

ae

Arts & Education
ISSUE 5 AUTUMN/WINTER 2013
James Attlee
Cornford & Cross
Harrell Fletcher
Nina Katchadourian
Annette Krauss: Hidden Curriculum



Annette Krauss: Hidden Curriculum at the Whitechapel Gallery

Collectively Rocking Chairs, St Pauls Way Trust School, Hidden Curriculum/In Search of the Missing Lessons.

The Projects Issue

Editorial

Henry Ward

This is our fifth edition of AE. We launched the periodical just over two years ago with the intention of issuing it twice a year. The spaces between issues have been variable but it has only been a couple of months since we published issue 4. Each issue has had a particular focus with the relationship between science and art, uses of photography and schools as the themes of recent editions. This issue focuses on projects.

The Chambers English Dictionary defines a project as being a notion; a scheme of something to be done; a proposal for an undertaking. AE itself is, of course, a project. It is difficult to imagine education, particularly within the arts, without the project. We all remember the cliché beginning to the school year at primary school as being a “what I did on my holidays” project and courses regularly issue summer projects to ensure that students begin the new term in the right frame of mind.

The artist Annette Krauss has been working on an incredibly interesting project for the last few years. As an artist Krauss undertook teacher training in Germany but soon realised that her interests, whilst being very centred on education, were not in being a classroom

teacher. Her Hidden Curriculum project investigates the ways that students negotiate the spaces they inhabit at school. What do they really learn? How do they teach one another? She has explored the project in her home country of Germany, in the Netherlands, where she currently resides, and, most recently in London. Working in collaboration with the Whitechapel gallery and two schools in the east of London, Krauss has created a very interesting series of works in which students have explored the environments of their schools, but also the gallery spaces. Her residency has lasted a year and the longevity of this project has ensured that the learning taking place, not just for the students involved but for Krauss herself, has been genuinely meaningful. This issue centres on her project and contains a transcript of a conversation between Krauss, Annabel Johnson, the Schools & teachers Curator at the Whitechapel and me where we discuss many of the ideas behind this on-going project.

A continual theme of AE has been the notion of teaching as an artistic practice and Andy Berriman develops this idea in his article about the changes to his personal practice as a result of being a teacher.

In “A Drawing Practice” Andee Collard outlines his obsessive project, where he has been making drawings of the same ball of string every day for almost two years. Projects do not always have to be realised or resolved to be of worth and this is touched on by Cornford & Cross’ contribution. This artist pair make as many unrealised proposals as they do realised projects and see these propositions as just as important.

Every time Nina Katchadourian gets on to an aeroplane she embarks on her Seat Assignment project. Katchadourian uses her mobile phone camera to document a series of interventions and activities that include photographing portraits of her fellow passengers reflected in the shiny belt buckle and photographing herself dressed as a 17th century Dutch portrait in the toilet mirror with embellishments constructed from the paper towels.

In 2002 Miranda July and Harrell Fletcher set up an online project entitled “Learning to Love You More”. The idea was to set instructional projects for members of the public to respond to with the resulting work being posted online and shared. Further projects were then devised, often based on the works that had

resulted already. Between 2002 and 2009, when the project ended, over 8000 people contributed. The instructional activities, very much in the spirit of the work that artists like John Baldessari were experimenting with in the 1970s, have become an invaluable tool, not least for art teachers struggling for new ways to engage their students. In this issue Harrell Fletcher discusses how he records his project ideas and why he sees them, complete or not, as functioning like poems.

When we set out to undertake this project, that of producing a biannual free publication we hoped it would not only be one issue. It’s thrilling to be introducing issue number five. As ever we hope that there will be something that excites, interests or inspires you. We hope that you will read this issue and then leave it lying around for someone else to find and read, discovering, quite by accident, that they too are interested. Perhaps they will then go on to begin a project of their own.



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Printed at The Guardian Print Centre,
Rick Roberts Way, London E15 2GN

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Specialist
art college

Middlesex
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Grumpy Kid's Thoughts on Projects

Jack Glidewell

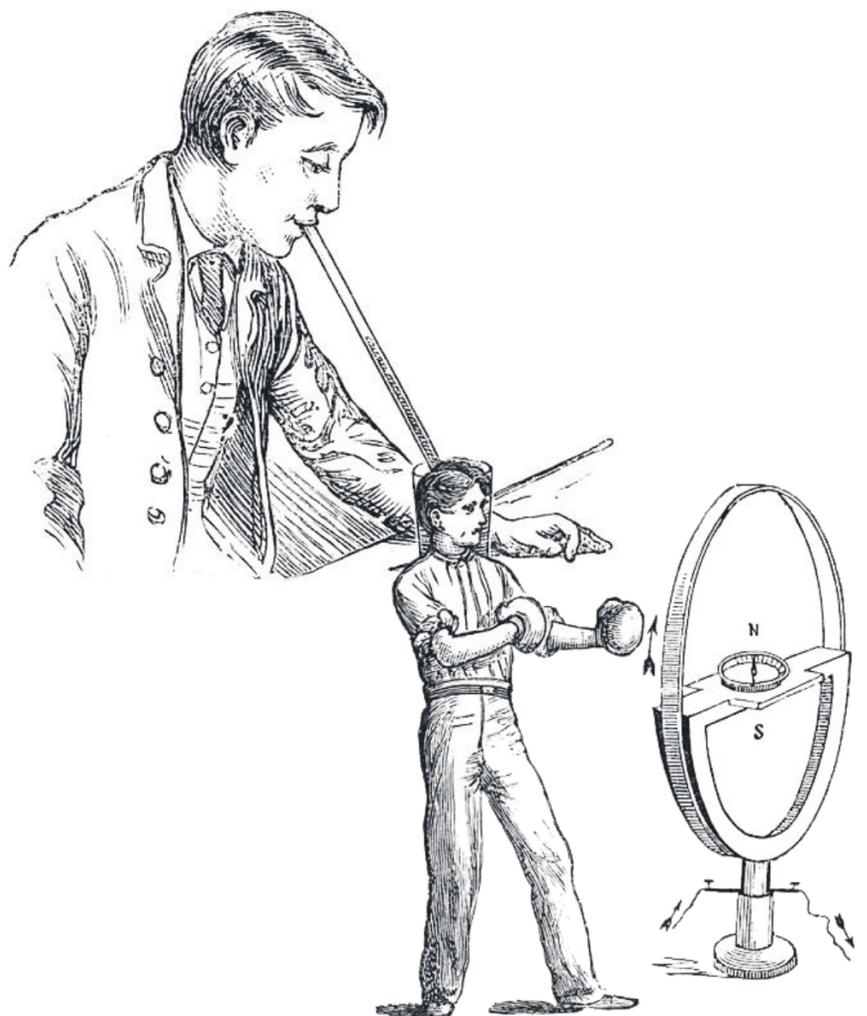
Many people struggle to find something with which to preoccupy their time. It could be said that the best thing to do is start a project. However, anyone that has started a project knows that they are rarely easy to complete. I found this article difficult. But setting out with a goal in mind and achieving it is one of the best feelings you can have, whether you be a toddler or an adult.

Projects are synonymous with school. I recently completed my GCSEs and have lost count of the number of project I've been asked to complete. These tasks have beaten me into shape. In preparation for launching into A levels I've been set a whole series of 'summer

projects', but what better way to fill the endless days then by devoting myself to completing these?

It is a well-known fact that stimulating a child's mind is the key to helping them understand and learn things. Putting a project in front of them and appealing to their inherent competitive nature is the best way to teach them skills. Projects can be a pain in the neck but they end up being beneficial.

The next time something needs doing, stop procrastinating and turn it into a project. If that fails, hire some minions to delegate to!



Writer on the Train

James Attlee

It is one of the signature experiences of modern life: despite the increasingly intricate and immaterial networks we have constructed in order to communicate, many of us still spend a sizeable proportion of our waking hours transporting our bodies to our places of work. 'I did not know death had undone so many' wrote T.S. Eliot in *The Waste Land*, quoting from Dante, as he contemplated the crowds crossing London Bridge. Those men, (they would have been mostly men in Eliot's day), uniformly bowler-hatted and carrying rolled umbrellas, would have been on their way to desk jobs in the City of the kind Eliot himself was pursuing at the time, borne in on trains from the suburbs and disgorged at London's termini. The poet may have been right, in light of his own experience, to compare their employment to a kind of living death, or limbo. But it is not their work, but their journey to work that he is remarking on: the sight of vast numbers of people moving, as though in a trance, in one direction, flowing in and out of transport hubs, their individual identities subsumed in the mass.

I commuted myself for 12 years every working day from Oxford to London. Within three

months I decided that if I didn't find a way to use the time I spent on the train, I would go crazy. Suddenly it dawned on me: this was precisely what I had been missing. I'd long wished I had a space in my house into which I could retreat to write, away from the demands of work and family life. Now one had had been delivered to me; a rolling workroom with an ever-changing view from the window, a folding plastic desk and a routine I was locked into by the train's timetable. If you feed a dog at 5.00pm every day, at a quarter to five it will be sitting beside its bowl. The human brain, I came to realise, behaves in rather the same way. If you take your seat on in the carriage every morning and evening at a similar time, within a few days your brain will be in 'creative mode' as soon as the wheels begin to turn.

What about the distraction of other people, I hear you ask – the high-volume banality of their telephone conversations, the sensation they are looking over your shoulder at the screen? None of these factors are much greater than in an average open-plan office. Sometimes it becomes necessary to employ earphones as a defence; at others to change

your font size downward or shift your screen if you sense prying eyes. Such strategies soon become second nature. My relationship to the space between home and work changed forever. Instead of something merely to endure, it was something to explore, a chance to try out new ideas or simply put in the hard graft that goes towards finishing a book. Now, when the announcement came through that we were to be delayed outside the station for 10 minutes, I would see it less as an annoyance and more as an opportunity to think through a problem or polish a sentence. By deciding to use such inevitable interruptions to my own ends, I had escaped the principal cause of frustration for the commuter: the feeling of powerlessness that comes from being subject to forces beyond one's control. If I imagined that when I stopped commuting to go freelance I would have more time to write I soon discovered I was completely wrong. I missed my moving workroom; the discipline provided by the external agency of the timetable; the sensation that even if I was struggling to fill the page, at least when I arrived in London I had got somewhere. That is why I wrote to First Great Western, explaining that I had written three books largely on their services,

and asked if they were interested in granting me some kind of residency. In response they appointed me their Writer on the Train with the freedom to explore their network. I have written a blog about some of my experiences (<http://writeronthetrain.com>) and am currently working, together with a developer, on an app that will deliver writing to travellers on the London to Bristol route. If my years of commuting taught me anything it was that when you want to undertake a creative project but feel you don't have the time or the space to follow it through, take another look at your life. The space may be there: it might just have wheels, that's all.

Q-ART

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REVEALING THE PHILOSOPHY OF THE DIFFERENT LONDON ART COURSES

12 GALLERISTS: 20 QUESTIONS
INTERVIEWS WITH 12 LONDON GALLERISTS REVEALING
HOW THE ART MARKET WORKS

Amalgum Mathematics Gum

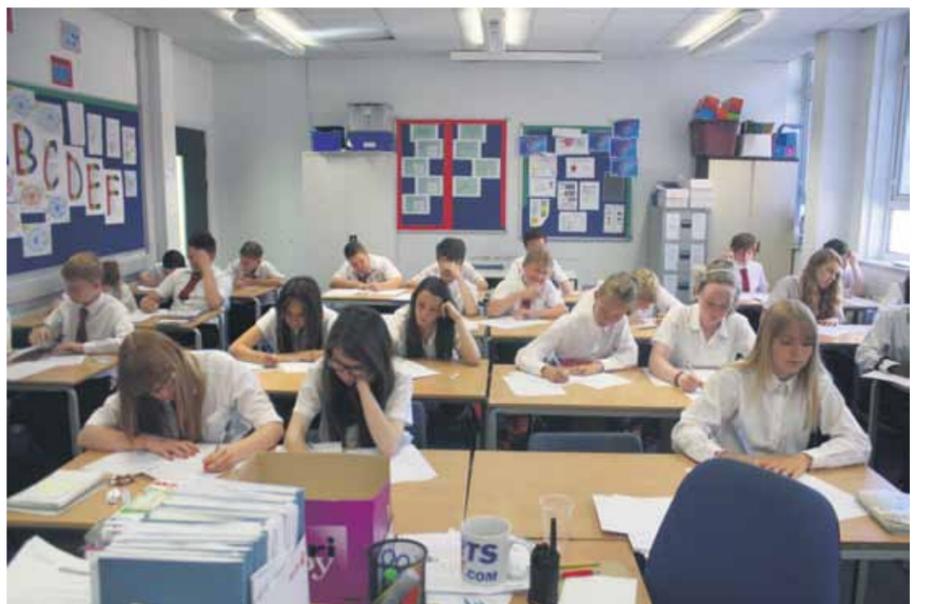
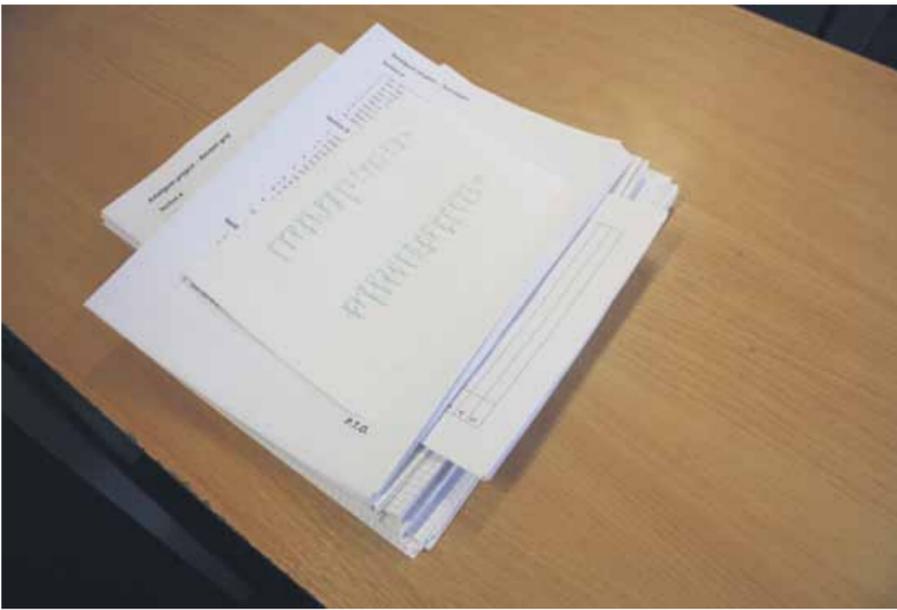


Billions of dollars have been invested by Wrigleys into the supposed benefits of chewing gum. During World War II commercial production of chewing gum in America was suspended in order for the manufacturers to supply the GIs with a sticks of the stuff, believed to aid their concentration. Certainly the gum came in handy when charming English girls!

Recent research suggests that chewing gum can aid concentration when performing logical tasks, specifically mathematics tests. In an effort to prove or disprove this AMALGUM produced a limited edition Maths Amalgum. Employing a top set year 8 maths class we set up an experiment designed to find out once and for all whether chewing aided or hindered the brain.

Half the sample for given a stick of Maths Amalgum to chew, the other half had to perform the test unaided. All were set the same 1-hour paper. The results were interesting. There was, indeed, a significant difference between the performance of those chewing to those who were not: The students who had sat the test whilst chewing received an average of one and a half marks fewer than those chewing.

The sample, however, was too small to be conclusive.



Harrell Fletcher

At some point in my life I started having a lot of project ideas and I would keep them in various notebooks. It occurred to me that I liked the ideas just as ideas, and that they had started to function almost like poems. I wanted the ideas to be public not just the realized projects that sometimes came out of them. A selection of them were published along with some drawings I'd done in a publication for the Headlands Center for the Arts in the San Francisco Bay Area, and soon after that Yuri Ono asked to make a website for me. I gave her a variety of content to work with including the ideas list, but she is the one who decided to put them on the front of the website. Over time my ideas changed and then to some extent I stopped having so many of them, and the ones that I did have were very specific to commissioned projects that I agreed to do. Looking back over the ideas now I can't really relate to some of them, some seem very funny, and a few make me think that maybe I should still do them. I've never been very concerned about originality or people taking the ideas to use themselves, I actually liked that possibility. In many ways that initial list of ideas on my website and the positive reaction people had to them inspired a participatory website that I did with Yuri and Miranda July a little later called Learning To Love You More. On the website Miranda and I created "assignment" ideas that we offered out for other people to do and turn in the results to the website as "reports." I've just always been interested in collaborating and sharing so making my project ideas available to the public in one form or another really made sense to me.

- In an elevator at a museum have a low music that starts at the bottom floor and then as it goes to each floor rises up, as it gets to each floor when the doors open the music volume hits crescendo turning into a joyous magnificent choir sound.

- Tear out all of the pages of a book or magazine that I don't like.

- Produce a set of my drawings as temporary tattoos.

- Get an artist like Chris Johanson to do free face painting on a street for a couple of hours.

- Suggest to the Whitney that I curate the next biennial.

- Have free classes or lectures offered in public places, make posters to advertise them.

- Video that I shoot of the sunset every day for six months of a year, show them one after another sped up really fast.

- Retrospective of a well know artist, but done all as Xeroxes that get posted in one neighborhood somewhere.

- Attach piece of art to appliances and furniture so that when someone buys the piece of art they also get something functional with it.

- For sale in a gallery undeveloped rolls of film that I shoot. Each roll would be of a different subject. The person who uses the roll can print the picture however they want to.

- For sale in a gallery as service: that I will come to the buyers house and make a sculpture for them out of stuff I find around their house.

- I paint a wall in a gallery a certain color and then sell the rest of the paint from the can that I used to paint the wall with. Maybe I would go and paint a wall in the collector's house with the paint.

- Sell a service where I come to a collector's house and plant a tree or a series of flowers in their yard.

- I dig up a pile of dirt in one area and then take it to another area and water it over time and see what weeds come up.

- A list of locations in NY where I have seen Richard Tuttle.

- I work with the Whitney PR people and write up press releases that are sent to all of the Biennial artist's hometown newspapers. I ask to have a copy of any articles the papers print as a result of the press release. I then make a "newspaper" of all of the various articles. This new newspaper is printed in a huge quantity and put in stacks to be taken for free at various locations around NYC (potential around the country) and also available in the Whitney's lobby.

- I find people from all walks of life in NYC or maybe across the country, kids, old people, artist, non-artists, etc. I would ask them to imagine the perfect show for the Whitney Biennial, I then ask them to draw the poster that would advertise this perfect show of their imagination. I would use the hand drawn poster that they make to make a large-scale poster that includes actual information about the Whitney Biennial: location, dates, etc. A designer, with normal fonts and all of that professional looking stuff puts in this part. The posters get printed. One set of these large posters would be displayed in the Museum's lobby, and a set of smaller ones are distributed all over the city.

- I approach parents with baby strollers and ask if I could videotape the baby, just a very short five-second shot. I would collect maybe 100 babies this way. The shot would be vertical with the face up at the top of the frame. The thing that is interesting is that even though its all babies in the same basic configuration they all vary in several ways: some are crying, some are smiling, some are sleeping, they are wrapped in different blankets and cloths, some have hats, etc. As I'm going around making the video I give out invitations to the show to the parents so that they can come see their babies in the museum.

- I re-create a bulletin board of fliers advertising events from Portland, OR (where I live) but I just base them on actual fliers and create my own versions of fictionalized events that could possible happen in Portland.

- I use the production budget to do a repair to some local person's house or to buy them a new appliance or to make some playground equipment. I then shoot a roll of 35mm film of the people using the house or appliance or playground equipment and show all of the snapshots in the gallery, just tacked to the wall.

- We offer free daycare for babies in the gallery for a day. I take a roll of pictures of the babies in the gallery; the pictures are displayed as described above.

- I produce a free newspaper that is all just quotes form local people about good things that have happened to them lately.

- I go to the place where I'm going to have a show and wander around for a few days taking digital pictures of anything that seems interesting to me. A selection of these pictures are enlarged and framed and shown in the gallery.

- I go to where I'm going to have a show meet various people and look at their photo albums. Maybe I find someone who has gone on a trip to the US. I select from one of the albums a series of pictures that I might crop to highlight certain details, the images are scanned and blown up large and framed.

- I borrow snapshots from people who work on the street and do drawings based on them on various walls, inside and out, on the street. Small and intimate.

- I work with people on the street to make hand drawn ads for products they use. Could be Coke or BMW, but the drawing/ads are very clunky but sincere; they are made into posters and posted on the street.

- We make signs that say Whitney Museum, put them on the windows (with permission) of various stores and restaurants in the area as if the Whitney had taken over all of the stores and made them into galleries, but really we don't do anything to the stores just leave them as they are other than adding the signs.

- Same idea as above except in each of the stores and restaurants we actually do put on shows, curated shows of really good art, so that each place is really used as a Whitney gallery.

- I pick one person and do a whole show about that person and the thing that the person cares about.

- I make very little booklets that are about something I'm thinking about along with a little drawing or two related to the writing. These booklets are attached to clothing for sale at stores in the Whitney neighborhood. When someone buys the clothing they also get the booklet. On the cover of the booklet it would say, "I like this shirt too." Or "I like these pants too."

- I make a show of enlarged and cropped snapshots that belong to employees at the museum.

- I make a video tour with random shopper at a supermarket. Have the person discuss why they buy the things they buy.

- I put together a display about the contents of various people's cars or just one person's car.

- I go to a Laundromat and get the people there to help write a film script, then videotape the people acting out the script.

- I make a display about a local little league game, soccer match or something like that.

- Photo series on bald spots.

- I interview various people and find out commonalties. Then pair up the like-minded people-try to make them become friends.

- A video of me trying to cry.

- I construct new families for me to be a part of from various individuals and pets, take photographs of us together in family type situations. Show the photographs of the different "families" together.

- Make books from enlarged details of other peoples' travel snapshots.

- A video of me talking very awkwardly and for a long time about cats.

- Write descriptions of "perfect" lives. Make up characters who live what I think would be fulfilling lives, write about their activities, interests, experiences. No plots just make lists, details, and descriptions.

- Make a dog field guide, to be used at dog parks.

- Elaborately illustrate with video, photographs, recreated objects, etc. some very ordinary event from peoples' memories or a very well known historical event.

- Show about the "natural environment" around the art institution. Videos, photographs, drawings and writings based on animals, insects, plants, etc. found around the museum.

- Video piece about me only being able to speak English. I would have dinner with a family of polyglots. I would video tape the dinner, the family would not speak English during the videotaping. I would view the video and write subtitles in English of what I think the people are saying. The video would be shown as a projection with the non-English conversations going on and my speculated English subtitles. Polyglot viewers will be able to decipher my "dumb American" misunderstandings.
 - Display called "five things I like" it would be five different things that I like-a video, an object, a story, a painting things like that.
 - Go back to the grade school, Junior High and high school that I went to and do projects with the kids there.
 - Make an ongoing video of close up shots of peoples' scars with them telling the story of how they got the scar.
 - Take several photographs from different angles of a random parked van. Blow the photos up big. A sort of extended look at something in which you don't really see anything. Could also be done with a dog or a bathroom, or a lake or something.
 - I make an employee wall for the Museum. It would be one like you find in Office Depot or Home Depot. It would be done as a pretty exact replica of a store employee wall, but would be photos of the Director, curators, preparators, etc. and would include some slogans Like "Our visitors are everything, without them nothing else matters" that sort of thing.
 - Set up a digital camera booth in the museum's lobby when a visitor buys a ticket they get to also be photographed in the booth, the digital image is then presented instantly on a large scale LED sign board that is attached to the outside of the front of the museum.
 - Send out a press release to various newspapers about a certain topic. Collect the articles that get written and show or republish them.
 - An exhibition of photographs of a group of children meditating and or doing yoga.
 - Newspaper about a single individual that I meet at the Whitney. All kinds of things about that person-snapshots, stories, personal objects, etc.
 - Video of people doing gymnastic feats in ordinary places, on the subway etc.
 - Toilet paper the Whitney. It could be really beautiful.
 - Make the Whitney into a haunted house.
 - A treasure hunt in the Whitney.
 - Turn the Whitney into a dating service somehow so that visitors can go one dates with each other while at the museum.
 - A gift given to every hundredth visitor the museum.
 - Hello My Name is___ stickers given out at the Whitney to all visitors.
 - Bulletin board of kids produced fliers, possibly on a single subject.
 - Go somewhere and cut people's hair for free but always the same style.
 - Design studio where the designers are kids and developmentally disabled people and old people.
 - Exhibitions about home schooling and water birth.
 - Light up a vacant lot with very powerful lights.
 - For a show I just study a certain subject, like geography or I learn a foreign language. For the show I set up a little office and acquire material related to my study topic, talk to visitor about that subject; maybe make a little book on the subject.
 - Get a group of people to come to a gallery and meditate together on a given day or series of days.
 - Cover a tree in a public location with wind chimes.
 - Remove something from a public space.
 - Buy several Bigfoot tree sculptures in N CA and bring them to LA, put them in a public space and call the piece, Gift from the North.
 - Create ads for park benches and public toilets.
 - A show just about a single room, maybe a corner store, various things in the show, but all about the store and things in it.
 - A project with a band, where I work with them to write songs, design the CD cover, and make a music video.
 - Have a young child re-design my web site.
 - Exhibition about local little league game, soccer match or something like that. Make videos, photographs, text pieces, collected objects etc.
 - Documentary video of tour with randomly selected shopper at Safeway. Have them discuss why they buy the things they buy.
 - Something about men getting older, fatter etc. Beer Bellies.
 - Make a life like naked figure covered with moles and birthmarks.
 - Make a life sized clothed figure with a very large birthmark on its face.
 - A video of me trying to cry.
 - A video of me doing things like: walking on my hands, juggling, jumping over someone, doing a "Russian dance."
 - Bulletin board with fliers and cards and stuff made to look real, but actually all fabricated and about a certain subject.
 - Short stories that I write enlarged on a gallery wall about the size of a large painting, in group shows with other pieces of art.
 - Recreate Cleveland's Dad's pile of running shoes, with shoes from the seventies on the bottom getting more contemporary as the pile goes up. Maybe make it out of cement.
 - A stack of books made out of cement used as places to sit.
 - A show where I have various people come into the gallery during installation, two kids, a friend, a stranger of the street, a curator, someone famous, etc. collaborate with them separately on various projects with various materials.
 - Video piece called "guessing your birthday." Head shot of me saying very thoughtfully various dates in an attempt at guessing the unknown viewers' birthdays.
 - Make some full body suits out of various materials, afghans, things like that. Wear them.
 - Make books from details of other peoples' travel photographs.
 - Make enlarges photographic pieces from peoples' photo albums to be displayed in their own houses.
 - Video everyday scenes-riding on a bus, walking down a street etc. Show someone wearing headphones. Have real headphones with various soundtracks with the video so that the different music makes the viewers look at the scene differently.
 - A farm, gardening, softball and art center for all sorts of different people (kids, adults, disabled people). They are all there together doing those activities, eating and making food.
 - Enlarge snapshots that my mom took of kids in the family.
 - Show or book about my dad losing his eye when he was 16.
 - Drawings and paintings of power outlets and light switches.
 - Elaborately illustrate some very ordinary event.
 - A show about trees, or five year olds.
 - Educational projects about the solar system, botany, sex, etc. done in clunky ways.
 - A sort of documentary installation about my three older sisters.
 - A show that somehow includes me whistling on video.
 - Community garden for homeless people with little shacks where they could live.
 - Dwarf fruit tree orchard in grade school.
- (These ideas were from my notebook during the year 2000 I think. Since then I've had lots of new ideas, but I haven't gotten around to typing them out yet.)
- Ideas from notebooks 2000
- Ideas from notebooks 2001-03
-

My Practice- Playing Seriously

Andy Berriman

My Practice

A parent recently asked me a question familiar to any art teacher. She wanted to know what kind of 'personal work' I did - what was my 'practice'? I usually find it hard to answer this. I take photos. I draw. I manipulate and appropriate images. I shoot and edit videos. I might once have described my personal artistic practice as 'user-interface' developer. My practice has never been fixed and well defined. On this occasion however, my answer was immediate. I am in agreement with the President of the NSEAD -Susan Coles- who recently said that "...making art in the classroom with young learners is being an artist". I described myself as an 'Artist-Teacher'. I continue to photograph and draw and manipulate, but the work I do -the work that I consider to be my main 'practice'- is made for and alongside the students I teach. It takes place in the classroom. It's apparent in the projects that I -and my department- craft for the students. It's what happens when these projects are introduced to them. It's what happens during the countless discussions about the work that's made. It also involves being a curator -most notably during preparation for our summer show. This has been held for the past 2 years at the Robert Phillips Gallery at the Riverhouse Barn in Walton-on-Thames. I will not hide the fact that I am proud of the diverse and personal work that has been produced.



Callum Arthurs - Ink on Paper
Lottie Percival - Plaster of Paris & false eyelashes
Katie Smith - Charcoal

I love the process of giving students a problem, guiding them through it and seeing what comes out at the other end. This is my 'practice' - this is my own 'personal work'. I think until recently (I have been teaching for over a decade now), I would have said this was important, but that I wish I had time for my 'own' work too. I've come to embrace the idea that -as long as I continue enjoying the dialogue and amazing flow of ideas that can happen in education, as long as I carry on making and leading by example- this way of working is what defines me as an artist. This way of working should be celebrated and promoted.

Legitimizing a Process

There are lots of ways to guide students through creative problems. I find it incredibly absorbing to try to match the right approach, with the right student. Some are inspired by working from my example, some need to see that I can draw. Others are less interested in my advice (or at least pretend to be). In these cases, I sometimes try 'legitimising' an approach that a student might take, by introducing them to artists who work in a similar way. Not that I need to legitimise the approach I have to my 'personal work', but there are also plenty of artists who have a similar approach to teachers. John Baldessari discussed the line between artist and teacher in the last edition of AE magazine. Jeremy Deller's work famously involves the participation of the audience (a theme also explored with the artist in AE). Gillian Wearing's 'Signs that say...' photographs would not have been possible without the willing, generous participation of the strangers who took part. Her latest work -'Your Views'- continues this theme, involving the use of crowd sourced video footage: "Your Views is intended to be a unique, global, collective filmmaking experience from the artist Gillian Wearing and intends to capture snapshots of views from people's homes all over the world."^[i] Her website gives details of what she is looking for and the fact that the resulting footage will be shown in art museums, broadcast television and online.

"Sometimes it is a relief to be told what to do."^[ii]

Harell Fletcher & Miranda July's 'Learning to Love You More' was a good example of this type of work. Fletcher and July used the internet to set creative 'assignments' for the general public. Examples included making drawings from the scenes of favourite movies, creating a banner promoting an 'encouraging message' and re-creating a snap-shot photograph. The role that Fletcher and July took was to set the assignments -as an art teacher might- and re-present them on their website. The most interesting work was eventually selected and published in a book that took on the name of the project.

The spirit of 'Learning to Love You More' was embraced by the Art Department at Welling School when I worked there. Several of the assignments were set as Summer Holiday tasks and shared on Flickr. The fun and enjoyment came in the sharing of responses as much as in the taking part. The educational relevance came from encouraging personal, innovative responses. However, more importantly it also came from the idea that staff were also participating alongside the students. This participation is central to the role of an 'artist teacher'. If I'm not leading by example -and demonstrating that I can be fully and genuinely engaged in a process, I don't feel I am doing my job. One of the first attitudes I encountered during my PGCE was the exact opposite of this. It went along the lines of: "it won't be the first time you have drawn a pepper, but it will be theirs". My response was to question just how enthusiastic a teacher can be doing the same thing each year. It is this enthusiasm which is essential to transfer to the students. This is something that -at RES^[iii]- we try to make apparent even before students opt for the subject at GCSE or A-Level.

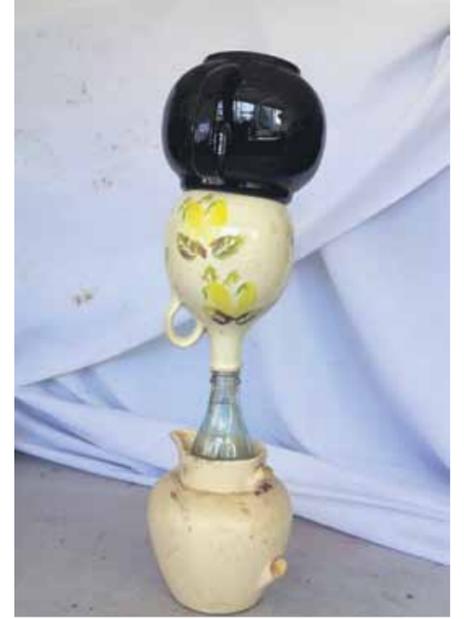
Playing Seriously

In our Art Department, we have been promoting the idea of 'Playing Seriously'. Prospective 6th formers were welcomed into a room containing an indistinct mound under a white sheet. They were given a brief talk about the importance we place on the role play can take in the creative process. They were shown Picasso's quote promoting the idea that artists need to stay in touch with their childish nature^[iv]. Video clips were then shown; a brief clip of Fischli & Weiss's 'The Way Things Go' and another brief clip of a piece of work I made in response to their temporary sculptures. The white sheet was removed to reveal mounds of junk and still life objects. The students were then told to work in small groups to try to make tall towers by carefully balancing the junk - a response to Fischli & Weiss's work.



The task is deceptively simple; it's one thing to balance a couple of objects but quite another to try to do this in a way that appears to defy gravity. As all art teachers know, a good way to pre-empt how students might react to a task, is to try it out first. My own trials led me to spend a couple of hours 'playing' with the junk the evening before. The necessary state of mind was similar to that required when building a house of cards. The satisfaction comes from making gravity-defying combinations after much trial and error. In order to show that this was necessary, I took the trouble to document the work with photographs. I then made a video of its destruction to emphasise the ephemeral nature of the activity. The process reminded me that it is not enough to simply ask students to play. I wanted them to realise the importance of systematic experimentation - of playing with a sense of purpose. I also wanted to demonstrate the need to document work - particularly work of such a temporary nature. In other words, I wanted the students to see the importance of 'Playing Seriously'.

Many of the students were inhibited, concerned that they would break the objects, or make a loud noise. This was -of course- exactly what I wanted them to do. I wanted the task to be memorable. 'Playing Seriously' is a deliberate play on words; some students' initial response to the task was to say "...seriously?". My pleasure was to insist "yes!". The resulting atmosphere was exhilarating. Sculptures crashed to the floor, ceramics smashed, students groaned and concentrated together in order to build their elaborate structures. The resulting work was photographed using a makeshift white sheet as a backdrop.



Students are well aware that school is about taking things seriously. They are constantly assessed, tested, streamed, put in league tables, put under pressure and are still told they are learning from a 'dumbed down' curriculum. In the present climate, it feels radical to suggest that school can be anything more than a place for young people to gain qualifications. Art students should be encouraged to try things out, to make unexpected links, to use intuition, make mistakes, take risks and be free to let everything come crashing down before starting the game all over again.

Despite the on-going hostility from the DFE with its continuing marginalisation of our subject, we must ensure that Art continues to be taught with enthusiasm. Students need to embrace the importance of using play and playfulness in their work. However, this needs to be taught in a way which encourages a sense of serious purpose. Making art can be fun, teaching it should be fun, but it is not an easy or frivolous subject. Good art demands discipline, perseverance and hard work. Art is not a subject that students should take as an after-thought and it should not be a subject consigned to the rich or privileged. It is a vital way of engaging with an ever changing world infused with and mediated through technology. Michael Gove's approach to education is one of ignorance and philistinism. At RES, taking play seriously is one way we are defending ourselves.

[i] <http://yourviewfilm.com>

[ii] 'Learning To Love You More' - Harrell Fletcher & Miranda July - Prestel

[iii] Rydens Enterprise School and Sixth Form

[iv] "All children are artists. The problem is how to remain an artist once he grows up." - Attributed to Pablo Picasso

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Hidden Curriculum

HIDDEN CURRICULUM... produced by Casco, Office for Art, Design and Theory, Utrecht. Participating students from Gerrit Rietveld College and Amadeus Lyceum, Utrecht 2007.

HIDDEN CURRICULUM / Disbeliefs ... in context of a collaboration with Lawrence Lemaoana and Mary Sibande, Paris, 2007.

HIDDEN CURRICULUM / Operational Disorder... in the context of a collaboration of Theater an der Parkaue, Berlin and Immanuel-Kant Oberschule, Berlin 2008.

HIDDEN CURRICULUM / CAN WE DISTURB?... in the framework of a collaboration of Walden #3 (curated by Christiane Mennicke and Ulrich Schötter) and Carl-Orff-Gymnasiums, Munich 2009.

HIDDEN CURRICULUM / MOBILE ... in the context of the exhibition The World in Your Hand, curated by Miya Yoshida, with participating students from youth programme, Kunsthaus Dresden, 2010.

HIDDEN CURRICULUM / (IN)VISIBILITIES ... produced by The Showroom, London. Participating students from Quintin Kynaston School and Paddington Academy, London 2011-12.

HIDDEN CURRICULUM / In Search of the Missing Lessons... Commissioned for the Whitechapel Gallery's Artist in Residence programme with St Paul's Way Trust School and Cumberland School, London 2012-13.

Conversation 18/6/13

Annette Krauss: Artist

Annabel Johnson Curator: Schools and Teachers, Whitechapel Gallery

Henry Ward: Deputy Head Teacher and Director of Art, Welling School

HW: - Let's start with a bit of an overview of what the project was, where it started and how it's developed.

AK: - The project Hidden Curriculum started in 2007 in the Netherlands. The idea to do research around the so-called hidden curriculum developed when I followed teachers' education in Germany a few years before. I was already interested in alternative educational spaces, radical education and pedagogy - ideas that might not necessarily come together in the education of teachers, which only dealt with the official curriculum. I wondered why and whether it was denial, ignorance or the inability to address the issues. If you are working in schools you immediately see and feel that there is much more to learning than formalised ways of teaching and learning. This was when the question started bothering me, what is it... (which I still ask now) what is the Hidden Curriculum, what does it do and what are the ways to approach it?

Emily Pethick (then director of Casco, Office for Art, Design and Theory, Utrecht, now director of The Showroom, London) commissioned the first long-term engagement and research involving student groups. We worked with two schools in Utrecht, and Casco also supported the development of its discursive and artistic framework. Further stages of the project have subsequently been realised in Germany (three times), in France and in London (at The Showroom and Whitechapel Gallery).

The format of the Hidden Curriculum is workshop-based. The idea has been to develop a framework with students of how to approach the so-called Hidden Curriculum. It's a 'thinking by doing' process that tries to situate the Hidden Curriculum in the specific circumstances of the participants in their schools and the conditions of each project at a certain time and place.

The way the project emerges is through questioning what is learnt alongside the official curriculum: What are routines in school? How do the students face the requirements in everyday school life? What are the written rules, in order to find out what is not addressed, what are the unwritten rules, unintended knowledge, maybe even undesired forms of learning? One of the participants this year project wrote in an initial brainstorming session about what 'Hidden Curriculum' could be: "learning which is not recognised".

During the workshops students develop performative situations in small groups that respond to these questions and challenge everyday life in school. The performative approach I find extremely important, because it addresses the body politics at play in school - its inherent hierarchies and forms of governance. In this way our research tackles the physicality of education as a crucial moment in approaching any form of learning.

Using performance and interventions prompted the decision to document with film and photography and because of this I always introduce the students to the basics of using video cameras, sound equipment and discuss with them what it means to document. Over the years the project Hidden Curriculum has materialized into an archive of short video sequences made by different groups of students.

AJ: It was seeing this archive in an exhibition exploring the experiences and environments of school and college education at the Lewis Glucksman Gallery, University College Cork that prompted me to invite Annette to do a residency at the Whitechapel Gallery within the schools programme. I was interested in the way artists could interrogate the context of school, through a long-term engagement and make work about the complex issues the environment presents. This particular exhibition showed only the archive, but I was very keen for Annette to interrogate the triangulation of gallery/school and the Hidden Curriculum within the context of our school residency programme.

HW: This is something that interests me... the relationship between the action of performing this in the spaces of the schools and collaborating and then how that sits within the representation of it in a gallery. That seems to be an interesting point within your practice from what I can see. There is documentation in the publication and then you will have this exhibition at the Whitechapel Gallery, which is very connected with the schools you are working with. How does it sit - once you have this body of evidence - the idea that this is presented as something? How do you feel about that?

AK: I try to approach it together with the students as one part of the project. It would be quite misleading to see the exhibition as the Hidden Curriculum project - a challenge

I share with many artists working with performative situations, participatory practices and research based work. It is yet another issue when I show the practice around Hidden Curriculum without an involvement of students in the form of workshops. Yet, I think it can work simply because there is a body of work - an archive - from different projects in schools in different countries. This means different involvement in different school systems, which is something that continues to fascinate me. The whole research enters another level. The specificity of one workshop series can be read in a wider perspective.

AJ - What role does the art context play in this?

AK: - It is very important for me to show 'Hidden Curriculum' within the art context. It is artistic research into educational structures that reflects and builds upon the potential of collaborative practice. I am very serious about the project speaking to both the art and educational fields. To have one foot in each field is complicated but also its strength. The project tries to think around radical education and institutional critique at the same time, addressing both legacies, coming from education and the arts. These are my points of reference, with the underlying questions of how to work and live together. Looking back in history, I don't think it's a coincidence that institutional critique and radical education in the 60s/70s developed at the same time, very often in close connections, and of course with a very different focus. In South America we can learn from Paulo Freire, Augusto Boal and for example the Tucuman Arde movement; in Europe, where several newspapers emerged in the overlapping field of art and radical education (Nora Sternfeld is writing about this) or America where I have been particularly interested in the feminist movement around Judy Chicago and Mirjam Shapiro and the first feminist art program at Fresno State California. There is a lot to be gained through revisiting these histories.

These tight connections between radical education and institutional critique have somehow been broken or remained unaddressed. In my opinion, what happened is a hermetic canonising of institutional critique within the art field, and the same goes for education. I guess Hidden Curriculum reveals my desire to address these fields through each other - to look from the position of art at the workings of institutions as much for school as for the gallery. In this regard presenting Hidden

Curriculum within "æ" is very compelling to me.

AJ: It was interesting for us to compare Gallery and School as educational institutions, and pose questions around the similarities and differences between the two sites and how young people perceive this.

HW: As you said at the beginning, it's borne out of your own experience training as a teacher. You saw what was happening in terms of the curriculum, but what was really happening around the edges of it. If you take the results of performing this practice in the school then recontextualise it in the gallery it throws up an interesting set of questions about where the art is.

One of the questions I wanted to ask was... You are the author of this project but at the same time you seem very open to the idea that it can go off in all sorts of directions once you collaborate with other people?

AK: Your question addresses the core of my concerns. As an artist I am interested in the margins of what is regarded as art, as well as the margins of education.

These margins are dangerous terrain, as you are not necessarily identified as an artist or an educator. Or both at the wrong time and place, which is interesting in itself. Questions of authorship continuously appear in my practice when dealing with different forms of collaboration. A positive aspect of authorship is the question of responsibility, the accountability towards different constituencies of how I/we put these ideas into practice. Nevertheless these ideas and concepts change over the years, being influenced by the collaborators, the institutions, etc. I ask myself this question a lot: What am I actually? Certainly I developed the concept, but I am also a facilitator, organizer and teacher or educator and ... I think the emphasis on the 'and' defines my art practice.

HW: You are working right at the parameters of what these things are and that is really interesting. I have this idea about what art might be, which is what's left once you've defined everything else. Artist is the role that you can't really define properly. When everyone has sorted out what they are, if you can't put that person into a box then probably what they are doing is art. There are lots of examples of this, just being human and interacting with things



[i]



[ii]

What I liked about the hidden curriculum project is that it is about what is normal. Its about ... being out of the norm and trying ideas and doing stuff you wouldn't do in your normal day. It is the hidden part that makes it strange. It's a contrast between the hidden, that is unknown and then the curriculum, something that you think is known, in the government, in the world, everywhere.

Sayeeda from SPWTS

in an interesting way. It's an interesting area, the role of the facilitator, and socially engaged practice fits within this realm. You instigate a happening or event that occurs but without the collaboration of those students and staff you work with, nothing would happen, but without you there at the starting point nothing would happen either.

AK: I work as an artist in order to claim the space that touches on exclusions and impossibilities. What about the impossibilities that are produced as an effect of institutional settings and parameters and at the same time enacted and sustained through living, working and learning in these institutions. They enter the state of routines and become "routines of the impossible". This is what interests me and what Hidden Curriculum potentially addresses and re-considers ... I was asked the other day, why I don't go into politics or become a full-time teacher in school. I think this has something to do with how and under what conditions I can work on these margins, on these impossibilities.

HW: It's like a license to do things. If you call it art then you can do stuff that you couldn't if you were an anthropologist or an educator where it's harder to operate on those margins. Maybe that's what the artist is...it's the person who's right on the border all the time.

I remember you saying something about students doing something with the lockers. They had moved the lockers around and the head complained about this and then the students explained it was art and then it was ok.

AK: The head teacher knew about the art project and he was still not fine with it. Obviously you can transgress certain borders, when it's supposed to be art. But also this has limits. This is when it gets interesting. During the Hidden Curriculum workshops I make it clear to students that stepping over borders has consequences and we have to deal with the consequences, that's part of the practice. Rearranging lockers created a mess and lots of complaints. As a result the students had to go to the headmaster. I said to them, 'try to convince him why this makes sense. If it really doesn't work then I will help you but I think you should do it first. They tried to explain why it made sense within the context of the art project and within the school context. They explained that they were investigating bodily knowledge: when you have a certain locker, they found

out that students and teachers don't remember the key number ...they do it through body memory. Thus if the lockers' position changed 10 cm, they couldn't find where their locker was anymore. The headmaster was convinced.

HW: When things that students are encouraged to do, transgress school rules then they have to tackle the consequences so that becomes truly educative. Regardless of whether this is art or not art this is about negotiating spaces in a way they wouldn't otherwise.

AJ: Were there any instances in this project where boundaries were pushed and questioned?

AK: It was much less than with the lockers. There were smaller examples. When students from St Paul's Way Trust School were intensively engaged in investigating how everyday life could be experienced backwards, not only walking but all sorts of practicalities. At a certain time one group came back and said, that teachers had asked them to turn around. 'This is not what you do in school'. When they explained to the teacher what they had done, it was kind of fine. For the students this reaction led to an interesting moment of reflection.

Very often ...when an idea comes up in the group we try to talk about our expectations about what will happen - which are often pessimistic... Here we touch again on impossibilities, this time in relation to expectations. Very often when we go for it, we realise there are no problems- or the problems and surprises lie somewhere else where we do not expect them.

HW: How have the teachers you collaborated with operated? What has their role been? How does it fit with what they are doing anyway with students?

AK: Very different roles which also depends on the different phases of the project. It all starts long before the workshops. For example, Annabel and I went through a pre-negotiation phase with lots of schools, as not all schools are up for such a project for different reasons. The project formulates clear conditions, for example it should be during school time for several hours. Another aspect is a certain suspicion that the project is about teaching deviant behavior....

AJ: This was the first hurdle we had to cross when talking to head teachers, explaining why this work is important and why it is interesting.

HW: This is another thing that interests me... these things go on anyway. In a school where you are not working the Hidden Curriculum exists, it's just not been highlighted. How does this change the behaviors of these students once you've gone? Are they so much more aware of the Hidden Curriculum that it changes their behavior within that as a result of being part of the project? Are they hyper sensitive to the deviant behaviors that they were already undertaking and perhaps looking for more or doing them in a different way? I don't know, I don't know if you know?

The Rocking Chairs thing is a direct illustration of a behavior that drives teachers crazy. Some of the other things are a lot subtler but once they are framed within the Hidden Curriculum as a title and a thing, I wonder how much it changes their behavior once the project is finished. Whether, come November they say, 'hey we are doing a bit of the hidden curriculum here.'

AJ: We talked about how we hoped the ideas could influence students thinking, on a subconscious level, causing them to question how they act in the world and encourage an element of doubt and suspicion about how things are. Then as they move on, they may feel more able to question more conceptual structures, and hopefully realise they have to be suspicious about them.

HW: Being able to question how you interact with your environment... If that is the result of it ... then that's an amazingly successful outcome. Who knows what they will do with that? That's where anything comes from whether its art or science...the ability to say, hang on what happens if I do this...and that awareness.

AJ: We don't know and we won't know how this happens.

AK: Interesting that the word 'behavior' comes up so much, I do not talk as much about behavior with the students, but more about structures and one's own say in this - I guess you could call it the question of agency. Hidden Curriculum is not about changing deviant behavior, but more investigating the potential for change in it. There is a lot we learn and should take seriously when doing things that

might not be allowed in the first place. But also in how far this deviant behavior is actually reaffirming the system.

Let's take the Collectively Rocking Chairs. We talked about how we organise this fragile construction of unstable bodies and objects, based on the fact that rocking chairs is not allowed in school.

I would like to see Hidden Curriculum being much more about experiencing that things can be different.

HW: I didn't mean behavior as in the school context I meant their behavior in the space. The shift in the way in which they behave within that is an interesting thing.

AJ: What about the teachers project, the element that we begun to set up, where we tried to investigate what the Hidden Curriculum was for teachers.

AK: This caught my interest from the beginning - what approach could we develop? What take do teachers have on the Hidden Curriculum? Implicitly it is always there, of course, because I do believe that there is an entanglement of relations between teachers, learners and knowledge that cannot be split. However the institutions of learning are built in a way that there is a clear separation. If we look at the relationship between learners, teachers and knowledge, the focus is normally on the student. My question would be what happens when we shift the focus on the teachers? What do we unintentionally learn that is not recognised?

In this way I am very glad that we made a start, setting up the two evenings with teachers at the Whitechapel Gallery. Some discussions at the schools also involved elaborating on what such an approach to the Hidden Curriculum could look like. I would like to dedicate much more time and attention to this, but I also understood that it demands another infrastructure, which needs work. The meetings and discussions that took place are a great basis for the development of a new collaborative framework.

Something I would like to bring to a collaboration with teachers is my research on processes of unlearning. The residency has helped me understand that at this stage of the research, the workshops with the students are not the right place to conduct research on unlearning.

In some ways the Hidden Curriculum can be seen as a form of unlearning. The project



[iii]



[iv]

So, let's take a bin. It is to throw litter and rubbish into it but you could use it to hide in, you could go inside it, you could put stuff inside it, keep it for storage, its countless things that you can use an item that you wouldn't use it for.

Samuel from Cumberland School

focuses on how routines in school and patterns of thinking function, and how these resonate in institutions like a school or art gallery. It tries to interrogate normative structures in order to highlight 'truths' that are taken for granted in the school and art gallery. This is certainly an important part of what 'unlearning' could entail. Nevertheless I also realised that bringing unlearning to student workshops could be misleading, as it could be interpreted as unlearning 'deviant behavior'. What I am interested in is investigating our assumptions towards learning. I would like to reconsider what kind of relations forms of learning entail: How do we practice these relations in terms of hierarchies and authorities? Who is learning and who is teaching, and why? How does this relate to the bodies of knowledge involved? And most importantly, how can we re-think and re-practice these relations as pedagogies towards change? This is what I call 'unlearning to relate' in order to 'relate anew'.

On the other hand, I am interested in how learning is conceptualised in different theories and practices. I have become more and more suspicious of understandings of learning as accumulative processes. Doesn't this fit too easily into our neoliberal lives of profit orientation, maximized flexible environments and efficient ways of working and living? My question here is how can we understand the co-determinacy of learning and unlearning, and how would this affect our practices and relations?

AJ: We were talking a little bit about the routines of school and how, when they came out of that environment to the gallery, where they had no established routines to follow, how that affected the way they operated in a contrasting space. Did they have an understanding of what the Hidden Curriculum of the gallery might be?

HW: This is within a school really familiar territory for them they have a real set way in which they operate. Very often they haven't been to galleries before, or rarely. The known way of operating is less known than in school - perhaps that does different things.

AK: Some of the students asked me in the sessions before we went to the gallery what we would do when we went there. I didn't respond immediately and they offered some suggestions. One of them said, "I guess we will ask what the Hidden Curriculum of the Gallery is?" We entered into a discussion, whether they thought there was something like a Hidden Curriculum in the gallery. And if there is, is it the same as in school; does it differ and how far does it differ? We were right there starting to investigate the similarities and differences of

school and gallery spaces. Luckily there was a group of students that found it interesting enough to follow up on. This is when the audio piece was produced by students from St. Paul's Way Trust School. I was impressed by it, because I think it is a very difficult question to approach. It's a great beginning and I hope some future students will pick up on it as well.

AJ: We know students potentially haven't been to a gallery more than once or twice, so how do they know the conventions of the space? You were talking about how they were whispering and using their voices. What's telling them?

AK: At one point, you hear one student suddenly whispering, 'we shouldn't go here we have to walk through so we can speak further'. The same thing happened in school. You hear her whispering, 'I think we have to go on another level', it's the same behavior. Another pair ask, Why do we know how to behave in a gallery, why do we do it this way? Who told us?

HW: That's the odd thing about spaces like galleries. People automatically behave in a certain way. There are no signs that tell you not to talk above a certain level, but people don't just go in and shout their heads off. That way in which humans know how to operate in certain contexts is really interesting.

AJ - They played this massive game of hide and seek through the gallery, it was quite amazing.

HW: Were they shown examples of performance art prior to coming to the gallery?

AK: No, not in the sense I understand your question. But one shouldn't forget we had already had a few workshops sessions in which we developed performative situations, e.g. discussing tricks and secret actions in school as a form of performative situation. Furthermore they developed Undercover Studies not in the gallery, but in school. They worked their way through the school corridors not being seen, but intensively using their bodies in relation to the building. We worked on the question of how to film that. Suddenly something that is a lot of fun gets hard work, when it comes to constructing a video sequence. This was all prior to the visit to the Whitechapel Gallery. In that way we were not far away from the question: Can we do it in the gallery as well? We shouldn't forget it was posed as a question.

AJ: They were asking for permission.

AK: Exactly. This brings us back to the whole issue of framing such investigations and how this directs the practices. I think one should

never forget that Hidden Curriculum produces a hidden curriculum itself.

When we look at the Undercover Studies sequences in school and the gallery, I think the margins (that we talked about before) are somewhere else.

In the gallery the students were so surprised by the visitors, 'you can't imagine they didn't take any notice of us,' whereas in the school context, the moment they were spotted everyone reacted.

HW: Is that because, even on a subliminal level for them, as soon as it's in the gallery it's framed as art and actually anything goes, to a certain extent. We can do this here and people will say, 'this is just some kind of thing going on a gallery'. But the expectations of how they operate in school are so rigid it's more subversive. Maybe the idea of the Hidden Curriculum in the gallery is something entirely different then.

AK: I think so.

AJ: I would like to address another aspect that has to do with the time commitment of projects such as yours. This has been very important to us in our school residency programme, which has been running for well over ten years. It's a long-term engagement, over at least a year and we try to make an impact, it's a very different kind of engagement to a shorter period.

AK: That's a very important question. First of all this sort of involvement simply needs a lot of time. I see it in the broader picture of cultural cuts and freelancing artists, it's hardly possible for an artist to run such a long project anymore. Many institutions can not or don't want to provide it any longer. It's more often about short-term engagements. I really appreciated the opportunity here to engage over the period of a year, as this enables a totally different exchange with the students. We can go much more with the flow of the students, investigate different ideas and deepen them.

HW: That is such a crucial part of it, it does develop the relationship and interaction in a deeper way rather than just jumping in, impact, boom then off you go.

AK: A year-long involvement enables me to pose and discuss questions over and over again. What is the Hidden Curriculum? In that sense the project also provokes frustrations. How to deal with not understanding? This is at the core of the project. This is one of the biggest challenges in school where it is all about understanding, bearing the weight of not understanding and at the same time not giving up on approaching it.



Artists in Residence: Annette Krauss:
Hidden Curriculum/In Search of the Missing Lessons
17 September–1 December 2013
Whitechapel Gallery
77–82 Whitechapel High Street,
London E1 7QX
London Underground: Aldgate East,
Liverpool St
T +44 (0)20 7522 7888
whitechapelgallery.org

Opening Times
Tuesday–Sunday: 11am–6pm
Thursday: 11am–9pm

Illustrations:
[i] Syngrenized Swimming – Cumberland School. Hidden Curriculum/In Search of the Missing Lessons 2013.
The students explore their school environment, finding ways to approach it that are different to how they habitually navigate it.

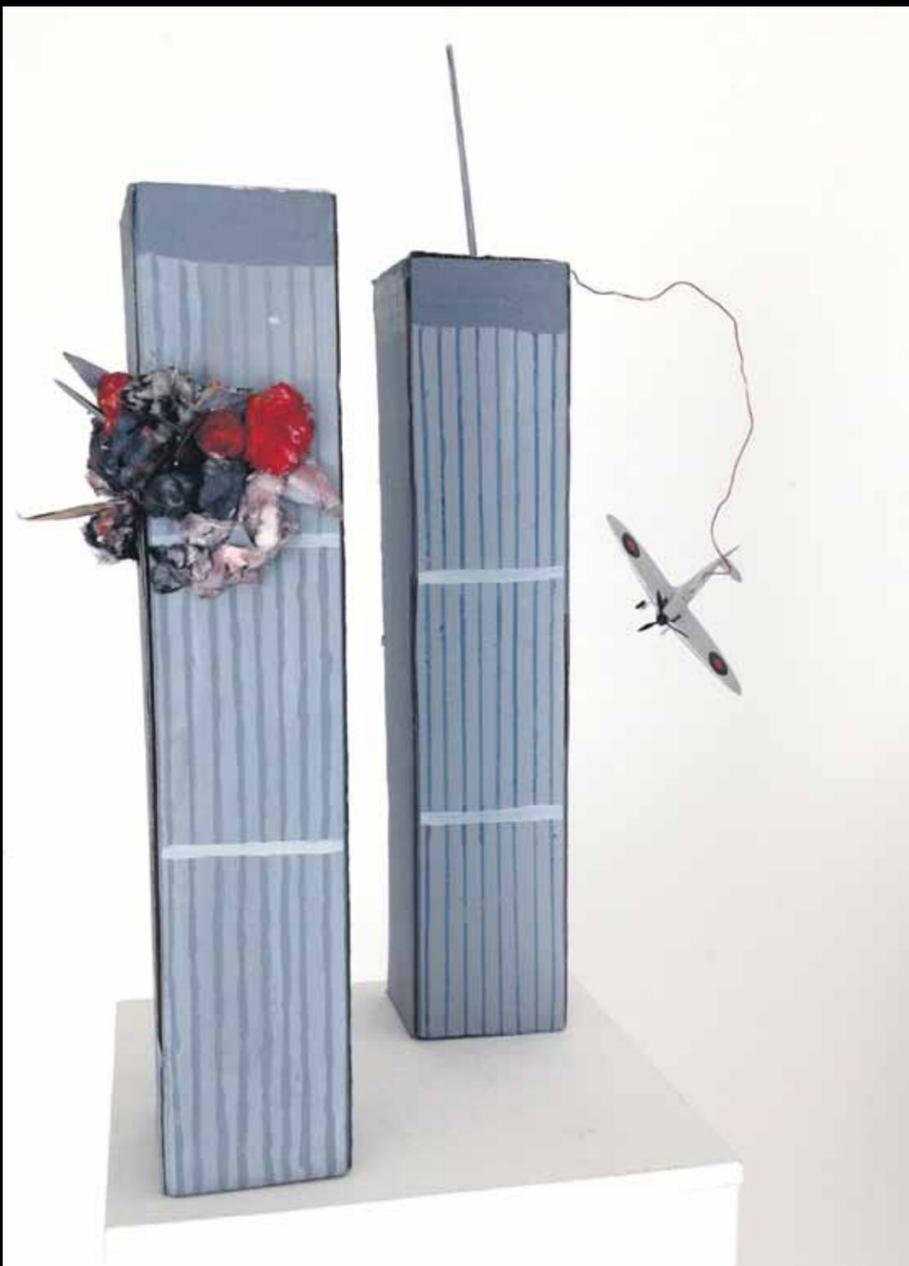
[ii] Undercover Studies (School) - Cumberland School. Hidden Curriculum/In Search of the Missing Lessons 2013.
The students explore the physical environments of Cumberland School alluding to the body politics at play in these institutional environments and discuss the unwritten rules that govern institutions such as school.

[iii] Undercover Studies (Gallery) - Cumberland School. Hidden Curriculum/In Search of the Missing Lessons 2013.
The students explore the physical environments of Whitechapel Gallery alluding to the body politics at play in institutional environments and discuss the unwritten rules that govern institutions such as gallery.

[iv] Working Rhythm #3 (Stairs) - St Pauls Way Trust School. Hidden Curriculum/In Search of the Missing Lessons 2013.
The students collectively reinvent the use of objects and everyday routines in order to approach taken for granted conventions in everyday life in school.

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November/December
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Chloe
Evans



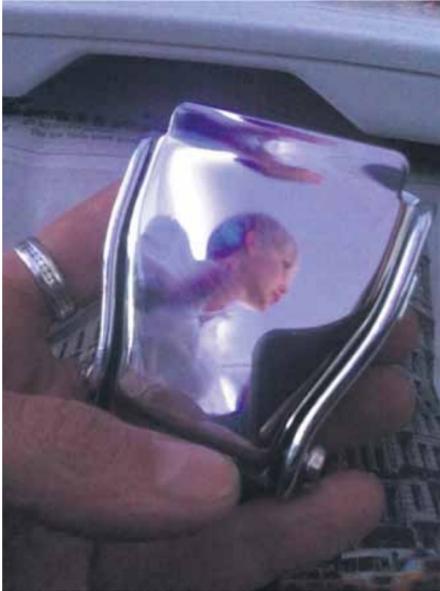
By appointment only. Please call 0208 303 2876

Seat Assignment

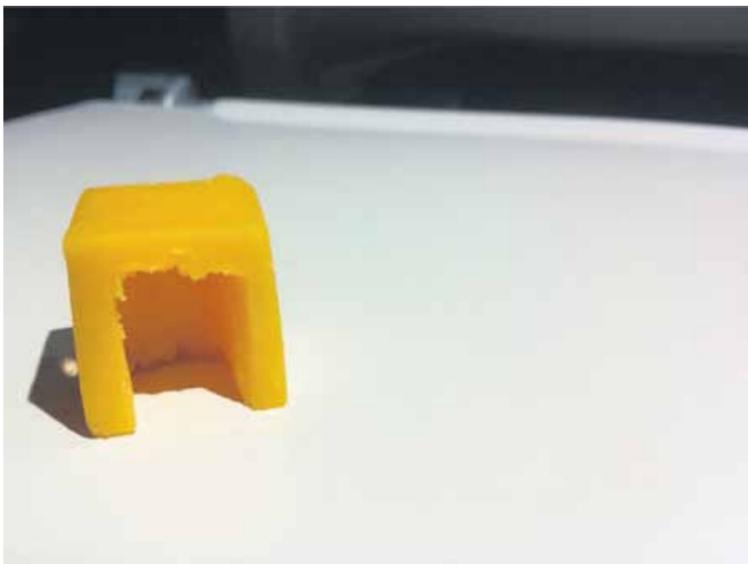
Nina Katchadourian

Seat Assignment consists of photographs, video, and sound works, all made in flight using only a camera phone and improvising with materials close at hand. The project began spontaneously on a flight in March 2010; the material generated on the one hundred and seven flights (as of August 2013) since then constitute the raw material of the project.

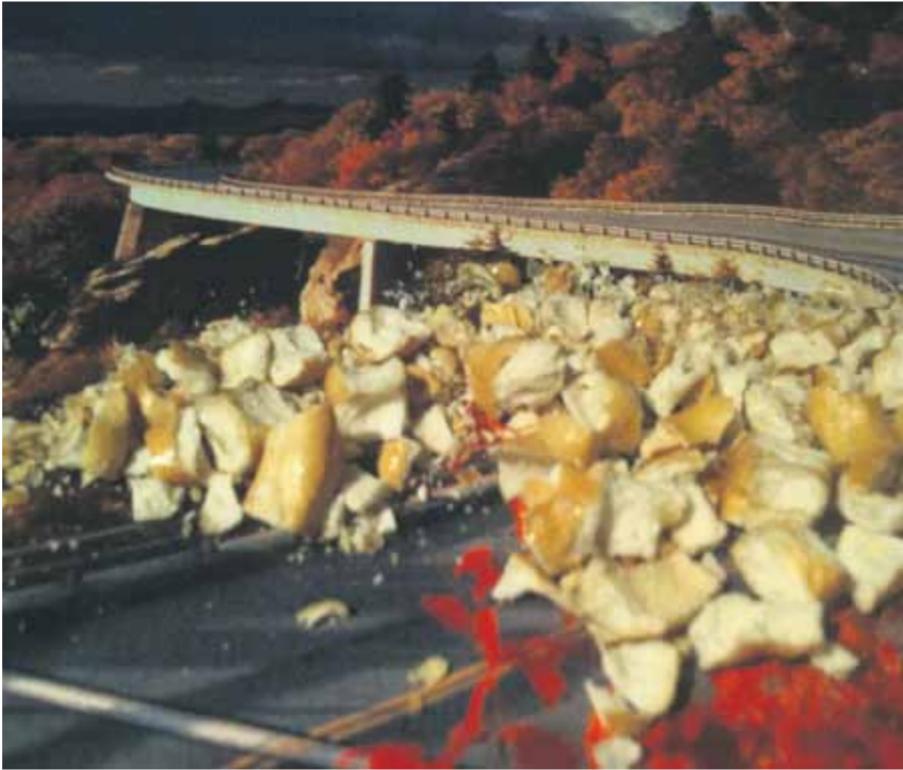
Seat Assignment is born from an investment in thinking on your feet, from optimism about the artistic potential that lurks within the mundane, and from curiosity about the productive tension between freedom and constraint. These pages display a small selection from the hundreds of images and different thematic categories that are part of the Seat Assignment project.



Buckleheads



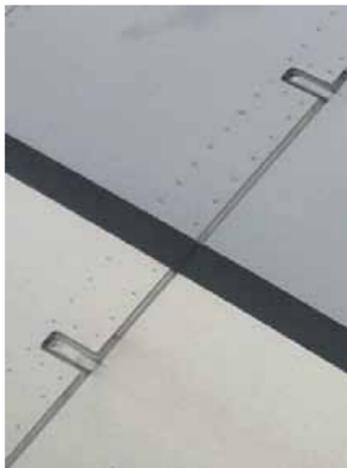
Provisional Shelters



Disasters



Lavatory Self-Portraits in the Flemish Style



Window Seat Suprematism

Cornford & Cross

The End of Art Theory (2001)

We proposed to commission a Group 4 private security vehicle and uniformed crew, as used by HM Courts and Prison Service to transport defendants. During the Biennial, visitors would have been encouraged to be locked in the cells inside the vehicle, which would then have gone on a 'free' tour of the cultural institutions and public artworks included in the Biennial.

The daily presence of the security vehicle at cultural venues might have highlighted the association between authority and power. While inside, the viewing subject would have become an object of enquiry to passers-by. Our project, *The End of Art Theory*, aimed to engage participants directly in a social and spatial experience intended to appeal to the senses as much as the intellect. Entering the enclosed space would have been an act of voluntary self-denial, similar to that made by the ascetic aspiring to a higher state of consciousness or by the prisoner of conscience as a statement of protest. Uncertainties might have arisen, concerning the relationship between self-discipline and the rule of law. Equally, turbulent parallels exist between the notoriety of certain transgressive artists and the charisma bestowed on some criminals through media attention.

We would have also produced a series of portraits of the participants in our live project by photographing through the tinted windows of the security vehicle, while they were being transported through the city in confined isolation.

'The End of Art Theory' is the title of an essay by Victor Burgin, who 'refuses to think "art" in isolation from the political, or to conceive the "political" in purely socio-economic terms, without a theory of the unconscious'. *

* 'The End of Art Theory', in *The End of Art Theory: Criticism and Postmodernity*, London: Macmillan, 1987, pp. 140—204



The White Bear Effect (2012)

We hired a Light Emitting Diode (LED) screen, of the kind used at public and corporate events, to show a video compilation of from Olympic games around the world. We bought a DVD compilation of Olympic highlights, and deleted any scenes that did not feature the human body in sporting action.

The size of the screen is determined by the height of the gallery ceiling. The position of the screen allows viewers to move right around it, and actively engage with the spatial dynamics of seeing. LED technology applies the phenomenon of additive colour by splitting the image into red, green and blue light, which appear to merge into white light at a certain distance. Close to, the screen is experienced as a technological grid of pulsing, coloured lights; further from it, the separate points of light merge to become recognizable as an image. Between the image and the screen is a zone that corresponds to the liminal space in art between abstraction and figuration, and in science between perception and cognition.

In visual representation, perspective is used to produce the illusion that the picture plane is transparent, allowing imaginary access into the three-dimensional space depicted. One of the functions of a screen is to obscure what lies behind it. Yet in this installation the screen consists of LEDs set in an open framework of clear plastic tubes, presenting the viewer with a shifting interplay between the illusory and the actual. Moving freely around the installation, the viewer can take a range of subject positions, including spectator, observer, watcher and performer.

In our first conversation with neuroscientist Dr Richard Ramsey, he described "the white bear effect", a paradox noted in 1863 by Russian author Fyodor Dostoevsky, and tested over a century later in experiments by scientists Daniel Wegner and David Schneider. People instructed to suppress thoughts of a white bear find their thoughts flooded with thoughts of white bears. The scientists concluded that, "attempted thought suppression has paradoxical effects as a self-control strategy, perhaps even producing the very obsession or preoccupation that it is directed against".

I am writing this with a Lamy fountain pen, bought at the Bauhaus exhibition in Berlin, because its lime green caught my eye. My fingers are smudged with ink. My hand makes these wobbly lines of my thoughts. Measure the intensity of the words with the cramp in my index finger.

I am typing this on my Adler Tippa typewriter. I have to pause before each word, because a mistake can't be deleted. Pause. Think through the letters, fingers hovering above the keys. Then descend: punching ink into the page. Pause again. Think.

I am typing this on my Dell laptop. There's no hammering this time. Just a lazy dribble, words as loose and effortless as the thoughts that dictate them. I change my mind. My passage grows and shrinks with the tap of the backspace key. A constant tug of war against the pull of the virtual world I'm creating.

inkymagazine.blogspot.co.uk

written by writers, written for writers

A Drawing Practice

Andee Collard



2012 Drawings in their box.



2013 Drawings in their box.



Selection of images from Drawing Evidence.

732 Drawings (2012-14)

Step one- Everyday remove paper and string from the red box.

Step two- Record the string on the paper using a new approach.

Step three- Return paper and string to the box.

Step four- Photograph the back of the hand you used to make the drawing.

Step five- At the end of each month scan the collection of drawings and upload Internet.

Step six- Repeat.

Over a two year period one drawing is made everyday. The subject matter of the drawings varies very little, they are mostly drawn from the same two balls of string. The last drawing will be completed on 1st January 2014.

The first time I drew a piece of string was as a homework for School. The class had been given the task of drawing a still life related to the word "curves". The Crit about the homework in the next lesson was looking back, hugely influential on my art practice. My drawing was a minimal curved line recording the path of a piece of string (I did it as a sort of joke). Searching questions were asked: Why draw this? Is this a flippant statement? How could this be taken further?

I started my 732 Drawing project because I wanted to investigate my drawing practice in greater depth. The project was also a way to sustain focus in one area for a significant period of time, something that my typical scattergun approach doesn't usually afford. Originally the only fixed specification of the project was that it was completed daily on a date stamped piece of portrait A5 cartridge paper. I initially planned that I would complete

a week of drawings based on one motif and then move onto a week based on another. I spent the remainder of the first month struggling with what my subject matter should be and as a consequence of this there were several times where I was unable to even make a drawing, resulting in a blank page. Reviewing the initial month of the project, I resolved that I needed to limit my subject matter and the most obvious candidate was the ball of string that I had originally drawn. The limited subject matter is a liberating thing, I enjoy trying to make the most of what I've got. The way that each drawing is approached is improvised, the only plan I have is to record the string in a way that I haven't done before. The process of drawing the same object in 732 ways is inherently educational, changing the method of recording each time refreshes the way you experience the mundane.

What shall I do after the completing the 732 drawings? Probably carry on, there are things that I want to explore further:

- The value of things I don't yet understand.
- The way the string literally changes as it is recorded.
- Fetishising of processes.
- The power of using tools that excite you.
- Repeat an exercise with changed variables.
- The desire to be good at drawing.
- Control and focus.
- This practice as a metaphor for Malcolm Gladwell's 10,000 hours.
- String as a metaphor for infinity.

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Issue 6 Spring/Summer 2014

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The spent paper pads from the project so far.



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