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**(IM)POSSIBLE
SCHOOL
BOOK:
AS FOUND.**

4

Published by Five Years

ISBN 978-1-903724-08-8

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Five Years

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Design: Edward Dorrian

Cover: Rachel Cattle

FIVE YEARS

TATE
MODERN

6



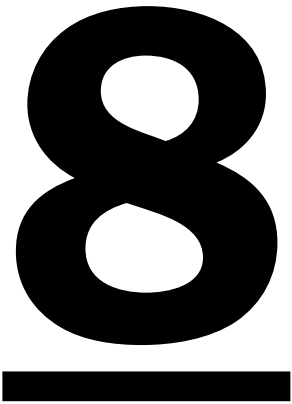
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Appendix 1.



Invitation to Propose.

Five Years.

Tanks Summer School, Tate Modern.
(Im)Possible School Book: As Found.

Opening in July 2012, the Tanks will be home to a festival of cross-disciplinary and live event-based art work by major international artists. Summer School participants will use the Tanks spaces as a unique setting to explode possibilities for teaching and learning through presenting action, film, installation, participation, speech-based events and performance.¹

Five Years has been invited to develop the 'Summer School' at Tate Modern in collaboration with the Tate London Schools and Teachers team. The Summer School invites local teachers and gallery professionals to participate² in a five day school set within the new Tanks spaces at Tate Modern from 23 – 27 July 2012.

Five Years in turn invites you.

This is a free and open invitation for anyone to propose an 'activity' for the Summer School. The collection of submitted proposals will form a resource book to provoke discussion and action for the Summer School's participants over the five day course, serving both as an archive of ideas and working text to be tested.

As a possible guide for activities at the Summer School, the book invites an examination of the idea of the school-as-event. The museum as the site of this event and the role of the participants are opened up 'for more than mere spectacle or a moment of playful participation' *but as an occasion of learning.*³

'Everything is in the book'.

Words such as 'exercise', 'guide', 'action', 'school', 'participatory', 'resource', 'practice', 'teaching', 'instruction', 'performativity', 'theatricality', 'pedagogy', 'museum' and indeed any of the terms found in this invitation may be defined, questioned and interpreted freely by you in your proposal.

All submitted proposals will be accepted
All submitted proposals will be published.

The book/ publication will be printed as a limited edition for participants of the school to use and annotate. It will remain at the Tate as archive material.

A downloadable PDF of the book/ publication is available.

An open discussion of the project will be chaired by Five Years at Tate Modern as part of the Tanks programme. 27th July 2012. This is a free event.

This is the twelfth 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 a social practice.

Edward Dorrian (Five Years) 2012

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1 The Tate London Schools and Teachers Team

2 Details of how to apply for the Summer School at www.tate.org.uk/whats-on/tate-modern/courses-and-workshops/oil-tanks-summer-school (Full price places on the course are £300 per person.)

3 The Tate London Schools and Teachers Team

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All proposals
will be
accepted.

All proposals
will be
published.

Submission is
free.

12

As Found.

1
While artists and critics in the 1960s were talking about the ever-increasing dematerialisation of art in performance, film, and conceptual and ephemeral practices, it now seems clear that the rise of the event in art or art-as-event has not abolished the object. The event, action, film, performance and participation have all become accepted aspects of the artwork and its experience. Event and object coexist in a relationship of mutual dependence. Witnessing the event matters, but you have to be there for more than mere spectacle or a moment of playful participation. The event-based nature of the artwork has, paradoxically, given rise to a renewed interest in the object, its substance and the nuances of its material condition. At the same time, it calls into question the nature of the experience of art. Audience, spectator, viewer, visitor, witness, participant: what do you call the person who is present when art is [the subject in the presence of art]?
*Alain Badiou defined the event as a rupture in being: 'I name "event", a rupture in the normal disposition of bodies and normal ways of a particular situation. Or if you want, I name 'event' a rupture of the laws of the situation. ... An event is the creation of a new possibility. An event changes not only the real, but also the possible. An event is at the level not of simple possibility, but at the level of possibility of possibility.' * By focusing on the disruptive nature of the event that Badiou identifies here, one can see how contemporary art (as event) is both essentially part of a continuum and a point of excess. It acts on the real and produces new possibilities.*
This is the starting point for our enquiry into the emerging history of this range of practices. The Oil Tanks programme explores the event of art, its place in the museum and the museum as place for art-as-event, that is to say the relationship between art, its experience by the viewer or participant and the museum as the site of the event. The museum-as-event sets out to play host to art and to archive it; it aims to contain not just object but rupture, possibility and excess.

2
Ambitious and imaginative installations are pushing traditional gallery spaces to their limits. When Tate Modern opened in 2000 there were 86 large-scale installations in the Collection; now there are more than 300. The three awe-inspiring oil tanks at the foundation of the new building will provide a unique raw industrial space to display large-scale artists' installations, as well as performances and film. Three new galleries will also be created from raw 'as-found' spaces adjacent to the oil tanks. Space which would have originally contained Bankside Power Station's ancillary plant and equipment.

3
The oil tanks provide a found industrial space of extraordinary scale and dramatic beauty complementing the more refined spaces rising above. They provide not only the physical foundation for the new building, but also the starting point for intellectual and curatorial approaches, which have changed and developed to meet the needs of a contemporary museum in the twenty-first century.

-
- 1 Being There: The Languages of the Live. Tanks 2012 Programme
Catherine Wood, Curator: Contemporary Art & Performance and Marko Daniel, Convenor: Adult Programmes, Tate Modern Curatorial Notes
* Alain Badiou, "Is the word Communism forever doomed?" (Henry Street Settlement, Harry de Jur Playhouse, New York City, November 6, 2008), http://www.lacan.com/essays/?page_id=323.
 - 2 Tate Modern Tanks:
Architectural concept 2012
<http://www.tate.org.uk/modern/transformingtmc/concept.shtml>
 - 3 Tate Modern Tanks Publicity 2012
<http://www.tate.org.uk/modern/transformingtmc/performance.htm>

4

*The Tanks Summer School
Exercises with Five Years*

Set within the new, subterranean spaces of the Tanks at Tate Modern, the Summer School represents a unique opportunity to explore the possibilities of teaching and learning in a transformed gallery space. Large, intimate, raw and unrefined, the Tanks will be home to a temporary festival of cross-disciplinary and live event-based art. The school will bring together teachers and international gallery professionals to explore the preoccupations of the Tanks; questioning the notions of instruction, action, performativity, theatricality, pedagogy and 'event' embedded within the Tanks' artistic programme. Developed in collaboration with London artist run gallery 'Five Years', the school will offer participants the opportunity to both witness and create film, action, installation, participatory and speech-based events and performance.

Local teachers* Summer School invite letter
The Tate School and Teachers Team 2012
* In recognition of engagement with, and contribution to, the Schools and Teachers programme at Tate over recent years, the team is offering a bursary place to local teachers on this year's Summer School. The bursary place is offered on a first come first served basis. We have 15 to allocate. Full price places on the course are £300 per person.

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*The Tanks Summer School
Exercises with Five Years*

Large, intimate, raw and unrefined, the Tanks represent an important shift in gallery practice for Tate. Home to a festival of cross-disciplinary and live event-based art for 3 months only this is a one-off opportunity to participate in this important international cultural event. Once the home to the sump oil fuelling the power station and literally underground, the Tanks gallery spaces invoke a conceptual 'sublevel', a space where those 'blank missing areas' of art history can be explored and brought to light. Open for a short window of time, the spaces will become temporarily hidden once again in October 2012 while the new building is erected on top of them. The Summer School is a unique chance to explore the possibilities of teaching and learning fore-grounded by this transformed gallery space. The school will bring together teachers and international gallery professionals to explore the preoccupations of the Tanks; questioning the notions of instruction, action, performativity, theatricality, pedagogy and 'event' embedded within the Tanks' artistic programme. Developed in collaboration with London artist run gallery 'Five Years', the school will offer participants the opportunity to both witness and create film, action, installation, participatory and speech-based events and performance.

International contacts
Summer School invite letter
The Tate Schools and Teachers Team 2012

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There is nothing the schoolmaster can hide from him, and nothing he can hide from the master's gaze. The circle forbids cheating, and above all that great cheat: I can't, I don't understand. There is nothing to understand. Everything is in the book.

Jacques Ranciere,
The Ignorant Schoolmaster

7

What are the pragmatic requirements that would enable a free school to operate effectively and consistently... Speakers/Participants were given an open brief to address these and related issues in their own ways. There is a simple philosophy informing the school which makes no distinction between teacher and taught.

John Cussans FreeSchool statement for YES. YES. I KNOW. FREE SCHOOL. I KNOW. Five Years 2009
FreeSchool was established in March 2008 when Cussans was invited to participate (along with Jon Trayner, Andrew Cooper and others) in a show called The New Dark Age curated by Dean Kenning. As part of their involvement they proposed to host a series of talks about other Free School initiatives with a view to develop the framework for a Free Art School. Through the duration of the show they 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.

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Proposals.

Information:

Ace&Lion created **Museum** quiz in response to an invitation to propose an activity to Five Years. Tanks Summer School, Tate Modern, (Im)Possible School Book: As Found.

Museum quiz is an action-based, participatory activity where 6 to 42 participants ask site-specific questions related to their interests and search for answers.

Participants select 2 quizmasters, form teams and collaborate to find answers to questions set by fellow participants. Questions guide teams as explorers in search of knowledge whilst experiencing and engaging with the **museum's** architecture, collection, history, grounds, and other visitors.

Museum quiz can be repeated varying date, location, participants, and instructions to create future activities by participants, Ace&Lion, Five Years, Tate Modern, as well as other **museums**, galleries, and members of the public.

Ace&Lion is a group of artists, activists, and other creative people who work jointly on collaborative projects, ideas and exchange.

Having received **Museum** quiz Instructions and Information, participants agree that they have understood the activity's terms of participation and consent that the questions, answers and other outcomes of the activity and their participation may be archived, edited, published, made publicly available, exhibited and otherwise used in the future by participants, Ace&Lion, Five Years, and Tate Modern.

Museum quiz

Instructions:

1. Select 2 quizmasters. The first quizmaster is the median height person in the space. The second quizmaster is a volunteer from the rest of the participants.
2. Participants disperse and return in 30 minutes with 2 questions.
3. Questions should relate to the Tate Modern's collection, architecture, history or visitors, and be up to 20 words. Answers should be findable by your quizmaster.
4. Participants form teams of 3-6 people.
5. Quizmaster names the teams A,B,C... and so on.
6. Teams submit numbered questions on 1 side of A4 to the quizmaster, with the answers and answers' locations numbered same on reverse side.
7. Teams label each question and answer to its left using your team letter followed by the number of the question; so, team A's list is A1, A2, A3... and so forth.
8. Quizmaster collates and distributes 1 copy of all questions per team.
9. Quizmaster sets a time limit for the teams to search for and return with answers allowing 15-30 minutes afterwards for reading answers and team scores aloud.
10. Teams disperse into Tate Modern in search of answers to their opponent teams' questions.
11. Quizmaster verifies questionable answers while teams search.
12. Teams and quizmaster, don't worry if not all questions are answered in time.
13. Teams return to the Tanks with answers. Write and number these according to questions and submit to quizmaster with your team letter at each sheet's top.
14. Teams read your questions aloud.
15. Other teams answer these questions aloud.
16. Repeat 14 and 15 until all questions are read.
17. Teams count and tell quizmaster your number of correct answers.
18. Quizmaster announces each team's number of correct answers.
19. Participants consent to potential future uses of material from **Museum** quiz by participants, Ace&Lion, Five Years, and Tate Modern.
20. Quizmaster or coordinator sends questions and answers to info@aceandlion.org to be made publicly available and for future uses in art, education, and research.

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Alain Ayers
What They Talk About When They Talk
About Art

Introduction

As you can see this title connects to Raymond Carver – What We Talk About When We Talk About Love – and to Haruki Murakami – What I Talk About When I talk About Running

When we talk we think, look and listen simultaneously, through time. At Tate Modern recently I had a spontaneous dialogue with the project group who invited a response about the Tate Tanks. I saw a series of questions or prompts directing me to a future where we could engage in a new approach to event and performativity. Given the state of the world I am finding it difficult to retain a sense of the present never mind the future and even though I have understood the need to imagine futures in order to explore all unknowns, uncertainties and impossible probabilities, it feels like our collective present is the most improbable thing.

Action 1

A group project (for up to twenty people).

Begin with an introduction and self-organising phase for the group to critically engage with the intentions of Action 1 and plan the programme of the day, to include breaks.

After this go into the Tate galleries as individuals to find a chosen piece of artwork. Do not note the artist's name, title of work or use the provided gallery context information and choose a work that you are not familiar with.

As you are present with the art work, using writing and notation on paper, form a five minute response that you can use to report back to the group on how this work makes you feel, and what you think is happening 'live' in the work.

Meet back together to share your findings on your chosen art work using any further notational, word, image, diagrammatic, performative language to enhance the communication of your experience to the group.

When this cycle has been concluded move to the next phase. Take each work of art, individually, remember you don't know the artist's names or the titles of these works, and talk about three phases of these works, one by one.

1. How does the artwork register in relation to ideas we have formed about the past? 2. What value does the artwork have in our understanding of the present? 3. Can the artwork give us some knowledge about the future?

As a conclusion phase, the group can form its own research model in relation to what has been talked about.

In brief

Introductions	1 hour
Self-organising phase	1 hour
Being present with the chosen artwork	1 hour
Reporting Back each 5 minutes	2 hours (eg for 20 people)
Research model	1 hour

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The Amateurist Network

The Amateurist Network is interested in what it could mean to be an amateur and what constitutes an institution.

amateuristnetwork.wordpress.com

**amateurist
Network**

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Anna Lucas

Look at an image for a minute. Turn away from it and describe it. Film the image with the remembered description as a voice over. Repeat over time gaining or losing clarity as you go. You can do this on your own, or with others. Most mobile phones have a camera.

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Anna Mortimer
Lost (loss) in the Tanks.

Proposal for a work of voice theatre.

My proposal is to create a sound work based on the experiences of loss that every visitor/participant to the Tank will have experienced whether child or adult. A work of recorded voices recalling moments and memories of loss. This 'living' sound work, a work of voice theatre, once made becomes a historical document to be added to the archives of the Museum/Tate which is the collector and guardian of history. The idea starts with the Tank itself which is an empty container that has lost its contents, lost its original function and meaning. The Tank (only open for a short time) also acts as a metaphor for the brief recollection of memories which are often only fleeting, surfacing only momentarily before being lost again.

To give each participant a starting point I suggest linking this with the 'School as event' whereby the experience of school is a common factor for the majority of the visitors/participants. Many experiences from school remain in our memories long after other things have faded. Sadly many of these memories are traumatic or negative and can be linked with the idea of loss. For example; loss of independence and independent thinking, loss of identity, loss of confidence through bullying etc.

Thinking about loss should not be restricted to the subject of school as for many visitors other memories may surface. Silence, stillness and the cathedral like quality of the Tanks should allow time for reflection. Using the physicality of the large underground spaces, womb like and semi dark cut off from the usual visual distractions and stimuli will I believe enable further recollections of loss. For example; small child in a big space, a quiet voice lost in the cacophony of the many, separation of mother/child, loss of time, loss of physical faculty etc. Memories are already lost in time but become 'alive' again through the act of vocalisation. Making a voice work out of these memories, a weaving of spoken words an artwork will be created that will transform the space. In the telling and the listening something unknown and unexpected may happen connecting the personal and the universal. In the interaction between the participants the Tank will become no longer an empty container but a receptacle of sound. Each participant would be given the availability to use simple facilities to record a memory of loss. These collected recordings would be edited and then 'fed' back into the Tank spaces for further interaction from later groups. The voice work could be on a loop and be added to or revised for the duration of the Summer Schools. The final piece would then be added to the Tate archives for future generations.

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Annie Davey
Distant Era Curriculum

INTRODUCTION

Over the course of the 20th century the notion of learning to be an artist as the acquisition of skill according to a pre determined consensus has gradually diminished; from secondary school through to higher education, UK art students today are required to innovate via independent research and critical discussion, above and beyond displays of technical mastery and received wisdom. Indeed today, the distinctive contemporary art student must not just achieve, but surpass, the given parameters, expectations and horizons of their tutors. The curriculum now demands rebellion.

Yet could it be that the parameters of curricula enforced long past their sell by date are a driving force for such innovation? Now that critique and challenging the status quo are its mandate, does the curriculum lose its potential as a useful, even radical, source of resistance?

This activity aims to explore the creative potential of framing the contemporary art student, with their contemporary mindset, by the curriculum of a distant era; one so at odds with the contemporary as to produce new relations between teaching and learning and, perhaps even, new forms.

OVERVIEW

In this activity participants will research the teaching methodologies of a distant historical period of their choosing, and develop a curriculum with potential to be delivered within a contemporary educational context.

ACTIVITY

Part 1. Research

Participants will undertake research, in groups, into the pedagogical methodologies, philosophies and approaches of a distant era of their choosing.

Suggestions include:

Ancient Greek Curriculum
Italian High Renaissance Curriculum
German Neo-Humanist Curriculum

An example of a provisional Ancient Greek Curriculum is available as a handout.

Part 2. Development

Pooling their resources, participants will devise a curriculum using a standardized pro forma of a contemporary module, similar to those used to propose new modules today. As such, participants will have to consider aims, objectives, required resources, teaching methodologies, learning activities and outcomes. Please note: since historical authenticity is deemed questionable, a curriculum could be designed with limited resources; access to Wikipedia, the viewing of historical films or documentaries, fictions or even half remembered stories are perfectly sufficient sources upon which to write a curriculum.

Part 3. Delivery (optional)

Participants could attempt to deliver the curriculum. Failing that, it could be used to provoke discussion as to the impossibilities of the task, as a means to generate thinking about the the pedagogical context of the contemporary art student and its contingency upon social, economic and political forces.

EXTENSION ACTIVITY

Participants could consider producing a remix or 'mashup' of curricula from various eras to form hybrid approaches.

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Bella Kerr
Visual Knowledge:
How Do We Make the Things We Make?

Recipes for a Red Ball
Please make a red ball, about the size of an orange. Bring it to (X), with any instructions regarding the making process.

Explain how it was made and leave it in the space.

How do you approach the problem of constructing a spherical form? What are the issues of durability, feasibility, fabrication, cost – will the method suggest a scale itself? Is colour intrinsic to the material, or will it be added after construction?

The sphere might be a complex textile project, or a simple hand-molded form.

Any material may be used, and a 3D form might even be replaced by a 2D image.

The sphere is a universal form, both functional and non-functional. Our response to the object is physical and active – it is something to hold, throw or keep. The way it is made may often be a response to the use for which it is intended – weight, texture, aesthetic, solid or hollow.

Explaining the making process provides an opportunity for discussion, the sharing of skills – either traditional or unique – and consideration of the object, the maker's thoughts and the relationship of the giver/receiver and the contexts of place, event and histories.

Recipes for a Red Ball, the first part of the Red Ball Project, asked for red spheres to be made and brought to the Project Space at Studio Supersaurus, Swansea (Spring 2011). The makers were asked to introduce their ball – explain the method of manufacture and provide other relevant information. Discussions around the red balls indicated that a range of information could be appended to, and extracted from them, including narratives from life, technical know-how and aesthetic judgements. About 50 balls were received and these became the focus of seminars and informal discussions. Another 50 (approx.) have been received subsequently.

The work investigates ideas around the relevance of visual knowledge, the edges between research and practice, and the nature of the gallery space, asking:

How and why do we make what we make, as artists and designers, hobbyists and housekeepers? What is the nature of the visual and physical knowledge embodied in the objects we make? What is the relationship between the objects and verbal expressions of and around the objects?

As a continuation of this process, Part 2 will again request red balls to be made/brought (this part of the project is ongoing) and received (and kept) - by myself (or others in my role), depending on the formulation of the project in this context.

Options include: a call for red balls, as previously, via website/other, AND/OR, preferably, red ball event(s) at which balls can be made with materials provided/brought to the site.

(Currently, the existing red balls are being documented, and the notes made during the initial project are being 'written up' - examples can be provided.)

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(SIMPLE) SUMS FOR FUTURE ACTIONS

Addition

ACTION plus INTENT
INTENT plus INTUITION
INTUITION plus IMAGINATION
IMAGINATION plus ACTION

Subtraction

ACTION minus FEAR
FEAR minus INHIBITION
INHIBITION minus THOUGHT
THOUGHT minus ACTION

Multiplication

ACTION times AUDIENCE
AUDIENCE times EXPECTATION
EXPECTATION times PARTICIPATION
PARTICIPATION times ACTION

Division

ACTION divided by POPULATION
POPULATION divided by INDIVIDUALITY
INDIVIDUALITY divided by SELF
SELF divided by ACTION

To be combined, discussed and extended. Inside and outside the TANKS
SEE YOU IN COURT Action 2012 - www.seeyouincourt.info

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CATALOG* would like to propose the following game as a method of investigation and learning.

This is a space where concepts and actions can be developed freely and collectively.

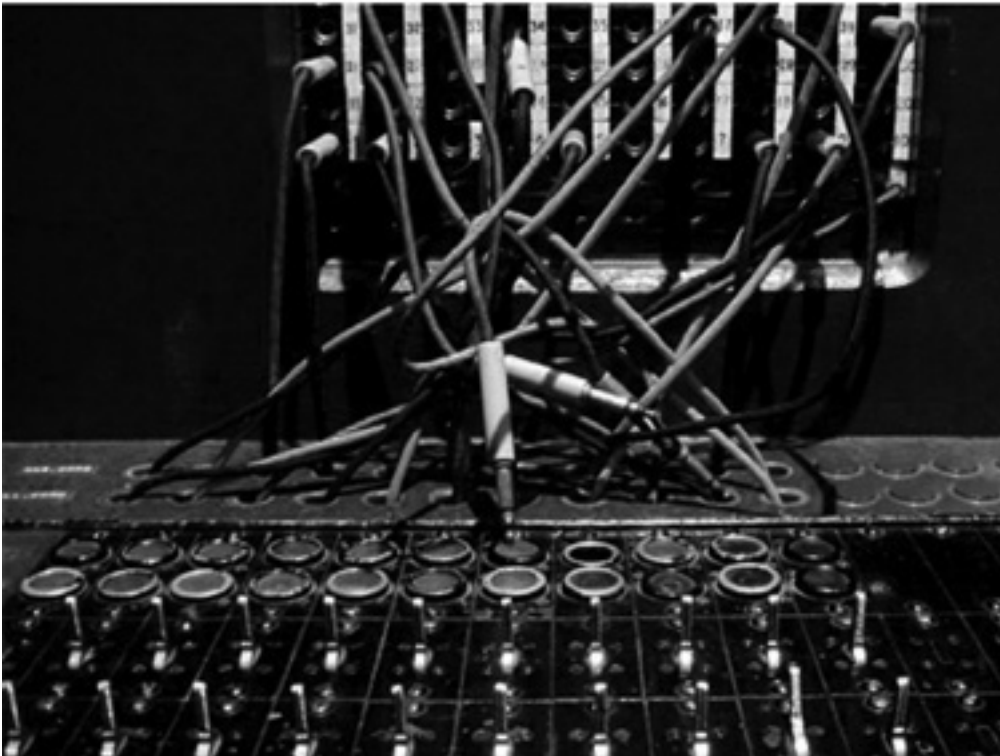
TRANSFER --- RECEIVE --- MANIFEST --- EXCHANGE

A game for any number of players.

Each player, at the beginning of the school week, should bring a 'starting point' - in the form of printed material, an object, or concept - that they gift to another player in the class.

The recipient of this material must use the summer school, its methods and their learning experience, to interpret their gift in such a way as to create a new provocation – an action, work, text, or response as appropriate. There are no limits to what this could be or how it is presented.

The outcome is then passed on to another participant, who can choose to end or continue the cycle. There is the possibility that the game spills beyond the parameters of the week.



*

CATALOG is Joyce Cronin and Frances Scott
www.catalog.org.uk

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Proforma.

(Im)Possible School Book: As Found.

Invitation to propose an 'activity' for the Tanks Schools and Teachers Summer School.

Proposals for (Im)Possible School Book. As Found, should be submitted using this downloaded proforma (also available as a word document) from:

www.fiveyears.org.uk/im.possible.school.html

and emailed to: im.possible.school@fiveyears.org.uk

Deadline for submitting proposal: 25/06/2012

Name: Jennifer Jarman and Charlotte Knox-Williams

email address: jenjarman@gmail.com / knoxwilliamscharlotte@gmail.com

contact telephone number:

Proposal (no longer than 500 words.)

The Doubly Invaginated Ruff of the Benign Headship

Jennifer Jarman and Charlotte Knox-Williams have been invited to lead an 'activity' as part of The Tanks Summer School, Schools and Teachers, Tate. The session will form part of Five Years project, (Im)Possible School Book: As Found.

Incorporating performance, film, group and individual activity, the session which all possible sessions are simultaneously distributed. A nothing can happen, something is in the book.

The inside turns outwards on itself, creating and revealing the inside whilst concurrently folding the outer back into its design.

It becomes a ruff, a ruff above which the head appears to emerge which in the document folds of their body contradictions, and to make their heads look like those of automata bobbing in the waves. Folded from paper, gathered through action, these ruffs both serve to elevate and institute servitude.

Is it possible to think freely when you are invited to do so? How open is open? How many heads are there and which one is at the top?

Please tick this box to confirm that you accept the terms and conditions

7. See inside the front cover for individual photographs of the finished automata.

Please tick this box to confirm that you accept the terms and conditions

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Chiara Mu

HOW TO BUILD HAPPINESS THEN UNDO IT - 10 useful tips

Find a good man (or woman) in a fairly romantic way, possibly travelling.

Be so close to merge, reorganize each other lives, take over his house, teach him how to massage your neck and learn how to cut his hair.

After 4 years of living together jump into a drama: have a nervous break down or have an accident or lose your job. Make a specific request of stability and reassurance: ask to be married by him.

Marry in 3 weeks, create together a very personal and moving ceremony, invite all your friends, throw a night wedding party at the beach then look at the moon, silently contemplating your life-changing moment. Be absolutely happy.

THEN UNDO IT.

Move out two weeks after the wedding: take an MA course in another city or take care of a relative in need or find a very good job in another town. Spend good time apart, go back home only once a week, make sure your husband is supporting your choice with kind words, but deep down is consumed by anger.

Finally spend some time together, go on holiday after one year of distance. Take him out for a walk and listen to his requests: having you at home for good, having children to make the relationship moving forwards, putting aside any of your aspirations which don't match these requests. Cry deeply while walking, silently contemplating your life-changing moment.

Fall in love with another man, possibly in your work environment, willing to "shelter" you emotionally. Make sure you will make enough mistakes to be morally despicable, hide the truth from your husband, feel consumed by lust for your lover, forget one compromising e-mail in your husband's computer.

Move away for good after 6 months and after trying to patch-up at least twice. Rent a room somewhere, get a full-time job. Within 6 months break-up with your lover, focus on getting your acts together, keep contact with your husband, miss your home, your cat and him deeply.

Finally meet him, say you wish to come back home. Listen carefully when he says with a satisfactory smile that it's too late, he found a new girlfriend and he doesn't love you anymore.

Be in absolute pain for at least 3 months, then make radical new plans, leave the country, go east. After 3 other months talk to a lawyer, ask for the divorce. Get the divorce in exactly 9 months, without petitioning for any alimony. Mourn every single day for an uncountable time, still. Eventually move on, feel old and be free.

This exercise is not gender specific. Practice it with others or at least two more; most people look for love and/or a certain degree of perfection. Stay in UK, marrying and divorcing in other countries can take much longer. You can start with a 7 years period then try to shorten it each time.

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Collaborative Art
(Jonathan Bradbury &
Froso Papadimitriou)

In the Footsteps of Automatic Poetry

The concept is to generate a collective poem with audience participation based on automatism. Looking into the techniques used by the Dadaist and Surrealist movements, the intention is to recreate practices used by these movements for the spontaneous act of poetry writing without preconception of thought, and incorporating these practices into a collaborative exercise.

The aim is to trigger creativity through unprompted reaction, give the opportunity for the participants to understand the processes of unconscious exploration and create a platform of artistic collaboration and discussion in the group.

The activity is designed to randomly construct a poem based on the title. The title itself should be a word or an abstract phrase that has an open reference with multiple interpretations. The poem consists of numerous verses and each verse consisting of six lines. Individuals involved will be given two minutes to write a six-line or three-line (the amount requested from each individual will be related to the overall number of participants and duration of the exercise) poem based on spontaneous reaction to the title stimulus, this can be in any form they choose to express themselves in, for instance singular words or random phrases.

Afterwards the lines are separated individually as written, folded and placed into a bag/box and mixed together.

In order to highlight the effect of chance a die is introduced, which will indicate the order the lines are read in the final poem starting from the first verse. The activity teacher/leader rolls first the die and then selects the first line and reads it aloud, then selects from the group of participants the next person to roll the die, draw a line out of the bag/box and reads aloud- this person then selects the next person and so on until all of the lines have been drawn and read. If there are repetitions of line numbers drawn through the creation of one verse, then the die is rolled until a different number is reached and all six lines of each verse are created.

The final poem is to be transcribed as it has been created and projected onto a screen for all to see the finished poem and the teacher/leader to read the whole aloud as conclusion of the activity. Ideally a discussion amongst the participants and the feedback for the exercise would be the conclusion.

An example of the exercise would be:

Title:

'How far can we reach?'

Participants 10

Each participant required to write 6 lines in 2 minutes

Action leader separates lines and place them in a bag, mixes them.

He rolls the first die, which comes to number 5. That indicates that the first line he will draw will be the 5th line in the first verse.

After reading aloud the line then chooses the next person to draw a line.

After all lines have been read the action leader reads the poem aloud and recorded/archived.

Dagmar I. Glausnitzer-Smith
school-as-event-as-workshop

12-Hour Marathon Performance Art
Workshop 'Werktag 4' London

Werktag. an Edu-Action event

Werktag is a one-day in-situ Live Action/
Performance Art Workshop for students
of Fine Art European Academies and
Universities and art-minded participants.
Werktag is a 'marathon' Performance Art
Workshop, which takes place over a period
of 12 hours, 7 am – 7 pm. It will be headed
off at a specific meeting and greeting point,
and in the first hour accompanied by an
animal.

A second day may be organized if an
exhibition, public performance art event
and an invitation is included. This becomes
a short-term, pre-organized notice to rele-
vant press and internet postings, e-mailing
information.

It is the aim to organize the - Werktag-
Marathon Performance Art Workshop in
European Cities.

Preparations include the coordination of
possible institutions, sites, locations, places,
debates and a possibility for public presen-
tations and speaker's forum.

Initially any workshop situation will be
one of experimentation and enhance a safe
'laboratory' experience to all participants.
Though the moment of public presentation
is different and will be shared with others.
The idea is to offer the opportunity to test
the difference of 'laboratory experimen-
tation' and a 'public event situation'. The
laboratory situation may be in the street, an
abandoned building, the super market, the
car park, small shops.

The learning process assesses a cultural
experience with 'local' people, urban
settings and country/city-specific places. It
creates links to artists' working practices in
the process of intervention and adaptation
of 'foreign' encounters: language and 'city
impressions'. The level of awareness is also
given to the relation between 'true places'
and 'non-places'.

non-directive performative instructions

Instructions are governed by the nature
of environmental clues and signs, the
presence of objects (found or made, and
instrumentalised), analysis of the situation.

Marking non-places. Inventive tool-making
process. Making the foreign place a non-
place without the influence of the public
context.

Making the body the model tool.

Making an image at the non-place, which
receives a new definition by removing the
original meaning and function of the place.

"You need to be suspicious and emp-
ty-minded."

An image is being created in the moment
of action.

Walking one's own objects between places
and non-places. Example: a tree with a par-
ticipant, a participant holding on to a tree
will be entering a department store, the car
park, in passageway at the walls between
buildings.

Collecting and moving objects from
non-places and transfer them.

Durational actions with interchangeable
objects, the unconsciousness self remains
at constant but the consciousness rotates
between words and visual occurrences.

Is information about the workshop placed
in the nearest area?

Is this Performance Art information being
invented and formulated and described?

There can be starting points of reference,
not end points of practises or instructions
with empirical outcome. Actions are fully
process-based. Images feed on images, and
experiences on experiences, as events they
totalize life situations into community-gen-
erating aspects of behavior. Details will be
noted as Performance Art Text/Language.

R. Müller, Valie Export: Fragments of the
imagination, p-214, quote:

"The only way to escape from social or
cultural codification is to negate. change, or
destroy it."

The live body of the artist and his/her con-
sideration of presentation politics are being
negotiated against the plane of immanence
and becomes a highly absorbent presence
in the understanding of the "now". At the
root of the art-making process here lies the
realization and production of subjectivity
in a far less specific event than to manifest
a method: an action with and alongside a
foreign cultural background. Individual ac-
tion and interaction gives rise to the clarity
of situation and image-making exercises,
which may bear the generosity in the view-
er's impression, experience and memory.

So far Werktag 1, Werktag 2 and Werktag 3
has been taking place in Berlin, Germany
(March 2004, September 2004, April 2003)
where research, coordination, transpor-
tation and accommodation was in part
self-funded and organized by Kingston
University. Participants were Kingston
University Fine Art Students and Berlin
Artists. Meeting and greeting point was
Berlin Alexander Platz and the animal was
a dog. Animals are less conditioned and are
purely intuitive beings.

The Werktag 4 marathon performance
workshop situation is in the context of ex-
ploring parts of London. Several 'camps' as
base stations will be established to provide:

- orientation
- information strategies
- workshop participant's communal
gathering ground
- food and drink provisions
- starting, stopping, re-energize,
resting area
- reflection and discussion floor
- a reservoir of sketching paper and tools
- a 'green room' by means of safe-
keeping of personal belongings
- the base station will be used with care
and responsibility, respecting health
and safety regulations

The base stations will be chosen according
to the city area, official permissions may
have to be organized, in regards to the
usage of the place by workshop partici-
pants. Base stations may be or may not be
performance art spaces. In a specific time
schedule, the public eye may or may not
explore the base station.

The base station or camp is understood to
be a temporary performance art dwelling
place.

This may overlap with the work and the
image itself; documentation, accessibility,
visibility and negotiation of meaning of
space will have to be taken into consider-
ation,

(see also Glausnitzer-Smiths' actions Lon-
don 1999 of [http://www.werftraum.org/
pages/depot.html](http://www.werftraum.org/pages/depot.html)

and actions, titled: re-conditioning phase
1 and phase 2) London 2000 [http://www.
werftraum.org/pages/reconditioning/
reconditioning1.html](http://www.werftraum.org/pages/reconditioning/reconditioning1.html))

The marathon performance art work-
shop proposes to experiment with the
idea of 'foreignness' though the outset of
participants' origin may be familiar and
accustomed to place, location and cultural
background. It also invites creative people
who have chosen London to be their 'new'
home perhaps due to the fact of joining
institutions and art academies. Initially
the foreign city was chosen periodically
but has London become the new dwelling
place for the artist?

Werktag is a werftraum international event
situation: [http://www.werftraum.org/
pages/werktag/werktag.html](http://www.werftraum.org/pages/werktag/werktag.html)

Dagmar I. Glausnitzer-Smith,
UK-Germany 2000 - 2012

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Damien O'Connell & John Greene

The group will work together to construct a banner bearing the words “Art is Useless, Go Home”.¹

Art is always useful to someone.

It can take the form of instrumental spin or commodity-object. Art can provide a platform for narcissistic expression or fuel the introspective turn of passive nihilism. Through the postures of mannerist radicalism in the gallery, art can act as a pressure valve to reinforce a conservative orthodoxy.

The artist often occupies a position of weakness, but by performing this weakness, art can reveal inconsistencies in the narrative. What is the social function of art? Is art intrinsically good or is it a form of control?

The group will determine the final outcomes and possibilities for the work.

¹ *L'art est inutile. Rentrez chez vous*, (Art is Useless, Go Home) is a Lettrist painting by Ben Vautier. The words were recently put back into circulation by an anonymous student in Camberwell College of Arts (see image).

46

Deborah Ridley

(Under) Cover-versions.

Ambient covers of industrial classics.

The proposed activity is to use the time and space to record ambient cover versions of some of industrial music's classics.

Using the instrumentation used in the original music (see track listing, TBA) the participants will be left to record the ambient event 'noise' of the space. Sticking to the parameters of the original format, the music track, the participants and instruments are left to document the happenings within the event space, but only for the duration of the song.

Track listing, recording times, instruments and recording equipment will be provided by me, everything else is left up to chance.

People within the space will be left to interact (or not) with the instrumentation as they choose.

The (under) cover versions will then be made available, as part of the book archive as appropriate.

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Edward Dorrian

- 1a How do you see/articulate/account for your practice when working in a learning context?
- 1b What do you ask of those you work with that doesn't get asked by the artwork itself?

- 2a How does an (extra-institutional?) small artist-run space really operate within the institutional framework of Tate?
- 2b Can a school run in collaboration establish a site for practical enquiry and critical intervention?
- 2c Does the idea of the school-as-event allow both the site of this event (Museum) and the role of its participants to be openly questioned?
- 2d Can this constitute a 'Practice' that critiques ideas of 'participatory activity'?

50

Eitan Buchalter

Tank Conversations (3h).

Each participant should identify somebody in one of the Oil Tanks spaces who they don't know and is not involved with the summer school. They should then approach them and begin a discussion about a piece of art in that space.

Once the conversation has come to a natural end, each participant should take a photograph of the work they have just discussed and document their conversation in a notebook (notes must not be taken during the conversation).

This process should be repeated for 1h 30min. Then, all participants should upload the records of their conversations to one joint blog (45min). Finally, there should be a group discussion reflecting on this experience (45min).

52

Esther Planas
scio me nihil scire orscio me nescire
Escuela de Calor/ School of Heat



What is training? What is learning?

An ignorant master is not just an ignorant person who gets a kick out of playing master. It is a master who teaches - that's to say, who is for another person a cause of knowledge - without transmitting any knowledge. A master, thus, who displays the discontinuity between the master's control and his knowledge, who shows us that what is called "the transmission of knowledge" consists in fact of two intertwined relations which it is useful to disassociate: a relation of will to will and one of intelligence to intelligence.

Jacques Ranciere

Few very brilliant minds had questioned "knowledge" and its acquisition through out school, university and ultimately, the institution, as we know it along our Western History, from Socrates, Michel de Montaigne, and Josef Jacotot, till more recent ones as Jacques Ranciere, Ivan Illich or Luis Camnitzer. The idea at the core of Escuela de Calor is to give a supposed class that transforms in to an anti-class, a sort of anti-thesis of what any ones understand for a class to be...Not a workshop not a class not a lecture, more like creating a forum of horizontal relations where the "gesture" of my proposal activates questions and gives place to reflection about what we consider knowledge to be what we value about the idea of it and how far we are willing to go in order of supposedly acquire it. During my workshops I am aiming to point out at the Issue of learning and to the idea of de-learning as a good practice which-ever intellectual mental places anyone comes from ... questioning our systems of thought and supporting doubt, this should be the way... the openness, the anti orthodoxy, the re-vision
<http://escuelacalor.blogspot.com.es/>

Esther Planas July 2012

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Esther Windsor
Ugly Beast.
Seeks confessions of shame...

Confessions and stories of shame may be submitted during the Tate Tanks school activity, in the form of a private or public confession, written anonymously and posted in a confession box or recorded on video or audio. Disguise will be provided if desired.

This project builds on Ugly Beast's agony project with agony aunts: Esther Windsor and Tate Turner nominee, artist Angela de la Cruz. It makes homage to 'Letters to a Young Artist' 2006 and Gillian Wearing's 'Confess all on video' (1994) shown by Esther Windsor at the waiting room gallery, university of Wolverhampton. http://www.estherwindsor.com/waiting_room_pages/waiting_room_wearing.html.

Ugly Beast does curating on the radio and written portraits of artists on the therapists couch. Recent projects include:

Motherhood Power and Love: From yummy mummy, slummy mummy, supernanny to pram face. Esther Windsor talks to: Anouchka Grose, a Lacanian Psychoanalyst and author of 'No more silly love songs, a realists guide to romance'; Dr Lisa Baraitser, psychotherapist and senior lecturer in Psychosocial Studies at Birkbeck; Mo Thorp, Course Director of Fine Art at Chelsea. http://www.estherwindsor.com/ugly_beast_pages/ub_motherhood_power_love.html

A labour of love: psychoanalysis and politics. What is the value of motherhood? What's love got to do with it? What is emotional capital? Esther Windsor talks to Renata Salecl, a Slovenian philosopher, sociologist and legal theorist. Her books include: (Per)versions of Love and Hate (1998); Gaze and Voice as Love Objects (1996); On Anxiety (2004); Choice (2010) and Bice Benvenuto, an Italian psychoanalyst, founder member of CFAR and director of "Casa Verde", centre for the prevention of mental disturbance for children and adults in Rome. <http://www.enemiesofgoodart.org/a-labour-of-love-motherhood-as-emotional-capital-part-2-psychoanalysis-and-politics/>

Ugly Beast Manifesto

In Beast poetry will be made by all not by one.

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

In Beast rather than regressing to the simple authority of a religion or blindly submitting to the rule of money, capital and methods of production that are competitive and irresponsible, we can pursue an oeuvre of justice and civility by elaborating a real culture of persons, and of the subjective and objective relations between them.

Beast will do unprofessional curating.

Beast will support negative capability, as a mode of activity, wherein one is capable of uncertainties, mysteries, doubts, without irritable reaching after fact and reason.

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

Beast will look beneath gestures of mastery and appropriation, attack indifference, allow fear and failure, avoid morals as excuses, love shame, earn integrity.

Beast's elemental passions, ugly outbursts and sorrowful remorse, make work, work.

In Beast, methods of seeing, hearing, speaking, living, all these wait to be made fecund by an innocent potency.

Ugly Beast is part of a Fine Art, practice based PhD. Esther Windsor is a curator and artist. Curating at 1000 000 mph, hull time based arts, the waiting room, University of Wolverhampton, mirror at London College of Printing and The Photographers Gallery. www.estherwindsor.com

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Francesca Cho

Green is often known as the colour representing calm, healing and peace. Since a primary material for my installations is green grass, I have always hoped that people would be psychologically positively affected when seeing my work. Therefore, taking a holistic approach to exploring working practice will be of huge benefit to me.

I have been continuously working with the themes of hope and peace with all of my work. I believe artwork is able to contribute, like a medicine or remedy, to the wellbeing of people in all walks of life.

This is my proposal for both indoor and outdoor works. I would like to bring nature into buildings. I want to take the fundamental elements from the concept of my original statement of my installations. I will install a grass carpet on top of a square glass tank filled with water. I would like to have meetings and discussions with the interdisciplinary team that will, I believe, develop in me a greater knowledge of my work.

I wish to evoke an emotional atmosphere and spiritual sensibility of hope and peace through the reflection of infinity (water with mirrors) within the surrounding space. The work will feature groups of lighted candles arranged in triangles, squares and circles.

My work is site specific; I therefore like to create installations relevant to the space. As my primary material for my installations is green grass, I will invite people to join me with many different activities e.g. watering the 'spring' grass and seeing the growing process or even drawing or painting the changes over time. I will use scented candles and therefore the exhibition space will be filled with their scent. When the grass has fully grown it will then start to decay. We will talk about how we compare our lives to nature within the city.

Also, I will invite people light candles and organise a group drawing workshop with 'candle ends'. The 'candle ends' will create new experiences of creating artworks with different mediums.

58



Gary Kempston
Experimenting out loud

Is it possible to define ugliness or beauty in sound? Perhaps with an experimental sound gathering. Through the formation of a form of noise 'class' where nobody is a teacher or a pupil. A place to play with sound-sources and create a field of noise from everything and anything.

Can a school be indoors and outdoors, in any environment that an individual finds themselves in, at any time and for any duration? Or at those times when the 'pupil' has the inclination to learn? Can organised learning be untutored and without direction?

Perhaps a school can be portable. A situation where an individual carries a device for recording an infinite palette formed by hitting, scraping, rubbing, tapping, dragging, snapping and smashing objects. If the results were recorded would they show potential functions?

Forms of communication?
An art form?
Pure self-expression through sound?
A means of compositional development?

Can self teaching without training produce valuable results and would the making of 'music' with non-instruments, through an improvised manifestation of the urge to create lead to any definition that could be considered in positive or negative terms?

60

Hadas Kedar

3 De Legs.

Photos, drawings, collages become 3D objects in space. Two Dimensional objects turn into 3D with the help of a stand, a leg, table etc. Front side, back side, sides side.

What are the inherent differences between 2D and 3D?

What are the political aspects of each category? What do they reveal? Hide? What information can we add to 2D object? Please bring drawings, photos, paintings and we will build a 3D object out of them.

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Participants will be placed in groups of four around tables (if there are no tables, participants are asked to draw a circle on the floor with chalk to create a table space).

Groups will discuss the question:

What is the function of an artist?

Groups will be given paper and drawing/writing instruments and asked to record their response(s). Responses can take any form: one word, list, schema, drawing, etc.

-----fold here before starting-----

Once the group's response(s) is recorded on paper, the group will then discuss the implications of their response (societal, educational, personal) keeping in mind the following questions:

Is your response to the original question indicative of your thoughts about the value of art and artists to society? What influences your response?

Would you imagine that ideas such as these are internalized by artists?

Would you encourage your students to be artists? Why?

What is the function of an artist?

Are your responses influenced by being in this space?

64

James Hutchinson

Plastic Bag Art Solutions... PBAS
Film discarded Plastic bags.

Edit. Project!

Collect Plastic Bags, Wear Plastic Bags.

Be live ART! JOIN Plastic Bags Make

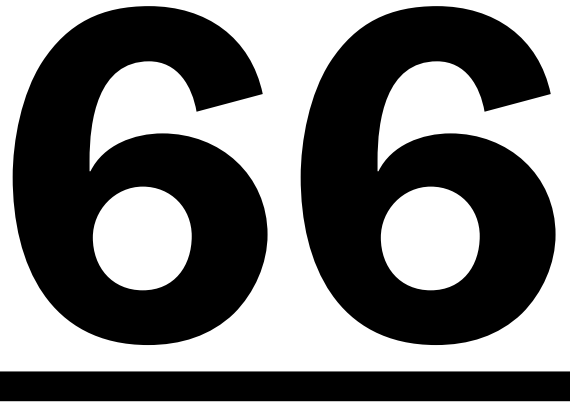
ART! For examples of a recent PBAS

<http://www.movingartbox.de> <https://vimeo.com/44446298>

<http://www.spacesocialspace.co.uk/JHsss.html>

<http://www.spacesocialspace.co.uk/JHsss.html>





J. Dunseath

Repeat (in the afternoon)
without planning or consideration,
repeat the session you have just completed.

“Almost every work of serious contemporary art recapitulates, on some explicit or implicit level, the historical sequence of objects to which it belongs. Consciousness of precedent has become very nearly the condition and definition of major artistic ambition.”

In ‘Conceptual Art: A Critical Anthology’ (1999) Thomas Crows ‘Unwritten Histories of Conceptual Art’ examines the necessity of interrogating the ‘assumed primacy of visual illusion as central to the making and understanding of a work of art’. Using Sturtevant’s work to question the primacy of visual imagery, our attention is drawn to the value of reiteration and enforcement for re-evaluation in contemporary practice and methodology.

This proposal asks participants to repeat the session they have just completed, using the same tools, language, materials and avoiding the temptation to improve, or edit. They must attempt to repeat it as closely as they can.

The session will conclude on completion of the repeated session with discussion around the nature of repetition in contemporary practice and its pedagogic value, with summative documentation to be copied out by all participants.

Materials:

Materials from previous session
Pens and paper for summative notes copied out by each participant.

References:

Alberro, Alexander & Stimson, Blake. (1999) Conceptual Art; A Critical Anthology. MIT press
Hainley, Bruce. (2000) Frieze issue 53 ‘Erase and Rewind’
Lave, Jean & Wenger, Etienne. (1991) Situated Learning: Legitimate peripheral participation. USA: Cambridge University Press
Wenger, Etienne. (1998) Communities of Practice Learning, meaning and Identity. USA: Cambridge University Press.

J. Dunseath 2012

68

Jessica Potter

I propose a group description activity along the lines of George Perec's *An attempt at exhausting a place in Paris*.

Participants will establish a viewing position from which to describe.

They will then engage in a process of writing that will describe in detail the events of one day.

Participants will be given a school exercise book and a pencil with which to write. There is no limit to the number of participants. Descriptions will be compiled at the end of the day.

Jillian Knipe
THINK TANKS:
What's the meaning of all this ... then?

The thing about playing is always the precariousness of the interplay of personal psychic reality and the experience of control of actual objects.

D W Winnicott, *Playing and Reality*, p54

To consider what something means requires understanding just as understanding connects with meaning. Straightforward enough and in visual art of the past when a winged infant with a bow symbolized Cupid, son of Venus, or sword and scales represented justice, there seemed to exist a concise code of interpretation, or at least a limited amount of options for debate. And many of those debates continue today.

Ideas around meaning have developed over the last century beyond the exclusivity of dedicated authorities (philosophers, historians, religions and so on) to the wider population. Such that people are more or less aware that meaning is subject to a myriad of factors including interpretation, context, perception and translation.

I propose a workshop to explore the meaning of the Tanks space. Not only in an effort to gain a better understanding of the space and its past, present and potential, but also considering the mathematical definition of mean as in the middle value between the lowest and highest values, the average. In this workshop, there is the endeavor to locate meaning somewhere in the middle of logic and imagination.

Requirements:

A timekeeper and giver of instructions. I imagine here Uma Thurman's monotone voice over the intercom a la Pulp Fiction or whoever does the recording for tube stations ("please stand clear of the closing doors") but a regular person in the room can probably do the job. You'll also need a pen or pencil plus a sheet of paper for each person. It's imperative that the different parts of the exercise are only revealed to participants one at a time – rather than letting everyone know about all the steps

from the beginning, before they do them. It helps with these exercises to count your breathing when starting as a way of focusing and getting into each activity as quickly as possible. Try to reposition yourself from one task to the next without taking a break. Shoes n socks off please!

Part 1: The Floor

Lie down facing the floor, eyes closed, arms along each side of your body, palms flat to the floor. Rest your head to one side for 1 minute then the other side for 1 minute. Open your thoughts to the floor.

Part 2: The Wall

Stand facing the wall with as much of your body touching the wall as possible. Eyes closed, palms flat to the wall and again, one side of your face for 1 minute then the other side for 1 minute. Consider the wall.

Part 3: The Ceiling

Lie down facing the ceiling, this time eyes open. Arms at the front of your body to avoid them touching the floor. Look around the ceiling for 2 minutes.

Part 4: The Response

Without consideration, physically respond to the experience you have just had for 2 minutes. There are no restrictions here. Stay in one place. Move around the room. If its easier with your eyes closed then do that. Be silent. Make sounds. Or a mixture of all of the above.

Part 5: The Writing

Without consideration, take another 2 minutes to write down whatever comes to mind from the collective experiences you have just had. And I do mean whatever. It could be a stream of words. A memory. A daydream. A shopping list. A drawing. Or you could make an object from the pen and paper.

Part 6: The First Conversation

Come together as a group and discuss the experience and interpretations of the space. Try to limit the length of time based on, say, 1 minute per person. So in a group of 10 the conversation goes for 10 minutes. The timekeeper can help keep this process spread amongst the group.

Part 7: Some Facts (to be read to participants after Part 6)

Consider the history of The Tanks space. As underground oil turbines for Bankside Power Station, these tanks were the location for part of the electricity making process for just over 30 years. Despite local protest the power station was built within 12 months in response to a power shortage and closed once the increase in oil prices made it unfeasible. As you're probably aware, oil is a non-renewable resource as it cannot be replenished within the human time frame. The use and burning of oil for electricity is an intermediate part of the process after drilling and refining to remove impurities. Air emissions from burning include nitrogen oxides, sulfur dioxide, carbon dioxide, methane and mercury compounds. In turn, these affect surrounding areas by rating highly in global warming potential, smog, respiratory problems, water pollution and brain, kidney and fetus damage. (source: United States, Environmental Protection Agency).

Part 8: The Second Conversation

Discuss the information from Part 7 and the physical and personal interpretive knowledge from earlier, in the context of one another and in the context of how The Tanks are now and will be used as dedicated performance and installation spaces. If prompting is required it may be helpful to suggest:

Alternative non renewable and renewable energy sources, their varying abilities to generate power and comparative impacts on the environment

Redefining space over time – the past, now, the future

Common ideas that resonate within specific spaces

Group effects on personal experience

Sharing moments of concentration

The difference between knowing and knowing about

Relationships between structure and performance and installation

Is any of this art?

In putting together this proposal I was influenced by many factors most of which I am probably not aware of, plus specifically thinking about, visiting, looking at, reading:

Air de Paris, Marcel Duchamp, 1919

Body Space Image: Notes towards improvisation and performance, Miranda Tufnell and Chris Crickmay

Collaborative paintings by Australian Aboriginal women demonstrating equality of contributing participants

David Hume's ideas, alongside other empiricists, on how only that which is experienced (evidenced by the senses) can contribute to our knowledge of the world as opposed to rational reasoning being a false path to knowledge.

Installation Art, Claire Bishop

Installation Art, Nicolas de Oliveira, Nicola Oxley, Michael Petry

Into the Eyes as Ends of Hair, Nina Canell exhibition at Cubitt Gallery, 23 March – 4 May 2012

Lyubov Popova and Varvara Stepanover's translation of revolutionary principles into fabric designs for everyday wear and use.

My favourite piece is the one we hear all the time if we are quiet, John Cage 1979

Never the Same Futures (Possible Futures, Probable Pasts), Simon Starling selected exhibition at Camden Arts Centre, 15 December 2010 – 20 February 2011

Observation Point, Zoe Leonard exhibition at Camden Arts Centre, March-June 2012

Rebecca Horn's transformation of an abandoned synagogue in Cologne into the artwork Mirror of the Night, 1998 as a means of reawakening historical memory.

The Artist's Breath, Pero Manzoni, 1961

The way in which it landed, Ryan Gander curated exhibition, Art Now, Tate Britain, 2 August – 26 October 2008

The Creativity of Everyday Life, paper by Gilbert J Rose, Between Reality and Fantasy: Winnicott's Concepts of Transitional Objects and Phenomena, edited by Simon A Grolnick and Leonard Barkin in collaboration with Werner Muensterberger

Whisper, The Waves, The Wind, 1984 and The Crystal Quilt, 1987, Suzanne Lacy

Trisha Brown's early works such as Man Walking Down the Side of a Building, 1970, Walking on the Wall, 1971, Rooftop Piece, 1973, exploring the basic relationship between structure and dancer along with the acknowledgement of the work always being in the process of being made.

1. Read aloud the following texts.

'The earliest attempts at keeping records seem to date back to the pre-pottery Neolithic period, when small clay tokens have been recovered in a limited number of shapes at several different sites from Çatal Hüyük in Anatolia to Jarmo in Iraqi Kurdistan [...] In time, certain tokens seem to have come to represent certain types of goods, sheep or cattle for example. Different sizes and shapes also came to represent different quantities, so it was possible to keep a simple record of transactions by this means.'¹

'In Mesopotamia, writing, together with a developing number system, was originally used primarily in registering the contributions to temples and palaces and the rations paid out by them [...] and may be related to the fact that of all the early civilisations, Mesopotamia had the most far flung trade and the most developed market economy. Early writing was also useful in the development of bureaucracy: orders could be transmitted to distant regions with some security that the exact instructions would reach the intended destination.'²

'No other kind of writing save the phonetic has ever translated man out on the possessive world of total interdependence and interrelation that is the auditory network. From the magical resonating world of simultaneous relations that is the oral and acoustic space there is only one route to the freedom and independence of detribalized man. That route is via the phonetic alphabet, which lands men at once in varying degrees of dualistic schizophrenia.'³

Now copy them out by hand and type the copies up, check the copies against the originals and correct as necessary.

2. Draw a circle.⁴

Erase the top eighth of the circle; one sixteenth either side of twelve o'clock. In this space, using a dotted line, draw a second circle equal in diameter to the erased space. This small circle should touch the arc of the first circle with the points of erasure meeting it at three and nine o'clock. At twelve and six o'clock on the small circle draw circular dots thicker than the dotted line. Draw two arrowheads on the circumference of the small circle, pointing anti-clockwise. The point of the first arrowhead is to touch the original circle at the point where it joins the small circle on the left. The base of the second arrowhead is to touch the original circle at the point where it joins the small circle on the right; so the point of the first arrow is at nine o'clock on the small circle and the base of the second arrow is at three o'clock. To the right of the diagram write "'Theology'" (Plato)' beneath the diagram write 'Figure 7'.

Draw a circle. Erase the top eighth of the circle; one sixteenth either side of twelve o'clock. To the right of the diagram write "'Pessimistic Skepticism'" or "'Relativism'" beneath the diagram write 'Figure 8'.

Draw a circle. Erase the top quarter of the circle; one eighth either side of twelve o'clock. Touching the points of erasure draw vertical lines an eighth of the diameter of the circle, with an equal amount of the line inside and outside of the arc of the circle. Between these lines, across the gap at the top of the circle write 'Silence'. At three o'clock on the circumference of circle draw an arrowhead pointing anti-clockwise. To the right of the diagram write "'Mysticism'" beneath the diagram write 'Figure 9'.

Draw a circle, the circle should be a solid line between three and ten o'clock and a dotted line between ten and three o'clock. At three o'clock on the circumference of circle draw an arrowhead pointing anti-clockwise. To the right of the diagram write "'Optimistic Skepticism'" or "'Criticism'" (Kant)' beneath the diagram write 'Figure 10'.

Draw a circle. At three o'clock on the circumference of circle draw an arrowhead pointing anti-clockwise. To the right of the diagram write "'Absolute Knowledge'" (Hegel)' beneath the diagram write 'Figure 11'.

3. 'You have carried out well the school's activities; you are a man of learning' – Sumerian text c.2,000BCE.⁵

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- 1 Crawford H. Sumer and the Sumerians, 1991, Cambridge University Press (p. 151)
 - 2 Bellah R.N. Religion in Human Evolution, 2011, Belknap Press (p. 226)
 - 3 McLuhan M. The Gutenberg Galaxy, 2011 (first ed.; 1962), University of Toronto Press (p. 26)
 - 4 Kojève A. Introduction to the Reading of Hegel, 1969, Basic Books (p.105)
 - 5 Kramer S.N. Cradle of Civilisation, 1969, Time Life Books (p.125)

74

Julia Moore
Art school

Art school invites a group of participants to explore the theatricality of being at art school through creating a group of characters and a drama to tie them together.

Materials
Participants
Large sheets of paper / affixed to wall / on table
Coloured felt tip pens / other writing / drawing instruments
Instructions
Cards of Direction

Instructions
Each large piece of paper represents one character in the drama 'Art School'. Each character needs to have the following characteristics defined by the group:

Name
Appearance
Overt personality
Hidden personality / motivations
Theoretical / artistic interests / encapsulation of work
Frequently occurring dramatic situations

There is one large sheet of paper per participant. The work is made in a number of stages, which divide into two meta-stages

Meta-stage One

1. First, everyone makes up a name for a character who might play a part in the art school drama. They write this at the top middle of the paper.

2. They pass the paper to the person on the left (or, if paper is attached to wall, the participants move to next piece of paper). On this sheet, the participant draws the character (appearance) inspired by the name which has already been given. Drawings can be as sophisticated or crude as desired, but remember the next person needs to use them as a basis for character development, so some degree of representationality would be appreciated.

3. Sheets are passed on again (or participants move to a new sheet). The next task is to write down some words to capture the overt personality of the student / tutor / other participant drawn and named on the paper.

4. The sheets pass to another participant. Next, the participant looks at the available information on the sheet (name, representation of the character, overt personality) and, on the basis of this, writes down elsewhere on the sheet the hidden personality and motivations of the character.

5. The sheets are passed to the next participant. Again, taking into account everything that has been written or drawn so far, the participant writes down some notes about the artistic work, theoretical interests and/or cultural position of that character. Here, images as well as writing might be appropriate.

6. The sheets are passed again (or participants move to the next sheet). Finally, participants look at the information on the sheet and develop 3 or 4 possible dramatic situations which would work cohesively for that character

Meta-stage Two

In this stage, the set of characters developed at stage 1 above are incorporated into a narrative / drama, authored jointly by all participants. Three new, large, sheets of paper are pinned to wall (or placed where all can see them) and a rough plot / set of storylines mapped out.

Notes

Remember to leave space for further stages, but be bold in writing / drawing
If there are few participants, you might end up, writing dramatic situations for someone you named. This isn't a bad thing.

76

Kim Wan

INSTALLATION ART is a broad term applied to a range of arts practice which involves the installation or configuration of objects in a space, where the totality of objects and space comprise the artwork. Installation Art is a mode of production and display of artwork rather than a movement or style. Installation Art can comprise traditional and non-traditional MEDIA, such as PAINTING, SCULPTURE, READYMADES, FOUND OBJECTS, DRAWING and TEXT. Depending on the number of objects and the nature of the display, installation spaces can range from cluttered to minimal. The experience for the viewer of Installation Art is very different from more traditional artwork, such as painting, which is usually viewed from a single reference point. Installation Art requires the active engagement of the viewer with the artwork. This may involve the viewer entering into the space of the artwork and interacting with the artwork. By entering into the space, the viewer encounters the artwork from multiple points of view, rather than from a single PERSPECTIVE more typically associated with looking at a painting. Installation Art may engage many or all of the senses - touch, sound and smell - rather than just the visual or optical sense. Installation Art also foregrounds experience and communication over the production of a finished art object.

Installation Art is characterised by the incorporation of the SITE or space of display into the artwork. In some instances the site or location of the work is an intrinsic and non-negotiable element of the work. To move the work or recreate it in another site would constitute the destruction of the existing work and the creation of a new work, which may contravene the artist's intentions. This type of Installation Art is called SITE-SPECIFIC, where the creation of the artwork relates to, and is contingent on, a specific site. Many artists who create Installation Art impose conditions and provide detailed instructions with regard to the installation of the artwork, such as indicating where and how it can be installed, what materials are to be used, and whether it can be reinstalled in the same or any other site. While the site is a central component of Installation Art, in some instances it may not be particular to the artwork; therefore the artwork can be reconfigured or reassembled in other similar sites or spaces in its existing state or in a reconfigured state, subject to the conditions of the artist. For example, an installation might be assembled and exhibited in various gallery spaces within an ART MUSEUM or in a context outside the museum, such as a public space or in an ART FAIR or BIENNALE. <http://www.kimwanart.com/>

Exercise: Using any resources to hand, create a site-specific artwork.

78

Lee Campbell
SCHOOL OF LAUGHTER

Instructions:

Get into pairs.

Decide a topic which will make you both laugh

Speak about the topic for two minutes and record it using a sound recording device

Consult www.leecampbellartist.blogspot.com. Look under section 'School of Laughter'

Using the Jefferson Conversational Analysis Technique, transcribe the sound recording of your conversation onto paper.

Discuss how you found using the technique. Answer the question: 'How easy was it to transcribe laughter, a non-verbal auditory form into a visual form of written utterance?'

Using the transcription as a script, perform the transcription.

Discuss how you found using the script. Answer the question: 'Did the laughter you had to produce in the script as a form of 'canned' laughter produce further laughs?'

Comment on your experience at www.leecampbellartist.blogspot.com.

SCHOOL OF LAUGHTER explores different forms of laughter as a tool to help re-articulate the performative document's relationship to the comic and the canned. Participants as students will interrogate how laughter, the document, interactional sociolinguistics, liveness, word-play and the speech act may co-exist. The conceptual framework deploys Interactional Sociolinguistics as analysis (Jefferson 1984) to a philosophical concern towards performance reproduction (Phelan, 1993) that liveness cannot be reproduced. The activity hopes to shed light on a curiosity as to whether there is something inherently comic in the canned nature of mechanical reproduction (North 2009). Laughter-inducing conversations done as pair-work are sound recorded and then transcribed using a method of Conversation Analysis (Jefferson, 1984). Participants are then encouraged to consider laughter as a visual form of written utterance and how it may complicate a claim that it is 'visual as well as auditory' (Glenn, 2003:8) and reflect on a version of society as being 'ocular-centric' where vision is privileged over other senses (Jay, 1993). Applying the concept of liveness to Kant's suggestion that laughter is related to 'expectation' (Kant, 1952), the transcription is then enacted and assess it as a script of performative expectations. How would the need to comply with the script affect the each participant as performer's delivery of it?

Technical requirements: 1) Internet Access
2) Pen 3) Paper 4) Sound Recording Device

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Jay, M., 1993. Downcast eyes : the denigration of vision in twentieth-century French thought. University of California Press. Jefferson, G., in J.M. Atkinson and J. Heritage (eds.) 1984. Structures of social action; studies in conversation analysis (pp. ix-xvi). Cambridge University Press. Glenn, P., 2003. Laughter in interaction. Cambridge University Press. Kant, I., 1952. The critique of judgement. Oxford : Clarendon Press. North, M., 2009. Machine Age Comedy. Oxford University Press. Phelan, P., 1993. Unmarked: the politics of performance, London: Routledge.

Leslie Barson
A 'Utopian' Vision?

All theories of 'education' reflect some underlying ideological position toward the present or future state structures and these must be made explicit. Therefore any changes in these theories can only be understood as part of a radical transformation of society as they assume some changing role to a centralised state. Therefore these theories have to be seen as part of a total revolutionary project.

The term 'education' is being avoided here for the more open, less laden term 'learning' because this concept, education, underpins the present ideological world view of commodity driven, dependency and authoritarian models of learning. 'Education' has become a constructed specialised activity which can be given and taken away. It functions as an economic category where it is given a 'value', taken away from the individual and then 'sold' back to them in the form of an 'expert', or a paid professional that the individual thinks necessary in order to learn.

I will lay out the principles on which a new vision of society could be built with the details of how left to the future.

The place to start is with ownership of the mind, that is a mind needs to be free from dogma, imperatives and authoritarian structures. To achieve this, the conditions under which people live should be as open, flexible, accepting, creative, encouraging and unconditional as possible. This open mind will mean there will be a change in psychological perspectives without imposed structures, morals or dogma.

But a further necessity is self knowledge, knowing who you and what you want to do in the world. The goal for the human in this new world is self development in the sense of gaining self awareness about who you are and your place in the world and then acting with that knowledge which then creates more self knowledge about your place in the world and how you can act upon it and so on. It is not just about knowing but using that knowledge to do things in the world, to transform it. Through this, there is development of the environment and community that person acts in.

Another side of this self knowledge is to understand the social forces and process acting on a person and the community in any society and be able to articulate them, critique them, and then to change them or move them forward. That is, to be self reflective about your place in the world. It is only through critique that individuals can understand and transform the world, praxis which is the coming together of thought and action to transform the world, freedom. This is a view of being human as having "inner self sufficiency" (p.93 Reich) that is able to learn what it needs to know

Learning is to exercise the will. It is not a separate thing that has a special place or time. Living within a community entails learning and there would be little separation between learning and living. Interest is what drives learning forward and relies on self knowledge to know what you are interested in. Learning must not be made subservient to any other part of society but is important in itself and for its own means. Knowledge is a means if understanding and critically analysing all social forms.

People show others what they are interested in and they show it to those interested to know more about that which increases self responsibility and decreases dependency of both those showing and those learning.

To imagine a society with integral leaning by free and supported learners would mean that the shape of everything else would be different. Arbitrary divisions based on economic need would disappear. For example the notion of 'childhood' a time of life when a person is kept in economic servitude and dependency due only to their age would disappear. The person of a young age will be as much an active part of their community as they wish contributing what they can in the same way as any other member of the community contributes what they can. In the same way their needs will be met as far as possible. But their status is not one of moral inferiority due to young years. They are independent beings integral to the community as everyone of any age is. However, the people of young age will not be the responsibility of the community in a Kibbutz like vision as the tyranny of the individual has been replaced by the tyranny and dependency of the community. Taking care of, through support and unconditional love, people of whatever age will also be done by those who would like to do that including mothers taking care of the people they give birth to. This role is one of the most important in any community.

Organisations would grow out of work-place need of getting a particular task done. They would fall away when that task was done. Everyone needs to be part of the community in a real and useful way. Everyone regardless of age would be a participant in shaping the way society was run and its future, explicit actors in making their own history. Society would be a place of culture where you learn to be part of your community through imbibing its culture as you live.

Decentralisation of urban power structures and technology will be a facet of this world with those involved in a problem being the ones to solve it in their way. This means there will be lots of different solutions to similar problems which leads to self management, variety and growth of thought. It also means the problems are smaller in the sense that they affect fewer people and the solving of them is the responsibility of those affected. Being smaller the problem is more manageable and more in control of those affected as it is part of their lives. They can quickly try a different solution or change the solution in small ways. This will mean that institutions like school, marriage, and central bureaucracies like taxation will disappear. It does not mean that learning, love and commitment to a partner or community planning will disappear but that the power structures will be non hierarchical.

Described here are utopian principles, not a utopia. There cannot be a blueprint for change but rather, a constant dialogue about means and ends.

Matthew Lee Knowles
60 out of 85 Classroom Events

1. Recite the alphabet in the manner of a young child, making numerous mistakes and omissions.
2. Write down today's date in an unusual way.
3. Pretend to tear this page out and eat it.
4. Are you a cop or a robber?
5. Ask somebody for the time and then bark or growl at them.
6. Draw out (in the air, with a finger) a swastika or cock and balls.
7. Read this sentence secretly - don't let anyone else see it.
8. Throw this book like a Frisbee into a corner.
9. Read this sentence whilst facing a wall, preferably in a corner.
10. At the point marked *, improvise ten words. "Long, Long Ago * The End."
11. If Lisa was on the 13:24 Leeds train and it was running on time, at precisely which point did she realise she'd left her baby on the platform at King's Cross?
12. If a teacher refuses a pupil who wants to visit the bathroom and the pupil subsequently messes themselves; who is to blame - the weak-bladdered student or the sadistic teacher?
13. Pretend your hands are chewed gum - now hold onto a chair and don't let go.
14. At once, be the bully and the bullied. Show it in only one part of your body, perhaps a knee or a finger.
15. You've accidentally been locked in your school overnight - tell someone what you'd really do.
16. Shout out how many times you suspect you'd have sex with your teacher before it all fell apart.
17. Sing or speak the first verse of The Wheels on the Bus, missing out the word 'round'.
18. Imitate the birth, life and death of a school bell.
19. Think about these words and what they have in common: COOL, LOO, LOCHS, COS, SO, OH, LOCO.
20. Recall the most terrible thing you ever did at school.
21. Pretend to snap a non-shatter-resistant ruler, in front of your open eyes.
22. Try to touch a surface above your head. If you think it will help, use both hands.
23. Talk to someone and repeat everything they say in an increasingly high-pitched tone.
24. Mime scratching your fingernails on a blackboard and wear an appropriate facial expression.
25. Improvise a limerick in the style of a school child.
26. Improvise a limerick in the style of an ageing headmistress.
27. Pull a funny face behind someone's back; if they turn around, don't drop the expression.
28. Pick a grade (A-F, or U [unclassified]) which suits you best and then make that letter shape with your whole body.
29. Copy a person's actions for exactly one minute, without their realising it.
30. Two people stare at each other for about ten seconds and then person one mouths the words 'shut-up' whilst person two actually speaks them.
31. Choosing arbitrary starting points in the alphabet, a person(s) shouts their way through to Z and then stops.
32. Pretend to rub out a nearby three-dimensional object. (If you have time, actually rub it out.)
33. Stand on this page.
34. Balance this book on your head.
35. Sing a bit of a Queen song (preferably These are the Days of our Lives) either aloud or in your head. If you don't know any, ask somebody who looks like they might be able to help you.
36. Stand up very straight, chin up high and walk towards a wall-right into it and possibly through it (using a door is prohibited.)
37. Recall a single esoteric event from your schooldays and orate the memory to your nearby minions.
38. In the style of an overly-enthusiastic teacher, record an encouraging comment on this page, regarding the words you are now reading.
39. Tell a joke that would make a five year old die laughing, a twenty-five year old chuckle and a fifty-five year old mishear you.
40. Put your hands in your shoes and move in a comical way through your surroundings.
41. Two people sit facing each other. One person delivers a complex equation and the other person mouths the answer.
42. Tap someone on the shoulder, look concerned and say: "See me."
43. Recite the opening of any play by Shakespeare, with deep warmth and overly long pauses in uncomfortable places.
44. Close your eyes and recall a portrait of yourself as an adolescent.
45. Convince somebody into telling you a secret.
46. Think alone or have a group discussion regarding the similarities and /or differences between the social insects and school children.
47. Find a female, imagining her name to be Virginia. Addressing her as 'Sir', inquire of the time.
48. Speak normally but leave the breadth of a thumb between each word.
49. Read the following sentence as if English is far removed from your mother tongue: "The gift of love is rightly treasured, Its countless blessings can't be measured."
50. In quick succession, act out the following:
 - 1) initial knowledge of cigarettes
 - 2) temptation and peer-pressure
 - 3) active smoking
 - 4) addiction
 - 5) lung cancer
 - 6) death.
51. You were knocked down by a car outside your school in an instant of childish carelessness. Dead within thirty seconds, all that now exists of you are those school trip photographs, arms around shoulders, adolescent branded clothes and bad hair.
52. Convincingly pretend to pick your nose and then wipe your finger on someone's shoulder.
53. Silently look someone up and down with absolutely revolting disgust and vile bile.
54. Think up a fantastic excuse for not having done your history homework.
55. Have a competition to see who can make themselves blush the quickest.
56. Wait until somebody uses a word which sounds a bit rude like direction, bomb, or funny - then point this out.
57. You're in a room, screaming in desolation. Nobody can hear you. Why did you choose to be depressed at the Institute for Blind People?
58. After Sarah Connor has ice-cream scooped into her apron by a child in the film Terminator, a colleague, noticing her dejection says: "Look at it this way. In a hundred years, who's gonna care?"
59. Potential rapists, murderers, war criminals, hooligans, fraudsters, corruptors, cheaters, cancer victims, schizophrenics, wasters, paramedics, lawyers, managers, executives, cleaners: statistics.
60. Exercise your right to keeping hold of this book and refusing anybody else who wishes to see it.

84

Mirja Koponen
Therapy Session (going backwards-forwards)

The objective:
to expose and open-close a space between affect and feeling;
to impose, to force, to recourse into a retrograde debates about the 'meaning of art'
(historical re-enactment);
to revisit 'live time'; to structure; to project

The Therapy Session is conducted in groups of maximum 10 participants.
In the beginning of the session the participants discuss the proposal and select a course of action from 2 identical alternatives:
action based on work / discussion (workshop)
action based on action (event)

a) action as a workshop

- Some objects are brought into the space (several, some, none by each participant).
- The objects are rearranged three times into different configurations by consensus.
- The participants each give a short reading of what they consider as the formal qualities of both the consensual process and the three object configurations.
(Each configuration is documented by photographing.)
- The participants each give an assessment of their personal feelings of the consensual process and the three different configurations.
- The participants discuss the following claim:
'Art is not therapy (because)'

The outcome:
Each participant moulds the course and content of the session into a form of a single, (recurrent or unanswered) question. These questions are collected and made available, together with the documentation of the object configurations, as 'Therapy Session II'.

b) action as an event

The participants devise an individualised strategy for action: to engage with the eyes / gaze of each co-participant before leaving the space.

There is 'no outcome' for this course of action.

86

Neil Ferguson
Liking Doing and Doing

Thinking about making or reasons to make...an anthology of tricks.

The exercises look to assert a claim that seeing and producing brings pleasure to be valued as a connection between thinking and action. Theory and practice in tandem.

The exercises have nothing intentionally to do with "art market" values but more directly with the manner we, as individuals, connect with the world in a manner that adopts a collective responsibility. We enjoy sharing, hopefully pleasures more than pain.

To be a teacher is my greatest work of art,

- Joseph Beuys

The proposal recognises this statement in interpreting teaching art from a positioning of "everyone [being] an artist."

Why not have some serious fun?

However it also becomes important to stress that art is not compulsory and at present everyone is not doing art.

However, perhaps by engaging with notions of "pleasure" and "liking doing" by linking enjoyment with the mechanics of simple thought and acts we can offer routes of enquiry into thinking and style that offers Beuysian freedom.

The simple sets of exercises look to link words to drawing and drawing to words, through commands, directives, sounds, rules and play.

They propose to access words and gesture as images through sequences and series of drawings, marks and words as responses.

These drawings are NOT aimed at teaching style. But rather at developing style of communication through personal need.

Using words and marks offers consideration of our own complex system of communicating.

This system, call it art(?) may not claim sense, but offers intelligent induction rather than stylistic reduction. This requires our acceptance of the range of non-sense in our presentation and interpretation of things. From "Manga" to graffiti to petals on a flower. From poems to chants to slang. How do we communicate what we know?

The session should contain visual and spoken exchanges operated as conversations based on the constant compromise in sharing and describing thoughts and situations.

The session should begin using simple exercises.

Each exercise should be developed through sequences and evolve into series. Participants should lay their work out in front of themselves. These need to be seen by themselves and others. Emphasis should be placed on discussion encouraging people to select favourites and offer reasoning to their selections.

Sharing pleasures is an important feature of the exercises.

Sound and mark
word and mark

Drawn line and sound

Drawing Line and word

Construction of poems using words and lines

Playing and acting out the poems as mark, line and gesture.

Constructing forms out of the cards

Inducing irrational narratives

Inducing colour connections to words

No need to be rational- be irrational

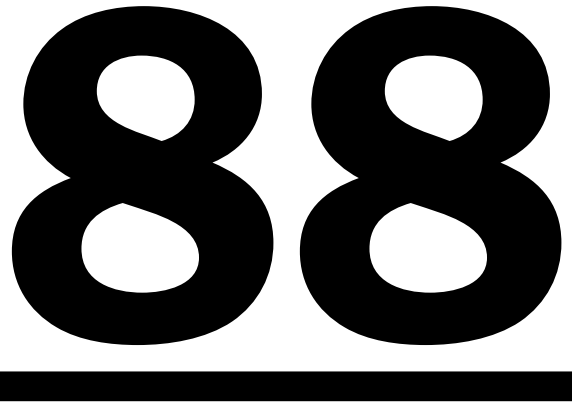
Reading forms, sensing things.

Working things out.

Actions as instruments of social awareness.

*Art is like an instrument of social awareness.
It is an effective dialogue.*

- Keith Tyson



Patrick Loan
Tennis Coach - Tennis Player

Participants use photocopies of drawings of tennis clothing to take on the identity of either the 'tennis player' or the 'tennis coach'

A frame is constructed (like the frame of a TV screen – life size) in the space (either suspended or like a stage set). The 'tennis player' is situated inside the screen. The 'tennis coach' will be standing to the side of the screen.

The 'tennis coach' creates placards using a series of words:

WHAT ABOUT YOUR FOREHAND?
WHAT ABOUT YOUR BACKHAND?

Practice your backhand

Practice your forehand

focus on the ball

defend your position

SMASH

concentrate

stay in line

play the percentages

dominate

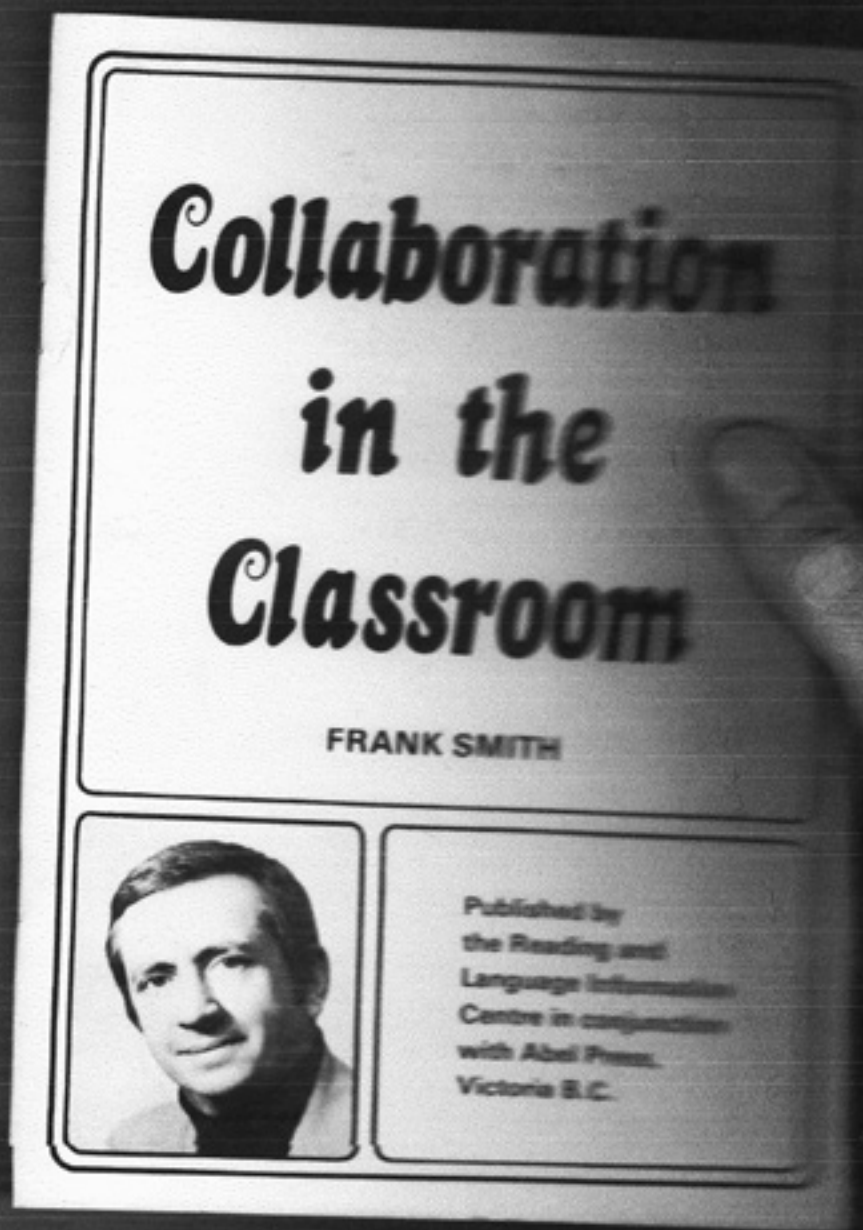
APPEAL

The 'tennis coach' shows the placards to the 'tennis player' who physically responds to the words and to the promptings of the 'tennis coach'. The responses of the 'tennis player' take place inside the frame of the 'TV screen'. The physical responses to the words take on a theatrical nature.

The process lasts 2 minutes. The coaching is completed.

The next participants take their places.
The process is documented.

90



92

SE Barnett

There is a gathering of no less than 2 and no more than 12 people

There can be a leader or teacher or not. There must be an organizer for practical purposes.

A book is chosen to be read – this can be determined democratically or not. The group meets and reads the book aloud. This can be accomplished by a single individual or across the population of the group. It can take place in one extended setting or over a number of meetings. If the latter is selected the overall time from beginning to end of reading the book takes place over no longer than one month. During the reading of the book time can be allotted for questions and critique. This can be interruptive or intermittent.

94

Sharon Gal

This proposal is for an exploration and development of a collaborative text/vocal composition, called “For the Love of Books”. It is a 90 minutes activity, which can suit various group sizes from 3 to 45 participants. Group size depends on the sound and acoustics of the space in which the activity is to take place.

Each of the participants is asked to bring in three different books or texts that they like and feel a strong connection with. Ideally, these would be different in nature and style, e.g. fiction, poetry or academic texts. This is up to the participants and should reflect their interests and personal taste.

At the beginning of the sessions, the participants introduce themselves and talk a little about the three books they chose to work with, as well as the reasons these particular books were chosen. They are then asked to assign a number to each book; 1, 2 and 3.

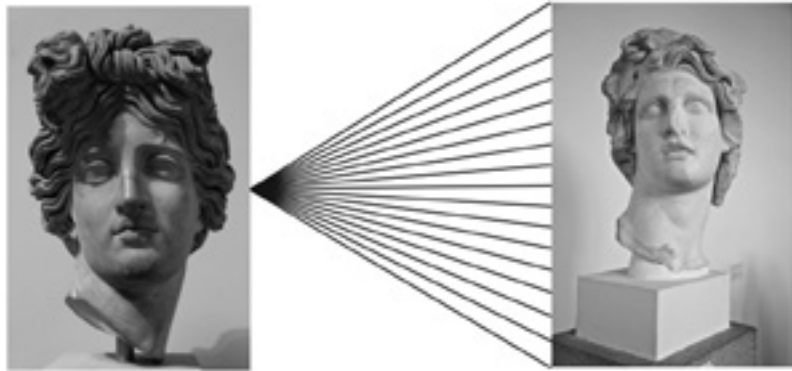
Following a vocal warm up, we start exploring the piece. First, we try it with a conductor. The conductor indicates which book to work with by displaying a card number 1, 2 or 3 and pointing at specific individuals or a section of the group, indicating they should recite their chosen text. The conductor does not know which numbers were assigned to which books and so the

different texts are juxtaposed, forming new connections between words and giving rise to new meanings and interpretations. This is developed further, by introducing dynamics and tempo variation into the piece (‘Quiet’, ‘Loud’, ‘Fast’ and ‘Slow’). The first conductor is the leader of the session, but subsequently other members of the group are invited to conduct their own variations of the piece. We will also try the piece as a group improvisation, without a conductor, and each participant will decide when to contribute and which text to introduce.

The composition could be developed into a performance, in front of an audience, at the end of the session. (Though this is not an essential requirement of the piece)

“For The Love of Books” presents a new approach towards working with text and exploring meaning. It suggests new strategies for deepening our understanding of language and written material. It presents teaching as a shared experience, which inherently also includes learning. The piece highlights personal connections and individual tastes and offers them as resources for the larger group. It proposes the development of a new pedagogy, in which the curriculum is not implemented by a higher external body, but evolves organically, growing from within the group; informed by its needs and aspirations.

The establishment of an
image-free zone, entry
requiring full compliance
and participation.

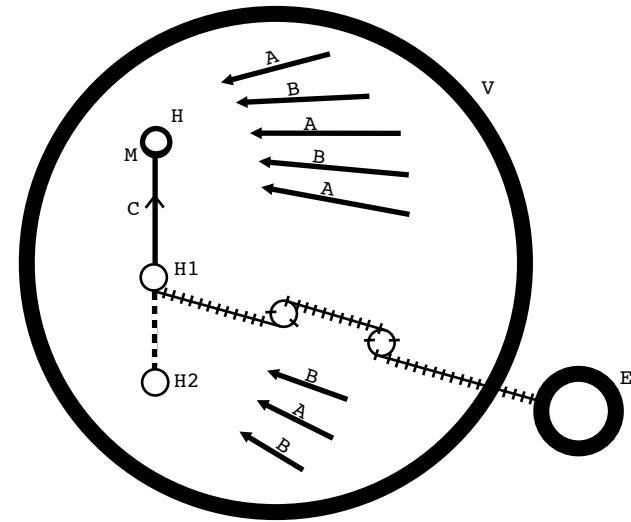
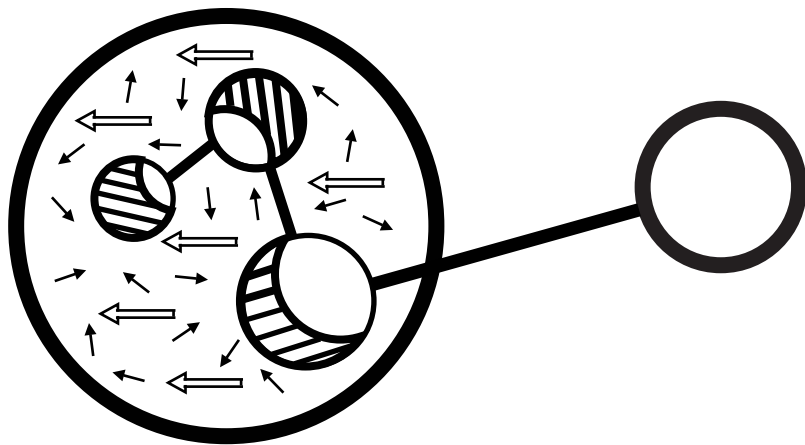


SOL
Horus
Apollo

OM
Set
Eris

ON
Winged Sun Disc
Helios/Dionysus

Osiris



V...life.

H...an individual person.

A...influences created in life, that is, in life itself – the first kind of influences.

B...influences created outside life but thrown into the general vortex of life...the second kind of influence.

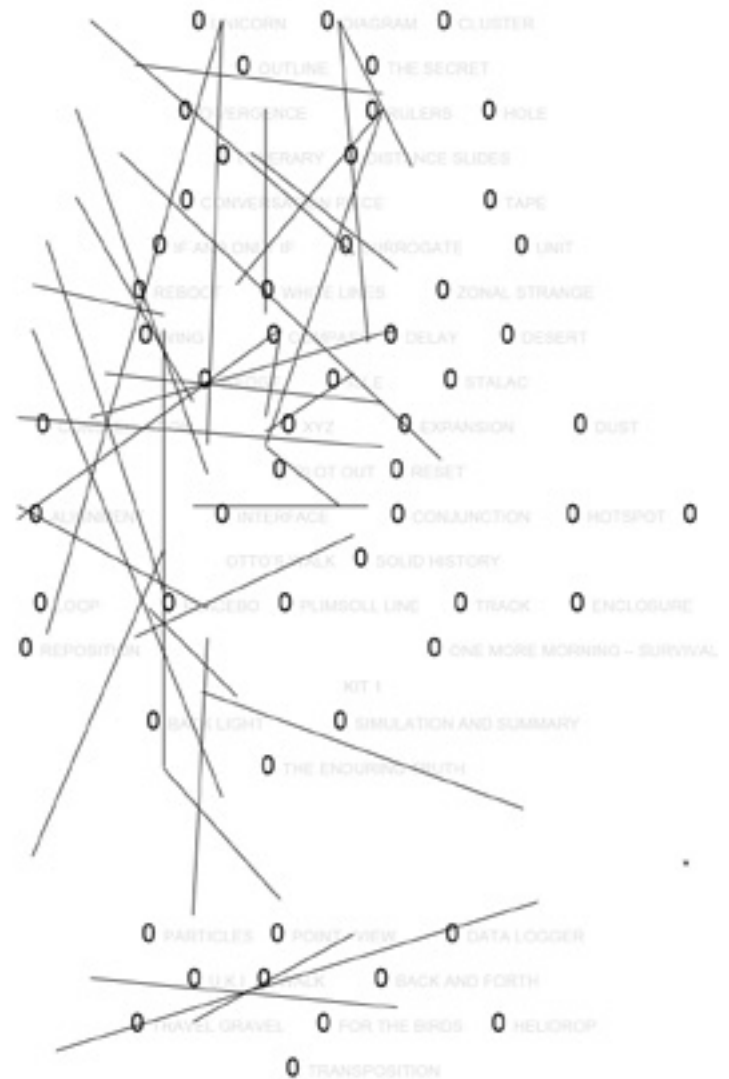
H1...a person, connected by means of succession with the esoteric centre or pretending to it.

E...esoteric School, standing outside the general laws of life.

M...magnetic centre in an individual.

C...influence of a person HI on another person H; in the event of they're actually being connected with the esoteric School, directly or by succession, this is the third kind of influences. This influence is conscious, and under its actions at the point M, that is, in the magnetic centre, a person becomes free from the law of accident.

H2...a person deceiving themselves or deceiving others, and having no connection, either directly or by succession, with the esoteric School.



102

Tansy Spinks
Tate Tanks:
Take a Space, Make a Sound In It.

This proposal, for a Summer School activity in Tate Modern's Tate Tanks run by Five Years Info., takes as its cue, a description of the tank spaces by architect Jacques Herzog as "an instrument that can be played in many ways."

Description:
Three subterranean chambers, three participants in each space, measuring, mapping the spaces; length, breadth and height. Each point of measurement is individually marked by a sonic 'marker' – building up a composite sound to create an aurally mapped version of the space. Participants move slowly through the space, (one tracking the length, one the width, the other, the height), sonically 'marking' as they go, the sound being immediately recorded, looped and played back into the space. This 'measurement' then becomes an aural part of the space itself, for all to hear.

The sounds that emerge will be built up gradually, as a unique live, evolving sound work, either by the participants inhabiting each space, one after the other or by making use of all three spaces simultaneously.

People:
This event would be 'work-shopped' briefly in advance with participants and could, (but need n't) involve the presence of the artist as a contributor to the sound making. The involvement is democratic in that no instrumental skills or previous experience is required.

The audience/listener/'experiencers' remain in a space, or move into the other spaces along with the participants or move freely between the spaces. There is no formal seating.

Outcome:
The sounds will simply be the result of this performative, aural mapping event. The itself event will provide a new, sonic version of the spaces, to be experienced live, then archived and added to the site-specific definitions of the unique Tank spaces.

Sounds:
The specific sound making devices are to be determined in advance. For example an instrument may be used, or a suitable 'found' object from the site, or a part of the site itself activated (eg using the resonance of the metal walls), or by using a voice... Each time this event occurs, the devices used could be different ones.

Additional equipment:
Two stereo amplified speakers per space
One microphone/radio/contact microphone, per participant
One Boss loop station per participant

References:
Draw on the concepts of free improvisation, instructional scores, site-specific sound art, event scores and John Cage, Allan Kaprow, John Stevens, Cornelius Cardew, Fluxus, John Lely, Pauline Oliveros, Yoko Ono, Maryanne Amacher and more.

Tags:
Sound, listen to the spaces, participatory action, performativity, numeracy, acoustics, music, defining a space, site-specific, additive sounds, the perpetuation of the loop...

Proposer:
Tansy Spinks, artist/lecturer/musician/Phd candidate in livesite-specific sound, based at LCC (CRISAP) University of the Arts, London. www.tansyspinks.com, contact@tansyspinks.com

13.05.12

Teachers Consult 2012
(Joanna Wilkinson, Kate Jackson, Amy Mckelvie, Linda Scott and Effie Coe)

- 1) Have a glass of wine or more
- 2) Go to a zumba class
- 3) Make a new friend
- 4) Swim (Dive into some waves)
- 5) Take a walk in the park
- 6) Watch Kardashians???
- 7) Fly
- 8) Go for afternoon tea
- 9) Go on a boat trip
- 10) Eat chocolate
- 11) Read in a hammock
- 12) Get a head massage
- 13) Fall in love
- 14) Turn off your phone
- 15) Learn something new
- 16) Go to a festival
- 17) Buy something
- 18) Introduce yourself to a new artist
- 19) Sing a song you remember from assembly
- 20) Dance...
- 21) Watch some fireworks
- 22) Take a photograph
- 23) Listen to answer phone messages
- 24) Sharpen a pencil
- 25) Tick something off your list
- 26) Write something down you have already completed, 2nd tick it off!
- 27) Get a compliment
- 28) Help a stranger
- 29) Put on a pair of tights
- 30) Floss your teeth

SUCCESS CRITERIA

Use the list to:
Write a poem
Draw something
Perform
Film
Start a collection
Collage
Discuss?
Categorise
Rate/Level
Evaluate
What are your learning objectives?
Draw a diagram
Compare and contrast
Tweet
Flash Mob

106

Tom Estes

As an artist I have always leaned toward making Live Art Performance work that is participatory or immersive in some way. I try to do this with wit and economy and by paraphrasing early Sci-fi and horror films and their associated ideological fictions.

The science fiction and horror genres have long served as a useful vehicle for "safely" discussing controversial issues and how individuals are constrained, liberated or altered. I find that using these devices in an artistic context not only allows for a deeper examination and reflection but also allows the viewer the perspective of watching remote events.

In my Live Art performance I stage an 'action' and then ask members of the audience to take pictures on a communal camera. In this way, the audience becomes an active part of the performance, and the pictures are then posted on on-line social networking sites and web sites to be shared amongst each other and for another, wider on-line audience.

My proposal for the Five Years Tanks Summer School at Tate Modern is to build on my existing practice but with one slight twist. In this instance, rather than stage the Live Art Action myself, I would like the participants to stage an action themselves as a form of 'adult play'. The aim is to provide random objects such as glow sticks and sparklers (permission pending) and ask the participants to interact or 'play with the objects. The Play should be a self-chosen activity, rather than a prescribed, active, self-initiated process, intrinsic, episodic, rule governed and symbolic.

Learning Through Play is a term widely used in educational and psychology to describe how a child can learn to make sense of the world around them. In order for an activity to be considered play, the experience must include a measure of inner control, ability to bend or invent reality, and a strong internally based motivation for playing. Through play, children can develop social and cognitive skills, mature emotionally, and gain the self-confidence required to engage in new experiences and environments. There are critical differences between play and work by a parent or teacher. Although many educators and parents are beginning to understand the theory that Play is not wasted time, it might be difficult for the adult mind to understand the perspective of the child: That play is a process, but without a predicted outcome or product. Work, on the other hand, has a definite intent and a prescribed outcome. If parents and educators try to label experiences as play but in reality have a specific requirement for the activity, then it becomes work, not play.

There are five elements that will be presented to the participants regarding play: www.tomestartist.com

Play is spontaneous and voluntary.

Play involves active engagement on the part of the player.

Play involves an element of make-believe.

Play must have no extrinsic goals; there is no prescribed learning that must occur.

Play must be pleasurable and enjoyable.

108

Walter van Rijn

Spoken Title (date)

The activity I propose consists of reading out loud text based on titles of artwork, with their dates and artist or author. This speech based event engages with the Tate archive and collection as an example of the 'real' and allows a personal and impersonal selection and experience to take place. By re-using artwork titles and reading these 'live' the artist aims to explore the museum-event as a way to re-distribute art.

The titles:

The text to be read out is made up from artwork titles that are part of the Tate collection, and from artwork titles supplied by the participants or public. The artist mixes, inserts, (re)arranges and amalgamates titles into a new text-based work. Through these procedures it becomes more than a copy or a database. The new selection and adaptation of the object of art from an art collection provides a starting point for a different dispersion. In this version the main dispersion happens by reading it out, allowing the reader and audience to give new meaning to artwork titles and re-imagine the artworks.

The reading:

The performance part of this activity can be organised as a solo or group reading, as a computer based reading, or as a participatory event, or a combination of the above. The performance is flexible in structure but the context in which it happens needs to allow the performer and listener to focus on the spoken word. The reader/ participants decide how to read the text, i.e., speed, intonation, expression, movement.

Depending on access to the Tate archive, acoustics and the programme of the other activities for the Tanks Schools and Teachers Summer School, the artist will collaborate with the gallery and participants to develop this proposal into more detail.

Appendix 1.



Ace&Lion
(Sharon Bennett,
Metod Blejec &
Scott Schwager)
Alain Ayers
Amateurist Network
Anna Lucas
Anna Mortimer
Annie Davey
Bella Kerr
Calum F Kerr
CATALOG
Charlotte Knox-Williams &
Jennifer Jarman
Chiara Mu
Collaborative Art
(Froso Papadimitriou &
Jonathan Bradbury)
Dagmar I Glausmitzer-Smith
Damien O'Connell &
John Greene
Deborah Ridley
Edward Dorrian
Eitan Buchalter
Esther Planas
Esther Windsor
Francesca Cho
Gary Kempston
Hadas Kedar
Ilene Berman

James Hutchinson
J. Dunseath
Jessica Potter
Jillian Knipe
Jonathan Trayner
Julia Moore
Kim Wan
Lee Campbell
Leslie Barson
Matthew Lee Knowles
Mirja Koponen
Neil Ferguson
Patrick Loan
Rachel Cattle
SE Barnet
Sharon Gal
Simon Wells &
Max Mosscrop
Steve Richards
Sylvie Vandenhoutte &
Kris Van Dessel
Tansy Spinks
Teachers Consult 2012
(Joanna Wilkinson,
Kate Jackson,
Amy Mckelvie,
Linda Scott &
Effie Coe)
Tom Estes
Walter van Rijn

Stephen Bush
Elisabeth Deane
Christine Egan Fowler
Kay Gardiner
Santiago Gonzalez
Emily Lavender
Beatriz Sanchez
Alex Thorp
Ben Frimet
Vicky Foy
Melanie Hibbs
Loukas Pepozoglou
Claudia Valli
Jonathan Cassells
Emily Conner
Sarah Durand
Caroline Galvin
Polly Hazelwood
Joanna Mahoney
Rowan Massey
Tim Saunders
Pat Thompson
David Paredes
Sarah Peathey-Johns
Alix Smith
Jessica Traylen

Natalie Zervou
Eleanor Phillips
Jo Addison
Louisa Minkin
Alex Schady
Edward Dorrian
Edwina Ashton
Trish Lyons
Amy Mckelvie
Leanne Turvey
Alice Walton
Elizabeth Graham
Anna Marie Gray
Giovanni Clinkett
Sarah Jarvis
Naomi Ellis
Effie Coe
Sarah Carne
Ladies of the Press*
(Ana Čavić
Renée O'Drobinak)
Jonathan Trayner
Amateurist Network
(Caroline Stevenson
Shama Khanna)

----- Original Message -----

From:

To: <im.possible.school@fiveyears.org.uk>

Sent: Thursday, August 30, 2012 4:08 PM

Subject: Appendix + : deadline 20th Sept

Dear all,

I'm trying to put together an appendix to (Im)Possible School book: As Found.

The appendix will be an opportunity for anyone who participated (either those who proposed or who attended the school) to add content in response to the project. Space will be limited to two A5 facing pages (A4 spread).

All responses will be accepted.

Images/ text will be printed in black and white.

Final deadline to send material is the 20th September.

Please send to im.possible.school@fiveyears.org.uk

If you have any queries... please let me know!

Eddy

--

Edward Dorrian

Five Years





TERMS AND CONDITIONS

On entering this

IMAGE FREE ZONE

IMAGE FREE ZONE

I agree to empty my
mind of all images. I will
not exit until the

DE-IMAGING PROCESS

is complete. Sign below:

**TERMS AND
CONDITIONS**

On entering this
IMAGE FREE ZONE

I agree to empty my
mind of all images. I will
not exit until the

DE-IMAGING PROCESS

is complete. Sign below



CRISPIN ROWE

CRISPIN ROWE



MANIPULATIVE

OVERT PERSONALITY

DANDY

EFFETE

INTELLECTUAL

CUTTING

HIDDEN PERSONALITY

SAME AS OVERT -
THERE ARE NO
HIDDEN DEPTHS TO
THIS MONSTER

ART WORK

COMPLEX - HEDONISTIC,
INTELLECTUAL,
THEORETICAL, EMOTIONAL,
SEXUAL

FOUCAULT / POWER
BAUDRILLARD / BARTHUS
DELEUZE ETC

LINGUISTIC - INTEREST
IN LANGUAGE
(POLARI)

POSSIBLE GAY INTEREST

DRAMA

- ALWAYS LOCKING HORNS WITH BUTTERCUP MAYHEW
- LIKES TO CREATE AN 'INNER CIRCLE' AROUND HIMSELF - THE ELECTED & THE REJECTED
- SURROUNDS HIMSELF WITH FAUNING ACCOLYTES
- SNIFFING AROUND FOR A PART-TIME TEACHING JOB

DAVE DAVY

OVERT -

affable
left wing
idealistic
hedonistic

HIDDEN

Intolerant
Bombastic
Judgemental
driven by
CLASSIC FREUDIAN
UNCONSCIOUS
PROCESSES
re: Father

Artwork

Situationalist
Public
event based
Marxist
Militant
atheist
Political
Serious
Farce

Drama

high profile
scrapes
/ Brushes with
Law
drug-related
Criminal Charges
embroidery.?



Buttercup Mayhew

OVERT PERSONALITY

Intellectual
Fashionable
Austere
humourless
dry



HIDDEN PERSONALITY

Ruthlessly ambitious
Naively confident
bitchy, Insecure,
manipulative

DRAMATIC SITUATIONS

- Misinterprets one of her endless body scans as sign of her imminent death
- Secret passion for Chris Monk but only in his furry performance guise
- power struggle with Crispin Rowe

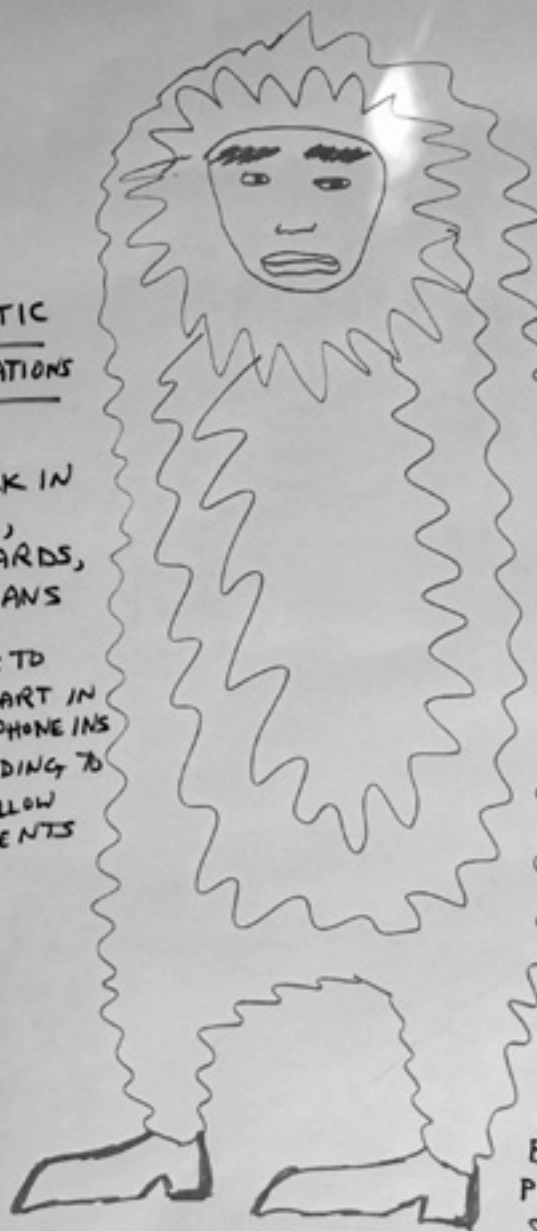
ARTWORK/THEORY

Medical
Cutting-edge
Science
Sociobiology
body
tint of feminism
Always having
Scans of her
liver / brain
would love show
@ Wellcome
Neat, clipped,
dry, passionate
work

Chris Monk

DRAMATIC SITUATIONS

- GETS STUCK IN LIFTS, CUPBOARDS, CARAVANS
- LIKES TO TAKE PART IN RADIO PHONE INS PRETENDING TO BE FELLOW STUDENTS



OVERT PERSONALITY:

- BUMBLING
- ALWAYS IN 'PERFORMANCE' MODE (IN FLUFFY BODY SOCK)
- SLOGANISTIC / OPINATED
- A NUISANCE

HIDDEN PERSONALITY

AFFABLE
CONSIDERED
SENSITIVE

ARTWORK/THEORY/CONTEXT

ONE ENDLESS ONGOING PERFORMANCE IN FLUFFY BODY SOCK (NO ARMS)
OCCASIONALLY EXTENDS THIS WITH VARIOUS NEAR-OBSCENE ACTS WHICH USUALLY GET HIM INTO TROUBLE (TROUBLE AVOIDED AT LAST MINUTE BECAUSE HE ALWAYS PRODUCES A DOCUMENT, SUPPOSEDLY FROM AN AUTHORITY, WHICH EXPLAINS / JUSTIFIES BEHAVIOUR.

Appendix for Tate Tanks Five Years Project. Anna Mortimer. In thinking about my response to this project I have swung from one extreme to another. At first I was very excited about the project at Tate Tanks...in what seemed to be an open, inclusive, non-hierarchical opportunity to have work realised in such an inspiring space. Then as time went on I began to feel that I had naively and perhaps rather vainly participated

in a game without knowing the rules. My little proposal lost in a bigger picture... irony indeed! I began to feel excluded and left out, stupid and obtuse. [The] request for feedback has, at least for now, swung the pendulum back the other way, giving a chance to respond and another chance to participate in this 'fugitive' game with unknown rules... but maybe this time I won't be playing blindfold...or will I?

Dear Eddy,

Yes that would be good as I think that our email correspondence has helped me to feel less of an outsider, even, dare I say, included in this 'fugitive' project!! As to a question to provide a starting point for further conversation....another week of struggle.....but what about something like this:

'Why so complicated? Why so impenetrable? Is this a game of power, a way of making some feel like the underdog/ the outsider? Why do I continue to feel as though I have missed some vital clue? Will I ever know if my proposal was realised? And does it really matter now?'

Thanks again for your emails.

Kind Regards
Anna

-----Original Message-----

From: Edward Dorrian [im.possible.school@fiveyears.org.uk]
Sent: 12 September 2012 20:55
To: Anna Mortimer
Subject: Re: Appendix + : deadline 20th Sept

Thanks Anna, maybe this correspondence along with your attachment can begin to form a sense of a reflection. You find me struggling to put things together. Perhaps you'd like to suggest a question that could provide a starting point for discussion/ conversation/ feedback?

On 9 September 2012 15:17,
Anna Mortimer wrote:

> Dear Eddy,
> Thank you for your email which I found very helpful.
> I have been struggling to put together a response for the
> appendix...not really knowing quite how to put what I have been

> thinking into some sort of coherent package...I have attached something for what it is worth.
> I am sorry but I am unable to attend the discussions in October but
> hope that maybe you could send some feedback from these if you have time.

>
> Kind Regards
> Anna

>
> -----Original Message-----

> From: Edward Dorrian [im.possible.school@fiveyears.org.uk]
> Sent: 03 September 2012 16:35
> To: Anna Mortimer
> Subject: Re: Appendix + : deadline 20th Sept

>
> Anna,
> Thank you for getting back to me.
> Your response very much points to the issue... that within the
> limitations of the school as organised at the Tate, the only possible
> opportunity to have any direct communication between everyone
> contributing (participants in the school and contributors to the book)
> was a rather brief public event at the end... in the Tanks space
> itself. This was really the barest attempt to 'give a little more
> information about the project' to openly discuss and be present in the
> way that obviously had been not possible. So the invitation now... to
> add to or criticize the project in any way you might choose is the
> point of the appendix. For you... as you say... there needs to be more
> information. If it's a matter of simply knowing whether your proposal
> was carried out and whether specific documentation for example was
> added to the Tate archive... then I can say not exactly. Everyone was
> given the chance to read and decide on the proposals and then to choose.
The possibility of choosing and working

from the proposals was in itself an expansive activity.
> One of the things that I would be interested in is to try and have the
> kind of extended discussion...
> conversation... that occurs after the event. Especially where the very
> definition... understanding of the event is so... fugitive? Open to
> interpretation? There are certainly many peculiarities about this
> project that could benefit from further examination... indeed any
> examination. This is really the thinking behind the idea of the
> appendix. Perhaps to record a conversation with you about your
> proposal... a conversation that might manifest the ability to respond... a realisation, directed by yourself?...
> that would still speak about context, institution and loss. Again
> sorry if this may not be the way in which you'd ideally want your
> work... and sorry if I'm being obtuse/ stupid/ naive. Does any of this
> make sense? As I say we could just talk it through in the gallery in
> October? Thanks for your patience.

>
> Eddy
>
>
> On 2 September 2012 19:02,
Anna Mortimer wrote:
>> Dear Eddy,
>> I would be happy to add a comment to your appendix but you will need
>> to give me a little more information about the project. For example,
>> without knowing whether my particular proposal was used at Tate Tanks
>> I feel unable to respond.
>> Forgive me if I am being obtuse/stupid about all this.
>> Regards
>> Anna Mortimer
>>
>>
>>

>>>> -----Original Message-----
>> From: Edward Dorrian [im.possible.school@fiveyears.org.uk]
>> Sent: 30 August 2012 16:08
>> To: im.possible.school@fiveyears.org.uk
>> Subject: Appendix + : deadline 20th Sept
>>
>> Dear all,
>>
>> I'm trying to put together an appendix to (Im)Possible School book:
>> As Found.
>> The appendix will be an opportunity for anyone who participated
>> (either those who proposed or who attended the school) to add content
>> in response to the project.
>> Space will be limited to two A5 facing pages (A4 spread). All
>> responses will be accepted. Images/ text will be printed in black and
> white.
>>
>> Final deadline to send material is the 20th September.
>> Please send to im.possible.school@fiveyears.org.uk
>>
>> ALSO
>>
>> I'd like to arrange a series of discussions around the book at Five
>> Years between the 13th and 28th of October. (Sat - Sun 1 - 6pm) If
>> you'd like to contribute (or indeed curate an event, say 2 hours as
>> an initial guide) please contact me as soon as possible (deadline for
>> this is 30th September)
>>
>> If you have any queries... please let me know!
>>
>> Eddy
>>
>> --
>> Edward Dorrian
>> Five Years
>>





ESCUELA DE CALOR

seio me nihil scire orscio me nescire

94





FO

All prop
will be
publishe
Submissi
free.





Jonathan Trayner

Transcription of presentation given for Exercises with Five Years,
Tate Modern, London, 27.07.12

...as was mentioned I refuse to represent anyone but myself; but I am a member of the Free School and the Communist Gallery. Both of whom are art organisations, groups, collectives, something like that; with an inter-flowing, free flowing membership and interact with each other in various ways, shapes and forms.

The images that you are seeing at the moment are taken from one of the projects that I didn't do with the Communist Gallery but with the Portman Gallery which was set up by one of the guys [Andrew Cooper] from the Communist Gallery in the school in which he works; Morpeth School in Tower Hamlets. This project was with a group of 16-18 year-old students, who all ended up co-incidentally being boys which was kind-of interesting, and is about the election process for the Doge of Venice, which they were attempting to play as a sort of game show that ended up with someone being given £200 in cash. Which given the socio-economic background of the school was an interesting situation. I put them up because I am not an expert in education, I don't teach, I work in a university but that's as far as it goes. I just thought that they would be an interesting backdrop. The second set of images that will come up are images from the development of writing, from clay tokens through to cuneiform, from the period of 8,000BCE going through to about 3,000BCE. These come at the end of the diagrams of this [the Portman Gallery project] which gives a flow of images of time-binding, but also of political and economic activity, these images merge with each other as an art exercise but also an economic exercise.

I am not suggesting these are definitive definitions; but I was thinking about definitions of 'art' and 'education' and defining art as maybe a culturally subjective, experiential method of exploring phenomena and/or developing knowledge through free-play. I recognise that that is quite an idealistic definition, that deliberately doesn't take into account art's economic role, to make it as universal as possible and as transcultural as possible – going right back to the palaeolithic or whatever. And then a definition of education that perhaps stands slightly better, which is that education is an ideological apparatus for systematising and regulating the transferral of knowledge, for the purposes of economic and social normalisation. Which some people might find a little controversial, I don't know.

However it is this idea that education is an economic activity which is a process that comes out prior to the invention of writing when all knowledge was passed on orally: You would learn how to hunt from your father, or you would learn how to make pottery or whatever and it was not a formal system. But as soon as people start writing there is a power and control system that comes in that is very, very different; knowledge has to be passed on in certain ways and the people who have control of that knowledge are the people who can govern society. They are the ones who keep the records, the documents, the things that bind time – for human beings are a time-binding animal. They are the ones who can write something down, which can be passed to another person, who will take it to a third person who will know precisely what the first person has said, and it is – to a certain degree – immutable.

So I was thinking about these things in this sense, and the idea that you had to tie the people who were doing this writing into the socio-political order of the time. Writing as it first appeared, specifically in Mesopotamia, which is the area I was looking at, as a way of keeping track of who owed what to whom: How many sheep did you owe to the temple? How many days work have you done for the temple, and how much grain are you going to get as a result of this? The Mesopotamian economy was all about the temple, and the temple hierarchies and things like that, and the guys who controlled this had the gnosis, they had the power, they had the knowledge and to quote from Susan Pollock 'The same education and training that gave literate members of society power that was denied to others also served to indoctrinate them deeply in the prevailing state ideology [...] Part of this indoctrination took the form of copying canonical texts, including royal hymns, myths and epics that promoted the existing socio-political order'¹

So in other words the ideological structure that drove the development of writing required the existence of art in its broadest sense – art, culture and the transference that goes with them – to ensure that the people who were involved in this process were invested in the system. And I would argue that this goes on now, and this is the process that we ourselves are engaged in, and to a certain extent trapped within – the higher up the education system you go the more you are invested within maintaining the status quo and this happens, most obviously and noticeably, through the imposition of debt on students. You have to be economically viable, there is no point studying – unless you are already rich – something that is useless in economic terms. The way in which art operates is a way of tying people into that system as well; it is no-longer necessarily about free-play, it is about hierarchies and systems and "wahey! I am presenting something in the Tate". That gives me cultural capital, which is far in excess of the amount of money I get paid to do it.

Those were some of my thoughts about what I was doing and where I was coming from. The thing about education is that it can slip, it can slide and it can fall outside of these systems and the people that you are educating are not necessarily going to stick to the programme. They are going to break the programme and go away from it, and this is one of the things that I find interesting and useful about art in an education context and why I was interested to work in this school with these children: It allowed a critique of other parts of the system. Art allows this free-play, when art is doing what I believe art should be doing, it allows free-play and change, and criticism of other parts of the system that hopefully help people take themselves off in different ways. And it doesn't matter if that is music, performance, painting or whatever you do.

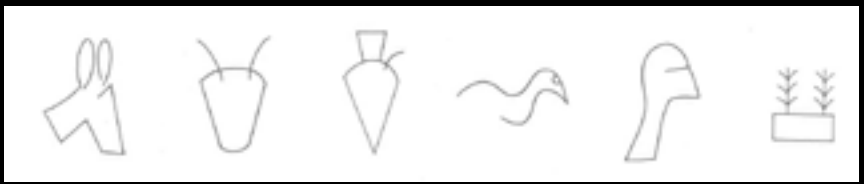
One final possibly concrete example of this is the idea that books and specifically the idea of book as Eddy [Dorrian] has presented it; that it is out there. It is written and in this case it is on the internet; anybody, anywhere in the world can take this download it, play with it, use it in their knowledge system. And that seems to me to be a very powerful and important thing. In 1521 Martin Luther translated the Bible into the German vernacular and this combined with the recent development of moveable type allowed this text to be disseminated widely throughout the German speaking part of Europe. In 1525, four years later, the peasants of Germany rose up in revolt against the Church and the nobles because they realised that the information that they had been receiving for the past five hundred years had been a lie; they had been cheated and they wanted recompense. So this is why knowledge, books and education – despite its ideological problems – are important. And I think that is everything that I have to say about that.

¹ Pollock S. Ancient Mesopotamia, Cambridge University Press, 1999; p.169



	A	B	C	D	E	F	G	H	I
1	6	9	6		5	7		9	9
2	6	9	9		5	7		9	9
3	6	9	7		9	6		9	9
4	6	9	6		5	6		9	9
5	6	9	6		9	6		9	9
6	6	9	10		5	6		9	9
7	5	9	10		7	6		9	9
8	6	9	6		8	6		9	9
9	6	9	6		8	6		9	9
10	6	9	6		5	6		9	9

- # Number of votes received by candidate in this round
- Candidate approved for next round
- Candidate approved for next round after resubmission of ballots
- Candidate absent from round





ESCUELA DE CALOR



Wish list

I wish we had been able to discuss at length the observation made by one of the teacher participants during the Tate Modern forum that *it must have been difficult for the artists to create an activity knowing there would be no direct response from the teachers*. I thought that was very perceptive and that it touched on the greatest challenge of the artist call, creating a submission without a relationship with either the space or the participants.

What is the function of an artist?







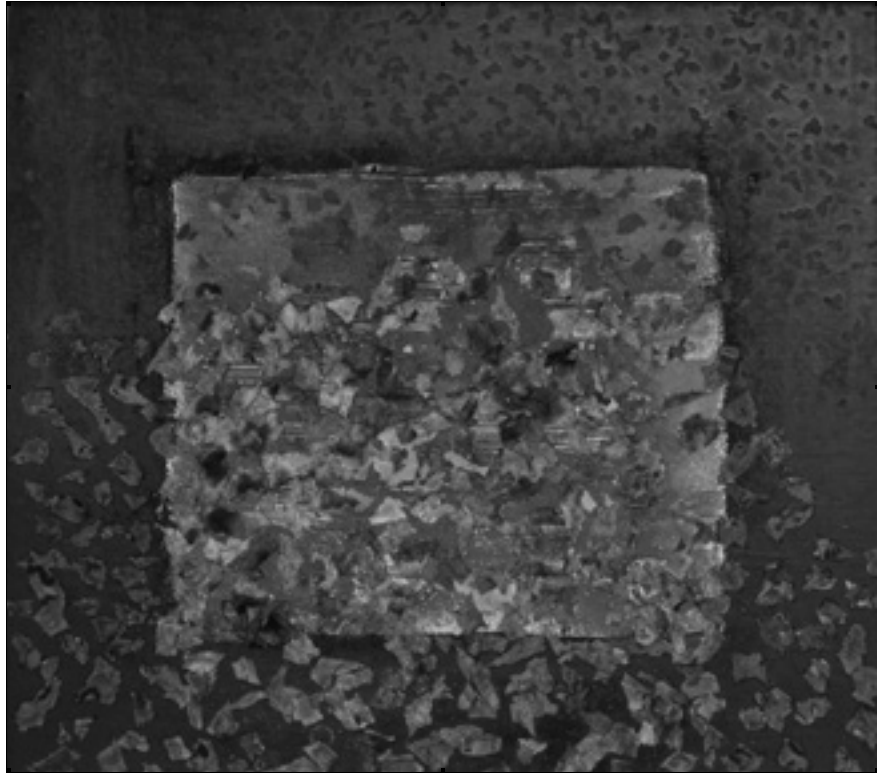
61. Disguise, in ascending order, the numbers one to ten, in a conversation. (Example: "One should learn to be free, for everyone, well for the price of a fiver, not sex, perhaps in a boat down the River Severn - don't hate it because it's benign, tend to your own needs.")
62. Try and make everyone around you sit cross-legged on the floor.
63. How unhinged does a teacher have to be to show a murderous, necrophilic, tortuous, cannibalistic home-video to a class of their students?
64. Educate: ACE DUET. Educating: AGED CUNT I. Education: O! A CUNT - DIE! Educated: DEAD CUTE.
65. Close your eyes, relax your muscles, especially your sphincter. Now place yourself in a kinder garden.
66. Make up a false fact regarding the possible correlation between the clothes a teacher wears and the concentration level of his or her pupils.
67. A teacher in a school a little north of Manchester set her pupils the task of sealing the entire classroom with incredible precision, under false pretences. She then released hydrogen cyanide gas into the room. Thirty percent were dead in ninety seconds, the rest by two minutes, with the youngest boy clinging on for twenty-five seconds more than anyone else.
68. Opening party of new Muslim Only School! Bring a bottle. No women. Sacrificial animals only. It'll be a blast!
69. Opening party of new Jewish Only School! Free genital mutilation master-class! Only those who study the special rule book (489 pages, RRP £150) and pass the party entrance exam will be admitted.
70. Opening party of new Christian Only School! Original thought detectors in operation. Free master-class for all to experience firsthand the exquisite agony of the crucifixion!
71. Sing a nursery rhyme replacing every word with 'school'.
72. What do you think? A few decades ago, teachers regularly beat their pupils; now it's the other way around. Is this a deliciously sweet reversal of power? Are today's teachers paying for the sadism of their historical colleagues?
73. Simply stating a single suggestive thought does not constitute having an opinion - or does it?
74. You can probably remember your school layout, corridors, teachers, playgrounds etc but can you recall what was on the display boards when you left, or what your teachers were wearing?
75. If you could save only one of the following, which would you choose to live and why?
 - 1) an orphaned school child.
 - 2) a school child with parents.
 - 3) a wheelchair bound school child with only a father.
76. Write something / anything on a post-it note and stick it to someone's back or forehead.
77. Point to someone's chest and ask them a question like "what's that?" if they look down, flick their chin. If you fancy yourself as a pro, point without the question.
78. Does it hurt more to be caned with the flat or side of a ruler, on the palm, back of hand or fingers?
79. Get everyone around you to be quiet by shushing them. When silent, you can just walk away or continue talking with your friends.
80. Pull up your socks, to a level of mild discomfort.
81. Act out a teacher going into the staffroom - how do they immediately behave when the door is closed behind them?
82. Wear your shoes on the wrong feet for a little while.
83. Bump into several people as you wander about, zombified.
84. Inform somebody that they have had a haircut, even if they don't look as if they have.
85. With your thumbs and forefingers, form a single circle. Position this above someone's head, telling them it's their halo.











Invisible Tears & Indoor Outdoor – 2012 - mixed medium on board
FRANCESCA CHO

FRANCESCA CHO

'Hope & Peace'



Can U C the real Me? Hope & Peace – 2012 - pencil drawing on paper

www.francescacho.com

son pollock
Painting
No.1 (1965)
gordon
walters
VII (1969)
robert ry-
man
Work No.3,

Yellow
Painting
(1986) mar-
tin creed
Work
No. 88, A
Sheet Of
A4 Paper
Crumpled ..

Glased Box
(1997) ar-
nout van
albada
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en/ Mec-
cano Parts
(1998) ruth

van royen
G's Auto
(Opwind-
auto)/
(Wind Up
Car) (1998)
ruth van
royen
Slagroom, ..

appendix to page 108-109
Walter van Rijn **TITLE(date)** (2012)

TITLE(date) is part of a research project about the dispersed object of art. I am very keen to get feedback from anyone who has or is using the activity I proposed. Either as participant, artist, or organiser. Your personal experience of the **TITLE(date)** activity, in a particular place and time is very valuable for my research and I hope you will contact me:
wvr105 at gmail dot com.

For more information about **TITLE(date)**
www.symbiotext.net

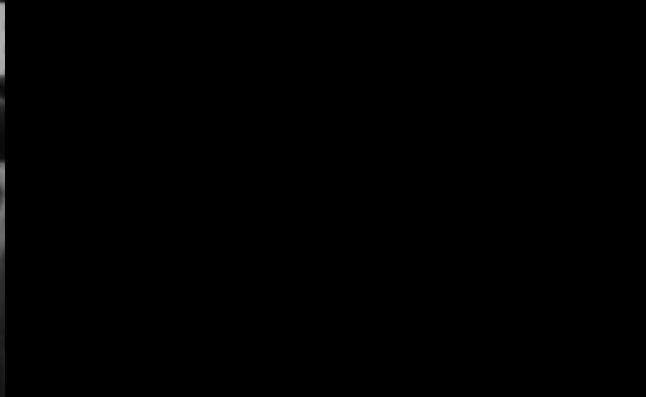
A book with **TITLE(date)** lists to read
<http://issuu.com/waltervanrijn>

A collection of notes about my research
<http://wvrijn.wordpress.com>

Title(date)009-p215; spread hardback book 305x228mm, in **Title(date)**006-009 (2012) Walter van Rijn
Title(date)007-p65; spread hardback book 305x228mm, in **Title(date)**006-009 (2012) Walter van Rijn







Mon, Apr 30, 2012 at 10:21 AM

Dear Jo, Eddie, Louisa, Henry, Harold and Alex,

Some of you know a little more about this than others - but we have an insane deadline - so in the spirit of achieving this, here goes:

As you know there will be a publication to go with the Oil Tanks programme starting in July. We have some of you working on contributions. However we would like you to consider a brief response to one or both of the following questions.

- (1) How do you see/articulate/account for your practice when working in a learning context?
- (2) What do you ask of those you work with that doesn't get asked by the artwork itself?

We are interested in sharing the variety and particular ideas each artist has about the work they are doing on the schools and teachers programme.

Answers on the back of a post card (in terms of size) though no prizes! Also deadline is yesterday - so if you can - can you have a go?

Thanks in advance!

The Tate London Schools and Teachers Team

May 02, 2012 at 06:06 AM

From: edward dorrian

Don't know if these are of any use...
dismember as you see fit...

- (1) How do you see/articulate/account for your practice when working in a learning context?
 - (a) You see your practice when working. You see how you work when practicing. You see your practice when learning. You see how you learn when practicing. You account for your practice when working. You account for your work when practicing. You account for your practice when learning. You account for how you learn when practicing. You articulate your practice when working. You articulate your work when practicing. You articulate your practice when learning. When you articulate how you practice you learn. We account for our practice while working. They account for our work as we practice. We account for our practice when learning. They account for how we learn as we practice. We see the articulation of a practice that accounts for learning as working. We learn that practicing to articulate our work accounts for how we see. We practice so that you may see how your account of their work articulates a learning. We work to account for your practice of seeing learning as an articulation. We articulate our work for you, so that you may see how we learn how to account. We account for what we see by learning how to articulate the distinction between work and practice. They see our practice when we work. They see how we work while they practice. They see us practice while we learn. They see how we learn while they practice. They articulate our practice while we work. We articulate their work as we practice. They articulate our practice as we learn. When we articulate how their practice they learn. When they see us try to articulate what they want us to learn, they account for our practice as work. When we see them try to articulate what we want them to learn, we account for their work as practice. When they see how we account for their work, we articulate their practice as learning. When we see how they account for our work, they articulate our practice as learning. How they learn from what we articulate, accounts for why they see our practice as their work. How we learn from what they articulate, accounts for why we see their practice as our work. How they account for what we learn, sees their articulation of our work as their practice. How we account for what they learn, sees our articulation of their practice as our work. When you see us try to articulate what you want us to learn, you account for our practice as your work. When we see you try to articulate what we want you to learn, we account for your work as our practice. When you see how we account for your work, we articulate your practice as learning. When we see how you account for our work, you articulate our practice as learning. How they learn from what they articulate, accounts for why they see their practice as their work. How we learn from what we articulate, accounts for why we see our practice as our work. How they account for how we learn, sees our articulation of our work as their practice. How we account for how we learn, sees their articulation of their practice as our work.

(b) How we learn from what we articulate is our account of why we see our practice as our work. How they learn from what they articulate is their account of why they see their practice as their work. How we learn from what they articulate is our account of why they see our practice as their work. How they learn from what we articulate is their account of why we see their practice as our work. When we work, we practice articulating our account of what we see. We are learning. When they work, they practice articulating their account of what they see. They are learning. When we work, they practice articulating our account of what they see. We are learning. When they work, we practice articulating their account of what we see. They are learning. How we account for our work is our articulation of what we see when we are learning. This is why we practice. How they account for their work is their articulation of what they see when they are learning. This is why they practice. How we account for their work is our articulation of what they see when we are learning. This is why they practice. How they account for our work is their articulation of what we see when they are learning. This is why we practice. When we practice our account of what we learn we are working out how we articulate what we see. When they practice their account of what they learn they are working out how they articulate what they see. When we practice their account of what we learn they are working out how we articulate what they see. When they practice our account of what they learn we are working out how they articulate what we see. Where we learn accounts for how we articulate our work and practice what we see.

(c) How we learn to account for what we see is why we can articulate our work as our practice. How they learn to account for what they see is why they can articulate their work as their practice. How we learn to account for what they see is why we can articulate their work as our practice. How they learn to account for what we see is why they can articulate our work as their practice. When we practice, we learn to articulate what we see as our account of our work. When they practice, they learn to articulate what they see as their account of their work. When we practice, they learn to articulate what we see as their account of our work. When they practice, we learn to articulate what they see as our account of their work. Where we work articulates how we account for ourselves. We learn to see why we have to practice. Where they work articulates how they account for themselves. They learn to see why they have to practice. Where we work articulates how they account for us. They learn to see why we have to practice. Where they work articulates how we account for them. We learn to see why they have to practice. What we see when we practice articulates our work. We learn from our account. What they see when they practice articulates their work. They learn from their account. What we see when they practice articulates our work. They learn from our account. What they see when we practice articulates their work. We learn from their account. Why we account for what we learn is so that we can articulately work out how to see our practice. Why they account for what they learn is so that they can articulately work out how to see their practice. Why we account for what they learn is so that we can articulately work out how to see their practice. Why

they account for what we learn is so that they can articulately work out how to see our practice. We articulate our practice so that we may see how our work accounts for what we have learned. They articulate their practice so that they may see how their work accounts for what they have learned. We articulate their practice so that we may see how their work accounts for what we have learned. They articulate our practice so that they may see how our work accounts for what they have learned.

(d) How we learn to account for what we see is why we can articulate our work as our practice. How you learn to account for what you see is why you can articulate your work as your practice. How we learn to account for what you see is why we can articulate your work as our practice. How you learn to account for what we see is why you can articulate our work as your practice. When we practice, we learn to articulate what we see as our account of our work. When you practice, you learn to articulate what you see as your account of your work. When we practice, you learn to articulate what we see as your account of our work. When you practice, we learn to articulate what you see as our account of your work. Where we work articulates how we account for ourselves. We learn to see why we have to practice. Where you work articulates how you account for yourselves. You learn to see why you have to practice. Where we work articulates how you account for us. You learn to see why we have to practice. Where you work articulates how we account for you. We learn to see why you have to practice. What we see when we practice articulates our work. We learn from our account. What you see when you practice articulates your work. You learn from your account. What we see when you practice articulates our work. You learn from our account. What you see when we practice articulates your work. We learn from your account. Why we account for what we learn is so that we can articulately work out how to see our practice. Why you account for what you learn is so that you can articulately work out how to see your practice. Why we account for what you learn is so that we can articulately work out how to see your practice. Why you account for what we learn is so that you can articulately work out how to see our practice. We articulate our practice so that we may see how our work accounts for what we have learned. You articulate your practice so that you may see how your work accounts for what you have learned. We articulate your practice so that we may see how your work accounts for what we have learned. You articulate our practice so that you may see how our work accounts for what you have learned.

(2) What do you ask of those you work with that doesn't get asked by the artwork itself?

Not fearing to affirm interruption. The definition of conversation. Not fearing interruption in order to come to a plural speech. Communists again. True democrats. The withering away, in open process, of the State. (laughs) The Great Learning. The Great Refusal. All research is crisis. What is sought is nothing other than the turn of seeking, of research, that occasions this crisis: the critical turn. This is hopelessly abstract. Art For Everyone. Free, blatant and public speech. Outside speech.

THIS IS NOT PUBLIC

Notes: EDUCATIONAL SUPPLEMENT: 19:31



EVERYTHING WILL BE PUBLISHED (time permitting!)

The Ladies of the Press* would like to invite you to throw paper airplanes in class. Though only conceptually of course, because of health and safety regulations (yawn).

The computer screen you see is the publication in the making. Tell us what to do with it: pass us notes across the room, give us a gesture.

Detach the sheet on the *far* left, fold and pass along. We're the ones over there in the red dresses. We will publish everything in real time before the printing cut off time of 19:30.

The end result will be published, printed and distributed on the spot. Don't forget to pick up your own copy at the end of the night.



INTERACTIVITY / ...

A BACK IS 1-915

Image Credits.

- 110-111** Tate Schools and Teachers documentation*
116-119 David Paredes
120-123 Image submitted by Tate Schools and Teachers Team**
125 Image submitted by Tate Schools and Teachers Team**
126-129 Julia Moore
I think of them as worked examples of the exercise described in my main pages.
136-137 Tate Schools and Teachers documentation*
138-139 Esther Planas
Screen shot 2012-09-27 at 15.45.57
136-137 Tate Schools and Teachers documentation*
150-151 Jonathan Trayner
Clockwise from bottom left: Jonathan Trayner presentation given for Exercises with Five Years, Tate Modern, London, 27.07.12 Tate Schools and Teachers documentation*; *The Theatre Of Democracy And The Service Economy Paradigm*, 2012 (I&II); Pictograms of the Uruk IV period, after Crawford H. 1991
152-153 Tate Schools and Teachers documentation*
154-155 Esther Planas
Screen shot 2012-09-27 at 15.41.31
156-157 Tate Schools and Teachers documentation*
158-159 Ilene Berman
ImPossible Response
160-165 Tate Schools and Teachers documentation*
168-173 Tate Schools and Teachers documentation*
174-175 James Hutchinson
Bagman (JM)
176-177 James Hutchinson
White Bag White Paint
178-179 Francesca Cho
180-181 Walter van Rÿn
182-183 Calum F. Kerr
184-185 Image submitted by Tate Schools and Teachers Team**
192-193 Charlotte Knox-Williams & Jennifer Jarman
Not Public
194 Edward Dorrian
The Tanks Programme Notes, 18 July - 28 October 2012
Editor Charles Danby

* Photographers: Joanna Fernandes and David Lambert

** Photographer not named

Apologies for any errors or omissions.

These will be rectified at the earliest opportunity.

