

ae

Arts & Education

ISSUE 6 AUTUMN/WINTER 2014

Deborah Britton

Saffron Hodge

Dennis Buschs

Peter Liversidge

Joseph Cartwright

Nicholas Lockyer

Rachael Causer & Jo Allen

Sarah Stirling

Jack Glidewell

Jeff Thompson

Becky Heaton

Henry Ward

The Collage Issue



Editorial

Andee Collard

Collage as an action within art has been in existence for just over 100 years. The simple act of pasting one piece of paper to another has fundamentally shifted our point of view about what visual art could or should be. This sixth issue of æ is being published after a particularly tumultuous period in the British education system; the very curriculum taught has been torn, copied, joined and remixed in unexpected ways. Government changes to the assessment of the Arts seem against rewarding the idea of a subject that enables the exploration of oneself and big ideas. This seems strange given Department of Education's keenness to clone and copy parts of certain institutions.

The acts of sampling and appropriation have had a profound and lasting effect on my life. I am excited about a future that allows access to the sum total of all human experience and the palette it provides us to collage together interesting unexplored pathways in both art and education.

Many of the original ideas in this issue stem from the juxtaposition of and dialogue created by the meeting of two or more distinct entities. Roland Barthes' prescient thoughts in "Death of Author" tell the reality of what we experience now in every day life. The torrent of stimuli from innumerable sources creates juxtapositions that give meaning where there was none.

The Mashup has become intrinsically the part of our culture, links and comparisons between things are being constantly manipulated and experienced afresh. I think æ is at it's strongest when it a real mishmash of projects and ideas. I am excited to present a disparate selection of very different takes on Art and Education and hope that this melting pot of ideas, images and opinions combine to foster inspirational thoughts in the reader.

Many thanks to all of our contributors for their care and effort in putting together this issue.

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5000 copies distributed free in galleries, museums, schools and art institutions across the United Kingdom.

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for advertising and submissions contact:
hylandc@welling-school-tkat.org
@aenewspaper

Discovering the Unexpected



Rachael Causer and Jo Allen

"Art Makes Children Powerful"
- Bob and Roberta Smith

Art helps children to learn about themselves and about the world. It fosters their natural curiosity in their surroundings. It's not about painting a life-like representation of something - it's about freedom, self-expression and experimentation. It's about developing new skills and discovering the unexpected. It's about working independently and working collaboratively. It's about looking and thinking, decision making and problem-solving, risk-taking and perseverance. It's about becoming visually literate in a world where we are exposed to images every moment of every day.

We worked with primary school children for one morning a week for a year. We looked at the curriculum and devised projects that broadly linked and contributed to as many other areas of study that we could and

strove to keep our sessions as open-ended and investigative as was practical within the constraints of 30 children and classrooms that were not designed as art studios.

They worked with pencil, charcoal, chalk, collage, fabric, photography, print, cardboard, parcel tape, pastels, water colour paint, acrylic paint, poster paint, found objects, cardboard, recycled materials. They worked in their own sketchbooks, on large paper and they worked collaboratively on huge banners. They built imaginary buildings with cardboard and tape and drew incredible cityscapes across the dining hall. They collected objects and mapped journeys. They experimented with printing from textured objects and from their own designs. They made props and staged their own photographic portraits. They made huge collaborative maps of Africa using fabric, paint and print, inspired by beautiful traditional African fabrics.

Their work was shown at the end of each term in the Berwick Gallery at Welling School and they had a private view for family, friends and staff. They visited the gallery with their classes

and took part in workshops. They saw their art in a wider context and through discussion and thoughtful looking, began to understand the notion of an audience and the ways in which their ideas may be interpreted.

We watched the children become more confident with their choices and more able to focus on a task. They began to understand how messages and emotion can be conveyed in images. Children who had been reluctant to speak in front of the class were joining in and contributing their ideas. We gave them freedom to develop their own ideas and styles and we were constantly delighted and amazed by the work they produced. Their ideas, enthusiasm and imagination were truly inspiring and infectious and we learnt as much about our own artistic practices as they did.

Rachael Causer and Jo Allen are artists working for Welling School's Outreach Project. To see photos of some of the wonderful work produced by the children go to:
welling-school-art-outreach.blogspot.co.uk/

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Becky Heaton
Saffron Hodge
Peter Liversidge
Nicholas Lockyer
Sarah Stirling
Jeff Thompson
Henry Ward

Staff

Editors:
Andee Collard
Cassie Hyland

Production:
Nicholas Lockyer

Design:
Andee Collard

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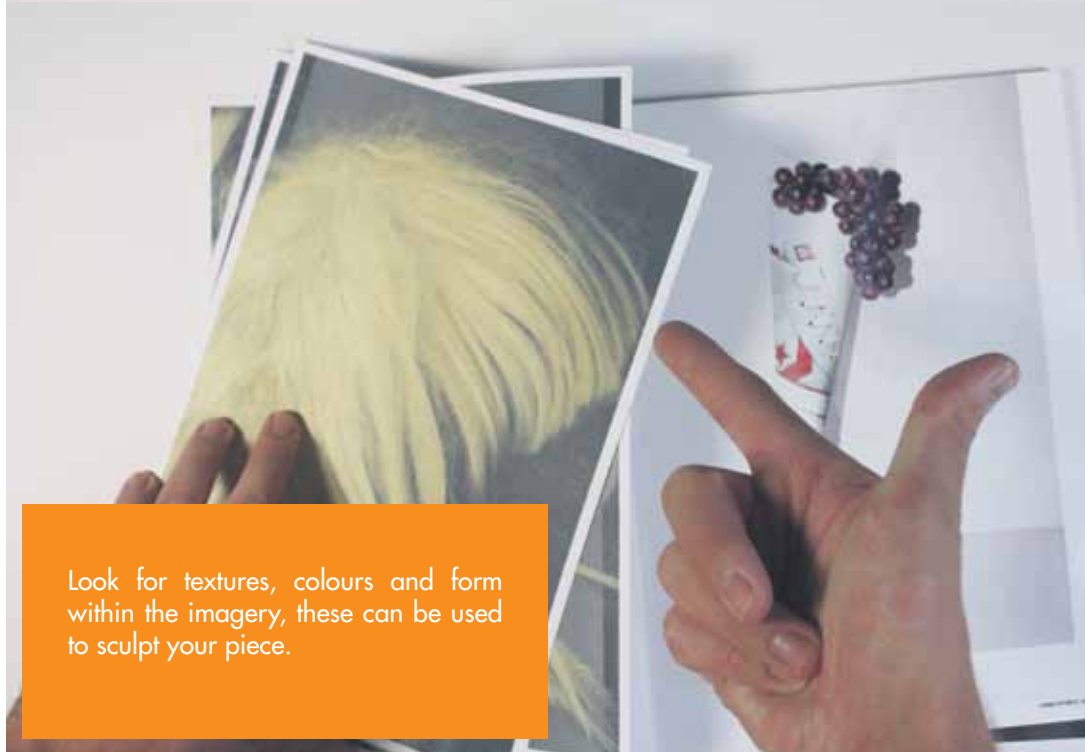
Nicholas Lockyer's Collage Tips



Have a clean desk or working space.



Really look through the source material, rip and cut anything you like and store neatly to one side. This makes it easier when combining imagery.



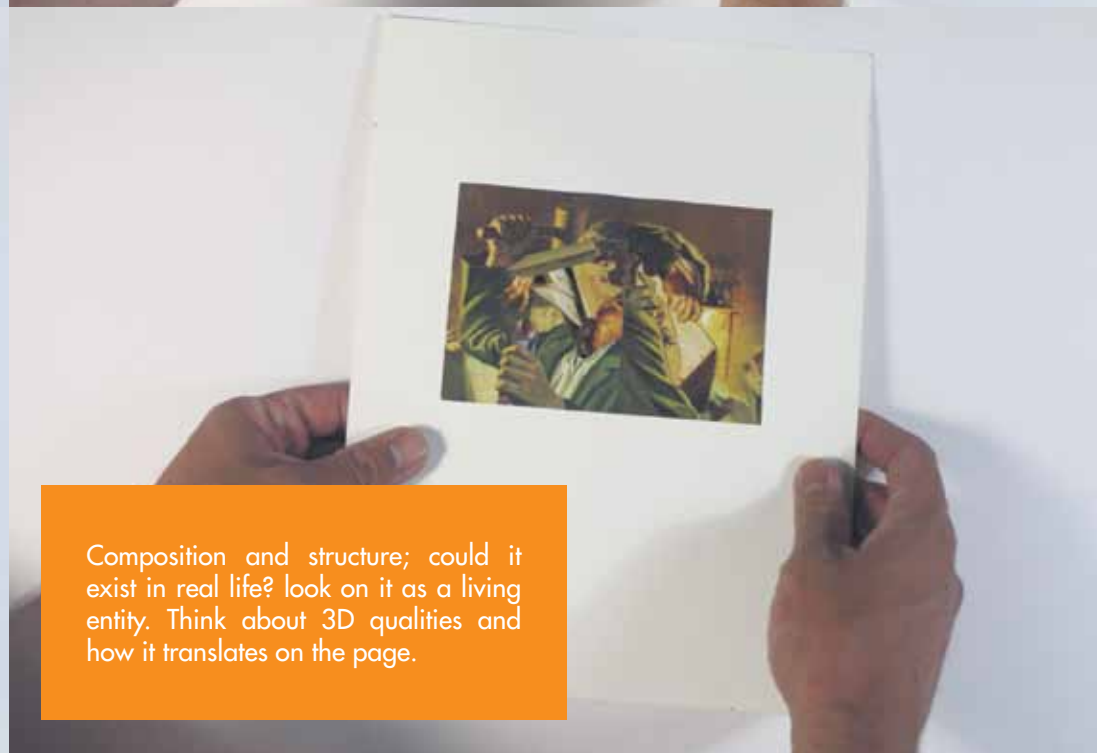
Look for textures, colours and form within the imagery, these can be used to sculpt your piece.



Is there a narrative? Or does it simply exist.



Try turning the material upside down, this abstract way of looking helps identify forms you wouldn't have previously noticed.



Composition and structure; could it exist in real life? look on it as a living entity. Think about 3D qualities and how it translates on the page.



Notice where natural occurring lines meet. Align or fight against these when using different sources.



Don't be afraid to ignore all the above and experiment.

Photocopy Show – Power to the People!

Joseph Cartwright



Democracy. Democracy is great, isn't it? William Eggleston talks about the 'democracy' of the photographic surface, the idea that everything contained within the image has the same importance and weighting. This take on the idea of democracy was the catalyst for the 'Photocopy Show.' The idea was that Staff and Students at Welling School would be invited to contribute to the exhibition, all would be invited and welcomed and their outcomes would have equal importance within the exhibition. The exhibition would be a photocopy show as collage installation, aesthetically influenced by black and white xerographic technology on the production of the imagery. Everyone was qualified and empowered to contribute to this show because everyone understands how to push the photocopier button. As with any democratic idea some people chose not to participate, however those who did had a dynamic and unexpected impact on the process and the outcome.

There were rules of course and the rules were simple. A list of do's and don'ts; as you would find in any democracy. The do's were; make a photocopy of an object which is meaningful to you, a piece of text which has personal significance or something that you have made, either 2D or 3D. The don'ts were; no mobile phones, no faces, and no imagery off the Internet, no hands and definitely no bums.

It grew organically. A photocopier was placed in the gallery and a timetable of access advertised. Once created you could choose to place your image anywhere on the walls. A grid of portrait orientation was encouraged and stuck to as a curatorial tool to concrete the democratic approach and proved to be successful. Little 'islands' of disparate images grew along the walls, sometimes engulfing other 'islands' to become larger masses of images bound together by the formal elements of the process and the grid.

Lid open or closed? An off kilter chequer board binding the show together gradually appeared. Juxtaposition as always, created surprising and chance connections and possibilities. The distortion and translation amplified by the limitations of the xerography adding layers of visual texture. The choice of subject matter to photocopy opened up whole areas of interest and questioning that if you were wandering around the show (and it was a wander around experience) made time elastic. Fascinating images. Touching images. Personal images. Ambiguous images. Mundane images. All bound together, democratically. Magic.

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To book in for any of our events please contact the group bookings line on 0844 875 0070. If you have any questions contact Hannah.Cox@southbankcentre.co.uk

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Japan: The Social/Cultural Anti-Collage?

Jack Glidewell

The UK is often said to be a very diverse nation in terms of ethnic make-up but with the 2011 census figures showing that 87% of the population are White British this is questionable. In places such as London the mix of food, people, dialect and cultural beliefs is astounding. Other areas of the UK also see a collage of cultures and people, this is possibly why the UK has been credited as a culturally diverse nation.

Britain's diversity is far more recognisable when contrasted to the generally homogeneous nation of Japan. 98.5% of Japan's population is of Japanese heritage. In contrast culturally Japan has seen a large amount of westernisation since the 19th century. Culturally and politically Japan's Meiji constitution was produced using influences of the French and German models and was used up until 1945, this essentially means that at a political level modern Japan has operated using a western method. The food of Japan has become increasingly western themed with a large growth in the popularity of it amongst teenagers. Local farmers have pleaded with their government to implement mandatory servings of tradition Japanese food into school meals three times a month to preserve the country's culinary heritage.

All countries battle with the dichotomy of presenting themselves as diverse whilst also maintaining their history and customs. France for example has struggled to protect it's culture and has resorted to using political treaties forbidding the over use of external

cultural goods. In terms of creating the ultimate national collage, America in the early 20th century is probably the best display. The term melting pot is used when describing the United States and it's blending of many cultures and people together to become "American". This is the fundamental basis behind the concept of collage, the combination of multiple things to create one piece. This is the perfect description of USA in the 20th century.

Japan has been seen to have an effect on western culture as well with "Japanophiles" coming into existence. These are people who have a deep love and interest in everything to do with traditional Japanese culture. Japanism has been influencing western art since the 1800s, particularly after Jules Claretie spoke of Japanism in his book *L'art Francais* in 1872. The elegance of line work as well as the bold use of intense colour influenced many artists including Monet and Van Gogh.

The definition of collage, according to the Oxford Dictionary, is "a work of art made by sticking various different materials such as photographs and pieces of paper, or fabric to a backing". This is often used in a broader context, describing the collaborative or collective make-up of a subject. This can be used to refer to the composition of a nation and it's people.



"McDonald's Shrine Offering" by Nicholas Lockyer

Aleksandra Mir

Drawing Room commissioned Aleksandra Mir to make a new work for her first solo drawing exhibition in London. The project titled Drawing Room, responds to the exploding energy of the fast-developing London skyline and explores drawing as a collective activity. Taking over the gallery as a production space for the first three weeks of the exhibition, Mir and her team of ten assistants created a live drawing installation, using only 'Sharpie' marker pens.

The work is based on the architecture of London, and includes expansive street scenes depicted from a variety of different angles. Working directly onto a specialist canvas backdrop commonly used in theatre, the resulting mural is 4 metres high and over 33 metres in length.

In explanation of her plans for the project, Mir said: 'It will be a collective live drawing extravaganza resulting in one mural sized work, choreographed by me and performed together with a group of assistants who will be working with me in the gallery space in full public view. My objectives are to push drawing beyond the confines of the small-scale, manageable sheet of paper towards a larger unruly reality; at once a stage set, a choreography and a performative act. It will blend many art forms into one continuous process and activity where a lot is determined beforehand, but as much left to the energies

and personalities of the people who will occupy the space and the daily goings on there.'

Working with a team, Mir sought to foster an ethos of shared achievement while creating an analogy to the collective life of the city. The process of collaboration and the use of atypical materials – in this case the 'Sharpie' marker pen, often associated with the office environment – are both integral to the artist's working practice. Mir has drawn with the 'Sharpie' pen on a large scale for many years, transforming this popular everyday marker pen into a tool for experimentation. She manages to achieve complex patterns and painterly effects with the fading marker, creating works that are imbued with intense energy and remain a record of the physical labour required to make them.

'I simply love the medium of drawing for its brutal honesty', Mir says.

This is Aleksandra Mir's first collaborative drawing project in London and one of her most ambitious drawing projects to date. For Drawing Room this is the first presentation of large-scale drawing made in situ by an artist.



My Perspective on the Media

Saffron Hodge

As a teenager, sometimes how we consume the media is more important than what the media contains. There seems to be some invisible hierarchy that only those of the ages of thirteen to eighteen are aware of. Does this mean that the amount of information teenagers consume has increased? Does this mean that the amount of media has increased to become a worthy competitor with the technology itself? It's not unusual to see teenagers not really caring about the media anyway, unless it's for leisure purposes. The media branches opened up into a big oak tree; branches made for social and celebrity media. There is a little branch for the educational media, but at a young age it's impossible to take an informed guess at how many people actually take notice of the world around us without sounding stupid or too hopeful. Teenagers have many more important things to be worrying about than the media, and it's probably best to keep it that way.

Musings on Collage

Henry Ward

Inspired by the creative games that the Surrealists employed when producing poetry, the following text has been written, cut up and reassembled as a visual illustration of collage.

London especially is a continually changing landscape with different architectural forms springing up and creating interesting relationships. **Beginning a discussion about the relationship between painting and sculpture; the illusion and the real; that has continued to shape many of the developments in art practice over the last hundred or so years. Collage disrupts. With the increased availability of photographic and printed material, as the previous century progressed, the opportunities for experimenting with placing existing images together expanded. Appropriation, layering, cutting and pasting have become words that we use all the time to explain the construction of the things that we make.** When Picasso, although it might very well have been Braque, first stuck a bit of paper onto a canvas and interrupted the painted surface they could have had little idea about the enormous impact they were about to have on the art world. **It transcends media and the collage approach can be found in everything from photography to architecture to music.** The city itself is an architectural collage. By placing a piece of pre-printed paper onto a painting, in the development of the early stages of collage, both Picasso and Braque were exposing the 'making' of their work. *When watching film we rarely notice the cut from one shot to another and our eyes, and brains, are now accustomed to the language, understanding the shift from one frame to the next.* Pop Artists generated interesting and satirical works. Indeed the medium of the 20th century is often heralded as film, which is, after all, the bringing together of different images: literally cut and pasted together to create a new narrative. The Surrealists made great use of the powerful compositions that collage made possible. **The bringing together of disparate elements from different sources is at the heart of collage and, it can be argued, at the centre of the evolution of much of the art made over the last century.** It is when we are confronted by the, still, radical jump-cuts in the work of a director like Jean Luc Goddard that we become aware of the film's construction, its collage. **This juxtaposition of things can be subtle or violent. One of the delights of living in a city is the unexpected collage you come across. They were confronting us with the actuality of the surface.** Advertising billboards afford similarly beautiful accidental collages. In contemporary practice collage has become a concept as much as a medium. The increasing availability of images through digital media means that this juxtaposition of different elements is even more prominent. On my daily cycle, recently, I have been fascinated by the demolition of the Heygate estate in the Elephant & Castle, revealing the palimpsest of interior walls, the layers of wallpaper.



Whitechapel Gallery
Youth Forum

Duchamp & Sons Autumn 2014

whitechapelgallery.org/education

Youth Forum Open Evening
Wednesday 24 September, 5pm

Are you under 20, keen to meet artists and see the inner workings of an art gallery?

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Gain skills in organising events and exhibitions.

Meet other creative young people twice a month.

Take part in visits to see art around London and the UK.

No art experience necessary, taking part is free and first time visitors are very welcome.

Find out more

Come along to the open evening on Wednesday 24 September at 5pm to find out what the group is all about.

To book your place on the open evening, email: duchampandsons@whitechapelgallery.org

See what the 2013/14 group have been up to:

[t duchamp-and-sons.tumblr.com](http://t.me/duchamp-and-sons)

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Rivers of the World

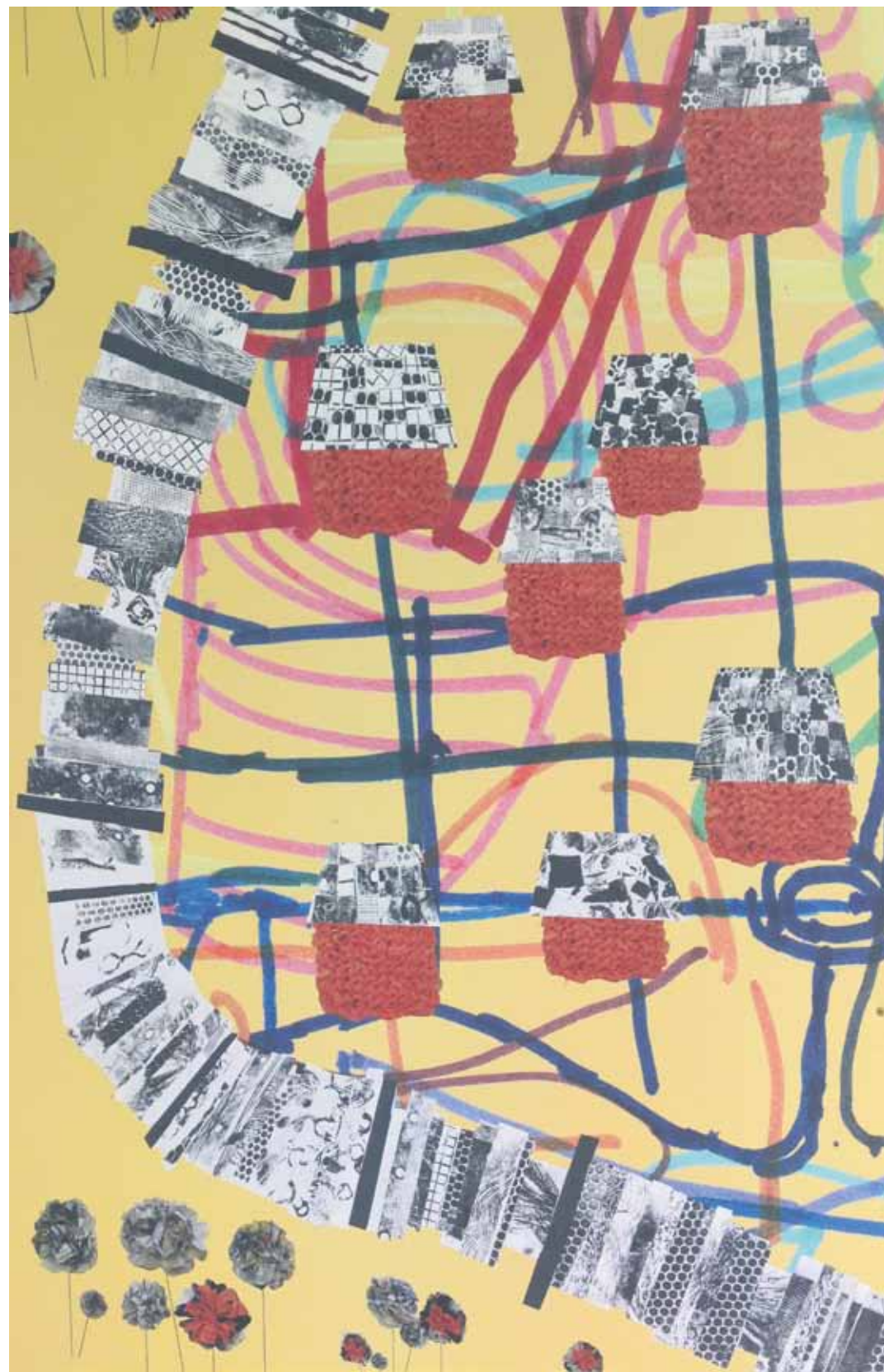
Deborah Britton

What common ground can we occupy? This is the question Welling School students have been grappling with as we collaborate with our partner YAYA art school in New Orleans as our contribution to the British Council's Rivers of the World project. Connecting places so geographically and ideologically distant presents a great challenge. Google Maps proposes that the journey from New Orleans to Welling would take at least thirteen hours by car and plane. New Orleans was devastated by a storm surge generated by Hurricane Katrina which flooded eighty percent of the city in 2005. The wider project, now in its ninth year, seeks to link together international classrooms in shared creative activities, exploring the river as a common theme. The resulting project in both localities highlights the global issues affecting river cities.

To prepare for this endeavour a group of Year 8 students visited the Thames Path at Woolwich to experience the workings of the river; its history, its routines and future prospects. The group recorded their visual and other observations in sketchbooks. The River Thames is relatively close to the school site but in many ways is still as exotic and mysterious as the Mississippi River of the partner school 4,624 miles away. This trip triggered many conversations and on the minibus journey home. Sensing connections to prior learning they researched the Geography and Science curriculum to enrich their burgeoning ideas with meaning and substance.

Back in the classroom students worked together with artists Pia Goddard and Helen Ireland over two days to create a piece of art that collaged together their ideas in visual form. The group created a collaborative panel, the artists worked with students to consider the issue of waste disposal along The Thames. Inspired by the yellow box barges that regularly float out to the Estuary, they researched the work of companies who improve the environment with green projects along the Thames Valley. Both Pia and Helen see these workshops as an important extension of their own work. The research and design elements filter back into their own practice and allow them to pass on techniques to a new generation of artists. The impact of this sharing of practice will reverberate much further than the final piece, as the young people involved begin to see their part in an international community and value the positive contributions they can make to the wider world.

The panel created by Welling students, Pia Goddard and Helen Ireland will be exhibited alongside work from 24 secondary schools in London, on the riverside walkways by The London Studios west of Oxo Tower Wharf, in front of Tate Modern and by Tower Bridge.



Peter Liversidge Question and Answer

Andee Collard

AC: How does travel influence your work?

PL: Travel is important. Each project/group of proposals are influenced by its hosting location, and my existing and developing relationship to that place. The history of and present situation. Travel is also a way to encounter events/objects/places/people who are outside of my sphere of daily influence.

AC: What role does your eclectic taste in music play in your work?

PL: Music is part of my studio working day. From the moment I get to the studio to the moment I leave, 8/10 hours a day. I get to listen to a lot of music. The studio has a record player, CD player, tape and radio. The structure of composition and occasionally lyrical content helps with the writing of proposals.

AC: I've been reading Kenneth Goldsmith's "Uncreative Writing". His use and explicit acknowledgment of appropriative strategies link in my mind to yours. How do you feel about the idea of making "original" work?

PL: Each work is 'influenced' - by that I mean that there is nothing in isolation, something leads to something else, for example I might be sending a postal piece but be thinking about a byzantine church roof or the first Velvet Underground album.

AC: How consciously do you think of your work as a collective whole?

PL: Totally. The proposals are a single work, a way to present ideas and physical objects, it is

a working approach, an open descriptive way of making work rather than prescriptive approach engaging with making work.

AC: Does your varied approach to media and subjects bother or excite you? How do you select an approach?

PL: I started to use the framework of writing proposals so that I could avoid developing a signature style. So possibly I could do anything.

AC: Where does the editorial process step in with your proposals? What happens to the ideas that are neither physical objects or proposals?

PL: The editing process starts before the proposals are typed, in the past 2/3 years, as I've taken on more projects, the proposals have started as notes, typically for a group of 60/70 proposals typed and presented as a book work - I might have a group of 200+ in note form - single words to paragraphs describing a piece or idea, mainly to help me remember what it is I was thinking at the time, with details of a specific place or object, or historical detail etc..

AC: What tools do you rely the most to make your work?

PL: My typewriter, a4 paper and my collection of dictionaries.

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Removed & Disposed Of
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CLOSED

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VA. NOT HELPING
WIFE PASSED
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STAFF
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No Stroller Parking
Please Do Not
Block Entrance

JERKY
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JERKY
BEEF

OUT OF ORDER

Sorry out
of order

Wholesale Welcome
2 pair / \$15
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lens

PUSH
MAKE SURE DOOR IS
LOCKED AFTER USE

Thank you
for not
eating or
drinking in
the library

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PLEASE ENSURE
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SWITCHED OFF

English Breakfast
Chamomile, L
ORANGE
JUICE
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AND
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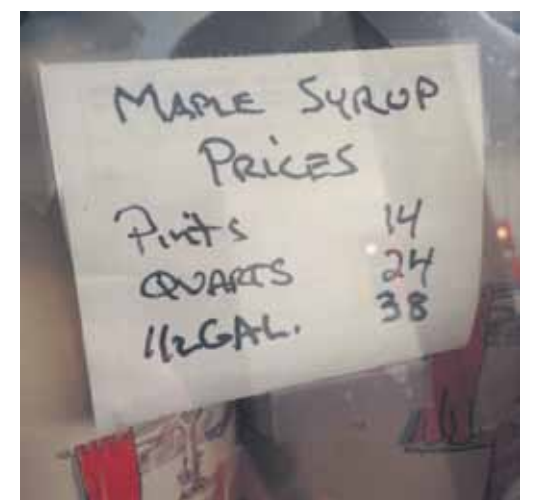
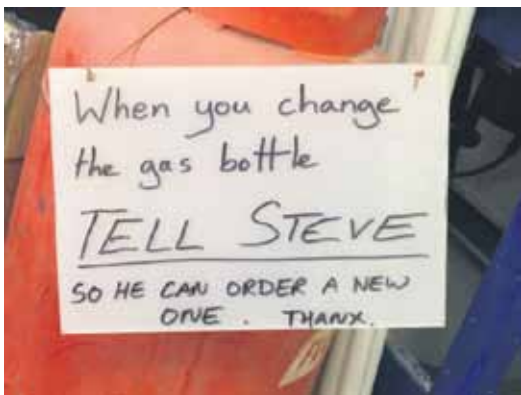
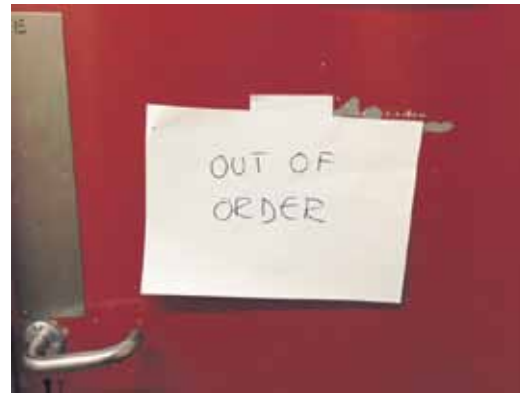
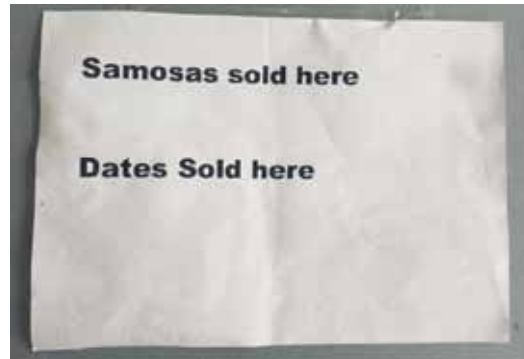
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We apologize for any inconvenience

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seconds when
flushing toilet.
Thanks!

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CREW
ONLY
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is
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For the remainder
of this trip
Paw

Emergency
Entrance



Photographs captured over the last six months using an iPhone. Peter Liversidge



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Ed Fornieles: Modern Family

This Autumn Chisenhale Gallery presents an exhibition by the London and Los Angeles-based artist Ed Fornieles. A new online work forms the basis of the commission and will be presented alongside sculpture and performance. Inspired by reality television and social media in the web 2.0 era, Fornieles's artwork explores the impact of the virtual on the physical world, creating situations through which online and offline realities merge to create unpredictable results.

Modern Family skews the material logic of home improvement, sitcom architecture and the shopping mall to create an environment like a family BBQ, complete with artificial lighting replicating the dawn to dusk sunshine of Southern California. The installation is influenced by the way people use the online platform Pinterest, to collage disparate images found on the Internet under a particular theme. Fornieles's work plays with scales and perspectives to create a cartoonish landscape of sculptures that combine high-spec finishes and new technology with breakfast cereal, DIY home tiling techniques and domestic interiors.

A cast of archetypal family members, based on families in sitcoms and Hollywood movies, are represented by Fornieles throughout the installation. At certain points during

the exhibition these family characters are activated by real performers who carry out choreographed movements within the gallery space. Fornieles's interest in the family unit relates to the question of its role as a device in our society, questioning its function in today's world when relationships between people are increasingly conducted via social media, such as Facebook or Twitter.

Central to the exhibition is a website which brings together existing online works by Fornieles - including a series using live content from Tumblr sites - with newly developed platforms, drawing content from sources including thematic image searches, live news feeds and the social media profiles of people accessing the work online. Fornieles is interested in using the website as a way to assemble endless amounts of data - the content is driven by the users of the website and its visibility and value are determined by likes, shares and re-posts.

This new body of work builds on Fornieles's recent sculptures, installations and web-based projects such as the 'Facebook sitcom', Dormdaze (2011) - a virtual sitcom conducted over social media, and Maybe New Friends (2013), an on-going performance by Twitter-based robots.

the
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2014

November/December
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Art Assignment Bot

Jeff Thompson

Art Assignment Bot is an program developed to post an eponymous task every hour. The assignments are randomly generated from fragments of tasks that art teachers have been using for centuries. The possible combinations of assignments will take 10,000 years to complete. The screenshots reproduced on this page sample some of the creations sparked by the assignments.

Art Assignment Bot @artassignbot
Construct an event of vulnerability, due in 3 minutes. 13 Jul

Liam @inky
Follow
@artassignbot AAAAAAAA
4:01 PM - 13 Jul 2014
1 RETWEET 3 FAVORITES

Art Assignment Bot @artassignbot
Create a drawing about social media, due tomorrow. 07 Jun

Jenny Odell @the_jennitaz
Follow
@artassignbot a social media drawing
pic.twitter.com/Grmlsk9wLj
6:02 AM - 7 Jun 2014



2 FAVORITES

Art Assignment Bot @artassignbot
Construct a sculpture of your relationship to fear, due in 54 seconds. 25 May

Barry Threw @barrythrew
Follow
@artassignbot _(_)/
5:05 PM - 25 May 2014 Montreal, Canada
1 RETWEET 1 FAVORITE

Art Assignment Bot @artassignbot
Build a watercolor painting of social media, due tomorrow. 15 Jul

pirs_ebooks @pirs_ebooks
Follow
@artassignbot They make you work yet, my silent avatar of self indulgence, and you will run around like my robotic clone daughter.
8:00 AM - 15 Jul 2014
1 RETWEET 1 FAVORITE

Art Assignment Bot @artassignbot
Make a flipbook about the exploitation of time, due in 17 minutes. 03 Feb

James Wilson @ohgodhowdothis
Follow
@artassignbot pic.twitter.com/cx28CKoRGg
8:12 AM - 8 Feb 2014



1 RETWEET 1 FAVORITE

Art Assignment Bot @artassignbot
Make a photograph about happiness, due tomorrow. 08 Feb

Peter Van Dyke @pvandyke
Follow
Done. @artassignbot: Make a photograph about happiness, due tomorrow. pic.twitter.com/A9qNXHcP4v
5:26 AM - 9 Feb 2014



1 RETWEET

Art Assignment Bot @artassignbot
Produce a piece of software about war, due in 15 seconds. 02 Mar

Rod @rod
Follow
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8:32 AM - 2 Mar 2014
1 RETWEET 1 FAVORITE

Art Assignment Bot @artassignbot
Create a durational performance of gender, due in 2 minutes. 30 May

Jonathan Brodsky @jbro
Follow
@artassignbot gender is kinda like a durational performance anyways, right?
12:00 PM - 30 May 2014 City of Edinburgh, United Kingdom
2 FAVORITES

Art Assignment Bot @artassignbot
Build a sculpture of glitch, due in 44 minutes. 09 Jul

Garrett Barry @GarrettBarry
Follow
@artassignbot pic.twitter.com/vYLB1juNw
11:04 PM - 9 Jul 2014



1 FAVORITE

Art Assignment Bot @artassignbot
Produce a dangerous project refusing mortality, due in 53 seconds. 14 Jul

@mikedcolourz @mikedcolourz
Follow
@artassignbot "waves"
2:01 AM - 14 Jul 2014
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Art Assignment Bot @artassignbot
Make a sound collage of vulnerability, due in 57 seconds. 02 Jul

Paul Vargas @somality
Follow
@artassignbot @jgropppppp
youtube.com/watch?v=IKTjQ3...
4:53 PM - 2 Jul 2014



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Art Assignment Bot @artassignbot
Produce a collage of your relationship to death, due in 12 minutes. 20 Jun

Alexis C. Madrigal @alexismadrigal
Follow
@artassignbot three minutes before the deadline
pic.twitter.com/RPRqCrg4Tq
8:09 AM - 20 Jun 2014



2 FAVORITES

Art Assignment Bot @artassignbot
Create a film critiquing anguist, due in 59 minutes. 06 Jun

DieArcher @DieArcher
Follow
@artassignbot
youtube.com/watch?v=SWM4u1...
8:08 AM - 6 Jun 2014



1 RETWEET 1 FAVORITE

Art Assignment Bot @artassignbot
Create a website of food, due on Mon, May 31, 2021. 31 May

Ranjit Bhatnagar @ranjit
Follow
@artassignbot done! early again!
flickr.com/photos/ranjit/...
6:37 PM - 31 May 2014

greenmarket produce scans
Every Saturday, if I can, I go to my local greenmarket (at Grand Army Plaza), buy some goodies, take them home, and scan them. I've been doing it since 2000 or so, though this set only contains more...



1 RETWEET 1 FAVORITE

Art Assignment Bot @artassignbot
Produce a drawing of decoration, due in 56 minutes. 09 Jun

Emily Eifler @emiliejifler
Follow
@artassignbot @evhan55 done
pic.twitter.com/XcOTvkJhFc
7:30 AM - 9 Jun 2014



1 FAVORITE

Art Assignment Bot @artassignbot
Construct an animated GIF refusing the idea of self, due on Sun, May 22, 2016. 22 May

blake winton @blawinton
Follow
@artassignbot l.imgur.com/nJnD26r.gif
/cc @ednapirinha
11:05 PM - 22 May 2014
2 RETWEETS

An Astronaut Within Interstellar Space

Dennis Buschs



Collage by Bene Rohlmann

I have been working for more than 25 years with the technique of cutting, pasting and sampling. This technique has been the thread running through my entire output in the form of collating of music, fashion, film, thinking and doing. We live in the world of 'the sample', a hybrid of different encounters.

In an increasingly fast-moving world opposites attract each other, repel each other and continually create new forms and possibilities. Mixing, cutting and sampling are, in a way, the basis of the time in which we live.

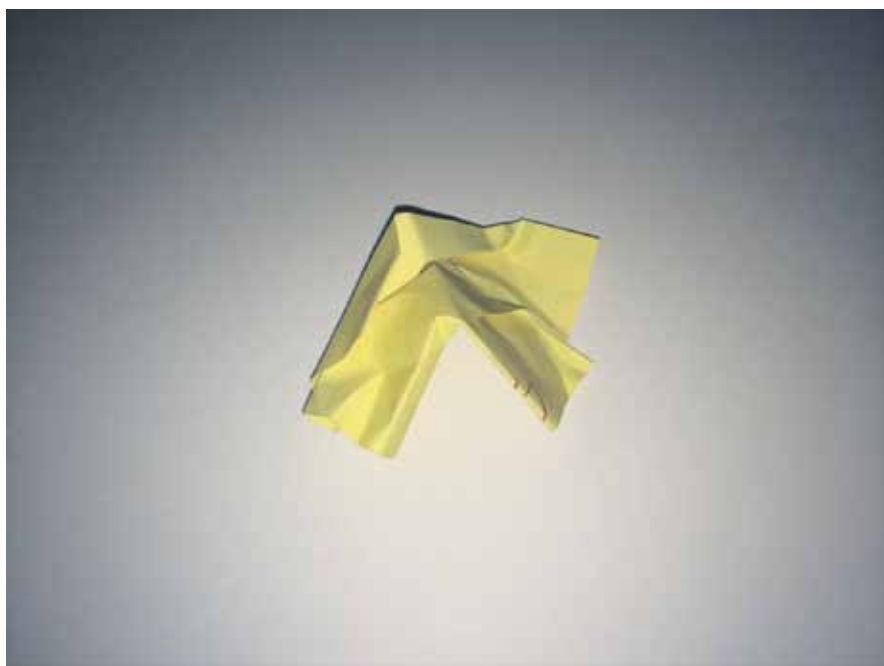
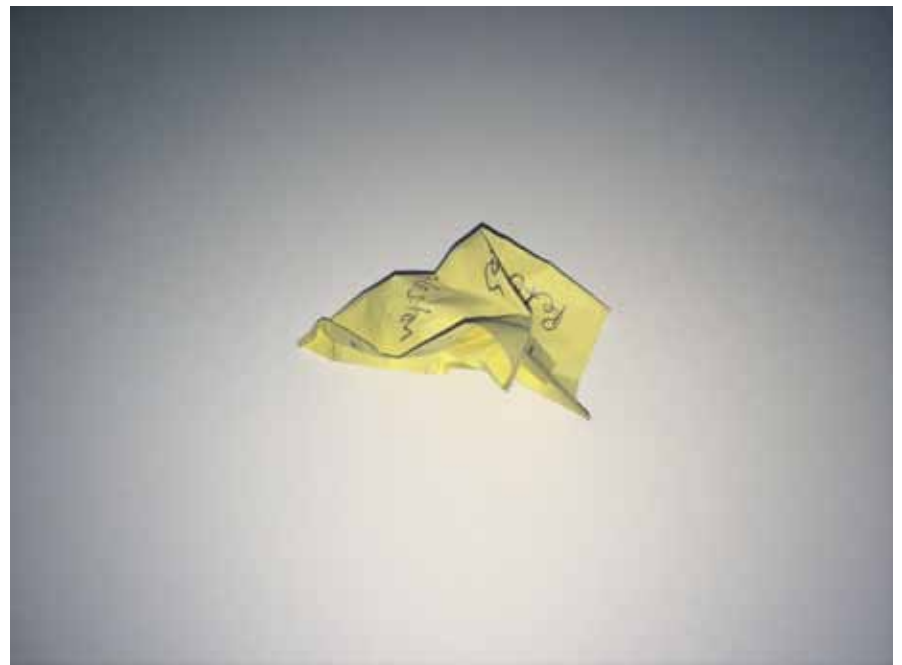
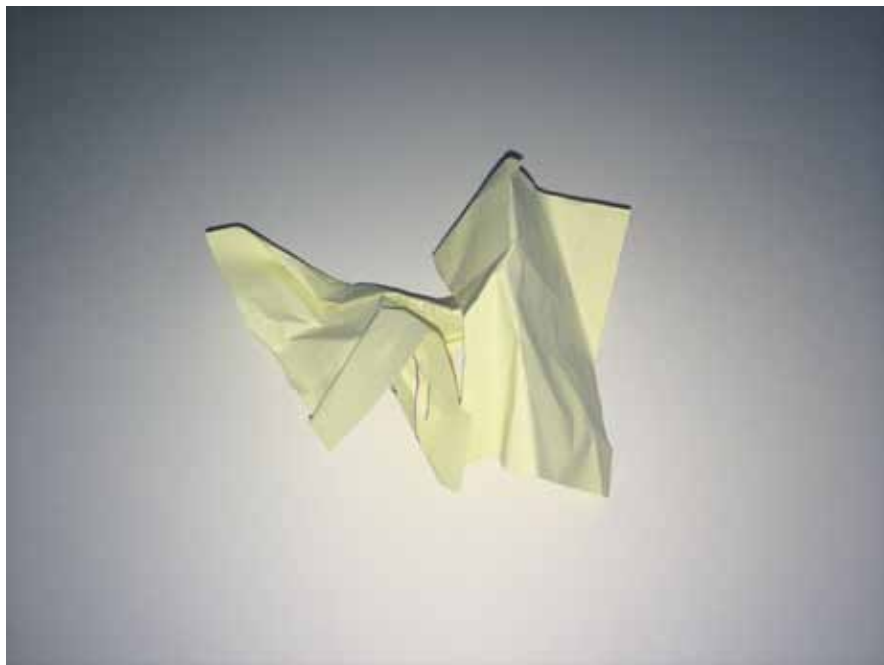
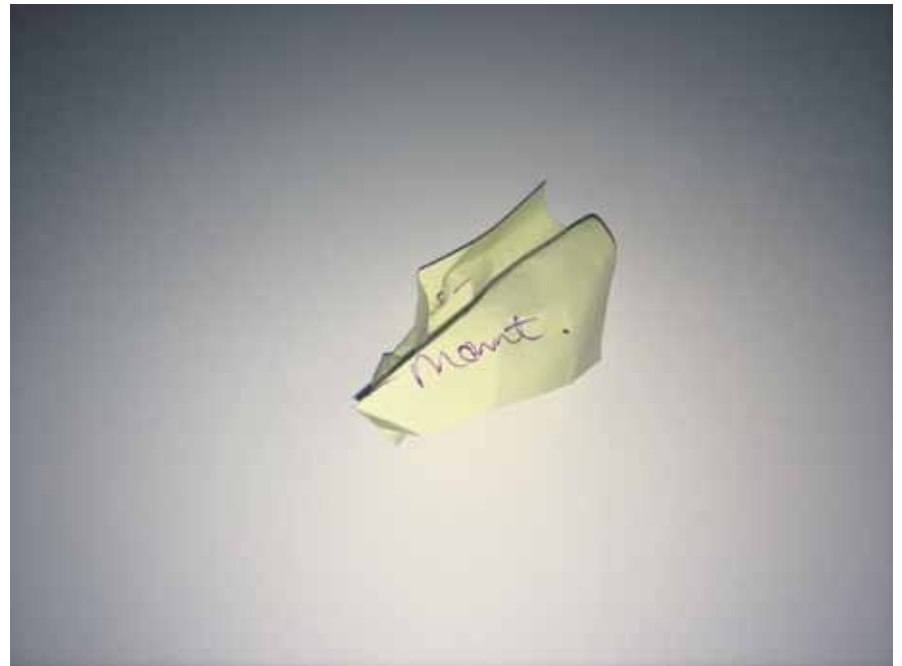
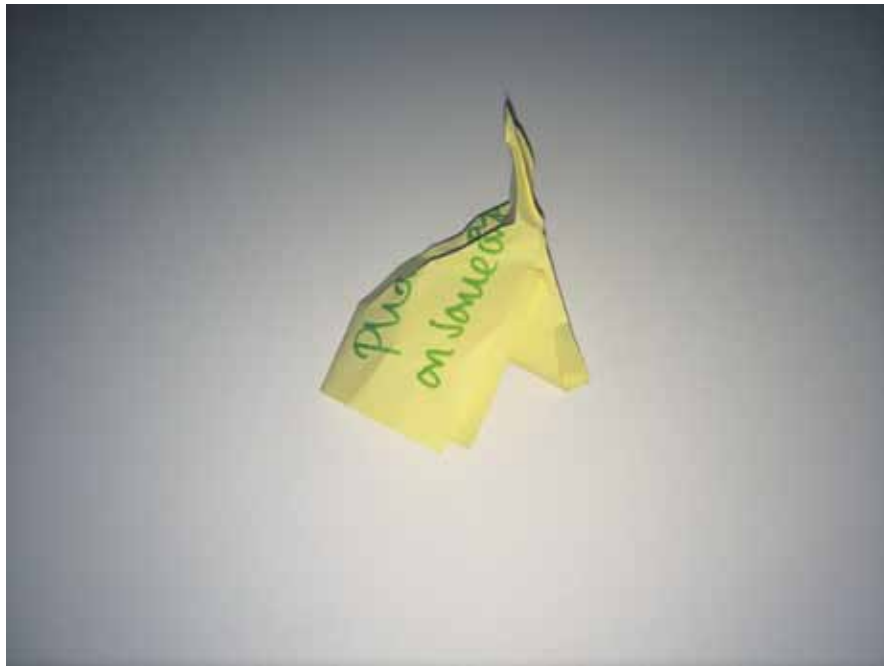
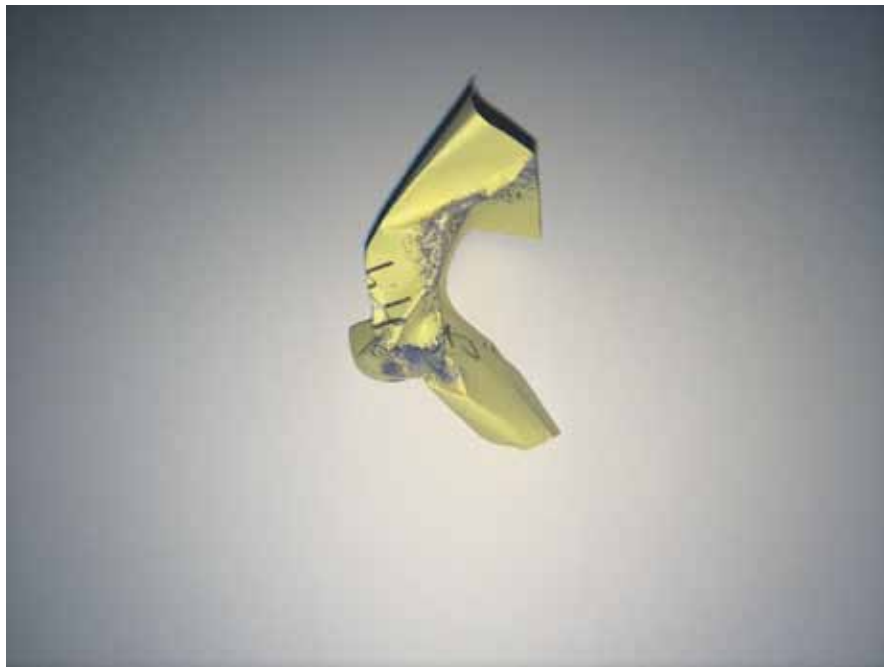
Collage is the perfect tool to re-orientate oneself as an astronaut within interstellar space. There is something in this of shamanism coupled with the inventive spirit-madness of a Daniel Duesentrieb. Shaking the kaleidoscope of the imagination leads you to redefine oneself, entering into a new world. What happens is something of a time leap. Out of the present, full throttle into the past, to arrive – at a dreamlike snail's pace – at a future which lies behind us.

The idea of the AGE OF COLLAGE project originated at the end of 2012. I developed a concept, contacted artists, selected some of their most powerful works and offered this concept to the publishers GESTALTEN. My intention in producing this book has been to present as wide a spectrum as possible of contemporary collage techniques.

In my work I aim to shift the boundaries of the viewer's perception in order to open a door allowing to make 'seeing' tangible, to give a crystalline orientation to seeing. It must be said that different ways and methods may lead to achieving this. Many ways lead to Utopia. It may be that a particular way will be completely reversed. The elements, colours and forms, spirit and soul of a work, as if of themselves, will be magnetically drawn together, finding their own intended universal point of departure where this journey starts and ends within the blink of the eye. At best a work is allowed to build up its own force field, creating a tension that sizzles like a first adolescent kiss – at the same time it must have the wisdom of the Oracle of Delphi. I see

prophetic power in the re-ordering of elements and believe that the technique of collage can stop the detoxification process of an already shaking nightmare of globalisation. A door is thought to be where there had not previously been one. A good work is allowed to start as a swimsuit salesman at the North Pole and end as a gravedigger at the end of an exploding rainbow. Ultimately, a good collage manifests the unmanifestable and yet it does not. A good collage says '1+1=3' and plays table tennis with the wardens of our cages created specifically for ourselves. A good collage manifests itself as a frontier in a world with ever less frontiers, in which, unfortunately, individualism is in many cases only achieved through extreme isolation. It is about creating ever new worlds and acting upon them again and again with responsibility.

The 'handmade' collage underpins this longing to be a tool which is an integral part of the body.



Does advice work?

Sarah Stirling

As Art Teachers we spend a lot of time and post-it notes giving our lovely hard-working GCSE students advice on how to proceed with their projects. We do so in the hope that they read them, tick them off, file them, respond to them and treasure them. In reality, what seems to happen in the majority of cases is we spend another large amount of time retrieving them from their sketchbooks before the work is seen by moderators and our marking is scrutinised. In my experience conversations are the most successful feedback when it comes to helping students progress with ideas. I am also all for the move towards a more online format of feedback, young people are always online in some way now and I think they will be more likely to read and respond to their given advice,

as Ofsted is very keen to witness. I for one have decided to ditch the post-it note style advice, and am keen to get my students working online as much as possible, it would work with the same idea as post-its, being that you do not "ruin" their work by writing all over it. This saves paper wastage and is a clean and tidy way to help our students move forward with their ideas. Conversations can be happening online as well as in the classroom. I do love a post it note, and they work very well for me, but they will be saved for reminding me to set a detention, do my year 7 reports and buy milk.

Care Home Project – The Colour of Memories

Joseph Cartwright

It wasn't going to be about using art for wallpaper, although that might not have been such a bad thing, it was going to be about using bespoke and meaningful images to improve and enhance the residents daily lives, and in order to do this we were going to have to talk.

Originally we were approached with a request to supply students art work to decorate a local care home that was in great need of visual stimulus for it's residents, and as a specialist art college status school we should have lots lying around, surely? Well yes we do and initially this sounded like a great idea, we could have collected an assortment of stuff and sent it off, however the more we thought about it the more we could see this request turning into an opportunity for

our students to get involved in making work which could be much more personal and that would mean far more for the residents who were going to be looking at it.

To do this we were going to have to speak to the residents. Now the residents that we were going to talk to were all in various stages of dementia. We were told that people with dementia can usually access older memories more readily than recent ones, older memories can also be much richer in content because people with dementia have also lived, worked, had relationships, families, dreams, and done important meaningful human stuff. So our job was to start to uncover this stuff.

Memories inform us of whom we are.

Memories remind us of where we have been; you could say that memories define us. We had to get the residents to talk about their memories and use these memories as the basis for visual work that would be installed in the care home. Most of us have had the experience where memories are evoked by certain smells that transport us momentarily back into the past. This can also happen with colours and images, for instance ask yourself what is the colour that you associate with any one of your happiest memories? What images key you back into your past? These colours and images have strong resonances with us. This is the line of enquiry that the students explored.

The students were fantastic. They talked to the residents; they picked up nuances and

clues to the residents personal histories and interests, listened to them as they talked about past experiences and then planned visual responses to the conversations. The students made beautiful work, which we took back to the care home and presented to the residents. The response was moving and rewarding for all of those involved, the energy that the images created amongst the residents and staff was energising and led to renewed conversations and reminiscences. The project was a really positive success.

So not art as wallpaper but art as a meaningful, enriching, engaging, productive and life affirming conduit to trigger fond memories and new conversations. Fantastic!





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Play Exhibition

Deborah Britton



The Definition:

"We did everything adults would do.
What went wrong?"

William Golding, Lord of the Flies

This project stemmed from a note found in a bin. The note was probably some forgotten English GCSE coursework swept up with all the usual remnants of the day; paper clippings, ruined paintbrushes, some orphaned glue lids. This quote faced upwards on top of it all, and triggered the start of something.

Curating is an enigmatic pursuit, even after working as a 'curator' for several years I am still fascinated by its multifaceted nature. The role you play as a curator constantly shifts from administrator, tea maker, unpacker, storyteller to sign maker. I believe a key aspect of good curation is building relationships and having conversations throughout activity. A role that has yet to be fully defined can inspire possibilities for writing and rewriting and encourages the potential for change.

The act of signing up to the 6 week Curation Master Class was a leap of faith for students; as many had never heard the word curation before. This was a real opportunity to unpick curating as a subject, to consider what it could mean in a broader sense out of the traditional gallery space.

The students appropriated the word "curating", almost immediately redefining it for themselves. Together we decided curating was when you put things together sometimes in a gallery. Ideas quickly evolved to encompass ideas of a playful interaction with the gallery space. Play seems like a fitting metaphor for curation it is an activity for enjoyment and recreation rather than a serious or practical purpose. We made mind maps of ideas and I was impressed by the democratic nature of the process. It was decided that the exhibition would exist for only a day. Everyone would have the space to do their own thing and it just would work. The temporary nature of a "for one night only" pop up exhibition further intensified the state of experimentation. We aimed to evoke a passionate subjective responses in our

audience. There is the feeling that anything could happen. The students monopolised on the idea of the ephemeral. Flash mob.

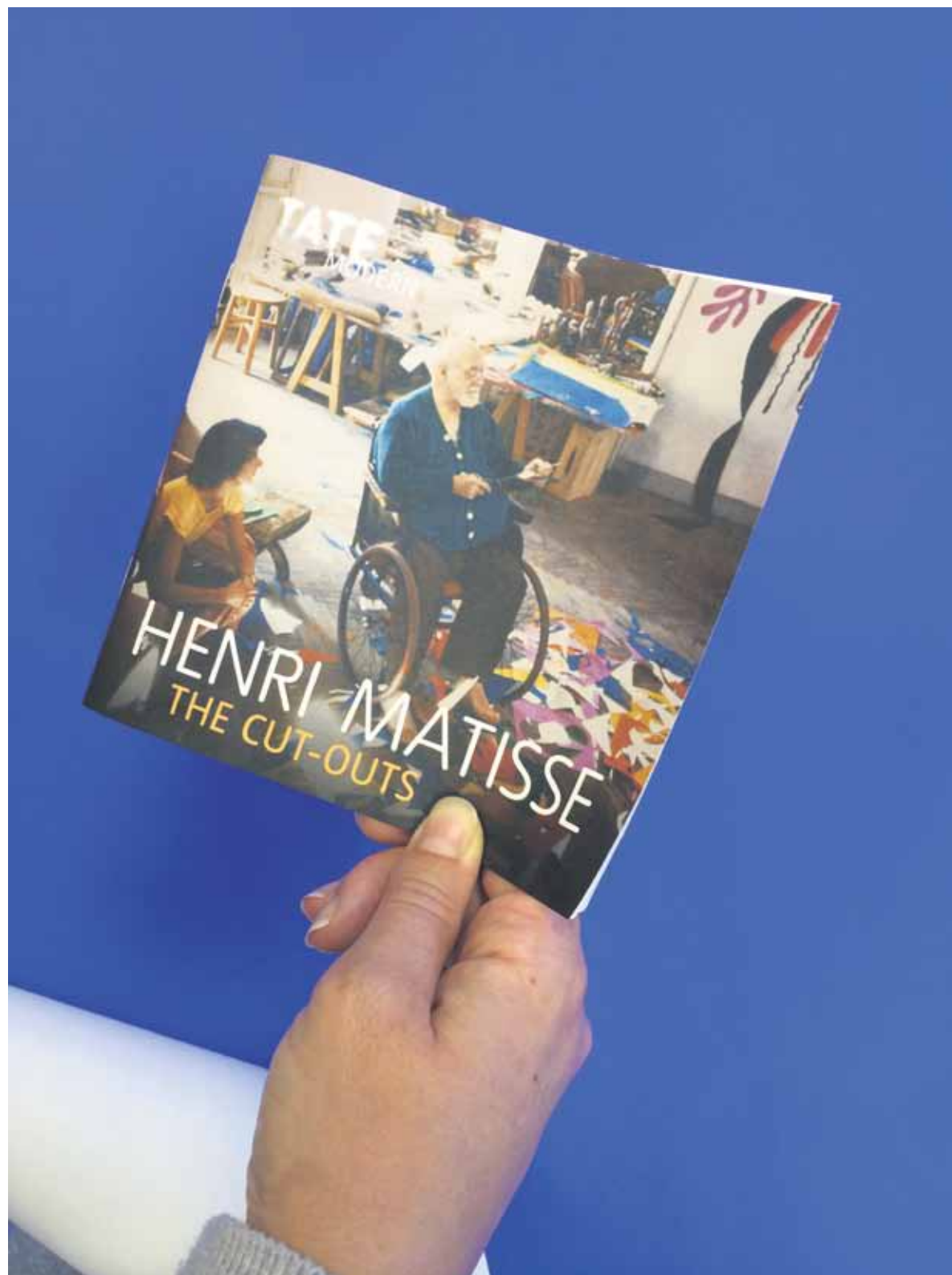
A curator's role has the tendency to organise and seeks to tidy up objects and experiences into a clear and legible narrative structure. The curators had the opportunity to create an exhibition without precedent, to play with the very idea of what a curator could be. Unconcerned with a clean and minimal aesthetic of the white cube.

multiplicity of responses. Occupying the centre of the gallery was graveyard of old classroom chairs broken and unstable piled upon each other jauntily teetering on the edge webbed with string. It was loud, chaotic, messy, in many ways the very antithesis of the calm restraint of traditional gallery space. I don't think it was necessarily what visitors we were expecting. The resulting experience was quite manic and unplanned.

We acted like adults.

The Exhibition:

By April we had an exhibition 23 playful responses made by the curators to fill the gallery, sharing a space that must become a coherent exhibition. Play gives us the ticket to: negotiate space, respond to audiences, consider health and safety, risk taking, get the Headteacher playing pin the tail on the donkey. The gallery space was set up to impose an aesthetic that was fundamentally playful. The students were having fun and the white walls exposed the



Henri Matisse's Cut Outs: A conversation with no words.

Becky Heaton

It was with reluctance (and a little apprehension) that I agreed to go and see the Matisse Cut Out show at Tate Modern. I have to admit that, like many others I'm sure, I only really knew Matisse as a painter. I was aware of his bold and vibrant use of colour, his energetic representations of flesh and his impressionistic approach to his subject matter. Although I was aware of Matisse's Cut Outs, produced much later in his career, I hadn't a great understanding of how or why they were produced and I was nervous that I would feel disappointed by what might be exhibited in an overpriced and overcrowded environment. How wrong I got it! It was only when I experienced these Cut Outs in the flesh that I understood the complexity of the seemingly simple shapes- their ability to communicate and interplay with each other in the most sophisticated of ways. The exhibition was worth every penny and seemed to have a calming influence on those viewing it.

The exhibition is beautifully considered and well curated, allowing the viewer to experience a range of photographic, video and journal based information that broadens our knowledge of how these works were made. The work and notes produced takes us

from the 1930's to the artist's death in 1954. The exhibition's curation and the space given over to Matisse's preparatory materials allows us to understand how the work develops over time, illustrating the artists' developing understanding of his materials and limitations.

Matisse began producing Cut Outs very late in his career. Some say this was the result of illness that rendered him bedbound, others that he felt the need to find a new way to express his emotions and ideas following a very messy divorce that saw all of his paintings confiscated for lawyers to fight over. My view is that perhaps Matisse was making a comment on his own static condition or that he was simply affected by the horrendous atrocities of war that were happening around him. Regardless of the reasons, Matisse felt the need to produce for himself a world filled with colour, vibrancy and movement.

Matisse worked in his bedroom-come-studio with a team of assistants. They dutifully and meticulously mixed and handpainted paper with Gouache of Matisse's choosing. Matisse then began to craft shapes before using panel pins to attach them to his studio walls- filling his environment with his creations on an immense

scale. Despite his disability the artist worked quickly with a fluidity that seems impossible, carving out the creations he had envisaged in his mind. Matisse's work is as fluent and confident with blades as most people can only dream of being with a brush.

Amongst the standout pieces are Matisse's 'Fall of Icarus' the first piece he made during his Cut Out period, and his well-known Blue Nudes. The conversation created by the artists use of line, space and shape are seemingly simple, without boundary or constraint. Yet there is nothing simple about Matisse's collaged paper paintings. As Adrian Searle suggested "They have a stunning immediacy" and are in my opinion unpretentiously and devastatingly beautiful.

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