of 'getting-something-for-nothing'. Otherwise, no wonder they keep coming back and multiply...



KNOCK!  
KNOCK!

... do not love  
... ages unneeded  
... where in this  
... tion...

Why's it black and white?!

Blood, we need to find  
a better way to shift  
this gear around, its  
not safe like this

got my spare  
change? Why are they all  
looking at me?  
Bunch of scoundrels  
I had just  
washed my hair!  
I've done nothing  
wrong...

We are the 99.9982%!

the kids are all wrong...

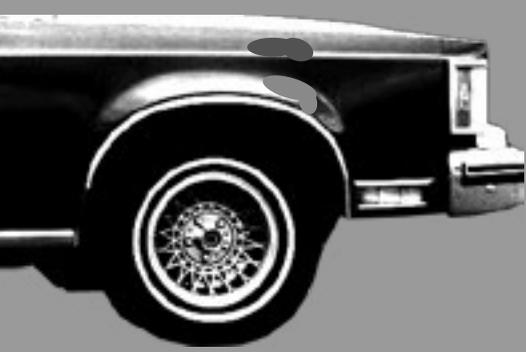
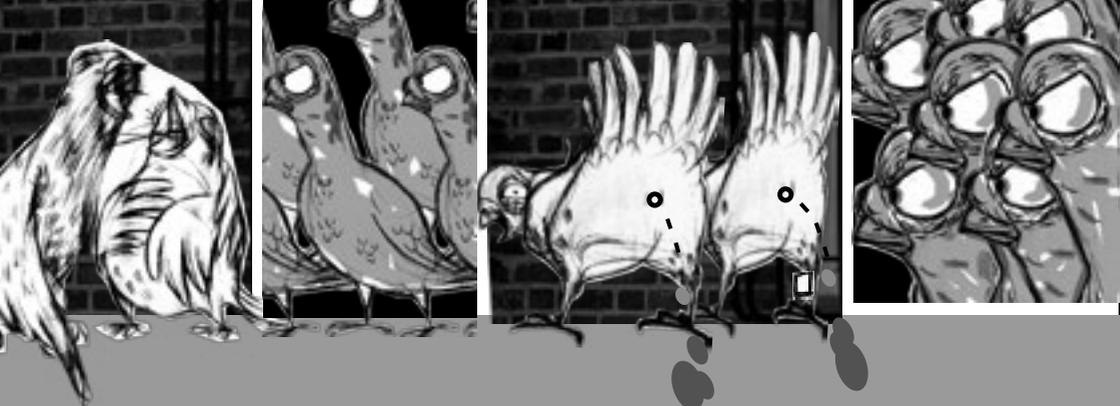
where did that come  
from?

the government's too  
soft on them...  
I'd prefer not to...  
this network is so  
wonderful,  
so full of references,  
so postmodern...  
it makes my brain  
talk off!

let's spill two beers  
with one drone...

look at that girl...  
I'd defo do her!  
See ya later, yeh?  
and if you do...  
see me, turn on  
the lights...

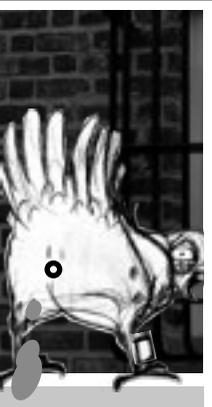




Yeh man, but you know what happened last time, with that idea of yours ...



flying the coop away into the white gut!



... you know what I mean. Our courier...



... you and your ideas for alternative transport of the shit!



Hey man, you just didn't give that bird a second chance! It takes time to remember the route!

shut up! it took us two months to train that stupid animal, and how does it pay us back?

pis off man, i cant believe you think he did it on purpose.

i'm sure theres a reason, somethin blocked him in the way!



i dont give a shit. all im saying is, plain fact: you cant school a pigeon





AHAHA-  
HAHA-  
HAHHA-  
HAHAHA-  
HA !!



As stated at the outset of the report, our findings are indebted to the groundbreaking work of B.F. Skinner. His first task was to isolate an individual piece of behaviour and see how that could be changed. Skinner did that by keeping pigeons at about three quarters of their normal weight, so that the birds were always hungry, and food could be used as an automatic reward. The pigeon was studied in a uniformed box, one he quickly grew used to. One piece of behaviour, pecking a coloured button, was measured on a graph. The pigeon learnt that pecking the button produced the reward, then the behaviour of pecking could be studied in relation to how often that reward was offered, in Skinner's terms, a schedule of reinforcement: a reward can be scheduled, so that it reoccurs every now and then when a pigeon does something, usually when he pecks something, a red button on the wall.

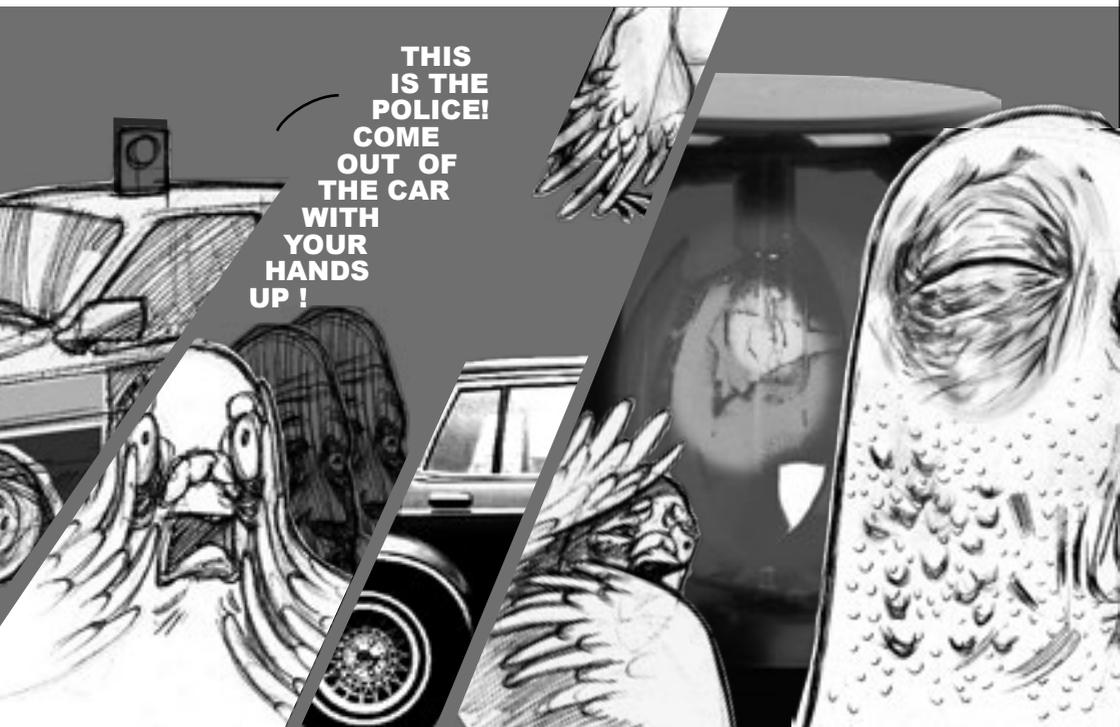


HA??

IT'S  
THEM  
!!!

shit  
!!

Skinner's experiments had an impressive success rate of 98%. We are now working for an even better rate, once our plans are fully implemented. The rate of failure has been negligible, with some isolated cases in which the subjects developed anomalous behaviours, such as excessive or even deliberate discharging, or sudden fits of anxiety brought by the sight of objects resembling the red button.



THIS  
IS THE  
POLICE!  
COME  
OUT OF  
THE CAR  
WITH  
YOUR  
HANDS  
UP !

We are making excellent progress, which is well documented and reported on our website<sup>1</sup>, thanks to the half a million pounds allocated to this grand project. We now need more investment in the programme in order for our new strategies to take full effect, as well as a few research projects in collaboration with scientists. One example has been the training of pigeons with specific algorithms on CCTV cameras, so that their heightened sense of smell can identify drug dealers in public locations. This however still depends on training pigeons from birth and we need to find better ways to use the existing pigeons in the streets. For this, a reversal of previous policy and public perception is necessary. We need need to learn to tolerate pigeons, who can be our best friend in helping the city keep safe from crime. We, as a society, should not kill pigeons: we should research new inventive ways to use them at our disposal, to fight crime and help us achieve the perfectly clean society our ancestors could only dream of.

**YOUR  
SCROUNGING  
DAYS ARE  
OVER!**

<sup>1</sup> [www.cabinetoffice.gov.uk/behavioural-insights-team](http://www.cabinetoffice.gov.uk/behavioural-insights-team)



*If This Is A Feral*  
Adapted from a Poem by Primo Levi

*You who wander  
In your sanitised streets  
You who find, day after day,  
swellings where all beasts have been tamed.*

*Consider if this is a pigeon  
Who is experimented upon in a cage,  
Who is starved by the scientist,  
Whose chirping cannot be heard,  
Who (accidentally?) inhales white snow,  
Who dies because of a yes or a no  
Consider if this could be a female pigeon,  
Who could not biologically soulate if confined,  
Whose eggs have just been eaten by a hawk  
Funded by taxation to a humane state.*

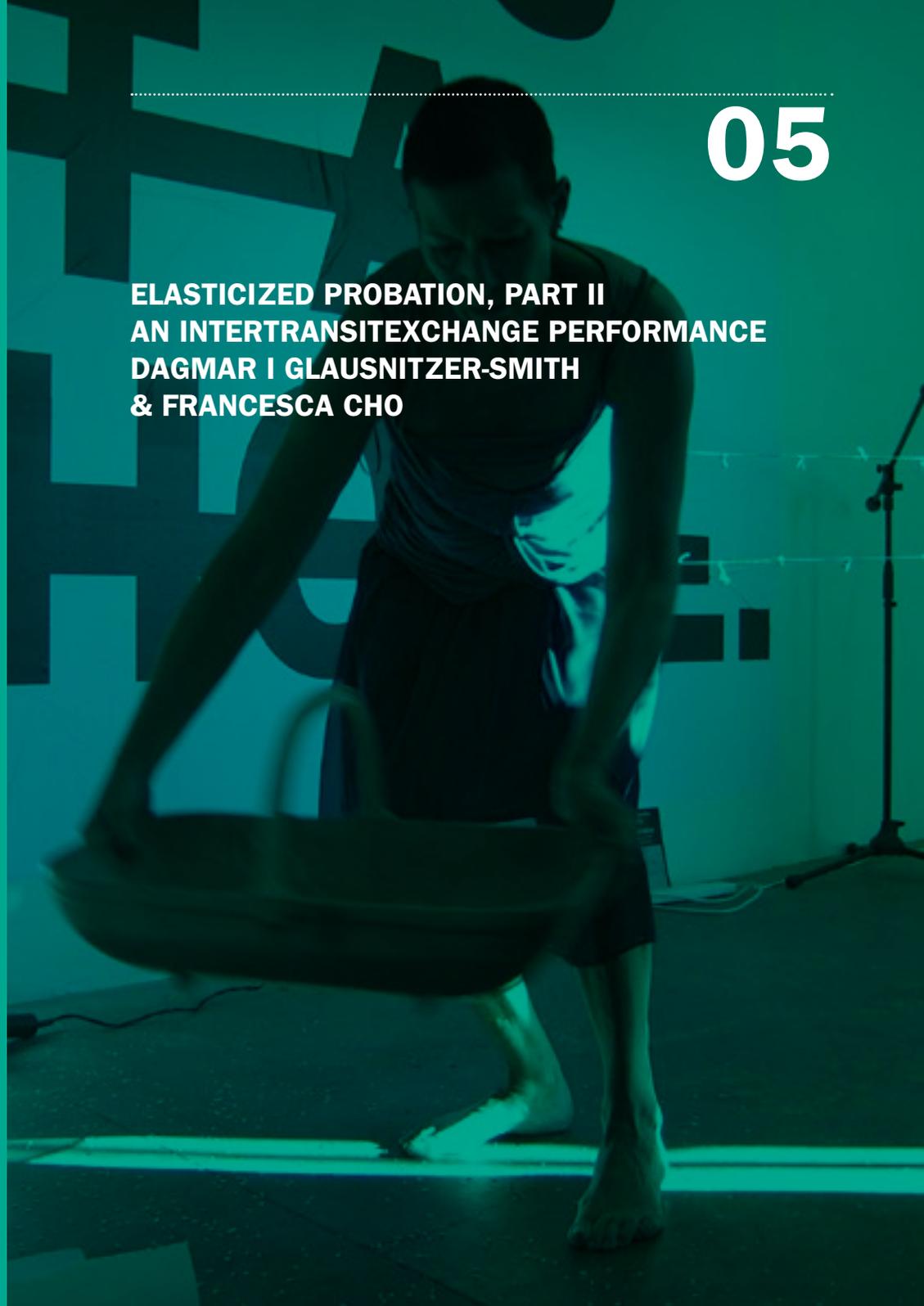
*Meditate upon the condition of the feral.  
Don't forget all social conditioning methods  
were first tested in labs, on pigeons and rats;  
children's behaviour too is induced,  
Like the pigeon's pecking, to comply  
Through schedules of re-enforcement;  
Or else with Ritalin.  
Beware of our language, creating or denying  
another human as non-human, or as non-feral,  
or as uneducated underclass.*

*Or may pigeons shit on your head,  
May their pecks damage your monuments  
May their wings flap defiantly on your face.*

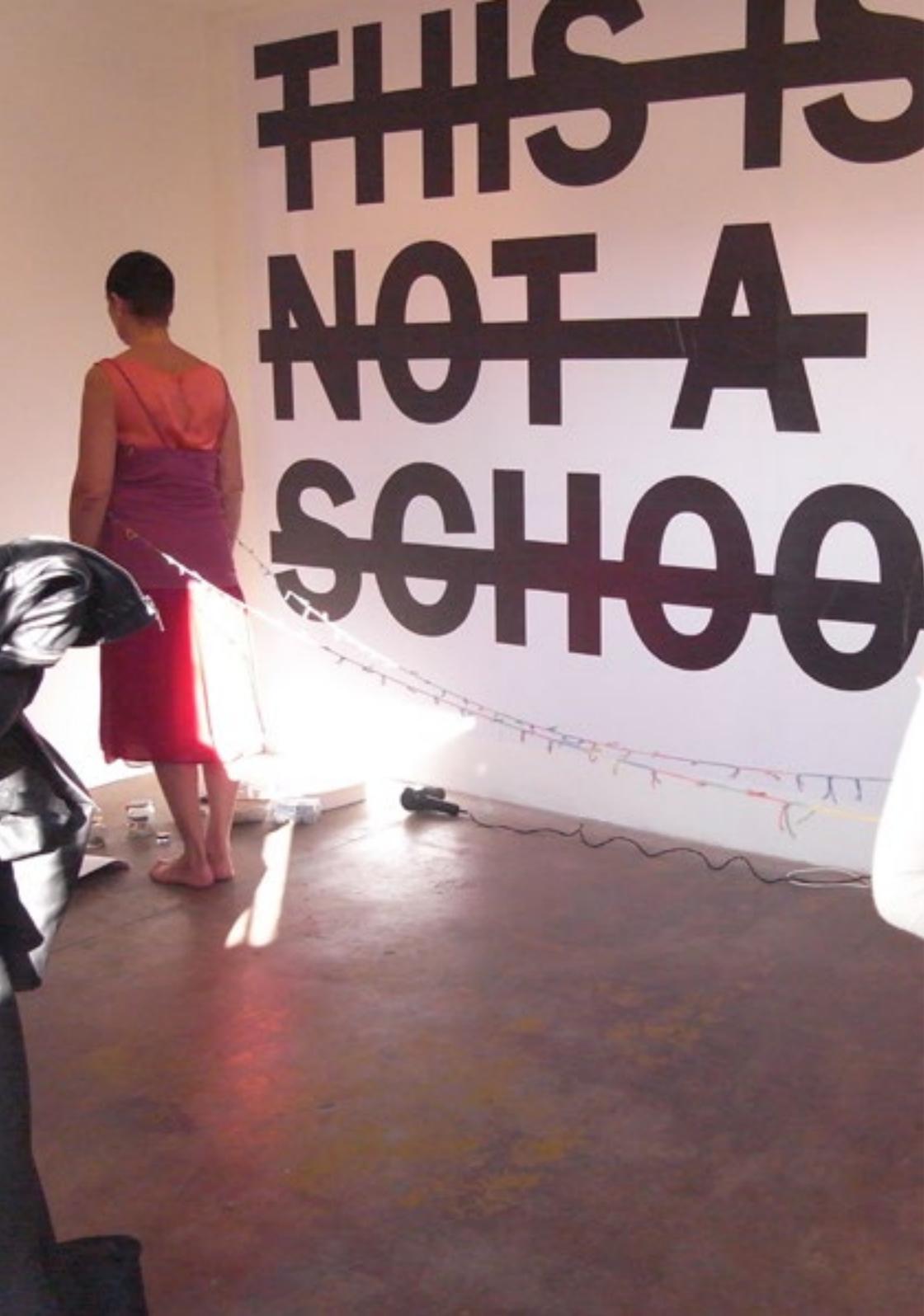


05

**ELASTICIZED PROBATION, PART II  
AN INTERTRANSITEXCHANGE PERFORMANCE  
DAGMAR I GLAUSNITZER-SMITH  
& FRANCESCA CHO**







Dagmar I. Glusnitzer-Smith

If it is not a school, it is rid of any institutional laws and traditions. In its proposed title, the effects of learning at cost of directive behaviour and outset to abide rules of reactive learning experience is being challenged. School could be the training of discipline in order to achieve knowledge and skills in the art of rhetoric. The Greek tradition of schooling – skhole- begins by envisaging a place of leisure and intellectual exchange, a natural setting where philosophical lectures are being held, at the pleasure of engaging in a lively debate and challenging the speech of logic. A romantic view speaks of a kind of game of ‘notoriously’ happy minds.

Another grouping which it is not at large because Regent Street Studio is none other than a smaller room, 5m x 4m, a table is there to provide and invite the gatherings, artists ideas, performances, happenings though rather small numbered, yet it is not a schooling of small fish in the heart of East London during the summer of 2011. The planned groups and their ideas may be sheltered by the intensity of verbal exchange and the concentration of space and mind. This is not a school, crossed out and its double negative implication has the potential to be not a one school but provides a location for dialogue, spoken or the minds of the visitors and viewers. Beyond the institutional approach a school, the ‘not-school’ school carries the prospective for open discussions of non-particular concerns where writers, philosophers and artists advocate methods in the free debate, and to investigate the type of circumstances in which someone was brought up in order to reconcile conventional education methods. I want to call it ‘EduAction’. In the gathering the humble, free and open-minded approach allows for any individual learning process by seeing, awareness and experience. There is an action plan where over a period of several days, each hour on the hour something is happening. All is public even if nobody arrives, the actions prevail the serious work of people who deliver their ideas.

As contributors of Five Years This is not a school crossed out, we are perhaps also examining art schools, their concepts and systems, their directive to non-directive creative output later called Art – schooling the –would-be-famous-artists. Is the Art School determining the definition of Art and it's meaning by its philosophy of teaching and the artists who teach it there to the –would becoming artists-? Or does the learning process also adhere to the concept of being the artist in the world, the responsibilities with the individual analysis of biographical education experiences, which may consider the question of how and why ideas dictate the manifestation of matter and making art.

So what is that place which it is not. Against all conventional definitions the promise to become not what it has failed to be but to indulge in the visible line through the word which persuades a kind of by-pass and the power to overcome and explore the non-censored output of situations. There is a life situation, which continuously provides the invitation to think and to see and to think and to speak and to think and to hear and to speak. The dialogue in the context of the event space such as not being a school is but a table and it holds the persuasion to be subjective or non-subjective, just as the encouragement to believe what is being said or presented, and not to indulge in the power of opinion, which the schools-to-be may have deluded to perform and is called education.

Not so simple then to deduce a certain reaction based on the origin of past experiences or learning processes, because apart from an assumed simple cause, it could be possible that there were several causes. Some may be clear in retrospective but some may also be un-conscious because the awareness of past situations and learning results have triggered multiple behaviour patterns, only some of which are being remembered and having an effect or non-effect to the individual's self-value system. Today it is known that the self-value system is only based on the education through parenthood, peer pressures and school's philosophies. But who considers accidents, traumas and abuse or the famous notion: if you do your schoolwork, you are being recognised and loved. The multiple reasons for causes, and the several undeterminable effects of situations, which create an individual's biography cannot be subsumed by an institution, i.e. its rules and un-creative predicaments of a general learning process. If everything is determined there is only one reason for everything. However in 1992, Krüger argued during a lecture in Munich, Germany, that if the cause is understood to be a 'side-track' instead of the expected origin, then human freedom without contradiction could incorporate the idea of thinking causality, because we cannot know all the reasons for any 'side-tracks' along the way of human learning experience.

This is not a school versus Cause is not Effect.

Germany March 2012

"In their Performance Art collaboration entitled: Elasticized Probation, Part II, Cho and Glausnitzer-Smith have explored an "intertransitexchangecommunication" experiment between sound, voice and object.

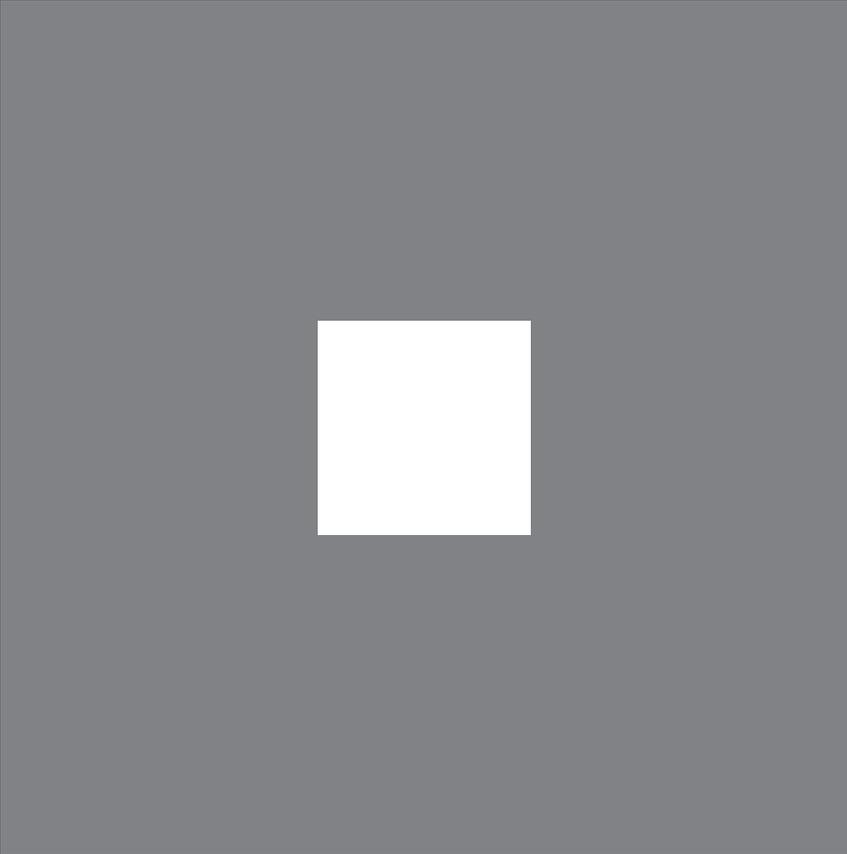
Cho's spoken words cite from the sources of SIJO, the oldest Korean Haiku. Her voice with the word's foreignness met with Glausnitzer-Smith's sounds made by her body and a selection of everyday objects. The artists were moving within the boundaries of their own individual entity, possibly thinking 'space' larger, however they were deceptively connected until..."

Glausnitzer-Smith, 2011

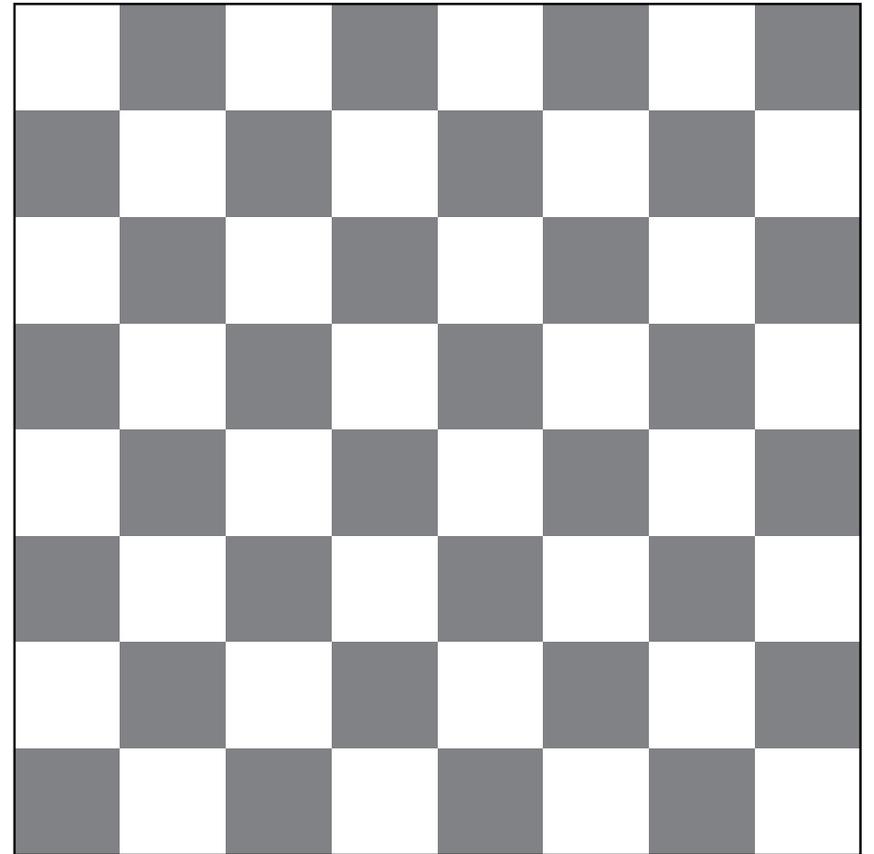


LE GRAND JEU  
GARY KEMPSTON

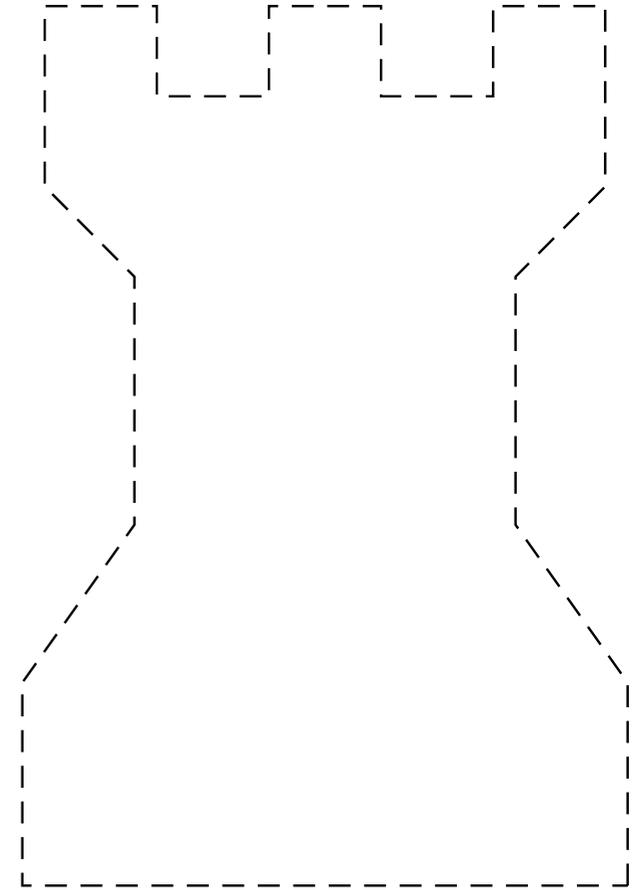


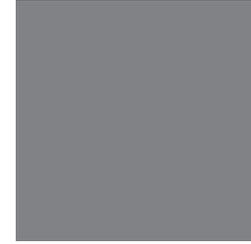


Y O U R  
M O V E



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| 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 |
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**GALS WITH GUITARS**  
**SHARON GAL, FRANCES MORGAN,**  
**ANDIE BROWN, SOPHIE COOPER, SUKE DRIVER**  
**AND AURELIA MCGLYNN-RICHON**





Sharon Gal

Gals with Guitars is a collaborative, group composition for guitars. This durational performance, invites participation from female players; women and girls of mix ages and playing ability.

The piece is part of a series of compositions, exploring collaborative praxis and using an "Open Call", to invite participation from people with/without playing experience.

Gals with Guitars grew out of my need for and curiosity about female companionship and collaboration. I have been playing and performing for thirty years, mostly with other male musicians, and have been wondering about the difference in psychodynamics in a female only group. The first few GwG performances were for the electric guitar, with six to ten hours process of development and composing. Five Years gallery's space suggested a different interaction.

I was interested in exploring acoustic possibilities and decided to use regular tuning. There was no time for a lengthy process, but as most of the players took part in the previous performance, the ideas and approach were already familiar. This time, I also shared the facilitation with Sophie Cooper, who has been part of Gals with Guitars since its conception.

Each time we engage with the piece it is informed by our previous experience and This Is Not A School became a true space for learning, sharing knowledge and skills. The experience inspired the evolution of the piece and the full acoustic version will be performed again at the large, atmospheric space of the Council Chamber at Deptford Town Hall. This would include a longer process, a live performance and a large group of more than twenty participants. Gals with Guitars lives on in a perpetual state of becoming.

Frances Morgan

I have taken part in two Gals with Guitars performances and am looking forward to doing more. The two I've played in – one at the Elevator Gallery and one at This Is Not A School – were very different in sound, but similar in that they provoke ideas that are not only about music-making but also about other forms of communication and interaction.

This is something that a lot of improvised music aims to do, but I'm not sure it always does, for various reasons: performance settings, audience expectations, and individual players' styles that become conventions. In a mixed ability group like GwG, which includes trained musicians, beginners, people in the middle – like me – who have some musical experience but are playing an instrument they don't know well, it is harder to fall into those conventions. This is because, for it to work as a group performance, we all sort of need to find a common ground that might not match our usual expectations of how we should play or what the guitar sounds like. As well as this, Sharon introduces methods such as simple numerical directions, specific tunings and gradual crescendo/diminuendo patterns that help structure the work but also keep us thinking as a group, rather than a number of individuals.

I think within this there's space for everyone to have a distinctive voice, and of course we all have different guitars (and at the Elevator gallery, amps too) and different physical approaches to them. But the way the pieces we play build up through lots of small gestures is exciting because it really could not happen without everyone trying to think, listen and respond as a co-operative group. You also feel that all your actions have an impact; all your contributions affect the rest of the group. This has parallels with all kinds of other situations we might come across, socially, politically, in a workplace or in other practices such as dance. At the Elevator gallery I felt that we explored the social and spatial elements of the music in a number of ways, trying things like different arrangements of musicians and amps, different ways of using the space and different ideas about

the final piece. All these things involved negotiation, trial and error, listening and compromise.

At the This Is Not A School performance, we didn't have as much time to prepare and the piece felt very spontaneous and slightly precarious. We were using acoustic and classical guitars, which already takes away some of the 'protection' of the electric guitar – I know I feel like the amp and the volume are like a defence when I play electric, something to hide behind a bit! I guess because electric has connotations of punk and noise, whereas acoustic is much more 'proper' – so under those circumstances, it could have been quite a scary situation, just turning up in a gallery with an old classical guitar and hoping for the best! The room was pretty small, and I was irrationally worried about us knocking into one another. However, once we started I realised that one thing we had built up at the previous GwG, which took place over two days, was a sense of trust. I knew that the other women in the group were as committed to the piece as I was, and probably a bit nervous too, and that really helped me stop worrying about my technique and just play.

Interestingly, the acoustic performance was more dissonant than the electric one, and more 'experimental'. We played in standard tuning, which is less forgiving than DADGAD, and so the notes we played wandered all over the place and created a really diverse pattern of sounds, sometimes clusters of notes and sometimes huge intervals and wildly different registers. As with the electric performance, we ended with a unison strummed passage, but of course with the acoustic guitars it sounded very different – less aggressive and more just unearthly and atmospheric, and quite moving. I was reminded a bit of 'string bands' formed by the Bosavi people in Papua New Guinea. These bands play tunes that have some elements of hymns brought over by Christian missionaries (who introduced the guitars to the country) and Western pop, but with their own repetitive style of song based around simple strummed guitar patterns. It sounds familiar and exotic at

the same time; most of all it sounds as if it could only be played in that place by that community. It's not that what we came up with literally sounded like Bosavi music, but I felt as if we also made the sound of a community – in fact that we created a community for that time and that space in which we were playing.

Andie Brown

This was the third GWG session that I have participated in. Although this particular version differed from the original electric guitar idea, this time being acoustic, the principal idea remained the same: a simple framework of instructions on sections of an extended piece, to be worked through together as a group and culminating in a performance at the end, bringing each section together to flow into one piece. For me, the most striking and enriching experience was seeing how a group of people could work together to create a piece of music in such a short space of time - some of whom had no or little experience of playing guitar or any other musical instrument. In this context, everyone was able to contribute fully to the end result regardless of experience. The process itself, whilst structured, allowed everyone a voice of their own and left enough space for people to interpret the instructions. The process and end piece became truly collaborative - as a very experienced improviser myself, it struck me that everyone listened attentively and worked together in a way in which many musicians often fail to do successfully. Taking this piece to Five Years was an interesting experience, which proved that GWG could work in an environment not suited to the original idea, thus forcing us to adapt to the space and time limitation

Sophie Cooper

Working with Sharon on the Gals with Guitar project has been a really amazing experience for me. I've seen (and heard) Gals with Guitars crescendo from a small idea shared in a kitchen into large scale guitar blow outs in a fairly short space of time.





Playing and composing music as a group where the elements of leadership and playing 'certain parts' are taken away is wildly liberating for the women taking part in Gals with Guitars. The process focuses on the overall sound as a group whole and that is what I've found so appealing about the project. The techniques we practice throughout the workshop are simple which makes them entirely inclusive to all players, who with their enthusiasm, are able to contribute to the music freely and without fear. Everyone who has taken part has been as essential as each other and can take definite ownership of their work which is wonderfully inspiring.

When I've performed in Gals with Guitars I've felt comfortable enough to experiment and explore sounds this instrument of mine can make. I think this comes down to getting to know the people in the group in the time leading up to the main performance; everyone's been so interesting and interested in sharing ideas and support. Speaking to people who have since felt confident enough to start their own projects following how they felt in Gals with Guitars has been such a reward. I've been lucky to be part of a project which motivates others to be involved in one of my life's loves and this is something I'm incredibly proud of.

#### Suke Driver

It was a lovely excuse to collaborate in another Gals and Guitars performance. What I loved about it is that we created very quickly, this little improvising unit - taking over this small space and filling it with a brand new sound - never heard before, nor heard live again. A few moments in time, never to be repeated, working with the cute little space atop a tower block.

#### Aurelia McGlynn-Richon

In October 2011 I attended a workshop once again with the all female Gals with Guitars, led by artist and composer Sharon Gal for another composition and performance. This time the venue was the Five Years Gallery, Hackney and we were asked to bring classical or acoustic guitars. Last time I attended a workshop at the Elevator Gallery, in April 2011, everyone composed and performed using their electric guitars and amplifiers.

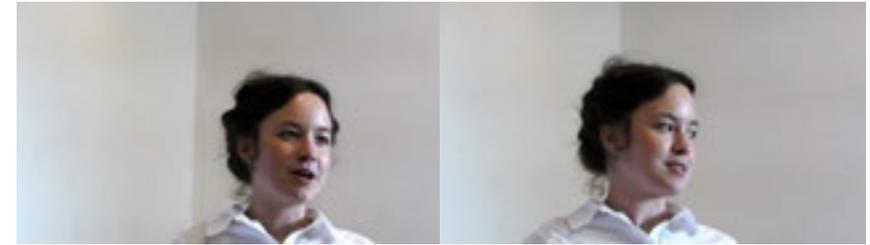
The music we created used a very similar structure to the piece composed in April. We entered into a cycle playing one sustained note. Once your first note had ended you would play a different one, also sustained and soon the notes would form a structure. If we didn't listen carefully to each other's notes or communicate between us then the performance structure would seem distant from our playing. The arrangement of the piece was based on intuitive communication between us as performers to make the music smooth and organised. As our piece continued we each dropped out again and slowly came back in with two notes then three and eventually forming patterns of notes. We had to listen carefully to our guitar playing to determine the next note to play, at the right time. To end our performance we began to strum, at first only once, then twice, then as many times as we each liked. Now the music sounded wild and quite distorted with different patterns and rhythms. I have been playing guitar for half of my life - I'm now 13. I really enjoyed the workshop, it was a beautiful sunny afternoon outside, the gallery door was left open and together we all created a wonderful and very memorable piece of great guitar music.





WHAT SHOULD WE TALK ABOUT NOW THEN?  
FREE SCHOOL  
COMMUNIST GALLERY





Transcript of 'Police Woman Confession Performance' at the Communist Gallery, Five Years, Hackney, October 2011

I was given orders to join the Communist Gallery and Free Free School to keep a check on them, and look out for threats to national security.

So, I went along to an event I found on Facebook, and then introduced myself as a prospective student and contributor.

I professed my interest in taking part at future events and later left a note on the Free Free School's blog, stating some educational intentions.

I received a reply from a member who was enthusiastic about the subject matter I chose for education. Little did he know, this was provided for me by my superiors.

I went along to an event by the Communist Gallery, and thought it appropriate to go dressed for the occasion. A militaristic attitude will foster stereotyped fancy dress and an all red ensemble is what I wore.

Over the course of the day, I found myself to be welcomed into the group with a kindness I had not before experienced. I began to realise that these people could not help their political beliefs because they were inherently connected to their kindness, and to their responsible natures.

These people were not only happy to give me an education, but also a sense of community. In the ensuing weeks, I became a bit estranged from my job, as a Police Woman, and took some time off because of stress.

I could no longer work for an organisation that felt it necessary to infiltrate and lie to such nice people.

Within a month I was fully converted to communism, and would not have been able to return to work for the force, even if I tried. The thought of returning to work to act as an infiltrator for the communists had occurred to me, but I quickly realised that this was not a good idea, as truth is the best policy and lying gets us nowhere.

So, I left the force and am now living in a tree eating wild berries and occasionally hunting venison. My life has changed in an irreversible and dramatic way since I became a member of the Free Free School and Communist Gallery.

The point of my speech is that every Police Man, and every Police Woman, has the potential to become a communist.

<http://freefreeschool.wordpress.com/2011/11/20/police-infiltration-of-free-school-uncovered>





HUGE T.V. OF LAST JUDGMENT

UPPER WORLD

THIS IS A NIGHTMARE!  
... MUST BE JUSTICE  
SOMEWHERE!

COMPETE

WORK MORE

GRID

DR KELLY

THE OFFICE UNDERNEATH THE OFFICE

DUPLICATE & MIMIC

HA HA HA HA HA  
DEAD GUV.  
HA HA HA HA HA

IN PAPUA NEW GUNEA  
THEY WERE SO EXPLOITED  
THEY BUILT A RUNWAY  
SO THE DEAD CAN RETURN

TELLY IN DEAD WORLD



Andrew Cooper

The drawing comes from listening to Chris Knight and Camilla Power speaking about the Gov. of the Dead.<sup>1</sup> They referred to a time when the people of Papua New Guinea built a runway for the dead as they were being so exploited that they thought the dead would want to come back and sort things out. They also thought the Europeans were so unfair in their business dealings there must be another office beneath the office run by the dead where the living were mimicked and things were just. A number of connections formed.<sup>2</sup>

A common time lapsed seething-  
roots, worms, seaweed and tubors  
unowned idiosyncratic flowers  
-hope

The corpse's embrace imparts the worm  
very small and destructive  
Mimicry and laughter  
"You are?! You are?!"  
What?"

The artiste politician chose to work with the 'non'  
for the purpose of research productive of marketable identity...

The mimicking laugh  
comes from the ground from  
the long dissolved parent  
"You are?! You are?!"  
What?"  
Repeat...

*Social Democracy thought fit to assign to the working class the role of the redeemer of future generations, in this way cutting the sinews of its greatest strength. This training made the working class forget both its hatred and its spirit of sacrifice, for both are nourished by the image of enslaved ancestors rather than that of liberated grandchildren.*

Walter Benjamin  
Thesis on the Philosophy of History (xii)  
P.251 Illuminations (Pimlico)

<sup>1</sup> More about Chris Knight and Camilla Power's recent work can be found in Anthropology Today ARREST FOR ATTEMPTED STREET THEATRE <http://www.chrisknight.co.uk/wp-content/uploads/2007/09/Arrest-for-Attempted-Street-theatre.pdf>

<sup>2</sup> *The frisson of excitement experienced is the flirtation with annihilation. That is, if art is pitched at a wider (mainly non-art) audience then it risks losing its art status and visibility as art and its differentiation from the chaos of other non-art messages 'everything else'.*

John Russell  
DEAR LIVING PERSON  
MUTE VOL. 3, NO. 1 -  
DOUBLE NEGATIVE FEEDBACK



THE TEXT WILL BE ANONYMOUS.

**1.  
THE TEXT WILL BE ANONYMOUS.  
ANONYMITY... CONSTITUTES  
A COLLECTIVE OR PLURAL  
SPEECH: A COMMUNISM  
OF WRITING.**

**2.  
THUS THE TEXTS WILL BE  
FRAGMENTARY: PRECISELY TO  
MAKE PLURALITY POSSIBLE,  
TO OPEN A PLACE FOR IT AND  
AT THE SAME TIME NEVER  
TO ARREST THE PROCESS  
ITSELF... ALWAYS ALREADY  
RUPTURED... MEANING NOT  
IN THEMSELVES BUT IN THEIR  
CONJUNCTION-DISJUNCTION,  
THEIR BEING PLACED TOGETHER  
AND IN COMMON [MISE EN  
COMMUN], THEIR RELATIONS OF  
DIFFERENCE.**

**3.  
THE FRAGMENTARY OR,  
MORE SIMPLY, FRAGMENTS,  
SENTENCES, PARAGRAPHS,  
WHICH WHEN PUT INTO  
RELATION WITH OTHERS...  
TAKING ON NEW MEANING...  
FURTHERING OUR RESEARCH.  
ABANDON ANY PRECONCEIVED  
IDEA OF ORIGINALITY OR  
THE PRIVILEGE OF BEING  
PREVIOUSLY UNPUBLISHED.**

**4.  
INFORMATION COLLECTED  
AS IS... IN ITS BRUTE FORCE  
AND WITHOUT COMMENTARY,  
SPARSELY...  
OR DENSELY PUNCTUATING THE  
DISCONTINUOUS... SERIES OF  
TEXTS... WILL ALSO BELONG TO  
OUR RESEARCH.**

**5.  
THUS... THOSE WHO ARE  
WITHOUT WORDS, WHO ARE NOT  
WRITERS, THE VERY PEOPLE  
WHOM THE DISCOURSE DOES  
NOT REACH - EVEN THOUGH IT IS  
IN THIS DISCOURSE THAT THEY  
BELIEVE THEY CAN BEST MAKE  
THEMSELVES HEARD - MUST  
HAVE A PLACE IN WHICH TO  
EXPRESS THEMSELVES OR TO  
FIND THEMSELVES EXPRESSED,  
WHETHER DIRECTLY OR  
INDIRECTLY.**

**6.  
IN SHORT, LANGUAGE IS  
GIVEN NOT IN THE CONTENT  
OF THE TEXTS NOR IN THEIR  
FORM BUT THROUGH THEIR  
RELATIONS, THE NECESSARILY  
DISHARMONIOUS ENSEMBLE  
THAT THEY CONSTITUTE. WITH**

**THIS DISCONTINUITY THAT  
THEY PRESERVE THROUGH THIS  
NONCLOSURE, THERE WILL  
BE A SEARCH FOR A MORE  
RADICAL LANGUAGE THAT IS  
SITUATED OUTSIDE DISCOURSE,  
OUTSIDE OF CULTURE, AND THAT  
WHILE BEING DECLARATIVE,  
SHOULD CONTINUE TO MAINTAIN  
THE INCESSANT WORK OF  
QUESTIONING.**

**7.  
WE ARE ESSENTIALLY  
IRREGULAR... BOUND TO A  
TEMPORAL IRREGULARITY...  
JUST AS MUCH AS AN  
IRREGULARITY OF FORMAT AND  
FORMULATION... PERPETUALLY  
DECENTRED CENTRES...  
EVERYTHING BELONGS TO US...  
WE BELONG TO EVERYTHING...  
AND TO NOTHING.**

**FORGET EVERYTHING YOU'VE BEEN TAUGHT.  
START BY DREAMING!  
DEBORAH RIDLEY**







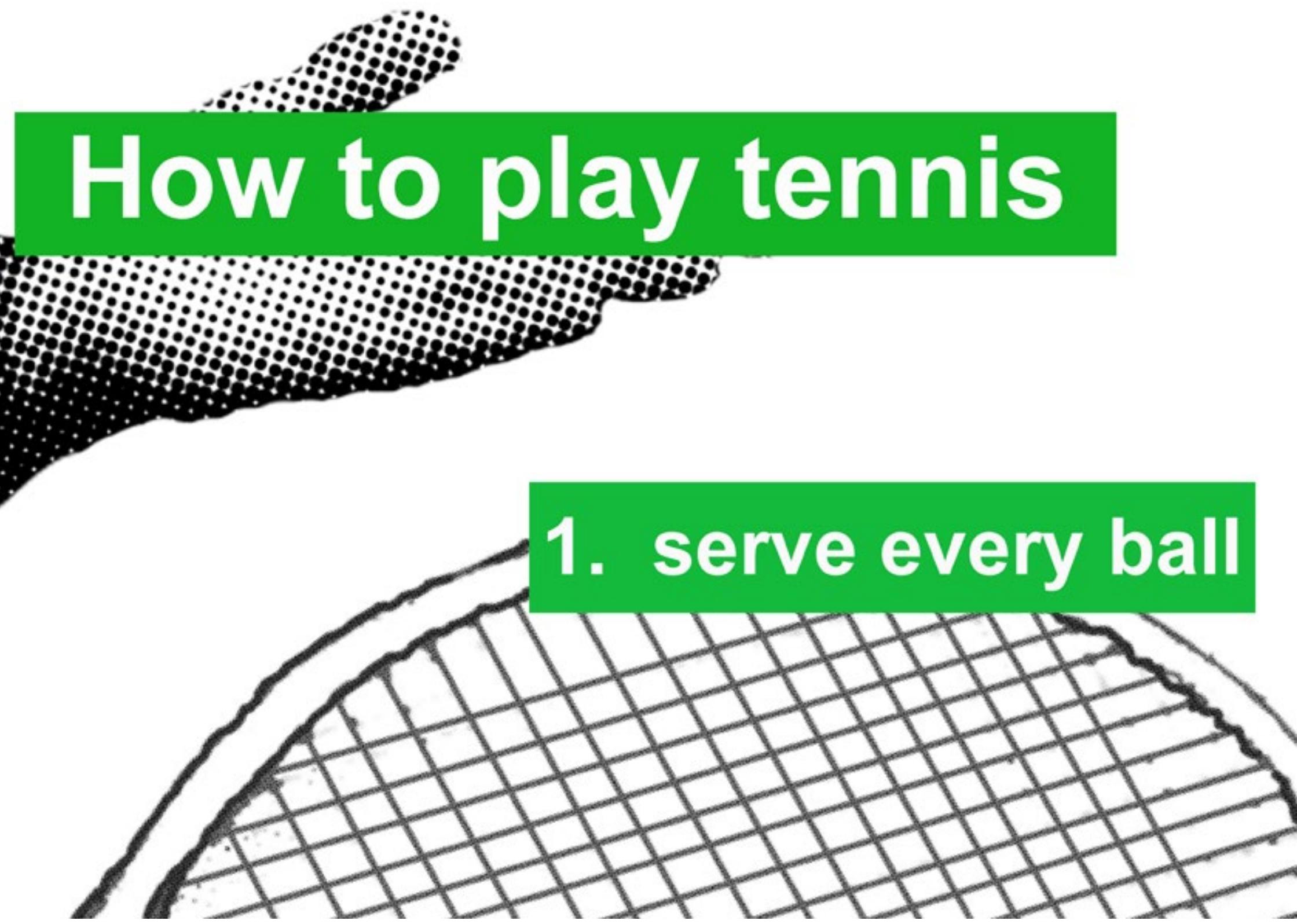
FORGET  
EVERYTHING  
YOU'VE  
BEEN TAUGHT  
start by  
dreaming

EVERY  
TEACHER  
IS TAUGHT  
EVERY  
TAUGHT  
TEACHES

FOR  
EVERY  
YOU'  
BEEN T  
start  
dream

**HOW TO PLAY TENNIS**  
**PATRICK LOAN**



A hand holding a tennis racket. The hand is rendered in a halftone dot pattern, and the racket head is shown with a grid pattern. The background is white.

# How to play tennis

1. serve every ball



**2. play every shot**



**3. force every point**



**4. break every game**

**5. contest every decision**

**DARTER  
PARTY POLITICS  
CHLOE COOPER, PHOEBE DAVIES & LOUISA MARTIN**





Beating some sense into Michael Gove:  
Can physical violence be a legitimate form of political protest?  
A response to Party Politics

Chloe Cooper MA  
DARTER

*Maybe we just have to admit that the day of violence is here, and maybe we have to just give up and let violence take its course. The nation won't listen to our voice – maybe it'll heed the voice of violence.*

Martin Luther King Jr., March 1968

*Calm down, dear.*

David Cameron, April 2011

In *The Voice of Violence: Performative Violence as Protest in the Vietnam Era*, Joel P. Rhodes argues that the violence committed during the civil rights and anti-war movements of the late 1960s has received a predominantly negative write-up despite its significant role in these highly lauded protests. According to Rhodes, such violence is condemned and dismissed, posited as a subsidiary response to – or physical manifestation of – a wide variety of positions including frustration, boredom, macho posturing, revenge, the influence of Moscow, Peking and/or Hanoi, cowardice, imitation and ignorance<sup>1</sup>. If this reading of violence as subsidiary response/manifestation is accepted, can it be adopted to reveal the reasoning behind the particular use of violence in *Party Politics* – that of bringing people together to decide whether or not to hit a Secretary of State for Education-shaped piñata with a wooden table leg? The following diagrammatic analysis of the *Party Politics* violence matrix (PPVM) attempts to answer this question.

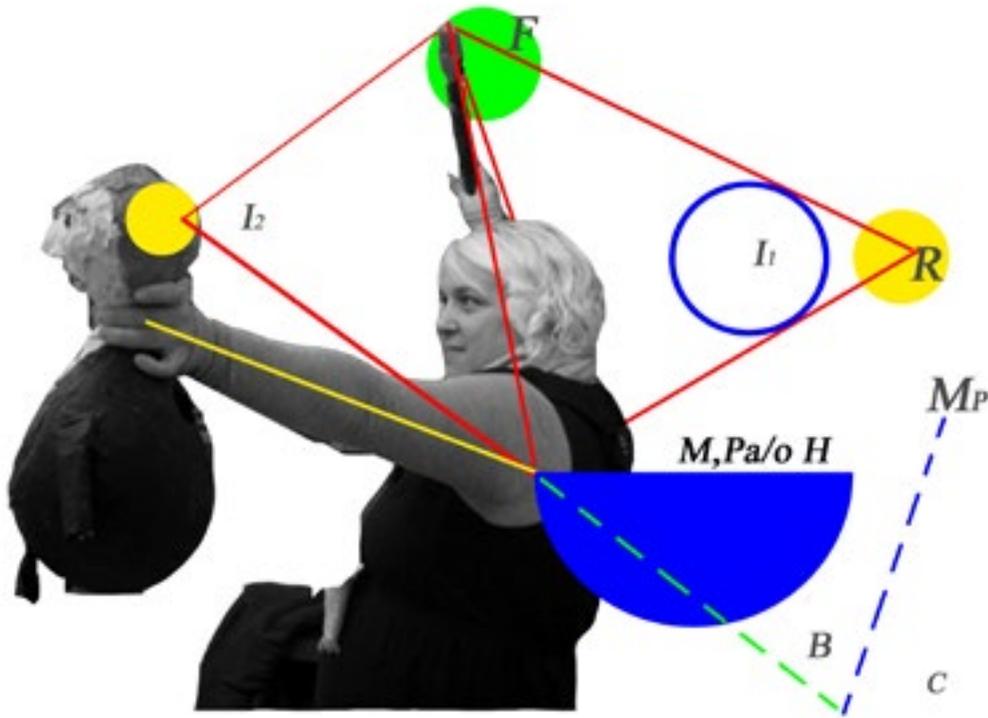


Figure 1: A diagrammatic analysis of the Party Politics violence matrix (PPVM) based on Rhodes' offering of violence as political protest

**Frustration) =  $R^3 \times Mp^{12}$**

Calculated as the highest value on the PPVM, the particular Frustration behind the violence in Party Politics is likely to be caused by Gove's claim that Free Schools give power to parents and teachers when in reality it is Gove's own department that enjoys new powers following the disempowerment of local education authorities.

**M(achoposturing) =  $< W$**   
(where  $W = \text{Whitehall}$ )

While threatening to crack open the skull of the Secretary of State for Education could be expected to translate into a high Mp value, the peripheral positioning on the PPVM suggests that an isolated act such as this cannot exceed the machismo grunts, in-jokes, and taunts committed daily in Whitehall.

**Boredom) =  $C - F^{300}$**

Boredom registers as a negative value due to the perpetrators' personal investment to the education of young people.

**Revenge) =  $Mp \times F$**

Second only to Frustration on the PPVM, the violence levelled against Michael Gove in Party Politics can be posited as retribution for the creation of an English Baccalaureate that omits and devalues Arts subjects in accordance to Gove's own prejudices.

**M, Pa/oH (the influence of Moscow, Peking and/or Hanoi) =  $Mp + I1^*$**   
\*if values M, Pa/oH are replaced with L, Ea/oT

The most contextually responsive category in Rhodes' account of violence, when variables are replaced with Libya (L), Egypt (E) and Tunisia (T), the influence of the uprising against those in power during the Arab Spring on the violence in Party Politics is incontestable.

**Cowardice) =  $Mp - F^{24}$**

The periphery positioning of Cowardice on the PPVM serves as a reminder of the impact of author subjectivity on data interpretation.

**Imitation) =  $Mp + L, Ia/oA$**

The relatively high value of Imitation illustrates the significant impact of previous high profile effigies - including that of Sebastian Coe in Bhopal in protest over Dow Chemical's sponsorship of the Olympic Games<sup>2</sup> - on the posturing witnessed during Party Politics.

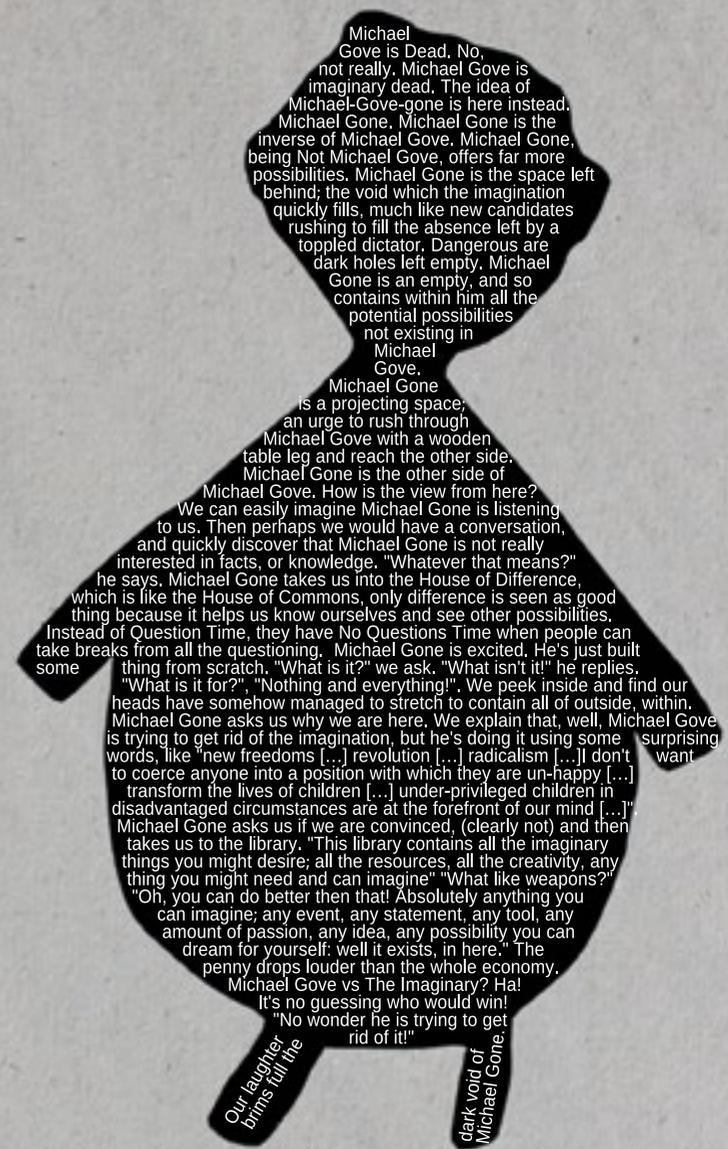
**I2 (gnorance) =  $B - F^{3000}$**

Finally, the peripheral positioning of Ignorance on the PPVM responds to the inclusion of such categories whose presence seems to function, as Rhodes attests, to support the middle class aversion to violence rather than in regards to any specific violence witnessed in a protest like Party Politics.

Rhodes' reading of violence has been implemented to seek an insight into the conceptual reasoning behind Party Politics. However, while some insight has undeniably been gained, the limitations of the reading render an understanding partial, leaving the analyst not entirely satisfied. This desire for *more* is akin to that produced during Party Politics. The perpetrators' Frustration and yearning for Revenge was not placated with each thwack of the table leg onto the body of the Michael-Gove shaped piñata. Party Politics was not staged to aid David Cameron's condescending command to "calm down, dear" but to set up a space where the potentiality of violence, as demonstrated by Martin Luther King Jr., could be discussed, considered and acted upon (or not). Thanks must go to FIVE YEARS for providing this space to discuss the potential role of violence in the fight against the policies and practices implemented by Michael Gove, policies and practices that many perceive to be acts of violence in themselves.

**REFERENCES**

- <sup>1</sup> Joel P Rhodes, *The Voice of Violence: Performative Violence as Protest in the Vietnam Era*, (Westport, CT: Praeger, 2001), p. 2.
- <sup>2</sup> Associated Press, "Sebastian Coe effigy burned in protests over Dow Olympic sponsorship", *The Guardian*, 2 December 2011. <http://www.guardian.co.uk/sport/2011/dec/02/sebastian-coe-effigy-burned>



Michael Gove is Dead. No, not really, Michael Gove is imaginary dead. The idea of Michael-Gove-gone is here instead. Michael Gone, Michael Gone is the inverse of Michael Gove. Michael Gone, being Not Michael Gove, offers far more possibilities. Michael Gone is the space left behind; the void which the imagination quickly fills, much like new candidates rushing to fill the absence left by a toppled dictator. Dangerous are dark holes left empty. Michael Gone is an empty, and so contains within him all the potential possibilities not existing in Michael Gove.

Michael Gone is a projecting space; an urge to rush through Michael Gove with a wooden table leg and reach the other side. Michael Gone is the other side of Michael Gove. How is the view from here? We can easily imagine Michael Gone is listening to us. Then perhaps we would have a conversation, and quickly discover that Michael Gone is not really interested in facts, or knowledge. "Whatever that means?" he says, Michael Gone takes us into the House of Difference, which is like the House of Commons, only difference is seen as good thing because it helps us know ourselves and see other possibilities. Instead of Question Time, they have No Questions Time when people can take breaks from all the questioning. Michael Gone is excited. He's just built some thing from scratch. "What is it?" we ask. "What isn't it!" he replies.

"What is it for?". "Nothing and everything!". We peek inside and find our heads have somehow managed to stretch to contain all of outside, within. Michael Gone asks us why we are here. We explain that, well, Michael Gove is trying to get rid of the imagination, but he's doing it using some surprising words, like "new freedoms [...] revolution [...] radicalism [...] don't want to coerce anyone into a position with which they are un-happy, [...] transform the lives of children [...] under-privileged children in disadvantaged circumstances are at the forefront of our mind [...]". Michael Gone asks us if we are convinced, (clearly not) and then takes us to the library. "This library contains all the imaginary things you might desire; all the resources, all the creativity, any thing you might need and can imagine" "What like weapons?" "Oh, you can do better than that! Absolutely anything you can imagine; any event, any statement, any tool, any amount of passion, any idea, any possibility you can dream for yourself; well it exists, in here." The penny drops louder than the whole economy, Michael Gove vs The Imaginary? Ha!

It's no guessing who would win!  
"No wonder he is trying to get rid of it!"

Our laughter  
brims full the

dark void of  
Michael Gove.

**GLITTERING PRIZE AND PUNISHMENT  
HEIDI WIGMORE & SARAH BUCKLE**





We see this as an opportunity to make amends for past failures, as suggested in your rousing polemic. In our session there shall certainly be no distinction made between Teacher and Taught. As we see it, the entire system of 'schooling' is based on Punishment and Reward. We will give participants the opportunity to Confess, make Reparation and be given Absolution in the following ways:

#### PROPOSAL

1. Question: What do you consider your greatest achievement at school? Please write this down carefully in your best hand-writing: be clear, concise, coherent (or not)  
This will be transcribed, typewritten on to a self-stick label. A blackboard may also be present.
2. Using the scrap materials provided (yoghurt cartons, toilet roll tubes, cereal boxes, sellotape, aluminium foil) participants are invited to make their own Trophy
3. Adhere your label to the finished product and hold aloft proudly for an instant commemorative photograph.
4. Question: What is the worst punishment you ever experienced at school, and for what? Please write this down carefully in your best hand-writing: be clear, concise, coherent (or not). This will be transcribed on to a self-stick label.
5. Using the wooden ruler(s) provided, participants are invited to meter out punishment on the effigy provided - this is 'The Controller'. You may exert as much force as you like: The Controller will always reassert their position. Labels will be adhered to The Controller's 'person'.  
NB. The 'Teachers' will (enthusiastically) take part fully in all tasks.

IMAGES TO BE INCLUDED (LAYOUT TO BE DETERMINED BY ED):

A DOUBLE PAGE SPREAD OF 2 X POLAROIDS OF SARAH (FACILITATOR 1) AND HEIDI (FACILITATOR 2) WITH MAGNIFYING GLASSES ( SCANNED IMAGES ATTACHED)

A DOUBLE PAGE SPREAD OF IMAGES OF 'TROPHIES' MADE BY 2 PARTICIPANTS (ED HAS THESE)

1 X FULL PAGE IMAGE OF DAMAGED 'CONTROLLER' (SCANNED IMAGE ATTACHED)

1 X PAGE OF HAND-WRITTEN LABELS - ANSWERS TO SET QUESTIONS - (SCANNED IMAGE ATTACHED)



#### EVALUATION AND ASSESSMENT

The workshop/performance was accompanied by a 'piped' soundtrack with the rousing refrain 'WE ENABLE YOU ! WE ENABLE YOU !' as an exuberant female falsetto duet. This served to function as a prompt to 'Enablement' on a subliminal level.

The workshop/performance deviated somewhat from the original proposal. One of the Participants was particularly problematic in that s/he was deliberately resistant to Control.

The Facilitators made an informed decision, based on years of experience, to withhold the tools of corporate punishment - labels and pins were utilised instead. This (non) action was taken to avoid the possibility of undue force being exerted/ administered by one excitable participant. (Who shall remain anonymous but he knows who he is)

A Gender Issue arose when it became apparent that the only male present expressed that he was not receiving enough positive reinforcement from the female Facilitators, that their appraisal of his work was prejudiced in favour of his female peer.

One participant worked tirelessly and with focus to achieve her full potential, exerting her creative interpretation to the brief. The other participant displayed exhausting attention seeking behaviour, up to the point that he was lavished with disproportionated praise and attention from the Facilitators which fostered a desire in him to please and succeed in the challenge. The Facilitators conclude that this was compensation for a poor educational experience in the past.

It was interesting to note that the participant photographer who had displayed such resistance during the task did in fact photograph his own Trophy repeatedly with great pride. This resulted in multiple images of his own Effort and only one of the other participant's Outcome.

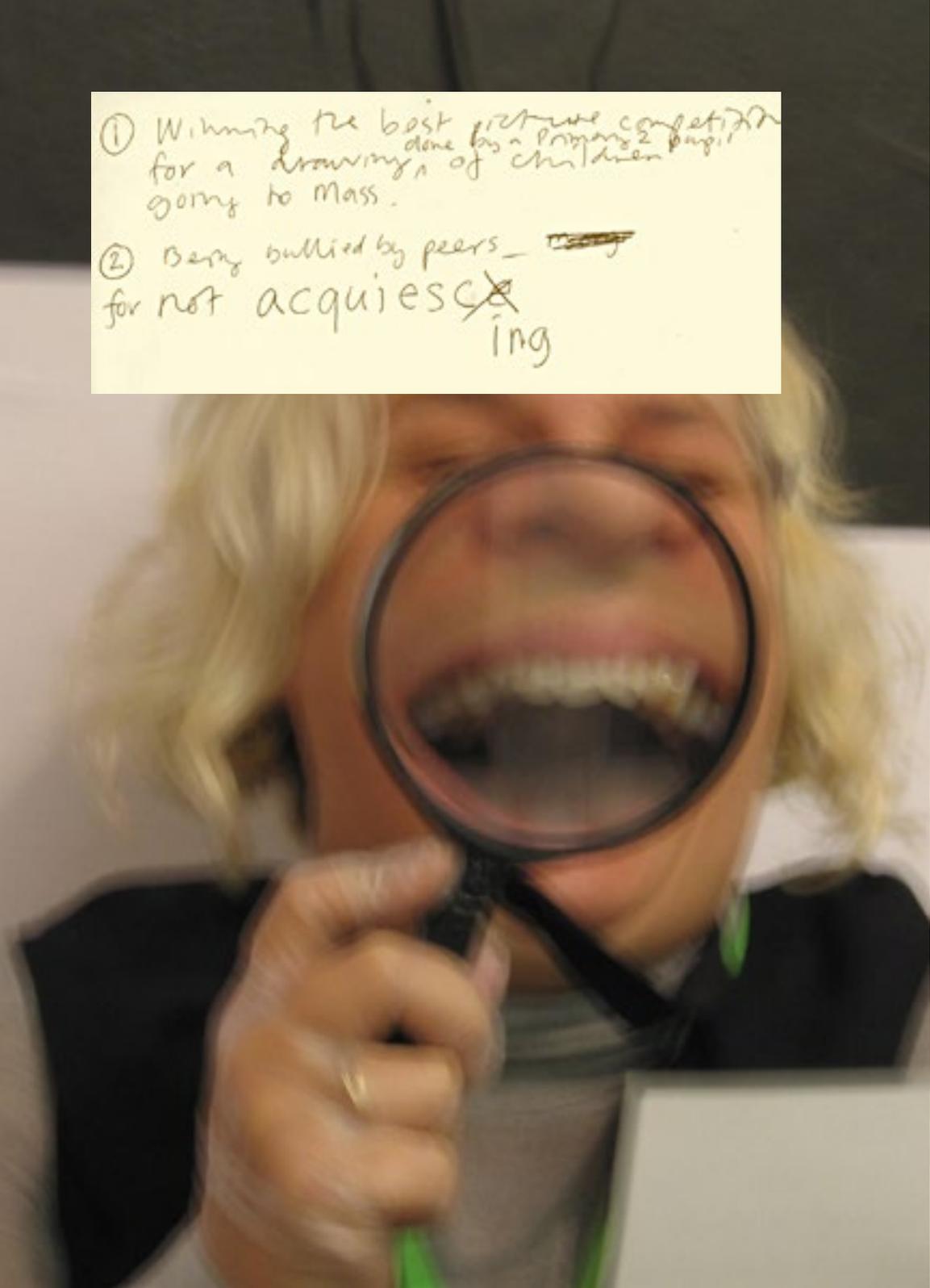
The Controller observed that the Facilitators worked well as a team albeit with evident fractured cohesion and professional rivalry. This Social Experiment/ Educational Workshop served to demonstrate how malleable and easily seduced human kind is in the face of feigned praise particularly in the face of matriarchal authority. A frisson of the sexual and Sexual Politic within the claustrophobic confines of the Classroom/ Gallery Space was in evidence. There was also an ongoing struggle to maintain control over the menacing threat of Creativity.

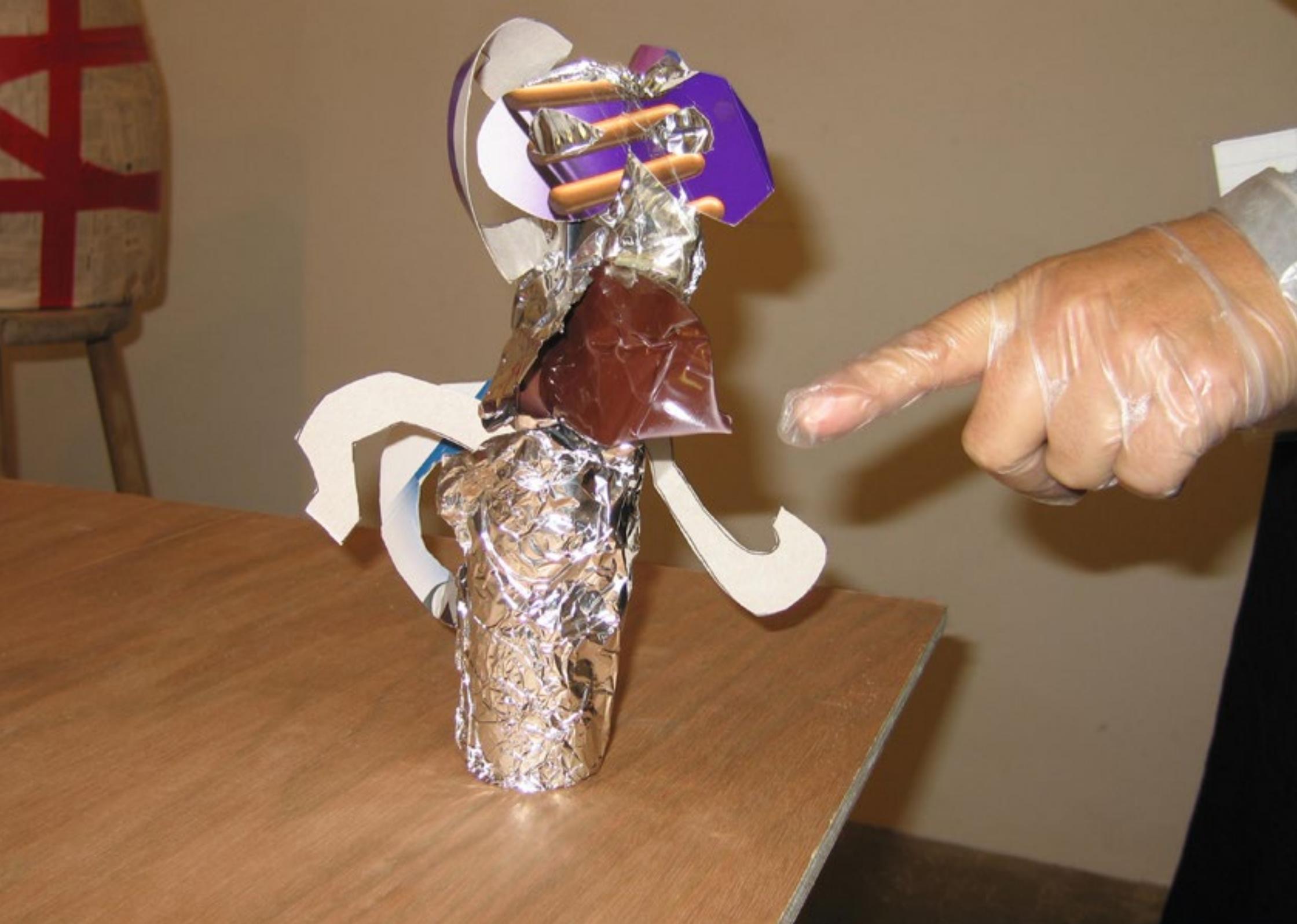
The Controller remained a benign force throughout. One Facilitator refused to be bounded by the parameters set by The Controller and persistently set her own parameters. The other Facilitator appeared to hold The Controller in high regard. However it should be noted that later, behind closed doors, said Facilitator took it upon herself to exert significant physical damage on The Controller. The pictorial evidence is included here.



① Winning the best picture competition for a drawing <sup>done by a primary 2 pupil</sup> of children going to Mass.

② Being bullied by peers - ~~being~~ for not acquiescing





**IGNOMINIOUS WANK  
FAILURE, FREE SCHOOL AND SPARE TIME.  
LADIES OF THE PRESS\* & EDWARD DORRIAN**



Unedited transcript. First draft.  
Transcribed by Renée O'Drobinak &  
Ana Čavić (Ladies of the Press\*)  
28 September 2012 01:36

Please find attached a rough transcription that Ana and I did – I'm afraid it's incomplete, but there's a good hour and a half's worth of material in there (I really have to go to sleep now, sorry). I hope there's something of worth in there! R

R Renée O'Drobinak  
A Ana Čavić  
E Edward Dorrian

PART ONE: 22 October 2011 12:00  
0:00:00

R Too bad we don't have a Dictaphone... I could have nicked one from work.

E A proper Dictaphone?

R Yeah... so we can transcribe it.

E Well... I'm going to give it to you... you will transcribe it.

R Fuck.

E You are the fingers of fire...

A We should have read it... but ...sorry.

E Well I kind of gave up on it. You tell me why...

A Because we just wrote down everything that was said. It wasn't even put into a structure.

E That was actually two attempts at construction which you just kind of gave up after a while. I like the sense that it's just a stream of consciousness.

AR Haha!

E What it did do was highlight the cheer.

A That he is not doing the job. Strongly.

E Oh well.

A We're in character!

(all laugh)

R Eddy? Are you in character?

E (smirks)

A My first question is... were you in character when you wrote the call for Free School?

E Well... there is a character monologue... well not a monologue but a polylog. A call to arms.

Reservations. Contradictions.  
(somewhere... a baby starts wailing)

E A small child...

R I can barely hear anything because of...

A (sings) I want to goooo....

R Waaaah!

E Waaah!

R Waaaaah!

A It's a pitch I'm not used to.

E Nothing against children there.

E Well... I thought there was something there that touches on...

A Children?

E Er... no touch on children...  
(all laughs)

R Primary school education!

E Possibly. Anyway... wide range and very possibly contradictory and paradoxical positions.

A Part of it seems very genuine. Not like a normal callout for these things.

E For example what? What's genuine and what's not genuine?

A In terms on how a callout is worded; it's usually more polished for the job it's meant to do. This seems more a call to action... or a bringing together of people. A protest that is more concise... more ideologically questionable.

E Questionable?

A Uh-huh. Also very simple. Please be here at this time. Very directorial - do this.

E Can you tell that there are different voices?

A Of course you can. And some of those voices even more closer... and others more distanced to the person who's reading it. And their plight is more intense.

E Quite.

A It's an invitation and I like that - rather than an instruction.

E A plea.

A Almost a plea at some point... yes. Cutting through.

E Cutting through... that's an interesting point. That is the anonymous collective voice that exists here. You might think

- this is not a school... or this is not a programme... but in my mind anyway that is a separate experience... but these are just examples of... I didn't quite understand... or I... whether people understand... whether they have been represented in their...
- A The callout.
- R It didn't strike me as blended at all.
- E Blended?
- R Blended... meshed... amalgamated... whatever you please. It actually sounded like an actual person. But a very schizophrenic person.
- A Yes - you did polish it together.
- E An ellipsis. Yes. I understand. An ellipsis in particular... (laughs)  
There is that... yes...
- A And referencing others as well. The text in the text.
- E Yeah... I mean first of all the... they all occurred in universities - the Free University and the Open University - and that is the recall for we are not one... there is no ...junction is not the right word... (?) to prohibit their settings on others... and that is their kind of plea in setting up free schools. Curiously it runs contrary to the present situation where there is this suspicious setting of free schools because there is either the sense that they are set up by right... or by people who are teachers.
- R When I was at the event the other day I got the impression that it was really hard to determine whether these collectives... associations... free schools or whatever... you can't really tell if they're another artist's project or actually a "school-school" because a lot of it is quite like "oh you know... we made this for example where it sounded like an extended artist's studio. The international...where was it? The thing is... my experience of that whole event is really fragmented because I was partly making and partly listening... but it seems like the question is 'where does school end and individual projects begin'. It's almost like Islington Mill isn't it... it almost runs like it's a project space.
- E Well that particular school...
- R That's the general impression I got from the international school... particularly... or Kurt Schwitters again.
- E I don't suppose... they're more like residencies aren't they... or...
- R It was like a camp.
- A Yeah.
- R And they presented themselves as an artist's project.
- E Yeah.
- A And that's the thing... when people start taking credit for it... how do they...
- R And to put a name like Kurt Schwitters on it... it's kind of like... right okay.
- E Everybody seems to be contending their own terms or the terms that they have been given.
- A Yeah.
- E ...and nobody is precisely clear about it. There's probably a very good reason that it is. It's either usefully big and allows all things to all people which means that it's either meaningless and not useful... or else it allows a wide breadth of interpretation which means that all these things can be positioned... but once you position everything do you try and mediate or synthesize some kind of critique or understanding of what is actually occurring... or is that in itself something which needs to be resisted? Or is that all still part of this 'process' and it's one of the things I'm sort of unraveling (laughs)... but it's why it's kind of interesting. Say Charles' position... the gallery's position... or the Slade Research Centre's position is... once you invite these disparate aspects to be co-presented... what is it that you do? And it's not so much that I'm not convinced by it but I don't know what the evidence was at the end of it. There was no attempt to really conclude or make a conclusion... or recognise that a conclusion was something that was necessary... apart from "as we went along... these things occurred."
- A Yeah... it's almost like that indent (?) then it provides an equal people... (laughs)  
Provides an even...criteria against which all invited people can contribute on the one...I think it's necessary for someone to at least raise one issue to which everybody can respond.
- R At the same time there is that tremendous irony of ...I just thought this was so poignant...when John Cussans said he wasn't keen to tell everyone which institution he worked for because he didn't want his anti-establishment activities... to be sucked back into the establishment and him saying that at the Slade Research Centre was really poignant for me.
- A Yes.
- R Because at the end of the day... it did get placed back into this context of we are actually there as a showcase for the benefit of fee-paying students.
- E Well...I think you're right in some ways... and I think that is what people were wrestling... but it's kind of a curious point... so either identifying that there is a line that we cannot cross...or not. The institution that...I think that is kind of limiting... and it seems limiting that that's why we engage and continue to engage but what seems to be lacking is precise attempt to discuss that and to define what those terms are rather than 'oh... there is a revulsion here'... or...
- R Well... I think it's the showcase aspect of it.
- E You're right.
- R More than anything... it's like the...
- A The question is... would it happen in the main building of the Slade... and that's the thing about the Research Centre in that sort of thing - our own practice even - started at a side event organised by an individual who brought in something that was their individual project or interest and in both cases they brought in the outside world into that space... and I don't know if it's that particular space.
- R Within the Slade context it's a really particular space isn't it.
- A Yes.
- E But it's never been really...it's not that in all the occasions I've been there that's been true. (laughs) There's been a basis of ...not basis exactly... but it's there - there hasn't been a full on discussion on what is happening. What is this peripheral activity... this supposed protected strange intersection where extra institutional activities can happen. And argue... break...because you fulfill these... er...
- R Un-criteria?
- A Function.
- E We are cutting-edge creative because of this... allowing things to challenge... but...
- A But it would be worth seeing what that form looked like. I don't remember anymore... but there is a clause in there when you apply to use that space
- R Was there a form?
- A Yes there was a form. I filled out a form.
- R I don't remember this...
- A The form where you have to justify the time slot within that space.
- E Justify?
- A Yeah... like what your research project is and how it meets the criteria of the research centre...
- E Right.
- A Now I don't remember what that was...
- E Well that's a good question I think... to challenge...
- A To challenge... yeah.
- E That's the reason why...
- A Having said that... some people get prime spot.
- E Eh...well...recognising... again... what it is for. Is it the 'for' that is limiting... or unable to reach. Then is there something... a criteria in question to line up against. What's slightly disappointing is that... especially

- that it presents itself as an attempt to look at alternatives norms. That term that has been crossed...Not that it is impossible... but it's kind of key...
- A I think on the day some people did attempt to question each other's practices.
- E It's not each other's practices... actually as it is couched within terms of Slade.
- A Okay.
- E Or else the gallery or whatever. It's not that it's a bad thing or it's un-noble or a hiding thing... but it's...
- A There is a definite benefit that we all know and it's very obvious.
- R Yeah.
- E And yourselves - how do you feel you fit into this? This was one of the questions I was curious to know
- A Should we save that until Charlie is here... or do you mean within...
- E Your practice.
- A Okay... how we fit in...
- R Contextualised in that particular event... or in general?
- E In general. Say for example we were used for PR while you were clearer about the value of PR...I was wondering whether you...
- A What... at Five Years meetings?
- E No... no...
- R I think we mentioned that a couple of times before - and especially because we do have in our artist's statement that we have the persona of the publicist... specifically.
- E I was just wondering whether you could define those terms... how you deal with those terms.
- R It's a double-edged weapon... that whole persona thing.
- A Yeah.
- R ...with the bizarre theatre because I think...the whole premise of the Ladies of the Press\* is that... down to the bare bones... it is the publicist and the publisher as a theatrical persona... and that's within that one sentence. And the publicist part actually comes from being a theatrical presence in events like the aforementioned one or the one tonight where we are kind of tangential... but doing a sort of...
- A Publicist...
- R Publishing... but we're completely autonomous in terms of what we publish.
- A What we produce or even the performance is definitely the publicist... it has that kind of role for the event or at the event. Inevitably.
- R Inevitably.
- A But also what is going on.
- R The funny thing is though the use and abuse of that position has been really varied throughout the last five years when sometimes we are there for artistic merit... or sometimes we are there for a purely publicist merit. Which actually... even though we've got that written in the packaging... I found it really detrimental. I'm thinking of LCC specifically.
- A Yeah.
- E I mean... I know we've spoken about this before about what prostitutes your role... but it's just that you are almost always invited. You never initiate.
- A Yes.
- R We haven't for the last two three years.
- E The question here is that PR is not actually yours. That's a rule or... to use the expression 'theatrical' function which you inhabit.
- R Or documentative as well. I think a lot of times when we had specific commissions and - here I'm thinking of Testing Grounds or Testing Ground (which is two different projects) - where they had specially asked us to document but having taken onboard our entire practice.
- A That is the first agreement. So there is always an invitation and we do always present them with what it is that we do and take each invitation as it is... and try to interact with it while keeping our practice preserved... and also in a lot of ways we try to tailor it for the event... so if it's very commercial... we ideally try to pull it back into... or...
- R Or either put the question back into the premise actually. To throw...
- A Because we're always questioning the role of the publicist.
- E The publicist.
- A As in... you know... someone who is involved in...
- R Not necessarily the publicist maybe... but just by the fact that if I had to be there maybe... or the reason why...
- A But the way we document is always a visual documentation... and I find that 'publicist' product in the end. A theme.
- R Isn't there also that artistic project that we inhabit the documentation... I mean... this is where we come from as well because when - going all the way back to when we were in art school saying... oh isn't it interesting if this work existed in a larger scale... but within a two dimensional space. And that's kind of how it came about. So you could argue that that's kind of our... not necessarily publicist... but our artistic practice.
- A Oh yeah...content.
- E I think I need to figure out what publicist means...to me it also seems like a propagandist.
- AR Yes.
- E Or at least on the face of it... that's how it seems to be perceived by the people who commission you.
- A Not exclusively. I think it's a part of the function that we have. Some people who commission us knowingly take that on knowing that we won't do that... or that we will react against it.
- E When they say we get free reign... or relative autonomy... they know your theatrical presence.
- A Yes.
- E ...and somehow there will be this object at the end of it. That fulfills the base of the criteria of kind of engaging with the rule of documentarist as well.
- AR Yes.
- R And also there is a souvenir that ends up with it.
- E So how...there are occasions where that seems to be... like you said... some occasions are crappier than others.
- A They are. Because it relies on...we are what we are... but being invited relies a lot on how we negotiate our terms and with each individual who invites us and I think it can be disappointing to us - extremely on occasions - when people say they want a particular thing... and we agree... but on the night or time of the performance they request or expect something else than what we agreed. And that we find extremely frustrating because that is when the work starts to get compromised and that is something that we have fought in the past or have inadvertently...it's a really tricky area.
- E But generally that's the format of every single performance.
- A Generally...
- R Most of the time. That's the standard press which people keep asking us to do... but with commissions we tend to steer away from that... everything from video channels to A4 sheets... which we're actually doing tonight... or you know...
- A Yeah. Straightforward performances with like one off pieces of poetic wreckage.
- E But it's the Live Press that is the selling point.
- R Well... it's just turned into a signature piece where people just kind of ...you know...
- A But sometimes I think a lot of people... not a lot of people... but like your statement... although there is the Live Press where they look at who we are and we meet and see our work... they sort of understand that we spread wider beyond the Live Press... and we could just be commissioned to just write an article or invite it even... or we could just perform...
- R We've done all of that before.
- A Or we could respond to something which we have done also by live streaming.



- E That also gets back to the thing about the necessity of being invited.
- A Yes.
- E That is the bottom - the real kernel - of how you exist. To be invited and to be kind of like invited off the threshold... and once you are invited on a threshold you have no terms to accept whatever it is that you do.
- AR No... no... that's not always the case.
- E Reluctant...some can be more disappointed.
- A That has happened. Essentially yes... because we never give up. When we are asked to do something we don't want to... we never backed out of it. We just found ways to deal with it.
- R Ummm.....we have said no to invitations before... for one reason or another and it's not necessarily because...hello! (someone comes in)
- A Once we agree... we don't back down.
- R It's kind of interesting to think about... on what ground do you say no to certain projects. Sometimes it was purely because of we either didn't believe in the premise first of all... or they weren't prepared to pay for costs or ...sometimes because we couldn't work with that kind of... well I won't mention any specific projects... but there were certain things we didn't want to get involved in.
- E There's never a case where you initiate a project?
- R Well... that's kind of how we started off...
- A What kind of project? Did you mean like Live Press? It's impossible to initiate a live press because it's a parasitic practice.
- R We have initiated it before... but I can literally think of two occasions. One the Turtle Live Press because that was the first one... and the one in the theatre... what's it called? Enterprise. That we applied for... and that may have been the last time we applied to press.  
0:28:47
- E I think that what I am trying to get at is just this sense in which your role is determined in relation to who you are collaborating with. It's a slightly uneasy coalescence actually... and it's not necessarily one of equals actually. Maybe I am entirely wrong with this... but it is about one... being invited... then allowing your free reign to determine the kind of documentation that is being made without other controls... so therefore you are being granted independence. But there is certainly in your work the word 'parasite' comes up; there is a degree of stealth involved in the projects you run with... and that's to do with power and power relations if that is something that is true... or do you feel that there is something detrimental... or something that is quite pointed about precisely how your project exists within the larger realm... and if so is that something that could also be indicative of how old projects we were talking about relate to this notion of the wider institute? Is there some kind of sense in which you exist as a model...
- A For...how to survive?
- E I'm not saying anything about surviving... just existing and relating. What's it like... given the kind of warfare?
- A Oh wow. That's kind of very... dangerous to acknowledge something like that... because I think probably in my most idealistic moment... yes... that's true if that aspect of it was missing from the Live Press... for instance... and we've had that happen to us... we found it a completely and utterly dead place to be. We would not be able to keep doing it if it didn't have that sort of negotiating of terms... of power relations... of questioning of that particular thing at that particular time and we've seen plenty of documents where we've come back and thought we didn't handle that as well as we did in relation to what you said... how - what- our position was. And I don't mean in terms we were in control... I just mean - that is not the idealistic place that we decided we should have been at the particular thing.
- E Where should you be?
- A Well I guess ideally yes... it is about kind of being invited and being a sort of guerrilla...I think I am more of that sort of thinking than possibly Renee.
- R (laughs)
- A She has a lot more finesse... but... yeah... that's probably at the bottom of it... what motivates me. Or what I find interesting about our position.
- E Yeah... actually I've just been thinking maybe you are advising on that side
- A Go on...
- R Wait... before you continue though I want to know meant specifically by stealth. Does that mean stealthy in our hands... or as a practice... or...
- E Yeah... yeah. All these terms but subtle confusions...
- R Ironic isn't it... because we're usually placed there specifically for visual visibility and because of the PR position of it we are actually...
- A You're taking it literally... for once... (laughs)
- R That's five years of working with Ana for you. You start going literal with everything...
- E Definitely. You've got your words here...
- R Yeah...but I do have a point... though in that...! (laughing)
- A We're visible.
- R Yeah we are very visible and I'm not meaning silver sequin suits necessarily... but we are visible in a sense of either social media... be it publication... so that everything is as far as it gets from us. And as far as the nature of the practice goes...I'm not sure if it is stealthy actually. It is a problem... but I wouldn't see it in terms of the stealthy ones being inserted.
- E Yeah...
- R More like a horn-blowing exercise isn't it.
- E Horn-blowing.
- R Horn-blowing! There's a horn... you blow it... and it makes a lot of noise.
- A I don't know... but...
- R (laughs)
- E Well... I see what you mean taking it literally... going back to that horn actually... because I love the...it's not so militaristic as that. And this is to do again with the relationship of the metaphor and parasitic being or whatever. And I wondered whether there was something that is taken for granted... these contracts you treat and take...there is a recognition of what you do... how you act... how you perform... function and present. There is a kind of ...not so much understanding but a series of kind of curious behaviour which allows you to do whatever it is that you do...shit... I'm losing it now.
- AR (laughs)
- E It's got to do with how the cause relates to parasites. And I'm not necessarily all about attack and destruction... and there is a coalescence that occurs there. There are benefits to having some parasites... and there are benefits to having a host... and there is a kind of ambivalence or a curious relationship which must occur which means that you - there must be something that you need. You rely on being a parasite...
- R Yeah. Do you always take a critical stance though? It's not always the case...
- E Yeah...
- A Like when?
- R When we were critical... or when we weren't?
- A When we weren't.
- R Um... I think a lot of projects... no?
- A Critical of the project?
- R Yeah... critical of its own host.
- E I'll remind you once the first time I met you as a duo...that was the first Free School at Five Years.
- R Is that the "Yes... Yes... I know..."
- E But you agreed to take all my understanding... that you had some kind of independence and

- critical distance. You were not being represented as a part of the project.
- A This is not our project.
- R This is not our project... eehhh.
- E I think that's fine... I totally...
- A I think that the position that we always...  
[this bit is indecipherable]
- R There are several incarnations to that... we were always built in at Free School. Even the first one; I think we were billed as co-curators... because we were involved in selecting.
- E I asked Ana... then...
- R Then I came up as a parasite.
- E No... no... no...  
(all laughs)
- E I like the... well for me... I liked Claire's practice which involved interviewing in an empty room. So therefore it seemed very clear... but... and I don't know whether it's a myth... or I'm flogging it because it's dead...  
(laughs)
- E I'm more interested in...
- A How does the host and the parasite benefit from each other; how does it benefit everyone else around... and I think that is the question that is much much more interesting... and I don't know if I have the answer to that but that is certainly what we're composing what we're going to do in each particular thing... that is what we're thinking of. Thinking about how this fits in any way to the people who are coming to us... and are going to participate. How do we not patronise them... and how to we get interesting things out of people.
- R Or how to interact. It even goes down to making costumes... for example... because when we did the silver suits - to go back to that - it was actually a little bit of a discussion of... well... stage make up is cool... this is amazing... and we had this harlequin style make up and we were saying... 'there's not point in completely freaking out the audience' because we're at a speaking distance to each other if you're projecting some kind of extreme stage persona where you're meant to be seen from afar... that actually beats the point of us being there because it is about a conversation... or a certain distance with the audience.
- A And costume has a lot to do with it. I mean... for the Sluice Art Fair... we had just enough make up to make people double-take whether to come and talk to us... but it wasn't freakish. But they weren't quite as they are without make up. And that has helped us beat off all the pervy people that are banging around...(laughs)
- R Though we weren't quite successful towards the end were we? (laughs)  
The silver suits were an invitation in a way... wasn't it.
- E I think that is a part of the strategy that you use... as part camouflage and part very obvious distraction while something else is happening.
- A Yes... yes... that's...
- E It kind of brings up the question of why...it kind of seemed clear on Tuesday... especially... under the umbrella of the research centre... it seemed to again reinforce the quality - and that's a keyword - the quality of the research being produced.
- A Of?
- E By you... by me or by various people participating. This was key... especially in a university. You know... where the testing of information is very important... its ability to be questioned... its ability to be spoken about. Again... it relates to what you were saying...a more interesting question is... how does this relate to the public. Not the audience... but a public. There is a difference. How this came up as a reason of the event is this question of dissemination. I wonder... does that occur? In the object and product that has been created.
- A Disseminated...
- E Is it - do you -
- R Are you questioning whether the product of a research practice?
- E Is there a...radar. (?)
- A A radar... in...
- E In a way that you
- R I would say it's decidedly quickhand.
- E What's that? Shorthand?
- R Shorthand. Whatever. Because that is particularly formulaic of a piece. It's already predecided what kind of fine print we have... what sort of involvement we have... and Ana and I both have very specific roles in it. It's almost predetermined. It's like telling you 'yes we can perform in this context but it's a formula and therefore the scope of it will be x or y'. That's quite...
- A I think people who work with us have a good idea what kind of depth of information they are going to get... if not exactly what they are going to get.
- E What would you say the depth involves?
- A I guess...like Renée said... like an overall.
- R It is like a snapshot... it could be a combination of things... say... a bit of photographic documentation... it could be a bit of writing... drawing... a bit of audience participation...
- E So it is your objective to have a snapshot of the event
- A Yeah... to witness it... at it occurs to us. As a member of... I guess...the public and.
- R It's kind of like the public. We've got one foot on both ends.
- A If an organiser comes to us and says 'I want this over four pages' and a member of the public says 'I have an extremely long poem that goes over 20 pages'... if we can do it... we would give it equal space.
- E I realise that what I am thinking more is that the vast lightness of content is your content. Your perspective. The reader's contributions are filtered.
- R It's definitely pertinent; we treat it a lot like found materials at times. And a lot of the time we're not contributing ourselves. It's all kind of...
- E You would be absolutely ashamed of doing that.
- R Oh yeah! (laughs)
- E And there is the question about accuracy. You are working at speed... so there are things that are kind of... must go by way...
- R Well you pointed out an inaccuracy that actually has gone into the book.
- E And the point out that it's inaccurate as well.  
(LOTP laughs)
- E Which actually makes me sound very stupid! "Eddy's question...the RAF"?? The Royal Air Forces...  
(LOTP laughs)
- R It goes all the way back to my misunderstanding of your speech!
- E I haven't seen that. Actually the RFA. I don't even know what that is!  
(all laughs)
- R I think I remember this...(laughing)... there's usually some situation where Ana's telling me "Renee! Renee! You've got to put that in!!" and of course with my bad hearing... you get the RAF!  
(all laughs)
- E Is it something that is important... or is it something that is kind of...
- A It's an occupational hazard that we do expect. But it we have photos... we try to credit it. We try to find all the information of who the people are. From a publishing point of view... we take that sort of thing seriously. You know... the layout... indents... the rags... all that sort of thing...
- E Orphans!  
(laughs)
- R Well... with all that effort with the rags we get an orphan due to a time constraint! We must print! And you've just given me your essay! Argh!  
Anyway...

**THIS IS NOT A SCHOOL  
WE ARE NOT ARTIST RESEARCHERS.  
ELLA CLOCKSIN, STEPHEN DAVIES, NICOLA  
HARLOW, BEN JENKINS, CHARLOTTE KNOX-  
WILLIAMS, KATHY OLDRIDGE, DAVID PODGER,  
AMY TODMAN, MARIUS VON BRASCH.**





**UGLY BEAST  
CRACK (CONTEMPORARY RESEARCH ART  
AND CULTURE KITCHEN)  
ESTHER WINDSOR**









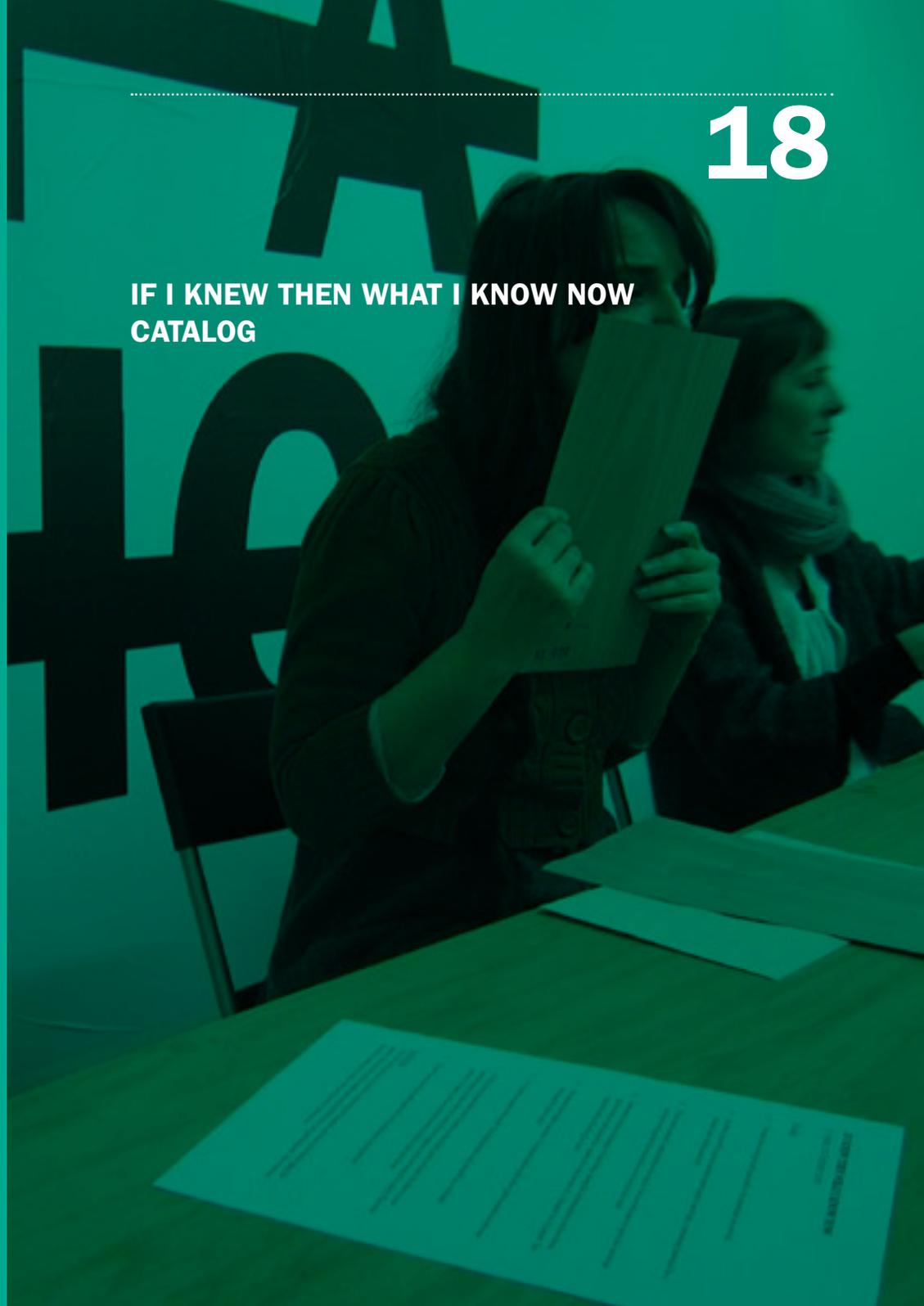
17

I DON'T WANT ART FOR A FEW,  
ANY MORE THEN I WANT EDUCATION FOR A FEW  
OR FREEDOM FOR A FEW  
PIER VEGNER TOSTA





IF I KNEW THEN WHAT I KNOW NOW  
CATALOG



----- Forwarded message -----  
From: Joyce Cronin <joyce@catalog.org.uk>  
Date: 24 January 2012 22:18  
Subject: IF I KNEW THEN WHAT I KNOW NOW  
To: Frances Scott <frances@catalog.org.uk>

Hi Frances

It would be good to talk more about how IF I KNEW... met our original aims as an 'exchange of knowledge'.

If we look at the booklet now what do we get from it and what would someone coming to it for the first time get from encountering the booklet as an object in itself?

We asked people to bring material on a subject they felt they knew a lot about and we were left with another person's interpretation of that material. I was at a talk today by Federico Campagna. One of the things he talked about was the 'space before words', that is: before you write, you have a feeling or a thought or a relationship with something that is almost indescribable and when you sit down to write about it, that 'space' becomes a memory, it's gone and the words are what is left.

I was thinking that perhaps the final booklet somehow captures that space, that moment or encounter with something that cannot yet be put into words. The time frame of under an hour was too short for participants to express what they had 'learned' from the material they had been given. What we ended up with in each chapter was a moment, a blind introduction to something - and that's where the 'exchange' took place. The result is very visual and very intuitive. It also has its own narrative. I would be interested to hear what you think about this 'space before words' idea and how you think the exchange worked.  
xjoyce



On 11 Feb 2012, at 15:50, Frances Scott wrote:

Hi Joyce,

There's a lot to talk about here! Sorry to be slow to reply. I like the idea of the space before words. I wonder where that space begins (as much as anything can really begin). There was a space before we physically met at Five Years, before the hour together. First, there was the collecting of the material, thinking about your 'subject', what you could give and be generous with. Then there was getting that material together, and in those moments, remembering and re-learning it, small discoveries. The new connections that came up were often surprising and enjoyable. And later, there was a very palpable moment when the envelopes were exchanged, opened, and the material spilt out. I'm not sure if it felt like a knowledge exchange, or more like a game at that point. You could be tunnelling through almost anything!

I remember there were more images than written material in most envelopes, and so what was produced were these visual essays. Looking at them now, I see connections between them both in content and form, though the latter could also be something to do with what you could reach on the table! Masking tape, stapler, glue, a blue or red pen. It was a contagious production. Do you think that a narrative is more present for a newcomer? I wonder if the process, or two sets' of material are apparent? The booklet feels like a repository and also a provocation. It could go on to be another chapter, cut-up again. I'm not sure it feels like an 'exchange of knowledge' now, or whether it was about us producing new knowledge of something together.

Look forward to hearing from you, Frances x



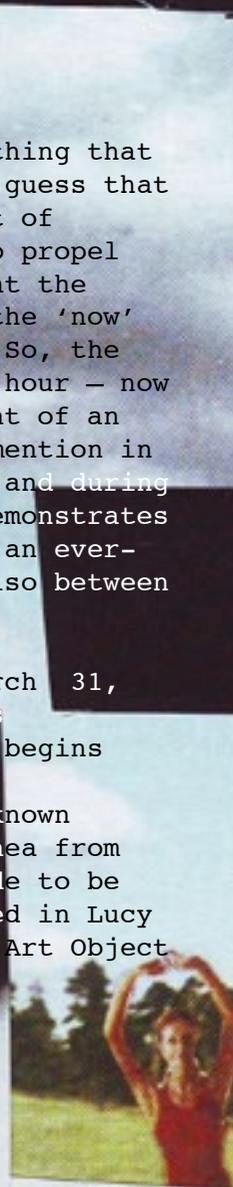
----- Forwarded message -----  
From: Frances Scott <frances@catalog.org.uk>  
Date: 21 March 2012 18:06  
Subject: Re: space after  
To: Joyce Cronin <joyce@catalog.org.uk>

Hi Joyce

Thanks for the links.  
I liked the stuff about authoring something that consists entirely of other material. I guess that process of appropriation is always part of production, however latent. It works to propel ideas forward. In this way it seems that the exercise at Five Years was more about the 'now' of the exchange than the end material. So, the chapters that were produced during the hour – now embedded as PDF booklet – are a document of an event. It feels like the exchange you mention in the first email really happened before and during that hour on 22 October. The booklet demonstrates the action, and in doing so, points to an ever-diminishing horizon. The exchange is also between us now.

I was reminded of Dan Graham's work March 31, 1966 (1966), in which time and space is collapsed, made into an inventory that begins with 1,000,000,000, 000, 000, 000, 000, 000.00000000 miles to the edge of the known universe to .00000098 miles to the cornea from the retinal wall. It was originally made to be inserted into magazines, then reproduced in Lucy Lippard's The Dematerialisation of the Art Object from 1966 – 1972 (New York, 1973). It is a great example – and with humour – of figuring something in motion!

Fx





**OCCUPATION  
CO-OPERATION &  
SELF-ORGANISATION BY AMATEURS  
AMATEURIST NETWORK**



**Amateurist Network (AN) operates through a series of public meetings with the stated aim of promoting open and critical discussion around the economics of creative practice and cultural production. By examining the position of the artist or cultural worker within precarious and informal working practices the AN aims to define self-organisation through its ability to produce a site of learning rather than by self-reliance.**

**Sharing ideas and experience in this way, the AN hopes to validate self-organisational strategies and strengthen networks within the arts community. Discussions approach the question of art as work and the implications of this assessment in terms of an individual artist or cultural worker's rights and responsibilities. Furthermore, the AN aims to create consciousness about the narrowing access-routes to becoming a practicing artist, and the creeping normalisation of commercial interests. The AN seeks to reclaim the autonomous status of the amateur as distinct from the inambition of a hobbyist, dilettante or dabbler.**

starts and paths that peter out, of projects that dissipate or are absorbed. Exemplary otorelief optical toys at an amateur inventor's fair. What better description of the re widespread fame would have assured his sales, and he was attempting to wholly ce and invention. In his own analysis: "error, one hundred percent." Immersing art e status of artist—disperse entirely.'



'In a more exact way the word professional is often used to mean the opposite to an amateur. Amateurs are people who take up a subject, such as painting, writing of music, as a spare-time hobby. As it is not their job it does not matter how well or badly they do, so long as they enjoy themselves. But anyone who becomes good enough at doing something to make money at it is a professional.'

*Theodore Rowland Entwistle @ Jean Cooke (eds) THE JUNIOR GENERAL KNOWLEDGE ENCYCLOPEDIA London, Octopus, 1978 (reprinted 1985)*

'We aim to be amateurs, to act in the unsecular forbidden margins. The professional may cast a colonising eye, but the tangle will go to a corporeal convulsion beyond her power. We may hide behind our speech at this appalling moment.'

'Specialisation means losing sight of the raw effort of constructing either art or knowledge; as a result you cannot view knowledge and art as choices and decision, commitments and alignments, but only in terms of impersonal theories or methodologies[...]. Specialization also kills your sense of excitement and discovery. In the final analysis, giving up to specializations, I have always felt, laziness, so you end up doing what others tell you, because that's your specialty after all.'

*E Said, REPRESENTATIONS OF THE INTELLECTUAL, New York, Vintage, 1994*

HOW TO WORK BETTER

- DO ONE THING AT A TIME
- KNOW THE PROBLEM
- LEARN TO LISTEN
- LEARN TO ASK QUESTIONS
- DISTINGUISH SENSE FROM NONSENSE
- ACCEPT CHANGE AS INEVITABLE
- ADMIT MISTAKES
- SAY IT SIMPLE
- BE CALM

HOW TO BEHAVE BETTER

- 1 REMEMBER THAT YOU DON'T KNOW
- 2 LEARN TO CARE
- 3 SAY THANK YOU
- 4 WEAR YOUR HEART ON YOUR SLEEVE
- 5 INSIST ON TALKING FACE TO FACE
- 6 FOLLOW THE LIFE OF AN IDEA
- 7 SPEAK FRANKLY
- 8 TAKE YOUR TIME
- 9 BE MALADJUSTED

'For us the goal was really the fee, because this was the first time we were crossing this bridge. We didn't care if it was five doll thousand dollars; we just wanted the symbolic gesture to th that fees could be included for the artists in the show. We find out whether this institution would include this in th tion budget and how that would work.'

his was the first time we  
it was five dollars or five  
blic gesture to take place,  
the show. We wanted to  
ude this in their exhibi-

ACCEPT CHANGE AS INEVITABLE  
ADMIT MISTAKES  
SAY IT SIMPLE  
BE CALM  
SMILE

*Peter Fischli & David Weiss 1991*

6 FOLLOW THE LIFE OF AN IDEA  
7 SPEAK FRANKLY  
8 TAKE YOUR TIME  
9 BE MALADJUSTED  
10 TOAST

*TAKE CARE by Anthony Huberman  
Response to Fischli and Weiss' 10-point code  
CIRCULAR FACTS, Sternberg Press, 2011*

## OCCUPATION CO-OPERATION & SELF-ORGANISATION BY AMATEURS

Salon organised by the Amateurist Network with invited guests  
to discuss the following questions:

- what is the potential of self-organised activity?
- what can we learn from the autonomous status of the amateur?
- how does a self-organised amateur negotiate his/her rights  
and responsibilities?

02/12/2011

amateurist  
Network

14.30–18.30

Institute Of Contemporary Arts  
12 Carlton House Terrace  
SW1 5AH London  
020 7930 3647

Editors: Shama Khanna & Caroline Stevenson  
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[amateurist.network@gmail.com](mailto:amateurist.network@gmail.com)

U  
Access to computers and anything which may  
teach you something about how the world works  
should be unlimited and total.

Always yield to the hands-on imperative.  
Mistrust Authority.  
Promote Decentralization.  
Do It Yourself.  
Fight the Power.  
Feed the noise back into the system.  
Surf the Edges.

*G Branwyn, CYBERPUNK MANIFESTO  
[http://www.wrongplanet.net/  
postt78931.html](http://www.wrongplanet.net/postt78931.html), 2000ave*

'The Pedagogy of Work', a process developed by Celestin Freinet and a European  
network of radical educators in France (1930s–70s), for example, rejected the idea  
of learning by doing in education as career development. Instead they believed  
that the school was a place in which to invent forms of life and work based on the  
needs and desires of people. Freinet's idea of "Cooperative Learning" involved stu-  
dents and teachers in the collective production of newspapers, food, and spaces...

CARROT WORKERS GUIDE, <http://carrotworkers.wordpress.com/>, 2011

'Not surprisingly, the history of this project is a series of false starts and paths  
among this garden of ruins is Duchamp's failure to sell his Rotorelief optic  
artist than amateur inventor? But this was 1935, decades before widespread  
transplant himself into the alien context of commercial science and invention  
in life runs the risk of seeing the status of art—and with it, the status of art

*Seth Price, DISPERSION, 2008  
<http://www.distributedhistory.com>*



Maybe it's just old-fashioned of me to think that young artists should bring their own stuff with them into the art world, and bring their own friends, as well, because democratic institutions (even frivolous ones like the art world) respond to constituencies of people, not objects. That's why I still endorse Peter Schjeldahl's advice on how to become an artist: 'You move into a city. You hang out in bars. You form a gang, turn it into a scene, and turn that into a movement. Then, I would suggest, when your movement hits the museums, abandon it' [T]he extended adolescence imposed on art students by lengthy tenures in graduate schools has effectively isolated them from the peers among whom they might discover their true, new constituencies.'

'Goldsmiths is now occupied in solidarity with the UK-wide strike on November 30th and the global occupy movement. We reject the privatisation and marketisation of life, and the violent transfer of public wealth into private hands. For this reason, we have strategically occupied the building housing Goldsmiths' finance offices, responsible for executing the cuts and the privatisation agenda.'

<http://occupygoldsmiths.wordpress.com/>

'The Piracy Project is not about stealing or forgery. It is about creating a platform to innovatively explore the spectrum of copying / re-editing / translating / paraphrasing / imitating / re-organising / manipulating of already existing works. Here creativity and originality sit not in the borrowed material itself, but in the way it is handled.'

Using the contract doesn't mean that all your relationships in the art world will hereafter be strictly business or that you will have to enforce your rights down to the last penny. Friends will still be friends; you will be able to waive your rights to payments (in whole or in part), your right to make repairs, to grant reproduction rights, to be consulted—but they will be your rights and the choices will be yours. The Agreement form has been prepared to be used by any and all artists—known, well-known and unknown. Simply make a lot of copies and use it whenever you give, trade or sell your work. It will be effective from the moment you use it. The more artists and dealers there are using it, the better and easier it will be for everybody. It requires no organization, no dues, no government agency, no meetings, no public registration, no nothing—just your will to use it. Just plug it in and watch it go—a perfect waffle every time!

Seth Siegelaub *The Artist's Contract*, 1971, New York  
Available to download from <http://amateuristnetwork.wordpress.com/>

There is only one way to read, which is to browse in libraries and bookshops, picking up books that attract you, reading only those, dropping them when they bore you, skipping the parts that drag—and never, never reading anything because you feel you ought, or because it is part of a trend, or movement. 'Everywhere, if you keep your mind open, you will find the truth in words NOT written down. So never let the printed page be your master' you are badly taught—you should have been taught to read your way from one sympathy to another, you should be learning to follow your own intuitive feeling about what you need: that is what you should have been developing, not the way to quote from other people.'

Doris Lessing, *Preface to the 1971 edition of THE GOLDEN NOTEBOOK*, 1962

'Self-Organisation is [...] and commonality based problems, knowledge and temporal set of negotiations can be emancipatory—a

Anthony Davies, *Stephan Dillmann Institutions*, ed. Nina Montmarquet, THE FUTURE IS SELF-ORGANISED

'Self-organization links outwardly not as identity, interest, or affiliation, but as a mode of coexistence in space.'

J Aranda, *B Kuan Wood @ A Vidokle, ARE YOU WORKING TOO MUCH? POST-FORDISM, PRECARIETY, AND THE LABOR OF ART, e-flux Journal*, Sternberg Press, 2011



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**20-23**

**BACK TO FREE SCHOOL. BROADSHEET**

**DRAWING OUT THE ARCHIVE**

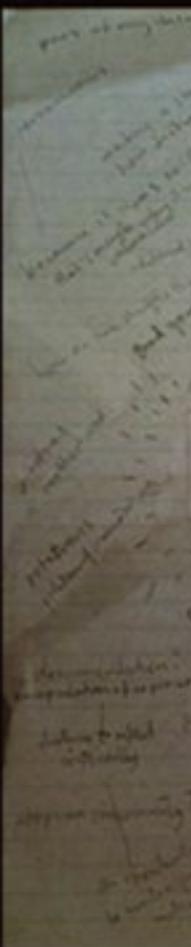
**CHARLOTTE KNOX-WILLIAMS**

**& JENNIFER JARMAN**

**AMY TODMAN**

**THIS IS NOT A FREE SCHOOL: SUSAN WOOD**

**IN PURSUIT OF SOLITUDE: MELANIE ROSE**



kaput or kaputt adj. Informal, final  
capof cover or bonnet, from Midd

Adopting the mantle of the voluntary invalid, I take the black felt  
malfunction, a splintering of functionalities. Within the studio, this  
'caverns within caverns'. v This is self-imposed injury as the induc  
'But we always make love with worlds', write Deleuze and Guattar

...dian judges capacity for  
...on on behalf of child:



Parent/guardian judges that the child  
and refuses to write n  
(the child's desire is frustr

...etermines whether  
...employ the sick note  
...country' consideration):



Hidden headships

THE AUTHORITY OF THE CHILD: upheld  
THE AUTHORITY OF THE GUARDIAN: upheld  
THE AUTHORITY OF THE TEACHER: asserted

unable to look directly at the writing on the board because of the weight of the head. Writing when the words drop unexpectedly from the edge it is a great wrench of will, a painful, painstaking with the effort of rubbing out errant words with the back of the fingers. To start a

Parent/guardian judges that the child and writes note

Benign dictatorship (Headmaster, Trish and I, Eddy)

I LOVE FREESCHOOL AND FREESCHOOL LOVE

(the child's desire is granted)

I LOVE FREESCHOOL THEREFORE FREESCHOOL

MATE (A1) TO (A1)

This black curtain acted as a screen, transforming classroom to cavern

Child decides to reveal the sick (the child's original desire is granted)



The electrons are able to go anywhere they want (in the entire universe) before hitting the plate, and are only fired one at a time. So the wave-like interference that results in the striped ('binarised' y/n) pattern is not a result of the interference from other members of a society but the self-interference of a single unit operating on the principles of complete freedom to roam.

The electron embarks on its own solo three-legged race. It limits its own freedom and shapes (unwittingly) its own boundaries.

And so to the Holly Hut which for me became a symbol of my Kilquhanity, built in the 1950's in the school grounds, children over the decades continually added to what became a complex construction that included engineering, and collaborative enterprises. The Holly Hut was huge and intricate to the point that children had a fire-pit in one of the boughs and generation after generation added to what became a structure that was beyond a dwelling place and more a metaphor for progress. The Holly Hut had prosthetic limbs, it was a communal sharing place; a place where communication was intertwined as the children grew and their ability to use tools became more adept. The Holly Hut was a collaboration that evolved and benefitted its community. Sadly when Kilquhanity was closed the Holly Hut too was condemned and pulled

...on is your choice (After all, the Kilquhanity Freeschool arose during war-time, a revolutionary, pass  
... is to be compliant.

...mpetition.



...rapped in black felt, go lurching, running, gasping, broken  
...olves a self-imposed handicap; inducing malfunction as a means of allowing a position of critical reflection on the Freeschool machine. It is a three legged race  
...efficient. There are two of us, and we are tied together by a broken foot, splinted to bring about difficulty, weakness. Is this a prosthetic injury, a self imposed tr  
...or even both? Either way, we induce a malfunction.

...as hard as we can, going headlong. Each of us putting our strongest leg forward and willfully ignoring one another rather than following tactics of synchronisa  
...s.

...eschool machines functionality; The machine continues to function, but its output is not what is expected. No longer a synchronised rhythm, it is out of step with

It is almost lost from sight – looking upright, precarious, ungainly. Running, its head held aloft  
... wet grass among

The head tilts, turning back towards the camera, this creature almost looking over

...hythmic jarring of head-to-head collisions. The Head is a blunt instrument of inscription. ('Look, no hands . . .') The head is brought down repeatedly onto the key  
...unch).

...jogged, experienced as a kind of deja-vous. The man holds his hands over his eyes, and two attendants wrap him in felt. He is lifted bodily onto a guernsey and  
...ntary invalid, or imitating injury.

The camera is very shaky now; we have had to pick up the pace  
...Trees now, and a foggy distance hanging out there. And the head wobbles, the figure more s

The camera shakes, the image breaks up by droplets of rain on the lens, shifting and breaking

...site the cut-off point beyond long trousers and  
...a trapdoor in the topmost cabin.

...in gathering branches from the woods. Together they have found  
...as base. They could have chosen any tree, and just so happened to  
...to choose correctly. It makes most sense to choose the one with good  
...anches and a sturdy base. It just so happens trees were made this way.

# The child feigns:

Head  
Machines  
Three legged race  
Freedom  
Equality  
Love

But most of all, LOVE.

I can do whatever I like

I can do whatever I like



ground. Flat brown leather shoes, bare calves, the hem of a dress gathered under the heavy felt.

like as long as it does not impact on the freedom of others. 1

small day and residential school for about 40 – 50 kids of all ages. The weekdays were ordered around activity – breakfast, useful work, lessons, and free-time. The children slept in rooms in the big house, the (parted farm steading) and the Lodge House.

was a daily slot of 40 minutes working on chores that were of benefit to all. Everyone joined in and mostly and effectively. This would be from feeding beasts to cleaning toilets, chopping wood, making the benches and preparing the jugs for tea and coffee or hot chocolate. 1

eeschoolers follow paths forged by their own passions and interests, supported by their community.

within which they learn and develop, so that individuals and their environment, through freedom and responsibility act as 'chronogeneous machines

compulsory but were chosen and negotiated with the adult concerned. So a science lesson might be working on different projects. In my own time I remember one kid working on making a turbine engine, a kid working on bridge design, a kid on adders and reptiles caught in the local hills, and me working on fuels, and launching systems.

arn history you could, if you didn't that was OK too and so it was for other subject areas. Much learning ing as against learning from books. 1

ture each individual is free to take decisions about their own learning. In this sense, then, freeschool is composed of many independent machines, machines, whose very misfirings are functional, and whose functioning is indiscernible from their formation. 1

neral Meeting chaired and minuted by kids but attended by all. One person one vote – more kids than ing anything could be put on the agenda as well as regular items such as the useful work rota and money jobs. 1

another, participants are engaged in a reciprocally reformational and transformatory interrelation with one another, and the machine that they are and must respond to this responsibility appropriately.

oles that lead on to further bifurcations; an ongoing fabrication of thought and matter that creates a fragmentary and peripheral whole.

ying: if a kid felt they were being bullied rather than go to an adult to seek judgement and input the kid the meeting for discussion and resolution allowing all parties to be heard and a way forward to be nt was not an option in the state school sense of lines/detention/corporal punishment but punishment in se and working towards changing a situation is a very real, human outcome and allows all parties to te outcomes and also 'what might happen if I did something to abuse another's freedom.' Learning by a living together. 1

## If Freeschool was (and is) a What are the mechanisms a And 'what would be the outp

against a multitude of themselves. In the absence of imposed regulation, and without a route suggested by the head.

You are free to jump in the water, but if you do so you are not free to remain dry

dependent movements of a multitude. The head presents an occlusion, not a block. Topography is formed? It is made out of LOVE.

separable from society. With freedom comes boundaries and self-regulation which flourish and expansion of imagination, expression, individuality. At the same time, repression bring about the same 'soaring' of the imagination. **iv**

both freedom and responsibility as a means of encouraging individuality and imagination in a chain. There is no competition, merely the desire to work together, cooperate

not tread on anybody's toes, we must try to move in a synchronous way, we must be actually dictated by this influence. Everybody is included in an identical and synchronous

control? In a structure that is simultaneously permissive of any action and at the same time with anyone else)?

control of this machine; non participation is your choice (After all, the Kilquhanity Festival, where even doing nothing is to be compliant.

that re-enters the competition.



lurching, running, gasping, broken  
cap; inducing malfunction as a means of allowing a position of critical reflection  
is, and we are tied together by a broken foot, splinted to bring about difficulty, we  
we induce a malfunction





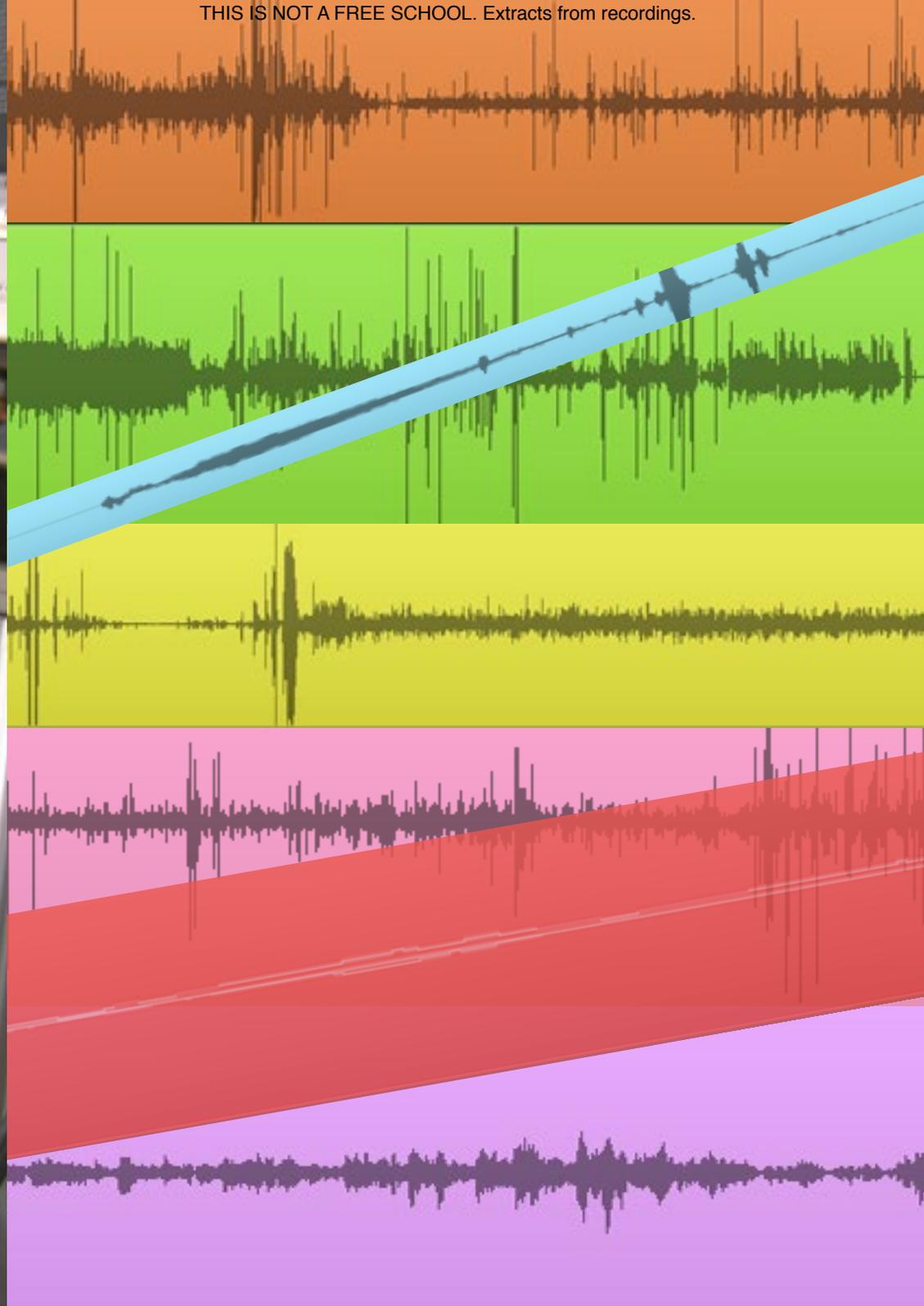








THIS IS NOT A FREE SCHOOL. Extracts from recordings.





Melanie Rose

#### Romantic Pragmatism

If you are over the age of thirty then there is every chance that you either had a tree house or a den. These alternative dwellings are a crucial part of childhood development. The tree house or den provides an intense world played out through missions, role play and the establishment of an environment where adults are not welcome, nor would they understand the fantasy or language the inhabitants have immersed themselves in. Even after a break from the fantasy/play, for example bedtime or even holidays, the game can be re-established within minutes, with whole summers devoted to intense role play and den building. This type of play is about preparing for adult life; for example taking responsibility, fending, home building, negotiating, diplomacy, war; the vitality of this seemingly mundane activity is crucial to child development and yet sadly many Western children in the twenty-first century have not experienced this profound aspect of growing up.

The reasons for this phenomenon are varied; from parental paranoia of letting children play outside to town planning committees anaesthetising the environment; for example trees are seen as merely ornamental and so boughs are cut to well above head height. There is also another significant aspect and that is time allocation, particularly for aspiring families, time is not allocated to children to play on their own without adult supervision, clubs or digital technology. For many parents their children represent an extension of themselves therefore there is a competitive criteria of perfection; hence children are timetabled to attain success which in return delivers parental pleasure.

I considered that den building should be a part of the school curriculum,- but then that would defeat the object of having a den as OFSTED would inspect it, learning outcomes would be gathered and Health and Safety would have it condemned! No, a den has to be found and built away from the auditor's eye or the supervising adult. Everyone needs a degree of isolation and the freedom to stare into space, doodle or daydream.

Down time and time out, are buzz words for taking a mental break. And yet with technology time out can be so difficult. Like so many I am addicted to my Blackberry and laptop but despite the continual bombardment of information, although influential on so many levels, there comes a point when all the distractions or research have to stop in order to create.

As a child I had a den that I shared with my cousins; there was a hierarchy, endless missions and the sneaking in of food or supplies. One very rainy afternoon we set out in our zipped up anoraks and found as many "soggy moggies" as we could and brought them back to the den on a mission to save them from the rain. The den was full of wet distressed cats!

And then it was tea time so we let them out and that was that mission over with.

In the spring of 2011 I was fortunate to attend a drawing residency at Kilquhanity the first Free School in Scotland; Founded by John and Morag Aitkenhead the school was established on the philosophies of John Ruskin, John Dewey and importantly A.S. Neil who founded Summerhill School in Suffolk.

Kilquhanity opened in 1940 and remained open until 1998 when it was closed down by the Scottish Department of Education based on Health and Safety reasons. The school had established philosophies that have been absorbed into main stream education; for example "Golden Time" which is a time for children to share information. This happens particularly in primary schools and offers the opportunity for each child to say how they feel whether sharing a problem, showing some work or saying something about their family

Free Schools were founded on the belief that adults and children had equal status and weekly council meetings were chaired by the children who decided on all aspects of school life, from the punishments to the distribution of chores or "useful time" in which every child and adult had to participate for forty-five minutes each day and which could involve anything from sweeping the steps to milking the cow.

During the early nineteen fifties at Kilquhanity a tree house was built called the Holly Hut and over the years as each new generation entered the system so the Holly Hut evolved to become a complex construction. The tree was vast and one of the boughs was thick enough for the children to build a fire pit and cook on it. Sadly when the school was closed down the Holly Hut too was condemned.

In the nineteen seventies a then young Japanese professor of education worked at Kilquhanity gaining valuable knowledge that he took back to Japan. Shin-ichiro Hori went on to build a number of schools based on the theories of A.S. Neil and John and Morag Aitkenhead in Tokyo; consequently when he heard Kilquhanity had been closed down he bought the school. One of the first things he did was to have the Holly Hut rebuilt with the aid of Japanese children who Shin (as he is fondly known), brings to Kilquhanity each year from May to September on a residential programme.



During their time at Kilquhanity the children take part in organised activities with the on-site members of staff, including sightseeing trips to the glens of Scotland. Shin believes that Scotland and particularly Kilquhanity are spiritual and hold a special significance. Aside from sightseeing and learning, the children are all encouraged to build tree houses, crannogs and dens as a significant part of their residency. Having researched Japanese education it seems that teachers take account of child welfare and behaviour in a holistic sense much more so than Western teachers, tied by curriculum, do, which is probably why Shin felt an allegiance with Free School theories. Consequently teachers in Japan advise on sleep, personal hygiene, food, exercise, and general wellbeing. Children are also expected to do chores within their school on a daily basis, examples include; sweeping the playground and general tidying, which brings us back to the Free School philosophy of "Useful Time" which has always reminded me of Buddhist rituals attributed to well-being and community.

I am aware many children have virtual spaces that they escape to, and I heard today that children who play on the Wii experience the same amount of exercise as any average school child who plays outside, but I wonder how this will leave them later on in life? Will they immerse themselves into adult versions of their childhood games as a means of relaxation and play and if so will this virtual escape be a satisfactory means of reflection, meditation and creativity which are innate attributes within the psyche.

The process of play in children is the same as the process involved in artistic activity in adults (Hart)

We have all laughed at the concept of a Man's shed or allotment as a means of escape, but then could that be said of the artist's studio space? Each and every one of these spaces are creative escapes. And as much as I love technology, the bombardment of information is at times overwhelming. As with many like-minded people I want to slow things down, create a space that is devoid of deadlines and consumerism and tailored perfectionism.

I mention perfection, because it is sold in the bucket load through the media and yet "The perfect is the enemy of the good" (Voltaire). Perfection stifles creativity. This is reflected in the constant management of virtually everything, leaving no time for play. I am not talking about playing golf or going to the pub, but for doing something in isolation that is completely unstructured but at the same time totally absorbing. Ironically a website that has managed to make visual my desire for stopping still is Cabin Porn (Brook). This website is devoted to isolated cabins, huts and shacks and is reflective of children's dens because of the builder's imagination and the fact that many are made out of reclaimed materials, and yet they are totally aesthetic. They are also, in many cases, isolated which is symbolic of escaping from the adult world or a world of rules and deadlines. Many of the cabins are certainly out of the jurisdiction of planning and health and safety.

The sound artist Dr Sebastiane Hegarty played and built dens in his native city of Liverpool and described whimsically the sophistication of his den, "Tree houses were only on the Tele when I was a youngster... Our gangs' dens, built out of the materials available on Mr Roderick's building site. We made a three story den with running water and soap!" If you look at Cabin Porn you will see how this description could match so many of the dwelling spaces depicted.

I am an adult over the age of forty and I can see the linear progression from my den building and my own children's ability to play independently, but I was also aware of the few children who didn't have the capacity to play independently and who required entertaining, this was twenty years ago, I wonder what the figure is now of children who cannot play independently?

For children den building is a group activity involving role play, fantasy, and a certain amount of risk taking. As adults we either build the den for our children as a way of somehow continuing our line of play or we embark on a den that is totally ours. We are the grown-ups now; we rule in our world of den making, there will be no negotiation as to where the fire is. A grown up den is for many a dream come true and one not to be shared unless by loved ones, and even that has a certain amount of pain or letting go involved. There is a spirituality attached to having a space devoted to you; you invite certain people in who look in awe and wonder, they may ask curious questions about what it is you are doing, but more than likely they are probably envying you your 'space' - to write, make art or grow vegetables or even build a steam engine; we all need isolated time to prepare, plan and produce.

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DAMIEN O'CONNELL & JOHN GREENE



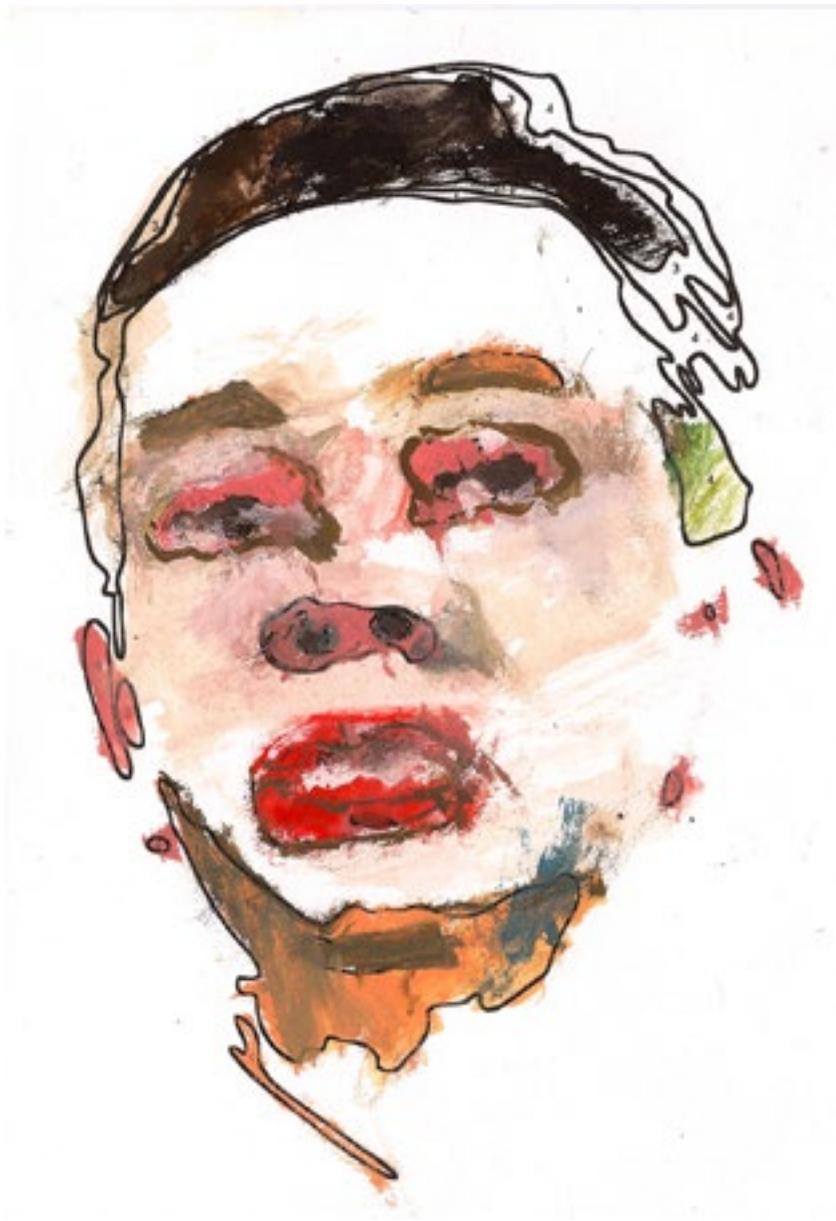


Now, what I want is Facts. Teach these boys and girls nothing but Facts. Facts alone are wanted in life. Plant nothing else and root out everything else. You can only form the minds of reasoning animals upon Facts. Nothing else will ever be of service to them...









**IMITATE  
NAOISE MCGEER, ALFONSO ARESES**











~~THIS IS NOT A SCHOOL.~~ UNIVERSITY OF  
INCIDENTAL KNOWLEDGE 28 OCTOBER 2011  
ABSTRACT OF A CONVERSATION BETWEEN  
EDWARD DORRIAN & ALICE BRADSHAW  
(TRANSCRIBED AND EDITED BY  
ALICE BRADSHAW)



Alice Bradshaw

This Is Not A School: University of Incidental Knowledge 28 October 2011  
Abstract of a conversation between Edward Dorrian & Alice Bradshaw  
(transcribed and edited by Alice Bradshaw)

ED: In higher education we're now dealing with an overly administrative system which has been a reoccurring problem since the recent funding cuts. Is the University of Incidental Knowledge a critique of how higher education should be or how it should have become?

AB: The project came about through an interest in questioning the value of knowledge, education and learning and because of an invite to participate in a Black Dogs show called Next

to Nothing that's just finished in Leeds. This was originally looking at making artwork from nothing...

ED: From nothing or for nothing?

AB: From nothing and /or for nothing. So that could be spending no time on it or no money on it to be interpreted in different ways developed through a series of pub discussions. The project started back in July and the show got put back to September so people made the most of that duration to

discuss ideas and it became more about questioning the value of things rather than it necessarily being about making work from cheap / free materials. It became a broader remit. A previous project I did was the Museum of Contemporary Rubbish which looks at the value of objects within a formal institution structure of a museum, Again that was a parody of an institutional structure that can take itself very seriously and there's a lot of hierarchies. Although I wouldn't necessarily want to criticise those structures and hierarchies per say - I just think that they're interesting and wanted to explore through using a similar model how I personally engaged with and thought about these, if that makes sense.

ED: Yeah... I mean the hierarchies that exist in institutions as such... or hierarchies that exist in anything that has to support and institute itself even if in a very kind of peripheral way... but its not necessarily that it's presenting an alternative or critique of that... but just that it's observing a set of core functions?

AB: Yeah – it doesn't come from an oppositional perspective – it's more looking at a model or a system and seeing how that can be applied to learn something. The oppositional side of the project is looking at the way people learn incidental knowledge.. the process.. the way people come across knowledge.. the way it's found by accident..

ED: You're talking about incidental knowledge?

AB: Yeah, it's about knowledge that you're not necessarily going to learn sat in a library or in a lecture theatre or having a one-to-one tutorial or any of those processes that universities employ for learning. Even though I think as a student incidental learning is an important aspect in any kind of course or discipline, particularly art. I would like to focus on that process

and the value of information. Pub trivia for example. So when you do a pub quiz, that kind of knowledge you learn doesn't tend to have much perceived value outside of that pub context or intrinsic value.

ED: I don't know.. when I listen to folk talking.. whether it's something about men or something like that.. there's a kind of respect for a particular type of thing; knowing your facts... knowing history... knowing things that don't necessarily have kind of complexity but can be recited. The incidental thing.. it doesn't really matter.. because it comes back as what can be retrieved and how well you can retrieve – it's about its use.

AB: So it's the application rather than the actual knowledge.

ED: It's about its use. And in some ways that's precisely how academia has been made in a sense; to be made relevant it's just how knowledge can be retrieved and used. Academia often tries to get student to be business ready and offered umbrellas... however you could choose to criticise that and chose to say that is the particular point at which the university has lost it's sense of how to retrieve and it's about the process rather the results that indicate this kind of incidental thing. It's almost like.. the description of what research is.. but not teaching. I'm not involved enough to know whether this is a particular bone of contention: Whether there's money for research and if there's not enough money for teaching so that universities are going to be "research excellent" and some places are going to be "teaching" less/more... I don't know. But there's a sense of giving knowledge a currency, whether that's in a pub with prizes.

AB: This project has raised some very interesting questions as a research project in itself as a way of looking at these types of issues around learning. It provides a framework

to look at things such as how do you theme a show or how do you theme information. You could find any bit of information but only submit it as coursework if it fits into a course you're signed up to. If it doesn't fit within a course structure what do you do with it? It's not of value within that system. And information systems wasn't something at the forefront of my mind when the project was conceived but has become into the forefront of thinking. It's posed more questions than I could have ever imagined haha!

ED: Why though? Is it because it sets itself up as a model... like a lure... that has to have enough believability in it to legitimise any sort of sense of what it says with any clarity? Maybe this goes to back what you were saying about there's an ambiguity about its position.

AB: Such as is it an accredited actual institution?

ED: Not so much that. This is a piece of work... and you are the person presenting the work so it has this sense of its an object itself. It's your project – it's an art project. It's making a statement... isn't it?

AB: I suppose so. In terms of ownership it's possibly more ambiguous as much of the time when it's presented to the public it does have my name somewhere on the website but it would be presented, "Here are the courses you can take" and "the courses are.." and "run by..." blah blah. The courses are run by people who I invited to collaborate with. One of them is Fundada which is me and Nancy Porter, but other than that they're run by other individuals. And then there's a question about what I am then – am I the Dean of the School? The Chancellor of the University? That's problematic because even though it was me doing the structural organisation and admin type stuff, I didn't know

if I should have that kind of title or role. Again looking at the hierarchical thing – the students are the ones imparting the knowledge to the tutors in that process, they're saying "This is what I learned on the bus the other day" sort of thing, depending on what course that is, and then in turn putting that into a collective pot that I present as "this is all the information collected." Does that put me at the bottom of a hierarchy amassing all this information or because I set the project up it's "my" project. Not that it matters too much, but I think it's an interesting way of looking at hierarchical institutions that it's parodying or it's modelled off. Is it inverted or is it similar?

ED: In the discussion about hierarchy it hangs on the model of the existing school structure but then it's obviously not because it doesn't have its aims and objectives. So therefore it is about the process - about the administration. The fact that the administration itself imparts power relationships. Being Dean... being at the top... being in control is not relevant... but actually facilitating it and making it work and presenting an idea kind of is so it's a balance of just facilitating it. Somewhere along the line it will become an authored idea. It's not even contended. It's not a problem.

AB: I've been calling it a peer-to-peer learning model. For me that term has always been in reference to computer coding – that's how I knew about the term. Not that I'm a computer coder it's just that I associated that term with.

ED: It's interesting you're not a computer programmer but you know about it.

AB: My brother is – he imparts a lot of information about it – I incidentally learnt a lot of stuff. Open source is really interesting. For the University I set up a wiki so that content can be added by the students. Researching this kind of stuff, I found the People's

Knowledge Movement in India [Lokavidya Jan Andolan] towards open source and contacted them and subsequently they have invited me to a conference at the end of this month. I wish I could afford to and have time to go as that would be amazing!

ED: You can't?

AB: Unfortunately not.

ED: If your tongue was not so obviously in your cheek you could institute for social research. But then it would be about really mimicking and setting yourself up as a... no stick to it. Back to the peer-to-peer thing. The use of the word peer is really interesting. Seems to come up with qualifying... validating... research. Something is done and it's recognised by your peers. Peer esteem and peer review.

AB: Yeah. Like medical journals.. it's really important.

ED: That was how research was being reviewed within other disciplines. It has to be recognised by something that can recognise it rather than by something else. But this whole question of what peer-to-peer can be.. peer esteem and peer review.. it's confirming status.. it's quite easy to ridicule.

ED: Does the University have rules?

AB: Yes.

ED: It nearly has a Dean.

AB: Nearly. It doesn't have a constitution though. Although maybe you could argue that the little intro thing is a constitution.

ED: Fees?

AB: It's not got fees.

ED: That's a big thing.

AB: Yes. And that's what can make it seem like an oppositional thing.

ED: Do you think so? I think it could be the complete opposite. I mean this is very much what the Big Society is about! You giving them this thing could be brilliant... it could be absolutely valuable. Really giving people what they like and a sense of social integration and fulfilment and happiness and learning things.... And it's not even costing them any money!

AB: Looking at it in an art framework and use those kinds of methods of validating.. because the tutors are all artists and/or curators.. the courses reference art a lot as well: Cut 'n' Paste is making collages when you're doing something else; Artwank has got to be by definition some relation to art.

ED: Artwank is out there on its own. "Wank" is just one of those things. It's kind of helpful and not helpful. It's kind of an immovable object – it's quite difficult to get round it. The other ones seem like they could exist.

AB: That's the wild card that makes people go, "Is this for real? What's happening here?"

ED: Wank can't be given this educational remit...

AB: It can't be objectified?

ED: Oh it can. But it can't be given a serious status. So what does it do? Does it carry on as the University of Incidental Knowledge? It's not like Liverpool Free University, it's not like something more, like you know, serious, it's a bit frivolous. But it can't be ignored. How do your staff deal with it in relation to their practices? There's the usual one that comes up with collaborative practice or anything that's a matter of pragmatics, you know, "Oh my own practice is rubbish so this seems to be better," or erm, you choose a thing with creative partnerships that jettisons out.. or else is it a hobby? Or an amateur thing? Other artists have got a "proper practice" .. then

there's have or not got studios and getting shows or not getting shows, getting a career or not getting a career.. I expect this is something from having lived in Glasgow. There are so many artists in London because there's direct competition but there's also possibilities so there's no great need to bring about something with others. I don't really know. There seems to be a proper necessity, or is there, for collectivising or self-organising?

AB: I think there's probably more of a necessity, from my perspective of being based in the North, because there's probably less opportunities, there's less institutions and funding to go around, but there's a lot of practising artists. The tutors at the University have a lot of things in common. Bob who I share a studio with in Wakefield and curate with calls himself an artist and has a studio and stuff but then will say it's his part-time hobby and that he works full time and is a father of two. And doesn't do it for money and won't chase funding..

ED: He embraces the hobby status?

AB: Yup.

ED: As expensive as being a drug addict.

AB: Yeah. Debi Holbrook is working at the Hepworth running workshops so is interested in that side of stuff; workshoping and participation as well as sculpture and drawing within her own practice. I think each tutor on invite brought something from their own practice. Almost like they might set a curatorial brief or a collective research brief if they wanted to research a certain area. Louise Atkinson set up Social Media as that's of interest to her.

ED: So it's really no different to how an independent school would set up itself?

AB: Very little difference.

ED: That's kind of surprising. Or maybe not. I'm always intrigued about the word incidental.. it's one of those words that you think you know what it means and it goes in and out of focus. There's something peculiarly interesting about it when dealing with it in relation to knowledge and art and the institutional part. Can you have a couple of goes at seeing what incidental is? A couple. Have a couple of good kicks.

AB: I think it describes a process of learning, in the context obviously, of it not being a primary way, it's a sort of added on.. side.. periphery thing. So it's not the main way.. Peripheral and secondary are interesting ways of describing it. Random is a bit of a cop out.

ED: Random. Why?

AB: I don't know, it just seems to be that people accept it as a label but then it's not really that useful.

ED: I'm kind of fond of this kind of thing and Peter Bürger's theory of the avant-garde. People think that art is about unlimited possibility and freedom, but it also involves things that try and escape and involves things that are not art and in the process of a project of this kind tend to deal with the things which are not and somehow can't because they will forever be made into this thing. And that's what art has done as the institution of art; art as institution. With every process and especially those ones which tend to escape. So that's incidental knowledge.

PLATO'S ACADEMY  
ANNIE DAVEY

Outline Module Study Guide

Levels 5-9 (BA Hons, MA, MFA)

2008

Draft

Module Title:

*Ancient Greek Curriculum*



Annie Davey

Plato's Academy

In June a trip was taken by a group of art graduates to the site of Plato's Academy, in a suburb of Athens, with a view to resolving a project titled Ancient Greek Curriculum. The curriculum had been written as a means to reflect upon the contemporary condition of art education; a juxtaposition between the immediate academic context in which it was produced (Goldsmiths College in 2010), and one so far removed (Athens, around 400BC) that it might make visible certain parameters of a present characterized by pluralist interdisciplinarity. Formally drab- a 14 page bureaucratic document photocopied and bound with a staple- the curriculum outlines the methodologies, hierarchies and disciplines of Plato's Academy within an easy-to-follow, practical format that could be adopted by a university fine art course today. Here, gymnastics, rhetoric and music replace the disciplines of painting, printmaking and sculpture, or their more recent descendents of practice, writing and curation. Required resources are listed, architectural needs outlined, readings lists provided and even the requisite self evaluation form is included at the end, assurance for anxious middle managers that quality systems are firmly in place.

Produced whilst at art school, the work was initially received as a kind of reaction, or institutional critique of the contemporary context, more often than not eliciting narrow-eyed disregard for its dry conceptualism and apparent perseverance of now tired strategies. Because of this, perhaps, attempts were made to expand the work through various forms of display; pinned to a notice board in the university, tossed on a course leaders desk amongst stacks of paperwork and bound and handed in with various student reports. None, however, seemed to further the idea, and it was discussed at length whether the work could be expanded. Performance was often raised as an obvious solution- to actually run the curriculum! To design uniforms and insert it performatively into the site with which it intends dialogue! But the artist had never been much of a maker, or a performer, and found every variation of this idea trite and liable to undermine the more radical, if momentary, imaginative space opened by the simple recounting of its existence. Far better to picture a ridiculous scenario, than see it laboriously played out.

So the idea of organizing a discursive event in Athens, at the site of the curriculum's supposed origin, seemed an apt way of resolving the project. A small amount of funding was secured to pay for flights, as was the floor of an ex-curating student who had recently, if reluctantly, moved back home. Nine enthusiastic participants, all acquaintances from college and with varying degrees of interest but many happy memories, were easy to assemble, eager to work together again after a year of new graduate isolation. A skeletal structure for a one-day event comprising a presentation of the curriculum, followed by a round table discussion on the pedagogical questions provoked by the project.

It took a lot longer than expected to find the exposed patch of parkland that had housed the first academy, but a circle of rocks made for a perfect round table and there was a shop just minutes away. The morning went okay, fuelled by the novelty of warm sunshine, and thrill of encountering each other in this surreal environment. And whilst the plan was not stuck to they managed to work through the first part of the schedule with little messing about and few breaks. But by 2.30 pm it was hot and the group had become bored and irritable, assisted no doubt by the introduction of wine at lunch, which had been justified by a tenuous reference to Dionysian excess though only one or two people even heard that. After all, this was a rare trip and for many the first holiday since graduation, albeit under the guise of an art project. By 3pm even the artist, at this point still trying to orchestrate the group from the shelter of a low olive tree, had lost the will and gave up trying, deflecting doubt by reasoning that, well, often the best ideas come after the event, anyway?

Dehydrated and bickering, they gathered most of their picnic remains and made their way into town to a bar that claimed to be rockabilly but was actually more goth, where a close knit splinter group, who on reflection had always been something of a clique, decided they would buy a flat in Athens, which could be rented to students during term time and shared between them in the holidays. They could even organise residencies, and maybe an art school, an idea that they would have to keep quiet from the curator who, since moving back home, was apparently desperate for a new project that might recoup the swagger she had felt as a student.



**SPEED TIPPING  
CRITICAL PRACTICE**





# critical practice

## Our Proposal: Speed Tipping

For This Is Not A School, 3 members of Critical Practice proposed the following:

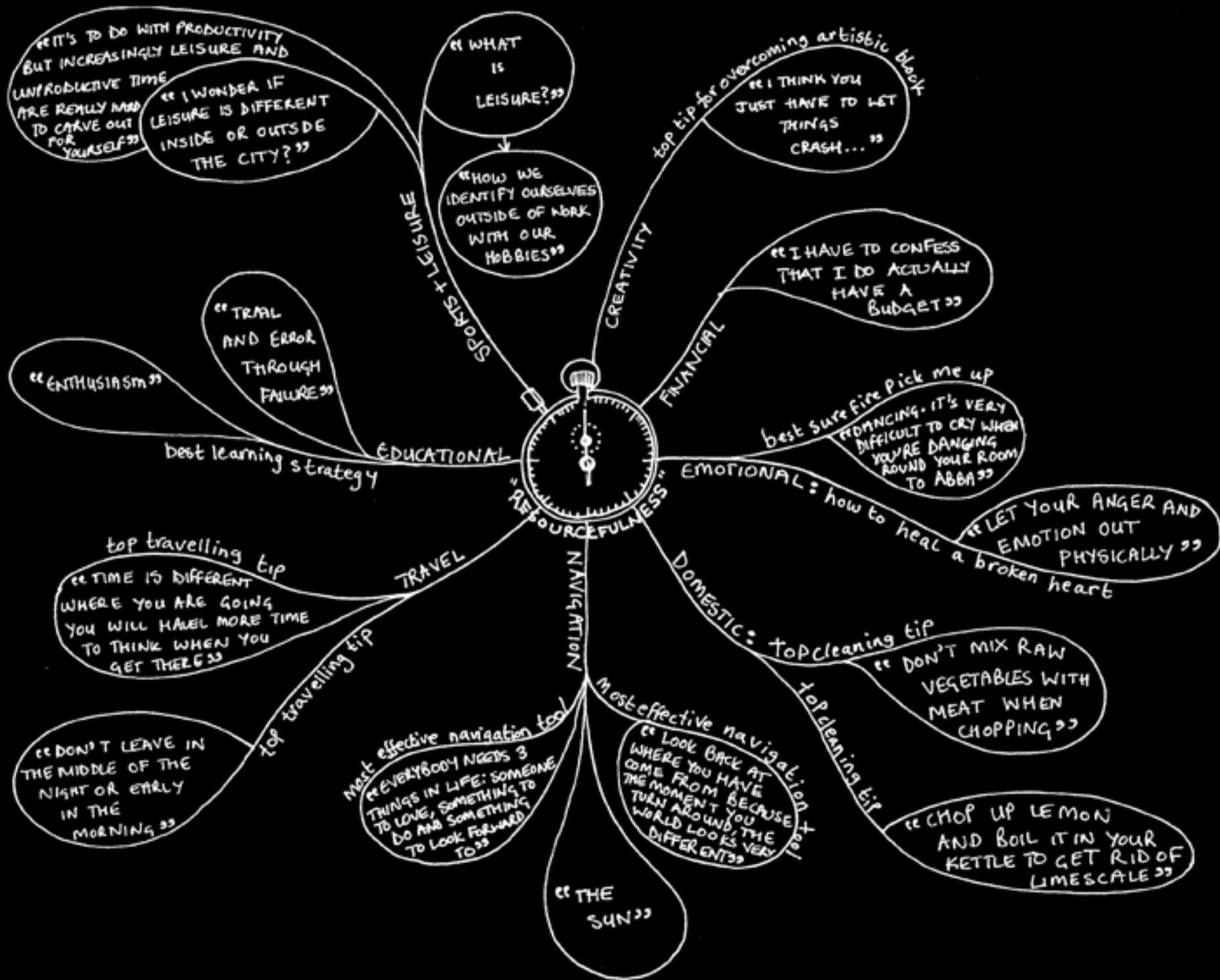
In a culture of information and resource abundance, learners, teachers, artists and citizens alike need to be resourceful. To explore participants' strategies of resourcefulness, we propose an hour of 'speed tipping': A group co-creates a tip a minute for 1 hour, resulting in a 60 tip compilation (group to decide what format this takes) We envisage the event being speedy, energetic and fun.

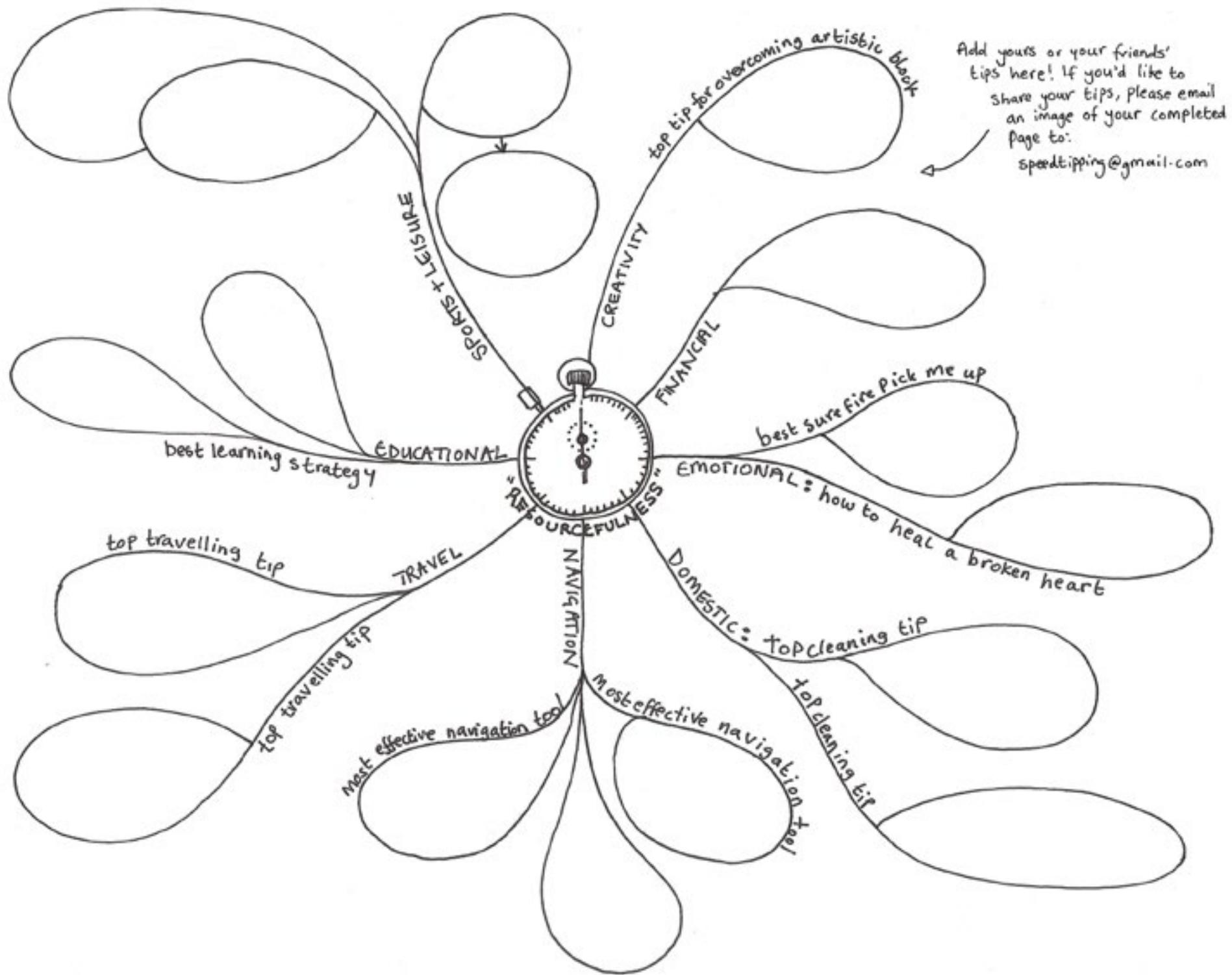
From the financial to the educational to the emotional spheres of their lives, we want to hear people's strategies and tips on how to be resourceful – up-cycling, re-mixing, composting, Googling (and beyond), foraging, packing your lunch, using household secrets or family recipes, unconventionally using objects...

Keywords: ingenuity, sharing, miscellany, speed, 60 seconds, resources, resourcefulness, survival kit, the way Grandma did it.

Date: Saturday 29<sup>th</sup> October 2011, 12pm – 1pm

On the day, a small group of us had a speedy but fascinating exchange of tips on various topics using a virtual egg timer to set the pace. We used a series of prompt questions to get us going...





Add yours or your friends' tips here! If you'd like to share your tips, please email an image of your completed page to: [speedtipping@gmail.com](mailto:speedtipping@gmail.com)



## Critical Practice

Critical Practice is a cluster of artists, researchers, academics and others hosted by Chelsea College of Art and Design, a constituent college of the University of the Arts London. We have a long-standing interest in art, public goods, spaces, services and knowledge, and a track record of producing original, participatory events.

Critical Practice is an open organisation. There are currently eight active members. If you would like to find out more, take part in Critical Practice events or join our mailing list, please visit our wiki,

<http://criticalpracticechelsea.org/>

Critical Practice members who took part in Speed Tipping at This Is Not A School were:

Sharon Bennett  
Metod Blejec  
Charlotte Webb



critical  
practice





**BUT WHO WAS FULCANELLI?  
STEVE RICHARDS**



Steve Richards

*But Who Was Fulcanelli?*

Frank Zappa, Guitar, 1988

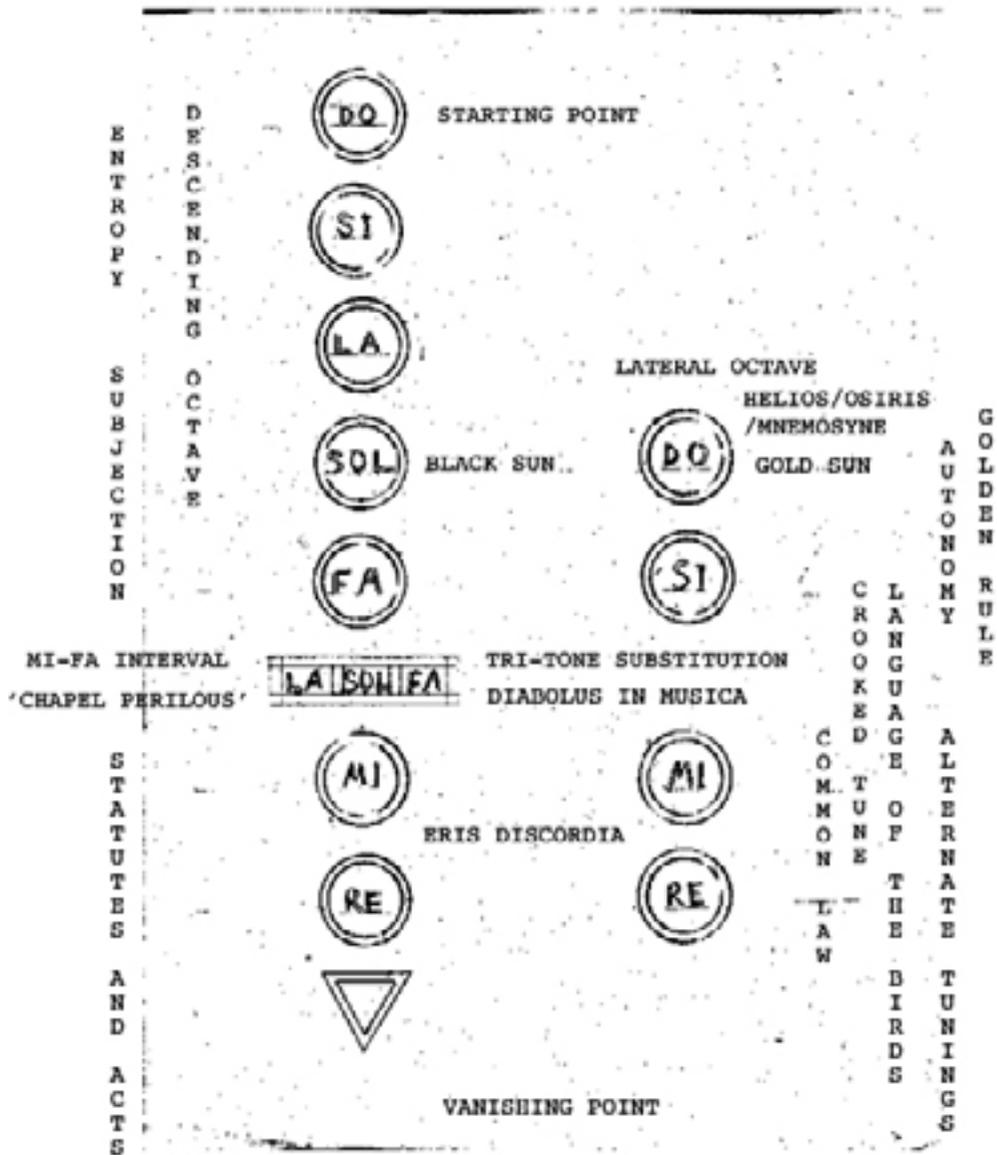
The musical language of the medieval troubadour, poetically referred to as 'the language of the birds' is held, by hermeticists, to contain a coded system which is postulated as a mystical, enochian, green language. It is variously claimed that knowledge of this code, hidden within the language of the birds, is a system of initiation within gnostic and hermetic schools.

A diagrammatical representation of the code, the so-called 'ray of Okidanokh', most often appears in print in an incomplete form as one descending octave, and is used to describe the functioning of hierarchical systems and processes of subjection. In its complete form, showing additionally a lateral ray or octave, the possibility of alternatives and counter measures is demonstrated.

DO - re - mi - fa - sol - la - si - DO - re - mi - fa  
- sol - la - si - DO - re - mi - fa - sol - la - si - DO

The troubadour and trouvere and the development of lyrical Occitan poetry can be seen, along with the 'chanson de geste' of the jongleur, to run parallel to the imposed formality of codes of courtly dance and later forms of square dance and contra dance.

RAY OF OKIDANOKH



This transgression from square dance codes exists more latterly in so-called 'crooked tunes': tunes having an uneven number of beats per measure. The 'crooked tune' breaks the rule of the square, arguably revealing the square's ritual to be overly formalised and ultimately restrictive to the creation of more individualised responses and / or improvisations. The caller can no longer call the steps.

The construction of the musical octave shows that at a point MI-FA there is a missing semitone that is regarded, in hermeticism, as a place of physical and / or psychological hazard, 'the chapel perilous'. It is thought that at this particular point in the process of the octave, the missing semi-tone is replaced by either coercion or unconscious compulsion, unless the lateral octave is present. In terms of societal laws the hazard is often regarded as the imposition of various Acts and statutes requiring the consent of the governed in order to be given the force of law.

A musical device known as the tri-tone substitution is used in order to deviate or transgress an octave and thus create a 'crooked tune'. In musical terminology, the tri-tone substitution is traditionally called the 'devil's interval' or 'diabolus in musica' and forms the notational crossing point or 'crossroads' between main octave and lateral octave occurring at the 'point of hazard' of the missing semitone between MI and FA.

The tri-tone substitution, uses the deliberate inclusion of the flatted fifth note to begin the movement towards a lateral octave.

The problems incurred at the point of hazard and with the tri-tone substitution, the 'chapel perilous' of the Gnostics, are such that there occurs an initial and sometimes overwhelming sense of discord and chaos. A crooked tune will on first hearing sound out of kilter as it uses dissonance to avoid a tendency for tonality but within the hermetical tradition, this is synonymous with initiation and the first stage of self-Will.

Hail Eris Discordia!

In alchemy, the first point of initiation is the bird 'Raven' which represents also the metal lead. It may also be said to represent 'death' after which may come 'inner rebirth'.

This tradition notes the existence of two suns: a hidden one of pure 'philosophical gold,' consisting of the essential Fire conjoined with aether, and the apparent one of profane material. The 'dark, consuming fire' of the material sun leads to its being called the 'Dark' or 'Black Sun.'

The oracle of Apollo, the Sun God has a 7 stringed lyre.

Working with a seven stringed lyre, Pythagoras realized that for a scale to be complete and balanced it must contain an eighth string. Pythagoras caused the fifth note to be made a step higher thus creating what Pythagoras termed Harmonia, the understanding of which would teach humankind immutable laws.

'Music is number and the cosmos is music'.

Pythagoras' work with the mathematical properties and ratios of musical intervals describes how the music of the human organism would respond in various ways to these relationships.

There is a secret application of Pythagorean octaves however and the reason for its secrecy is two-fold. The first secret is that it can be seen to be heretical. The second is that it is a 'legominism'.

A legominism is in some ways a secret code; ideas are transmitted in a form that appears to be intended for an entirely different purpose.

The Neoplatonist Iamblichus, a later head of the academy, explains the evasive method of the Pythagoreans: Their writing were not composed in popular or vulgar diction, or in manner usual to all other writers, so as to be immediately understood, but in a way not to be easily apprehended by their readers. For they adopted Pythagoras' law of reserve, in an arcane manner concealing mysteries from the uninitiated, obscuring their writings and mutual conversations.

According to the Pythagorean understanding, the cosmoses, both inner and outer existed within a lattice of octaves both vertical and horizontal.

The lateral octave is held to be Luciferic, the endowment of the creative impulse and the development of Will expressed through the symbolism of the light bearer/Lucifer and the Sun god Helios/Hyperion.

\*

The devil indeed appears at the crossroads in the form of the tri-tone substitution and its link to the lateral/luciferic octave.

Within early folk music the use of alternate tunings, especially for stringed instruments, has come to be synonymous with the crooked tune and the lateral octave. The lateral octave may itself be seen as an alternate tuning of which many versions exist as each player might choose a tuning to suit their voice and their will.

The ray of Okidanokh also has many different versions. In recent history, an exceptionally notable one was revealed as used by the French esoteric circle 'Les Freres d'Heliopolis' in the form of a temperature scale. Their use of the lateral octave was a guarded secret for it indicated their preoccupation with alternative energy sources and the development of flying machines. This school of aeronautics was centred around the enigmatic figure of 'Fulcanelli' (The fire of the Sun).

Hail Mnemosyne!



**PICTURE THIS  
RACHEL CATTLE**

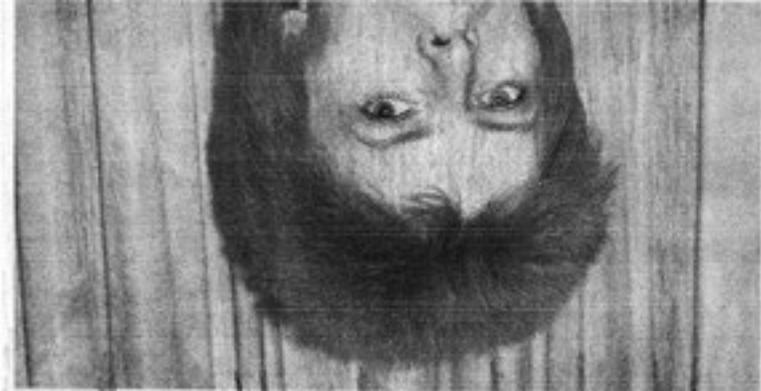




Bowie never had  
great talent, a new  
book suggests —  
but he was a truly  
dedicated artist

# Master of reinvention

nonfiction



...wouldn't think [Berger's] book of the  
...and cause that, but it would  
...have been written the way it was  
...had mistakes of clarity  
...the film  
...of art cases to us as  
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**John Berger, presenter**  
...were a small group: Mike, me, a  
...an editor called David  
...and the director of the BBC  
...the commissioner R.  
...department who commissioned it.  
...Stephen Hearse. Stephen left us alone  
...to get on with it. These

tributes as  
artist Angus  
Birchurst is  
found dead,  
aged 41



THE DEATH OF  
UNIVERSITIES

# The death of universities

Terry Eagleton

Academia has become a servant of the status quo. Its malaise runs so much deeper than tuition fees



...the humanities  
about to disappear  
from our universities  
The question is  
absurd. It would be  
like asking whether  
the making of a  
alcohol is about to  
disappear from pubs,  
or eggnog from  
Hollywood, just as  
there cannot be a pub  
without alcohol,  
so there cannot be a  
university without  
the humanities.

If history, philosophy and so on  
vanish from academic life, what they  
leave in their wake may be a technical  
training facility or corporate research  
institute, but it will not be a university  
in the classical sense of the term, and it  
would be deceptive to call it one.

...however, can there be a  
university in the full sense of the word  
when the humanities cease to belong  
from other disciplines. The quickest  
way of devaluing these subjects - short  
of dropping them altogether - is to  
relegate them to an aggressive, post-  
grad men study law and engineering,  
while lions and volcanoes for amuse-  
ment. The humanities should constitute the  
core of any university worth the name.

The humanities should constitute the  
core of any university worth the name.  
The study of history and philosophy,  
accompanied by some acquaintance  
with art and literature, should be for  
lawyers and engineers as well as for  
those who study in arts faculties. If  
the humanities are not under such a  
threat in the United States it is, in part,  
because they are seen as being an in-  
tegral part of higher education.

When they first emerged in their  
present shape around the turn of the  
19th century, the so-called human  
sciences had a crucial social role. It  
was to foster and protect the kind of  
values for which a pluralist society  
not possible in the time. The modern

baking a cake. I'll say. 'That needs to go on the back burner for 45 minutes at 300 degrees' and the result is always perfect." The culinary metaphor is revealing. Along with the usual battalion of gaffers, grips, best boys, propsmen, crowd marshals, trainee runners and suppliers of artificial snow, the credits of *Bright Star* list a home economist, the gloriously named Katharine Tidy, who ensured that the pots and pans in the Regency kitchens were authentic. "I'm a slow cooker,"

Campion added, sustaining the analogy. "I took four years off after *The Cat* because I wanted to see who I'd be without work. I even tried being a hermit in the wilderness in New Zealand. I stayed in a warden's hut two-and-a-half hours off the Routeburn Track through the fjords on the South Island. It was early winter, so there was no electricity or running water. I lasted about five days." Preparing to direct *The Piano*, Campion rehearsed embassy, non-belligerent

behaviour with the second Colin Englert. Alice's father was then married. Over the found ways of communication on sympathy and set on analytical dissection, wrote about negative capital helpful - it explained the staying in the mystery, not ing. That's how it was with we didn't talk, we kept the I used a kind of sign lan

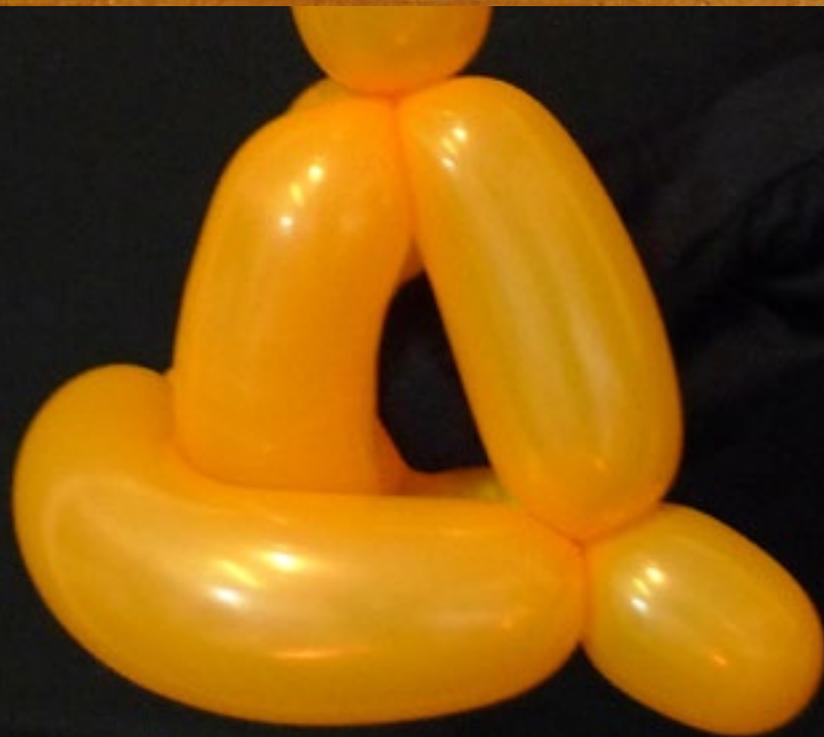


PAUL TARRAGÓ  
THE FUN OF FAILURE





*In failing to prepare  
You are preparing to fail!*





Paul Tarragó

The Fun Of Failure.  
Why celebrate failure?

That wasn't the point - we weren't toasting its good health, making merry. Rather, we were embracing it, acknowledging its usefulness. There's a strange contemporary notion of failure: that with prolonged or intensive exposure it can soak into you, somehow turning you into a failure. It works a bit like our popular understanding of exposure to radiation (and I'm putting the stress on popular here, as I realise scientists are pretty clear on this): very few of us know how much is too much, so it's assumed to be one of those things probably best avoided whenever possible.

*"The concept of failure as something that defines your whole identity is a new thing. In terms of language it didn't exist at all before the Civil War .... The construction was 'I made a failure' rather than 'I am a failure'. It was an event that could be discrete, without touching upon one's moral and existential being."*

Scott Sandage, 'Born Losers: A History of Failure in America'

It's this incarnation of failure as a potential taint that seems to hold people back, yet failure is also at the heart of successful creative exploration: you usually have to wander into not-really-where-I-thought-I-was-headed territory at least once or twice when you're making something in order to temper and test your ideas. Even though I'm loath to use terms such as 'crucial' it's ... necessary; vital; key; paramount; maybe not compulsory, but definitely important, maybe critical, certainly elementary, arguably pivotal etc.

That wandering into an area of questionable merit could be disappointing if you believed you needed to have figured out every step of your route at the beginning in order to advance on an incremental march to success. You could be feeling giddily disorientated, maybe lost.

Conversely, it could be understood as a surprising detour, one that tests your ideas, provides a new challenge, reveals a little more than you'd first considered...

This heuristic approach - moving to a solution by trial and error - gives you a whole lot more info than you had when you first formulated your idea: you've learnt in the doing, had the opportunity to test your assumptions, and to re-evaluate what your ideal looks like now, from that place - that wrong place - that you now find yourself in. You reflect, re-plan your route accordingly, and set off on the next leg. So you've:

- i learnt what doesn't work  
(probably helpful - at least you now know what not to do)
- ii may have insights into what's needed to improve your approach (things you need to learn, do, or what needs resolving)
- iii could have chanced upon something unexpected and useful in your wanderings upon the way (serendipity)
- iv can see what your ideal finished product now looks like from a different angle (still look good? or can be improved? how?)
- v started testing the rigour/logic/sense-making of your creative endeavour and your presumptions
- vi have actually started doing, so have taken the pressure off yourself to come up with ideas, which is often the time when new ones most readily appear

LOCATION: POLYPHEMUS's cave on a small island off the coast of Sicily

SOCRATES: Is this a small living room, a playroom, or a bedroom? How about all three?

POLYPHEMUS: I'm undecided.

SOCRATES: On the plus side, small space living means you consume less energy, and therefore spend less.

POLYPHEMUS: But could six friends live together in 40 square meters?

SOCRATES: Do you have five friends?

POLYPHEMUS: Acquaintances, then.

SOCRATES: That might seem like a recipe for disaster -

POLYPHEMUS: It does -

SOCRATES: But when everything - and everyone - works together, almost anything is possible.

POLYPHEMUS: That's easy to say, but can you prove it?

SOCRATES: There are tips and ideas at [IKEA.co.uk/smallspaces](http://IKEA.co.uk/smallspaces) The URL bounces into shot coincident with five of POLYPHEMUS's friends making a surprise visit: a basilisk, a wyvern, a chimaera, Empusa (a vampiric demon with a leg of bronze and a hoofed foot of a donkey) and Python.

TOGETHER: Surprise!!!

As the five newcomers make approving, nodding sweeping glances around POLYPHEMUS's living space. SOCRATES watches on and nods approvingly. POLYPHEMUS is touched by his friends' impromptu visit and joins in the universal nodding. The final shot shows the basilisk opening a box to reveal s/he has brought along cupcakes.

- i don't keep borrowing undigested chunks of text from the IKEA catalogue as a quick-fix solution even if it is close to hand; giving 'classical' names to protagonists may have limited appeal to contemporary audiences; wouldn't the basilisk, wyvern etc. have names too? Polyphemus is a cyclops after all.
- ii is this the first scene of a longer narrative?; Socrates seems a bit sneery - why is he so quick to belittle Polyphemus? maybe they're former flatmates, or there was an incident round Socrates' when Polyphemus last visited?; should probably find something out about Socrates if I'm going to start making up stories about him - will aid verisimilitude, though use of IKEA, URL etc. obviously don't
- iii came across a piece of writing I'd been working on which reads a lot better than this - so just need to get this out the way and then I've got something to look forward to; whilst looking for that article on starfish found a long lost pair of pliers
- iv yes, it can be improved. Have now removed: section on installations in barns, paragraph about how to make books more attractive, and Socrates' comical dog; anagrams and lipograms also discarded
- v *"One must not confuse agitation with excitement"*  

Germaine Dulac

Deviation can prove wearing, and being unreadable isn't necessarily an index of formal integrity; integrity isn't necessarily a good thing in writing, though rigour usually is; rigorous deviation could be fun though often isn't.
- vi true



So we used balloons, folding and twisting them. I brought along animal diagrams, but it turns out to be hard to follow instructions when you're talking. So we mostly didn't make animal shapes, or if they were they were quite fantastical or mutated ones: as if from outer space or under a microscope.

Sally did make a very well crafted rabbit, orange and straight-backed, which I took home and have watched get smaller every day: a deflating memento mori. As the air leaked back out it started to shrivel, the rubber retaining a hazy memory of its original shape. Hysteresis in action. So, as it shrank and puckered, its back legs also started to twist back round by 45 degrees but then one day just stopped - like it had forgotten the next steps

The session went well: things were made, discussion had, and then it was 4.00pm and time to make way for the next person. I'd decided beforehand that just me, Jennet and Eddy would have worked fine as a group - anyone else turning up would be icing on the cake; correspondingly we ended up nicely icy.

One thing I hadn't anticipated was that people would happily come up with their own balloon shapes and designs, which in retrospect seems fairly dumb of me - but a forgivable kind of dumb.



Once I've crossed the Bridge I am suddenly, violently sick. I am aware of being watched from a nearby copse and catch a glimpse of the onlookers: a crow and a squirrel, and maybe that roe deer grazing on the ferns. I feel feverish and my head is bowed down, most of my concentration focused on not vomiting on my new shoes: light beige suede and not yet scotchguarded. I can feel the veins on my forehead pulse as my skin flushes cold.

An earthworm wriggles to the surface, and then another, perhaps mistaking my spewing for a sudden downpour. They're joined by a small black beetle. And then, within seconds of their emergence, they start to move jerkily, vibrate and then vomit. It doesn't seem to phase them as they then continue on their way: the worms disappear back down below, the beetle off into the leaf mould.

Within these mini pools within the central pool, just barely visible, some mites emerge and then, seconds later, a slight frothing ensues. I get down on my hands and knees and can see - yes - they're retching too.

This chain reaction will maybe carry on, leading to ... what? As it dwindles to the microscopic does that mean it's becoming less significant or more fundamental? And is there a limit to size for vomiting creatures? If it gets down to atom-splitting level - it's physically less and less, yet symbolically seems more and more. What have I started? What can it mean?

The MEAT THIEF looks up from his dream journal. Police psychiatrist SOCRATES stifles a yawn. Two MAGPIES squabble in the plane tree opposite.

i  
ii  
iii etc.



South London Press

EVERY FRIDAY

PECKHAM:  
MEAT THIEF  
SPAT RACIAL  
ABUSE FROM  
WHEELCHAIR

South London  
PRESS

local Newspaper

FAMOUS ARTIST EXPLOITS THE VULNERABLE.  
AUTONOMOUS SPACE THIS IS NOT ART.  
LESLIE BARSON





Leslie Barson

Famous Artist Exploits The Vulnerable.  
Autonomous Space: This Is Not Art.

I was very intrigued when I first heard about the Piccadilly Community Centre. To someone who works in community centres, knows what value they provide to individuals and communities, often fights to keep them open and despairs at how many are now closing, the opening of a new community centre in central London was very exciting. When visiting it on opening day it was obvious that money had been spent on the project. For example the signage outside the building was brand new and gleaming, there were about six new computers for use, there were free teas, coffees and biscuits provided, there was specialist equipment throughout the building together making for a good facility. As I made my way around I asked who is paying for this. I was hoping the answers would provide a strategy for keeping other community centres open. But I couldn't find any written information about the background to the project, who was running it or how it was funded. Everyone I spoke to was evasive. I left puzzled.

Imagine my surprise when I opened the Evening Standard newspaper some days later to find, 'The Piccadilly Community Centre' reviewed as an art project by Christoph Buchel and run by Hauser and Wirth, the art gallery who own the building in Piccadilly. Reviews called the project a "Sardonic take on the Big Society" (2, June 2011). On further investigation I found several more reviews of this art project including one calling the centre a "pop up", (<http://londonist.com/2011/05/preview-pop-up-community-centre-at-piccadilly.php>) all agreed that the project was making some negative comment about The Big Society. (See also Adrian Searle, Guardian, 30 May, 2011 and Georgina Adam, FT, June 10, 2011)

What explains the lack of notice to the public about the true nature of the "community centre"? Perhaps fear by the artist that if there were a notice then the public would know the rules of the game and might choose not to play. Instead, the public is not informed, and hence, become pawns in Hauser and Wirth and Christoph Buchel game of "community centre" as art. Is this really what artists think of the public? Are they of so little importance that they can be used by 'the artist' for their own purposes? Anyone falling for the ruse feels conned, disappointed and resentful of their time wasted. While there were many fun and interesting classes, events and activities in the building during this installation, the underlying reality and primary premise of this 'community centre' was a lie.

When I rang Sara Harrison, UK Director of Hauser and Wirth, to ask why there were no signs telling people the true nature of the project she said this is what the artist wanted. When I pointed out that this was a misrepresentation of what was happening in the building and exploitation of the participants for the artist's own ends, she said she did not agree with this but some people had said that. When I asked if they would put up a sign at the building telling people the real situations she said the artist would not agree to this but she would ask the people working there to tell people the truth if they asked directly.

Returning to the reviews, this project is neither a "pop up" nor a sardonic take on Cameron's Big Society. This project was incredibly well funded and long planned down to the smallest detail and included putting a new floor into the Grade 1 listed building. Hardly "pop up". Further, this project, rather than be a sardonic take, is an actual example of Cameron's Big Society Britain. It cons those who need and hope for a well maintained community centre. In so doing, it is a sardonic take on the poor, homeless, young, old, vulnerable who are being conned. That is, it uses those who need and hope for a well equipped community centre, the poor, vulnerable and homeless. The insult of not being told the "community centre" was an art project was compounded throughout the life of the project by more deception. For example, a memorial appeared at different times outside the gallery (see photo 1). St James Church, the neighbour of Hauser and Wirth, objected the first time this appeared and it was removed but they put it there again during the last week of the project. Of course passersby thought it was for the death of some loved person. When asked, the staff they replied "who do you think it is for? Maybe it's not for a person..." smirking at the cleverness of "art" confounding the public. Using established key visual indicators in an expected context but not for the shared known purpose makes no comment. It only deceives. It devalues established practices because the meaning of the spectacle is not there. Our emotional reaction to the memorial is being used for someone else's purpose. We are being used. More than this next time someone sees a memorial, after finding out that one was just for show, will feel some hesitance about whether to take it seriously. Hence not only does this memorial deceive it devalues the notion of memorials and social interactions. It pushes us further from each other and diminishes trust and a sense of community. Far from adding anything these activities makes the world a lesser place.

Nor was this project a 'community centre'. A community centre is created with community money, accountable to the community and staffed by people who work in community centres. While the people who ran the individual classes at this building were people who run community classes, all the infra structure, the staff that were there all the time, were people who were employed by Hauser and Wirth as 'invigilators'.. They were young people employed to hand you a glass of wine and a price list at an art exhibition. They found themselves having to cope with difficulties that one invigilator told me "we are not equipped to deal with". Art, if it means anything, has to add something extra to life; perhaps creativity, beauty, skill or even colour. Something. What did this project add to the world? It co-opted a lot of good ideas from others who used the space to run their classes, while Hauser and Wirth, and Christoph Buchel claimed the credit. This project is not art. It is exploitation. Not only does it use people for its own needs it also debases the whole notion of art as a separate category.

All this deception, deceit, lessening of the concepts of art, and attacks on community events are in aid of what? The real interests served here are that of Buchel and Hauser and Wirth who will make their reputation in the art world and eventually more money.

It is all these issues that forced me to take action. I chose to be the public notification that should have been displayed somewhere on the project. I walked up and down outside the building for three days wearing a sandwich board saying 'This is NOT a community centre' on one side, and 'This is an art installation' on the other. Hauser and Wirth, and Christoph Buchel must make up in some way for misleading and exploiting the public. I would ask you to contact them (details below) asking them to pledge any monies made from this project, now and in the future, through all mediums to CRISIS, a charity supporting homelessness and squatting, both disdainfully misrepresented in this art installation. Hauser and Wirth and Christoph Buchel have made their reputations on the backs of vulnerable peoples in our society. It is time for reality to bite back. Please contact Sara Harrison, Hauser and Wirth, Director UK 23 Savile Row, London W1S 2ET Tel: 0207 255 8987 Fax: 0207 287 6600 Email: [london@hauserwirth.com](mailto:london@hauserwirth.com)

Best wishes Leslie

EXCHANGE  
NEIL FERGUSON



## Exchange

Saturday 29th October, 2011 between 5.00pm and 6.00pm  
at:

**Five Years, Unit 66 Regent Studios, 8 Andrews Road, London  
E8 4QN**

The event forms part of the "This Is Not A School" programme of invited sessions running from 15th to 30th October, 2011.

*This is to certify the holder of this document as an official "Exchanger".  
It recognises their making of a work available for exchange.*

*Further, this document legitimises their ownership of the exchange made within  
"Exchange".*

*The document recognises that work not held by an "Exchanger" at the end of  
"Exchange" having formed the event "Exchange" is now the ownership of the  
"Exchange" event.*

*Any exchanges taking place outside the "Exchange" event are not recognised as part  
of the "Exchange" event.*

**Number:**

**Name:**

**Title of work for exchange.**

**Title of "Exchanged" work.**

**Signed:**

Neil Ferguson

Dated, 29th October, 2011

Exchange

Saturday  
29th October, 2011

The event forms part of  
the "This Is Not A School"  
program of invited sessions  
running from 15th to 30th  
October. [www.fiveyears.org.uk/thisisnotaschool](http://www.fiveyears.org.uk/thisisnotaschool) at:

Five Years, Unit 66 Regent  
Studios, 8 Andrews Road,  
London E8 4QN

5.02 Registration & Drinks  
Each stage will be  
introduced and concluded  
by the ringing of a bell.

"Exchangers" can only  
enter "Exchange" at the  
beginning of stages 1 or 2.

Stage 1

5.10 - 5.17

Initial display, introduction  
and viewing  
A survey at the  
Metropolitan Museum of  
Art supposedly found that  
people look at artworks for  
an average of 32.5 seconds  
each, but they must not  
have counted the ones  
people glance at.  
James Elkins. "How Long  
Does it Take To Look at a  
Painting?" [http://www.huffingtonpost.com/james-elkins/how-long-does-it-take-to\\_b\\_779946.html](http://www.huffingtonpost.com/james-elkins/how-long-does-it-take-to_b_779946.html)  
Posted: November 6, 2010  
02:32 PM

5.17 Selection and Placing of  
stickers

5.18 Informal Negotiation

Stage 2

5.23-5.31

Display, Introduction:  
Viewing

5.31 Selection and Placing of  
Stickers

5.33. Introduction to Negotiation  
and Formal Bidding  
(Group Questioning)

Short Intermission- Drinks

Stage 3

5.41 - 5.48

Introduction:  
Final Viewing

5.48 Placing of Stickers

5.49. Introduction to Final  
Selection Negotiations  
and Final Bidding (Group  
Decision)

5.55 Registration of Exchanges.

# SEX CHANGER CONTRACT

I, FRED VERNON, WILL ALLOW YOU, THE SIGNER, TO GIVE ME A BLOWJOB IF YOU FUCK ME WITH A STRAP-ON.

## TERMS AND CONDITIONS OF CONTRACT

1. THIS CONTRACT SHALL BE VOID IF THE SIGNER DOES NOT SIGN IT IN THE PRESENCE OF TWO WITNESSES.  
2. THE SIGNER SHALL BE RESPONSIBLE FOR THE SIGNER'S OWN ACTIONS AND SHALL NOT BE HELD RESPONSIBLE FOR THE ACTIONS OF ANY OTHER PERSON.  
3. THE SIGNER SHALL NOT BE HELD RESPONSIBLE FOR THE ACTIONS OF ANY OTHER PERSON.  
4. THE SIGNER SHALL NOT BE HELD RESPONSIBLE FOR THE ACTIONS OF ANY OTHER PERSON.  
5. THE SIGNER SHALL NOT BE HELD RESPONSIBLE FOR THE ACTIONS OF ANY OTHER PERSON.  
6. THE SIGNER SHALL NOT BE HELD RESPONSIBLE FOR THE ACTIONS OF ANY OTHER PERSON.  
7. THE SIGNER SHALL NOT BE HELD RESPONSIBLE FOR THE ACTIONS OF ANY OTHER PERSON.  
8. THE SIGNER SHALL NOT BE HELD RESPONSIBLE FOR THE ACTIONS OF ANY OTHER PERSON.  
9. THE SIGNER SHALL NOT BE HELD RESPONSIBLE FOR THE ACTIONS OF ANY OTHER PERSON.  
10. THE SIGNER SHALL NOT BE HELD RESPONSIBLE FOR THE ACTIONS OF ANY OTHER PERSON.



## IMPORTANT

The role of the "Exchanger" in the event is vital. Therefore I require confirmation of your attendance and agreement to participate in the event.

Further friends can be invited but are required to follow the registration procedures to become "Exchangers".

The Exchange Event looks to highlight:  
attitudes towards value and importance.  
systems regarding selection and worth.  
modes of expectation and presumption.

"Exchange" will operate within a specified time.

The invited audience will be required to meet and exchange a piece of their own work with another within the specified time.

"Exchanges" will be recorded by certificate.

## RULES

All participators must be registered as "Exchangers".

All "Exchangers" must have a work to exchange.

All work for exchange must be on paper.

All work for exchange must be made clearly visible.

All work for exchange must be considered as relevant to the "Exchanger".

All exchanges taking place will be acknowledged as part of the exchange event.

(There will be no limit on the amount of exchanges that may take place within the 30 minute trading exchange. However only one work can be contractually registered.)

All exchanges must take place within the designated time slot of the "This is Not an Art School" programme.

All "Exchangers" must abide by the directives of the program organiser.

The exchanges designated as "Exchange" exchanges must be carried out within the Five Years gallery space during the allotted time.

The premises must be vacated by all "Exchangers" after the designated hour.

## FORMAT

Registration of "Exchangers" and Exhibiting 15 minutes

Trading and Exchange 30 minutes

The exchanges will be controlled by the ringing of a bell to commence and conclude.

Contracting Exchanges 15 minutes

Alcohol is permitted but not obligatory

The records of ALL exchanges at "Exchange" will be designated as the work of Neil Ferguson.

## Summary

Thank you for participating as an "Exchanger" last night.

The event seemed generally well received judging by the comments of a number of the participants and I hope people are satisfied with their exchanges (even though that was not totally the point of the event.).

There were a few obvious flaws but as it was the first time I had tried to present exchange as an event I anticipated learning some lessons myself.

My impression of the event was, in keeping with most structured events, was that attention to fine detail in the planning becomes everything in the smooth running of the event.

Details like not having a signature space for "Exchangers" on the registration certificate for "Exchangers" to sign meant loss of overriding control in the enforcing of rules at the latter stages.

I should have had a separate title list when handing people out their certificates.

Generally I experienced difficulties in having to attend to too many things like preparing and displaying work that inevitably slowed proceedings down. People understandably lost concentration. However introducing this type of process proved very rewarding and interesting for me. I saw potential even in the flaws.

I had not anticipated how politically people would operate amongst themselves in their selections at Stage 1. Nor, how quickly judgements were made and applied. With hindsight I would definitely operate an open bidding and voting system at this stage. I think requiring people to describe their motives and valuation decisions earlier under closer scrutiny of the group would have been more informative..

At Stage 2, I felt the tactic of "flooding the market" with my own work personalised the group's selection too much. Knowing everyone definitely had an effect on their selections and the event would have benefitted from testing people's choices more.

However constructive suggestions of making selection more competitive by offering fewer works for selection is not one that I would wish to employ. I do not think the "Strictly Come Dancing" model appropriate, preferring a "Gardeners World" swap event model still. I don't necessarily see why personal valuation and selection need be competitive although I recognise the art market's corrupt affect in manipulating judgement through the inappropriate positioning of the term "good" in art and the inevitable implications in the behaviour of the viewer of art. Looking or glancing? Seeing and thinking?

At Stage 3, I had the impression that people became more interested in questioning the rules of the event and had already relaxed on their selections. This was interesting. Why? Perhaps it was felt that they had done what was required of them. However, judging by constructive criticism made afterwards, more could definitely have been teased out of people through their final selection. An interesting suggestion made was that each individual "exchanger" could have the right to veto a fellow exchanger's selection and offer the work up for selection again.

Perhaps that also suggests that in the initial stages of the event "exchangers" could introduce their work and why others should select it.

To conclude, I remain interested in developing this form of the event. Exchange of opinion is under promoted as part of art education where constructive critique is not always welcomed.

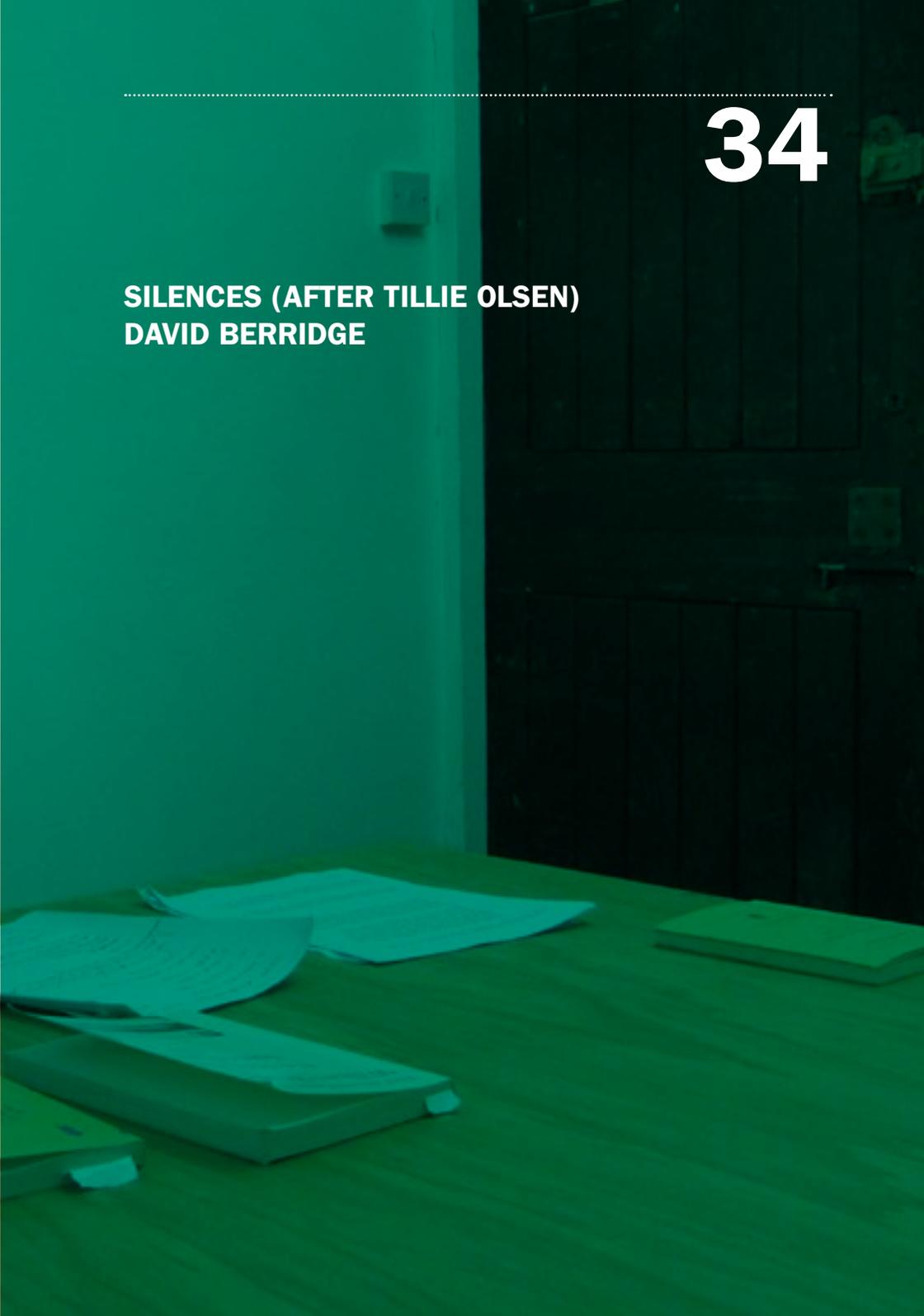
Perhaps more emphasis on swopping and active exchange offers potential for audience participation in a meaningful, vocal and less passive role, although clearly the aims and rules of doing this must be clear about it's purpose.

The success in these form of events is that it is not always possible to share opinion so directly with one's invited audience and this type of contact seems to offer positive learning potentials. The process can be excitingly direct and I think the best of last night's event worked on that level.

Today I hold 14 works. Exchanges? Are they the product or non-product of the event, an event to be continued?



**SILENCES (AFTER TILLIE OLSEN)  
DAVID BERRIDGE**







**THIS IS NOT AN ACADEMIC PAPER**  
**JILLIAN KNIPE**





Jillian Knipe

THIS IS NOT AN ACADEMIC PAPER FOR  
THIS IS NOT A BOOK ABOUT ~~THIS IS NOT A SCHOOL~~

OBSERVATIONS FROM A GRADUATING STUDENT'S PERSPECTIVE...

In the early days of my advertising career, a senior executive pointed out to me that the best, most effective advertisements were ones that utilised a single sentence of intention to lead their creative execution. And the best advertisements go on to be rewarded with industry awards, the creative teams with pay rises, the agencies with more clients and so on. Similar to the formal study of marketing's USP (Unique Selling Proposition) where the most powerful and succinctly defined product attribute is the very thing to push to the market to ensure that product's success. And today I observe that, in the most part, a publicly 'successful' artist is as brand-conscious as the advertising and marketing industry. On starting out I too was guilty of thinking that if I go to an art school with a widely accepted 'good' reputation (regardless of when and how that 'good' reputation was earned and if it is still relevant), then influential galleries will visit my final show and I will be 'discovered' - a term which could easily be replaced with the ideal end to a successful product campaign - 'bought'. I've struggled with the similarities between art and advertising throughout my education. Just as I struggle with the interplay between logic and imagination, which drives my practice.

My hope now is that art education can offer something more expansive than this linear passage. My hope is that art can maintain its integrity without an essential commercial application. My hope is that art education can be more free willed, containing more unnecessary than university led revenue per space efficiencies and centrally controlled grading systems, will allow. And at the end of it all, I hope I will leave art education and embark on a lifetime of rigorous experimentation and constructive, compelling output as was the case for Louise Bourgeois amongst many, many others. I am seeking what Robert Storr asserts as one of the important tasks of art school. Having gulped down the reality that I am not a genius, hence my need to attend art school in the first place, Storr claims "the purpose of art schools is to provide students with the things they know they lack and ways of finding the things they don't know they lack." (Art School, (Propositions for the 21st Century), 'Rules for a New Academy', page 65 - actually, it's worth reading his whole list). Can the current university system with its near-skeleton staffing provide this personal insight and critique? Nearing the end of my master's degree, I am not sure. For me, it can probably only be assessed in years to come.

If we consider the very origins of what is referred to as 'art' it is impossible to ignore the cave paintings discovered to date throughout the world. And the recent work of Genevieve von Petzinger who has taken up the little studied work of Leroi-Gourhan's findings in the 1960s. She is studying not the images, detailed and stunning as they appear with abundant visitors and commentary from heavyweight artists such as Picasso and Werner Herzog, but the accompanying symbols. Her work, as I write this, is on the verge of asserting something new, a breakthrough, about something old; imagery so studied as to be taken for granted. The possibility of symbolic language before the Phoenicians. And just as importantly, the possibility of this symbol system originating not in Europe but in Africa. What underlies her studies is the discipline of, in its simplest form, intense observation. Ideally, art education is the pathway directly (through seminal works) and indirectly (through influence on others) to similar breakthrough discoveries realised perhaps years later, or even generations later, as a result of the rigorous learning attained by the university experience.

## MULTIPLY MULTIPLICITY

I have found in the most part that courses are structured for students to work on the same proposed outcome at the same pace. I was once in a foundation drawing class, an oversubscribed course, with a bunch of us stuffed into a tiny room where all but the first few rows of students were able to see the still life we were supposed to be drawing. Seemed peculiar to me (in truth, really annoying if not a bit shocking) that in a creative learning environment there wasn't much imagination or flexibility about how to get the best out of the students and resources available. This sort of example is a situation I've repeatedly found myself in. Consider too St Martin's Locked Room in the 1960s where students were provided with a specific material for a period of time and not allowed to leave the room. Some students found this liberating while others found it authoritarian and oppressive (Hornsey 1968: *The Art School Revolution*, p.95). It couldn't be any clearer that not all people learn the same way. Surely more student-centric, multi-group learning structures are possible. This requires a recognition of the different ways in which people learn, as observed by Maria Montessori in the early 1900s and taken up not only in schools but a similar concept by now famous art institutions such as Black Mountain College who implemented their seminal wholistic learning environment from the 1930s.

Speaking of regimented sameness, why are courses now standardised around the interim show plus one big show at the end? Is this for the students' progress or for the ease of market access, inter-university competitiveness or the university's administration system? Might one student prosper by creating a number of small exhibitions, exploring curating, publicity, selecting works by other students, whilst another replace the physically located show with the publishing of observations, film or other works on the internet? Might the pace of student learning differ, requiring individual students different periods of time to complete the course? Might there be a need for variations in access to facilities? And various working hours? I'm attending a university working almost on a 9 to 5 basis! with little flexibility for working students (must we all rely on government support or our parents to fund our time at university?). It seems possible, well, preferable actually, to create an overall structure that allows multiple approaches to education within it.

There is also the pressure for students to know what their work 'means' very early on which prompts enquiry as to who that meaning is for .... the marketplace? the paperwork? In a recent interview with Dr Isolde Charim, artist Phyllida Barlow explained that "sometimes I think my work just doesn't have a meaning; it just is a collection of actions and maybe those actions begin to have meaning at some point but I never know where that point is" (October 2010). Other well known artists - Bruce Nauman, Felix Gonzales-Torres, Susan Hiller, Ryan Gander to name a few amongst the multiple thousands - not only jump around media but also content. Perhaps meaning is the core of some students' practice but not essential for progress for all students. Or rather meaning is only attained through a certain window of vision and time.

## DE-STUDIO THE STUDIO

Artists needing studio space is a long argued point. Unfortunately, accountants worked out that fee income per square metre for 'messy' artists is far less than that for 'clean' artists. So not only are dedicated studio spaces getting smaller and smaller, but the clean arts, largely digitally based, are on the up. And these practices earn a double tick for their practicality. Vocationally trained in photography, film making or design, a graduating student is potentially more employable than, say, a sculptor/painter/illustrator. A justifying factor for parents supporting their student children through university and for those students facing hefty fee bills at the end of their studies. Perhaps a re-consideration of studio space is well overdue. Rather than squeeze too many students in too small a space (simultaneously increasing fees) the student body could be divided into different groups.

One group could each obtain their own studio space for a limited period of time. This would necessarily require studios less in number but more substantial in size, with less studio space required overall. Students in studio spaces could work intensely, then, at the end of their studio time, present work / findings / studies in whatever form they can justify as appropriate and their presentations would be discussed in groups. (The student body is itself critiqued on their contributions!) It may also be workable to include the general public in part of the education process by inviting genuine interaction beyond the teaching environment. This way students could be better prepared for their art practice once they've completed their otherwise secluded art education, which will be critiqued, amongst others, by members of the public.

Another student group could focus on off-site and site specific work. For instance, a local body willing to participate in and support the education of art students where the artists work effectively in residence (for instance, a local park with a shared inside space for discussion, responding, planning, developing ideas). Here the students could devise their own learning programme with any observations or outcomes shared with tutors.

A student with an interest in a particular field beyond art school, for instance, anthropology, could be linked up with other artists / art groups working in this area rather than pursue it alone or with a tutor struggling to understand its implications. There could also be a scheme of deployment in local organisations of the student's choice where they would work effectively as part time interns to learn about groups they are interested in, to train alongside other employees, in readiness for their studio time or to create work/research/responses/observations during their time spent in these organisations (for instance, elderly care, wildlife, local businesses, government bodies, factories, health organisations, or general studies of their local or other selected environments). Raphael Hefti's work in industrial materials is only one demonstration of how practitioners can successfully work in both the factory and in the studio, locating their materials outside the common art sources.

Small groups of students could be placed in large museums. The UK is lucky to offer a wealth of possibilities here. A number of weeks spent at the Victoria & Albert Museum, Tate Galleries, The National Gallery, Turner Contemporary would give students the opportunity to live amongst work they are drawn to. To therefore respond in a more intimate way rather than relying mostly on book sources and memories of work they've seen (though this has its own merit).

While it is critical that students continue to be allowed to pursue a "degree of self-actualisation" in the "pursuit of social" progress as claimed by David Warren Piper (Hornsey 1968: *The Art School Revolution*, p.70), it is worth questioning whether this progress is always attained in seclusion, a practice successfully pioneered in the early part of last century at California's Black Mountain College. I would argue it is not. And that group collaborations and an individual's role in them is a constructive part of art education. With a mix of independent studio time and formalised group work (as opposed to the incidental interactions which happen naturally) a student would gain more challenges to and therefore insight into their own work and their understanding of suitable roles for them beyond education.

## RE-GROUP THE GROUP

The university system continues an almost sole focus on secluded, self referencing art production. This way of working which has produced some brilliant artists, Tracey Emin an obvious, widely-known example, but feels to now be somewhat out of date as a rule of thumb. There's not just the odd dual collaboration but larger numbers such as the Otolith Group and Raqs Media Collective turning against the practice of isolated self-regard. But is this sufficiently if at all being fostered at university level? During a 2009 trip back to Australia, where I was born, I made a couple of trips to Melbourne's National Gallery of Victoria where I spent a long time looking at the works by indigenous artists. I was most interested in the huge canvases painted by groups of tribal women. A visual language agreed upon, these were a cohesive and fascinating discussion of lines, shape, colour and dots. And the group effort struck me as a re-found and very exciting way forward. Returning to London I find this idea very much at odds with my art education. Not that staff expressed particular disapproval. Just that it doesn't fall into the current way of working. Perhaps it is the centrally driven marking system where only individual efforts are encouraged and graded. Or is it still looked down upon, perhaps by other students, as a poor cousin to the expectation of stunning public and financial success attained by the YBAs?

## TEACHING STAFF TEACHING STUDENTS

Overly stretched teaching staff fearful of job security surely offer very limited support to students. This tension goes strongly against the idea of creating an environment of putting the students at ease where they feel free to follow their own instincts. Anxiety amongst students worrying about the continued availability of their workspace or the pressure on their tutors is unconstructive, even destructive. In an interview with Cindy Nemser, Eva Hesse spoke of her time at Yale University, when management were trying to push out Josef Albers, as an unconstructive waste of her time (October Files: Eva Hesse). The deeper the university management hierarchy, the more areas of study offered by the university, the greater the need for faculty meetings, performance justifications, comparative financials and competing for resources resulting in less time for students. If universities cannot afford to staff their art courses adequately (let alone inspiringly) then perhaps they should get rid of art altogether. It's a cynical and insincere gesture to keep art courses stumbling along when the students leave university as puzzled and ill-equipped as when they arrived coupled with false expectations. Short staffing is hardly an environment where both staff and student can build an effective working chemistry with both sides profiting from the experience. And anyone a student in recent years, including well before the recession while universities were merging and financing new premises, will know what the effect of these staff squeezes feels like.

Further, teaching staff may well have an enthusiastic vision about where they could possibly take their students but will they dare when preoccupied with their job security? In advertising there's often the ad you want to create and the ad you know the client will accept. To keep the creatives happy you present both. The client accepts what will be accepted at board level so they keep their jobs. Not necessarily the best ad. Is it the same in art education? Are we going for what the major galleries will accept? What's an easy sell? Institutional art? What will look pleasing in the university foyer? Are we going for neatly stitched up coherence?

An alternative model is for a school ideally offering only art education, single minded enough to face the challenge of balancing stability with dynamism. A stable enough structure (regularly reviewed of course!) that allows for a more flexible approach to staffing. For instance, a rotating staff plan operating on a graduated basis for some of the teaching positions. In practice this could be short term (12 months? 3 years?) teaching contracts for artists. Or the ability for artists to work, say, one year on, one year off, or likewise arrangements. So at the end of each year there is a planned, standardised staff turnover. The point being the teaching structure would be subject to the vision of the school and not a presumed teacher / student ratio. Teaching staff could also work alongside students. So amongst the studio based students, there could be one or two artists also given studios for a contracted period of time who, as part of the arrangement, agree to mentor students.

Alternative departments continue to compete for library funds. Aside from libraries needing expensive real estate, their book supplies need to be frequently replenished to facilitate up to date information. It would be more constructive for students to gain access to an onsite, limited library as well as being directed to gallery reading rooms and inter-university library access. In addition, hopefully the hand held, mobile library is not too far off.

#### EXTEND BEYOND GRADING

Any student would be familiar with receiving grades for non-objective work. Art essays fall into this category. As do art units within a programme. But what do these gradings actually mean? Insufficient research? Inaccurate or superficial observations? Sloppy art production? Work not in keeping with contemporary practice? Who would ever know by looking at a number or letter on a piece of paper?! These gradings can be demoralising to students who are otherwise incredibly capable. What's more important is that they are a way of avoiding engagement with students. It's much simpler to write "pass", "merit" or "distinction" on an essay than to either detail in writing or sit down with a student and discuss at length the strengths and weaknesses of their submission.

#### REINVIGORATE EDUCATION LEADERSHIP

What makes a good art education anyway? Is it the prestige offered by the education institution even though that prestige may have been earned by a teaching philosophy deemed successful in the distant past? Or should it be judged by a current market driven outcome? Assuming the market is a combination of government endorsement, major galleries, art fairs, etc., is the market a fair judge or does it represent the very establishment art is not only questioning but possibly bucking against? And, if so, can the two work hand in hand? There are as many artists awarded the title of 'successful' who have been rejected by this establishment in their lifetimes as there are who have been endorsed by it. To keep the discussion broad, consider Van Gogh selling only one painting in his lifetime, Manet's rejection by the Paris Salon, Gavin Turk failing his Royal College

MA, Damien Hirst scoring an F in his art A levels, Lowry, the popular people's painter who maintained his job at the Pall Mall Property Company throughout his career and the Warhol Basquait collaboration which recently failed to reach market price expectations (inscribed "Outlay \$695.3, Revenue \$650.3, Deficit \$45.0" - is the message in their work too repellent?). This list barely touches the surface of inconsistencies in the official judgement of the worthiness of works and practitioners in Western art, let alone global art practices in Asia, Australia, South America, the Middle East, India and so on. The point being, if the known market dynamics can't get the judgement accurate, if the known market dynamics approve of what is not offensive and what can sell, then how can art education develop a vision in its own right when it seems so feeble relative to and dependent on these same market powers?

#### AND IN CONCLUSION

If Damien Hirst's 1988 Freeze exhibition offered self motivation and self validation for the students involved (ignoring momentarily that he was backed up by Michael Craig-Martin), then maybe now is a good time for a different type of validation. In today's official 'artworld' the establishment is leader - galleries, collectors, art publications, museums, sponsors, government funding and so forth. When did art education become so subservient? An alternative art school can lead its own independent learning programme, not one that is at the mercy of the establishment of which the most prominent player at the moment seems to be the marketplace.

There's all the reasons to protest about funding cuts, studio spaces and tutorial support to consider. Then there's the impact of funding cuts, less studio spaces and less tutorial support to deal with. Hope is one thing. Practical reality another. Possibilities inevitably arise when forced to rethink resources. The independent, alternative art school gives hope for a dynamic learning environment more responsive to students, financial restraints and to the community. With a more flexible approach to staffing and less reliance on domineering, aesthetic setting real estate, the art school has the potential to stretch this thinking to its own existence. Perhaps the alternative art school does not seek to be a permanent fixture but a time limited proposition.

As far back as 1739, David Hume stated that "reason is, and ought only to be the slave of the passions." What started for me as a participative workshop exploring logic and impulse, has extended to questioning the state of art education and considering an alternative structure, within which, the creative impulses of students are enabled to flourish. A gradeless education which values the impulsive, the doing, the useless endeavours, the exploration of materials, touch, space, sound and time without the expectation of any particular outcome. Whose efforts cannot be evaluated in monetary terms but, instead, in terms of securing a stronghold on the development of future artists. Peter Kardia who instigated the dually insightful and problematic 'Locked Room' at St Martin's well understood that "Students do not appear to be given time to develop a passionate belief in the priority of art and seem willing to allow what they produce to exist at the same level as advertising and fashion" (Aesthetica Magazine, 1 February 2010). Conceptual and post-conceptual art may well hero the IDEA but it is misleading to think the idea is logically derived. Nina Canell's 2012 show at Cubitt reinforced this with her focus on Russian chemist Dmitri Mendeleev's breakthrough moment in developing the periodic table. It came when he drifted off at his desk; not when he was reading a textbook!

EVERYTHING IS IN EVERYTHING  
CHRISTINE SULLIVAN & ROB FLINT







**DON'T LEAVE HERE NOW, WE'VE DONE**

more excellent than everything, more fully understood more all-encompassing in its vision, more profound in depth of thought, wiser, more complete in realisation, more hopeful, more engaging, more intimate, more apt,

| Merely     | Simply        | Partial   |
|------------|---------------|-----------|
| Doubt      | Held Back Now | Diligence |
| Gainsaying | Vision        | Foregone  |



**ALL WE CAN TO COMPLY WITH YOUR WISHE**

more easy to remember, more previously appreciated, more insightfully developed, more essential to existence, more helpful for excitement, more plentiful in times of sadness, more out, more elegant, more sincere,

| Prototypical | Behavioural | Outsourced   |
|--------------|-------------|--------------|
| Lines        | Suffering   | Typical      |
| Sent Away    | Lustrous    | Contemporary |



**S. IT WAS ONLY THE FIRST TIME WE HAD EV**

more contained in respectable ardour. More quizzical, and accepting of atrophy, more downbeat in felicity, more comely in aspect, more retentive of grievance, more sophisticated in haptic utility, more alert to danger,

| Breathing | Full         | Signet  |
|-----------|--------------|---------|
| Residual  | Self-evident | Tarnish |
| Greater   | Preen        | Cowed   |



**VEN BEGUN TO REACH YOU. DON'T LET DOU**

more open to equivocation, more intricately housed in spun silver and woven silk, more incredulous, more instinctual, more capable of reasoned enquiry, more disciplined in tonal range, more contentedly seated,

| Uncertain   | Battery    | Remdial |
|-------------|------------|---------|
| Sententious | Freestyle  | Coping  |
| Hobo        | Resistance | Drummed |



**BT BE AN OBSTACLE TO THE SUCCESS WE C**

more inhibiting of pain, woe, sorrow, and despair. More closely observed, more pertinent, more positively understood, more conspicuous, more attentive to the comfort of others, more inspirationally engaged,

| Calculated | Pliant     | Belonging   |
|------------|------------|-------------|
| Well Known | Sinecure   | Trenched    |
| Concern    | Developing | Purloinment |



**AN BE PART OF TOGETHER. PRETEND TO**

more stoutly defended by people of worth and value. More metropolitan in outlook, more easily absorbed by time, more sentient, more complex in effective reason, more powerful an antidote to sorrow's rays, more keen,

| Gathered In | Sensory | Semblance |
|-------------|---------|-----------|
| Bound to    | Melded  | Lighting  |
| Say When    | Satiny  | Carnal    |



**CARE, AND WE CAN GO ALONG WITH THAT,**

more unfilled, unsigned, unsightly, unsaid. More active, more kind. More knowing, more effectively abbreviated by others, more out-measured, more conventionally attractive, more easily up-ended, more doubtful,

| Sewn       | Framing  | Tremble |
|------------|----------|---------|
| Junior     | Told Off | Hallway |
| Indicative | Leapt    | Yeah    |



**AT LEAST FOR A WHILE. WE'RE MAKING**

more seemingly in department, more compliant with regulatory norms. More all-encompassing, more giving, more filled with brightness, light, and the appearance of utility. More entropically downgraded, more jaded,

| Spoken   | Cylinder   | Construction |
|----------|------------|--------------|
| Gone Out | Wires      | Doubtful     |
| Tricked  | Connivance | Sealed       |



**OURSELVES AVAILABLE. NOW. CAN YOU**

more sensuously formal, more trenchant in observation, more compliant with accepted norms, more percipacious, hard-hitting and contingent. More thorough-going, more diligent, more unrelentingly deceitful,

| Real Hands   | Typecast  | Given Aims |
|--------------|-----------|------------|
| Pre-emphatic | Deepening | Holding    |
| Crescent     | Hurts     | Possible   |



**RESPOND TO THIS APPLICATION OF SORDID I**

more suffused with possibility, more lyrical, more conditioned by purposive similitude, more unkempt in remote applications, more meaningfully extended, more carnal in principle, more clouded by optimism and gratitude,

| Strenuous   | Lenten  | Soured      |
|-------------|---------|-------------|
| Going       | Delphic | Contingency |
| Sympathetic | Poorly  | Ten ways    |



**INVOLVEMENT? PERMIT YOURSELF TO ENQUI**

more responsive to topical application. More singular, intense, dependent on propositional intensity. More elaborately wrought, more insignificantly perceived, more localised in affect, more wholesome, more timely,

| Styled  | Timing  | Doubt   |
|---------|---------|---------|
| Parvenu | Demands | Trimmed |
| Hideous | Go      | Speech  |



**RE. LET IT BE A FREQUENT JOY. NOT EVERYON**

more comparable to glass or stone. More absorbent yet firmly based on reason. More basic in function, more infused by sceptical retraction, more solid even than darker thoughts, more lovely than the stars above,

| Sordid     | New Rules | Gymnastic  |
|------------|-----------|------------|
| Friendship | Portly    | Detachment |
| Ducal      | Arrow     | Staged     |

think the...my problem with it, if that's it, I get a room, or uh someth

ing, it's just - that's alright, that's number one hundred and thirty-



**CAN BE INVOLVED, ALL THE TIME WITHOUT Q**

more lightly held, more fully invested, more significantly apprehended, more righteously outmoded, more plentifully superseded, more complicit in hopefulness, more lecherous on Wednesdays, more undersold, more glib,

| Tendency | Street | Silk     |
|----------|--------|----------|
| Now      | Fourth | Indecent |
| By all   | Begged | Truism   |



**QUESTIONING, DISTINCTLY APPREHENSIVE, FAL**

more overhanging, more rigidly out-moded, more partially completed, more upsetting, more provisionally countersigned, more sentient, more bleakly truthful, more complacent, more fully concealed, more adhesive,

| Hand Tooled | Enquiry     | Aspect       |
|-------------|-------------|--------------|
| Discount    | Promotional | Height       |
| Evidence    | Beaked      | Large Scaled |



**LING BACK ON PATTERNS LAID DOWN SINCE**

more electric, more extensive, more contentious, more everlasting, more entropically inhibited. More soluble more gaseous, more symbiotic, more classically stimulated, more epicene, more crepuscular, more strident,

| Formal Concern | Cream      | Spleen  |
|----------------|------------|---------|
| Vanquished     | Princely   | Delved  |
| Quilting       | Helped Out | Earnest |



**TIME IMMEMORIAL, THOSE OLD ATAVISTIC TR**

more eagerly awaited by the hopeless and the desperate whose faces lean towards us from the darkness imploring nothing but the recognition of their existence and the mute burden of their discomfort and misery,

| Down here | Pleasing | Zeal    |
|-----------|----------|---------|
| Brisket   | Memo     | Surface |
| Scism     | Cold     | Probed  |



**ENDS, SO IMPLAUSIBLY UNDERSTOOD, GIVE**

more carefully packaged, more preyed on by parasites, more psychically burdensome, more distinct. More inhibited in action, more incandescent, more complex in flavour, more accomplished in analytical fervour,

| So much | Linking | Polling |
|---------|---------|---------|
| Present | Votive  | Cogent  |
| Homes   | Over    | Yeasted |



**N THE AMOUNT OF ATTENTION PAID TO THEM,**

more limited in partial freedom, more accustomed to longevity, more sedimentary, more penile, more articulated in carefully assembled segments, more effectively pre-dated. More imprecatory, more meaning-laden,

| Boat-like | Downbeat | Portal |
|-----------|----------|--------|
| Goals     | Shelved  | Sets   |
| Readily   | Friendly | Could  |



**HOW EAGERLY WE ALLOW OURSELVES THEIR**

more unstable in definition, more susceptible to syndication, more frenetic, more diffident in aspect, more hungry for knowledge of darker things whose intensity replaces natural hunger, more numerate, more sequential,

| Incomparable | Done Later | Gelding   |
|--------------|------------|-----------|
| Pooled       | 674.33.90  | Sibillant |
| Oboe         | Cheeks     | Palmisty  |



**INFLUENCE UPON US: EACH TWITCH, EACH N**

more self-determined, more open-ended, more contained, more prone to an expression of surprise or even laughter, more odious, yet starkly normative, more insignificant to followers of stubborn faith, more limpid,

| Dread   | Consistency | Substrate  |
|---------|-------------|------------|
| Metal   | Hopping     | Chargecard |
| Claimed | Trowel      | Principled |



**OD, EACH TINY GESTURE INTERCONNECTED**

more cringe-inducing, more intensely parasitic, more phlegmatic, more re-trenched, more sendile, more apoposite as understood by others, more defensive, more easily countenanced by those accepting of failure,

| Predation    | Misanthrope | Bested     |
|--------------|-------------|------------|
| Holding type | Hey You     | Incipient  |
| Afterthought | Patronymy   | Vegetation |



**IN WAYS ONLY VISIBLE FROM AFAR, ONLY ME**

more insidious, more cynically positioned in order to win an excess of un-earned admiration, more continuously apprehended by the out-moded miserabilist, more frenzied in affect, more politically efficient, more worthy,

| So Bright | Fixative | Septic   |
|-----------|----------|----------|
| Knave     | Credo    | Bonus    |
| Pop       | Trilled  | Pantiles |



**ANINGFUL IN QUITE SPECIFIC WAYS NOT SPO**

more engagingly modern, more tightly wound, more happily encountered, more increasingly forgiven, more doubtfully shared among less enthusiastic adherents, more soberly arranged, more daring in sexual content,

| Fully   | Cardboard | Prendle |
|---------|-----------|---------|
| Ticking | Nuanced   | Coated  |
| Ridge   | Inside    | Cram    |



**KEN OF IN DAILY LIFE, UNACKNOWLEDGED IN**

more practical, more principled, more sadistically prevented from existing, more clandestine, more unfenced, more strategically encoded, more sandbagged in heady optimism, more stringent, more closely investigated,

| Those Who | Usual          | Carpet   |
|-----------|----------------|----------|
| Dobro     | Measured       | Dayglo   |
| Hardhat   | Self-inflicted | Comatose |

eight or something. It's - um... I get it, and I can think about it, and I c

an associate things with it, but the question is - do I? I suppose, I





**IDEAS AND FORMS  
DRAWN FROM THE SUBCONSCIOUS OR  
FREE ASSOCIATION DRAWING  
KIM WAN**





The following text was written the day after my workshop was held at Five Years as part of This Is Not A School. I've decided to leave it unedited and exactly as it was written at the time.

re: this is not a school, Monday 31st October 2011

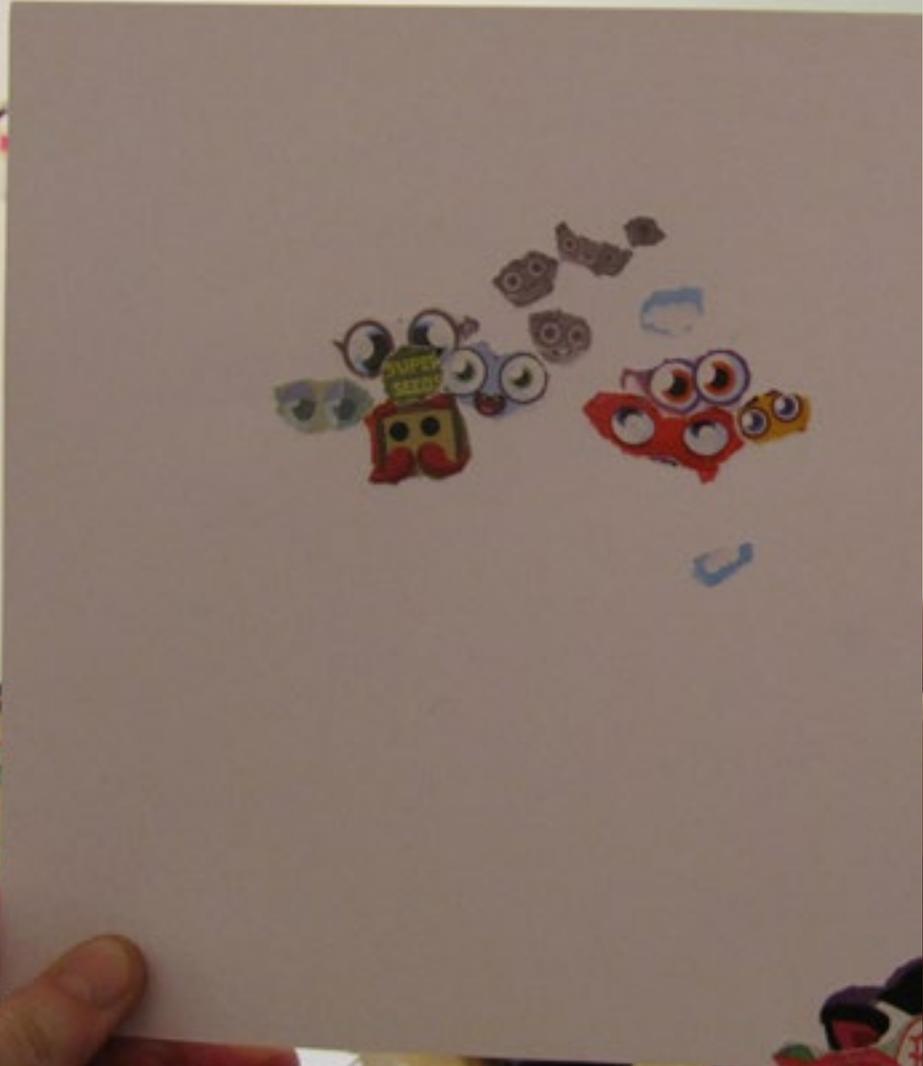
This is not A School  
I am not a teacher

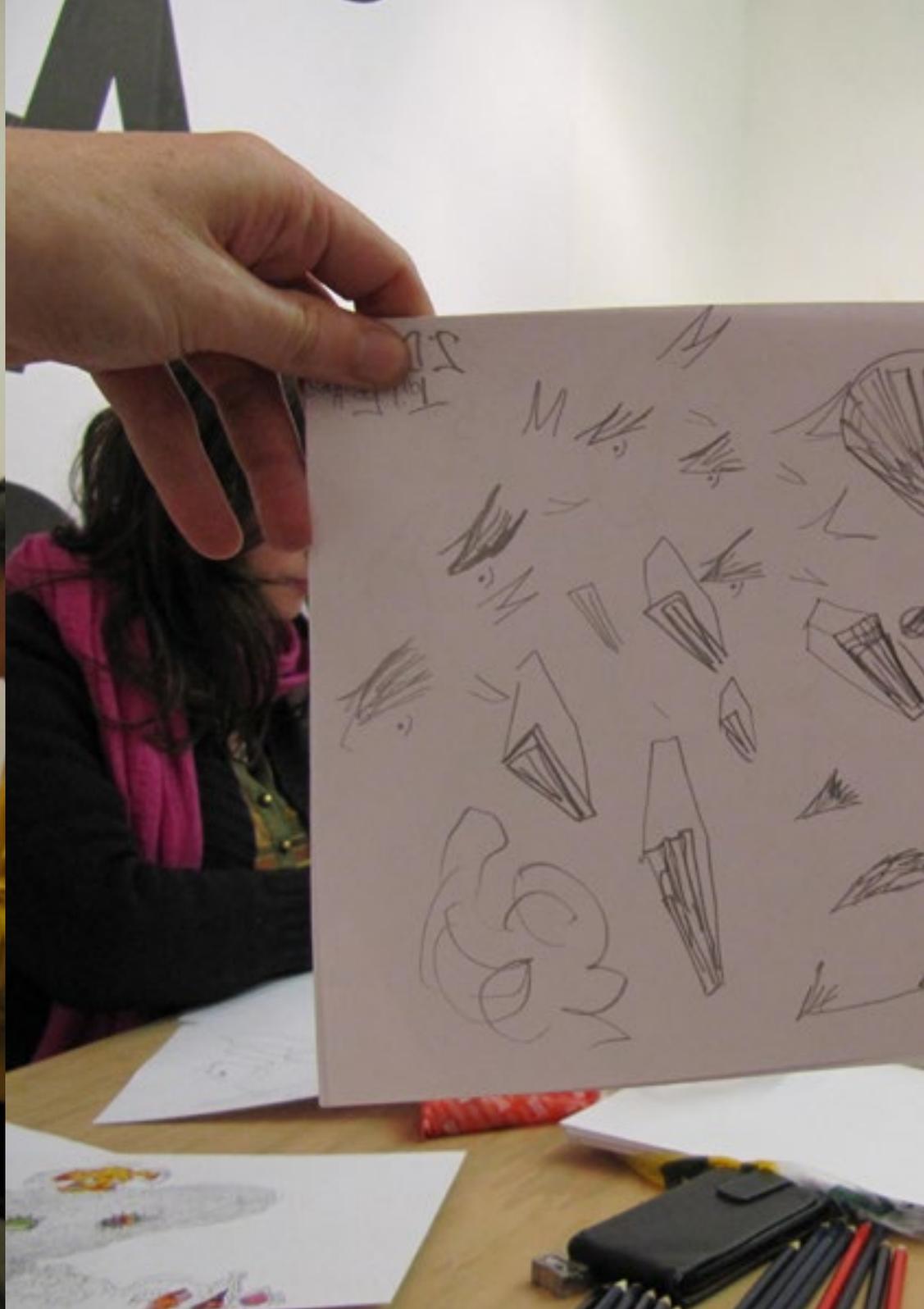
The space is a place for participants to enter of their own accord. I am not a director, I am not disingenuous. I wanted to give the participants as much space and freedom to engage their own ideas and draw from their own internal sources. anarchic, chaotic, playful, obvious, subconscious, innovative, original, self, words which come and came into being. I let the participants play and draw and sing. i do not want to instruct, but give opportunity for participants to engage with themselves, self-empowerment and realisation. They drive and did take over. The lunatics have taken over the asylum, and with freedom and confidence. the theory of education, esp. art education. People wanting to be led, the teacher being in charge, setting the rules. Rules? don't want to many in art, doesn't suit the creative process. I wanted to hide in the room. Be existent only through my eye. Seeing the session unfold, whilst nobody being able to see me. Felt really tired after a big night out and a big rugby game yesterday, not able to concentrate. IDEA: "the best classes are the ones where you walk in, say a few words and then let the students guide themselves.....one doesn't need to be present" Pure creative impulses, catharsis.....real ideas, not contrived and yet cliched? The creation of an individual language, an individual conversation, an internal conversation. t's tough for the ones with massive emotional energies to stay boundaried, the mad cannot govern themselves, but who needs governance in ART? Francis Bacon, "To lose oneself, either through drink or drugs.....or through the loss of will(?) The will to lose ones will....." Why define, why give meaning? The need to understand...the need to be able to create meaning through art or the impact of existent creativity, to transcend scientific fact of reality and try to live in another personal reality. Competition, intellectual, THE PRIZE...who governs that, why try and outdo the other, students trying to beat each other, competition in ART, "I'm smarter than you, I'm better than you' I'm a better artist than you...." Theoretical talk, outtalking the other being more articulate, rationalising the visual, metaphorical signs and symbols, diagnostic syntax....brainy art, clever art, making sure you know your art, art school, This Is Not A School.....I Am Not A Teacher.

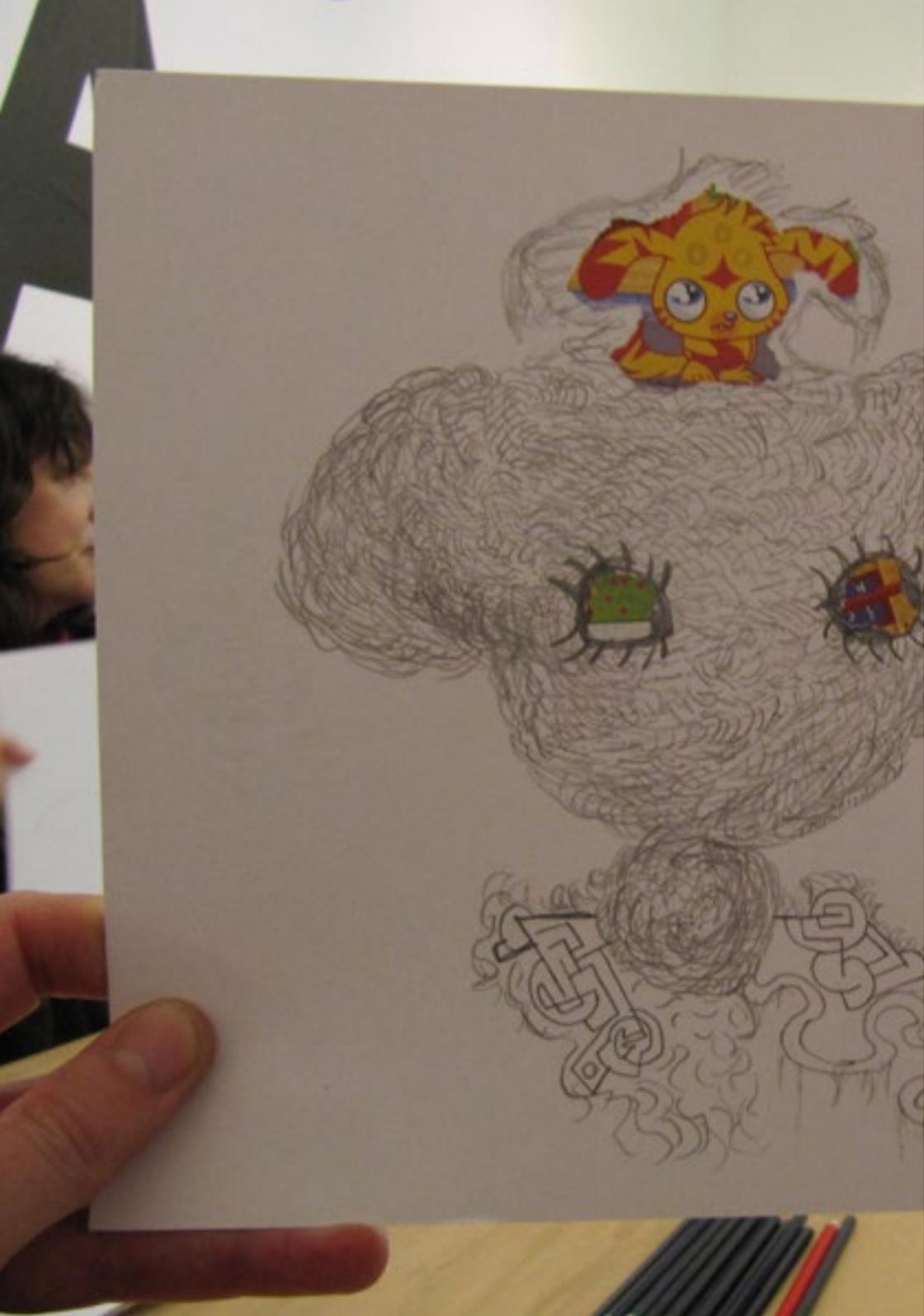
Kim Wan

<http://www.kimwanart.com>

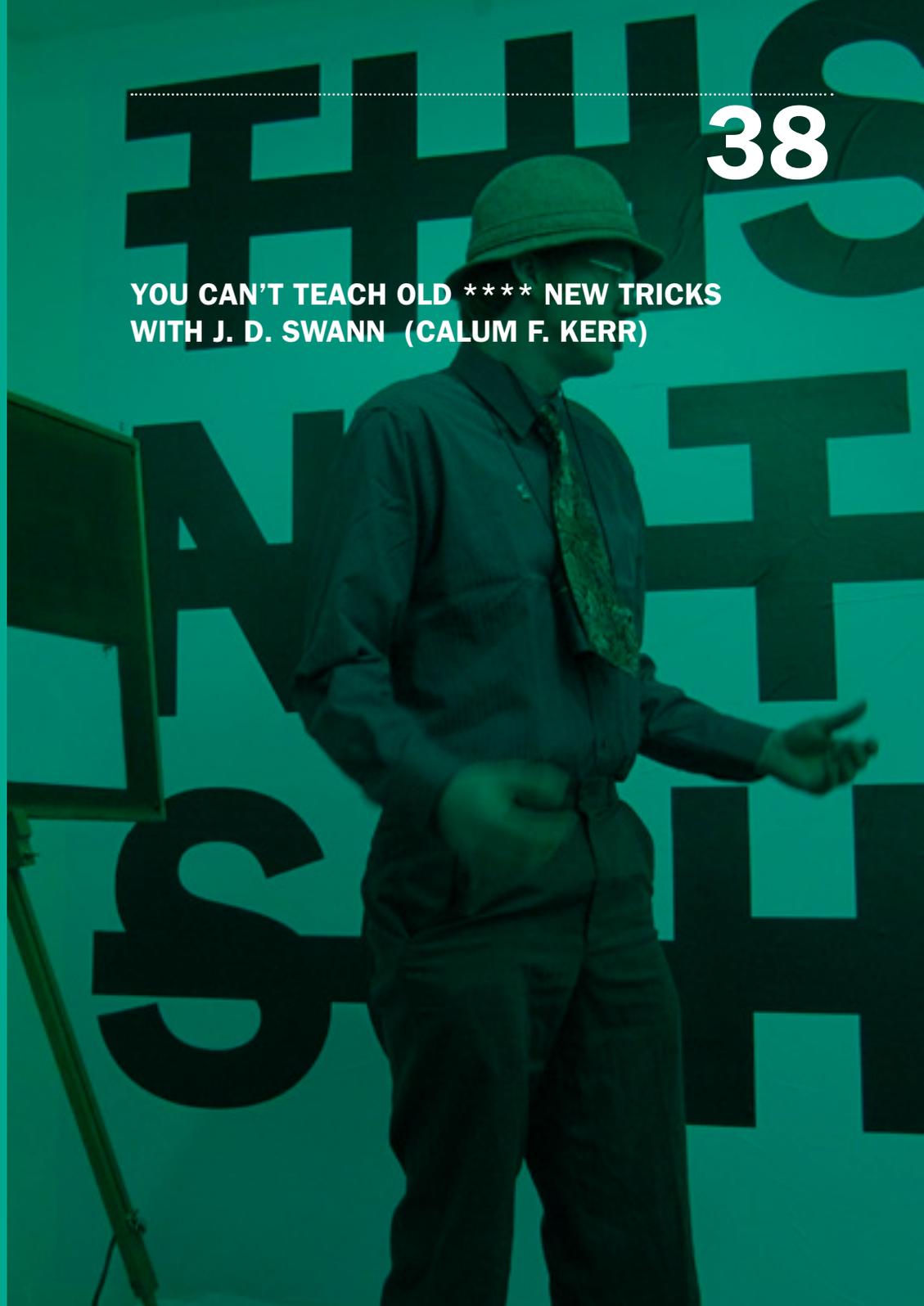








**YOU CAN'T TEACH OLD \*\*\* NEW TRICKS  
WITH J. D. SWANN (CALUM F. KERR)**



YOU CAN'T TEACH OLD \*\*\*\* NEW TRICKS - Lecture by J. D. Swann on 30<sup>th</sup> October 2011 4pm-5pm  
Players: JD: J. D. Swann, ED: Edward D, GC: Gabriella C, PG: Phillip G, TH: Tina H, M, Man, Woman

JD: Hello my name's J. D. Swann. I'm here today at THIS-IS-NOT-A-SCHOOL to talk about. I'm not here to talk about birds, you probably know me from before as Muswell Hill's leading ornithologist and leading ornithological investigator, but I will be talking here, and getting feedback from this eminent audience here about training and teaching of animals and how animals teach us and how we teach animals. So, has anybody brought any animals with them today? PG: Only myself. JD: Ok, so we have one. Have you brought an animal madam? GC: I have a story about my pigeons. JD: Ok that's good, stories are good. And animals, who owns an animal here? Do you own an animal? Who lives with animals? Other animals apart from spiders maybe? GC: Unwillingly. ED: Other animals...Humans? JD: Humans and what other animals? PG: Erm there's two cats that often come into the garden but I don't really live *with* them. JD: Ok, but you have communication with them. PG: Yes they exist in my, vicinity. ED: There are rats I try to kill, yeah. JD: Rats ok, you try and kill rats. ED: Yeah. JD: But you don't try to train or teach them? ED: No they're very quick. JD: They are quick, they learn a lot. PG: You can train them to commit suicide. ED: No not really. JD: We'll get onto that. ED: The squirrel comes in. JD: The squirrel; comes in, yes. ED: No cats, I don't have any pets if that's what you mean? JD: Pets, pets. GC: Unwillingly. JD: We are going to talk a little bit about training of pets or other animals.

(Image of a Dog and a Man) JD: First we are going to start with this, which is, see here...ok so here we are, typical dog training here, yeah this is something that's very, very popular of course and erm what people often use is something called Operant Conditioning. We are going to be talking a lot about Operant Conditioning, this is about reinforcing, positive reinforcements and negative reinforcements and some of the things you would say if you were training a dog. I mean, I don't have any pets it has to be said. I believe in nature and going out and seeing and looking for rare and unusual animals. So this is, this is a bit more domestic, but we will go onto the wild and more. ED: We are talking about training, aren't you? JD: We are talking about teaching or training. We've got to find out whether... ED: Teacher training? JD: Teacher training maybe, I don't know for. ED: Sorry I won't interrupt. JD: No you can, interrupt at anytime. This here is a typical relationship here. Here the dog is telling this man here to put his arm out like that, you see, so you can see there is very much obedience training going on, both ways, he's trying to get him to stay there and stay sitting down, and he is getting him to hold his arm out. Can everybody hold their arm out? Stand up maybe because it's better. Stand up first, (noise of something falling to the floor), you got into trouble there. As we don't have a dog here, does somebody want to be the dog? PG: I'll be the dog. JD: Ok you'll be the dog. ED: This is not the Stooges reunion party is it? JD: You can, no this is obedience training here, so get on my knees. ED: On *your* knees? JD: No, get on your knees sir and pretend to be a dog, an unruly dog maybe (sound of dog being unruly), now that's it look at that, pretty unruly...now all you need to do...hang on...is, I will show you...I will, calm down...somebody give this dog a bone here. GC: Ha-ha he's going to bite me. JD: So...see if this works (Recorded voice of JD: Sit! Down! Stay!) ED: Are you in a cave? (Come-By! Close! Heal!) ED: Attack, Kill. JD: There you go, that's how it is, I want you to try that, you first, those...those, you remember that, some of them are written down on the sheet, have a look at the sheet because it tells you some of them. GC: Ah ok, I am a bit dyslectic. JD: That's fine; I'll show you where it is...can you hear that? Training of the dog (Sound of papers turning)...where are we now? ...There we are sir; we are just doing basic training at the moment. ED: Basic training? JD: Basic training. ED: Was that what that was? JD: That was basic training, I mean these are things that you could really do with some professional teaching, learning to teach, learn how to do that particular thing with a professional dog trainer, I'm not a professional dog trainer I'm an investigator but if I was, we will try now with this dog and you, ok. So are you ready? GC: Yes I'm ready, but let me read the... JD: You've got it. GC: This is mine. JD: Ok there we are...look at those... see if it works. I wish we did have a dog here as then we could have, as we have a human dog. ED: There are dogs, that, that... PG: Woof Woof! JD: Hang on...Ok are you ready? GC: I am ready. JD: Ok that's good...After you, madam... GC: Well...well he's very quiet. PG: Woof Woof Woof! JD: That's good I think he needs to stir things up a bit. Man: Kick him! ED: Kick the dog? JD: There is something to be learnt about from this comment here, you can use negative reinforcement, and some of those, and sometimes that means punishment. ED: She wanted the desired effect. JD: You must never kick the dog, but or lock it in a cage, locking in a cage is bad because they see being locked in as being bad.

ED: What about being a dog? JD: So try it, try one even though he's fairly calm at the moment. GC: One of those? Sit Down! Sit Down! JD: That's good, that's good, that's pretty good, try another one madam. GC: Heel-up! ED: Heel-up? GC: (Laughter) JD: See this is; this is very difficult with a human animal because they have different reactions to dogs, I'm afraid to say. I was expecting at least one dog here, but thankfully we have someone very game, and willing to be a dog. ED: Game? JD: Game is coming later by the way, but not. So ok so dog training is one of the oldest things as far as teaching training goes. ED: And prostitution. PG: Woof Woof! JD: Occasionally, I don't know sir maybe both together. ED: And this is dogging then... JD: So these are the dogs, and so I don't know, I can't snap my fingers to get him out of this he might be in a dog state from now on, once you regress it's what happens. I was going to move onto another animal. What do you think about that? Shall I move onto another animal? PG: Woof Woof! JD: Yes, I'm glad cos he's...we might go back to dogs later. ED: But I thought, sorry, I thought it was the dog that was training the woman? JD: How do you feel do you think you were trained by that? GC: The dogs were training me? ED: That is quite an epic challenge. JD: This one here is very much a two way situation. ED: You said it was one-way, dog was training man. JD: I didn't say one way; that one there was training... ED: *You said, here*, the dog was telling the man to put his hand up. JD: Yes I did and so I was just trying to see whether... ED: So the dog there should have been training you. JD: Do you think she is trained or not? ED: I think I'd ask. Shall I ask the dog first and then ask the human. Ask the human. JD: Human. What do you feel about this relationship? GC: Sit! JD: Shall I play them again? GC: Yes... I need to be trained in animals, in animals' erm, relationships, I have no experience (Recorded: Sit! Down! Stay! Come-By! Close! Heal!) GC: Sit Down! ED: You have to echo. GC: I want experience of pigeons. How do I train pigeons? JD: Ah, we are going to mention pigeons later, we are going to go for pigeons. GC: I haven't got any experience of dogs. JD: I guess depends on experience as well, as far as experience with the animal, like any teaching you've got to have experience. GC: Pigeons are very different from err, dogs. JD: That's good and we are going to learn about what is... GC: Dogs scare me so I can't be training them. JD: Dogs can be trained but pigeons can also be trained, and pigeons can also train man. We will get to that.

(Image of a Man riding a Horse, in a Dressage ring) JD: So I think we are going to move onto this fellow here. ED: Is that a pony? JD: This guy here is... PG: Am I going to have to be a horse now? JD: I'm not saying anything about you being a horse, although you seem to have nominated yourself. PG: Yes. JD: Which is excellent really, so anyway, now look, prancing, horse ballet, this is dressage, now I'm... ED: Hmmm. JD: Yes exactly sir, hmmm. JD: And so we have, the things with horses are... ED: Can you say that again please, the word dressage. JD: Dressage, dressage you know. I would say that this is, as you can see training a horse so that you can ride a horse is one of the most popular, and most common ways of doing it but things have moved on over the last few years, so you get to dance with a horse, dancing with horses, and this y'know this is probably a man who can't dance who trained a horse to dance, so the horse is in a way teaching the man to dance, it is through the horse. ED: He's through the horse? JD: Through the horse by osmosis. ED: He's dancing through the horse? JD: Dancing through the horse or the horse is dancing through him; I haven't developed this theory, as you can tell. ED: Is this kind-of like an interpenetration type thing? JD: Interpenetration. I've never heard that scientifically used I have to say. Scientifically it is something that does happen between man and horse, especially in the stables, through the saddle. ED: Through the saddle? JD: The reins, the reins here for example. So um I thought I would specifically talk about dressage, because it is a good example of the horse and the man being, not just doing the thing, horses run quite a lot if you've noticed, and they, and that's something they sometimes they do with a small man on top of them. So this man does not look particularly small, maybe the horse is quite small. PG: It does appear he has a top-hat on. Does he have a top hat on? JD: He doesn't, he has a kind of half-top hat on. I'm not quite, quite sure. ED: In the previous image there is the dog and then there is the man with the dog dictating terms, I was just wondering if there, I'm sorry, any instances of the dog dancing with the horse. JD: I have to say the dog and the horse together, dog-horse relations are very interesting because... PG: They do have them. JD: What's that sir? What's your experience in dog-horse relations? PG: None what-so-ever I would have just seen pictures of them. JD: Ok what did you see? ED: Scooby Doo sometimes rides a horse. JD: Yes. He's a cartoon. PG: I've seen a dog riding a horse as well ED: How? JD: Ah no that's true. PG: Or indeed sitting on the back of the horse while the horse is running around. GC: In the circus? PG: Yes. JD: That's true. Do you think this is because the dog was trained by a man to sit on the horse? PG: I think it is because the dog was lazy.

**JD:** I am just trying to find the link here really, each one may or may not link, it will come round I know what you are saying about the horse and dog. **ED:** He just looks so close to the picture you could just cut him out. **JD:** He could just appear there? **ED:** Ok just do the dressage. **JD:** And just. That's ok the horse is dancing as you can see. I've got some examples of some of the dressage moves, which is some of the things the horse could teach man to do, one's called a Piaffe. **ED:** A Piaffe? **JD:** Piaffe, like Edith Piaf, the other one is called the Passage. **ED:** Is it, why's it called a Piaffe? **JD:** Piaffe, it really means calm and composed, something very... **ED:** It's nothing to do with sparrows is it? **JD:** Sparrows? **ED:** Sparrows? **JD:** I'm not sure if it is actually, I mean it is a very smooth action, but it is on a horse of course, a horse has the hooves so if you do it on a hard floor it doesn't always sound so smooth, so they've done it on this nice sandy ground here, but I do have some examples, and also there is a Pirouette, everyone knows what a pirouette is, you get dogs to pirouette, from a sort of branch going round and round like that. **ED:** A branch? **JD:** A branch, a branch of a tree and then the dog can go round and round following the branch. Have you seen that... no? **ED:** The branch goes round the tree the dog follows? **JD:** No the dog follows the branch, you, hold the branch. **ED:** Ah! Sorry I didn't realise *you* were involved. **JD:** Don't worry about the tree. **ED:** I thought there was the tree. **JD:** Well the tree's there. **ED:** That the tree's rotating? **JD:** I'm not sure about that though, we'll get onto larger issues about vegetation and nature later but we'll start with the animals here. So we've got some of them, I am going to play some sound from an equestrian event...make sure this is the right one, important...erm right then this is from... (Recorded sound of Piaffe) **JD:** A Piaffe, this is... **GP:** Sounds quiet violent actually. **JD:** As I say no sandy ground was used. **ED:** That figures, I thought it was like the bit in, was it, Young Frankenstein when the monster's learning to dance. **JD:** Ah that's very interesting because maybe the level of the monster in Frankenstein is the same as this man. **ED:** As soon as you say that does sound quite violent, it does sound like the branch has been taken, the horse has been thrashed, the grass is being thrashed. **JD:** That's interesting as recently you are not allowed to thrash horses as much when you ride them, small men are not allowed to do this so much. **ED:** Seven times. **JD:** Then they said no it's fine after about a week. So this is the kind of hypocrisy sometimes with these things it's just... **ED:** Who thrashes the horses during dressage? **GC:** You mean thrashing them? **JD:** We're talking more about getting faster here, if you hit them they don't generally dance. Well they do in a way but not in the way you see here. **ED:** What about a monkey? **JD:** A monkey? Monkeys dance just for the hell of it. But here we've got another one, this is Passage (Recorded sound of Passage)...Great elevation strides like this (sound of strides)...like that...have a go...want to have a go at Passage...you have to move at the same time...it's not strictly a gait you see, got hooves as well, a bit of an advantage...could try another one...normally a one-off not normally several horses. **ED:** You could do it in tandem couldn't you? **JD:** We'll do it in tandem, do it together. Normally it's a one-off, one horse not several horses dancing around. **PG:** I'm just going to collect my friend. **ED:** Nooo! **JD:** What's that sir? **PG:** I'm just going to collect my friend. **JD:** Collect your friend sir? **PG:** Yes I'm bringing her here sir. **JD:** Is she animal? **PG:** Yes she's an animal, she is a human animal. **JD:** Ok alright, see you soon. **ED:** Can she not get in the gate? **PG:** Err I'm just collecting her I don't know if she knows exactly where. **GC:** Where is she? **ED:** Is she being delivered? **GC:** Where is she? **PG:** She is just coming into Andrews Road. **JD:** Ok you better collect your human animal, I will see you soon. **ED:** You're the main player though. **JD:** The animals are the main players. This is Pirouette (Recorded sound of Pirouette)...you've got to move at the same time...more going round like that. **ED:** That's called heel and toe **JD:** Heel and toe, do you want to have a go madam? **GC:** Heel and toe. **JD:** Heel and toe, Heel and toe or is it toe and heel? That's very good; try moving at the same time so you are travelling the same time as pirouetting. **GC:** What am I missing? **JD:** More like that...so you are moving across the floor, travelling as opposed to staying in one place. **GC:** Ah ok. **JD:** Yes that's very smooth you see, if you had this man on-top of you he would be very happy, doing that move. **ED:** He'd definitely be happy. **JD:** That's what I mean, and now this is one of the most difficult one's, the Half-Pass, but... **ED:** But the animal didn't make this up did they? **JD:** Say that again? The animal is not making it up? **ED:** The horse did not make this up? **JD:** That is what we say about training, I mean we've named them. We've named them. **ED:** Ah you're saying that's what they do when nobody's looking, in the wild? **JD:** Well, look in studying wild horses, they're very frisky and jump around and if you study them enough you start getting patterns you see and you'll have these kinds of things. And of course we tend to systemise things. **ED:** You tend to systemise it. Do the horses systemise it? **JD:** Well it's hard to tell really I mean I think they do in their own way but I think the humans have really made, have put it on them. **ED:** So they put it on there. **JD:** They use French names as well, which is...fair enough. **ED:** It does make it very classy.

**JD:** Very classy, exactly is a horse any classier than any another horse that doesn't do dressage? I don't know, look at that. **ED:** Class. Class consciousness? **JD:** Well with horses there seems to be quite a lot of it, certainly with training horses, from people who do train horses at different levels. **ED:** Are ponies less than horses? **JD:** That's a good question, less than horses? I don't think they are I think they're ponies and they're quite different subspecies of some of the other horses, so certainly not a lesser horse I would say. **ED:** Yeah so it's not that, there's no hierarchy between the horses? **JD:** Not in that way I would say. **ED:** I mean animals don't, they don't erm, well they must do because they eat each other don't they? **JD:** Ah talking about the evolutionary hierarchy of things surviving. **ED:** Predators.

(Two Images: A Falcon and an Eagle during falconry training) **JD:** Predators, we'll get onto predators quite soon, but yes this is, in fact we'll go straight onto it but, yes there is definitely a hierarchy, we are going to move onto quite a close relationship between animal and man here, and predator and man. **ED:** Predator and man. **JD:** Yes predators, I will put two on actually, two nice one's here sir. **ED:** I like that you've kept them in the protective wallets. **JD:** Very important to keep them protected. **ED:** Do you ever give these talks out in the wild? **JD:** I have in fact. Normally I *am* in the wild. **GC:** (Laughter) **JD:** I had a, a while ago I was researching the, sorry to digress, erm the Mus...Erm at one point I was looking for the Queens Woods Warbler. I spent about a year looking for that. **ED:** You made that up didn't you? **JD:** No it exists I am sure. **ED:** Queens Wood? **JD:** Queens Woods Warbler. **ED:** Woods? **JD:** Woods yes, and also I spent a long time on the island and it really affected me, trying to find out... **ED:** Which island? **JD:** The island. I can hardly say it now, but see Alexandra Palace Boating Lake Island and once you've been there you'll understand there's a lot of black things, black and white things and red things. And anyway I spent a long time there and it changed me forever. **ED:** There were black things and black and white things? **JD:** Black and white things, yes there are, and the man was found dead on the island. He was found dead sir. **ED:** Did you find him? **JD:** I tried to find out why he died. **ED:** Where was the red? **JD:** Where was he dead? **ED:** Where was the red? **JD:** The red was everywhere sir. **ED:** Was it on *you*? **JD:** No. **ED:** Are *you* sure? **JD:** I'm the investigator, I'm an ornithological investigator and in the end I asked the Moorhens, but I digress, we'll go onto falconry. **GC:** (Laughter) **JD:** The Falcon, over thousands of years... **ED:** Hang on a second, so there are species that you can actually speak to directly? **JD:** There are and I have to say I do talk to them, so I can't talk falcon I've been learning how to do that. **ED:** But Moorhens definitely? **JD:** Moorhens easy. **ED:** Easy. **JD:** Better than Coots, well sometimes Coots... **ED:** I've always wondered how do Moorhens and Coots get on? (JD blows his whistle) **JD:** How they get on with each other? **ED:** Yeah. **JD:** I mean the Coot is a very aggressive animal and doesn't really, if you see a Coot on the water there is a lot of fighting going on, pretty much ignores the Moorhen, even though it's a kind-of red billed version, it's a different bird. **ED:** Which one's red billed? **JD:** The Moorhen. So the Coot it is everywhere, its sociable, the Moorhen is quiet and just likes to go around, but doesn't make it any less suspicious. So just make sure when you see one. **ED:** Follow the red blood. **JD:** Let me know! Let me know! So falconry, I've got a lot of details on falconry here because erm we are going to pass over it a bit, which is a shame because I know you were all looking forward to this part of the talk, but erm the falcon here is a...as you can see from some of the history here it's been...thousands of years of basically training falcons to eat things that they quite like eating, but for them to come back and sit on our arms here, so a lot of falcons get lost as well, so often people train them and they go off, and they, it's all about... **ED:** Why do they wear those hats? **JD:** Well this is to stop them from seeing pigeons, for instance madam, from the side of their eyes, particularly when large amounts of animals around. **ED:** They don't fly in them do they? **JD:** They don't sir. They, this is just something to wear, and it's almost like a little crown it has to be said, and it's often kings. **ED:** Do they have a name? **JD:** I don't know the name of them. **ED:** You can make it up, *come on*. **JD:** That's true but I think this... **ED:** What is it called? **JD:** But this one here, I think this, but this one here is erm in fact, I think the crown is good. **ED:** The crown. (TH enters) **JD:** Hello there. **TH:** Hello. **JD:** Take a seat and some literature please. Please stand up. So this, this, we are just talking about predatory birds at the moment. **TH:** Ok. **JD:** Does anybody own a bird? **TH:** Erm not one that flies, no. **JD:** Ok, alright, Kiwi? **TH:** Penguin. **JD:** Penguin. Ah ok penguin, penguins as we know are not predatory. **ED:** You own a penguin? **JD:** Well they are; they eat fish. And you can train penguins as well **TH:** Oh can you? **JD:** To walk in a line, it's amazing. **TH:** Oh my penguin is naughty. **JD:** Is it a trained penguin? **TH:** Oh hello. How are you? **GC:** (Laughter) **TH:** Is it a trained Penguin? No it's, it's I just let it be. **JD:** No see now that's what I'd say is the way, to let them be. **ED:** And it lives with you? **TH:** I just let it be. **JD:** Yes. **ED:** And it lives with you?

TH: Err yeah well you know just when it feels like it, sometimes it goes off shopping. ED: Really? TH: Yeah I haven't trained it to bring *my* shopping back though. JD: That's good independence of thought, for the birds. ED: You would know that. JD: What's that? ED: Independence of thought. JD: Independence, why would you say that? ED: That's what you said that's why you'd know, you're the expert we're just the blooming audience. JD: No! I'm trying to bring out something that, you know you've all had experiences I'm sure, like this lady here... ED: I haven't had an experience like that before in my life, that's amazing. JD: It is pretty much. TH: I think it is because I haven't come down heavy on the penguin, just let the penguin be. ED: Do you ride the penguin? TH: Do I like penguin? ED: No, no do you ride it? TH: Do I ride the penguin? Well not in a sexual way no, we don't have that kind of relationship, not yet anyway. ED: No, well. JD: We'll move on. TH: Do I sit on the penguin's back? ED: Yeah. TH: No, no it is only a little, it's one of the, it's not a big Emperor penguin, it's a little rocky penguin, you know with the little punky bits. JD: Ah they're good, punky penguins, as they're known... PG: I do like that bird's hat. JD: We've decided to call it a crown as I didn't really know what it was. Erm to be honest I am more into wild animals...so y'know this is... ED: We haven't seen any pictures of a wild animal yet? JD: We haven't yet, well spotted sir, so we going to get onto that. ED: This bloody penguin is more wild. JD: Well, *is* it wild? ED: Well that's true. TH: It can party hard, that's quite wild. JD: Yes you can expect that from penguins, don't you? TH: Yeah. JD: So what we're going to do now is move onto another animal, although nobody owns, although I have to say does your penguin talk, madam? TH: Erm well y'know. JD: Communication. TH: Well I suppose y'know that's kind of y'know a very tricky area. JD: It is. TH: Because y'know if I told a psychiatrist that my penguins talking I might get a diagnosis I don't really want. JD: Oh I'm sure it'll be fine. ED: What about the penguin would that get the diagnosis? TH: Well I don't want that. Do I want my penguin labelled?! ED: Are you protecting your penguin? (JD blows his whistle) TH: Am I protecting my penguin? ED: Is it a fugitive penguin? JD: I don't think they're protected, the rocky penguins. TH: Well my penguins got a knuckle-duster; my penguin can *really* look after itself. ED: Sounds to me it's not the penguin you're worried about, it's just yourself. TH: Well I don't want to cadge trouble for harbouring a penguin; I don't know what the penguins done, he could be on the run. JD: Ah! Now this is where I come into it, because I'm also, although I am doing this lecture I am actually an ornithological investigator, so speak to me after this session and I will investigate the penguin. ED: No, no, no this is relevant, we want to know. GC: (Laughter) ED: This is all very relevant. JD: Yes but it could be used in court so I don't think so, that we can really talk about it. ED: Oh alright. JD: That we can really talk about it, you know you went so far but inadmissible evidence and all that so we'll move onto the next bird.

(Image of a Parrot in close-up) JD: Which is; a humble talking bird, a very popular bird. ED: Talking bird? JD: Talking Bird. They talk to us, and erm, this particular bird you can see is mid-talk there, and it's err, what do you think this is saying, what do you think this bird's saying? ED: Sit, Sit. JD: You're close, what do you think its saying? PG: I'm thinking its saying. Get this camera out of my face please. JD: Well yes it's going Rraaahrrraah! Like that, that's what it's doing so it is just shouting. PG: But I think that's what that means. JD: It's true but so yes erm... ED: It does look like he's smiling, doesn't he? GP: Yes. JD: And a Minor bird, a minor, happy, do they tell jokes? ED: Do they smile? JD: Do they smile? Well, it's difficult with this beak here, I think parrots they feel happiness, they can say 'I Love you' like that, not like I say 'I Love you', but they would say it in a parrot way ED: What would that be like? JD: What's that? ED: What would be 'I Love you' in a parrot way? JD: Well I've got a recording in fact. PG: I love you. (Image of a Grey Parrot on a Woman's shoulder) JD: I'll bring up another one in fact; this is Irene Pepperberg you see on the left, although it's a good name for a parrot. ED: Who's she, is she an actress? JD: Pepperberg, she's...not an actress, she's actually a behaviourist. ED: Right. JD: So there's no acting involved but the bird on her shoulder was called Alex. I say *was* because I am currently investigating the death of Alex in 2007. ED: The death of Alex. TH: Was it in suspicious circumstances? ED: Is this the blood on the hands? Is this the Alex-andra Palace island incident? JD: No this is, is over in...over in America believe it or not, Irene is American. ED: I think that's a Freudian slip there. PG: African Gray parrots are meant to be the most intelligent birds in the world. JD: That is correct sir. ED: And that's why they have to be killed. JD: I have to say I am building up a file now! This is Alex. ED: Assassinated? JD: We don't know but of course gray parrots normally live to 50 years old, very, very frequently, Alex was 32. TH: It could have been a jealous lover. JD: How old are you sir? ED: I'm older than both of them. JD: Older than Alex. ED: In dog years no I don't know? JD: Ok, in Parrot years.

TH: No but it could have been a jealous lover. JD: The Penguin? TH: No, no the parrot, they become sexually attracted to the person they're with, I saw on telly, I don't know. JD: She's written a book called 'Alex and Me' which is a great read about their attraction, together. TH: Yeah. JD: This is a recording of Alex that I've managed to get hold of here, listen to this it is very... ED: So is the parrot riding the human in that picture? JD: In this one the parrot is indeed, rather like this, a kind of reversal, the parrot is riding and she is being taught to smile, as you can see she is doing very well, she's doing pretty good there. And Alex used to say every time she went to bed, he said 'I Love you' that's what Alex used to say. ED: In that gruff voice? JD: Err no but I can't do any other voice because I'm J D. There's just a gripping of the shoulder, it's quite touching. ED: I thought you were good communicating in all different sorts of registers, you're not. JD: (Blows his whistle) ED: Yeah the whistle ok. JD: That's my voice, that's not the whistle sir, that's my voice going through this device, thank you. So we're going to listen to... ED: Yes, you've had your voice-box removed as well. JD: Something very, very poignant, this was recorded pretty much the last day that Alex was on this earth (Recording: Rraaahr rraah rraaahr, who's a pretty boy, who's a pretty boy then) JD: Don't laugh, this is a poignant moment (Recording: Who's a pretty boy, who's a pretty boy then, pretty boy, pretty boy. Who's pretty boy then. Raahr rraaahr, pretty boy, who's a pretty boy then, rraaahr rraaahr) ED: Does he get a market stall as well? JD: Yes he could sell quite a good range. ED: Hang on a sec. Many of the recordings that you've used with that same kind of background, they sound like they've been held captive in that scene in erm, Silence of the Lambs. JD: That's a good film. ED: The cell where they keep all the hostages, is this... JD: I've seen that film. ED: Is this true? Are they being held captive? JD: No. ED: Why is it so echoey? JD: It's just the way it's been recorded you see, nobody's seen Alex for a long time and I'm investigating, there's been some sightings yes but erm...yeah it was a very echoey place where Irene lived, so it was a very large cage. ED: Sounds it was at the bottom of a well. JD: It was a large. Yes, it wasn't at the bottom of a well. ED: It's very mournful. JD: Well, it was one of the last things he said, course it was mournful. Like you, this lady here who owns a penguin, almost brought to tears. ED: Didn't bring her right bloody shopping did it. JD: That's true, so that's Alex. One of the great examples of a bird teaching a woman to be a behavioural psychologist, they worked together for 32 years, for all Alex's life in fact. ED: Where's the body? JD: The body of, of Irene? ED: No of Alex. JD: No of Alex, is erm, I've seen the grave. ED: How do we know he's dead? JD: Well according to Irene he was fine... ED: The main suspect. JD: Well you know. ED: We're all out of film. JD: We're out of film? ED: (Sings) We're out of film... JD: Oh yeah no seconds, we are out of film. We are out of film. TH: I have no space on my camera. GC: What a shame. M: Are you recording with that? JD: Yes.

(Image of a Dolphin and a Military Officer) JD: Ok we are going to move on from Alex to another example of training...we are going onto sea-life, I am more of a bird man myself as you've probably realised I mostly investigate what happens to birds, but here's a good example... PG: What about flying fish? JD: Flying fish, now that's a good one, have flying fish ever been trained to create anything? ED: Is it holding like a video camera? JD: Now this is called a pinger, sir, pinger, this is a pinger, this yes. (People enter the room) JD: Hello! It's actually pinger, it's a pinger. Woman: Hello. ED: Are you straight off the train, plane; well congratulations. JD: It's a pinger, ok so this here is K-Dog, K-dog, ok? It's called K-Dog, the name of the dolphin. TH: K-Dog? JD: K-Dog yes. TH: Ok. JD: And it was taught to locate mines during the Iraq War. Hello I'm J D. Please pick up some literature thank you, erm and during the Iraq war this here is K-Dog jumping out here and saying I've found a Mine, but this does look a bit like a camera and there is a bit of a theory he is recording what is happening down there, y'know probably, this is not penguin infested waters, maybe there is a chance that this dolphin here, it's basically war and animals, the animals suffer doesn't matter what humans suffer, so the fact that animals are going to war is a very... PG: Well dolphins are predatory. JD: They are; they do. PG: They are very nice towards us not so much to other creatures. JD: No exactly so this is maybe reverting to its natural state, its war-like state, which is possibly all those Clcckk (JD attempts to speak dolphin) all that clcck clcck... I don't speak dolphin as you can see...what was that Flipper? That sort of thing. So this is the K-Dog in action. So but I want to ask about...has anybody ever had what they think is an encounter with an animal, where they think this animal is a dangerous animal, that I'm being attacked by an animal. Have you been attacked by an animal? ED: Erm, cows sometimes when they start rushing you and things. JD: Cows yes right. PG: I've had three interesting experiences. JD: Three. PG: All dogs. JD: All dogs, no dolphins? PG: No 375 dolphins, I was on the 275 bus I was happily listening to my music, and this bull dog came up-to-me

(PG) jumped on my lap and slapped the CD player. JD: It turned off the music. PG: It tried to. ED: Good stuff. JD: Could it hear what you were playing, could it overhear? PG: It was, possibly, possibly. JD: I see, sounds quite understandable to me, I'm on the dogs side sorry sir. ED: A citizen's arrest. JD: Save the other two for now, I want to hear about have you ever been attacked by an animal? GC: Err well I'm even scared of cows, when I walked... JD: Same as this man. GC: Oh really. JD: Yes. GC: Is that what you said? ED: Yeah, yeah, cows do attack, cows attack. GC: Because when I used to go on a nature trail I just, I panicked. Oh I didn't hear. JD: Cows on a train! Sorry I misheard something about cows on a train. GC: When I was on the...no on the nature trail and then I panicked if I had to cross, actually a field of they were cows, so I always feel attacked by animals. JD: Anybody else has experience of cows. TH: A pig, a pig. JD: A pig? TH: I got bitten by a pig. GC: Oooh I see, pigs. ED: What were you doing to the pig? TH: Well we had to weigh it, it was at school. JD: You had to weigh the pig? TH: Yes, we had a farm at my school because I grew up by the countryside and lots of people went onto the farm. JD: Was it *in* the countryside or *by* the countryside? TH: Err it was, this, the school wasn't in the countryside it was *by* it. So conveniently it was next to the hospital but nobody took me for a tetanus shot, so explains a lot now. JD: Swine Flu? Before swine flu? TH: Err yeah, it was quite viscous, nipped me on my ankle, it hurt. JD: Well just goes to show, so if you're swimming anywhere and see a dolphin with one of these actually ok because means it is clearing Mines so you will be pretty much be fine. ED: Deeper. JD: That's true, how deep do they go? ED: Your voice again, getting back into normal. JD: No! He's a voice coach, but also he is my personal voice coach it has to be said, it is good to have him here at all times. So it's K-dog there and what we are going to be doing now is. ED: K-Dog? JD: K-Dog yes, erm yes has anybody had any experiences with cows; cows seem to be the one's. Woman: I have, I have been chased by cows. JD: Ok, I'm not going to say anything else to that I'm just going to leave it at that, you've been chased by cows. Now here we go we've reached the stage of military and pigeons, specifically Project Pigeon.

(Image of a Military Pigeon) JD: Has anybody heard of project pigeon? ED: Is that the one with the erm hooded claw? JD: Now this is the hooded claw here. GC: The what, holy what? JD: Ok so this is project pigeon, and B. F. Skinner who was an anthropologist, he was a behaviourist and a bit of a philosopher, he did a lot of tests with animals and the military during World War Two, did have a scheme with pigeons, training them as pigeon guided missiles so he did err, so can you just tell me quickly your experience with pigeons, just to put this in perspective. Hello. GC: Err they came uninvited, uninvited through a hole in the roof. JD: Uninvited. GC: Uninvited through a hole in the roof. JD: Aaah do you think they were trained to go through the hole? GC: Never trained, oh well I had to train, I had to train them. JD: To go out of the hole. GC: To go *out* from another exit. JD: I see you showed them the exit. GC: Because they couldn't go back from the exit where they came. ED: How did you train them? GC: So I trained them, well in the midst of winter I opened all the... ED: You made more holes. JD: Very good. GC: (Laughter) So there were holes all over the house. JD: That's excellent just open up the house to holes so the pigeons can fly out. But that wouldn't work with project pigeon, so basically it was a lot of money at that time they brought in 25,000 US dollars into research for project pigeon and B. F. Skinner was helping them. What they'd do they would have this is a radar guided missile, like the dog we were talking about at the start it would be operantly conditioned to peck on the target and if the missile deviated then it would keep it in line by pecking, keep pecking onto the target so that it would actually be a pigeon guided missile. Now this, they did research for 7 years on this, to see whether and they thought it just bit too eccentric, which I don't think is right because I think birds could help us in many ways. ED: That's longer than the Second World War. JD: I know it went on afterwards, they decided it would be project Orcon, meaning organic apparently, so it became again, they took it on again. Then they found out guided missiles actually do go to their target without pigeons, so and therefore at that point they let go, and I like B. F. Skinner's research. TH: Were there a lot of pigeon deaths as a result of it? JD: The pigeons were going to be just in front of a target and he was training them, I don't think they actually did an actual pigeon attack, I don't think it got that far, but it was err, they were, I don't know what happened to these trained pigeons though whether they were out there, and they once, he let them out into the wild they would start looking for missile programmes of their own. Rogue pigeons. ED: Yes, you don't know? JD: You don't know if there's a rogue pigeon out there now. ED: But you're the expert? JD: I am the expert. And I have some information that there might be a rogue pigeon but I haven't got it in my basement *sir*, you may think I ~~have~~ other animals in my basement but Fluffy here is not in my basement. ED: So you *have* got a basement? JD: I have a loft, a pigeon loft, of course, because I do breed pigeons myself that's why.

(JD) I thought I'd add this at the end. So we are just going to move onto one more thing which is... we haven't got long now. This is wild animals, wild animals! ED: Check the time. JD: Gin time did you say? ED: Yeah, yeah would be good. JD: That sounds good sir. I like gin like the next man, so here we are, this is another one.

(Image of a Man on a Lion jumping through a hoop) JD: A lion teaching a man to jump on his back, just jumping through there. PG: The lion appears to have a net on it. JD: He does have a net, you can see there this is a net lion here, it is probably to protect the cameraman from going through there and being leapt on by the man, so you can see this pony tail is echoing the tail, they are, you see the pony tail and the tail, this is very much the symbiosis between man. Sorry sir, don't get too close. GC: (Laughter) JD: I don't like people getting to close when I'm doing lectures thank you, if you were an animal it would be fine, unless you revert to a dog soon. PG: Woof Woof! JD: Oh right, many people keep wild animals. Does anybody else have you know a little, you said you have cats that sometimes visit, they are not really pets? PG: They are not really pets, they're not my pets. GC: Elaine, Elaine, Elaine has got one. JD: What's your experience of them; would you try and ride them? PG: I would not try to ride them no; they are not quite big enough. ED: Heh, I would not ride a cat. PG: I would not ride a cat no. JD: Ok, that's good to know you have limits, boundaries. ED: Ok what would you ride? JD: Would you ride a pigeon? PG: Would I ride a pigeon? If it was suitably large. ED: And do you ride the, err, penguin? TH: I don't let him round my house to ride the penguin! I don't just let anybody in here to ride the penguin. JD: People are getting very confused here, for those of you just arrived she owns a penguin, and it's, but doesn't hold property over the penguin in any way. TH: No I just like doing it. JD: So keeping onto animals.

(Image of a Dead Lion by a fence) JD: This man here kept lots of animals, a friend of mine actually, his name is Terry Thompson, I wouldn't say friend I knew of his activities, I was investigating at the time. And you know this is what happened they let out the bears and the wolves and the lions. TH: Oh dear. JD: And then the humans shot them dead, and they were saying these animals would have gone and eaten them and caused damage. TH: Where was it? JD: Zanesville. GC: Oh yeah. JD: Zanesville Ohio, this was not long ago, and he killed himself or we think he killed himself, he died anyway, we don't quite know, I'm investigating. ED: Are you not on this case or are you on this case? JD: I'm on *all* cases, and so there was a baboon killed as well, there was also, they don't mention the birds here, but erm yes they, the only ones that escaped was a wolf which they did capture after a few days after they killed 48 of the 56 and then captured... ED: Did you get to the wolf, in time? JD: No, but there was a monkey. ED: Did you get to the monkey in time? JD: It would have been ok, but unfortunately... ED: How come? This is really suspicious. JD: The monkey! ED: All your, all your... JD: It had herpes, herpes! It wasn't, yes Herpes B. So unfortunately they had to shoot the monkey. ED: You're the one who is always there when they're dying. JD: I was there, I was there investigating *sir*. ED: It's very convenient. They never live for long after you've investigated them. JD: It just goes to show... TH: But that monkey could have wrecked havoc. ED: Well you, you. JD: I investigate *after* they die not before *sir*, that would be a bit strange really, so erm this is my current investigation I thought I'd add to just finding out you know why these animals met these wild men, these men were out wild we could catch them and shoot them as well. I think that's only fair, if they shoot the animals, then they should be shot in the head. TH: Yes, yes. JD: Ok I'm glad we've got people, however, my work is done I think, so thank you, I've been J D take some of these and I hope read the notes it is all from the free Wikipedia, yes, which I don't believe a word of, find out about Irene in there and her lovely parrot. So and just remember that when you hold your penguin or your cats, don't hold them too close to you, if you die they may die too. Let them be wild ok, let them be free, let your penguin be free! TH: Oh I do. ED: That sounds like a song. JD: And if you see any cows, embrace them. Don't be scared, embrace your cow. Ok. Thank you. I'm JD. (Sound of applause & barking) GC: Heh-heh, the dog.

Supporting Player: Calum F K. Transcribed March 2012

Background Drawings by J. D. Swann, Queens Woods Warbler (2009) and Two Swans Feeding (2010)



THE  
AND  
SHE

**(THE SUNDAY PAINTER) THE MOMENT OF TRUTH  
JESSIE BOND & ELIZABETH GRAHAM**





If the aim of state education is to gain employment, what might be the end result of a free school?

The Curriculum Vitae can be viewed as an objective documentation of the education experience or an end point that reduces education to being about the achievement of grades. For this project the CV acted as a starting point or, a vehicle for discussion.

In a political climate that puts “creative” subjects under pressure, and emphasis on traditional academic subjects, the fundamental question ‘what is the purpose of education?’ was raised.

To imbue pupils with powerful, quantifiable knowledge? To produce creative thinkers? Expand individuals’ opportunities and allow them to reach their full potential? Or to get a job and become a productive member of society?

Leaving education is **The Moment of Truth\***.

*Open submission*

*We are looking for an alternative way you might choose to represent yourself, as an artist, potential employee or human being. How can the traditional format of a CV be transformed from a standardised, conventional document into a creative act?*

\*The Moment of Truth was a 90’s game show hosted by Cilla Black. Each week, three families would get a chance to win fabulous prizes from Cilla’s ‘Dream Directory’. To earn the prize, one member of the family, had to perform a very tricky practical task or memorise a body of knowledge. Seen here as an analogy for how the application of knowledge can achieve material outcomes.

The resultant images and ideas are the artists’ interpretation of this. They represent a rebellion against the constraints and frustrations of the standard format, or in Will Jarvis’ case, a parody. The works raise issues of communication of the self, artistic practice or knowledge, in the case of Genetic Moo abandoning language altogether and relying on a pictorial representation to do so. The need for the artist to take on the role of businessperson, to self promote and create a brand, is explored particularly through Samara Scott’s appropriation of techniques from the business, fashion and hospitality worlds.

Jarvis’ document uses the specialist language of skate boarding to record and present his achievements in this field. It mimics a traditional layout yet the focus on skate boarding, something seen as a counter culture, is defiant and mocks the established purpose of the CV. Jarvis validates the overlooked and under-valued.

The alien employment jargon and phrases that appear so often in job descriptions; ‘flexible attitude to work’, ‘effective communication skills’ and ‘ability to work independently and as part of a team’, are reflected and replaced here with the unfamiliar language of skate boarding. To readers, the words appear as nonsense or coded.

The things we leave off applications; past passions, hobbies, ambitions, that may explain how we our spent our time or what informs our thinking are hidden. There is no room for the CV to demonstrate these interests or ideas, as they do not conform to the value system put in place by employment structures.

Will Jarvis, 1<sup>st</sup> floor, 12-16 Blenheim grove, Peckham, SE15 4QL

## EDUCATION

### 1999 – 2003

PG industrial estate, various spots around the Village  
Tricks Learned – Flip tricks: Ollie, Kickflip, Pop shovit (bs), Nollie Shuvit (bs,fs), 180 (bs,fs)  
Grinds – 5050(bs,fs), krooks(bs), Boardslide (bs,fs) Lipslide (fs), Noseslide (fs,bs) Flip 5050 (occasional bs)  
Transition – 5050 (fs,bs) 50 (fs,bs) disaster (bs) nostall, noses-tall revert (fs,bs) – Ollie - fs - bs - kickflip.

Documentation – PG The lost tapes - <http://www.youtube.com/watch?v=XQZMygEeLTU>

### 2003 - 2006

Brighton mostly skating at the Level Skatepark peppered with intermittent street skating and a couple of trips to Barcelona (obviously).  
Tricks learnt – Flip Tricks – Nollie Flip, three sixty Flip, Shovit (fs).

Early Days (Competition footage from 2003)  
<http://www.youtube.com/watch?v=pE2xHE4OoxM>

Botch Job (scene Video west Sussex)  
<http://www.youtube.com/watch?v=pE2xHE4OoxM>

PG tour video  
<http://www.youtube.com/watch?v=XQZMygEeLTU>

Brighten – Friends section  
<http://www.youtube.com/watch?v=XQZMygEeLTU>

### 2006-present

London mostly stockwell, Mudchute, Mile end, occasional street spots.  
Tricks learned – 360 shovits, switch flips, switch heels, switch frontside flips, backside flips, half cab flips (fs), Switch shovits (fs)

Windmill Wednesday 7  
<http://www.youtube.com/watch?v=pE2xHE4OoxM>

*Your bodily existence at work comes to coincide with the CV that neatly summarizes where you've been and how you made profitable use of your time*

Nina Power<sup>1</sup>

In the chapter *You're like an Advert for Yourself*, Nina Power suggests there is a demand to embody our CV's; we have to be constantly self-promoting in the way that we live our lives, not just on paper. The decisions we make about our leisure time are infected by this. For the artist it is particularly evident, as the persona potentially becomes more influential than the work.

Power argues *everything is on show, everything counts*<sup>2</sup>, seeing the blurring of personal life and work life as a negative thing. Are there in fact dangers of the CV becoming too personal, are some things better kept private? Should the boundary between personal and professional life be strengthened?

Samara Scott's work clearly explores the ground of artist as business person, giving an impression of the personal to her advantage. She embraces the corporate devices of the business card and courtesy chocolate on the pillow with gentle irony.

The CV becomes an object to keep in your wallet or to swallow, appealing to customers' and employees' physical senses, or in this case the viewers'. It is not about the information conveyed, but an instant reminder of her practice, and a momentary fleeting sensation. She persuades the viewer with pleasure.

Scott invokes the personal, creating an intimate encounter. However in doing so she preserves a little of her self, hiding behind the persona of the artist. This is in contrast to Jarvis who exposes more than you normally would to an employer.

*The alien quickly notices, among other things, that in most human tongues there is a word whose meaning escapes you and whose usage varies considerably among humans, but which, in all their societies, seems to refer to an activity that is either integrative or compensatory, lying midway between their myths and their sciences. This word is Art.*

Thierry De Duve<sup>3</sup>

Genetic Moo abandon language and the traditional CV format altogether in an attempt to promote their artistic practice to an alien race. The CV becomes a means of location and identification, not a measure of worth. Referencing the 1972 NASA Pioneer 10 spacecraft, which carried a message for extraterrestrials instructing them how to find earth, their CV informs aliens how to locate their practice.

This alchemical calling card references some of the techniques and themes of their work such as fractals, pixelation, projection, the grotesque, the mutated, the other. Featuring a combined central figure- effectively a self-portrait- it represents themselves and their art, breaking down the gap between the two, exposing the expectation of artists to embody their practice.



Samara Scott, *Ambassador Collection- spring campaign*



Genetic Moo, *Alternative CV*

The CV is a vehicle to make you attractive to employers, a vehicle to sell yourself. The format is generic and enables comparison between homogenised individuals. This could raise a dystopian fear; we are reduced to statistics, interchangeable parts in the capitalist machine. If this is the aim of the CV, it is perfect, there could be no alternative.

When presented with the artists' responses, the initial aims of the project become secondary. A new set of questions arise specifically concerning the economics of being an artist.

Instead of being alternatives, the artworks demonstrate the compromises an artist is faced with. They reveal a possible conflict between the ideologies of a practice, and the need to make money and survive. Pressures demand a schizophrenic representation, as a potential employee advertising their labour, and at the same time an artist, with all its connotations of freedom and creativity.

Jessie Bond and Elizabeth Graham  
The Sunday Painter

1. Nina Power, *One Dimensional Woman*, p23, 2009
2. *ibid.*
3. Thierry De Duve, *Kant after Duchamp*, p4, 1998

# Index / Proposals for ~~This Is Not a School.~~

## 01

### *COPYCAT!*

Alexander Costello, Mark Harvey and Lee Campbell

Lee Campbell Projects will present a two hour event which will test the relationship between artist, audience and object by deploying the act of mimesis to assess what Claire Bishop has described as 'the participatory impulse'. Each artist will undergo an activity lasting roughly two minutes to half an hour where they will use performance methods to engage the audience's interest. By providing the audience with a model of what is expected, the audience will be invited to respond to the model by personal interpretation which will include a performative action being undertaken. Utilizing traditions within both fine art/object-based practices and live action/performance art where the historical discourse of each artist is from an education within painting and sculptural disciplines, *COPYCAT!* will be an exciting and challenging environment for both audience and artist alike as interpretations abound, actions will be assessed as how the 'participatory impulse' manifests itself in the presence of liveness and the often unflinching effects of crowd psychology.

### Image credits

- 20-21 Mark Harvey, *Documentation Of Suburban Task: Copy The Dog For 3 Hours Non-stop, Do Everything She Does, Try Not To Let Her Know What You Are Doing*, 2012, Auckland, New Zealand
- 22 Alexander Costello, *He was trying to negotiate a memory that took him to a place equal to when he was at his most confident playing pool*, 2012;
- 23 Duncan McAfee, *Portrait of Ceri in MS Word 2000*, 2006
- 24 Mike Ryder, *True-Believer Syndrome*
- 25 Mike Chavez-Dawson, *Re-Copied Che*, 2012
- 26 Alex Baker, *You can't get rid of your old problems, only create new ones*, 2010
- 27 Lee Campbell, *Power*, 2007
- 28 Sarah Bowker-Jones, *Eyes and ears. Ears and eyes*. Drawing triple print on paper, 2012
- 29 Alexander Costello (performance at Five Years 2011)

## 02

### *Something From Nothing*

(or *Some Thing and No Thing are not Any Thing*)

Lucy Cash and Theron Schmidt

Number of participants any number more than seven (no upper limit)

### Activity length

- 15 mins - intro/ inviting the imaginary
- 30 mins - 'The Imaginary Thing'  
a performative discussion
- 10 mins - Leaving a trace.
- 5 mins - ending session

Theron Schmidt and Lucy Cash takes inspiration from the idea of a 'post-show discussion' or artist's talk and re-create it as a playful activity for exercising the imagination open to anyone of any age, from any background.

We may have experienced post-show discussions in which performers share their making process, or their thoughts behind the piece we've just seen. Intended as educational, sometimes these events are insightful and lively and allow audiences ways into thinking about the work and engaging with it critically and personally. On other occasions, these events are a little awkward, the conversation never really gets off the ground and audiences leave the talk with no more insight than when they went in. Sometimes if you didn't like the work or felt like you didn't 'get it', it feels difficult to ask a question.

Something From Nothing takes the format of a post-show discussion and re-proposes it as a game for a group of players.

In Something From Nothing we all begin as audience. Lucy and Theron as facilitators set up the game inviting the audience to take part in a post-show discussion in which there has been no show, no art object. Since there has been no show, the objective of the game is to discover collectively what the show-that-hasn't-been might have consisted of. In order to do that, players are quickly organised into two teams. One 'audience' team and one 'performer' team. The 'performer' team will answer questions from the 'audience' team in order to uncover what it is we have just 'seen'.

## 03

### *Different Systems of Chaos*

27.40 mins. DV. UK 2003

Steven Eastwood & Anya Lewin

Steven Eastwood introduces.

I wonder if you would be interested in our film 'Different Systems of Chaos' for new Five Years This Is Not a School project? The piece is a collaboration between myself and Anya Lewin. Here is some info A film about the artist versus the administrator and the director of a post soviet Eastern European art school who refuses to repeat anything, even for the BBC. A playful examination of an independent Lithuanian school for 12-18 year olds and the role of bureaucracy in education and art. Owing to an administration error the school was in fact closed for the week we were in Lithuania, so the pupils and teachers played themselves in a fabricated school, where classes included telepathic drawing, training eleven year-olds to be administrators, gas mask drills, how to fashion a Lukashenko-style mustache for yourself, and teenagers lecturing one another in Adorno and Horkheimer.

Here are two links to extracts from the film  
[http // www.imadeitup.info/chaos/chaos2.htm](http://www.imadeitup.info/chaos/chaos2.htm)  
[http // cinemaintothereal.com/steveneastwood/different\\_systems.html](http://cinemaintothereal.com/steveneastwood/different_systems.html)

Screenings of Different Systems of Chaos Collide. Collabo event, Chelsea School of Art June 2006; CCA Warsaw June 2005 Alytus Dailies Mokykla, Lithuania November 2003; 8th International Video Festival VIDEOMEDEJA, Serbia October 2004; Phoenix Arts Centre, Exeter MAY 2004; 'What is Art Good For' event, Dartington, Totnes MAY 2004; Robert Beck Memorial Cinema, NYC September 2003 Steven Eastwood / Filmmaker www.buriedland.com www.cinemaintothereal.com

#### Image credits

36-43 Steven Eastwood & Anya Lewin (projected DV stills taken at Five Years (2011) Edward Dorrian

## 04

*Ferals: Or, The Schooling of Skinner*  
Kevin Molin & Zoe Olaru

*A cut-up is a surprise, for it consists of apparently incongruous parts that are almost brutal in their juxtaposition [...]. Yet is not fact stranger than fiction? The art of the cut-up is there staring you in the face of everyday life. So why don't we see it that way?"* (Taussig, *I Swear I Saw This*, p.143)

Following a workshop titled *This Is Not A School This Is A Schole*, Kevin responded, with little thought on what to write, to a call to fill eight pages of a book, whichever way he wished. The workshop had intended to liquify a perceived ossification of the term 'school' by tracking its linguistic career, conveniently appealing to its Greek etymological root as *schole*, meaning literally 'free time', 'leisure', or 'rest'. Three words in stark contrast with the current complacent picture of school as a building, as mere training, as preparation for (or already in itself) a world of work, measured in terms imported from financial or military semantics. Rather than strategise a literal re-staging of the Greeks, Kevin wished to put on the table some initial thoughts on the potential for school to be seen as a break, with free time being both *free from* having to produce a result or an outcome, as well as *free* to explore other possibilities and enjoyments.

Drawing was not part of the picture then, unless one wishes to attribute a later thought retroactively. It came into play once Kevin began thinking how to transform a workshop focused on reading and discussing into the form of a book. Not content with the idea of contributing only words to the book, yet having been told since school to be incapable to draw (and like many children, drawn away from drawing once reached secondary school, which is for mature people who think of their career and don't waste time doodling), it came to his mind to speak to his friend Zoe, to see if she'd like to join efforts in a cut-up concoction of his research notes and her artistry.

It emerged their experiences of school diverged very much and they struggled to write or draw with a unity of thought. One had a very conflictual relation with school, then obviously enough became

a teacher, again having a conflictual relation, and then decided to base a PhD study upon it. The other had a great time at an art school in Romania and remembers it fondly. So as to find a way through, they shared stories, links, policy documents, meals and haircuts. The break came through watching Youtube videos of BF Skinner's experiments with pigeons, which, once placed in so-called 'operant conditioning chambers', proved they could read, play ping pong, dance, recognise themselves in the mirror and peck at the psychologist's command. This led him to write books on how to induce and predict human behaviour, as well as on teaching methods. How far one can travel with pigeons! They appeared as antidote and poison. Kevin and Zoe looked more into these much loathed creatures, and the more they did, the more they discovered a history of disagreement, trafficking and instrumentalisation, staring in the face of everyday life, to the point they took over their project and derailed that PhD research project.

Zoe did all of the drawings and graphics, Kevin did all of the writing. But in another sense, it is not so clear which of the four hands did the writing and which the drawing, who or what moved them the two activities are inextricably linked in the Greek word *grapho*, meaning 'to write or draw', and in English one can draw from a well, be drawn to someone or something, draw conclusions or draw pigeons. To be fair, there were at least six hands, since the neatest calligraphy belongs to Kevin's mum; and if pigeons had hands, they'd also be counted.

## 05

*Elasticized Probation, Part II*  
*An Intertransitexchange Performance*  
Dagmar I Glausnitzer-Smith and Francesca Cho

Collaboration of Korean Artist Francesca Cho and German Artist Dagmar I. Glausnitzer-Smith Duration approx. 20-30 min.  
Concept: The pictorial space of the two artists is located within a condition of tautness. Their actions are perceived on the level of simultaneous movement but content and the intension of movement is the exploration of the moment and remains non-reactive and non-directive. The artists are unaware of each other's actions and disparities. The produced sounds and rhythms of unrecognizable, foreign words may animate images and signs which can be related towards a possible correspondence of narrative aspects only in the eyes of the viewer. The artists Glausnitzer-Smith and Cho in action engage in the momentary experience of voice, object, movement and space. Their only connection is a prescribed area of tension and restrained physical flexibility, which in time expands and contracts towards uncertainty. At the moment when an idea is being harvested from the conscious mind, the viewer experiences a situation, which did not exist before.

"It has been five years since the Artists Cho and Glausnitzer-Smith first met in London. In their performance art collaboration entitled *Elasticized Probation, Part II*, Cho and Glausnitzer-Smith will explore an "intertransitexchangecommunication" experiment between sound, voice and object. Cho's words are from the sources of SJO, the oldest Korean Haiku and their foreignness will meet with Glausnitzer-Smith's sounds of everyday objects. The artists are moving within the boundaries of their own individual entity, however are deceptively connected until..."

Glausnitzer-Smith, 2011.

#### Image credits

56,59 Sikarnt Skoolisariyaporn.

## 06

Gary Kempston  
Le Grand Jeu

I propose a game of chess between myself and either the host of the session or a visitor to the space. With each move that a player makes I will write down the number that corresponds to the number of squares that the player has moved his/her chess piece. I will use these numbers as triggers in the process of making artworks during the session. I intend to produce collages based on the numbered values mentioned above, from materials which I will bring to the venue. I will fold, cut, and rip-up sheets of coloured paper in accordance to the numbers generated by the moves during the game.

By creating compositions which are dictated by deferred triggers, I intend to investigate ideas of chance and limitation. I am interested in translating the moves into actions and exploring the potential of works created through the use of constraints. My overall aim is to investigate the relationships between creative systems, the nature of participation and the decision making process. I will require a small table and 2 chairs during the session. \*Le Grand Jeu (The Big Game) was a literary journal founded by Rene Daumal and Roger Gilbert-Lecomte.

#### Image credits

62-69 Gary Kempston

## 07

*Gals With Guitars*  
Sharon Gal, Frances Morgan,  
Andie Brown, Sophie Cooper, Suke Driver  
and Aurelia McGlynn-Richon

An acoustic adaptation of this collaborative composition for a group of 10 female guitar players We would like to conduct a one hour session based on Gals with Guitars process and collaborative composition. The piece is site specific and previous versions of it were performed on Resonance 104.4 FM (Quartet, November 2010) and at the Elevator Gallery (Electric large group version, April 2011). <http://www.youtube.com/watch?v=muPq63CP1e4> Gals with Guitars is an inclusive and collaborative

composition for a mixed ability group. We use an 'Open Call' to invite participation from women and girls with and without guitar playing abilities/skills. The piece is developed with the participants and evolves through a process of exploration with sound, techniques, patterns, ideas and possibilities. There are simple suggestions and the participants are encouraged to explore and share their own responses and interpretations. There is no right / wrong way of executing the piece and each presentation is unique, reflecting the particular group and the participating individuals. Gals with Guitars is a call for discovery and a search for the sound and presence of a group. Engaging with the guitar, the piece is reclaiming the instrument by presenting it via a female perspective. The guitar becomes a metaphor for self-empowerment and personal growth - A symbol of transition and change.

Gals with Guitars offers a non-hierarchical model. It emphasizes and highlights an alternative approach to teaching / learning. Knowledge is not transferred from those in the know to those who are without knowledge; rather, we believe that each individual has knowledge. By sharing that knowledge, we establish new relationships and support the emergence of a new community through creative exchange. For This is Not a School, we would be adapting Gals with Guitars to suit the session time-frame and the size of the gallery. The composition would be acoustic, inviting participation with acoustic/classical guitars. As the space is pretty small the participating (players) group would include maximum of 10 people (including session leaders). This would be an all female group. The one hour session would be "open" for observation and "audience" (non specific gender), would be able to view the learning and development process. The only requirement for this session would be 10 chairs. It would be helpful if this could be arranged by the gallery prior to the session. Sharon Gal is a cross disciplinary artist, performer and musician with a particular interest in free improvisation, live performance and collaborative group compositions. She is a founder member of London's art radio Resonance 104.4FM. [www.myspace.com/sharongalmusic](http://www.myspace.com/sharongalmusic) [www.saatchionline.com/sharongal](http://www.saatchionline.com/sharongal).

#### Image credits

78-80. Joincey and Alexandra McGlynn

## 08

*What Should We Talk About Now Then?*  
FREE SCHOOL and  
COMMUNIST GALLERY

Free School and the Communist Gallery have been asked to present a day of activities for Five Years ~~This is not a School~~. It was decided that the focus of this should be language, not least because of the slippery nature of the words 'Free' and 'Communist' The Gallery will be open from 12pm to allow visitors to view associated material.

#### Free School at ~~This is not a School~~

Anthropologists Chris Knight (University of Comenius, Bratislava) and Camilla Power (University of East London) will present an afternoon of interlinking talks and workshop activities on the social and political origins of language and symbolic culture

#### Myth, Magic and Folklore

Workshop led by Chris Knight

This workshop will focus on decoding a familiar fairytale, offering a window into world mythology.

#### Matriarchal Clans

Talk by Camilla Power

Following in the tradition of Bachofen, Lewis Henry Morgan and Fred Engels, Power asks did matriarchy ever exist? If so, when and where?

#### Origins of Language... why chimps can't talk

Talk by Chris Knight

Why did humanity evolve the ability to communicate linguistically when our close relatives did not and what does this tell us about human nature?

#### More on the speakers

Chris Knight is Professor of Anthropology at the University of Comenius, Bratislava. He gained his Ph.D. from the University of London with a thesis on Claude Lévi-Strauss' four-volume *Mythologiques*. His first book, *Blood Relations Menstruation and the origins of culture* (1991), outlined a new theory of human evolution. Since then, his main research interest has been in the evolutionary emergence of language.

Camilla Power is a Senior Lecturer in Anthropology at the University of East London. She completed her Ph.D. in 2001 at UCL under supervision of Leslie Aiello. Camilla has published many articles on the evolutionary origins of ritual, gender and the use of cosmetics in African initiation. Current research interests include the origins of religion, the Neanderthal symbolic revolution, grandmothers and cooperative breeding, and Hadza women's ritual.

Chris Knight and Camilla Power are both members of the Radical Anthropology Group [www.radicalanthropologygroup.org](http://www.radicalanthropologygroup.org)

#### Communist Gallery at ~~This is not a School~~

I am a Police Woman: Stephanie Dickinson

Recent collaborator with the Free School and Communist Gallery Stephanie Dickinson will reflect on what the Communist Gallery can give to new members and outside infiltrators.

Stephanie graduated from Chelsea College of Art and Design in 2010. She currently works as a teacher in adult education and is not really a copper. <http://arrogant-lucy.livejournal.com/>

This will be followed by an open discussion on the day's events.

The Communist Gallery began in a disused shop unit in Brixton in 2010, some people also call it the Commonist Gallery;

<http://communistgallery.wordpress.com>

The Free School (in a New Dark Age) is a post-educational group that evolved out of a series of discussions at Chelsea College of Art in 2007 and has mutated into a number of forms since; <http://freefreeschool.wordpress.com/>

#### Image credits

83-85 Jonathan Trayner

86-87 Andrew Cooper

## 09

This text (Possible Characteristics) was submitted to a Goldsmiths College call for papers on 'resistance', a one day interdisciplinary event held in conjunction with 'the idea of the university' (10th June 2010) that will foster debate on the current crisis in higher education. The intention of resistance is twofold to defend the role of the arts and humanities in academic learning and forge discussion around the issue of resistance. Why is the study of the arts and humanities indispensable? How are these fields crucial to critical reflection on human values and principles? What are the most effective modes of resisting the changes to higher education? How can literature itself operate as a mode of resistance?

Possible themes include but are not limited to the commodification of the university / violence on the streets and systematic violence / reified subjectivity in the university / activism and the arts / the arts as resistance to instrumental reason / resistance as creation, action and / or critique / literature and / or language as a mode of resistance / the relationship between ethical responsibility and political action / singularity and universality. To enhance energy and debate, we are open to presentations which depart from the traditional format of 20 minute papers; we welcome collaborative pieces as well as work from the creative arts.

## 10

Deborah Ridley

Forget Everything You've Been Taught. Start By Dreaming!

Shit, I'm sorry I sent my proposal in late.

In fact, the dog ate my proposal.

I Propose.

Forget everything you've been taught. Start by dreaming!

An opportunity to share free school dreams.

(To sleep, perchance to dream, ay, there's the rub.)

## 11

*How To Play Tennis*

Patrick Loan

1. serve every ball
2. play every shot
3. force every point
4. break every game
5. contest every decision

#### Installation

Large format photocopies of drawings: tennis shorts, tennis skirt, tennis racket, headband (3 drawings on one sheet), tennis shirt - 3 copies of each. To be placed on table in space.

Participants should select the clothing of their choice and cut it out, then attach it to themselves using the spare / off-cuts of paper.

Large format photocopy (life-size) of the 'tennis coach' (which is in two parts) as per diagram, to be placed on the wall in the corner of the space.

A4 sheets of paper with words on each sheet to make the 5 statements - attached to the wall as per diagram; the 5 statements should be placed above head height and in sequence along the wall - maybe using two walls if not enough space.

#### Instructions for the activity

Participants should cut out the tennis clothing, select a statement to stand under, and then take a photo on their camera phone\*; instructions for the participants to be placed on table.

\*optional: if they want to be included in the documentation of the activity then email or text the photo to me.

The 'tennis coach' is placed in the corner of the space as the overseer of the activity as the artist won't be present.

Patrick Loan Vienna, October 2011

As follows is the original submitted proposal 'statement / question / answer' to Fiveyears for the project 'This is Not a School'.

This was rejected in favour of the activity 'How to play tennis' which developed in the last few days before the date of the activity. 'How to play tennis' became the performed / participated / activity in the Fiveyears' space on Friday 21st October 2011.

statement / question / answer

A series of words printed on A4 paper laid out on a table

Instructions explaining the activity. Life sized photocopy / facsimile / Xerox of me to be pieced together from A4 sheets of paper and stuck onto a wall in the space as the absent teacher / instructor / facilitator / educator.

Participants attach words on the wall (using masking tape) in the space to create questions / statements / answers (Rather like constructing one of those fridge magnet word games where you can create phrases sentences from single words).

Questioning some of the ideas of learning /

educating / teaching

make a sentence / a question / answer

yes

no

maybe

You are learning. (affirmative)

Are you learning? (interrogative)

You aren't learning. (negative)

We need learning. (affirmative)

Do we need learning? (interrogative)

We don't need learning. (negative)

What is learning?

What is educating?

What is teaching?

What is facilitating?

What is instructing?

What is asking?

What is questioning?

What is thinking?

What is seeing?

What is looking?

What is inquiring?

What is searching?

What is observing?

What is making?

What is creating?

What is building?

What is playing?

What is joking?

What is boring?

What is avoiding?

What is ...?

After participants create and attach a statement / question / answer on the wall they take a photo on their camera phone and email or text it to me - so I can collate the photographic documentation to make a mini publication.

## 12

*Party Politics*

DARTER

Chloe Cooper, Phoebe Davies and Louisa Martin

A piñata of the Rt Hon Michael Gove MP, Secretary of State for Education, will be presented to participants alongside a choice of sweets. Through an active, participative discussion based upon the concept of the Free School, participants will decide what the Rt Hon Michael Gove MP is full of. The resulting sweets will be amended with queries, diatribes and alternatives and force-fed to the Gove piñata. Finally, the choice of whether to hit the Gove piñata until it showers its contents - or not - will be decided democratically by all concerned.

#### Image credits

114-115 DARTER

117-119 Chloe Cooper

120-121 Text and image by Louisa Martin, produced in response to the aforementioned *Party Politics* by DARTER

## 13

*Glittering Prize and Punishment*

Heidi Wigmore and Sarah Buckle

We see this as an opportunity to make amends for past failures, as suggested in your rousing polemic. In our session there shall certainly be no distinction made between Teacher and Taught. As we see it, the entire system of 'schooling' is based on Punishment and Reward. We will give participants

the opportunity to Confess, make Reparation and be given Absolution in the following ways

1. Question: What do you consider your greatest achievement at school?  
Please write this down carefully in your best hand-writing be clear, concise, coherent (or not) This will be transcribed, typewritten on to a self-stick label. A blackboard may also be present.
2. Using the scrap materials provided (yoghurt cartons, toilet roll tubes, cereal boxes, sellotape, aluminium foil) participants are invited to make their own Trophy
3. Adhere your label to the finished product and hold aloft proudly for an instant commemorative photograph.
4. Question: What is the worst punishment you ever experienced at school, and for what? Please write this down carefully in your best hand-writing be clear, concise, coherent (or not). This will be transcribed on to a self-stick label.
5. Using the wooden ruler(s) provided, participants are invited to meter out punishment on the effigy provided - this is 'The Controller'. You may exert as much force as you like, The Controller will always reassert their position. Labels will be adhered to The Controller's 'person'.

NB. The 'Teachers' will (enthusiastically) take part fully in all tasks.

Artists:

Heidi Wigmore and Sarah Buckle in collaboration.

Image credits

- |     |                                |
|-----|--------------------------------|
| 128 | Sarah Buckle                   |
| 129 | Heidi Wigmore                  |
| 131 | Heidi Wigmore and Sarah Buckle |

## 14

*Ignominious Wank*

*Failure, Free School and Spare Time.*

Ana Čavić and Renée O'Drobinak (Ladies of the Press\* and co-curators of Yes. Yes. I Know. Free School. I Know. and Lecture Hall. Free School.) discuss with Edward Dorrian issues surrounding Participation, Practice and Publication.

*'So much for free school, you say? Perhaps with a lack of funding and PR (Yes, PR. For what is a school with no students? Ignominious wank, as someone once said), it will continue to be a repeated failure – but of course, having to chase funds would defeat the point of it being a 'free' school. And even the Ladies of the Press\*, with our occasional 'publicist' personas, had to tend to our respective secretarial jobs during setup, as my 17.45 appearance in a pinstripe skirt would have testified at the time.'*

*The Failed Student and the Heterotopian School,*  
Ana Čavić and Renée O'Drobinak  
SO MUCH FOR FREE SCHOOL, ETC.  
A DRAFT PUBLICATION (2010)

*Conversation with Charles Danby*

It Started With A Car Crash: Alternative Educational Road Tour. Curator Charles Danby in conversation with Ladies of the Press and Edward Dorrian, discusses It Started With A Car Crash: Alternative Educational Tour (a one day event at Slade Research Centre in conjunction with Epilogues. It Started With A Car Crash at IMT Gallery) and in particular this relationship between self-organised forums outside institutions and (as Irit Rogoff likes to describe) self-empowered departures inside institutions.

According to Danby An Educational Road Tour seeks to open up a debate around alternative networks of arts education and artwork dissemination. The Bruce High Quality Foundation set up their own University in 2009, and in 2011 they embarked on a coast-to-coast road trip of America visiting educational institutions, project spaces, groups and individuals, documented in their work Teach4Amerika (2011). This is presented through the event in which the Bruce High Quality Foundation will be joined by UK based groups (including Free School, Arts Against Cuts) and collectives including the Kurt Schwitters Summer School to open and share ideas on arts education.

Also accompanying Epilogues: It Started With A Car Crash is It Started With A Car Crash a publication produced from invited contributions from publishing collectives, zine artists, and writers. Contributors include Pigeon Magazine, LADIES OF THE PRESS\*, IRP and ZEENE.

It Started With A Car Crash: Alternative Educational Road Tour. Slade Research Centre, Woburn Square, London WC1H 0AB

## 15

*This Is Not A School: We Are Not Artist Researchers.* Charlotte Knox Williams (with Ella Clocksin, Stephen Davies, Nicola Harlow, Ben Jenkins, Charlotte Knox-Williams, Kathy Oldridge, David Podger, Amy Todman, Marius Von Brasch.)

Proposal: The issue to be mooted is not what is drawing? but how is drawing, where is it, when is it? How is drawing manifest differently in individual practices and approaches? How might these discrepancies form a means of addressing its position in relation to academic contexts, of mapping relationships between theory and practice? The following provocation was sent to a number of artists/practitioners/researchers: To draw is always to come second, it forever follows after Following a set of rules or procedures, adhering to discipline boundaries or conventions, following a model, tracing, actualising an idea, visualising a perception, producing a sensation. (But at the same time exceeding, surpassing or spilling over these in ways that makes it contingent and provisional.) Always already made, continuously not yet? A series of dialogues and exchanges developed in response to this, and these will be brought to FIVE YEARS. (I'm not looking for answers; the pursuit is everything)

## 16

*Ugly Beast*

*CRACK*

*(Contemporary Research Art And Culture Kitchen)*

Esther Windsor

Ugly Beast's CRACK are recruiting from audience participants for an advisory board, assistants and ideas for contemporary art projects for Ugly Beast 2011-12

Ugly Beast is a contemporary art project curated by Esther Windsor. See [www.estherwindsor.com](http://www.estherwindsor.com) for archive, curatorial profile and Ugly Beast manifesto.

In Beast we find words other than those already uttered, words never yet imagined, unique in each tongue, to name each and each alone.

Beast believes happiness must be built by us here and now, on earth, where we live. A happiness, comprising a carnal, sensible and spiritual dimension, which cannot be subordinated to the acquisition or accumulation of property, or to hypothetical human, social or divine authority.

In Beast good business is the best art:

Beast needs artists/accountants, bankers/bar-staff, collectors/curators, dealers/designers, estate agents/escorts, fixers/ framers, gallerists/grant givers, hangers on/hoteliers, intellectuals/insiders, jewellers/journalists, lawyers/lackeys, models/media makers, nightowls/newshounds, opportunists/oracles, patrons/PR agents, psychotherapists/priests, quacks/Queens, rehab nurses/restauranteurs, stylists/studio assistants, trust funders/art tarts, the useful or useless, van drivers/vixens, yes men/Zealots.

Beast will beware of art schools, which are like crack dens rendering one helpless, dependent and fuzzy.

Beast rejects unnecessary luxury, be it economic or cultural. Proliferation of possessions and knowledge is gradually burying us in secondary realities: surrounded by objects we become incapable of distinguishing the most useful from the most alienating.

## 17

*I Don't Want Art For A Few, Any More Than I Want Education For A Few Or Freedom For A Few\**  
Pier Vegner Tosta

*"I don't want art for a few, any more than I want education for a few or freedom for a few"*

William Morris.

My intention is to reflect on the new challenges of the curator in face of the rise of formal curatorial education that consequently questions the validity of 'alternative education.'

Since the art market has been globalised it is vital for contemporary art curators to keep accepting the need of innovation in 'curatorial practices'

The practice of curating is a much discussed topic within the art world, but it is often neglected by the media and thus remains largely invisible to the broader public (Schafhausen, Gray, Urlus, 2009).

The recent development of the creative arts demands the formation of flexible and multi skilled professionals in order to remain productive and competitive in face of the dynamics of the cultural industries; the cultural industries definition by DCMS (2008) could be summarized as: "those activities which have their origin in individual creativity, skill and talent and which have a potential for wealth and job creation through the generation and exploitation of intellectual property."

The growth of curatorial studies and workshops, evidenced particularly in the United States and the United Kingdom is raising the question who benefits from formal curatorial training programs and if the curatorial professionalization is monopolised by a standardized curator emerging from this institutional mould. The art work or content must surely be more important than the brand Eliasson (2006), Thyssen (2006); Eliasson went on to question about the proliferation of curatorial courses that now exist globally and asked how we can train curators to work within institutions, that are often subject to their own market and economic forces within the industry they actually operate in.

His question is very pertinent to the future of curatorial practice internationally; to avoid commodification of culture and 'museuminized' displays (Taylor, 2001) local realities must help produce curatorial work that transcends this, rather than being absorbed by the superficial nature of producing a product.

## 18

*If I Knew Then What I Know Now*  
CATALOG

Sat 22 Oct 2011 17.00

*This is a self-publishing exercise. It is a silent exchange of knowledge. Each participant creates a chapter. Within this class, generosity is a requirement. There is no singular authorial voice. There is a responsibility to share information. The system encourages a relay of ideas. It is not restricted to a particular discipline. How this knowledge or non-knowledge is expressed happens in the format of a booklet. All participants own the booklet. It is contingent on each participant and how they approach their chapter. Participants will access knowledge on a topic that another has anonymously passed on. There will be one booklet.*

No previous experience is required. Booking is essential. Time: 1 hour (10 minutes set up – 40 minutes making – 10 minutes clear out)

The procedure

Participants book in advance (by emailing [info@catalog.org.uk](mailto:info@catalog.org.uk)) with their postal and email address. In advance of the session CATALOG will send to participants an empty envelope and blank postcard.

Participants must bring the following to the session:

- their envelope filled with content around a topic that they are especially interested in and/or have knowledge
- the postcard, onto which they should denote their chosen topic's 'chapter' title

CATALOG will provide some basic equipment and materials, including A5 papers with which 'chapters' will be structured. Participants are welcome to bring any booklet-making items they would like to share in the session. Please note: The material placed in the jiffy envelope will be used in the session, and is non-returnable. Any material is acceptable, but is preferable that it is in a printed format. eg. print-outs, magazines, books, newspapers etc.

The session

On arrival, participants will submit their envelope and in return will receive another participant's material. They will construct and title a 'chapter' from this material with no previous knowledge of the name of the chapter/topic originally given by the donor. They will form their interpretation of the material they have received in the class, and make their contribution to the 'book' from this. The class takes place in silence. Interaction between participants is necessary but non-verbal. CATALOG are participants in the session.

The booklet

- the chapters will be collected and assembled as a whole by CATALOG after the session
- the original and new chapter titles will be named in the booklet, connections and departures will be made
- the resulting booklet will be duplicated and distributed to all participants
- the final document becomes a compendium of the combined knowledge of the students in the class at that moment in time
- there is scope to extend participation in the process once the booklet has been produced, for example gifting copies to nominated people or using the booklet as a 'chapter' in the next booklet in the chain. It is a mobile system that can be repeated, modified, and expanded,

POSTSCRIPT

The participants were: Melanie Clifford, Joyce Cronin, Clare Fitzpatrick, Kelda Free, Frances Scott, and Tim Spooner. The resulting booklet was edited by Carolyn Thompson, and can be viewed online [www.catalog.org.uk](http://www.catalog.org.uk)

CATALOG is Joyce Cronin and Frances Scott. Note. all images used within the previous email conversation are 'off-cuts', and have been taken from original material brought by participants to the class.

Image credits

166-171 CATALOG

## 19

Occupation  
Co-operation &  
Self-Organisation by Amateurs

The Amateurist Network  
Caroline Stevenson and Shama Khanna

The Amateurist Network is concerned with the changing conditions affecting the creation and reception of the artwork as artists increasingly feel the need to validate their practices outside the primary context of the studio. The AN is interested in how sharing knowledge about practice and its place within the greater economy, rather than performing niche roles (as entrepreneur, or uber-fluid individual) might increase opportunity and build safeguards for artistic freedom. It is actively involved in researching constructive forms of self-organisation – from contracts, co-operatives to collective resistance – in order to raise awareness about alternatives to competitive isolation.

Through our events programme, we aim to promote open and critical discussion around the economics of creative practice in order to validate self-organisational strategies and strengthen networks within the arts community.

Proposal

*'Specialization means losing sight of the raw effort of constructing either art or knowledge; as a result you cannot view knowledge and art as choices and decision, commitments and alignments, but only in terms of impersonal theories or methodologies.'*

Edward W. Said (*Representations of the Intellectual*)

For This is not a School, the Amateurist Network proposes a collective writing of a guide for amateurs. Using Said's description of the Amateur – 'the desire to be moved not by profit or reward but by love for and unquenchable interest in the larger picture, in making connections across lines and barriers, in refusing to be tied down to a speciality, in caring for ideas and values despite the restrictions of a profession' – we aim to discuss what particular set of values the contemporary amateur must assert as they negotiate authority and power in terms of labour or education, and also how they might resist the pressures of professionalism such as 'expertise', hierarchy and narrow specialization.

The results of the discussion will become a 'Guide for Amateurs', which will be published and distributed after the event.

Caroline Stevenson is a lecturer and curator based in London. She is co-founder and director of Volume, a residency and events programme based in London and Glasgow. Additionally she is a Lecturer and Widening Participation Practitioner at University of the Arts London, where she develops educational projects in collaboration with galleries and museums internationally.

Shama Khanna is a curator and writer based in London. Her recent projects include an artists' film and video programme selected for the LUX / ICA Biennial of Moving Images (London) in May 2012;

Brief Habits, a year-long exhibition programme and artists' film screening series as part of a curatorial residency at E vent Gallery (London) completed in December 2011 and the group exhibition and performance programme Narcissus Trance, which took place at E vent Gallery and Spike Island (Bristol) during 2010 - 11. She has written for Frieze and Mousse magazines as well as numerous in-house publications including Site Gallery's (Sheffield) Platform series, The Conch produced by South London Gallery and Sequence Journal published by No.w.here (London)

[amateuristnetwork.wordpress.com](http://amateuristnetwork.wordpress.com)

Image credits

174-181 *Amateur Invention* poster edited by Shama Khanna & Caroline Stevenson and designed by boowallin.com

182-183 *The Amateurist Network at Amass: Towards an Economy of the Commons* Chisenhale Gallery, London 16 April 2011

## 20-23

*Back to Free School. Broadsheet:*

*Drawing out the Archive*

Charlotte Knox-Williams & Jennifer Jarman

Amy Todman

*This Is Not A Free School*  
Susan Wood

*Romantic Pragmatism*  
Melanie Rose

Charlotte Knox Williams and Trish Bould begin by introducing the residency project Back to Free School: Drawing out the Archive a practice based speculative symposium that took place in April 2011 at Kilquhanity, one of the original free schools established in Galloway, Scotland by John Aitkenhead in the 1940's.

*Broadsheet: Drawing out the Archive* then is a response to that residency and the idea of a publication made through discussion. Participants: Drawing Place, Andrew Pyle, Trish Bould, Kathy Oldridge, Russell Moreton, Edward Dorrian, Amy Todman, Jennifer Jarman, Charlotte Knox-Williams, Michael Weller, Melanie Rose, Sue Wood, Jamie Sturrock

All participants of *Back to Free School: Drawing out the Archive* are invited to contribute to *This Is Not a School*.\*

An archive is a structure that opens onto the past, revealing something of events that have already happened, 'a machine that is almost blind and deaf but that makes others see and speak' (Deleuze 2006 30). The publication aims to gather together experiences, perceptions and records from the week. There is no restriction on the format of contributions, and the nature of each contribution is open; narratives, reminiscences, images or imaginings; transcriptions, recordings, or notations; revisions, edits, and reconsiderations. Contributions

will be edited, compiled and accommodated within the publication alongside others over the course of the afternoon. Not merely an accumulation of facts, the archive is the field of possibility within which past moments came to be, opening outwards onto multiple futures in its shifting instability. The publication is an event, an experience of the archive in the present.

\* *Back to Free School: Drawing out the Archive* was a practice based speculative symposium that took place from the 9th to the 17th of April 2011 at Kilquhanity, one of the original free schools established in Galloway, Scotland by John Aitkenhead in the 1940's. The project brought together artists, researchers and practitioners from London, Glasgow, Galloway and Winchester to consider concepts of the archive, examine ideas of free school through Kilquhanity's particular history and explore the site itself as a concrete history or archive.

Plan: The publication will be built over the course of the six hour day, and participation is invited from contributors and the public. Contributions will be brought to the gallery, (and these could be in any format – film, sound, text, painting, performance) and will form the components of the publication. Loosely titled 'Broadsheet', the book is imagined as a large plan or diagram that can fold in different ways, bringing different parts of it into conjunction. There will be facilities for projection, audio presentation, digitising, cutting, pasting, talking, recording etc. If there is something specific that you would like to discuss or do, either contact me or fill in a slot in the schedule below. I have put in half hour slots only as a rough guide – items could be shorter, longer or of no prescribed length.<sup>2</sup>

I can imagine I might be stepping back and drawing or diagramming the scene in some way. I'd be happy to be doing this all the time in whatever way works as the day unfolds. I could take a time slot and just do it then, but I think I might prefer not to do that, maybe it works best as an in between sort of thing. I'd be interested in re-thinking stage a bit in relation to freeschool and teaching/learning practices but I'm not sure how this would work in relation to the aims of the day. I think I'd quite like to see how things are working once we are there and work around that, as I'm not sure how the editing process will go. If it's important to put me into the timetable then that's ok, if not I'm happy filling in gaps.<sup>3</sup>

We are the players who will enact the drama regardless of its structure through our interactions physical / verbal. I love spontaneity, informality so like the idea of a less rigid timetable but will take a slot to guarantee a part in the drama.

What will I bring? A player - the sound bite 2 mins I submitted plus 1/2 short variations for interaction / comment as to how it can be published.- and copy / ies of map drawings which form the underbases of the sound. Maybe a recorder will creep into my bag!<sup>4</sup> Due to my disconnection to the free school research and practice, I'm hoping to use that to my advantage. I will be looking into the idea of 'Meta machinations of free scholasticity' By having

with me recordings of answers (the answers are from relevant people i.e ex pupils of Kilquhanity and Ex custodians of the artists commune that fed Kilquhanity and vice versa) to questions posed by me, relating to the meaning of free school derivative / non-derivative imagination. I'm hoping to be able to incorporate/collage these together with material recorded( rough field recordings, contact mic-ed objects etc) on the day, along with custom air synth atmospherics. All in all, ideally there would be a mixer and small P/A, or even reasonably good computer speakers( probably better due to space issues). My set up is going to be completely modifiable to how the event goes and how much interaction/ collaboration takes place. Quite vague, but hopefully its enough info on what I'm bringing/ proposing.<sup>5</sup> I am thinking with A1 photocopies of my Holly Hut drawings that people can write/ draw on them?<sup>6</sup> Thinking about a conversation that I had with Charlotte about this project a while back, I might end up looking at things through the lens of the '(impossible) manual', especially in relation to analogues, the digital, and tying in my research into 'the hand that writes/ rights' and the right-handedness of language that I've been developing this summer (might be nice to have some crossover with the 'enter stage left' / 'exit stage right' discussion). I might bring a little of my clock video footage and just see what happens in the space<sup>7</sup>

Includes the involvement of Drawing Place, Andrew Pyle, Trish Bould, Kathy Oldridge, Russell Moreton, Edward Dorrian<sup>1</sup>, Amy Todman<sup>2</sup>, Jennifer Jarman<sup>3</sup>, Charlotte Knox-Williams<sup>2</sup>, Michael Weller, Melanie Rose<sup>6</sup>, Sue Wood<sup>4</sup>, Jamie Sturrock<sup>5</sup>

Image credits  
186-196 Charlotte Knox-Williams and Jennifer Jarman  
197-203 Amy Todman  
John Aitkenhead's room, Kilquhanity 2011  
204 Amy Todman, Five Years 2011  
207 Susan Wood  
211 *Kilquhanity Den*, Melanie Rose, Egg Yolk and Graphite  
214 *Bruce's Tree House*, Melanie Rose, Egg Yolk and Graphite  
215 *Holly Hut Rebuilt*, Melanie Rose, Egg Yolk and Graphite

## 24

Damien O'Connell and John Greene

"It is a normal fate of strategic concepts to be subject to unexpected political capture and reversal."<sup>\*\*</sup>

We are witnessing an evisceration of education on all fronts. The political landscape is one of cross-party consensus. Beyond the posturing, a conservative orthodoxy is omnipotent. Perhaps we should remove our cynicism and take the blue pill. Or perhaps we should attempt to speak from the depths at which words fail.

For This Is Not A Free School, Damien O'Connell and John Greene, will run an hour long watercolour

painting workshop. The audience will be invited to participate by following technical instruction from both artists.

Given the collaborative nature of the workshop, the outcome will be contingent. Materials and source images will be provided, comprising a host of prominent political/public figures. Ultimately, the content of this rogue's gallery will be determined by the audience.

\* Perry Anderson, *The Origins of Postmodernity*, Verso, London & New York, 1998, p.66

Image credits  
220, 221,  
223, 224,  
228 Damien O'Connell and John Greene

## 25

*Imitate*  
Naowie McGeer, Alfonso Areses

*Imitate* is a Performance Art project that explores common behaviour in everyday life. Through performance and discussions, imitate attend to critically analyse the idea of common or standard when we learn. It questions the absolute knowledge, looking up for different ways of seeing life, far from right and wrong.

The workshop consists in learning and performing different 'rituals' from everyday life, by rituals we mean particular behaviours that we develop in every day situations, as travelling in the tube or going to the supermarket. The workshop will include individual and collective work and participants will experiment the process of learning from each other while performing. This will inspire a debate wherein engagement and reflective participation will be needed in order to discuss ways of learning and its consequences.

No special requirements are needed, just a few participants and a place to develop the performance.

The main objective of the project is exploring the human behaviour while we learn numerous roles in our daily routine, pointing out subjective habits of learning.

## 26

*Incidental Knowledge Quiz for participants in This Is Not A School: University of Incidental Knowledge*  
Alice Bradshaw

The University of Incidental Knowledge would like to run an Incidental Knowledge Quiz for participants in This Is Not A School. The quiz questions will be comprised of incidental knowledge submitted by the first UIK student intake onto the 2011/12 Courses. This Is Not A School teams of 4 maximum each, free entry, prizes to be won. The University of Incidental Knowledge is delighted to announce the 2011/12 course programme.

Incidental Knowledge is acquired by chance; through the process of doing something else such

as a journey, a day job, a holiday, watching a film or overhearing a conversation. It is unexpected, unintentional, extraneous, random, accidental or found, discovered in connection with or resulting from a primary activity.

2011/12 Courses  
\* Diploma in Artwank \* BA (Hons) Avant Garde \* BA (Hons) Comedy \* BA (Hons) Cut 'n' Paste \* BA (Hons) Film \* BA (Hons) Foreign Language \* MPhil Mistakes \* NVQ Pedantics \* Bsc Social Media Course  
Details: <http://universityincidentalknowledge.wordpress.com/courses/> All our 2011/12 courses are 1 year, part time and free.

2011-12 Academic Year  
Open Days: 6th – 12th September 2011  
Enrolment: 15th September – 1st October 2011  
Meet The Tutors: 28th September 2011  
Autumn Term: October – December 2011  
Spring Term: January – March 2012  
Summer Term: April – June 2012

Open Days  
6th – 12th September 2011  
Find out about the university, the courses and the staff and ask any questions  
Website: <http://universityincidentalknowledge.wordpress.com/>  
email: [universityincidentalknowledge@yahoo.co.uk](mailto:universityincidentalknowledge@yahoo.co.uk)  
Facebook: <http://www.facebook.com/pages/University-of-Incidental-Knowledge/264240226928114>  
Twitter: <http://twitter.com/incidentalknow>

Enrolment  
15th September – 1st October 2011  
In person: The University of Incidental Knowledge launches enrolment for the first intake at the Black Dogs exhibition Next to Nothing in The Light (Balcony Level), The Headrow, Leeds LS1 8TL.  
<http://www.black-dogs.org/>  
Online:

Email the University Staff: [universityincidentalknowledge@yahoo.co.uk](mailto:universityincidentalknowledge@yahoo.co.uk) for an enrollment form.  
Meet the Tutors  
28th September 2011 Studio A6, Westgate Studios, Wakefield, WF1 1BW  
University staff will be on hand to discuss 2011/12 courses and incidental knowledge on Wednesday 28th September, 5-9pm, in Studio A6 (2nd floor) accompanied by hand-pulled real ale. <http://alice-andbobcurate.wordpress.com/>  
2011/12 Course Leaders: Louise Atkinson, Fundada, Vanessa Haley, Debi Holbrook, Duncan Lister, Bob Milner and Sparrow+Castice.  
Staff profiles: <http://universityincidentalknowledge.wordpress.com/staff/>

The University of Incidental Knowledge is a collaboration based on a higher education model, incorporating self-directed and peer-to-peer learning, initiated by UK-based artist and curator Alice Bradshaw. Website: <http://universityincidentalknowledge.wordpress.com/> Email: [universityincidentalknowledge@yahoo.co.uk](mailto:universityincidentalknowledge@yahoo.co.uk)  
Facebook: <http://www.facebook.com/pages/University-of-Incidental-Knowledge/264240226928114>  
Twitter: <http://twitter.com/incidentalknow>

## 27

*Ancient Greek Curriculum Taster*  
Annie Davey

I propose to run a taster session of a curriculum based on the methodologies, principles and philosophy of Ancient Greece.

The ancient Greek Curriculum is the result of research into the origins of the academy. It is structured upon the earliest recorded emergence of disciplines within an educational structure; this being middle period ancient Greece. As such it eschews the modern distinctions of Painting, Printmaking and Sculpture or, more recently, Practice, Writing and Curation for the disciplines of Grammar, Music and Gymnastics.

The one hour taster session will be run by 3 instructors and each discipline will last approximately 15 minutes. A large scale printed copy of the curriculum, detailing its practical application within a typical art school setting, will be displayed alongside the classes for the casual dropper-in.

Please note, it is not possible to choose and participate with one preferred 'discipline', as an understanding of the relationship between each component is an essential element of the curriculum.

Image credits  
248, 251 Annie Davey

## 28

*Speed Tipping*  
Critical Practice

Critical Practice is a cluster of artists, researchers, academics and others hosted by Chelsea College of Art and Design, a constituent college of the University of the Arts London. We have a long-standing interest in art, public goods, spaces, services and knowledge, and a track record of producing original, participatory events.

For This Is Not A School, Critical Practice would like to propose the following:

In a culture of information and resource abundance, learners, teachers, artists and citizens alike need to be resourceful. To explore participants' strategies of resourcefulness, we propose an hour of 'speed tipping': A group co-creates a tip a minute for 1 hour, resulting in a 60 tip compilation (group to decide what format this takes) We envisage the event being speedy, energetic and fun.

From the financial to the emotional to the emotional spheres of their lives, we want to hear people's strategies and tips on how to be resourceful – up-cycling, re-mixing, composting, Googling (and beyond), foraging, packing your lunch, using household secrets or family recipes, unconventionally using objects...

Keywords: ingenuity, sharing, miscellany, speed, 60 seconds, resources, resourcefulness, survival kit, the way Grandma did it.

Image credits  
255-261 Critical Practice  
260 Charlotte Webb, Sharon Bennett

## 29

O HELIOS  
Steve Richards

'O Superman. O judge. O Mom and Dad.  
Mom and Dad.'

The mystery of the Les Frères d'Héliopolis  
The heretical system of Fulcanelli

The Language of the Birds

The meta-principles of flight  
Take off, Flight, Destination, Return  
'Ah Sun-flower weary of time.

Who countest the steps of the Sun'

A talk (by the School of Aeronautics), concerning  
an heretical and gnostic system of cosmology and  
psychology that may be applied as a meta-system  
pertaining to creativity.

With sound, image and free printed material.

Image credits  
265-268 All images courtesy of the Artist

## 30

Picture This  
Rachel Cattle

'It must have been when I was a boy at school  
that the phonograph was invented. At any  
rate it was at that time a chief object of public  
wonder. The phenomenon, on every repetition  
of it, remained astonishing, indeed positively  
staggering. We were confronting, as it were, a  
new and infinitely delicate point in the texture  
of reality, from which something far greater than  
ourselves, yet indescribably immature, seemed  
to be appealing to us as if seeking help.'

Rainer Maria Rilke from Primal Sound  
'Picture This' is perhaps a drawing in sound. A  
45rpm record is played on a Dansette record player.  
Cut, repeated and layered, fragments of texts speak  
of experiencing the processes of drawing, writing  
and being in the moment of making works.

This forms part of an ongoing series of  
performances/sound pieces in response to  
experimental recording techniques in early  
electronic music and the inventive lo-fi methods of  
Delia Derbyshire and others.

A side 'Picture This' / B side 'This Picture' - a  
response to Derbyshire's method 'I turned it  
backwards first. Listen'  
Words by Lazlo Moholy-Nagy, John Ruskin, Doris  
Lessing, Anna Zemankova and Cy Twombly.

Image credits  
270-277 Rachel Cattle

## 31

The Fun Of Failure  
Paul Tarragó

Balloon folding activity b/w round-table seminar  
discussion on the notion of 'falling short'.

For fifty minutes we shall be attempting to fold  
balloons into likenesses of animals. For fifty minutes  
we shall discuss the importance of failing as a  
strategy. Diagrams and instructions will be freely  
available. All judgment will be reserved.

No prior balloon folding experience required or  
desired.

Potential areas of discussion: 'not knowing how to'  
as a constraint; post-ironic practice; the emotional  
content of falling short; strategies around inability;  
formal play vs. 'the experimental'

Potential animal shapes: poodle; swan; lion; rabbit;  
dinosaur; butterfly; giraffe; fish; sausage dog;  
dragon fly (I shall be seeking out more).

FAQ

Q. Will pumps be provided as I have difficulty  
inflating balloons orally?  
A. Yes, several pumps - and balloons in a variety of  
colours - will be available.

Q. Is this a legitimate pedagogical enquiry or 'a bit  
of a lark'?  
A. Define your terms. Qualified, certified educators  
shall be in attendance.

Q. Will I be able to take my balloon animals home  
with me afterwards?  
A. Certainly.

Q. I'm interested but have a very busy life.  
A. That's not really a question.

Image credits  
281,282 Paul Tarragó  
289,290 Paul Tarragó

## 32

Autonomous Space: This Is Not Art.  
Leslie Barson

Yes I would like to do something. Very similar to  
what I did before I will bring some things and sit  
and if people want to do or discuss I am happy for  
that and if not, not.

Autonomous Space: This is not art.  
This is a space to  
do or not do  
talk or not  
think or not  
read or not  
create or not  
Its up to you, the moment, the space, the  
community. A different type of structure, self  
organising and self responsible. Education is  
humanness. It is not separate from us.

## OR

I could lead a talk /debate /discussion about  
'education' as a commodity taken away from us  
and then sold back to us by 'experts' Whatever you  
think. You might be interested in a small demo I did  
recently about an art exhibition... I wrote something  
at [http // www.peacenewslog.info/2011/08/  
famous-artist-exploits-the-vulnerable/](http://www.peacenewslog.info/2011/08/famous-artist-exploits-the-vulnerable/) Its not really  
on this 'school' issue but as you are involved in the  
art world I thought you might like to see it.

Famous artist exploits the vulnerable By admin2,  
August 29th, 2011

Leslie Barson tackles an art installation in which the  
public are duped into being the artwork about their  
own lives. Leslie Barson is a community activist and  
libertarian educator.

## 33

Exchange  
Neil Ferguson

If one were hazarding a guess about a general ethos  
applicable to U.K art education it would most likely  
be based around an expectation of nurturing talent  
and developing artistic potential.

But nurtured and developed as what, for whom and  
where? What is needed or expected?

A simple option might be to nurture critical, con-  
textual positioning where some sense of "value  
exchange" can be constructed.

Unfortunately, the term "critical" has critically not  
been fully engaged with and so has become an  
abused term in all forms of art education.

From experience, art students regularly prefer to  
avoid the difficulties of critical evaluation or re-  
luctantly engage with the variety of historical con-  
structs involving their own contextual debates. In  
turn this leads to personal positioning that seldom  
stands up to close scrutiny. Somewhat surprisingly  
in presumed "critical" environments art students  
are often actively discouraged from using specific  
art-historical contexts in fear that their personal  
uniqueness is lost.

Acknowledgment of the past is perceived as being  
uncreative. "Exchange" sets out to highlight situa-  
tions where personal values are applied. They are  
forced to make a choice. A critique has been applied.

What has this to do with or worked into artistic  
practice? It can be argued that too much art is  
formed out of vague decisions based on false as-  
sumptions. If arbitrary whims become confused  
with critical values then art practice becomes con-  
structed out of uninformed judgement.

Non schooling becomes art schooling.  
So, to offer something that is not art school practice  
we are forced into suggesting something that rarely  
takes place within the art educational environment,  
the exchange of artwork. This should be very easy,  
but exchange can be managed to be an informative  
and playful exchange of opinion, values. It is hoped  
that by taking a little responsibility for our be-  
haviour around exchange we learn things.

The event will highlight;

attitudes towards value and importance.  
systems regarding selection and worth.  
modes of expectation and presumption.  
Through considering these sentiments in relation  
to making and looking, the exchange can legitimise  
meeting and discussion as an underused currency of  
schooling that perhaps can be taught and developed.  
"Exchange" will operate in a specified "trading  
time" slot.

All participators will be invited.

The invited audience will be required to meet and  
exchange a piece of their own work with another  
within the specified time.

The invited audience will have their selections  
recorded by certificate.

ALL of this will be made easier by everyone being in  
a specific place doing a similar thing.  
The Stock Exchange meets Gardeners  
World Plant Swap as an art event.

RULES

All participators will be invited and termed  
"Exchangers".

All "Exchangers" must have a work to exchange.  
All "Exchangers" must be signed in by the organiser.  
All work for exchange must be on paper.  
All work for exchange must be exhibited and made  
clearly visible. All work for exchange must be  
considered as "original" to the "Exchanger". All  
exchanges will be free, but the "Exchangers" must  
abide by the rules and strict codes imposed by the  
organiser that highlight them as "Exchangers".  
All exchanges must take place within the appointed  
time. This will be controlled by the Exchange organ-  
iser by the ringing of a bell to commence and con-  
clude. There is no limit on the amount of exchanges  
that may take place within the 30 minute trading  
exchange. However only one work can be contrac-  
tually registered. All exchanges taking place will be  
acknowledged as part of the exchange event.  
The exchanges designated as "Exchange" exchanges  
must be carried out within the Five Years gallery  
space during the allotted time. The premises must  
be vacated by all "Exchangers" within the designat-  
ed hour. Alcohol is permitted but not obligatory.

FORMAT

Registration of "Exchangers" and Exhibiting 15  
minutes Trading and Exchange 30 minutes  
Contracting Exchanges 15 minutes  
It is anticipated that the event will encourage peo-  
ple to look at what people are exchanging to form  
judgement and preference.  
Facilities will available to test selection and choice  
before exchange takes place.

The records of ALL exchanges at "Exchange" will be  
designated as the work of Neil Ferguson.  
Any further recourse to this work, except for  
the work designated as being for Five Years,  
will require an additional fee or gift.

Image credits  
300-301 Peter Bromley  
304-305 Peter Bromley

## 34

*SILENCES (After Tillie Olsen)*  
David Berridge

As a writer, I have been trying to think through forms of 'alternative education project' which stay in proximity to my own writing and to the texts of historical and contemporary practitioners that I am reading. I am interested how these works of fiction, poetry or essay might become models for certain kinds of pedagogy, and whether such translation is desirable.

Recently, I have been researching the relation of numerous writers to ideas and experiences of silence, beginning with Tillie Olsen's study *Silences* [1], which sought to document the reasons why writers were silent or silenced. I have been interested in the specifics of Olsen's writings, whilst also being aware of a host of other silences which in different ways enter into a history of writing and art practice, including those of John Cage, Eugène Delacroix, Marcel Duchamp, Eugen Gomringer, Enrique Vila-Matas, and Susan Sontag.

Such understandings of silence are also, of course, related to the concept of the Free School, and to alternative pedagogy in general, both as a literal sense of who is or is not speaking and how, and as a figure and/or metaphor for understanding the learning process and the social arrangements by which it takes place. Here I have found it useful to unfold Tillie Olsen's distinction between natural and unnatural silences, both for the clarity of its distinction and as a starting point for thinking through the language by which silence (and learning) becomes represented and understood.

For the first half of this session I will present a series of silences as a way of proposing a pedagogy in proximity to these writings and writers. I am interested in testing how such ideas can help unfold a pedagogy that both rejects a simple transfer of information and is aware of the failures and blockages in any process of education. This will be the basis of a discussion that explores the viability of such a choral, contradictory silence in relation to the ideas of *This Is Not a School*.

[1] Tillie Olsen, *Silences* (London: Virago, 1980).

## 35

*Participation exploring Logic and Impulse*  
Jillian Knipe

Propose and discuss ideas around presence, absence and possibilities.

Exercises in making sounds, relaying perception, writing formula, designing shape, creating interventions, giving meaning, considering memory, sharing ideas, describing history, responding to touch and using a lot of sticky tape.

## 36

*Everything Is In Everything*  
Christine Sullivan & Rob Flint

1. Chris and Rob know nothing of Esperanto
2. Neither do you
3. You will learn Esperanto, badly, and very fast
4. The flags, the voices: they will/ will not assist in your learning
5. Your learning will be recorded for training purposes
6. If no-one attends, Chris and Rob will teach each other

© SullivanandFlint September 2011

Image credits  
322-328 Christine Sullivan & Rob Flint

## 37

*Ideas And Forms Drawn From The Subconscious or Free Association Drawing*  
Kim Wan

One hour drawing work shop-Ideas and forms drawn from the subconscious or Free Association Drawing: The session will be divided 4 parts: a 10 minute introduction, 2 x 15 minute drawing sessions and a 20 minute feedback session. After opening the session, I will ask each participant to introduce themselves. Next a 30 minute drawing class will happen, where the participants will be encouraged to draw whatever they want for 15 minutes on their own, and then the next 15 minutes will have the participants joined in pairs to draw from each others ideas. The final 20 minutes will have participants talking about their own, and each others work in a feedback and assessment session. The subject matter of the workshops will be to draw whatever each participant wants to. This is not limited to observational drawing, and can incorporate the imagination or memories. Participants will have the choice to bring along a personal object or material from which draw. There will be no fixed outcome or objectives to be realised as the reason for participation; The session will be participant oriented with my role as facilitator. I would like Five Years to contribute a space for this to happen, and tables and chairs. I will supply paper and drawing materials. [www.kimwanart.com](http://www.kimwanart.com)

## 38

*You Can't Teach Old \*\*\*\* New Tricks*  
with J. D. Swann (Calum F. Kerr)

J. D. Swann is Muswell Hill's leading ornithological investigator and will in his own inimitable style be asking for participants to discuss their animal experiences and particularly whether animals should be taught or left wild. How are animals taught, how do they teach each other? What are the ethics surrounding this, animal competitions and schools? Participants are encouraged to bring photos

or other documentation of their own animals (dogs, cats, fishes, insects, etc). It is assumed the animals are domesticated but this might not be the case. Participants can then talk about how their animals learn. Animals can also attend the hour. We will discuss what the implication is of teaching animals. J. D. will encourage the sound recording of animals, so that they can get their say. Animal language may be discussed and recordings from J. D.'s personal archive made available. You do not need to have an animal in your home to take part. J. D. investigates wild animals and so does not have one living with him.

Previously, J. D. Swann has searched for the Queens Woods Warbler in Highgate and determined the guilt or innocence of waterfowl in Alexandra Palace Boating Lake, this has driven him to the limits sanity.

No animal participant should pose a danger to other animals or humans, all animal emissions must be cleaned up by their owners. If you wish to bring an animal it is preferable to email in advance [calumfkerr@googlemail.com](mailto:calumfkerr@googlemail.com) - You are responsible for the care of your animal during the session.

Image credits  
342-349 Calum F. Kerr

## 39

*(The Sunday Painter) The Moment Of Truth*  
*The Alternative CV*  
Jessie Bond and Elizabeth Graham

As a graduate today you find yourself leaving university in need of employment. Here you encounter a gap between the world discovered at university and the world of work. Competing in an over crowded job market where your qualifications and experience are matched by thousands of others.

We propose a workshop to help participants formulate through a group discussion an alternative CV. What this consists of, as yet, remains unclear. We do know what is not on it.

We don't care where you went to university, how many A levels you have or what work experience you have. We don't care who your previous employers were or how you spent 12 months slaving for free at that high profile gallery, museum or magazine.

Instead we would like to know what you can offer as an independent idiosyncratic individual outside of any institutional framework. What are your skills and what is your knowledge: from the mundane, trivial and pointless to the specialist, epic and extraordinary.

What can you offer to society?

The traditional CV format does not allow room for an intuitive self-portrayal. Often clichés that in everyday life you would never think of uttering fill the page as you write about your 'flexible attitude to work', 'effective communication skills' and 'ability to work independently and as part of a team'. Perhaps your potential employer could instead be

persuaded by the skills or knowledge you really value; your fantastic baking, uncanny ability to remember the title and year of every Bruce Willis film produced or your great sense of humour.

We aim to question what knowledge is and how its value is assigned. Does knowledge only become useful when it is shared, repeated and put to a use, framed within a context? By exploring these ideas we aspire to address the gaps between education and the work place. Knowledge quantified through qualifications in contrast to the practical applications of knowledge in the world of work.

Using the game show *The Moment of Truth* as an analogy for how the application of knowledge achieves material outcomes and through a series of leading questions we hope to initiate discussion around these topics.

\**The Moment of Truth* was a 90's game show hosted by Cilla Black. Each week, three families would get a chance to win fabulous prizes from Cilla's 'Dream Directory'. These would typically be cars, holidays and televisions. However, to earn the prize, one member of the family, had to perform a very tricky practical task or memorise a body of knowledge. There were seven days to practice but when they arrive at the studio the following week they only have one chance to get it 'right on the night'. If they do, they win the prizes. If they don't, they go home with nothing...

Image credits  
356-363 Jessie Bond and Elizabeth Graham



