

**YES. YES.
I KNOW.
FREE
SCHOOL.
I KNOW.**

25/04/09 > 10/05/09

GALLERY OPEN: SATURDAY - SUNDAY 1PM-6PM

PREVIEW: FRIDAY 24/04/09 6PM > 9PM

FIVE YEARS

Unit 66 6th Floor
Regent Studios
8 Andrews Road
London E8 4QN

edward-dorrian@fiveyears.org.uk
www.fiveyears.org.uk

Five Years hosts a programme of 33 one-hour sessions considering the idea of a Free School.

Selected¹ from an open invitation to propose a participatory activity to be carried out within the structure of a Free School, all 33 one-hour sessions will be staged inside the gallery at Five Years and will take place during gallery open hours between 24 April and 10 May 2009.

The invitation was free and open to anyone, and allowed any interpretation of the term 'participatory activity' to be made by the applicant as long as the proposal operated within the one-hour time frame. All submitted proposals will be made available in documented form throughout the programme. Each session will be recorded for documentation and publication (all rights reserved)².

¹ Selected by Edward Dorrian, Ana Cavic, Renée O'Drobinak and Claire Nichols.

² Video and audio recording of YES. YES. I KNOW. FREE SCHOOL. I KNOW. and documentation of submitted material will be compiled as part of the project: TEXT/BOOK by the Ladies of the Press* (Ana Cavic and Renée O'Drobinak). TEXT/BOOK simultaneously collects, archives and edits 'texts' brought together throughout the exhibition. Initially the 'texts' will exist in situ as an open resource of recorded talks, peripheral writings, photographic documentation and any other provided material. This 'text' will be collected to form the edited 'book', which will encompass a thread of interest from the programme. The outcomes will be a text, a book, and a proposition for a 'textbook'.

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1

SANDRA ERBACHER:

WORDOLOGY

FRIDAY 24.04.09 6PM - 7PM

PROPOSED SESSION: Participatory. Drawing. Installation. Performance. Free Flow. In and Out. Give and Take. Stream of Consciousness. Manifests as Writing on. Post-Its covering Walls. To Add and Take Away. Two-Way. Channel of Communi-cation. Audience-Artist. Artist-Audience. Crossing. Boundaries. Public-Private. Soc-i-ety. Meaning-Making. Perception is Projection. How to Unlearn. The Institutional Erasure of Consciousness. Share Knowledge. Insight. Wisdom. Disrupt the White. Cube. Temporality carries the Seed. For Intervention. De-colonize your Imagination. External-ize. Ask Questions. Reject Isms. Always. Movement. From the Margins to the Centre. Process. Based. Every Action. Draws. A Reaction. School of Life. Free. Fall. Peace. Out. From the private view onwards the audience can contribute to the writing and adding of notes or take them off the wall and take them away. The installation can be kept for an hour, the rest of the day or longer. Notes could be published after the show.

2

SEBASTIAN CRAIG: STRANDS OF ARCHITECTURE: A CONTEMPORARY RE-WORKING OF AN UNDOCUMENTED 1980'S LECTURE ON TEXTILES ROUTED SPECIFICALLY VIA ARCHITECTURE, ANTI-BALLISTIC FABRICS, DRUM & BASS AND THE ELDERLY. FRIDAY 24.04.09 7PM - 8PM

PROPOSED SESSION: I would be interested in proposing a session for your programme. The session would be a lecture, built on a set of about 20 slides unearthed in the design department of a Convent School in North London, which appear to have been compiled in the 80's to illustrate some lesson covering Architecture, the Elderly and Textile Design.

3

LARRY ACHIAMPONG:

JAM IN THE DARK.

FRIDAY 24.05.09 8PM - 9PM

PROPOSED SESSION: "Ok, its as simple as ABC...I create a dark space, I'm talking pitch black, so no one who enters can see us and we cannot see each other. We take our instruments into this dark space with the emphasis of improvisation in mind, but we take it that step further. We rely on each other's sense of sound and feeling to communicate with one another, meanwhile the audience becomes bound to this void of nothing to see and everything to hear and feel. It's like the heat of a club night but without the silly sparkles, or a meditation in the presence of people you cannot see. It's a personal and interpersonal experience all at once. It's a cycle of service by letting go, giving back and receiving! JAM IN THE DARK!" JAM IN THE DARK can be straightforward or complex, depending on how one perceives the experience. It houses a variety of musicians who possess ranging instruments in a void where nothing can be seen, but all is heard and felt.

The skill level of the musician does not matter (to a degree) The level of experience the musician possess does not matter (to a degree) The look of the artist, musician or viewers won't even matter because nothing will be visible, but all will be heard. JAM IN THE DARK abandons visual sensory to explore enhanced dynamics regarding the auditory, somatosensory, gustatory and olfactory systems. The first person experience of JAM IN THE DARK transcends that of the third person (i.e. archived footage). Like a "one time only" encounter, the vibes that are given out (from the musicians) and received (from the attendees) will always differ and no jam is the same since everything is improvised. "The cover of the book is abandoned. The pages may take us anywhere."

4

JOHN CUSSANS:

SAT 25.04.09 1PM - 2PM

PROPOSED SESSION: A little bit about the history of our initiative:

It was established in March 2008 when I was invited to participate in a show called The New Dark Age curated by Dean Kenning. As part of my involvement I proposed to host a series of talks about other Free School initiatives with a view to develop the framework for a Free Art School. During the duration of the show I invited a number of speakers to come and talk about their experience of open/free educational initiatives.

The background context to this series of talks was a conversation which had been taking place between colleagues and students over several years about how a free alternative art school might be instituted, one which would operate in close relationship to the independent gallery system, one which would be mobile and nomadic, making use of the abundance of free cultural resources in the city, informal gathering spaces and co-operative expertise. What are the pragmatic requirements that would enable a free school to operate effectively and consistently on an annual basis?

Speakers were given an open brief to address these and related issues in their own ways. They included Saul Albert (School of Everything, University of Openness (<http://www.schoolofeverything.com/teacher/saulalbert>), Dave Beech (Free Art Collective) (<http://www.dave.beech.clara.net/>), Steven Duval (www.stevenduval.com) and members of the alt.SPACE Network of Artist Research Groups (<http://www.altspace.info/>). Once the show was finished participant in the events decided to continue the project. It was agreed that the basic structure of the school should be a simple mailing list to which anyone interested could subscribe. There is a simple philosophy informing the school which makes no distinction between teacher and taught. Anyone on the list who wants to host an event proposes the topic and venue to the group and a mail is circulated. So far classes have been hosted by Oreet Ashery, Dean Kenning, Jamie Dyson, Toni Lynn Frederick, Lisa Craddock and myself.

We have also established a Free School Journal, as you know.

I would be happy to talk about our project as part of yours. I won't be able to do it between May 5th and 10th or on May 1st. Other dates are flexible.

We could come as a representative group and speak about The Free School in a New Dark Age.

5

YES. YES. I KNOW.
FREE SCHOOL. I KNOW.
SAT 25.04.09 2PM - 3PM

PROPOSED SESSION: Open discussion considering the show and the idea of Free School: Reconstructed Nostalgia? Institutional Critique or naive Romanticism?
With Edward Dorrian, Ana Cavic, Renee O'Drobinak and Claire Nichols.

6

SIMON ELMER: ART, RITUAL, COMMUNITY: REFLECTIONS ON A FAILED EXPERIMENT SATURDAY 25.05.09 3PM - 4PM

PROPOSED SESSION: My proposal is a discussion on the principles of community and the problems attending the formation of a group in the context of collective practice. I will present these principles through a brief account of the project I worked on throughout 2008, 'The Sorcerer's Apprentice'. Initially formed around a periodical, this was a group which went on to experiment with ritual activity as a means of creating community, and I will reflect on the reasons for its failure in the light of the role of art in group activity. After this introduction, I and several other members of the group will perform one of our rituals for the audience, who will be invited to participate. Both presentation and performance will make use of documentary images from the past year's activities, which I would like to project onto a back wall.

7

ESTHER PLANAS: LESSON 1 LEARNING DE-LEARNING HOW DO YOU LEARN WHAT DO YOU LEARN SATURDAY 25.05.09 4PM - 5PM

PROPOSED SESSION:

A talk about any thing
starting from anything
leading to anywhere
but filled with questions
a socratic simposium
with drinks and food
and beauty around
about Knowledge.....

8

**PAUL BUCK:
ABSENCE MAKES THE HEART GROW FONDER
(RE-PRESENTATION)
SAT 25.04.09 5PM - 6PM**

PROPOSED SESSION: A re-thinking and re-presentation of the improvisation/performance collaboration between Steve Benson & Paul Buck that was initiated and evolved during March 2009 at The Apartment show in Mare Street.

9

NEIL FERGUSON:

5 LINES, 225 LINES AND WORDS:

DRAWING AND IMAGINING THROUGH PENCIL ON PAPER SUNDAY 26.04.09 1PM - 2PM

PROPOSED SESSION: I'm interested but I see flaws in the concept in the short length of the slots. Less than 60 minutes is a very short time to develop any momentum. Even art classes in schools are longer than that. Also, what will be in the gallery already. Will the walls be bare? Who will turn up or is this my responsibility? It starts becoming a little like Adult Education again and I still bear the mental scars of that. I have never presented a class with a full lesson plan in my life. I don't believe it works like that. I prefer to build things from a generally understood position with people who want to go with you. As my friend Gianfranco Baruchello said, "Art isn't compulsory". I can and am able to put a drawing class plan together and I may find it interesting but so what? I also have a problem in that I want to do something so simple that it may be seen to confirm (what I perceive) to be regular abuse of teaching as trickery. I don't want to teach anyone anything really, no tricks, ever, in any situation. I don't want to be controversial either and what I might do certainly isn't innovative. Maybe I should just make some photocopies of Drawing / by Philip Rawson, London : Oxford U.P, 1969, and ask people to read them. But why bother, maybe its another trick book. I will attach the working plans of a workshop that I haven't fully resolved but will not be able to ever anyway.

5 LINES, 225 LINES AND WORDS:

Drawing and imagining through pencil on paper A drawing exercise examining our thinking through drawing. The mind and the hand work as a mechanism for thought, reaction and decision-making. Developing our understanding of "wee" thoughts and almost nothings. Using Strategies to access possibility through surprise and the unexpected. Question: At what stage is a drawing "seen" and what is appropriate to record this? The session aims to focus on the act of drawing lines, using words and imagining in response to constructed instructions, rules. In applying rules of restriction the session aims to highlight one's capacity for imagining that negotiates with personal experiences, "knowings" and understandings. In turn the lines and words establish our codes of decision making. Through both the expected and unexpected a personal order or system of connections can be formed around things that surprise us and offer potential. The session will attempt to acknowledge and use these influences and preference. The session will engage with notions of repetition through sequences of drawings produced to specific directives. Imagining will develop through familiarity with the touch of pencil and paper to the directives given. The series of exercises will culminate in sets of personal studies where the Drawings produced will represent personal taste and highlight what we think we see through drawing. The session will conclude with a short discussion paying particular attention to the "crisis points" of the drawings or writing.

Materials: A4 Paper, 1 HB PENCIL, Pencil Sharpener

Exercise 1, A4 sheets of paper, quartered = 10 drawings: 8 minutes 2 minute discussion and preparation for: Exercise 2, A4 sheets of paper quartered = 10 drawings:

10 Minutes Exercise 3, A4 sheets of paper quartered = 10 drawings: 10 Minutes

Presentation : 5 minutes Exercise 4, A4 sheets of paper quartered = 15 : 15 Minutes

Presentation & Summary: 10 minutes

Lesson Plan: Warm up Exercise. 3-4 minutes Knowing the pencil, moving it in your fingers. Considering the versatility of the pencil, the line and the hand. Exercise 1, Using 10 sheets to draw 5 lines that touch at some point. Each drawing must be different. Exercise 2, Using the first set of drawings as reference use 10 new sheets to draw 5 lines that must not touch. Each drawing must be different. Exercise 3, Produce 10 new drawings on sheets in portrait or horizon using 5 lines only, touching or not, applying words to each drawing. Exercise 4, Produce 15 new drawings on sheets in portrait or horizon using 5 lines only, touching or not, varying the consideration of working from a word or line from the beginning.

10

RESEARCH ASSESSMENT
EXERCISE: ART, EDUCATION
AND TEACHING.
SUN 26.04.09 2PM - 3PM

PROPOSED SESSION: Open discussion regarding the situation of Art School Education. What is the relationship between Research and Practice? Between Practice and Career? Chaired by Edward Dorrian.

11

TAKASHI NISHIDA: LA PENSÉE SAUVAGE (THE SAVAGE MIND) SUN 26.04.09 3PM - 4PM

PROPOSED SESSION: '[T]here is nothing savage or barbarous about those peoples... Those 'savage' are only wild in the sense that we call fruits wild which they are produced by Nature in her ordinary course: whereas it is fruit which we have artificially perverted and misled from the common order which we ought to call savage. It is in the first kind that we find their true, vigorous, living, most natural and most useful properties and virtues, which we have bastardized in other kind by merely adapting them to our corrupt tastes.' - Montaigne, Michel de. Les essais

This piece is an interactive performance among body, sound and image as well as between audience and performance. In the space, "wild" animals produce music, create sound-controlled visual images and act at the same time by means of technologies. Moreover, they also provide tangible interaction with audience as participant in the performance. You will spontaneously accept this interaction, and it rather disarms us effectively and conveys a little happiness.

Stop thinking, forget about your snobbishness and restore the intuitive sense that we have often lost under the "civilisation." Just enjoy!

12

**ALEX SCHADY:
WORKING WITH THE RESIDENTS:
ART, COMMUNITY AND SOCIAL COHESION.
SUNDAY 26.04.09 4PM - 5PM**

PROPOSED SESSION: Artist and filmmaker Alex Schady in open conversation with Edward Dorrian, discusses issues surrounding socially engaged practice. Alex Schady has recently taken part in the Magic Lantern residency, a co-commission with Camden Arts Centre and Animate Projects. A residency that had Schady and the residents of the Lithos Road Estate produce a new animated film: EVERYTHING MUST GO.

13

SHANE WALTENER:

SHOW YOUR LOGO

SUNDAY 26.04.09 5PM - 6PM

PROPOSED SESSION: Show Your Logo: plastic heat transfer (DIY bags)

Concept: The idea for the 1-hour session at 5 Years is to have participants customise plastic bags. Heat transfer process will be demonstrated as an easy and efficient way to re-use unwanted bags, make a statement, be kind to the planet, or simply drawing attention to yourself by using these customised items. Materials: 2 irons, 2 ironing boards, 1 table, 2 cutting boards, greaseproof paper, plastic bags, scissors, scalpels, paper & pencils. Method: Choose a bag or bring your own, design your own motif, cut design using plastic bags provided, iron on cut-outs between layers of greaseproof paper, repeat process if needed until design is completed, transfer your belongings to your new bag, proudly walk out of gallery carrying it.

14

DAVID AUGUSTINE

THE CREATIVITY MANIFESTO:

THE ART OF POLITICS & THE POLITICS OF ART.

SAT 02.05.09 1PM - 2PM

PROPOSED SESSION: Participants are invited to engage a revolutionary democratic process of “creativity and community” exploring the social dynamics, limits, and issues in forming and developing a non-hierarchical, leaderless political organisation based upon an innovative method of organic creativity that places the idea of art at its centre. Creative participants experience what it is like to engage in the production ideas, actions, and hypothetical events within a wider social process of an art democracy. Rather than canvassing through the dogma of political rhetoric participants will explore how such A Creativity Party could connect to the wider public through the twin themes of “Creativity & Community.” Potential Outcomes: Depending on the democratic processes of social creativity and the community will of participants it is possible that the ideas and themes that emerge could be further explored and developed.

15

ARNAUD DESJARDIN:

ALL YOU HAVE TO DO IS CALL.

SAT 02.05.09 2PM - 3PM

PROPOSED SESSION: For free school I propose to provide a mobile phone with 60 minutes credits to be used by any individual(s) turning up at five years at the given time. Along with the phone will be a piece of paper with a short text welcoming the use of the phone and my number. I will be available for a telephone conversation for one hour. There should be a table and a chair in the room. I may or may not receive phone calls. The recording of the conversations will be partial and will consist only of the voice(s) of the phone user(s), not the person on the other line who may or may not be me.

16

LEE CAMPBELL: ADVENTURES IN JUNIPER PARK SAT 02.05.09 3PM - 4PM

PROPOSED SESSION: Mother was convinced for 30 years that Joni Mitchell's hit "Yellow Taxi" went "They made paradise and went to Juniper Park" when in reality she sings; "They paved paradise and put up a parking lot".

I am interested in creating a physical interaction with the general public, questioning the "right and wrongness" to something so subjective, be it a poem, piece of music or abstract oil painting. The interpretation of an art form by the general public surely is as valid as a well read art historian or fine art scholar/music boffin.

Mother misheard the Joni Mitchell lyric and still to this day refuses to believe that she is singing what is actually being sung. I like this form of personal poetry even though some may considerate misinterpretation as being foolhardy, I think we should embrace it for all it's and weird and wonderful idiosyncratic curiosities!

"Juniper Park" has seen various forms over the past few years, in the form of an article of about our society which allows something impersonal to become personal to it's recipient. The project has been displayed as a solo exhibition at Chapter gallery in Cardiff in 2007, as a performance as part of Concrete and Glass Festival last year in London and will be travelling to Belfast, Ireland later in the year. It has been exciting for me to see it unfold in its various manifestations. The idea of particularly talking about art form is inspired by artist William Quinn who in 1987 started remedial art classes in New York to a crowd who didn't know how to speak about not just modern conceptual abstract art but of any substance and were wanting to learn what to say. This is ridiculous. Peoples interpretations are wonderful, eclectic, bizarre and are just as valid as anything dreamt up by art-historians. THE ONE HOUR WILL CONSIST OF... I will present the audience with a selection of abstract paintings and ask them to write down their thoughts and possible title of the piece. This will be documented using video, taking photographs, using sound devices. On their answer slips, they will be asked to "define" their "status". The same activity will then be relayed with various art forms, as reading a poem, a piece of music etc. The audience will be an invited mix of "status" - artists/scholars/lecturers and impartially a call will go out to the general public (preferably not essentially art-gallery going or "art educated/aware"...

The findings will then be announced. The audience will not know who gave what answer, thus blurring the distinction between general public/scholar/staff or potentially those trained/to those not. I will then tell the audience the possible art historical discourse of the piece and ask them if their perceptions have changed.

17

LCF PICTURE GROUP: SAT 02.05.09 4PM - 5PM

PROPOSED SESSION: The Picture Group is a research collective at the London College of Fashion (LCF), centred around an informal approach to visual literacy. Established by David Garner in September 2008, and developed in collaboration with Claire Nichols, The Picture Group is run with final year undergraduates at the LCF. Working alongside professional designers such as Neil Hedger of Hedger Poon, and established artists such as Richard Wentworth, The Picture Group builds dynamic conversations across visual culture. The Picture Group will exhibit a slideshow of work developed over the course of the year.

Exhibitors include: Abigail Morris, Casey Baker, Jo Lawes, Myrvete Sadiku

18

LCF PICTURE GROUP: SAT 02.05.09 5PM - 6PM

PROPOSED SESSION: The Picture Group is a research collective at the London College of Fashion (LCF), centred around an informal approach to visual literacy. Established by David Garner in September 2008, and developed in collaboration with Claire Nichols, The Picture Group is run with final year undergraduates at the LCF. Working alongside professional designers such as Neil Hedger of Hedger Poon, and established artists such as Richard Wentworth, The Picture Group builds dynamic conversations across visual culture. The Picture Group will exhibit a slideshow of work developed over the course of the year.

Exhibitors include: Abigail Morris, Casey Baker, Jo Lawes, Myrvete Sadiku

19

MELISSA BLISS:

DOWSING

SUNDAY 03.05.09 1.00PM - 1.30PM

PROPOSED SESSION: "Intro - Dowsing, intuition & scepticism

Initial demo - using rods, pendulums & hands, making a map

Practical - everyone dowses

Recap - sharing what we found & make collaborative map]

MATT GOLDEN:

JUAN CARLODE

SUNDAY 03.05.09 1.30PM - 2.00PM

PROPOSED SESSION: Artist Matt Golden writes, performs and exhibits as musician, troubadour and artist Juan Carlode. For Each Teach he will perform with two members from his band.

EACH TEACH: PILOT FOR FREE SCHOOL. CAMPBELL WORKS

20

AMI CLARKE:

ZOMBIE FUTURE

SUNDAY 03.05.09 2.00PM - 2.30PM

PROPOSED SESSION: I will speak on related topics that were discussed in a talk that I recently went to that accompanied a screening of an artists film. I did not see the film. I was sent the script before the screening was due by some weeks, but also failed to read any of it. When I arrived, the talk was just about to get under way. I sat, in a circle of grouped chairs for an hour or so, and listened to the people gathered in the room discuss the film, and other related topics. I will be talking about some of the topics that were generated from this group discussion.

I would liken this to the experience of watching a film that you really enjoyed, and then returning to the book that the script and screenplay were developed from, only to find that the book is terrible. Another option becomes available at this point – the book that should have been written that produced the wonderful screenplay and script, that is now apparent in the film.

I am of course not making any value judgement about the film I didn't see, it sounds great. But by not having seen the film, or reading the script, another option is made available, and I will be talking about these still evolving possibilities. I am interested in what became possible as a result of my absence from this experience.

HARRIET MURRAY & NEIL TAYLOR:

THE ART OF AVOIDANCE

SUNDAY 03.05.09 2.30PM - 3.00PM

PROPOSED SESSION: An introduction into the finer art of avoidance. Neil Taylor & Harriet Murray hope to explore underlying motivations and physiological preferences for the avoider. This short talk will endeavor to include key skills acquisition for the observant and an in-depth study into a variety of approaches.

EACH TEACH: PILOT FOR FREE SCHOOL. CAMPBELL WORKS

21

NAOKO TAKAHASHI:

DR. FU ON A FLYING CARPET

SUNDAY 03.05.09 3.00PM - 3.30PM

PROPOSED SESSION: Mobile session of giving instructions to a puppet teacher. The puppet teacher will teach audience hypnotic exercise of mapping images from the verbal description of landscape, natural life and social interaction in countryside of UK. This session will be arranged over a phone as to demonstrate Chinese whispers - someone is whispering in the one's ear and then to the audience. This session is to explore the notion of brainwashing, manipulation and control as well as the boundary of real and imaginary.

SHAUN DOYLE & MALLY MALLISON:

PILTDOWN

SUNDAY 03.05.09 3.30PM - 4.00PM

PROPOSED SESSION: Mally and I are planning a video lesson for Each Teach - 'Piltdown', as in man.

EACH TEACH: PILOT FOR FREE SCHOOL. CAMPBELL WORKS

22

RACHEL CATTLE:

ESCAPE. MIX TAPE

SUNDAY 03.05.09 4.00PM - 4.30PM

PROPOSED SESSION: Taking the idea of the mix tape, (a collection of favourite music tracks), the Each Teach session will take the form of an illustrated lecture featuring readings (tracks) from my own and others writings based around notions of 'escape'. How to escape? Music? Film? Drawing? Stories? The Wild? Can these things form a basis for 'transcendence' from 'every day' life? Each 'track'/reading will be linked like you would a mixtape and each accompanied by a slide or projected image.

To accompany the lecture I may produce a publication (mix tape) which will document my chosen texts. Readings may include excerpts from Thoreau, Kafka, Proust, perhaps some song lyrics etc etc as well as my own texts. Essayist Geoffrey O'Brien has called the personal mixtape "the most widely practiced American art form", and many mixtape enthusiasts believe that by carefully selecting and ordering the tracks in a mix, an artistic statement can be created that is greater than the sum of its individual songs... From an aesthetic point of view, many enthusiasts believe that because a tape player, unlike a CD player, lacks the ability to skip from song to song, the mixtape needs to be considered in its entirety. This requires the mixtape creator to consider the transitions between songs, the effects caused by juxtaposing a soft song with a loud song, and the overall "narrative arc" of the entire tape.

SHANE BRADFORD & PATRICK LACEY (ABAKE):

UNFINISHED INDEX

SUNDAY 03.05.09 4.30PM - 5.00PM

PROPOSED SESSION: Shane and Patrick propose to read from the A section of Chambers Encyclopedia circa 1958.

EACH TEACH: PILOT FOR FREE SCHOOL. CAMPBELL WORKS

23

PAUL MART: THE UNSPECTACULAR

SUNDAY 03.05.09 5.00PM - 5.30PM

PROPOSED SESSION: We would like to do a lesson on the Unspectacular, relating ideas of 'stuff' that is overlooked or designed to disappear...considering how this possible, if at all and what we can gain from it in a spectacularised culture. Using us as a working model it will investigate the use of dialogue and pass it from one another.

MIYUKI KASAHARA & CALUM F KERR:

GIGANTIC ORIGAMI PEACE CRANE (1:1000)

SUNDAY 03.05.09 5.30PM - 6.00PM

PROPOSED SESSION: "Miyuki will teach the assembled how to make an Origami Peace Crane in Giant-Size. She will demonstrate this using a giant sheet of card then use it to make a traditional origami crane. The final crane will be over 4 foot long.

This demonstration will be conducted entirely in Japanese with Calum attempting to give a translation and helping with the demonstration. At the beginning of the session the audience will be encouraged to write their wishes for peace on the blank paper that Miyuki is going to fold. They are welcome to use their own languages so there are many different languages.

The audience will also be given pieces of paper to make cranes themselves. They can also write their wishes on the paper that they will be given to fold.

At the end of the session we will go onto the balcony and launch the giant crane off the balcony so that it can fly across London (or somewhere down below). Visitors are encouraged to launch their cranes off the balcony (as it is on the sixth floor) too.

Japanese legend states that if you fold 1000 cranes then a wish will be granted on you. So participants are encouraged to make their silent wishes while launching it off. The making of 1000 cranes became internationally known as a symbol of peace through those made by a Japanese girl Sadako Sasaki who died in 1955 of Leukemia. This disease was contracted as a result of the Hiroshima bomb in 1945. So launching them with wishes off the balcony could represent a bombing raid or something much more hopeful."

EACH TEACH: PILOT FOR FREE SCHOOL. CAMPBELL WORKS

24

MIRIAM CRAIK-HORAN: A CORNER OPPOSITE ANOTHER, Cards by Claire Nichols SAT 09.05.09 1PM - 2PM

PROPOSED SESSION: A Corner Opposite Another is a project by artist Claire Nichols. It is a set of playing cards showing textual extractions from the artist's drawings – themselves descriptors of imagined systems and tableaux. The text on the cards is both a reference to its origin and an invitation for response. In this way, the card 'game' forms a reflexive system for investigating processes of making, applicable in a variety of contexts. Within the Free School exhibition at Five Years gallery, Nichols has invited artists Joao Paulo da Silva, Miriam Craik-Horan and Levin Haegele to respond to the cards. The audience is also invited to use the cards to navigate the three artists' responses. There are no specific rules for how the cards should be used. The artists will respond to the cards for an hour each within Five Years' programme of 33 one-hour sessions considering the idea of a Free School.

Miriam Craik-Horan proposes the following session between 1 – 2pm:

Free School Meal / Free Fall

The Private View.

Formed like a piece of triangulated pedagogical research,

A three-way metaphor for cultural writing and formal learning,

A gradual transformation of series into codex, occupying a position on the shelf of 'performativity'.

Artist becomes facilitator in a constructivist 'classroom';

Curator becomes caterer as her narrative is transformed into food items consumed by her students.

A collaboration between singular and consensual writings,

Interfacing a polymorphous voice.

Public Sounds,

"In one side, out of the other."

"Free School Meal" Performed: 1-2pm 9th May 2009 – 5 years gallery

"Free Fall" Re-performed, Re-digested in your lunch hour. But you can multitask if you wish:

1-2pm 12th May 2009– Online, by invitation to previous diners

25

JOAO PAULO DA SILVA: A CORNER OPPOSITE ANOTHER, Cards by Claire Nichols SAT 09.05.09 2PM - 3PM

PROPOSED SESSION: A Corner Opposite Another is a project by artist Claire Nichols. It is a set of playing cards showing textual extractions from the artist's drawings – themselves descriptors of imagined systems and tableaux. The text on the cards is both a reference to its origin and an invitation for response. In this way, the card 'game' forms a reflexive system for investigating processes of making, applicable in a variety of contexts. Within the Free School exhibition at Five Years gallery, Nichols has invited artists Joao Paulo da Silva, Miriam Craik-Horan and Levin Haegele to respond to the cards. The audience is also invited to use the cards to navigate the three artists' responses. There are no specific rules for how the cards should be used. The artists will respond to the cards for an hour each within Five Years' programme of 33 one-hour sessions considering the idea of a Free School.

Joao Paulo da Silva proposes the following session between 2 – 3pm:
"Becoming?"

This session is an attempt to try and grasp what followed after Claire Nichols invited me to respond to her cards at the Five Years gallery. More often than not I relate to unexpected and unfamiliar questions by mistaking their answer with their operation or process, and somehow impose on me and others, like in this session, their flimsy, transient and negotiated unfolding - their being or becoming."

26

LEVIN HAEGELE: A CORNER OPPOSITE ANOTHER, Cards by Claire Nichols SAT 09.05.09 3PM - 4PM

PROPOSED SESSION: A Corner Opposite Another is a project by artist Claire Nichols. It is a set of playing cards showing textual extractions from the artist's drawings – themselves descriptors of imagined systems and tableaux. The text on the cards is both a reference to its origin and an invitation for response. In this way, the card 'game' forms a reflexive system for investigating processes of making, applicable in a variety of contexts. Within the Free School exhibition at Five Years gallery, Nichols has invited artists Joao Paulo da Silva, Miriam Craik-Horan and Levin Haegele to respond to the cards. The audience is also invited to use the cards to navigate the three artists' responses. There are no specific rules for how the cards should be used. The artists will respond to the cards for an hour each within Five Years' programme of 33 one-hour sessions considering the idea of a Free School.

Levin Haegele proposes the following session between 3 – 4pm:

A one-hour lecture addressing the theme of the "hour". As tangential and fragmented as the cards that were provided, the lecture will hope to be a short history of time, place, and things.

27

**NELA MILIC:
BALKANISING TAXONOMY
SAT 09.05.09 4PM - 5PM**

PROPOSED SESSION: A class on the art projects about the Balkans www.goldsmiths.ac.uk/balkanising-taxonomy

28

**CHIARA MU:
FROM GENOVA 2001 TO LONDON 2009
HOW TO SURVIVE A RIOT - TIPS
SAT 09.05.09 5PM - 6PM**

PROPOSED SESSION: Through video, power point presentation, story telling, cognitive-behavioural exercises and a final quiz I will introduce the audience to few golden rules on how to deal with conflict that often generates during demonstrations.

29

MARIANNA LIOSI & ALESSANDRA SAVIOTTI:

GOOD FOOD

SUNDAY 10.05.09 1PM - 2PM

PROPOSED SESSION: Good Food is a kitchen class focusing on the dish "Pasta alla Carbonara". As Italians we would like to present the different approach of a foreign to cooking and eating together. What is exotic for somebody is typical for someone else. The "Pasta alla Carbonara" is really easy and quick to prepare, but at the same time, it is a Roman traditional dish, where eating together becomes a tradition and almost a social practice. The cooking lesson will last one hour during which we will show and teach people how to cook a traditional Italian recipe and explain the process step by step for a satisfactory result. We will split the lesson in two parts, half an hour to prepare the pasta involving the audience and then, during lunchtime, we would like to generate a discussion.

30

PAUL J TAVARES: PICASSO'S TWIN BROTHER FROM FRANCE SUNDAY 10.05.09 2PM - 3PM

TITLE OF PROPOSED SESSION: 40-50 minutes Introduction from the one and only Picasso's brother from France. Display of the yet to be discovered artists greatest work A live art demonstration with a chance to win a valuable piece of art. Guest appearance from the maharaja lama yoga guru Karate expert Paul Tavares will teach you how to use your paint brush in self defense. Quiet keith may say hi if he has enough confidence on the day. Conclusion from Picasso's brother.

31

MICHAEL CURRAN: ALL OF ME (AN AUTOBIOGRAPHICAL LIFE CLASS) SUNDAY 10.05.09 3PM - 4PM

PROPOSED SESSION:

All of me
Why not take all of me
Can't you see
I'm no good without you
Take my lips
I want to lose them
Take my arms
I'll never use them
Your goodbye left me with eyes that cry
How can I go on dear, without you
You took the part that once was my heart
So why not take all of me

Michael Curran will model at Five Years (SUNDAY 10.05.09 3PM - 4PM)

Please bring sketchbook, paper, and drawing materials. As model Curran will conduct the class in a series of exercises accompanied by monologues reflecting on his history - a bodily histrionics.

The session will be filmed and drawings photographed with participants consent.

Please come promptly to assure a cohesive start.

32

SO GOOD. SO WHAT:
MYTHOLOGIES OF THE
ARTIST-RUN INITIATIVE.
SUN 10.05.09 4PM - 5PM

PROPOSED SESSION: Open discussion questioning the presumptions of the Artist-Run DIY Initiative. Once you've given yourself a show... what do you do?
Chaired by Edward Dorrian.

33

ISLINGTON MILL ART ACADEMY:

SUN 10.05.09 5PM - 6PM

PROPOSED SESSION: You mentioned that you'd like to present the organisers of the show with a direct proposal, sent to the gallery in a sealed envelope and to be opened and responded to in real-time within the slotted time?

Islington Mill Art Academy is a free self-organised art school. It was set up in 2007 by a group of art foundation students, dissatisfied with the quality and standards in University fine art courses open to them at that time.

The Academy exists to experiment with what an education in art can be, where it can take place and how it can be paid for. It is open to anyone who would like to be an artist and who is interested in taking responsibility for, and direction of the way in which they intend to do this. The artists in the group take all of the decisions related to their personal learning process and put these decisions into practice themselves.

The group invites visiting artists to talk about their work and to give feedback on the work of artists from the Academy on a regular basis. Academy artists organise residencies and research trips to other parts of the UK and abroad for all members of the group. In 2008, we visited Glasgow, Bristol and Sheffield and held residencies in Berlin and the Lake District.

Please get in touch with us. We would love to hear from you.