

FREE EDUCATION (11)

# ~~This Is Not A School.~~

\*

## Programme/ Sessions:

14 October 2011

6 - 9pm Friday

15 October - 30 October 2011

12 - 6pm Friday - Sunday

[edward-dorrian@fiveyears.org.uk](mailto:edward-dorrian@fiveyears.org.uk)

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

Five Years

Unit 66 Regent Studios

8 Andrews Road

London

E8 4QN

Five Years is unfunded. ~~This Is Not a School~~ is an unfunded project.

~~This Is Not a School~~ was a free and open invitation for anyone to propose a participatory activity questioning the idea of 'School' - 'Free' or otherwise. Submitted proposals will now form a programme of one hour sessions staged at Five Years

14 October and 30 October 2011\*

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...

# (11) ~~This Is Not a School.~~

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: An ethos currently appropriated by the Neo-Liberal Right as much as the Radical Left. It remains a contentious term.

What constitutes 'participatory activity', 'alternative education project', 'School' ('Free' or otherwise) or indeed 'programme', may be interpreted and defined freely by participants.

Participation is free and open to anyone. The programme will be drawn from ALL of the submitted proposals. Future publication of proposals and delivered sessions (all right reserved) will be considered with full participation of contributors.

This is the eleventh project organized through Five Years since 2000, that specifically looks at the idea/ problem of how an open invitation/ participation/ DIY/ free-for-all may constitute some kind of extra-institutional social space:

Democracy in Action<sup>i</sup> or Ignominious Wank<sup>ii</sup> or?

(1) Self-Service (2) Self-Service Painting (3) Drop Out (4) Peer Esteem (5) Free Show (6) Yes. Yes. I Know. Free School. I Know. (7) Interrupted Correspondence/ Vice Versa: Five Years Fragments (8) Field Recordings (9) Lecture Hall: Free School. (10) So Much For Free School, Etc. A Draft Publication.

- i Self-Service Painting: Democracy in action, ALL paintings submitted will be shown. Independent on Sunday 11 March 2001
- ii Renée O'Drobinak and Ana Čavić: The Failed Student and the Heterotopian School So Much For Free School, Etc. A Draft Publication. 2010

Call to Participate. Invitation to Participate.

ALL PROPOSALS WILL BE ACCEPTED

This Is Not a School is a free and open invitation for anyone to propose a participatory activity questioning the idea of 'School' - 'Free' or otherwise. Submitted proposals will form a programme of one hour sessions staged at Five Years between 14 October and 30 October 2011\*

Deadline for Proposals:

Saturday 1 October 2011

Programme/ Sessions:

15 October - 30 October 2011

12 - 6 pm Saturday - Sunday

Final programme may vary.

Contact/ Send Proposals to  
edward-dorrian@fiveyears.org.uk  
Download Proposal Proforma from  
www.fiveyears.org.uk/  
thisisnotaschool.html

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

Five Years is unfunded. This Is Not a School is an unfunded project.

**1** **Friday 14 October 2011**  
6-9pm COPYCAT!  
Alexander Costello, Mark Harvey and Lee Campbell

**2-8** **Saturday 15 October 2011**  
Anjuman Matan Kahneek Aur Amali Karkan (AMKAAK)/  
Karen Karnak gives out application forms to all audience/  
participants/organisers/workers between sessions.  
mid-day Something From Nothing (or Some Thing and No Thing are  
not Any Thing): Lucy Cash and Theron Schmidt  
1pm Different Systems of Chaos:  
Steven Eastwood & Anya Lewin. 27.40 mins. DV. UK 2003  
Steven Eastwood introduces.  
2pm This is a scholē: Kevin Molin  
3pm Elasticized Probation, Part II: Dagmar I Glausnitzer-Smith  
and Francesca Cho (an Intertransitexchange Performance)  
4pm Le Grand Jeu: Gary Kempston  
5pm Gals with Guitars:  
Sharon Gal with Andie Brown and Sophie Cooper.  
An acoustic adaptation of this collaborative composition for  
a group of 10 female guitar players

**9-14** **Sunday 16 October 2011**  
Free School and Communist Gallery:  
What Should We Talk About Now Then?  
Free School:  
mid-day Gallery will be open to view associated material  
1pm Myth, Magic and Folklore  
Workshop led by Chris Knight  
2pm Matriarchal Clans  
Talk by Camilla Power  
3pm Origins of Language...why chimps can't talk  
Talk by Chris Knight  
Communist Gallery:  
4pm I am a Police Woman: Stephanie Dickinson  
5pm An open discussion on the day's events.

**15-20** **Friday 21 October 2011**  
mid-day Assessing Freedom (AF)  
1pm The Possible Characteristics 1-7  
2pm Forget Everything You've Been Taught. Start By Dreaming!  
Deborah Ridley  
3pm Statement/ Question/ Answer: Patrick Loan  
4pm Party Politics: DARTER  
5pm Glittering Prize and Punishment:  
Heidi Wigmore And Sarah Buckle

[Download Full programme information...](#)

## **21-27 Saturday 22 October 2011**

- mid-day Ignominious Wank: Failure, Free School and Spare Time.  
Ana Čavić & Renée O'Drobnik (Ladies of the Press)
- 1pm It Started With A Car Crash:  
Alternative Educational Road Tour. Charles Danby
- 2pm This Is Not A School: We Are Not Artist Researchers:  
Charlotte Knox Williams with Ella Clocksin, Stephen  
Davies, Nicola Harlow, Ben Jenkins, Kathy Oldridge, David  
Podger, Amy Todman, Marius Von Brasch.
- 3pm Ugly Beast CRACK (Contemporary Research Art And  
Culture Kitchen): Esther Windsor
- 4pm 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
- 5pm If I Knew Then What I Know Now: Catalog
- 6pm The Amateurist Network:  
Caroline Stevenson and Shama Khanna

## **28-33 Sunday 23 October 2011**

- mid-day-6pm Broadsheet: Drawing out the Archive  
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

## **34-37 Friday 28 October 2011**

- 1pm The Agitated Watercolour Society:  
Damien O'Connell and John Greene
- 2pm Imitate: Naoise McGeer, Alfonso Areses
- 3pm Incidental Knowledge Quiz for participants in This Is Not A  
School: University of Incidental Knowledge
- 4pm Ancient Greek Curriculum Taster: Annie Davey

## **38-43 Saturday 29 October 2011**

- mid-day Speed Tipping: Critical Practice
- 1pm O HELIOS: Steve Richards
- 2pm Picture This: Rachel Cattle
- 3pm The Fun Of Failure: Paul Tarragó
- 4pm Autonomous Space: This Is Not Art. Leslie Barson
- 5pm Exchange: Neil Ferguson

## **44-49 Sunday 30 October 2011**

- mid-day SILENCES (After Tillie Olsen): David Berridge
- 1pm Participation exploring Logic and Impulse: Jillian Knipe
- 2pm Everything Is In Everything: Christine Sullivan & Rob Flint
- 3pm Ideas And Forms Drawn From The Subconscious or  
Free Association Drawing: Kim Wan
- 4pm You Can't Teach Old \*\*\*\* New Tricks  
with J. D. Swann (Calum F. Kerr)
- 5pm The Moment Of Truth:  
Jessie Bond and Elizabeth Graham (The Sunday Painter)

# 1

Fri 14 Oct 6-8pm

## 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, Copy Cats 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.

# 2

Sat 15 Oct

Anjuman Matan Kahneek Aur Amali Karkan (AMKAAK): Karen Karnak

Dear comrade,

Apologies for the late submission. Please programme us (or not) as is convenient. The union (wahdat) of DATA Miners & Travailleurs Psychique (DAMTP) has emerged from the involvement of IWW workers in the Alytus Art Strike in 2009. It is currently in formation, non dues paying, and experimental forum for the united action of different workers around the world on the basis of industrial production that affects the psychic makeup of ourselves and our world as workers – i.e. through dimensions of space, time and meaning. For ~~This is not a school~~, we propose a Sitological Interferometer - creating a superimposed situation with the DAMTP Trioelectical Football at Berlin Tempelhof and Dada Post at the same time. We will require participants to sign disclaimers that we cannot be held responsible for the psychic effects of participation - but that we will do our utmost to support all new members of the union. The workshop session will involve combatting institutional racism sexism and anti-working class prejudice in the art and politics of the left in Western Europe. We would like to do this any time on the 16 October. Sundain solidarity

Xkaren

infoRmation, intElligence, military operatiVes: sOcial, poLitical and culTural workers:

PROPHETS SEERS & SAGES: Join the union of Data Miners & Travailleurs Psychique

-Karen, I'd love to have you workshop with us... although I get a bit nervous about psychic effects... Anyway... the dates you've written down aren't available... in fact I'm emailing others to see if they're able to present on Friday 21st and 28th. If you were able to pin a time (12-6pm) on one of those dates as soon as possible... it's a bit first come first served.. Hopefully see you?

-xiddy the berlin event starts on 15 october - which is why the 5 years event is so good for us - perfect opportunity for a superimposition in time! instead of an hour session, would it be ok to give out application forms to all audience/participants/organisers/workers between sessions at the 5years event from the 15th - which we will collect on the 16th october ? that way we could create psychic symeltaneosity with berlin discussions! if this is ok i will work on a new poster to reflect both events in london and berlin - and the application forms to be given out at 5years thanx xkaren

-I think that should be ok... Could you send me a brief description of what you're going to do... ie 'give out application forms on the 15th and collect on the 16th to create psychic symeltaneosity with berlin discussions! Perhaps you have all the text already (forms and background) that means I could incorporate it into the text for ~~This Is Not a School~~... Obviously bring your own forms leaflets material with you to give out and take away...Other than that I'll cobble something together from what you've already written... best though in you own words...

-sorry for not sorting the text out am too busy at the moment - please proceed as u see best the only thing i would add is that we want to support the

STOCK EXCHANGE OCCUPATION ON SATURDAY 15TH

PSYCHIC OCCUPATION: OCCUPY THE CENTRAL SQUARES OF THE CAPITALIST AND

IMPERIALIST HYPERGRAPHY

PSYCHIC WORKERS UNITE - WE HAVE NOTHING TO LOSE BUT OUR MINDS

WAHTDAT IN KATHIRAL

KATHIRAL IN WAHDAT

UNION IN MULTITUDE

MULTITUDE IN UNION

will get the material printed for the 15th to synchronise with the stock exchange occupation  
xkaren

# 3

Sat 15 Oct mid-day

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 7 (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'.

The rules of the game are simple:

Anybody can ask any question that they would like answered – just make it clear.

Any performer can answer the question and can negotiate with the other performers about how he / she does this.

From playing different versions of Something From Nothing our experience is that it playfully uncovers relations of expertise, imagination, and expectation, and allows all players to engage with a critical debate if they choose to. Since the work being 'uncovered' is imaginary, the game often reveals what matters to people about life and art and ethics and what they think the function of art should be. The game quickly becomes very playful as the collective imagination of whoever's playing spins fantastical imaginings!

Something From Nothing has minimal tech requirements. It needs to take place in a room or space where people can clearly hear each other. It works best when people are seated and can see each other. An optimum number for this game is around 25 players.

Lucy Cash is an interdisciplinary artist and filmmaker. <http://www.lucycash.com>

Theron Schmidt is a writer and performer. He teaches theatre and performance studies at King's College London. <http://kcl.academia.edu/theron>



# 4

Sat 15 Oct 1pm

**Different Systems of Chaos: Steven Eastwood & Anya Lewin.**

27.40 mins. DV. UK 2003 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://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](http://www.buriedland.com)

[www.cinemaintothereal.com](http://www.cinemaintothereal.com)

# 5

Sat 15 Oct 2pm

This is a scholē: Kevin Molin

School -from Greek scholē\_: free time, rest, delay, study, discussion, lecture, school, school building. While some form of initiation or training has been part of each and every society, 'school' as such was a Greek invention that consisted in giving 'free time' to those who had no such time: an historical break with privilege to the wealthiest. Free time not learning time, free from (work/productivity) as well as free to (play/explore).

This is largely forgotten or ignored in each moment schools are attacked for not preparing young people well enough for the marketplace or for being useless. Under the contention that disruption with productivity and possibility to explore might be the whole point of 'school', this session encourages participants to make special use of available time by engaging in an activity that is outside their comfort zones, professions, qualifications or abilities. I will be bringing books from assorted disciplines, languages and inclinations, so that participants can pick up one about a subject they know little of and read part of it, alone or in groups. Participants could also bring their own, or something other than books, as long as it's something 'foreign' to them.

The session has no predictable outcomes and participants might learn something, a lot or nothing at all. The last part of the session will be dedicated to sharing thoughts on the process.

# 6

Sat 15 Oct 3pm

Elasticized Probation, Part II: Dagmar I Glausnitzer-Smith and Francesca Cho

An Intertransitexchange Performance

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.

Press Text: “ 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 SIJO, 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

# 7

Sat 15 Oct 4pm

## Le Grand Jeu: Gary Kempston

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.

# 8

Sat 15 Oct 5pm

## Gals with Guitars: Sharon Gal with Andie Brown and Sophie Cooper.

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)

# 9-14

Sun 16 Oct

Free School and Communist Gallery:

What Should We Talk About Now Then?

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 mid-day 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.

1pm

Myth, Magic and Folklore: Workshop led by Chris Knight

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

2pm

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?

3pm

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?

4pm

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/>

5pm (or thereabouts)

An open discussion on the day's events: Pub.

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)

The Communist Gallery began in a disused shop unit in Brixton in 2010, some people also call it the Commonist Gallery; <http://art-agera.blogspot.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/>

# 15

Friday 21st Oct midday

Assessing Freedom (AF)

Anonymous feedback forms and box/ charts of collated data.

A systematic bureaucracy that arrives late but wants you to think it has been there all along.  
(discussion)

# 16

Fri 21 Oct 1pm

The possible characteristics 1-7

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.

This text 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.

# 17

Fri 21 Oct 2pm

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

Deborah Ridley

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



# 18

Fri 21 Oct 3pm

## Statement/ Question/ Answer: Patrick Loan

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.

n.b. I'm won't be able to attend my proposed activity session but Heidi Wigmore said she would be willing to set up the materials for my activity so I've marked my time slots for the same day she's requested to do her one

# 19

Fri 21 Oct 4pm

## Party Politics: DARTER

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

# 20

Fri 21 Oct 5pm

## 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:

### 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.

Artists: Heidi Wigmore and Sarah Buckle in collaboration.

# 21

Sat 22 Oct mid-day

## 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.) discusses 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

# 22

Sat 22 Oct 1pm

## It Started With A Car Crash: Alternative Educational Road Tour.

Curator Charles Danby in conversation with 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

Tuesday 18th October 2pm–8pm

Epilogues: It Started With A Car Crash

IMT Gallery, Unit 2/ 210 Cambridge Heath Road, London E2 9NQ

17 September – 23 October 2011

# 23

Sat 22 Oct 2pm

This Is Not A School: We Are Not Artist Researchers:

Charlotte Knox Williams

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)

Includes the involvement of the following people: Ella Clocksin, Stephen Davies, Nicola Harlow, Ben Jenkins, Charlotte Knox-Williams, Kathy Oldridge, David Podger, Amy Todman, Marius Von Brasch.

# 24

Sat 22 Oct 3pm

Ugly Beast CRACK (Contemporary Research Art And Culture Kitchen):

Esther Windsor

Ugly Beast

CRACK

(contemporary research art and culture kitchen)

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.

# 25

Sat 22 Oct 4pm

## 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

“I don't want art for a few, any more then 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 'museunmized' 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.

# 26

Sat 22 Oct 5pm

## If I Knew Then What I Know Now: A Catalog Proposal.

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, emailing [info@catalog.org.uk](mailto:info@catalog.org.uk) with their postal address. In advance of the session Catalog will send to participants an empty jiffy envelope and a blank postcard.

Participants must bring the following to the session:

their jiffy 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 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 booklet 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 this process once the booklet has been produced, for example gifting copies of the book 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.



# 27

Sat 22 Oct 6pm

The Amateurist Network: Caroline Stevenson and Shama Khanna

I

ntroduction

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.

About

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 writer and curator based in London. From October 2010 until October 2011 she is participating in a residency at E:vent Gallery. Her exhibition programme, entitled Brief Habits, also comprises the artists’ film screening series PLENTY selected by Mark Webber and meetings of the Amateurist Network. Recent written projects include commissions by Site Gallery, Sheffield, SHIFT, London and Sequence Journal, London.

# 28-33

Sun 23 Oct mid-day to 6pm

Broadsheet (Drawing out the Archive)

to Trish Bould, Nicola Harlow, Jenifer Jarman, Jeremy Knox, Charlotte Knox-Williams, Kathy Oldridge, Melanie Rose, Amy Todman, Susan Wood  
from Edward Dorrian

28 July 2011 17:51 ~~This Is Not a School.~~

Call for Proposals. Five Years.

Dear All, I'm sending you (those who sat in on that round circle recording in Kilquhanity) this Call for Proposals (please read the guidelines attached) for an Event/ Show at Five Years: 15-30 October 2011 (entitled: This Is Not a School) with the following ideas in mind...

1 Although the invitation stipulates that the proposal should have a duration of one hour, I was wondering if 'Drawing Place - Back to (Kilquhanity) Free School Drawing Out the Archive: A Speculative Practice-based Symposium' would consider putting together a proposal for a one day (symposium/ conference/ series/ whatever). This, broadly speaking, would allow Drawing Place, etc to curate a series of events/ discussions/ workshops/ presentations in... whatever way seems beneficial. All proposals will be accepted!

2 Of course, if this doesn't seem appropriate, you may want to propose something independently...

All proposals will be accepted!

3 I'm in the process of transcribing the recording of our round discussion 'council meetings' as part of my piece: 'Ignominious Wank'. This of course can only be presented once you've all read the transcript and consented to its presentation. I'll keep you up to date... deadline 1st October Interested? If you've got any questions... please let me know...<sup>1</sup>

Broadsheet (Drawing out the Archive)

All participants of Back to Freeschool: Drawing out the Archive\* are invited to contribute to a publication. 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 Freeschool: 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>3</sup>, Jennifer Jarman<sup>7</sup>, Charlotte Knox-Williams<sup>2</sup>, Michael Weller, Melanie Rose<sup>6</sup>, Sue Wood<sup>4</sup>, Jamie Sturrock<sup>5</sup>

# 34

Fri 28 Oct 1pm

The Agitated Watercolour Society: Damien O'Connell and John Greene

"It is a normal fate of strategic concepts to be subject to unexpected political capture and reversal."<sup>1</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.

<sup>1</sup> Perry Anderson, *The Origins of Postmodernity*, Verso, London & New York, 1998, p.66

# 35

Fri 28 Oct 2pm

**Imitate: Naoise 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.

# 36

Fri 28 Oct 3pm

**Incidental Knowledge Quiz for participants in This Is Not A School:**

**University of Incidental Knowledge**

Proposal: 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 Artwork \* 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.

Preview: Thursday 15th September, 5-8pm, followed by gig at Wharfe Chambers, 23-25 Wharf Street, Leeds, LS2 7EQ. Open: Mondays – Fridays 4-7pm and Saturdays 12-6pm. Closing: Saturday 1st October.

<http://www.black-dogs.org/>

Online: Email the University Staff: [universityincidentalknowledge@yahoo.co.uk](mailto:universityincidentalknowledge@yahoo.co.uk) for an enrolment 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://aliceandbobcurate.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>

# 37

Fri 28 Oct 4pm

## 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.

# 38

Sat 29 Oct mid-day

## 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 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.

# 39

Sat 29 Oct 1pm

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.



# 40

Sat 29 Oct 2pm

## 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 Zemanekova and Cy Twombly.

# 41

Sat 29 Oct 3pm

## 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.

# 42

Sat 29 Oct 4pm

## 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.peacene.ws/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 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 hesitation 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 Best wishes Leslie

# 43

Sat 29 Oct 5pm

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, contextual 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 reluctantly engage with the variety of historical constructs 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 situations 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 assumptions. If arbitrary whims become confused with critical values then art practice becomes constructed 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 behaviour 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 organiser by the ringing of a bell to commence and conclude.

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 contractually 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 5 Years gallery space during the allotted time.

The premises must be vacated by all “Exchangers” within the designated 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 people 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.

# 44

Sun 30 Oct mid-day

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~~.

NOTES

[1] Tille Olsen, *Silences* (London: Virago, 1980).

# 45

Sun 30 Oct 1pm

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

# 46

Sun 30 Oct 2pm

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

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# 47

Sun 30 Oct 3pm

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)

# 48

Sun 30 Oct 4pm

**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 emmissions 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.

# 49

Sun 30 Oct 5pm

The Moment Of Truth:

Jessie Bond and Elizabeth Graham (The Sunday Painter)

The Alternative CV

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.



