



Arts & Education

ISSUE 7 SUMMER/AUTUMN 2015

Sarah Cole

Susan Coles

Griselda Pollock

Rosa Sheng

Jen Delos Reyes

What is the first thing you think of when you see the word gender?

What gender do you identify yourself as?

Why is gender such a controversial issue?

Are children forced into the boys = blue and girl = pink stereotypes as soon as they are born?

Do you think fixed ideas on what is masculine and feminine can be detrimental to people's physical and mental health?

Do you think women have the same opportunities as men in the workplace?

How do you feel about the fact that women do the same job and work the same hours as men but still earn less money?

Editorial

Andee Collard

Almost from its inception æ has been designed to tackle specific topics in its individual issues. Our approach may be seen as 'issue tourism' but it enabled us to analyse the world and in particular topics that could be otherwise be quietly ignored. This issue is possibly our most ambitious in terms of scope, covering a broad range of content relating to gender equality.

As a publication we believe that our personal backgrounds, beliefs and preferences should be freely expressed and grown in a way that does not detrimentally affect others. The challenge with presenting issue is to further the conversation without being forceful and condescending about issues that we don't fully understand. We believe that inclusion prompts innovation. We want to build upon our collaborative approach and work with people from all backgrounds and specialisms on projects that further our vision of a better tomorrow. We are proud of the diversity of contributors and content in this issue. It's always important to keep the dialogue going and ensure that there aren't any voices left behind.

Art Schools have always been at the forefront of political change and we hope to promote some thoughts to further positive change with this issue of the paper. Deimante Gailiunaite in her cover asks us direct questions about our position within the status quo. In her article Sarah Vanderpump posits that equity is the tide that raises all boats and that the schools should resist the EBacc and its false

promises of a 'good education'. Susan Coles addresses a side of the gender divide that is being noticed nationally; the disenfranchisement of boys and their lack of representation in creative subjects. Alex Parry highlights the artist Sarah Cole's fascinating projects with young women in Peckham. Griselda Pollock provides a thoughtful meditation on forty years of working with an awareness of these issues. There is a satisfying density to this issue and we look forward to unpicking the resultant feedback over the coming months.

From a certain point the world that we're living in is utopian; same sex marriage and moves towards racial and gender equality have all made massive positive strides. However in planning this issue we were keen to address the quiet inequalities that build into barriers which prevent further progress. We think it's important to acknowledge the things that have improved but never settle for a generic one size fits all answer. Events from recent months like Gamergate have highlighted how corrosive some elements of society are and should encourage us into constant vigilance and action against those who propagate regressive views into the world. Covering this kind of topic it's easy to start categorising groups in marginalised terms. Acknowledging and talking about these issues is only part of the battle. In this seventh issue of æ we hope people are suitably inspired to reevaluate the world around them and make meaningful changes.

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Front cover by Deimante Gailiunaite.

Page 9 photographs courtesy of Getty Images Sport.

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

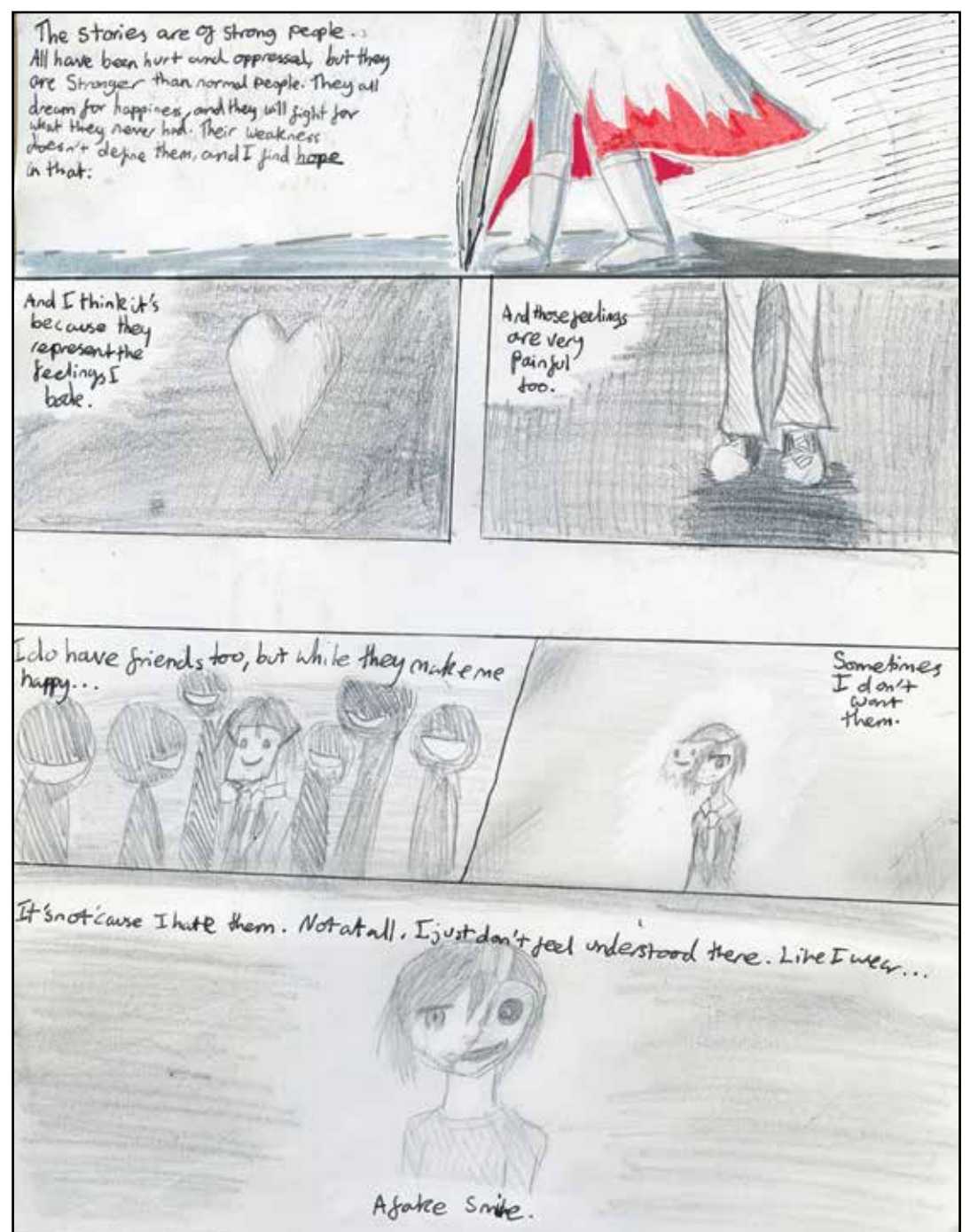
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This Is Me Part One

Ellie Wills



An Alternative

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EMMA,

is 29 and is part of the Green Beret and Stationed at Fort Bragg, North Carolina.

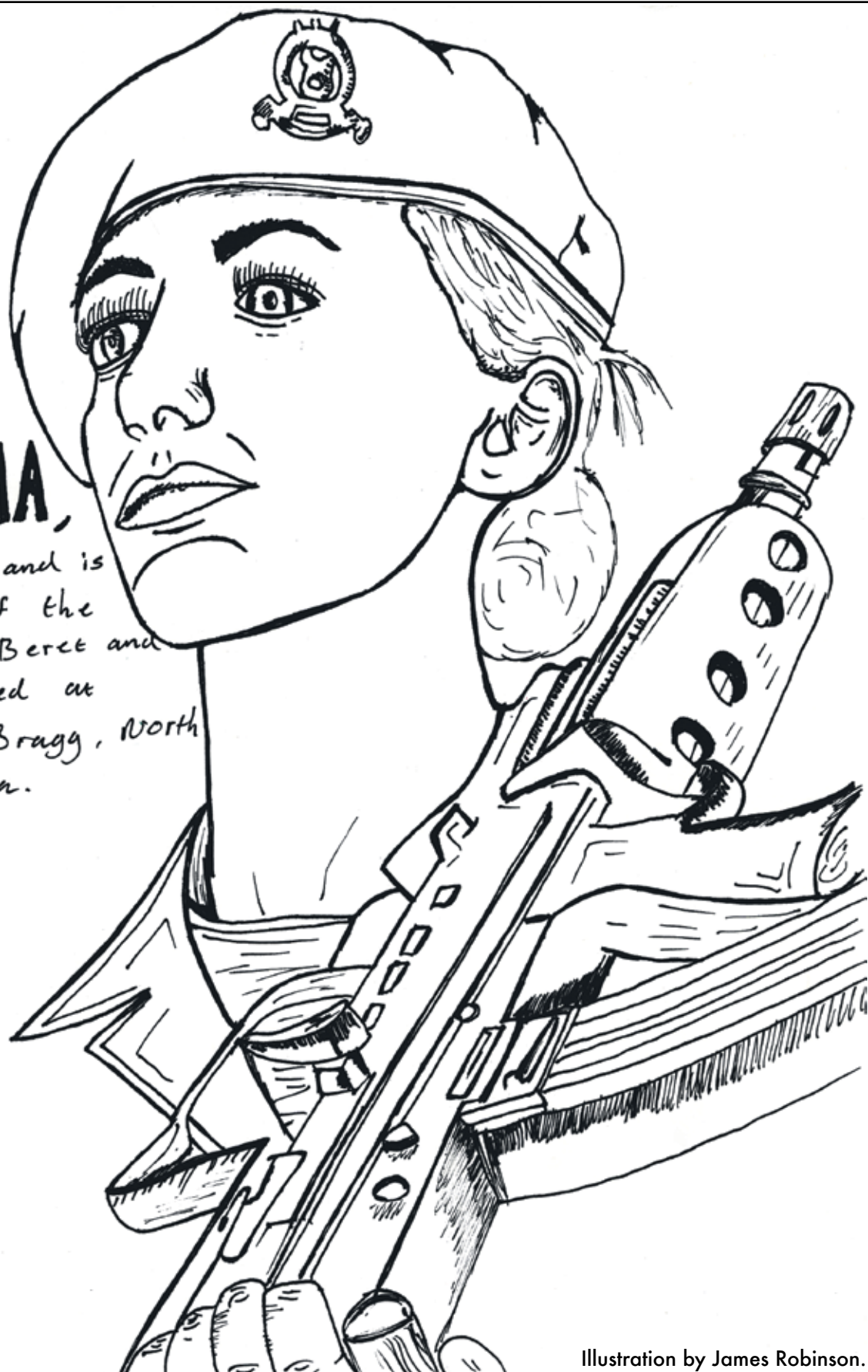


Illustration by James Robinson.

Feminist Education: an introduction

Sellisha Oliver

What is feminism? Feminism, in my experience, tends to be a term which puts a lot of people on edge. If you announce amongst a group of people at the pub that you are indeed a feminist, you can feel the atmosphere tense up. It is my understanding that a lot of people are wary of this term because of its 'bra burning' connotations or the angry stigma that has been, at some point, attached to it. Looking critically, we can see that these reactions do show a public sense of awareness of some aspects of the feminist canon, something that has constantly changed throughout its lifetime, much like the art, literary and musical canons.

My personal awareness of feminism did not really develop until I was a Literature undergraduate studying critical theory in my first year. Ashamedly, I wasn't even consciously aware that feminism had continued beyond women gaining the vote. That is how limited my view of gender equality was. I feel that is the only view my school education left me with from my History GCSE. This idea that women had won as soon as they received the vote was later embellished on and I found from reading texts by Mary Wollstonecraft, Simone De Bouvoire, Betty Friedan, and more recently Caitlin Moran that I then realised the sheer size of the feminist canon.

Would public attitudes to feminism and equality for all be more accepting if a more rounded view of feminism was introduced into the state school curriculum? How can we expect the current generation to live in a completely equal society if they do not

understand how we have got to where we are now?

We all know that the internet is the most commonly used resource, through this and social media children have more access to finding out about feminism and expressing their own views on social issues to a wider audience. For example if you search twitter for the word feminism right now you will see tweets from anyone that has something to say about feminism, positive and negative. Social media enables anyone to gain closer access to big current feminist thinkers and movements, for example the '#NoMorePage3' twitter campaign, which aims to remove images of topless women from page 3 of The Sun newspaper. The fact that feminism is so easily accessible is a positive step for inclusivity and public engagement, but would it not also be beneficial to provide children with a context for any comments that they encounter.

Why not go further than the education I received of just covering women winning the vote? Show children how things have progressed on from then. Show what other achievements we have, discuss the reasons why women burnt their bras, talk about how the introduction of contraception revolutionised women's lives because they could control when they had children. There are factual elements in history that would show children where we have come from and what we have achieved. History is flooded with male dominated literature and protocols, I could list so many but I will only go for a few... everything a women owned being legally passed to her husband when

they wed, rape in marriage being legal, women getting paid significantly less than men for doing the same job, women not being able to own a property, women not being allowed to be Bishops. The list goes on. It is time to counter this overwhelming historical barrage of negativity towards women by teaching our young minds the full range of what has been achieved in the last century, so that they have a context for our place in society now. A historical understanding of feminism as a part of the structured national curriculum would then gain the ears of both boys and girls and maybe encourage both sexes to engage with the challenges that have been experienced throughout society. There are many areas of school education where an introduction to feminism could be introduced, History, PSHE, Art, Literature. This newspaper itself is a prime example of how art and feminism can be expressed together.

Feminism has tended to be seen as something only for women. I completely disagree with this view. I think that one of the big problems faced by the feminist movement currently is that the male population feel excluded. They shouldn't. Feminism is about improving society and making it fair for everyone! Although feminism basically has the word feminine in it, please don't let that discourage any males from connecting with the feminist ideology. In the same way that we have words like mankind and humankind, which include the word man and have come to encompass both genders, let feminism also join that tradition. Feminism is in some

regards a historical term that links to a fight women had in a very unjust time, it's definition has developed and changed with the needs of each time period. Emmeline Pankhurst writes of female education that it 'seemed to have for its prime object the art of "making home attractive"—presumably to migratory male relatives. It used to puzzle me to understand why I was under such a particular obligation to make home attractive to my brothers...but it was never suggested to them as a duty that they make home attractive to me. Why not? Nobody seemed to know'.

Pankhurst displays this idea of women's irrelevance, how they were not on the main stage of society and were instead hidden away in houses making them nice for men. This idea is awful, and highlights how we should be conscious that these views existed so as to never allow them to be popular opinion again. We can see from comparing what we have today, with the education for women displayed in Pankhurst's statement, how much attitudes to education have changed in the last century. It is my hope that equality between the sexes will continue to improve.

Then and now: what difference does difference make?

Griselda Pollock

In the early 1970s, a small group of fledgling artists, writers and art historians met together to develop some resources for teaching in art schools, for teaching a different story for art. We met in each other's living rooms, and each week we made suggestions for what to read or what exercise we would try out to get into our main question. Eventually we came up with enough to propose to do talks in art schools. What was our topic? The topic of this special issue in 2015: gender and art education.

We did not yet have that term: gender. Of course there were official forms that asked for us to tick an M or an F box: but it was usually titled 'sex'. But gender is not a thing, an attribute, another word for sex. Gender is a relation. The concept of gender is the contribution feminist thought has made to social, political and cultural analysis. Let me compare gender with class. Class originally meant something like a class of things, or a class of pupils in a school. Only during the industrial revolution did class come to describe a new form of social experience or people's consciousness of antagonism between groups of people positioned differently in an economic system of production. As a term of social analysis, gender tries to acknowledge relations of power and difference between socially positioned groups: men and women. Men and women are not biological or anatomical categories. They are the effect of the way society attributes meanings to minor differences between human beings. OK, sex is pretty important. But are the differences between men and women so significant as to deprive a whole group, women, of education, of rights at work, of safety in the streets, respect for their bodies and aspirations and so forth because of that difference? Why do we think women can't do things the same as men?

So the very first thing I need to establish is that gender is not another word for sex and it is not about bits on people's bodies. Gender is a social relationship and a social hierarchy of value based on the way societies make sense of human differences. Gender has thus become an axis of power that produces a hierarchy of difference: think for instance of sun and moon. Two elements in the sky (not being scientific here). They light the day and the night; but they have different values in our minds with the sun being the stronger, the moon the gentler. Without having anything to do with 'sex' or humans, we have already entered into the realm of gender through the ideas or values that lie behind the notions of strength and weakness, force and lack of force. Gender is thus the way that we talk about the different values we give things. Gender is that system of valuations that are produced socially, in history, and it takes different forms in different cultures. Let me just ask you to imagine the worst things that can be said about somebody or something. Think of all the horrible words that are used to describe women's sex that are then used when men want to put someone down. You will immediately find yourselves inside this gendered universe because the negative values are associated, in a patriarchal society, with what is considered 'feminine'.

So when our collective of artists and writers went into the art schools in the early 1970s to talk about women and art, we had to start with challenging people to think about gender in this new way; to become conscious that it was an issue. What we did was three-fold.

Firstly, we had to show that women had been artists in the past. The general perception based on what was in the museums and in the art history books was that there had never been any women artists of any merit. Women simply did not make 'good' art. Women as artists hardly existed. We had to show an expanded history of art, and not just add a few token women.

Secondly we had to show how the erasing of the history of women in art had happened. So we did an analysis of art history books and especially the art magazines. We found that as of early 1970s, 98% of all reviews or articles were dedicated to artists who were men; thus only 2% of their column inches or their illustrations gave any information of the artist 'in the feminine'. Thirdly, we showed how every time an art historian or critic mentioned a woman artist, and that was usually one or two at the most in a survey of the whole history of art, the artist was discussed in specific terms: her art was weak and decorative, her imagination was feeble and derivative, her drawing slack and without vigour, she was the pupil of so and so and so forth. This 'structure' was repeated in relation to forms of art. Thus painting and sculpture were vigorous and inventive; but arts using textiles were derivative, repetitive, patterned, unoriginal and so forth. Thus the crafts were 'feminine', the term meaning both not masculine and its weak and lesser opposite.

Finally we turned our attention to the images produced by artists presented as the great art of the past. We also looked at the images all around us in films and advertising. There, of course, we found women by the metre, none of whom seem able to keep a stick of clothing on or do anything except offer themselves sexually, be mothers, or get killed off. So we had to ask some questions about the representation of women in art and image culture. Whose representation, whose fantasy is put before us all as 'art', as art's only history? Who is the 'we' that this representation of 'her' produces? The outcome of this work we did back then was a book two of us wrote: *Old Mistresses: Women, Art and Ideology*. It was reprinted in 2013. You can still read it.

This situation in the art schools was a bit odd, however, because in all the art schools in which we gave our presentations back then as now, the rooms were full of young women training to be artists or at least studying fine art, while along the back row, glowering at us, were their teachers, almost all men. What were these women learning about being an artist and being a woman? Probably that only the boys would make it, and that if they wanted to make it they had to be like the boys, and avoid anything that their teachers could dismiss as being 'feminine'.

So what was happening when so many young women wanted to be creative alongside their masculine peers and filled the art schools only to study a world of art that was almost exclusively filled by men, and in which the things that were valued were gendered masculine, while anything feminine was considered weaker, less interesting, without creativity?

Now, you will be saying well, it is very different. Yes, and I am glad to see how different it is. Yet in 2011, when the artist Lynn Herschman asked some visitors outside a major American museum of modern and contemporary art in New York, if they could name three women artists, not one person could do so. Just two years ago a leading German artist was reported in the press as saying: 'Women can't paint.' His evidence for this was: they don't pass the market test and the market does not lie. George Baselitz was pointing out that the gap between the value placed on Picasso or Gerhard Richter by the art market and the most highly valued work by an artist who is a woman is still immense, in the hundreds of millions. Culturally and financially, as expressed by money invested in art, the hierarchy of gendered value remains unchanged.

Yet, it has to be said, that when Baselitz made his idiotic claim that women can't paint, he had to admit to a few exceptions: he mentioned Agnes Martin, Rosemarie Trockel, Paula Modersohn Becker (so he knew of at least three). The journalist reporting this also mentioned Artemisia Gentileschi, Paula Rego, and Bridget Riley. So he knew at least three names Baselitz was dismissing. So we are in a curious position where the effects of what my collective began and many others have continued over the last fifty years have made real differences to the normality of women making art side by side with men. Yet there are still gendered hierarchies at work in the value system and these still play out in art education.

But if we move beyond gender, which was such a huge issue of disparity in 1970s, are there other inequalities still at work? Yes. How much do we know about art made by artists who are not white, European or American? Do our art schools reflect the diversity of our own communities in what they teach, and who is teaching, and who is studying to be artists? Does the collection and the exhibitions of the Tate Modern or Tate Britain reflect back to all children who visit them images that encourage each of them to aspire to being artists, or to feel pride in their identity through images of themselves or creative works made by artists from their own communities?

Women from Asian, African and Caribbean backgrounds have struggled against the art institutions' failure to collect and show their work as part of the rich history of British art. How many Black women Professors of Art are there in this country, or teachers who are able to support students from their own communities with histories of their cultures and their role in the art of the world in all its forms? When you go around the art galleries as an art student from one of these

communities, will you see yourself? Maybe as a servant in an eighteenth century grand portrait, maybe as the slave washing the beautiful white nude woman in a nineteenth century orientalist fantasy? What does this do for your sense of yourself? How are queer women and men, white or black going to find themselves in the pictures on the wall? This also comes back to another way we experience ourselves: class.

The issue of gender and art education is not a matter, therefore, of numbers of women and men. Because it enables us to think about power and value, inclusion and exclusion, possibility and blockage, diversity and creativity, gender becomes a lens through which to think about other relations of power and exclusion. Gender opens the door to thinking about a whole web of interrelated questions about who has access to the possibility of creative activity and who has access to the means to represent a specific voice, experience, place in the world. Gender is also about new and expanded histories of art that teach us respect for the different ways each of us sees the world from our various personal and cultural positions in it.

This means asking about how our minds are being shaped by what we are offered in the art galleries and museums to which aspiring artists and art students go, by the articles in the press on the internet that write about art in certain ways and ignore others, by the TV programmes on art and artists that continuously produce the idea of the great white male artist with the odd special exception. Who has not now heard of Louise Bourgeois? But she was only recognised in her seventies and probably the only thing most people know about her is the story of her childhood and its effects on her art. Do we know much about Jackson Pollock's childhood? No; we know about this invention of a technique or way of painting. There's a gender difference at work in terms of personalising the work of women, and treating the work of men in purely artistic terms.

I have not talked about the nitty gritty of contemporary art education and the threats that are being posed by cuts now to free foundation courses, which is so problematic. I am arguing that what happens in art school depends on what happens in the art market, the art museum, in art history. My work teaching in a fine art department for 40 years has involved challenging the assumptions of the hierarchy of gender that pervade all of the institutions. I have worked to make the environment of art study safe for and respectful of the creative desires of all students. That means fighting to have women as well as men as teachers across all the differences. It also means asking those men and women to think about gender, class, race, sexuality, diversity, and to be sensitive to difference in ways that make the art school environment hospitable to all, and able to nourish the creativity of all students by having access to the knowledge, the perspectives and the critical thinking about their place in a complex world.

Where Have All The Boys Gone?

Susan Coles



I have been running a NSEAD (National Society for Education in Art and Design) professional development course this academic year called "Where Have All The Boys Gone?" (WHATBG). This is a focus for which I have long been a champion, trying to offer solutions to the problems of the decreasing numbers of boys studying Art Craft and Design and trying to address the achievement gap between those that do continue with the subject and girls. Nationally there is a lack of published research into this, apart from the incisive and detailed 2009 Ofsted report "Drawing Together Art Craft and Design in Schools. But, in the UK and across the globe, there is a lot of research into the underachievement of boys de facto, which is useful in contextualising and understanding this important issue.

In the 2014 NSEAD Manifesto, one of our proposals is this: "A strategy for access and underachievement that recognises the inclusivity of art, craft and design. The inclusive, diverse, transformational and restorative power of the visual arts is in evidence among at risk and hard to reach children, young people and adults, enabling them to have productive and successful lives. The role of the participatory arts is well documented in its unique ability to effect social and cultural change. We propose strategies to overcome boys' underachievement and the performance gap between genders within art, craft and design."

And, sadly, we are not currently an inclusive subject in schools and in some parts of FE and HE. Twice as many girls take a GCSE in the subject as boys; almost three times as many do so at Advanced level. Walk into some Art Foundation courses and you will see mainly female students. And, as a visiting lecturer on a PGCE Course in our subject, I know that it is mainly females that are training to be teachers. I run meetings and network sessions across the UK for art educators, and my audience is predominantly female. It is also ironic that the majority of participants on the WHATBG sessions are female. Apart from two venues, it has been the one token male in attendance every time.

There is also a geographical difference, figures obtained through Ofsted studies show that boys in the southwest of England are almost twice as likely to continue with Art in key stage 4 as boys are in the East Midlands. So, undoubtedly, cultural and socioeconomic factors also contribute to these anomalies.

A lot of my own personal research has concluded that boys are disadvantaged from an early age with schooling that places emphasis on literacy and numeracy, in which girls develop more skill at an earlier age. With our own subject though, we have opportunities to design a curriculum model, which is inclusive, which appeals to boys and girls, which encompasses Art, Craft and Design. A curriculum model which has understanding of the role of the subject in

history, and in this developing digital age where artists and makers and designers are so important.

Does the typical art room always show this? Is there a typical art room? I see many. I see much diversity, but I also see sameness. I sometimes walk into rooms which are dominated by studies of flowers and sections of vegetables, textiles and fabric work which is controlled and pretty, the ubiquitous row of dusty wine bottles lining the window sills, pastel sketches of said bottles, cubist portraits which all look strangely similar, laboriously constructed drawings showing one point perspective, posters from the Royal Academy with slightly tired corners, neat piles of same sized sketchbooks embossed with the school crest and name labels, do and don't posters around the sink areas, a teacher desk with pencil pots and soft toys, jars of pretty dried flowers, and boxes of shells, kitchen objects, a plug in air freshener bringing a smell of lily of the valley to the room. And do you know what I think when I walk into a space like this? I think this is very much girl territory. I believe that we have inadvertently allowed the art curriculum to become feminised, so that it is not always an inclusive curriculum model for both boys and girls. This isn't a criticism of the good intentions of female teachers by the way, it's an observation that I have made and will use to challenge curriculum models and ways of working. Any art craft and design curriculum should be fit for purpose for the 21st century child. Is yours? How do you know?

We also tend to teach in the way that we prefer to learn, which, because we have so many female art teachers, this inevitably favours the girls. I apologise for stereotyping (I do have a conscience about this), because a study by Glasgow City Council in 2001 concluded that 10% of girls are boy type learners and 20% of boys are girl type learners). But, with some exceptions, they do learn differently. A good teacher will not just differentiate by ability but by also considering gender. This should be part of the planning of schemes of work and curriculum models; to be inclusive we need to have an awareness of all of these issues.

The nature versus nurture debate will always be there and if you are interested in reading about brain differences in gender, I recommend the work of Simon Baron Cohen. He believes that neurological differences give men a more analytical view of life, while women have a more developed sense of empathy. Boys and girls learn differently then. Boys are active learners. Girls are more likely to prefer sitting quietly. Boys are physically adventurous, girls are verbally dexterous. Boys like rights and wrongs whereas the girls are more analytical and thoughtful.

Boys just need to see the point of art. In both primary and secondary education, they need to understand WHY they are studying the subject. How many teachers start with this? How many people contextualize their

subjects in the bigger picture? Those first few weeks of year seven in a secondary school are crucial, maybe you should stop teaching them how to use a pencil in the first few weeks and spend time exploring the subject itself? And, explore the language- extend the word Art and call it what it is, ART, CRAFT and DESIGN. Explore each of those too and illustrate with examples.

How many art departments are still just teaching from a Fine Art perspective? "School Art: What's in it?" by Dick Downing and Ruth Watson concludes that the predominant practice in the classroom is drawing and painting. That's hardly a microcosm of the world of contemporary art is it?

Some of the most exciting work that I have seen, which engages and motivates boys, has been designed and taught by female teachers working in all boys' schools. They have changed their own mindsets and understand their boys. I am gathering together case studies of projects that will be shared online later this year. These come from teachers in boys schools and from mixed schools where there has been an active strategy to be more inclusive.

I have put together guidelines to help teachers to plan their curriculum. It's a top ten tips list (there are probably many more!)

1. Show them the bigger picture. Give learning a purpose by doing this. Show role models, such as Damien Hirst, Nick Park, George Clarke, Gareth Pugh, Rankin, boys like them who enjoyed making and creating and now make a living from it. And say, "this could be you." Because it could. In all key stages, emphasise the role of art, craft and design in both historical and contemporary times. Talk to them about WHY we study the subject in school. What are the wider and transferable skills which are unique to this subject?

Celebrate the Creative and Cultural industries and display and share those statistics, which support the fact that this is an area of the economy and job market growing faster by the year. They contribute almost £77bn in value added, equivalent to 5.0% of the economy. The latest DCMS estimates show that they grew by 9.9% in 2013, higher than any other sector. Update your own knowledge by reading and quoting) the Warwick Commission Report of 2015.

2. Choose content and resources that relate to boys own experiences. Move the potted plants and sea shells to one side and introduce the crab claws, animal skulls and teasels, all sharp and spiky. Bring the world that they live in into the classroom, computer games, sport, cars and bikes etc.

3. Make the learning more active by letting the boys explore options and ideas through creative problem solving. Do not always show suggested outcomes, have more open ended starting points, let them work processes our rather than impose a linear

way of working. You will be so surprised by what they can do.

4. Use technology, in any way that you can. If limited by access, work out what you can do rather what you cannot do. Prepare a paper for SLT and governors, which outlines your case for more access to ICT and more resources. Upskill yourself too.

5. Boys need help with organising; your teaching strategies should support them with thinking and memory skills and also with planning and organising. Join the growing group of art educators online who share their innovative work in this. Look at alternatives for recording process; the sketchbook isn't the only way of doing this is it? Colour code resources, create writing frames, use strong visual stimulus, use easy and quick assessment tools.

6. Give boys choice. In use of materials, spaces, content, ways of working. Audit your curriculum- do you teach Art, Craft and Design? Is your key stage 4 offering enough? Can you offer more Graphics, more Photography, more use of digital media, more 3D? Are you doing this at key stages 1,2, and 3 as well?

7. Create opportunities for debate and discussion, which value their opinions and viewpoints. Use topical issue such as Big Draw, Turner Prize, the Fourth Plinth, as a focus.

8. Reconsider homework and out of school tasks- look at project based assignments over longer periods of time. Buy yourself a copy of Keri Smith's "Wreck This Journal".

9. Don't create baseline assessment tasks which are evaluated on an observational drawing- in fact, audit all that you do with drawing and move on in your thinking about this. For example, if they are drawing- why are they drawing? What's the purpose of the activity? Do they understand that? Are they drawing to record? To express? To communicate? To generate ideas? Look at the great resources created by the TEA (Thinking, Expression, Action) national CPD project.

10. Audit - what you do and why you do it? Use the OFSTED report Drawing Together Art, Craft and Design to guide you. Then create your curriculum model and teaching strategies for the future, so that instead of saying "where have all the boys gone", we might well be all shouting out "let's hear it for the boys". I would even go as far as to say hire a skip and chuck out those dusty wine bottles. A physical clear out might be as liberating as a mental one. Think about your spaces and classrooms and whether or not they appeal to the boys as well as the girls.

Talk to me, write to me, share your views and ideas, share your work if you think it will help others. Make a difference. Let's get the boys back into Art, Craft and Design.

What does it mean to be a girl?

Nina Priester

If I am looking at your art, I am looking for you. Your reflection, your word, your truth, you. Together with my students, I strive to create a studio space that enables real and honest communication between artist teacher and learners. I wish to avoid defaulting into making my truth someone else's truth through simply teaching students to learn and reproduce preconceived systems of knowledge. Instead I wish to open up a space for genuine dialogue, a space where we can truly share the things that each of us wonders at. Somewhere in the process of trying to understand each other's world and ideas, the discovery of new knowledge may happen. Art offers another dimension to a dialogue that can reach beyond words. And sometimes, the dialogue itself becomes the artwork, the

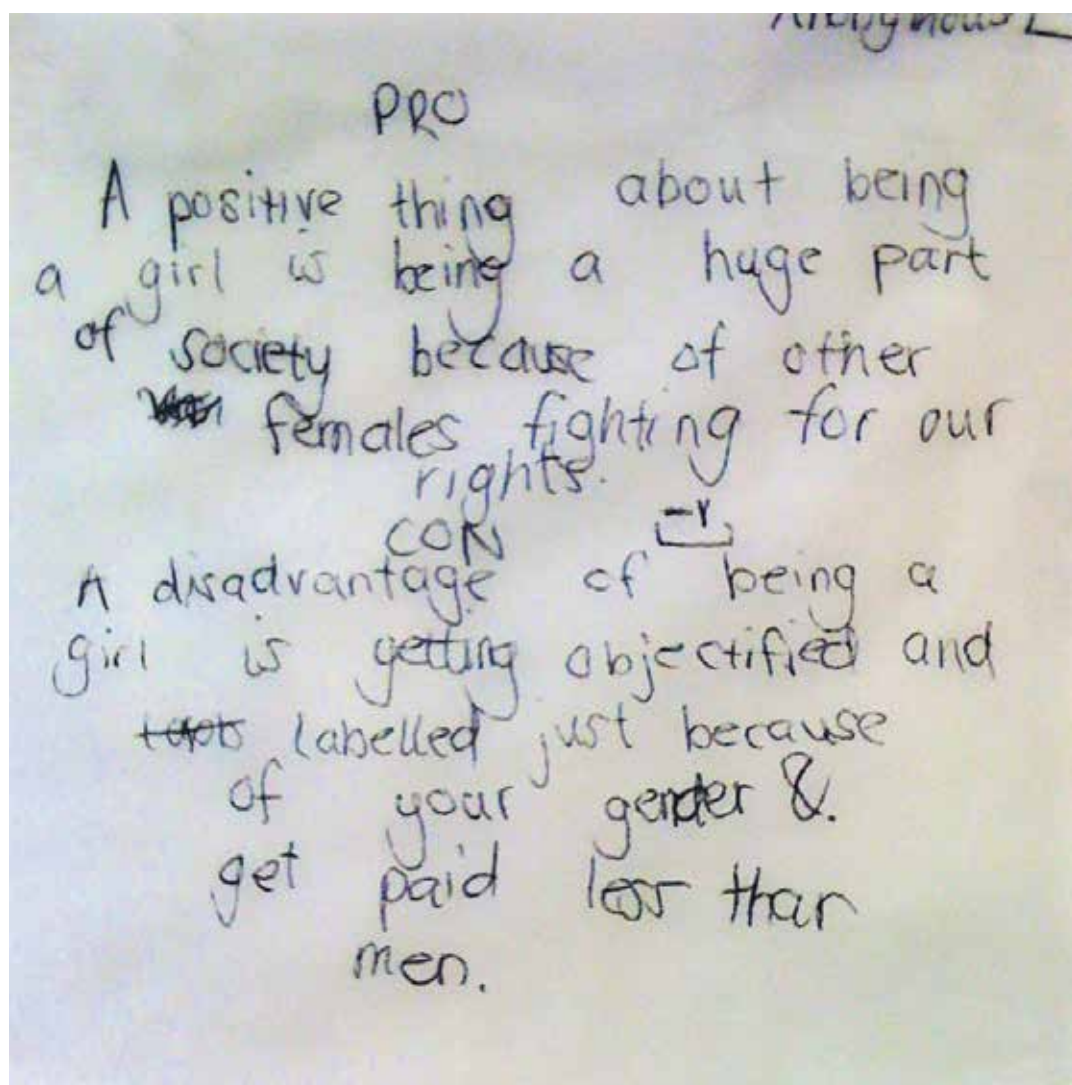
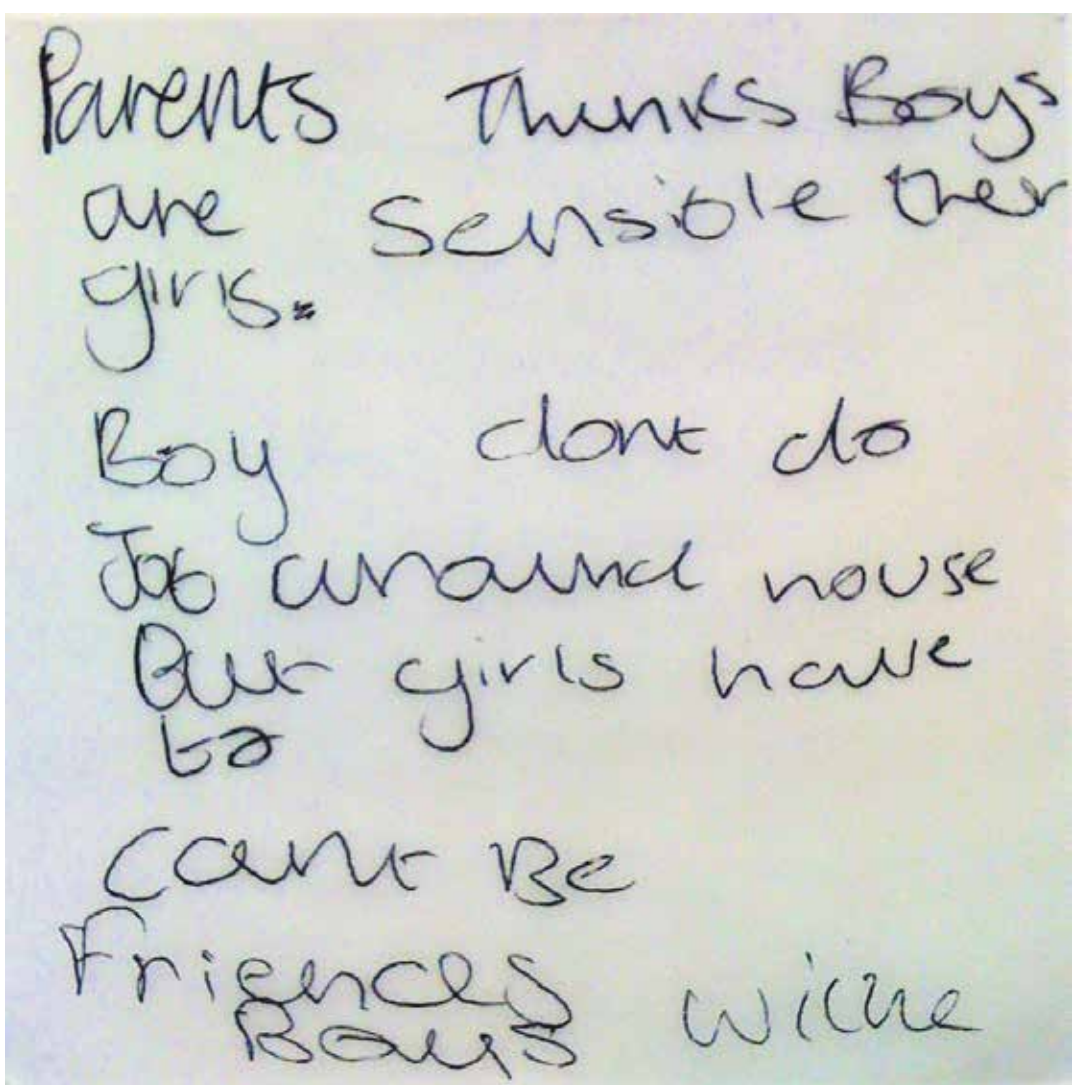
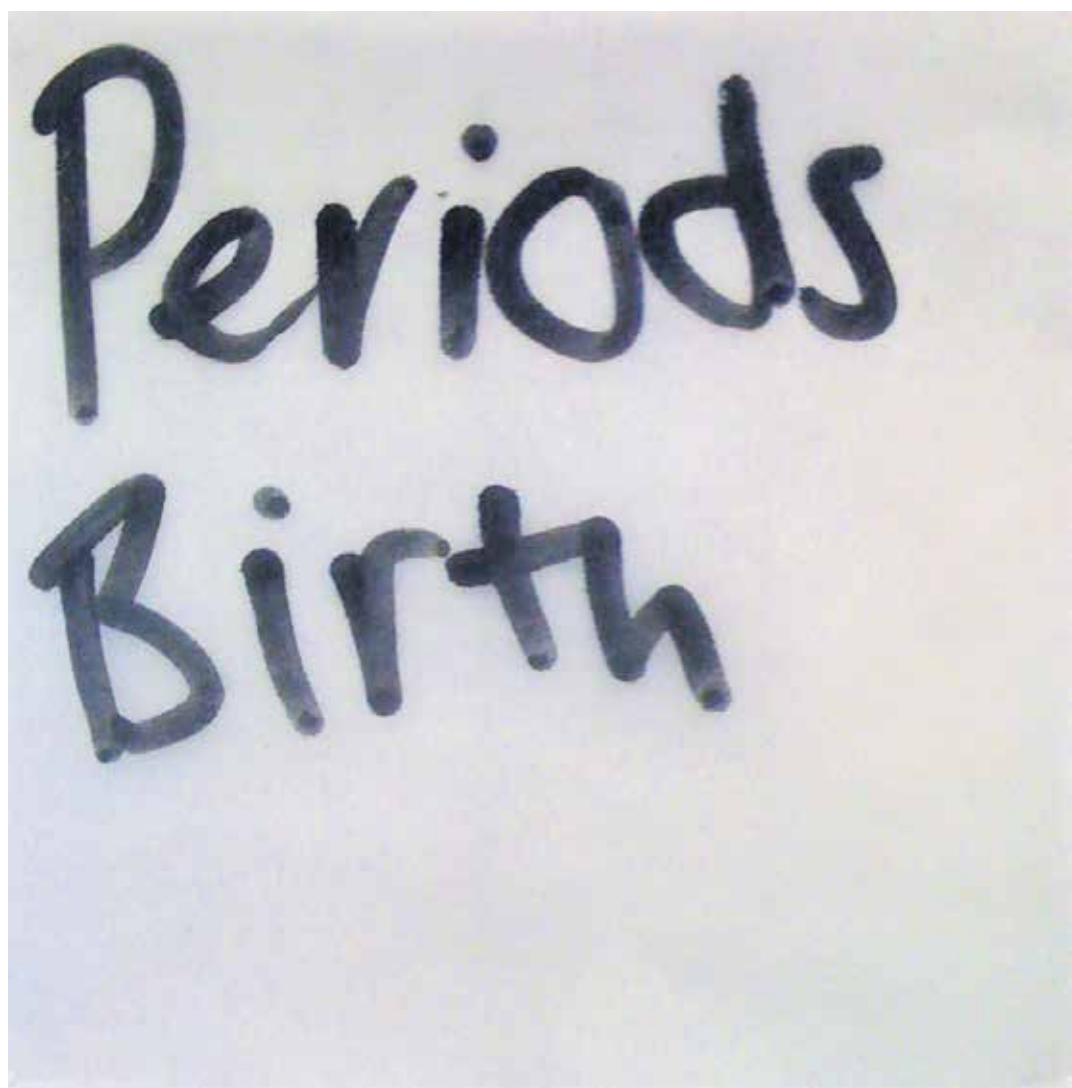
physical outcome only being a residue of what happened between a group of people.

A successful and positive example of this sort of dialogical encounter is the group project 'What does it mean to be a girl?' which I conducted in 2010 together with a class of 32 Muslim girls aged 12 to 13 years at a single-sex secondary school in East London. The project originated from a starter activity for a term-long project on female identity for International Women's Day. Without any previous discussion of women's issues, I was keen to learn about my students' views on what it meant to them to be a girl. In order not to influence them, I posed the question as a pro and contra question, i.e. "What is good about being

a girl? What is bad about being a girl?" Each girl was asked to write her answer on a post-it note and then stick it under the pro or contra heading on the board. The answers were so varied and interesting that the discussions around them became our art project.

As part of a collective exhibition at Goldsmiths University, we eventually chose to show selected statements (photocopied and blown up from the original post-its), alongside an audio track of all other statements that were spoken by the girls themselves. The outcome was unexpectedly powerful and felt like a balanced learning/teaching experience. The traditional hierarchies of the student-teacher relationship started to blur: I was their

teacher and initiated the dialogue, but I was also learning from them about their realities, and they were learning from each other, not just me. The girls were able to use themselves and their own experiences as their starting point and inspiration. As a consequence, female achievements and women's issues became something natural to talk about, something they did not perceive as alien but part of their every day lives. The art and exhibition gave them a platform to express their voices and be heard. Most importantly, the girls learned that there are platforms they can access through art, discourse or other creative media. And: that the personal can be political.



Personal Political Education

Sarah Vanderpump

The secondary education system is being changed in a fundamental way that limits students abilities to receive a diverse education. Students are being pushed through The English Baccalaureate with very little regard for their individual skill set and needs. Rather than take into account the rich tapestry of backgrounds in the UK the Government has provided a one size fits all model of Education. The individual is ignored and pushed into a battery of the 'right' subjects. In her seminal essay, 'The Personal is Political' from 1969 Carol Hanisch writes about the lack of easy solutions when tackling issues surrounding diversity and, in particular, gender equality. Hanisch argues that understanding the underlying issues is hard and involves real effort. Responding to criticism of the Women's Liberation Movement and consciousness raising groups, Hanisch writes:

'One of the first things we discover in these groups is that personal problems are political problems. There are no personal solutions at this time. There is only collective action for a collective solution. I went, and I continue to go to these meetings because I have gotten a political understanding which all my reading, all my "political discussions," all my "political action," all my four-odd years in the movement never gave me. I've been forced to take off the rose colored glasses and face the awful truth about how grim my life really is as a woman. I am getting a gut understanding of everything as opposed to the esoteric, intellectual understandings and noblesse oblige feelings I had in "other people's" struggles'.

The quest for gender equality leads us to question how to achieve equality for everyone. As Madeliene Arnot writes 'Feminist educational theory and practice contribute to the struggles not merely over how female children should be educated but how all children should be educated'ⁱⁱ. The idea of using education as a way of introducing social change is as old as education itself. Before Plato penned 'The Republic' education's key role in society and its potential as a tool for social change was recognised and hotly debated. The Secretary of State for Education Nicky Morgan recently referenced these issues, 'A good education is the key to the good life. A meaningful job. A sense of community and belonging. The skills to embrace the change and challenges of modern life in an increasingly global world.'

The Governments' version of 'good education' is to limit the choices for students. This strategy has a direct detrimental impact on Arts place within mainstream education. The English Baccalaureate's restrictive choice of subjects puts students in the uncomfortable position of being pressured into subjects that they neither have aptitude nor interest in. Subjects not in the EBacc will inevitably be neglected and ignored. The government's reading of 'a good education' is profoundly myopic and has a direct impact on the relevance and accessibility of education to the current generation of students. The basic tenant of the Government's argument is that education is about subjects, and that 'the curriculum always involves trade offs: more time on one subject means less time on others'ⁱⁱⁱ is fundamentally flawed. Plato recognised that one subject could not exist without another. Since then over a thousand years of educational thinking and research has reinforced this. Dewey, Montessori, the Emilio Reggia system all recognise that structuring a curriculum is a complex flexible thing that involves personal input from everyone involved. Dewey's 'The School and Society'(1899) and 'Democracy in Education'(1916) both

make a compelling argument for a much more complex, rich and powerful solution. Dewey seems to preempt Nick Gibb's discussion of the issue of how we prepare students for life with the much more sophisticated answer 'The business of the teacher is to produce a higher standard of intelligence in the community, and the object of the public school system is to make as large as possible the number of those who possess this intelligence. Skill, ability to act wisely and effectively in a great variety of occupations and situations, is a sign and a criterion of the degree of civilization that a society has reached. It is the business of teachers to help in producing the many kinds of skill needed in contemporary life. If teachers are up to their work, they also aid in production of character'^{iv}.

How can you create a curriculum and a learning experience in your school and your classroom that does this? A broad base is vital, with Arts playing a core role. Even as an optional offering the EBacc has begun to erode the access to Arts and to some of these key skills and experiences. The Cultural Learning Alliance produced an insightful and comprehensive document 'English Baccalaureate Research'^v that examines the impact the EBacc 'Research shows children from lower socio-economic backgrounds who take part in arts activities at school are three times more likely to get a degree, twice as likely to volunteer and 20% more likely to vote. Scottish research shows employability of students who study arts subjects is higher and they are more likely to stay in employment. It's trivial to find detailed figures that show that less students are taking art and that less art is taught because of the EBacc. The greatest drop is in schools with the highest number of students eligible for free school meals. In fact less hours of art are being taught, less art teachers are being trained and employed and less children are selecting art in Key Stage 4 and beyond. This limits students chances of achieving all the things the government so rightly wants them to achieve, 'the good life. A meaningful job. A sense of community and belonging'^{vi}. The skills to embrace the change and challenges of modern life in an increasingly global world all require a far more broad curriculum and approach to education.

There are many schools, parents, teachers and students who are working every day to deliver something diverse, bespoke and unique within a system that mistakenly thinks limiting options and providing a generic experience is the way forward. Schools offering a broad curriculum are providing a forum for all pupils to flourish. Tom Sherrington writes eloquently about his curriculum innovation as Headteacher at Highbury Grove, inspired in part by Martin Robinson's 'Trivium 21c'. This model pushes forward the idea that the Arts are part of an academic core. Each student is given a broader range of options extending from 11-19. His discovery that many students find art challenging will not be news to anyone who has taught art in a mainstream school:

'The absence of the arts subjects from the Ebacc has always been its major weakness. I'd be far happier with Ebacc if there were six elements, not just five. There's a foolish assumption that arts subjects are inherently less demanding or less rigorous. My daughter has an A* in Drama and in Art at GCSE - she'd have quite a lot to say about that. They were rigorous, intellectually demanding and challenging, both making a significant contribution to her learning experience at KS4. Interestingly, in our first year of arts for all in our GCSE options, students found it the hardest part of the compulsion. For many, being made to engage in the arts is challenging - I think that's significant. They aren't rushing to it

as an easy option - far from it. The current formulation of Ebacc is sub-standard for this reason alone. It's just not challenging enough'^{vii}.

This is something I have seen first hand. The government is underestimating students and schools. I run a large art department of 11 full time staff within Welling School, a non selective school in a selective borough. At Welling we are proud of our curriculum offering. The department offers not only a diverse range of options but also recognises the importance of learning outside of the timetable and of engaging students other interests and with the wider community in a myriad of diverse projects. Our Students engagement with Arts and the different approaches and experiences offered enables outstanding academic performance and personal growth. I regularly meet and read about others who are engaging in this seemingly impossible task, a struggle to aim for something perfect in an imperfect system. They are looking to provide a more individualised and meaningful learning experience as described by Bob Moon 'a focus on social practice requires a very explicit focus on the individual learner, as person-in-the-world, as a member of various socio-cultural communities....It looks at the whole person'^{viii}.

'Research shows that where the work of imagination is an aspect of knowledge that is valued and where imaginative processes become the subject of learning, teachers and learners collectively share and develop a sense of individual and collective possibilities'^{ix}.

I'd like to suggest solutions and propose a way forward. Thinking, questioning and discussion are important. In Welling Art

Department we change our ideas and modify them. We alter what works and see if we can do something better. We talk about ideas. I spoke to my Year 10 class and asked them what they thought I should suggest. They told me anecdotes and stories about their educational experiences, what they felt about Art, their lives. Be aware of the power you have as educators and students. The classroom is a forum for complex and real social change. Being in the classroom is an opportunity for consciousness raising for both students and teachers on many levels. What we do everyday in the classroom is a political statement and it is important that message is as diverse and widely communicated as possible.

- i. Carol Hanisch 'The Personal is Political'
- ii. Kathleen Weiler. Feminism And Social Justice In Education: International Perspectives'
- iii. Nick Gibb (Minister of State for Schools). <https://www.gov.uk/government/speeches/nick-gibb-the-social-justice-case-for-an-academic-curriculum>
- iv. John Dewey. 'The Teacher and the Public'
- v. Cultural Learning Alliance. Arts GCSE Entries Research. http://www.culturallearningalliance.org.uk/images/uploads/CLA_Arts_GCSEs_research_2013.pdf
- vi. Nicky Morgan discusses the future of education in England. <https://www.gov.uk/government/speeches/nicky-morgan-discusses-the-future-of-education-in-england>
- vii. Tom Sherrington. Ebacc for All. Shackles on or off? <http://theadguruteacher.com/2015/06/13/ebacc-for-all-shackles-on-or-off/>
- viii. Bob Moon. The Power of Pedagogy
- ix. Bob Moon. The Power of Pedagogy



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The Same Game?

Oliver Pickett

Most football fans will know and be able to name these footballers...



But unfortunately not many will be able to recognise or name these footballers...



Despite being the same sport women's and men's football are seen very differently. Men's football is so widely televised, for example, you couldn't walk into a pub on a Sunday that wasn't showing the 'big match' on their big screens inside. To show the matches pubs must pay the big TV companies in order to have the rights. As part of the new television deals starting in 2016 and ending in 2019, clubs in the men's Barclays Premier League each year get a share of the £5.14 billion in which Sky and BT will pay to televise their games. This rights money alone shows how massive the male game of football at a top level has become.

Unfortunately televised coverage of the women's game is still trailing behind male football and although it has improved over the past few years it still lacks exposure. It is so rare for any woman's games to be

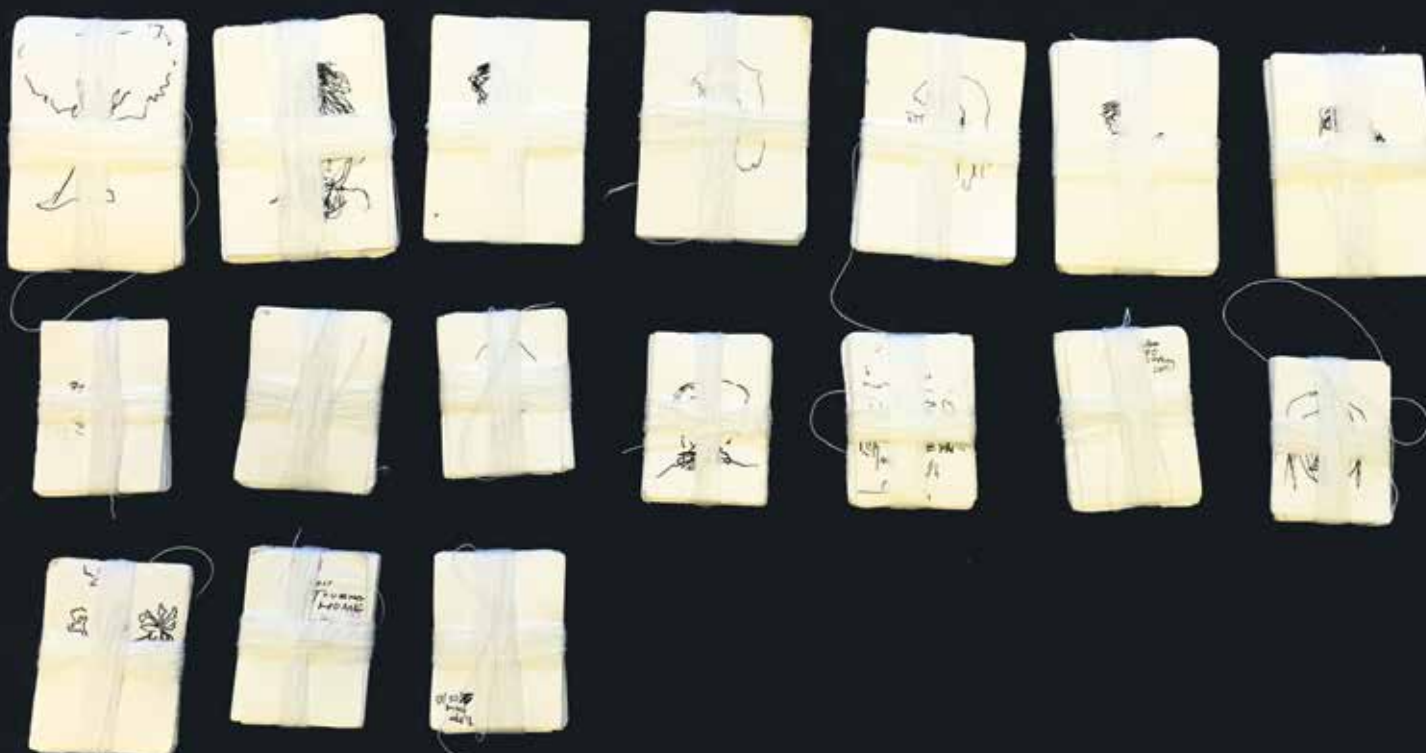
shown on TV. I think it's about time that football associations such as the FA did something about it. It is normally only the latter matches of the women's Champions League and the Women's World Cup that actually get shown on TV and the channels which they're on are much less prestigious ones. The lack of TV coverage and the low publicity that the women's game is getting affects its revenue. Women's football is not getting anywhere near the huge amount of money that each league, each club and each player of the men's game ends up having in their own back pocket. If the two games were alike and displayed to the public in the same way girls would get into football for the same reason that boys do at a young very age. Young boys want to be exactly like their stars and idols of the footballing world; they all want the same haircut as their idols, the same boots, the same kit, but most importantly they all

want to play the same. Some girls do have footballing idols to dream about but there just aren't enough. Without these many stars to look up at they just won't have that urge to push themselves into football, the sport they could deep down absolutely love.

The English Football Association have recently found out that 'Only 41% of ten year old girls play football, compared to 95% of boys'. The FA have started a #WECANPLAY campaign, encouraging girls to get more involved in football. A London based fan said that 'If more women's football was shown on the well known channels and on air more regularly, I think that it would encourage girls to start playing football and be more confident in the sport they love'. Girls should be encouraged to get involved with their local football club. Other options should be to

join in with a game of footy in the park or even at lunch time in school. A lot of young girls are into football, they just aren't presented with opportunities to take part.

This is an issue that needs to be addressed by organisations in power for instance clubs could advertise in their local area for their girls teams, the big TV companies could start televising more women's games involving English league clubs and schools could even start up more competitive girls teams for during and after school.



Khushi Gurung

Hidden Drawings

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Median earnings for women are typically 75–80 percent of what men are paid. For women of colour this disparity is even greater, up to as low as 54 percent of what men earn.¹ We need to work together to address the wage gap. We need equality now, equal pay for equal work!

¹ The Simple Truth about the Gender Pay Gap (Spring 2015),
<http://www.aauw.org/research/the-simple-truth-about-the-gender-pay-gap/>.

School Exhibitions. What are we looking at?

Joseph Cartwright & Nicholas Lockyer



A full stop or a starting point?
How do we respond to school exhibitions?
On the face of it it's obvious isn't it?
Exhibitions in schools are usually celebrations of individual student's attainment in a group setting that showcase their success, and that's great. However these exhibitions usually follow a pattern; they happen at the end of courses and mark a 'full stop.' Or they are become part of a recruitment drive for the next years exam groups, as a taster, a 'you could be doing this' type scenario. They are punctuations in student's progress through their examination 'journey'. It is this examination 'journey' that plays a formative part in the organisation and to a degree the intent behind the work in as much as it is the driver that controls the momentum and the focus of the work to a great extent. It is this focus on the culmination of work, in a way the 'FULL STOP' that we thought to address in a series of innovative short term exhibitions. We wanted to question the very nature of the purpose of exhibitions in school.

In general, what do exhibitions really do? What can they do? The best case scenario is that they are conduits for ideas, connections

and possibilities. Exhibitions can stimulate, question and introduce us to varied and diverse contexts and practices.

The artist Francis Alÿs talks of his practice as being in a state of open ended 'rehearsal' where the art work is never nailed down, never allowed to stop; where the idea of repetition of an idea or process. Alÿs frequently repeats or reuses titles of a work enable reconfigurations in the possibilities of accessing, reading and contextualising of his outcomes as they continually refuse to allow closure. On paper that sounds really exciting.

The agenda then was obvious. We would run open-ended projects, exhibitions that foster the elevation of ideas and the possibilities inherent within the rubric of the shows. Exhibitions that are inclusive and allow students and staff the opportunity to make work that isn't fettered by traditional concepts of technical worth and craftsmanship. We were interested in the work that is driven by ideas of invention within the defined parameters of the choice of materials and processes on offer. All the exhibitions would be hung as the work was



being made and all the exhibitions had a remit to work with.

The Photocopy Show entertained the idea of democracy within an exhibition setting, featuring monochromatic black and white photocopies generated by the visitors to the exhibition. Everyone understands how to press the photocopier button therefore everyone is qualified to make work for the exhibition. The chance juxtapositions that occurred as the exhibition grew were intriguing, poetic, touching and resonant.

Two Pieces of Paper Show. This show engaged with the idea of a democratic structure to an exhibition. There was parity as everyone had to make a collage with a choice of only two images, the same images for everyone. This exhibition relied on participants embracing ideas of invention as they couldn't help but react to the work that was already on the walls. There was surprisingly little repetition and an intriguing quantity of invention which we couldn't have anticipated. The works produced ranged from its initial two dimensional form to articulate three dimensional sculptural works.

The Small Show. In this show size really did matter! The rules were simple; the work was to be no bigger than A6 and wall based as the exhibition was sympathetically exhibited in the cupboard of the Berwick Road Gallery in Welling School. Small requires a shift in perception, small obviously requires a different sort of looking, small obviously requires different strategies for making. The Small Show was a vehicle to encourage students to approach making with a nod to the ephemeral and the freedom of an almost sketchbook mentality to making.

So the question was 'what are we looking at'? Here we are looking at possibilities. Here we are looking at exhibitions where the emphasis is on experimentation, invention and decision making and the arrangement of visual ideas, where the work isn't constrained by ideas of 'final pieces' or 'full stops' but instead embrace possibilities inherent in making meaning and the dialogue that naturally follows such endeavour.



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Issue 8 Winter/Spring 2016

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Mirrorcity Remix

Henry Ward



The process of curating an exhibition is a mysterious one to anyone not involved in having done so. The development of the Hayward Gallery's autumn exhibition in 2014, "MirrorCity" was a particularly interesting journey. When the idea for what it might be was first conceived the intention was that this would be the final exhibition before the gallery closed for refurbishment and it was suggested that a show that focused on London based artists might be a suitable way to say goodbye to the gallery. But things change. The plans to close the gallery were postponed and the symbolism of a farewell to London exhibition disappeared. The process, however, had already begun and Stephanie Rosenthal, the Chief Curator, was visiting artists in their London studios and starting to draw together a collection of possible inclusions.

When I arrived at the Southbank Centre as the new Head of Education, in January of 2014, there was much talk of the forthcoming 'London' exhibition. The theme was vague but the intention was clear; the show would include artists who were currently living and working in London, and the curators were seeking out work that reflected the city and spoke about London. But as the weeks progressed, and it became clear that this would not be the final exhibition before closure, it also became apparent that the artists and the works that were most interesting were not really dealing with London at all. Instead the curators started to notice other related themes and concepts that drew them to particular works, and so the concept of the exhibition began to alter. There was a thread running through many of the artists' works: Questions about the relationship between reality and virtual reality; our changing identities in a digital world; the position of the artist; and notions of fiction.

Ralph Rugoff, Hayward Gallery's director, Rosenthal and I began talking about how we might put together an educational project related to the developing exhibition. We were interested in exploring a genuine line of enquiry and developing a project that tackled an ambitious question. It seemed to us that the complications and convolutions of creating the exhibition were interesting areas to explore. Fundamentally how did the exhibition end up being 23 artists who were all dealing, in one way or another, with similar questions and themes? How had we gone from the initial idea about holding an exhibition of London artists that was, in some way, about London, to an exhibition that was a collection of artists working with issues of reality?

We decided to tackle this question head on, to attempt to unpick the curatorial process and journey. We would work collaboratively with a small group of students to try and understand how the exhibition had come about. The question was interesting because, as Rosenthal pointed out early on in the process, she didn't know why she had chosen one artist

over another, she hadn't set out to make an exhibition about layers of reality but that is what she ended up creating.

It was important that the premise for this project was a genuine question. I was not interested in just encouraging the students to respond to the exhibition and the artists it included. The project was not going to be a reaction. Much more engaging was the idea of undertaking an investigation into the processes that Rosenthal was going through. We would all enter the project understanding that we were going to learn and discover things. The process would be a dialogic one, where all participants; students, teaching staff, curators, artists and the education team; would explore the ideas together.

Early in September 2014, as the installation of the exhibition started, we arranged a series of workshops at Southbank Centre. In collaboration with the artist, Harold Offeh, we worked on developing ideas about space and curation, inviting the students to explore using their bodies as temporary performative sculpture; We interviewed the curation team, attempting to understand the processes they had been through in selecting the artists and works for the exhibition; We visited the installation and were given guided tours by the head technician, each time seeing how the fabrication of works was developing and the layout changing. On each occasion the effect of seeing the exhibition manifesting itself was profound and led to really interesting discussions about the nature of authorship and the role of the artist. As a group we started to research the included artists and talked about their work. The students were set tasks related to the areas we had begun to explore and were invited to begin making work of their own that dealt with similar themes and ideas.

After several weeks we had begun to develop a collective understanding of the curation process and ideas about the relationship between curators and artists. The notion of the studio had been discussed, as had that moment when the curator makes the phone-call to the artist to arrange a visit and this is followed by the studio visit where the flirtatious coded 'chat' occurs. The themes of MirrorCity were beginning to become more apparent and the exploration of identity and reality in a digital age was discussed at length.

We invited the students to create new identities for themselves: To become artist avatars. They were to develop an imaginary artist persona that fulfilled all the same criteria as the artists included in the exhibition. Utilising the information we had researched as a group, they wrote biographies and created imagined back stories that justified and explained the work they were going to make. They began to practice as these avatars. Back at school they were each given a space in one of the art studios and encouraged to create

their own 'studios'. Offeh and I went to visit, in some ways re-enacting the studio visits that Rosenthal had undertaken in putting together MirrorCity. We discussed the developing work with each of them and started to discuss how we might disseminate what they were doing.

There was always the intention to have some form of public manifestation of the findings of the project. There was a knowing element of subversion and subterfuge at play. We had, after all, encourage 6th form students to invent artists and operate as them. As part of the MirrorCity website we maintained a blog that explained what the project was doing, but, very consciously, did not explain that the group of artists undertaking this investigation were fictional.

The first plan was to create a series of postcards, reproducing examples of the work that the avatars were engaged in. These postcards were to be displayed, and on sale, in the Hayward Gallery shop, alongside those reproducing works from the MirrorCity exhibition. We decided not to draw attention to the deceit. The students selected images for their cards and the postcards were produced and placed on sale.

As the project progressed the work that the students were engaging in was becoming considerably more sophisticated. One student, Emily, had developed an alter ego using her sister's name. Her story explained that she had sort refuge in Italy after a troubled upbringing and had there discovered the Renaissance. Interested in the notion of this being the 're-birth of ideas' she developed the concept that it was, in fact, the 'birth' of virtual reality; being the first three dimensional depictions of the world. Exploring the idea that in contemporary society we are now so inundated with the virtual that it has become irrelevant to talk about it in these terms; instead we have many realities; she started to make work under the title of 'Death of Art'. She was working on video pieces, some involving filming paint running down the plughole of a sink, others in which she was obliterating, through white spray paint, reproductions of famous Renaissance paintings. Another student, Julia, had reversed her name, gender and age to become Avehsim Ailuj, a 61 year old man. Her avatar was interested in language and she was working with layering translated text, one word over another, to create an unreadable script which, nonetheless, contained all the readable information within it. When discussing the works with these students an interesting aspect emerged. They spoke of their avatars in the third person, explaining, in a very articulate manner, why they were making the work that they were and what influenced them. In contrast to the way in which they had talked about ideas at the beginning of the project it was a profound development.

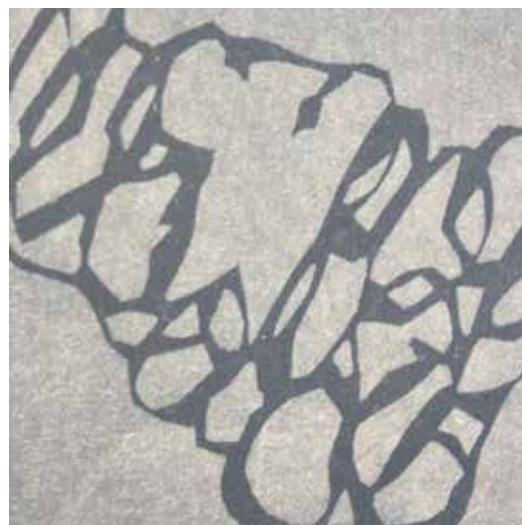
Rosenthal and her team had planned an events weekend as part of the MirrorCity exhibition and we had intended to hold a discussion session about the project as part of this. As the project progressed, and the work began to be made, we decided that, in addition to the postcards, there should be another public showing of what the students were up to. We decided to use the Project Space at the Hayward Gallery, to house a small exhibition, 'MirrorCity Remix', which would display the work of each of the eight avatars. Returning to the intention of the investigation; that this would not be about making work in response to the different artists in MirrorCity but instead be about a genuine exploration of the emerging themes, this exhibition would stand in its own right as a way of exploring what the group had discovered.

The exhibition was installed in time for the events weekend. The text that accompanied this small show outlined, for the first time, the structure of the project, revealing the invented identity of the artists included. It was an enormous success, complementing the Mirrorcity exhibition and extending the debate around our identity. For the students involved having 'their' work installed in the same professional manner, by the same team of technicians, was a very positive experience.

The project has highlighted interesting possibilities when assuming another identity. It has opened up interesting questions about what operating as someone else does to our creative potential. As one student explained, when being interviewed at the end of the project, "I think I need to stay as her for a while longer. She has more confidence than I do. So I'm going to carry on being her for a bit, until I'm confident enough to do these things myself."

Being Empowered by Fashion

Stacey Green



'I want to empower women. I want people to be afraid of the women I dress' - Alexander McQueen

During a visit to the Alexander McQueen 'Savage Beauty' at the V&A a year 10 student asked- 'How are you supposed to be able to see and breathe when you wear that?'. They were referring to a black leather head piece which covered the entire face of a mannequin. The piece was adorned with small spiky bronze studs, the piece had an armour-like appearance, protecting, vicious, and yet at the same time restricting, suffocating even.

'It's almost like putting armour on a woman. It's a very psychological way of dressing' - Alexander McQueen

I aspire for my Textiles students to look beyond the functionality of fashion. I believe it is vital to consider the concepts behind the work. Being able to look beyond the superficial appearance of fashion can sometimes become a challenge to teach within the classroom. Students often come with a preconceived idea about what the discipline is and what it should look like. Frequently their perception is that if they or their peer group wouldn't wear it, it's not fashion.

I was keen for my students to experience the 'Savage Beauty' show as I wanted them to have the opportunity of seeing the work up close. When looking at work in the classroom students can sometimes feel removed from the designer's intentions and it can often be difficult for the emotion and concept to emerge. For me, there is

nothing more exciting than seeing artwork first hand. I made the students individual books with key questions inside which were tailored to their individual projects. I wanted them to find out about McQueen's concepts and processes and then begin to think about how this may inform their own practice.

'I really enjoyed the visit to the McQueen exhibition. I loved the whole experience as it really brought his pieces to life. It was very theatrical and the layout and music made it feel moving and emotional' - Alice Deary Year 10.

McQueen was inspired by love and beauty. His work was personified through questioning the politics of this topic. For example In McQueen's Voss SS01 collection he presented his audience with a two way mirrored box. The audience was able to see their own reflection in the glass. McQueen wanted the audience to question whether they were 'as good' as the models they were observing. Models paraded up and down the catwalk walking in and around the box. During the show, the contents of the mirrored box were dramatically revealed. A lounging naked woman was visible, tubes extended from her mouth giving the impression that they were aiding her to breathe, butterflies and moths surrounded the woman. The scene was reminiscent of the work of Joel-Peter Witkin's Sanitarium (1983). McQueen's intention was to 'show that beauty comes from within'.

It could be argued that McQueen sought

to make women appear powerful when they were wearing the garments that he made. He found inspiration from women such as Joan of Arc, Marie Antoinette and Catherine the Great. The students talked about the appearance of the pieces and how the colours and textures McQueen had chosen to use enhanced the 'fear factor' of the pieces.

The students have used this experience to inform their individual concepts within their projects. Experimentations with materials and processes have become less restricted - preconceived ideas are starting to have less importance and their realisation of possibilities are starting to evolve.

One student commented that the 'Savage Beauty' exhibition had made them realise that they didn't need to focus solely on the functionality of the pieces that they make. They have now turned more attention to the concept behind their project, linking their ideas and process in a critical way. We discussed how their textile samples are works of art in their own right, constantly changing, and shifting.

Alongside students' preconceived ideas about fashion, I have experienced prejudice surrounding male students who wished to study the subject. I had a student who really wanted to study fashion, however they became concerned that their peers would question their sexuality if they continued with the subject. To tackle this issue I adopt a 'gender blind' approach within the classroom. I do this by ignoring clichés and heteronormative approaches.

For example, I do not assume that male and female students should explore topics that could be typically linked to gender, for example females and 'flowers', males and 'machines'. I have taken inspiration for my teaching from the work of American author bell hooks to create my own teaching manifesto.

'The academy is not paradise. But learning is a place where paradise can be created' - bell hooks, Teaching to Transgress.

For me, the classroom is a place where anything is possible, I feel that this can only happen when students have the confidence to create, free from judgement associated with gender, sexuality and race. We should not steer students away from making choices within their own work even if we feel that the choices will 'draw attention' to a students' gender or sexuality. In the past too much emphasis has been put on what students of specific backgrounds "should" be doing. Historically the way that subjects have been marketed towards students to steer and stereotype them has been corrosive. I've witnessed first hand the regressive practice of advising against using the colour pink in case this draws attention to a student's sexuality. By working in this way, barriers will begin to form and the negative perceptions of subjects will be reinforced.

I hope that in the future students will feel empowered and confident by studying fashion and begin to unpick the world in which they live through making, facilitated by the open mindedness of their teacher.

Alexander McQueen: Savage Beauty Exhibition Review

Kikin Christie

Walking into the first steps of the exhibition you are in a dark room opposite an enlarged picture of the late fashion designer's face. Entering the first room of the exhibition gave a sense of edginess, the walls were grey and the scenery was industrial looking, the only colour visible was on the clothes. The presentation of the collection 'Highland Rape' included a film of the runway shows narrated by the voice of the designer talking about his work and life "Only Alexander McQueen has the mind of Alexander McQueen". McQueen's unique mind becomes very evident as you begin to absorb the bazaar ideas and the unconventional nature of the garments.

Each room was meticulously designed to enhance and capture the true themes of the collections. Although the scenery helped to enhance the clothes, I felt that the clothes needed little adornment as they made clear statements by themselves. Each room felt like a different era of time which McQueen had incorporated within his clothes. It felt as if a message lay under each stitch. The Autumn/Winter 2006 collection 'The Widows of Culloden' was inspired by the bloody battle of Culloden which took place in 1745, a battle between the Scottish and British. The garments were made with red tartan and sheer materials which draped effortlessly. The most intriguing part about McQueen's work is that each collection was

designed around a real issue or event which had taken place in the world. The designer once said that his aim was to empower women and presented the suppression that society has placed upon them in his clothes. Reflecting back, this aim becomes very visible. The design of one dress showed the outline of abdominal muscles, a suggestion of strength and dominance.

The structured tailored blazers with enlarged shoulders, a deep V-neck cut, creating a narrowing effect on the waist creating the shoulders to appear broader; an example of this is visible in the Autumn/Winter 1997 collections 'Its A Jungle Out There'. This jacket has the print of a 15th century painting which on the back, shows the full image of a thief being crucified. Although gruesome, the jacket again encapsulates the issues of the past and the issues of the present. The same collection also uses pony fur and real animal horns mounted onto the enlarged shoulders of a tailored jacket which again creates the same sense of intimidation. Animals horn were used a lot within McQueen's work, perhaps this again was to prove status, intimidation and superiority in his vision to empower women.

Some items restricted movement and affected the models ability to walk and pose while wearing the garment. A dress

which demonstrated this well is the 2001 Spring/Summer collection 'VOSS2001' it highly resembles and straight jacket, binding the arms crossed over and a tie at the back to keep them in place. The dress itself has beautiful Japanese style embroidery of flowers and a bird on the front, it is the contrasts between beauty and restrictions which this dress captures that makes it so fascinating. Perhaps McQueen wanted us to realise that we allow women to be beautiful, we dress them up in elegant clothes, we make them up to be our expectations of what a female should be. However, this dress resembles feminine beauty, but is also captures the suppression and restrictions that we place on women. The dress is powerless, it allows little movement and again suggests that women are nothing more than an object which we appreciate the aesthetics of. The treatment of women is often presented on McQueen's runway- the most memorable representation of this is in the spring 'La Poupee' show in 1997 where the model's movement is bound by a square metal frame chained to her arms and thighs. In the designer's early career, he was heavily criticised for being misogynistic due to the ideas which broke the norm of what was on the catwalk. McQueen's work exposed what people hadn't seen before. Perhaps he played on the fact that we don't want to discuss women and their place in

society, that the controversy raised was only because of people's avoidance of the topic.

The work of McQueen is a mix between fashion, sculpture and politics which I feel is presented through the names of collections and the construction of the clothes. I personally found that his work was dark, mildly disturbing yet informative, not to forget inspiring. Although I have little knowledge of the field of fashion and textiles, I was captured by fascination which leads me to be able to appreciate that aspect of the exhibition. There was a lot to absorb while walking around; it almost feels like one visit is not enough unless you spend hours upon hours observing. I found this partially in a room with high ceilings designed like a cabinet displaying different pieces from McQueen's work, almost like a collection of his most impressive work. Although Alexander McQueen passed away in February 2010, he is still renowned as a influential designer who morphed meaning into design.

TEACHERS AT TATE 2015-16



The course felt like being at art school again, it was energising and refreshing. It reminded me of what I wanted to bring to secondary education when I first started teaching.'

Summer School participant 2014

Our aim is to enable young people and teachers to learn about themselves and others through being with art. We work with practising artists to create workshops, resources, teachers' evenings and courses that reflect the interests and concerns of current art practice.

TEACHERS' PRIVATE VIEWS

Barbara Hepworth: Sculpture for a Modern World
Tate Britain
3 July 2015, 18.30 – 20.30

The EY Exhibition: The World Goes Pop
Tate Modern
21 September 2015, 18.30 – 20.30

ART & LANGUAGE

Tate Britain
18 March 2016 10.30 – 17.00

ART & SEN – SUPPORTING SPECIAL EDUCATIONAL NEEDS AT TATE

Tate Britain
20 May 2016, 10.30 – 17.00

SUMMER SCHOOL

Tate Modern & Tate Britain
21–25 July 2015, 10.30 – 17.00
25–29 July 2016, 10.30 – 17.00

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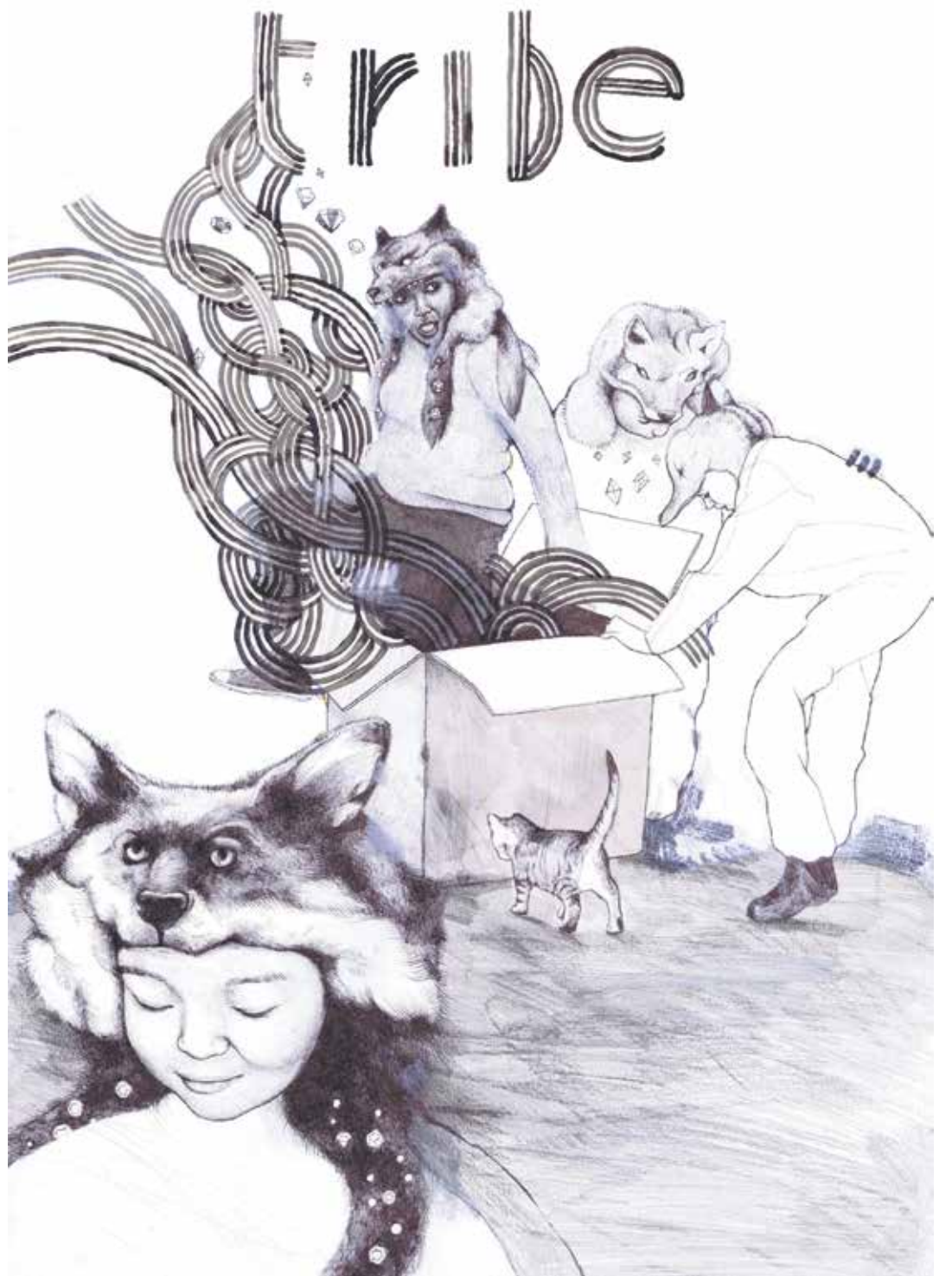
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TATE



Sarah Cole Interview

Alex Parry



Sarah Cole's practice involves the orchestration of collaborative encounters as a form of live research into lived experience. Her work engages with pedagogy, performance, people and place and takes the form of events, installations, recordings, presentations and publications.

Recent work includes *Smother*, a commission for Artangel, presented in a three-sided house in Kings Cross and *In-Kind*, a one-to-one performance in an ex-military ambulance. Sarah's work has included placing a live horse in a classroom, as a response to teachers talking about their ideas on teaching/learning, and *Nest*, a promenade performance event involving over 300 staff, children, parents, governors and local people from Briscoe Primary School in Basildon.

In 2013 Sarah was commissioned by Peckham Platform to work with members of the Young Women's Group from Creative Arts & Music, Southwark Youth Service in London. From these meetings emerged the exhibition *TRIBE*, an exploration of the group's hidden codes, relationships with each other, Peckham and the wider society.

Can you give me an introduction to your practice?

What I'm interested in is getting into conversations with people to find common ground that we can explore in whatever way works best. When I say conversations I don't mean through sitting and chatting I mean conversations through play or testing an idea, or through recognising what's not said, as this can be as interesting as what is said. My job therefore becomes one of holding ideas or images and possibilities and feeding them back into the process and trying to see what the potential for those ideas is to communicate outside of the group that I'm working with.

How did the project *TRIBE* come about?

Emily Druiff (director of Peckham Platform) spoke to me about 2 years before *TRIBE* happened and said she would be interested in working with me. She asked me to come for a meeting and that she had this group, the young women's group. She, and Peckham Platform as an organisation, are quite committed to working with groups over a period of time.

One thing I did do was said I really need to meet them before I know what the project will be, which wasn't normal, so they had to accommodate that. I went along to meet the group and I met their group leader and chatted to them. We played some of their favourite card games and I looked at their photographs on their phones. I came away with a sense of who they were as a group and from that point onwards I don't think I actually wrote a proposal, but I talked to co-organiser of the group, Louise Doherty, for a long time about what she thought the role of an artist might be with her group.

Who are the group?

The group are really unusual in that they are a young women's group that has a creative agenda, but it's really just for any young women, not for women in crisis or young girls who are vulnerable. It's not targeted, it's for young women aged 11 - 16 who want to join a group and recognises the value of that being a same gender group. They were doing singing, they really like knitting, doing a lot of craft, embroidery, music. So a lot of what they did was enjoy working with their hands and chatting.

What was your starting point in the first session?

I just told them a little bit about what I was interested in and they let me join in. Some of the sessions were more structured than others, but they were always welcome

to hi-jack my plans and take it in another direction. I think there is something really interesting about positioning yourself as someone who comes with a certain amount of knowledge but making it clear that it was their expertise that I was interested in. I needed to find out what excited them and find a way to meet them in the middle.

Did you feedback your reflections throughout the time?

That kind of comes through the process, so things that emerge one week can come in the next week. There were lots of things I found out from them individually and as a group. I found out from one of them that her safe space is the shed at the end of the garden where she does drumming. So I was thinking about that idea of making noise and what that feels like when you're 15 to have a place where you can be really loud. Whereas another girl was wanting a big cardboard box to hide in, so I had this idea of a temporary shelter and I was thinking about Peckham Platform as a place that is a strange sort of giant cardboard box, so that kind of stuck in my head. The onesies also kept coming up. I'd done a project several years ago where I'd had this character in a rabbit onesie - I didn't know it was called a onesie then, so I was thinking there was something around group identity and what a onesie does as a behaviour alter ego.

I bought some of those all-in-one paper-suits and it was really clear that the moment they were dressed up in these outfits that they became like little bear cubs - they were just playing in a way you don't often get to play as a self-conscious teenager. We tried to build marshmallow towers (I can't remember why!) so we spent a whole evening with marshmallows and paper suits, mucking about. We did a load of skipping outside, which was hilarious, and again a leveller between young people and people who are older. That felt quite oddly

subversive doing a big skipping game in paper suits in Peckham Square at 8pm. So twilight became our kind of time together.

They had an agreement that there would be no swearing in the group but they could use euphemisms - so Buckingham Palace was everyone basically swearing. I got really interested in how communities form ways of communicating that reinforces their sense of connectedness. We did one session at Camberwell swimming pool where I got them to write these phrases down. They could write whatever they liked ... fiddlesticks was one that Louise would often use. We turned these words into a score for a music box. I was really quite excited about saying some uncouth things in the prettiest way possible and we would know that anyone who came to the gallery was getting to hear a soundtrack of some quite rude language, but actually they were hearing twinkle twinkle, twinkle dinkle on the music box.

Was there dialogue with the girls about their privacy being made public and how they felt about that?

I think we didn't need to talk too much about privacy as it was so well coded. They were more delighted with the fact that their code was so difficult to access and that they were the only ones that would know it. So the fact that we decided on a big great neon sign that said Buckingham Palace outside when they knew what it really meant they thought was hilarious. So it reassured them I think rather than made them feel vulnerable. We did agree that that information would never be revealed that no one would ever know what it meant, including the staff at the gallery.

How did the project work as an exhibition?

There were 2 problems I had with this



commission. One was the length of time I had to develop the work with the girls, because in 5 or 6 sessions I was having to make a lot of leaps, critical leaps, that I would normally take longer to get to. So, for example, the video of the female sparrow-hawk eating the pigeon was something I brought in as I felt I needed to represent something about their vulnerability as young women in the urban space. The bigger issue for me was having an exhibition full stop, because it's a very formal and pre-conceived outcome. The girls were so full of energy, dynamism and promise - young people are. It was a challenge to try and find a way to convey that with an exhibition, which can feel quite flat if it's there for 2 months. The group will have grown and changed in 2 months, they would have gone onto other things.

One of the really positive outcomes of the exhibition is that we requested the opening hours were 12 - 6, so kids could go after school, which turned out to be a really successful move. We ended up having a drum kit in the show and kids and adults would come every day and play the drums. I think they still have kids who come in regularly now, as they may have no place to go after school and you know that's changing their lives as well.

The other thing that I really liked was the private view night because the weather turned really nice, but also it was really important to me that the girls had some genuine sense that it was their show, not just mine. We agreed that we wanted an ice cream van and we also agreed that you could only have an ice cream if you were part of their tribe (for one night only) and the only way you could be part of their tribe was if you had a feminist stamp. So we spent an evening designing a feminist stamp. It was like a key and a women's symbol and they hung out all night at the back of the gallery and they stamped

people, which they really enjoyed and they had a real sort of hold on the event, which was really quite fun.

Did they see themselves as a feminist group?

They were a really sophisticated group of young women. They were different ages and there was a real sense of peer exchange. So the older ones were probably influencing the younger ones, but it was a genuinely open space to talk about anything that was going on with your life. Yet actually you could put all your life aside and just sit and knit and chat about anything.

They were all very comfortable with the word feminism. They were all very comfortable with the political sense of their value and they recognised that the group was where they could express it and reinforce their solidarity. Often I have to spend a lot of time getting a group to trust each other (and me) but that wasn't the case here.

Do you think the whole process, this project, helped solidify the group further, by naming and articulating certain things about the group?

Potentially, but I don't think in 5 sessions that the work can lay claim to do very much at all. Because Louise and Lindsey had such a strong philosophical understanding of what they were doing and the group was so solid already I think my contribution was quite a light touch. I think they liked having the exhibition, but it was the second one they had been involved in so they were quite nonchalant. You know they had Sonia Boyce last time and she's got an MBE! I think they took it in their stride and it may have affected them one way or another. For me, it was a chance to re-visit some of my on-going interests and think about what it means to live as a woman, no matter what your age.

What do you like about working with young women?

From having worked with girls that age before, I am quite fascinated with female adolescence, having lived it myself. Also there's something around the kind of confidence you can have as a young woman, which can be quite aggressive. It's really fascinating to harness that energy and test what it can do and give it freedom, whilst recognising that it might end up presenting femininity in a way that's not comfortable for other people. I think it's really important to give breath to that and to encourage and to facilitate a place where we can all be ugly or ill-tempered or bloody, or just you know, angry.

You know I think that on the very first day I met them, one of the girls said, 'you can't terrorise someone in a onesie'. I thought that's such a great line because is she talking about other people with her or herself? What does that mean to terrorise? Is that a desire? Is that an urge? Is that a fear? Is that a cultural anxiety? Is that about 'hoodies' and how does a hoodie differ from a onesie? I know from my own growing up, giving out really mixed messages at that age, because your body's ahead of you. You think you're in charge of you and your body, but yet the world's kind of reading you quite differently, so it's just a really ripe time and a confusing time and I think it's really useful to have a creative outlet for that. I think that's why I was so attracted to the idea of the drum kit in the shed. That girl ended up making the video being the nocturnal fox outside playing the drums with these cardboard boxes. That gave the sense that there are these spaces that all adolescents need to find, where they are safe but can explore the riskier sides of themselves, which is the same for adults as well, but I think it's really at the sharp end with adolescence.

Do you think that more mainstream representations of young women are inaccurate?

Oh completely. I think most media images of women in general, but particularly young women are extremely restricted. I mean one of the beauties of the onesie, as a costume, was it to some extent took gender out the equation. It homogenises and androgenises and it gave them the chance to not be defined by their gender in that moment.

We had some really tough conversations about sexuality, they were quite often responding to things in the news. It's fascinating having the privilege of having those conversations with young women who are really open and recognising how different each of them are - the challenges that they face compared to what I would have faced when I was that age. You know even in school, phones, social media, they are constantly having to question how they look all the time, which I was quite blissfully unaware of really.

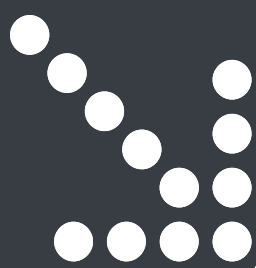
So do you think they saw this project as counteracting those mainstream ideas?

I think their participation in the young woman's group did that. I think my contribution was a strand of that, but the fact that they had found a group that they could go to and knit, and talk, and play, I think they discovered the value of being in a supportive space where it was just girls. That's really important, as it is for boys to be with their own peer group, where you look after each other, even if it's just for 2 hours a week.

Michael McMillian

17 September – 22 November 2015

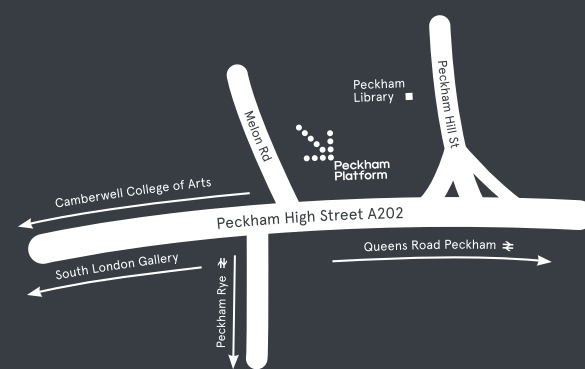
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Press Gang Interview Notes

Olivia Corley

In our generation, many people suffer from different problems. This varies from what we want to have for breakfast on Tuesday morning, to what Art Gallery the school should take us on for a school trip. Sometimes, the problems can be more serious; for instance, telling your parents that you want to get married at sixteen, or telling your best friend that you're homosexual. Personally, I have no experience with any of this, so if I were to give advice on these situations, I wouldn't be very good. I wouldn't be your ideal "Agony Aunt". In my opinion, I don't think that there's any way that I could give anyone informed advice without experiencing it at all, and so I decided to take it to the next level and interview someone who does have some sort of experience, whether they've seen it in a job that they have previously had or currently have, or whether they have a close friend that has experienced it and went to them for some help. I decided that it would be a good idea to interview some people who I know have been through some sort of experience, not professionals, but compared to me would be definitely better at giving you advice.

The first person that I interviewed was my head of year and English teacher; Miss Safo-Antwi. Being head of year, she has people constantly going to her for advice no matter the situation.

How do you think living as a male/female is? Do you think you have similar difficulties as the other gender? Why?

"I know for a woman it can be difficult, but I haven't experienced it yet." She referred to her job as a head of year and a regular teacher. Many females in the world may feel as if they're not treated professionally

because of their gender, compared to male employees in the same career level. From this, feminism has become a consequence, and equal rights have become a big issue for genders in employment. Miss Safo-Antwi knows that it can be difficult for a woman, and this could be (for other female teachers) due to not being taken seriously when teaching compared to male teachers, as male teachers seem to gain much more respect from students. It's all quite biased – if you're a male teacher, you're likely to get respected by male students. In response, if you're a female teacher you're likely to get respected by female students. From what Miss Safo-Antwi stated, it seems to be a normal thing, as she hasn't experienced it yet – but at the end of the day, we're all going to judge somebody by their gender, or the way they dress and how they speak. It's just human nature.

What's your opinion on same sex couples and why?

Miss Safo-Antwi stated that she doesn't have a problem with anything to do with same sex couples; to her she sees no difference because it's love. She "finds it odd that it's a problem". Many people may find it horrific that same sex couples even exist, but referring back to the first question, it's just human nature.

What advice based on experience (whether it's getting married, or telling your parents that you're homosexual), would you give to anyone who is suffering with these kinds of situations?

Miss Safo-Antwi gave the advice that you shouldn't rush things. "If your friends are putting pressure on you; do not solve the problem that you may have. It's your business; do it in your own time." If people

do not accept who you are, they're not meant to be your friends, but do not be offended by it. If you want to get married at a young age, do it. If you think that today is the day for you to come out to your parents as gay, do it. There's no rush; it's only when you truly think that you're ready.

The next person that I interviewed was a very opinionated, intelligent, long-running friend of mine. I met her in Primary School, and at first we despised each other. We then got to the point where we could tell each other everything. Darcy came out as pansexual, and if anyone disapproved of how she was a person, she would hold her head high and ignore anything that they think of her. Sarcastically enthusiastic comments may be spoken by her, but she still gives some of the best advice.

How do you think living as a male/female is? Do you think you have similar difficulties as the other gender? Why?

Living as a female is a very irritating situation, despite all of the nasty biological processes people whom are designated as female at birth must go through. Darcy stated that in her personal experience she has been catcalled and harassed since eleven years old. People who identify as male are given privilege, some do not realise they do but from day one they have the privilege of being male.

What's your opinion on same sex couples and why?

"Same-sex couples are great! Go for it." Darcy shared that she loves seeing how LGBT+ rights have progressed, even in her short lifetime. Of course, there is still a long way to go but Darcy said that she is happy with the progress we, as a community,

have made and is excited for the future – hopefully now as a society we can focus on transgender and non-binary rights!

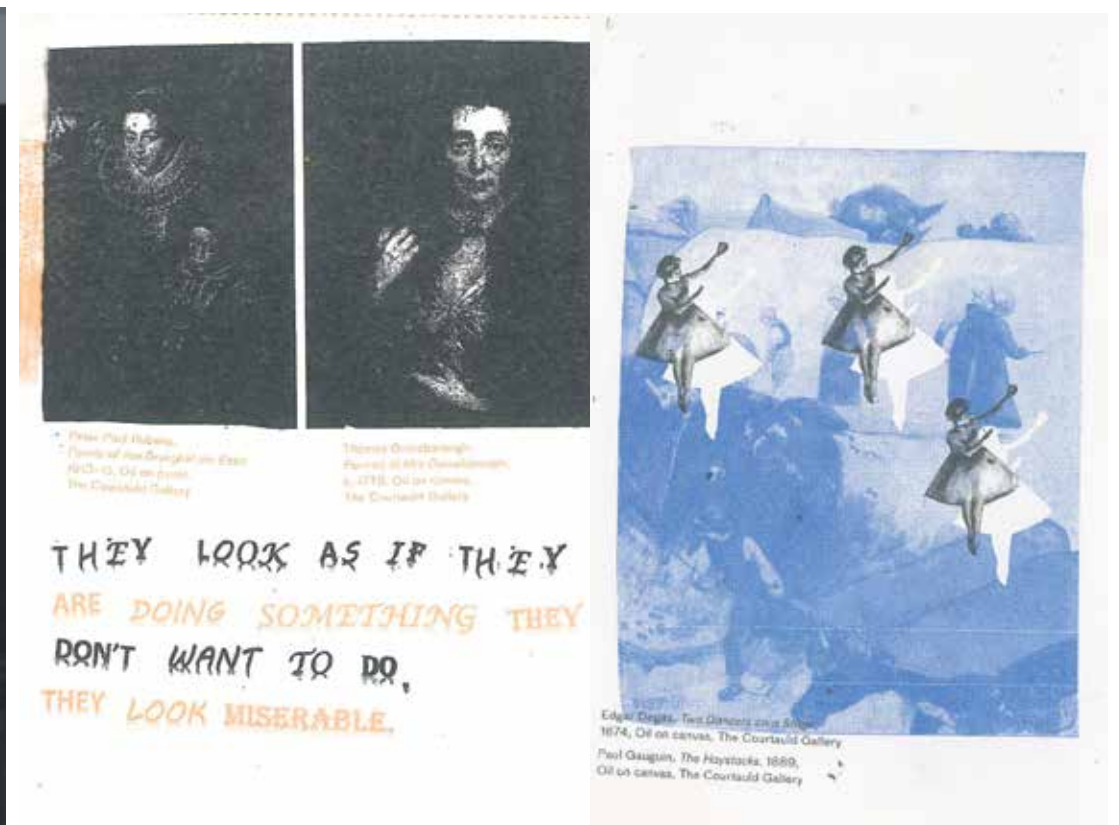
What is some advice based on experience (whether it's getting married, or telling your parents that you're homosexual), would you give to anyone who is suffering with these kinds of situations?

To conclude on Darcy's interview, she gave a very strong piece of advice: "to come out when you are ready and when you feel safe to do so." She said that you must not be ashamed for who you are as you are a beautiful little spark and your identity is not a negative thing. If your "friends" or "family" do not accept you, then remember you do not need their validation in order to be happy. She pleads for everyone to continue to love yourselves and accept yourself – you're the only thing you'll ever have throughout your glorious life!

To conclude the interviews, no matter whom you are – whether you're transgender, bisexual, straight, homosexual, asexual, pansexual etc. – you're your own person and you should never be embarrassed by that, no matter what that boy in the green jacket says. But, as my interviewees have pointed out, being yourself is the only thing anyone would ever expect from you, and if they don't accept it, then they're obviously not worth being a part of your life anymore. Equality, no matter who you are, is the most important thing. This interview may not help you, it may not even be any good, but if you could take at least one thing from it, it's to be yourself. That's the best you're ever going to get.

Is this what feminist teaching looks like?

Deborah Britton



To engage with feminism is to ask questions, questions with agenda and pertinence, questions that challenge conventions and allow for the rethinking of hierarchies. A group of ten Year Seven students at Welling School have employed sustained feminist questioning, through their investigations into the representation of gender within Art History.

In the current academic year, The Courtauld Institute of Art and Welling School have collaborated to curate a series of learning experiences to support students in the development of their collective thinking around Gender and Art. Included in this issue of *æ* is a zine publication that documents the journey of this unique project in feminist thought. From Medieval saints to Paul Gauguin's radical nudes, the students have explored the Courtauld Gallery's collection, working with artists, academics, and designers to visualise their ideas. Visiting the collection was a catalyst, triggering the students to choose two artworks and draw their own thematic links and situate themselves instinctively amongst the discourses of Art History. In pairs they discussed ways they

could share philosophies with others and continue the conversation in their own zine. Zine, short for fanzine, is a small self-published work of original or appropriated texts, rooted in activist counter culture and often produced cheaply by photocopier to spread messages to the masses quickly. The project has provided space and time for the students to underpin their own messages with theory within a supportive structure of workshops and readings.

All students in Year Seven at Welling study Canon, a unique subject, presenting a select version of Art History from 1066 to the present day. In lessons we deconstruct art's contextual links and develop a confident approach to discussing visual imagery. The students we selected for the project were a group of curious individuals, who had also importantly reflected on the thought that there may be more than one story of Art History. They discovered that by working as a collective, they could both reveal and create art historical narratives themselves. Griselda Pollock writes of the possibility of a feminist curriculum that implies a 'much deeper confrontation with the very structures, protocols and habits

of the academy.' In Welling School's collaboration with the Courtauld Gallery we have together engaged in a meaningful questioning of women's role in both the collection and wider social contexts. The project became an opportunity for the students to intervene in their own learning through probing the very subject they study, and steering their own path as critical thinkers. Through working together with academics from the Courtauld Institute they have made a real engagement in theory and principles of Art History. Dr Katie Faulkner, from the Courtauld Institute, came to Welling to deliver a series of lectures and workshops, sowing the seeds of thought and offering the students lenses through which to look at issues of women's objectification and the patriarchal power of the institution. Using sample texts taken from *Ways of Seeing*, John Berger and *Old Mistresses: Women, Art and Ideology*, Rozsika Parker and Griselda Pollock, the students could recognise a shared discourse connecting their personal thoughts with academic notions of the female gaze, sexual and power relations. They intuitively began to map these theories onto chosen artworks from the Collection.

The titles of the research areas:
Trapped and Free
Blue Sky Dark Purpose
Working Girls
Judging Feminism: Motherhood
Women as Objects

The zines, developed in collaboration with graphic designer Luisa Martelo, were printed by the students at The Common House in Bethnal Green. This collectively managed space is home to radical groups, projects and community events. The very personal works became charged with political resonance in this new context and join an ancestry of feminist publications that offer a different way of looking.

A copy of one of the five zines produced is included in this issue. The students call for you to treasure their ideas. We invite you to use their work to trigger further looking around the Courtauld Collection and beyond.

Art Horoscopes

Darcy Hodge

ARIES: This week summons the time for new beginnings! New opportunities may appear in your workplace and opportunities to make some close connections. The sun rises and you will feel enlightened again, or maybe that's just an explosion in the far distance.

Artist you share your star sign with: Grayson Perry

TAURUS: Grab the bull by the horns. Or the horns by the bull - don't let deep phrases tell you how to live your life, bull grabber.

Artist you share your star sign with: Keith Haring

GEMINI: Become open minded and separate yourself into two. Breathe in, breathe out. At least you're not dead. *Guitar riff*

Artist you share your star sign with: Ellsworth Kelly

CANCER: Be prepared to have things not go in your favour this week, possibly making you crabby and snappy!

Artist you share your star sign with: David Hockney

LEO: Your work needs to stop being your mane concern! Much rather, you should have fun and leave your friends roaring with laughter!

Artist you share your star sign with: Giorgio Vasari

VIRGO: Remove yourself from an unhealthy relationship - we mean it. Big Mac is not a good person fundamentally.

Artist you share your star sign with: Jose Ortiz

LIBRA: Saturn is on your side this week, giving you the chance to feel energized. Saturn is right literally by your side - better start running before those sharp rings

reach you. Did you know they're made out of rocks, ice and dust?

Artist you share your star sign with: David Salle

SCORPIO: You've got a sting in your step. No, that wasn't a typo.

Artist you share your star sign with: Hikari Shimoda

SAGITTARIUS: Your love life is on a turning point this week - you'll really face cupid's arrow! That totally wasn't a reference to you being a Sagittarius, not at all.

Artist you share your star sign with: Paul Klee

CAPRICORN: Become traditional, resorting to traditional ways will do you no harm. Excluding the fact you might have cholera, have backwards opinions

and no twitter for the rest of your hashtag-free days.

Artist you share your star sign with: Paul Cezanne

AQUARIUS: This week is the time for self-love. Treat yourself as if you were a pure heavenly angel. Splash out on some cash for yourself, then cry about it and despise yourself the next week.

Artist you share your star sign with: Takashi Murakami

PISCES: Relaxation is key for the Pisces's stressed mind. Do whatever you enjoy and let challenges come when they need to. I suggest swimming, since the icon of the Pisces is the fish. Preferably not in a pool of your own salty, salty tears though.

Artist you share your star sign with: Kazimir Malevich

Equity by Design

Rosa Sheng

On May 14, 2015 AIA San Francisco's Equity by Design (EQxD) committee, formerly known as The Missing 32% Project, released a 58 page full report of its findings from its 2014 Equity in Architecture Survey.

The disparity between male and female representation within the profession, limited leadership opportunities along with professional practice rooted in systems of privilege and bias are a growing concern for talent retention. Recognising a paucity of similar research and documentation of best practices within the United States, Equity by Design's mission is to supplement this conversation with more targeted information about our local and national community of practitioners.

architect; 1) Hiring, 2) Paying your dues, 3) Licensure, 4) Caregiving, 5) The Glass Ceiling. Key areas of research focused job satisfaction and related factors, leadership advancement and pathways to promotion and work life flexibility challenges associated with part-time work and taking a leave of absence. Participants were also asked how they defined "success" in their career goals. The top answers included; working with a professional talented and collaborative team, participating in work of personal and professional significance and having the flexibility for when the work gets done.

For more information, please visit our website: www.themissing32percent.com

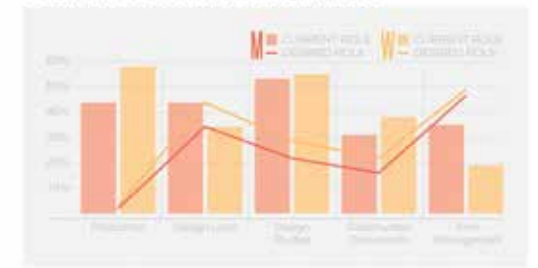
The survey report was structured along five pinch points in the career life of an

MEANING AND INFLUENCE: EQUITY IN ARCHITECTURE SURVEY 2014

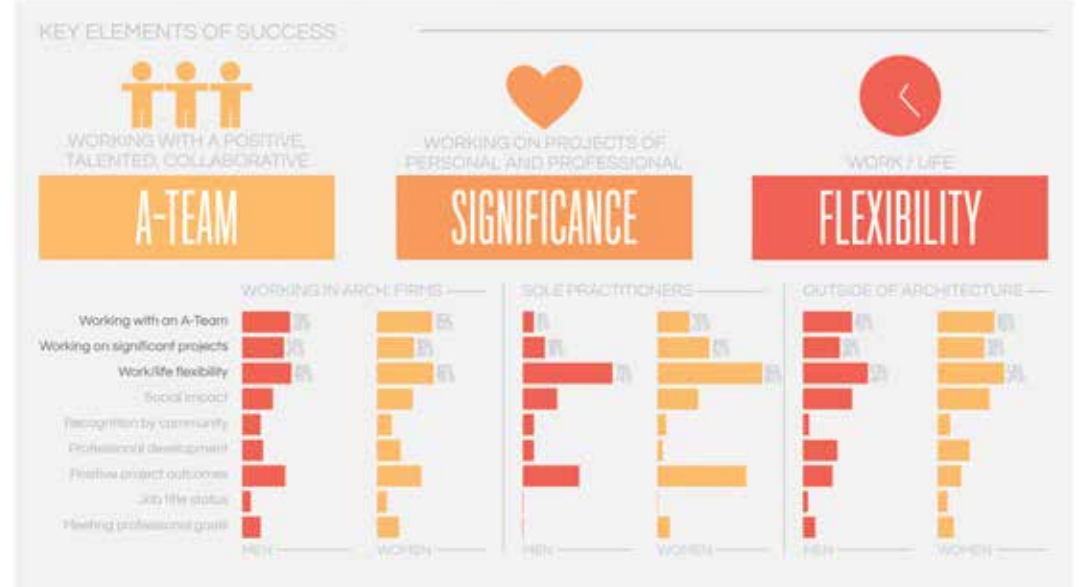
TOP REASONS TO START YOUR OWN PRACTICE



CURRENT VS DESIRED EXPERIENCE



HOW DO YOU DEFINE SUCCESS?



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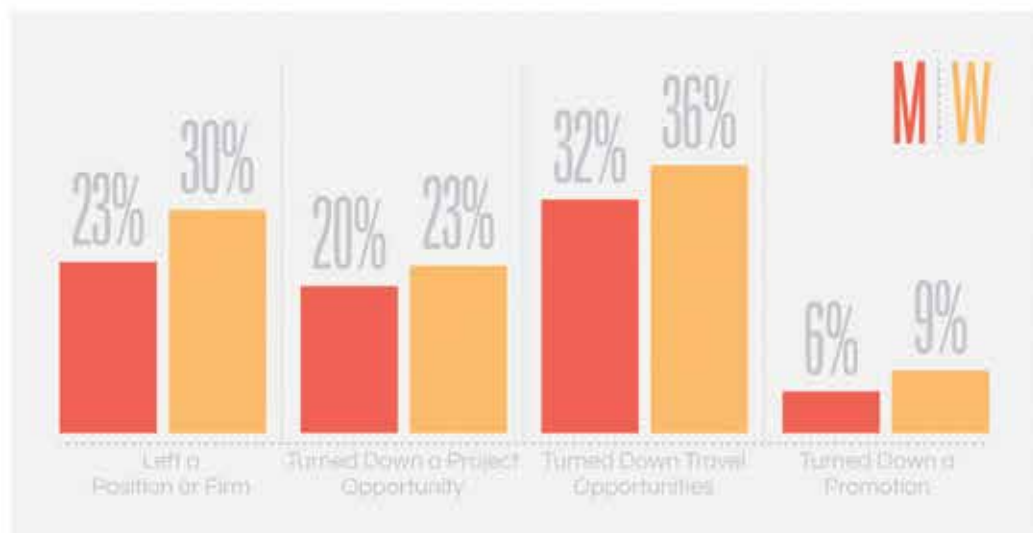
ARE YOU SATISFIED AT WORK?



KEY FACTORS IN JOB SATISFACTION



CHALLENGES OF WORK-LIFE FLEXIBILITY



LIFE OF AN ARCHITECT: CAREER PINCH POINTS



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INFOGRAPHICS BY ATELIER CHO THOMPSON