

# **Art Wont Teach You Nothing: A Discourse on Discourse**

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**Contents**

- 1. Introduction** – page 1
  - 2. Entrance** – page 7
  - 3. Address** – page 12
  - 4. Spaced In** – page 17
  - 5. As You Like It** – page 18
  - 6. Link** – Page 26
  - 7. presentation-representation-reflection** – page 27
  - 8. ABCs** – page 36
  - 9. A** – page 37
  - 10. Out of the Round** – page 49
  - 11. Conclusion** – page 54
- 
- **Appendix - Fine Art Lecture Series** – Garth Evans
  - **List of Illustrations**
  - **Bibliography**

## 1. Introduction

In this text I aim to investigate the complexities imbedded in art education. The terms *art* and *education*, and their shifts of meaning between myriad contexts, are topical and proximate. The social, economic, radical and instrumental potentials of art (and/or) education are being questioned by various parties with plethoric prerogatives. As an artist who is both a student and an educator I find it impossible to write about anything else. The current fascination with *art education* can be witnessed in the proliferation of texts, publications, discussions and symposiums dedicated to extrapolating this term. By attempting to articulate a path through this saturated field I acknowledge the difficulty, if not impossibility, of saying something new: of adopting radical positions or proposing better futures. So, where do I choose to position myself in this heated debate and how can I find my voice?

One strategy for drawing out the issues tangled in *art education* is to separate these terms and examine the instances where they collide; how *art* as a field, practice or object conjoins with *education* as a process, system or ideal. At times these terms fervently oppose each other; the former standing for its own sake, cultural capital and autonomy; the later standing for society, economic stability and authority. Art is for the few and Education for the many. In other instances art and education coalesce; in the legitimating stamp granted by art institutions and the collaborative projects initiated by gallery education departments. When can art place itself at a distance from education? When can one claim that education is not needed in order to make or receive art, or that art serves no social or pedagogical purpose?

Between *Art* and *Education* - between their intentions, practitioners and sites - issues surrounding structures, freedom and control emerge; where creativity confronts the discipline demanded by productivity and skill.<sup>1</sup> Set against notions of control is the possibility of agency, and with it the terms collaboration and participation. These words, whether applied to the classroom or gallery, open out onto a canon of discourse from Umberto Eco and Roland Barthes to Nicolas Bourriaud and Claire Bishop.<sup>2</sup> When operating within these deconstructive, open or relational paradigms traditional definitions of the ‘artist’, ‘author’, ‘viewer’ or ‘participant’ must be re-negotiated.

Other major issues that emerge in the nexus between art and education are value and assessment. Education increasingly leans towards accountability and parity. Pseudo scientific criteria are embraced and applied to complex subjective activities. Enlightenment, (Post)Fordist or neoliberal matrixes of classification and measurement are applied to realms of knowledge that are difficult to contain. Quantitative gradations of quality and achievement are applied in ways that affirm their authority whilst eliding other possible conceptions of

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<sup>1</sup> Foucaultian notions of power, knowledge and discipline could be used to investigate the site of the school and the bodies that occupy it. Please see; *The Impossible Prison: A Foucault Reader*, ed. Alex Farquharson, Nottingham Contemporary 2008; Foucault, Michel, *power-knowledge: selected interviews and other writings, 1972 – 1977*, Brighton: Harvester Press, 1980. Pen Dalton, in *The Gendering of Art Education: modernism, identity and critical feminism*, Open University Press, 2001, specifically explores the notion of discipline in relation to the practice of observational drawing that was rigorously taught to working class children in schools.

<sup>2</sup> I refer to discourse on open structures, authorship, relational aesthetics and participation, particularly in reference to the following texts: Eco, Umberto, ‘The Poetics of the Open Work’ (1962), in *Participation*, ed. Claire Bishop, London and Massachusetts: Whitechapel Gallery and MIT press, 2006, pp. 20 – 40; Barthes, Roland, ‘The Death of the Author’, in *Image, Music Text*, Fontana Press, 1977, pp. 142 – 148; Bourriaud, N., *Relational Aesthetics*, Les Presses du Réel, 2002 (English Version); and various texts and live discussions on antagonism and relational aesthetics by writer / curator Claire Bishop. For example: ‘Introduction // Viewers as Producers’ in *Participation (op.cit.)*; ‘Antagonism and Relational Aesthetics’ in *OCTOBER*, Issue 110, Fall 2004, pp. 51 – 79; her involvement in talks *Claire Bishop on Double Agent*, ICA, 16.02.08 and *Double Agent Discussion*, ICA, 16.03.08 accompanying the exhibition *Double Agent* (co-curated with Mark Sladen at the ICA, 14.02.08 – 06.04.08).

value. Addressing this culture of assessment, Stewart Martin has said that ‘qualification is a receding horizon; its promise of maturity takes the form of infantilization’.<sup>3</sup>

In the realm of compulsory education the use of reliable but prescriptive methods of teaching to secure ‘predictably good grades’ has been thoroughly criticised. In his text ‘Art and Design in the UK: the theory gap’ John Steers condemns the educational doxa of learning *for* assessment.<sup>4</sup> The tyranny of examination presides over processes of artistic development and production, curbing growth and determining form.

In the realm of Higher Education opposition to homogeneity and accountability is echoed in the criticism of the Bologna Process. Irit Rogoff, Dietrich Lemke and Dieter Lesage are a few of the people that have discussed issues relating to the establishment of the European Higher Education Area.<sup>5</sup> For many, the alignment of educational systems across national boundaries is symptomatic of neoliberal society; where knowledge production is an economic pursuit and education must adapt correspondingly.<sup>6</sup> In contrast to resisting academic conglomeration,

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<sup>3</sup> Martin, Stewart, ‘An Aesthetic Education Against Aesthetic Education’, in *Curating and the Educational Turn*, eds. Paul O’Neill and Mick Wilson, London: Open Editions, 2010, pp. 111.

<sup>4</sup> Steers, John, ‘Art and Design in the UK: the theory gap’, in *Issues in Art and Design Teaching* eds. Nicholas Addison and Lesley Burgess, London: Routledge Falmer, 2003, pp. 23. John Steers is General Secretary of The National Society for Education in Art and Design (NSEAD). See <http://www.nsead.org/home/index.aspx>.

<sup>5</sup> Rogoff, Irit, ‘Education Actualized – Editorial’, <http://www.e-flux.com/journal/view/127> (01.10.10), and ‘Free’, <http://www.e-flux.com/journal/view/120> (01.10.10); Lemke, Dietrich, ‘Mourning Bologna’, <http://www.e-flux.com/journal/view/123> (01.10.10), both in *E-Flux Journal # 14: Bologna*, March 2010, <http://www.e-flux.com/journal/issue/14> (01.10.10). Lesage, Dieter, ‘The Academy is Back: On Education, the Bologna Process, and the Doctorate in the Arts’, <http://www.e-flux.com/journal/view/45>, in *E-Flux Journal # 4*, March 2009, <http://www.e-flux.com/journal/issue/4> (01.10.10).

<sup>6</sup> Eva Eggerman has stated that ‘Knowledge production has become an industry according to the claims of the World Trade Organization and the Lisbon Treaty, which seeks to establish Europe as the leading and most dynamic knowledge based market by the year 2010.’ Von Osten, Marion, and Eggerman, Eva, ‘Twist and Shout: On Free Universities, Educational Reforms and Twists and Turns Inside and Outside the Art World’, in *Curating and the Educational Turn*, eds. Paul O’Neill and Mick Wilson, London : Open Editions, 2010, pp. 282

Ute Meta Bauer wrote in 2001 that ‘Art schools and academies, particularly in the German-speaking region, lack an international orientation in their faculty and curricular, and little emphasis is placed upon the study of diverse concepts of societies and cultures based upon different geo-political contexts’.<sup>7</sup> Perhaps international reformation of the arts education system can produce artists that are more culturally adept, and therefore able to capitalize on art’s position as a global industry?

Between the central nodes of *art* and *education* stand power and knowledge, authorship and authority, value and assessment. In this notional diagram or network what other terms could be added that would allow for connections to develop in depth and complexity? Is it possible to insert a third term that opens out this figure, upsets the dialectic and permits arguments to spill beyond binary arrangements?

I find the term *Document* sufficiently valid to be brought into the equation, yet reserving enough distance to bring with it fresh thoughts and new connections.

**Document** • n. A piece of written, printed or electronic matter that provides information or evidence or that serves as an official record. • v. Record in written, photographic or other form.

ORIGIN ME: from OFr. from L. *Documentum* ‘lesson, proof’, (in med. L. ‘written instruction, official paper’), from *docere* ‘teach’.<sup>8</sup>

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<sup>7</sup> Meta Bauer, Ute, “‘Education, Information, Entertainment’: Current Approaches in Higher Arts Education’, in *Curating and the Educational Turn*, eds. Paul O’Neill and Mick Wilson, London: Open Editions, 2010, pp. 105.

<sup>8</sup> *The Concise Oxford Dictionary*, Tenth Edition, ed. Judy Pearsall, Oxford University Press, 1999, pp. 412.

As a noun, *the document* is an object. It has form and content; both are referential, being anchored to a time and a system. The time this object refers to is the past; it is history, it is significant. The system this object refers to may be a bureaucratic process or a structure adopted by truth. The document completes a cycle of reference; the image in the photograph is the past because it has been photographed; the account in the report is fact because it has been reported. The document is an object that belongs inside and outside of art; inside and outside of truth; inside and outside of history. The document is a site of entrance, exchange and contestation.

In education the document is the lesson plan, the Ofsted report, the certificate, the register and the essay. The document is the class photograph on your mantle piece, the exam paper you write your answers on. It is the weekly timetable, the plan of the school marked with fire escapes. It is the officialdom of the office, the utilitarianism of the decor and the obedience of the community. The document is the proof that you have learnt; it is the language that conducts information and structures meaning.

In art the document is the film or photograph, the wall text, the afterthought or the residue. Perhaps it is pixelated, or monochrome, or in Times New Roman. Perhaps the document is art. Perhaps the document is a document. It is the photographs of Walker Evans, the installations of David LaMela or the archives of Mary Kelly. In art, the document is a necessity, a commodity, an issue. It is arbitrated truth, political consequence and aesthetic history.



(Fig.1)



(Fig. 2)

As a verb, *documenting* is an (ambiguous) action: It is an invisible process that produces objective results; it is a performance in itself that constructs mythologies; it is distant, analytical and cold, being tied to hegemonic systems of accountancy; it requires presence, rigor and attention, hoping to give new visibility to its subject. In art and education the act of documenting your work is fundamental to tracing and reflecting upon your progress. It is also a method of solidifying abstract, ephemeral or performative practices. Through conforming to certain conventions, documents construct histories and canons, creating boundaries of legitimacy and points of comparison. The form of a document is heavy with content; and the (textual / visual) language used to record and convey information must be seen as more than a mediator. Is there a way to understand *art education* through this third term of the *document*?

Through drawing on the plethora of research that has been written on these issues I aim to answer this question in the course of my essay. In the first instance, I hope that this piece will feed back into art educational discourse, producing a valid addition to this body of knowledge. Secondly, I hope that this exercise will allow me to gain some critical distance from my own artistic practice; allowing me to release the tensions and clarify the unknowns that develop in the process of making art.



## 2. Entrance

I put down this student's essay and ruminate on her desire for clarification through critical distance. I am struggling to assess this text; there are interesting points and she's done the research but something jars. I don't know what it is yet, but the writing seems to contain the occasional blind spot. Not to say that it isn't rigorous; just that there's an element of stupidity in its eloquence.

I glance out of the top deck window onto the street below and see my bus stop approaching. I really shouldn't be marking these on the bus I'm pushed for time. I put this text back inside a plastic wallet swollen with A4 paper. I have 13 more essays to mark before Monday, that's 130'000 words. I sigh and press the bell. Many of these words will be unnecessary padding; vacuous reflections and superfluous adjectives. I put the wallet into my back pack and run down the stairs, leaping from the back doors onto the pavement. I'm late today, overslept. I've probably missed the introduction to the symposium<sup>1</sup>, and haven't even had time for a coffee.

I turn left and walk towards the Southbank. The sight of shuttered concrete always excites me. I love this building and its geometry (Fig. 3). It squats on the river bank; the perfect complement to dull skies and muddy water. I don't know why I find it so beautiful. Perhaps I appreciate the intention of its form; a structure without façade, its construction process evident through its textured surface. Or maybe I feel nostalgic for the ideals this architecture represents; the potential of civic life and material certainty. Perhaps I only like it because other people find it ugly; a rejection of Schiller's claim that 'It is only through beauty that we enjoy at the same time as individual and race'.<sup>2</sup>

This student's focus on education is indeed very apt; the terms 'learning', 'pedagogy' and 'knowledge production' seem to have seeped from the confines of the education system into artistic and curatorial discourse. But, is this shift altruistic or merely narcissistic? Perhaps it's the recession; with drops in

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<sup>1</sup> The symposium in question is fictional and relates to my experience of various talks over the past year. Ideas surrounding the atmosphere and structure of the symposium developed mostly in response to *Deschooling Society* at the Haywood Gallery (organised with the Serpentine Gallery), London 29 – 30.04.10. For more information please see: [http://www.serpentinegallery.org/2010/02/conference\\_deschooling\\_society.html](http://www.serpentinegallery.org/2010/02/conference_deschooling_society.html).

<sup>2</sup> Schiller, Friedrich, *On the aesthetic education of man in a series of letters*, London: Routledge & K. Paul, 1954, pp. 13

sales and cuts in public funding galleries feel the need to generate *cultural* capital<sup>3</sup>. Or perhaps the role of the teacher is finally being recognised as artistically valid and significant. Ambika P3's exhibition 'Peter Kardia: From Floor to Sky' is an example of this.<sup>4</sup> If my student also teaches then I understand why she feels the needs to address her shifting identity between the classroom, studio and gallery; between divergent values, frameworks and expectations. It's an interesting time to discuss whether teaching itself can or should be art practice.

Perhaps the problem with her essay is that it's dry and formulaic. There is a comfortable certainty in the way she writes; probably banged into her from successive years in the UK education system: A child of SATS, the National Curriculum and Key Skills; been through GCSEs, AS and A levels, Art Foundation, Degree, perhaps a PGCE, and now a Masters. She grasps the subtleties of criteria and unfurls in moments of assessment. Is a *good art student* an oxymoron? She uses language without thinking about its limits, churns out proposals as if writing them is not an act in itself. She wants to write about structures (documents, sites, systems) but doesn't acknowledge that she operates within one, (the art world, the college, the essay, language itself) thus perpetuating a hegemonic grip on the laws of practice and visibility. Perhaps she doesn't see it? She is inside it and therefore it is invisible.

I check my watch; I am now seventeen minutes late. I dash to a row of doors but they are all locked. I push my face to the glass and peer inside. Empty. Where is this damn symposium? I thought it would be in the gallery, but perhaps it's in the theatre next door. I jog over but it also looks desolate. Surprisingly, I find the doors open and walk inside.

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<sup>3</sup> Here I refer to Pierre Bourdieu's theory of value in the field of cultural production; where the cultural elite engage in restricted production (production for producers) in return for status and cultural capital. This scale of value operates in negative correlation to the acquisition of monetary capital by mass producers. See: Bourdieu, Pierre, *The Field of Cultural Production*, Cambridge: Polity Press in association with Blackwell, 2003.

<sup>4</sup> *From Floor to Sky: British Sculpture and the Studio Experience* at Ambika P3, 05.03.10 – 04.04.10, was curated by Peter Kardia and contained works by many of his previous students; such as Richard Wentworth, Brian Catling and John Hilliard. (What is interesting to note is that not only are these former 'students' now successful artists, they are also 'teachers' leading departments or courses at the Royal College of Art, The Ruskin School of Drawing and The Slade). The 'impact of Kardia's revolutionary innovations' were also discussed in an accompanying talk at Tate Britain, *Peter Kardia: From Floor to Sky: Contemporary Teaching and Research Practice in the Visual Arts*, 10.03.10 (<http://www.tate.org.uk/britain/eventseducation/talks/20820.htm>) and signalled the beginning of a new research programme at the Tate called 'Art School Educated': *Curriculum Development and Institutional Change in UK Art Schools 1960-2000*. See <https://www.tate.org.uk/research/tateresearch/majorprojects/art-education.htm>.

Structure: that's what strikes me about her essay, and the way she sees issues as terms; units to be moved around that hang off or support one another; or a network of nodes connected in a communication system. She has drawn a diagram. As a way of setting out an argument it is very formal. If one looks at her text abstractly, aesthetically, it resembles an exercise in material equilibrium devised by Lazlo Maholy Nagy at the Bauhaus (Figs. 4 & 5). Materials of different density cling together in balanced compositions. My approach would more closely resemble a Fischli and Weiss sculpture (Fig. 6). Rather than a length of wood, a slither of glass and a lump of stone I gather an impure assortment of things; last night's wine bottle and my housemate's potato, and have a go at connecting them. For a moment they are poised and then collapse. After years of reading and writing essays, working as a tutor, and even occasionally practicing as an artist, I have abandoned the mirage of balance and the possibility of pure form. Things fall over, get contaminated and reused. Perhaps I have given up on continuity and certainty for the sake of possibility and questioning?

Charles Esche has said that 'Modernism is about providing answers and whatever world is emerging now – slowly, out of the wreckage – is not modernist, and is not going to be about answers, but more about how you formulate the questions'.<sup>5</sup> In the Van Abbemuseum where Esche is director, they refuse to give answers the public's questions. Instead, they adopt a strategy of answering a question with another question, refusing to take responsibility for explaining what an art work might mean.

I want to apply this strategy to my student's essay and respond to her question: '**Is there a way to understand *art education* through this third term of the *document*?**' with my own: '**Can the words, formats and conventions adopted by academia be used to measure the production of art? Is production even an appropriate term?**'

I take my ticket to the door of the auditorium. An attendant checks it and quietly shows me to my seat. Being overtired and occupied with student's essays, I find it difficult to engage. It takes a while to adjust myself to the tone and terminology of something that I should know very well...

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<sup>5</sup> Esche, Charles & De Appel CP 'Stand I Don't' in *Curating and the Educational Turn*, eds. Paul O'Neill and Mick Wilson, London: Open Editions, 2010, pp. 301.



Fig. 3 – The Hayward Gallery



Fig. 4 – The Bauhaus

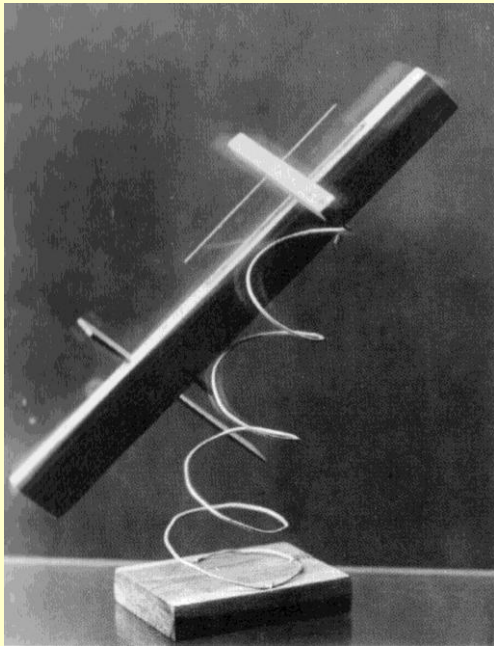


Fig. 5 - Láslo Moholy-Nagy's Preliminary Course: *A Study in Balance*, 1924



Fig. 6 - Peter Fischli / David Weiss  
*The First Blush of Morning*  
from the *Equilibres* series, 1984

### 3. Address

... and thank you to the Arts Council for their continued support. Now that I have introduced the fantastic array of speakers that will grace this stage I'd like to focus on one of the issues at the heart of this conference; school. I quote Piero Aguirre:

'It is not so long ago that artists sought to actively and thoroughly reject what they thought of as the academic, the received education, the traditional education system and its teachers. They pursued this variously through the construction of 'un-learning' experiences, through auto-didacticism and through 'aculturalization'. So, what is the ultimate reason for the re-entry into the academy, the return to school?'<sup>1</sup>

I would like to extend the term 'school' to encapsulate all possible sites and structures that enable knowledge production within a given community: compulsory education; the university and academy; the museum and gallery; the independent and temporary; the networked and virtual. As organiser of this symposium, and as an arts educator with years of experience, it strikes me that this is a moment when education is in a state of flux. Its sites and resources are being stretched in many directions in a world of socio-political change and technological revolution. As pedagogs and creative professionals it is our duty to step back and examine the situation. What is wrong with the current system? When and where have alternative models worked? How can we implement change in order to progress toward a better future; for those both within and outside the art academy?

As the gap closes between school and university education do the former's tensions between creativity and assessment continue into the studios and seminar rooms of the latter? Is the whole project of education being colonized by neoliberalism? And, if so, how

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<sup>1</sup> Aguirre, Piero, 'Education With Innovations: Beyond Art-Pedagogical Projects', in *Curating and the Educational Turn*, eds. Paul O'Neill and Mick Wilson, London: Open Editions, 2010, pp. 179.



does this affect the relationship between an institution and its students? Can they be thought of as clients, or worse still, consumers in the free market of lifelong learning?

The symbiotic way that an institution positions its students and its students position themselves is very interesting. Does an institution prepare artists to enter into the 'real' (perhaps professional) world, or does it result in separating them from it even further? How do its academic and architectural structures, which are both established (in their physicality and heritage) and temporary (in their transient usage by successive cohorts) shape these relationships? If they should wish, is it possible for students to change an institution from within? What strategies could be employed to do this and how far should students make use of existing structures?

For example, Department 21 was an additional interdisciplinary department established by students at the Royal College of Art in 2010<sup>2</sup> (Fig. 7). In one way, their radical gesture of anti-specialization was accepted into the traditionally departmentalized college by the fact that they formed one more department within the total institutional structure. In this way, Department 21 was both *opposite* and *part of* its host institution, establishing a place to practice an undisciplined discipline. Other structures that could be established to question institutions could be parasitic; such as Protoacademy in Edinburgh.<sup>3</sup> Beyond supplementation and parasitical attachment comes sabotage, protest and refusal.

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<sup>2</sup> *Department 21* was a temporary department established at the RCA by a group of students in January 2010. The department was interdisciplinary and students programmed seminars and workshops. The department was self-critical in its approach and aimed to explore current issues in art and design education. For more information please see the Department 21 website: <http://www.department21.net/>.

<sup>3</sup> *Protoacademy* was established by Charles Esche in 1998. In his text 'Start With a Table' (in *Curating and the Educational Turn*, eds. Paul O'Neill and Mick Wilson, London: Open Editions, 2010, pp. 316) He describes the project as such: 'The *protoacademy* was established in 1998 in Edinburgh with a very simple metaphor: the idea of an empty table or tabula rasa. Whoever came to the table was a member of the *protoacademy*, whether it was a teacher or a student or somebody from the outside. They demonstrated their qualifications to be part of the group by the information, the intelligence, the ideas, the questions or the confrontation they brought to that table.'

However, as we have seen in the instance of the bologna process or Middlesex university, these strategies of resistance may not have any long term effect.

What are the possibilities for independent educational sites existing beyond the institution? What kinds of conversations do they enable between artists, students, teachers and the public? Many independent spaces have been established in recent years, often sheltering under the umbrella of socially engaged, relational or critical modes of practice.

*unitednationsplaza*,<sup>4</sup> (established by Anton Vidokle in Berlin) is perhaps one the most visible. Over the past year in London we have seen many galleries host educational initiatives, such as *FREE SCHOOL* organized by Five Years Gallery<sup>5</sup> (Fig. 8) and John Reardon's *artschool* at Cell Project Space, which, amongst other things, aimed at 'Removing teaching and learning from the burden and constraints of over-administered and over-subscribed art departments and institutions.'<sup>6</sup>

What do independent models of education provide that established art schools cannot? When discussing the gap between school and university in 'In and out of place: cleansing rites in art education', Claire Robbins describes the Art Foundation course as the site where legitimate cultural production commences; with art produced prior to this in school being understood as operating within a defunct paradigm.<sup>7</sup> I have already described how the distance between compulsory and higher education is closing, perhaps institutional acceptance brings illegitimacy in its wake? Are independent educational projects more

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<sup>4</sup> *unitednationsplaza* was developed after the cancellation of Manifesta 6 (the biennial as art school) by one of the curators, Anton Vidokle in Berlin 2006. For more information visit the *unitednationsplaza* on-line archive: <http://www.unitednationsplaza.org/event/1/>

<sup>5</sup> YES. YES. I KNOW. *FREE SCHOOL. I KNOW.* took place at Five Years Gallery in London, 25.04.09 – 10.05.09. It hosted a programme of 33 one-hour sessions considering the idea of a Free School. For more information see: <http://www.fiveyears.org.uk/archive2/pages/044/pages/0441.html>. *FREE SCHOOL. LECTURE HALL* took place at Bethnal Green Library, 11.06.10 – 26.06.10. It hosted a programme of 2 hour lectures. For more information see: <http://www.fiveyears.org.uk/archive2/pages/LECTURE%20HALL%20FREE%20SCHOOL/lecturehall1.html>.

<sup>6</sup> Taken from the project description on the *artschool* website: <http://www.artschooluk.org/> (01.10.10).

<sup>7</sup> Robbins, Claire, 'In and out of place: cleansing rites in art education', in Nicholas Addison and Lesley Burgess eds. *Issues in Art and Design Teaching*, London: Routledge Falmer, 2003.



closely aligned with the art world? From another perspective, in his text *Spaces for Thinking*, Simon Sheikh reflects that 'art schools and academies have never been more effective or even successful in the influence on the art world and art production in general'.<sup>8</sup>

In the elaborate relationship between the Art School and the Art World a game of (il)legitimacy plays itself out. School and World take it in turns to trace a boundary separating valid from invalid practice. Particular methodologies, materials and issues are excluded in this process. Validated practices adopt different positions within the field, some central, some peripheral. Ways to shift this territory and gain visibility within the crowd (who congregate at the centre) involve operating at the edge; toying with the line itself. However, if you step beyond this boundary you risk losing your visibility and status, your work becoming illegitimate. It is interesting for us to think about what is (il)legitimate; which modes of production are excluded from, or allowed to enter, contemporary paradigms. Is teaching, that was once seen as secondary and supplementary to artistic practice, now being considered a legitimate practice in its own right? If so, what are the implications for both the educational moment and the work of art?

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<sup>8</sup> Sheikh, Simon, 'Spaces of Thinking', [http://backissues.textezurkunst.de/NR62/SIMON-SHEIKH\\_en.html](http://backissues.textezurkunst.de/NR62/SIMON-SHEIKH_en.html) (01.10.10).



Fig. 7 – Department 21, OUTERDISCIPLINARY, 03.20.10



Fig. 8 – FREE SCHOOL. LECTURE HALL, Reflectures, 26.06.10

## 4. Spaced In

I trace the shape of the lectern with my eyes. I am fascinated by it; five sided, geometric, almost monolithic. The top slopes down towards the speaker, holding a lamp, a microphone and her notes. I am sitting too far away from the stage to tell if its pale grain is real wood or plastic laminate. I'm finding it difficult to pay attention; I momentarily engage but specific words cause trails of loose thoughts to unravel; my gaze keeps sliding into insignificant corners of the theatre. I examine the texture of the leather seating and imagine the weight of the coffee table on stage.

The lectern stands stage left. To the right is an agglomeration of plush but bureaucratic furniture. Three arm chairs face the audience, slightly angled towards one another to suggest informality. In front of the chairs rests a moulded plastic table, its inbuilt recesses are replete with bottled water. Scattered around the chairs are svelte microphone stands, obediently poised like black flamingos. This set resembles a Bishopsgate waiting room, a television chat show.

A large projection screen occupies a central position on the back wall. It awaits an onslaught of power point presentations. The screen is suspended in front of an expanse of heavy velvet. This voluptuous curtain is theatrical in comparison to the corporate formality of the other furnishings. It encloses the space and provides a membrane in which to suspend your disbelief. High up in the ceiling exposed scaffolding supports large Parcans. Blue gels cast a cold light on the stage. The audience slumps in soft leather seating. I begin sketching elements of this room; the materials themselves take on a presence that is almost sculptural; they have densities, values and associations. I sketch the curtain, marking in a line where its edge skirts the floor. I hear people begin to clap.

## 5. As You Like It

*Three people sit on stage. On the right is the Head of Education at X gallery, in the centre is Claire Bishop and on the left is Jacques Ranciere. They have been in conversation for approximately ten minutes.*<sup>1</sup>

B: I don't completely disagree with arts education projects; it's just that some of the collaborative practices you describe cannot be read within a paradigm of contemporary art. What I object to is the way that 'aesthetic judgements have been over taken by ethical criteria, I mean, the aesthetic doesn't need to be sacrificed at the altar of social change, it already contains this ameliorative process.'<sup>2</sup>

HE: In an ideal world, your pretext functions. Yet, in the environment I work within art sits in a context that traditionally excludes people. The projects we organise attempt to bridge the gap between a highly specialized, often reflexive, language with its own internal logic and history and the general public who, beyond knowing nothing about contemporary art, actually possesses an out-moded notion of what it is due to limited or biased contact with art through school or the mass media. First of all we aim to open up a context, make people feel welcome, as if the gallery is no different from the youth club, or the pub, or...

B: the bookies, or the supermarket, or the....

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<sup>1</sup> The Head of Education is a fictional character based on a hypothetical education co-ordinator at a fictional, contemporary, publically funded gallery. The conversation between Claire Bishop and Jacques Ranciere is also fictional and all words are my own unless otherwise quoted and referenced.

<sup>2</sup> Claire Bishop in conversation with Jennifer Roche. See: Roche, Jennifer, *Socially Engaged Art, Critics and Discontents: An Interview with Claire Bishop*, [http://www.communityarts.net/readingroom/archivefiles/2006/07/socially\\_engage.php](http://www.communityarts.net/readingroom/archivefiles/2006/07/socially_engage.php) (10.10.01).

HE: (*Head of Education shakes her head*). We just try to give people ownership of the space and familiarize them with contemporary art in a way they feel comfortable with. Although many galleries are situated in densely populated, 'poor' boroughs, it is only very occasionally that local residents visit. And when we do, they often leave the gallery feeling confused, perhaps even alienated.

B: Because they're not in on the joke?

HE: No, because they lack the critical, or *aesthetic*, tools that allow them to unpack and interpret the exhibition. I have a perfect example of this kind of misunderstanding.

*Ranciere fidgets in his seat, hastily sighs, takes a sip of water.*

HE: I was visiting a Jonathan Monk exhibition at the Lisson Gallery.<sup>3</sup> On the wall was a painting called 'What is Seen is Described, What is Described is Seen (Rothko) I'. Its production process involved giving postcards of Rothko's paintings to Art & Language; who then wrote objective descriptions of these images. Monk then asked a professional sign painter to paint these descriptions. This work is quite literally about art and the language that both supplements and conditions it. It is also a conceptual piece that demands a certain amount of knowledge from an audience. On leaving the gallery I saw a woman and her children looking through the window at this painting. They said it was really beautiful and that they loved the warm colours. Not wanting at that moment to tell them what they didn't know, I said that they could go inside and take a closer look.

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<sup>3</sup> *Second Hand*, Jonathan Monk, Lisson Gallery, 29/11/2006 - 20/01/2007.

*Ranciere coughs and raises his arms*

R: But you position this mother as the *Ignoramus*, 'she is the one who does not know what she does not know or how to know it'!<sup>4</sup> The way you are talking about these supposed ameliorative arts projects is not emancipatory at all, you talk just like a schoolmaster. The first thing your approach to education 'teaches her is her own inability,'<sup>5</sup> you make her see the distance between your knowledge and her ignorance; 'the art of *distance*.'<sup>6</sup> And then, you 'can only reduce the distance on the condition that you constantly re-create it'!<sup>7</sup> You stultifying pedagog!

HE: No, I don't think you understand...

R: Me?! DON'T UNDERSTAND?! 'It is just this little word, this slogan of the enlightened – *understand* – that causes all the trouble. It is this word that brings a halt to the movement of reason, that destroys its confidence in itself, that distracts it by breaking the world of intelligence in two'. I believe in the equality of intelligence, as opposed to the inequality instilled by knowledge. 'Knowledge is not a collection of fragments of knowledge but a position'.<sup>8</sup> And you are positioning yourself in a privileged role whilst establishing a hierarchical community.

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<sup>4</sup> Ranciere, Jacques, *The Emancipated Spectator*, trans. Gregory Elliot, London: Verso, 2009, pp. 8

<sup>5</sup> *Ibid.*, pp. 9

<sup>6</sup> Ranciere, Jacques, *The Ignorant Schoolmaster: Five Lessons in Intellectual Emancipation*, trans. Kristin Ross, California : Stanford University Press, 1991, pp. 4

<sup>7</sup> Ranciere, Jacques, *The Emancipated Spectator*, trans. Gregory Elliot, London: Verso, 2009, pp. 8 (I have altered the conjugation from 3<sup>rd</sup> to 1<sup>st</sup> person for the sake of continuity).

<sup>8</sup> *Ibid.*, pp. 9

HE: I understand your point regarding my role, my position *is* privileged, but precisely because it enables me to move between different spheres; the gallery, school, community. My aim is not to pass on the knowledge I have, but to simply enable participants to act through encouraging awareness.

R: But there is 'no direct road from intellectual awareness to political action'<sup>9</sup>

B: Hmm. I think that what we are talking about, but from different perspectives, is the relationship between aesthetics and politics. Perhaps we can move this discussion away from your education programme specifically and back to that liminal zone between art and education; practices that operate under the pretext of open, relational and collaborative discourses; or works that struggle to define their identity within these terms? There is a video piece called *Them* by the artist Artur Zmijewski that is very relevant to our conversation in how it deals with the complex relationships between aesthetics and politics, participation and emancipation, antagonism and the community (Fig. 17).

*Them* is video documentation of a workshop lead by Zmijewski with four groups of people who adopt different religious, social and political ideologies.<sup>10</sup> At the beginning of the workshop the participants carefully produce large symbols that represent their groups. Zmijewski then asks them to make alterations to each other's symbols. As groups begin to alter each other's work a chain of reciprocal gestures ensues. Positive

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<sup>9</sup> *Ibid.*, pp.75

<sup>10</sup> The groups are Catholic, Jewish, Gay Rights Activists and Polish Nationalists. At one point members of the Gay Rights group cut open the doors to the church that the Catholic group drew as their symbol.

interventions turn into increasingly violent acts of erasure, mutilation and destruction. The video ends with a defaced canvass burning in the studio.

If assessed as a collaborative or community art project this workshop would be deemed a failure. The material 'outcomes' are destroyed by participants. The harmony, consensus and enlightenment which is hoped to emerge from collaboration is replaced by a breakdown in communication. 'The relations produced' in this piece 'are marked by sensations of unease and discomfort rather than belonging, because the work acknowledges the impossibility of a 'micro-topia' and instead sustains a tension among the viewers, participants and context.'<sup>11</sup> I think that 'The best collaborative practices need to be thought of in terms other than their ameliorative consequences; they should also question the very terms of these ameliorative assumptions,'<sup>12</sup> and that is exactly what *Them* achieves.

HE: But 'questioning' these terms at the expense of participants cannot be called a good collaborative art practice. By using these participants as allegorical characters in his subversive narrative Zmijewski is taking away their voice. This is not *collaboration* but *exploitation*, the artist as a disabling, rather than enabling, agent.

B: As an artist, Zmijewski is interested in revealing the frameworks that enable and disable. In his own words, '*he works with power, he wants to know what power means, how it functions.*'<sup>13</sup> He examines these power relations within the framework of contemporary art practice; examining the problematic definitions of 'artist', 'educator'

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<sup>11</sup> Bishop, Claire, 'Antagonism and Relational Aesthetics' in *OCTOBER*, Issue 110, Fall 2004, pp. 70.

<sup>12</sup> Claire Bishop in conversation with Jennifer Roche in: Roche, Jennifer, *op. cit.*

<sup>13</sup> Artur Zmijewski interviewed by Daniel Miller in: 'The Politics of Fear' in *Art Monthly*, No. 333, February 1010, pp. 4.



or 'participant'. Simon Sheikh explores these problematic power relations in his text 'Spaces for Thinking'. I quote; 'In turn, work, context, spectator influence the definition of each other. None of which are given, and each of which are potentially conflictual; indeed agonistic: One may or may not feel addressed, may or may not accept the mode of address, even, by a given work or given situation (both artwise and socio-politically).'<sup>14</sup>

HE: But how can we even trust Zmiejewski as an artist? Viewing *Them* is like watching Big Brother! How do we know what he has edited out of the workshop for the sake of weaving together a plot?

B: We don't, but this in itself is an interesting aesthetic strategy. We wonder how much power Zmiejewski has over the whole process, in terms of both the workshop and the editing. Where is the artist, what is his role? Are we watching a documentary or fiction? He places the viewer in a challenging situation; what should we accept; are we complicit spectators or should we dissect the theatre that is enacted before us?

R: Yes, it is 'the paradox of the spectator'.<sup>15</sup> A spectator must be present for theatre to exist, but spectating is seen as something negative. First, 'viewing is the opposite of knowing: the spectator is held before an appearance in a state of ignorance about the process of production of this appearance and about the reality that it conceals. Second, it is the opposite of acting: the spectator remains immobile in her seat, passive. To be a spectator is to be separated from both the capacity to know and the power to act'.<sup>16</sup> But,

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<sup>14</sup>Sheikh, Simon, 'Spaces of Thinking', [http://backissues.textezurkunst.de/NR62/SIMON-SHEIKH\\_en.html](http://backissues.textezurkunst.de/NR62/SIMON-SHEIKH_en.html), (01.10.10).

<sup>15</sup> Ranciere, Jacques, *The Emancipated Spectator*, trans. Gregory Elliot, London: Verso, 2009, pp. 2.

<sup>16</sup> *Ibid.*

‘Emancipation begins when we challenge the opposition between viewing and acting...The spectator also acts, like the pupil or the scholar. She observes, selects, compares, interprets. She links what she sees to a host of other things that she has seen on other stages, in other kinds of place’.<sup>17</sup> To view *is* to act.

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<sup>17</sup> *Ibid.*, pp.13



Fig. 9 – Still from *Them* by Artur Zmijewski, 2007



Fig. 9 – Still from *Them* by Artur Zmijewski, 2007

## 6. Link

The man in the seat beside me rises to his feet. I am surprised by this sudden movement in the audience. He turns towards me and mumbles, 'scuse me... bathroom'. I swivel my knees to one side and let him pass. He scuttles down the gang way.

I watch these three people on stage. One argues from the position of the ground; from completing endless funding proposals and working with the (non art-initiated) public. The second person talks from the mediating space of the gallery; of contemporary discourse and art world validation. The third is from the realm of academia; a man whose thoughts have been appropriated by the art intelligentsia, whose writing *is* his practice. Together they try to balance out relationships between artists and audiences, actors and viewers, teachers and students. How can we actually challenge and dissolve these oppositions? I think about this and how I am listening to discussions on engagement and emancipation in a space that reinforces hierarchical power relations and traditional models of 'knowledge' transferral. As I translate elements of their mismatched triologue (that meets at points then shoots off at cross purposes) I wonder if there is actually any knowledge being transferred at all?

## 7. presentation-representation-reflection

*.... from Germany, via live video link, I'd like to welcome our next speaker...*

... H...H...HH Hello London... Can you hhhear me?

The sound clips and crackles, then a connection is made and phonemes flows into smooth communication. The bust of a man is projected onto the large screen at the centre of the stage. The image is grainy and sepia. He sits at a desk, probably in his study. His black polo neck merges into the shadows of the room. His hair is illuminated in parts by the bluish light of his computer screen.

... And so, thanks to the wonders of modern technology, I join you from Berlin at this conference about the links and boundaries between art and education. As a curator and writer my interests currently lie in the way education (potentially but not exclusively *art* education) represents itself. By this, I mean how processes of education may be recorded, presented, made visible; and how moments of learning and knowledge transferral, may inscribe or represent themselves in the act of their own becoming.

He pauses and looks down at his desk. He picks up two images and holds them in front of the screen.

I am very interested in the work of an artist called Rainer Ganahl, in particular his photographic series *S/L* (Seminar/Lecture).<sup>1</sup> This collection of photographs documents every lecture that Ganahl has attended since 1995. From a viewer's perspective he photographs both lecturer and audience. When exhibited, images of both parties are shown adjacent whilst preserving their distance; the lecturer lectures, the audience watches.

The image the speaker holds in his right hand shows Pierre Bourdieu sitting behind a long desk. In front of Bourdieu sits a bottle of water, microphones and a lamp. They signify the space of an academic lecture theatre. Behind Bourdieu we see a projected image of two paintings; both portraits. One portrait shows a man holding a book in what might be his studio (Fig. 11).

The image the speaker holds in his left hand shows an audience. In this audience many faces are blurred, out of focus or illegible. Many people hold note books or are writing. Some people gaze at the stage, some look vacant and may be bored. It is obvious that Ganahl was sitting near the front row as the images of both Bourdieu and the audience tower above the camera (Fig. 12).

These particular images show Pierre Bourdieu giving a lecture on his 'Recherches Récentes' at the Collège de France, Paris on the 01.12.00. In his project description, Ganahl says that 'These photos therefore give a certain idea on the production of knowledge, how knowledge is thus exchanged within concrete academic settings,

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<sup>1</sup> Many of the images from the *S/L* series can be seen online at: [http://www.ganahl.info/s\\_sl\\_index.html](http://www.ganahl.info/s_sl_index.html). The two letters divided by the hyphen reference Roland Barthes' text 'S/Z', which is a structuralist analysis of Balzac's short story 'Sarrasine'. Ganahl uses a hyphen to establish a gap in signification, but unlike Barthes' mirroring or inversion, Ganahl's title implies inequality, difference or direction; perhaps the 'S' dominates and the 'L' turns away?

and therefore revealing people in their intellectual habitus.’<sup>2</sup> William Kaizen goes on to say that ‘Ghanal represents this institutionalization as the ‘compearance’ of self and social structure’ turning what would otherwise be only a series of portraits of intellectuals into an examination of an intellectual habitus and his own position within it.’<sup>3</sup>

Ganahl positions himself socially and politically. He states that ‘Higher education in our socially divided capitalist world is a highly contested and valuable asset that stands and reproduces privilege and class power, social mobility and exclusions.’ So, we have the ‘*intellectual habitus*’ a theatre; a performance, a community, a spectacle - a model that reproduces knowledge in its own image. And we have the artist; a flaneur, a participant, a critic, an activist.

Ironically, when discussing the way artists position themselves within wider societal structures, Janna Graham states ‘Pierre Bourdieu suggested that it is this very mechanism of the artist’s ‘interest in disinterest’ – their distancing from the social sites and issues that they reference, depict or represent – which secures the bourgeois ‘love’ of the artist over that of other workers. Belonging to a virtuous class that exists above and beyond the banal-spheres of wage-earners, policy-makers and the complexities of institutional life, the artist’s reproduction as ‘artist’

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<sup>2</sup> Ganahl, Rainer, ‘Seminars/Lectures Rainer Ganahl’, [http://www.ganahl.info/sl\\_description.html](http://www.ganahl.info/sl_description.html), (01.10.10).

<sup>3</sup> Kaizen, William, “Please Teach Me...’: Rainer Ganahl and the Politics of Learning’ in *Curating and the Educational Turn*, eds. Paul O’Neill and Mick Wilson, London: Open Editions, 2010, pp. 208.

is dependent upon conditions of production... which distance the production of *social content* from *social consequence*.<sup>4</sup>

The speaker momentarily reveals a smile.

Ganahl (purposefully) does not show the substance or instance that connects speaker and public: the knowledge that is transferred; the lecture itself; or audience's translations of it. By separating speaker from audience he reinforces their distance. Ganahl's images separate viewers into those that *know* and those that *don't know*. The images are likely to be more meaningful to those who are educated; those who recognise the speakers, perhaps even members of the audience. It could be said that his works *disengage* as well as *engage* certain viewers / thoughts / moments. Beyond Ganahl's intention of aiming to display the transferral of information, what do these images show? Is this what education *looks* like; what it *wants* to look like? Perhaps this is what *art* about education looks like?

Piero Aguirre says that 'Art colonizes everything. Its appetite is voracious. However, education resists the production of its own representation; you cannot represent education, since education is, in itself, an act of communication between several people in the process of exchanging their own skills, disabilities and dysfunctionalities.'<sup>5</sup>

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<sup>4</sup> Graham, Janna, 'Between a Pedagogical Turn and a Hard Place; Thinking with Conditions' in *Curating and the Educational Turn*, eds. Paul O'Neill and Mick Wilson, London: Open Editions, 2010, pp. 127.

<sup>5</sup> Aguirre, Piero, 'Education With Innovations: Beyond Art-Pedagogical Projects' in *Curating and the Educational Turn*, eds. Paul O'Neill and Mick Wilson, London: Open Editions, 2010, pp. 179.



The speaker puts down the images. He adjusts his glasses and squints. He regains focus on his computer screen and leans in a little closer. The signal momentarily breaks down and his face fractures into pixels. Members of the audience begin to talk amongst themselves.

....AAA...As art objects, the photographs are poor; out of focus, badly composed.

They are the chance snap shots of an amateur detailing a banal encounter. Rather than these images, it is the rigorous (almost obsessive) process of documentation - the archive that visually charts a history - that interests me. Ganahl takes up education as his subject but is this piece educational? In Latin, the root of the word 'Document' is *Docere*, or *teach*. Thinking along these lines, Ganahl tries to *teach* us about the rigid structures of education and the aesthetics of the educational site.

Aguirre also says that 'A significant distinction emerges here at the level of representation between a practice of talking about education and another practice which sets education as its centre of action and engagement; this is the recognition that when someone actually starts talking about making a project *on* education then it ceases to *be* education and becomes something else, namely, discourse.'<sup>6</sup> In this context S/L becomes discourse *about* discourse.

Ganahl brings the art object and the educational process together in a document. One way of seeing this work is as the conflation of theory and practice with the aim of achieving critical distance. Ute Meta Bauer is one proponent of the marriage between theory and practice. 'For it will take a co-ordinated coupling of theoretical and artistic studies to enable students to develop a self-determined, reflexive and

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<sup>6</sup> *Ibid.*, pp.176

critical view of their own position and the role of art in society.<sup>7</sup> But it could be argued that in *S/L theory* is absorbed into *practice's* visual order. Theory becomes indexical, aestheticized; theory is referenced but silenced in the process of its appearance.

The speaker inhales and leans back in his chair. The signal is strong, his image is clear.

At this point the distance between practice and criticism fluctuates between states of expansion and collapse. I ask myself: where is the work; what is this image; what constitutes discourse; how it is being critical? Simon Sheikh argues that 'it is no longer possible to study the art object, the history and sociology of art without a reflection of the mode of study itself, without an auto-critique and certain notions of interdisciplinarity.'<sup>8</sup>

He pauses and leans in close to his screen once again.

It is now that I would like to gain some distance from this work and focus instead on two ideas raised in the previously mentioned extracts; *reflexivity* and *auto-critique*. Criticism and reflection need distance in order to emerge and operate. One must be able to step away from engagement and experience in order to gaze objectively at

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<sup>7</sup> Meta Bauer, Ute, "Education, Information, Entertainment": Current Approaches in Higher Arts Education' in *Curating and the Educational Turn*, eds. Paul O'Neill and Mick Wilson, London: Open Editions, London, 2010, pp. 108.

<sup>8</sup> Sheikh, Simon, 'Spaces of Thinking', [http://backissues.textezurkunst.de/NR62/SIMON-SHEIKH\\_en.html](http://backissues.textezurkunst.de/NR62/SIMON-SHEIKH_en.html), (01.10.10).

*what* one has done and *how* one has done it. In this space one can detach, rationalize, question, improve.

He pushes his face even closer to the screen. His eyes are wide yet obscured by the light reflecting on his glasses. On each of his lenses there is the mirrored image of his computer screen; two distorted and ephemeral facsimiles of the auditorium are projected back to the auditorium.

In his theory of the Reflective Practitioner, Donald Schön states that ‘When someone reflects in action he becomes a researcher in the practice context. He is not dependant on the categories of established theory and technique, but constructs a new theory of the unique case... he does not keep means and ends separate but defines them interactively as he frames a problematic situation. He does not separate thinking from doing, ratiocinating his way to a decision which he must later convert into action. Because his experimenting is a kind of action, implementation is a kind of inquiry. Thus reflection-in-action can proceed, even in situations of uncertainty and uniqueness, because it is not bound by the dichotomies of Technical Rationality.’<sup>9</sup>

Reflection in action can bridge a gap in understanding between *explicit* and *tacit* knowledge; by this I mean knowledge that can be shown or explained to others as opposed to imbedded knowledge that develops through sustained and intimate

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<sup>9</sup> Schön, Donald, *The Reflective Practitioner: How Professionals Think in Action*, Aldershot: Arena, 1995, pp. 68-9.

engagement with a practice.<sup>10</sup> Reflective practice establishes itself in the distance between reciprocal processes of *doing* and *thinking about doing*. This is what enables an artist or practitioner to move forward. However, I would also argue that an auto-critical mode can potentially lead to inertia, with the practical and the critical undermining each other within this uncertain gap.

In what educationalists champion as a superior mode of working<sup>11</sup>, one can find themselves trapped, *mise en abyme*, without moving anywhere; thinking about how to act without thinking about acting.

He pulls back sharply and rests in his chair, briefly glancing at the ceiling before looking back at his computer screen.

As Liam Gillick says, 'You find a lot of structures in the art world veer towards the idea that the default state will be an endlessness and infinite projection.'<sup>12</sup>

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<sup>10</sup> Richard Sennett defines and explores these conceptions of knowledge in relation to practice and skill at great length in his book: *The Craftsman*, London: Penguin, 2009.

<sup>11</sup> Schön's ideas on reflective practice have been adopted by many art educationalists, especially at compulsory level. For one example please see: Thornton, Alan, 'The Artist Teacher as Reflective Practitioner' in *International Journal of Art & Design Education*, Issue 24, 2005, pp. 166 – 174.

<sup>12</sup> Gillick, Liam, 'Educational Turns Part 1' in *Curating and the Educational Turn*, eds. Paul O'Neill and Mick Wilson, London: Open Editions, 2010, pp. 169.



Fig. 11 – 'S/L', Pierre Bourdieu, 'Recherches Récentes', Collège de France, Paris, 01.12.00, Rainer Ganahl.



Fig. 12 – S/L, Audience at Pierre Bourdieu, 'Recherches Récentes', Collège de France, Paris, 01.12.00

## 8. ABCs

The pre-eminence of speech within pedagogical settings should be diminished and, with it, the anxiety as to the profitability of education in terms of information richness or in terms of symbolic art market priorities: instead, we should refocus on the embodiment of experience and encounter.

Piero Aguirre<sup>1</sup>

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<sup>1</sup> Aguirre, Piero, 'Education With Innovations: Beyond Art-Pedagogical Projects' in *Curating and the Educational Turn*, eds. Paul O'Neill and Mick Wilson, London: Open Editions, 2010, pp. 185

## 9. A

A Tutor takes to the stage.<sup>1</sup>

The lights dim. Old film stock flickers on the screen.

5. 4. 3. 2. 1. The film begins. (Figs. 20 & 21)

'The A Course: Day 1'<sup>2</sup>

*Camera zooms in towards a sign; 'PUNCTUALITY IS ESSENTIAL'.*  
 Young people shuffle into a room. Solemn men with side burns  
 usher in the group. One man walks to the door - *cut to close*  
*up* - a hand locks the door. Another man points to a notice  
 reading 'No verbal communication allowed, except between an  
 individual student and a member of staff'. *Cut to close up of*  
*faces* - students look at each other; confused, scared,  
 apprehensive.

A tutor walks over to a pile of large cubes. They are wrapped  
 in brown paper. He gives one to each student.

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<sup>1</sup> The Tutor is a fictional character based on Garth Evans and my experience of him talking about The A Course at the RCA on 24.03.10. The following description of a film is based on my memory and interpretation of the DVD that was shown at this talk; unused footage from Christopher Burstall's documentary 'A Question of Feeling'. Please see Appendix C.

<sup>2</sup> 'The A Course' was run by Peter Kardia, Garth Evans, Gareth Jones and Peter Harvey at St Martin's College of Art between 1969 and 1973. Students included Richard Deacon and Andrzej Klimowski (who currently teaches at the RCA).

Another tutor points to a sign detailing the room's opening times. *Cut to sign* - The tutor explains that when the room is open all students must be inside. Tutors will also be present. During break times all students must vacate the room. The room locks from the inside.

*Cut to group* - one tutor says 'Tools can be collected from the workshop on the 3<sup>rd</sup> floor'.

People stand with their cubes, hesitant, awaiting further instruction. One student picks up his cube and walks over to a corner. *Cut to student* - he tears off the brown paper, breaking the silence - *cut to room*. Other students begin to do the same revealing polystyrene blocks. *Cut to tutor* - a tutor leans against a wall of the room and looks at his watch.

*Camera zooms in on one student* - he takes a pen knife out of his pocket and makes an incision into the polystyrene. He seems to enjoy this; to enjoy being seen doing this. He continues to carve into the block.

*Cut to door* - one student enters with a hack saw and a metal file. *Camera pans the room*. One woman sits on the floor, staring at her block. *Cut to another student* - one man lights a series of matches, beginning to burn the polystyrene. A tutor walks over to the student and says 'You may not use match sticks' and walks away - *cut to face of student* - the student pauses and looks depressed.



*Cut to shot of entire room* - students alter the blocks of polystyrene in various ways. Nobody talks. If the silence is broken they are chastised by a tutor. *Cut to tutor* - 'lunch time', he unlocks the door.

*Cut to shot of the whole room* - Students carve, cut, scrape and arrange. The room is full of paper, polystyrene and tools. In one corner a student lays on the floor. *Cut to student* - he has broken up his cube into small chunks and scattered them onto the floor to form a mattress. A tutor walks over, 'No sleeping'. 'I'm not asleep', replies the student. 'Well, you must keep your eyes open', the tutor retorts. *Cut to another student* - he kneels next to a series of geometric shapes that balance to create a sculptural form. *Pan to other student* - a woman has made an object with the paper that was covering her cube.

'The A Course: Day 2'

*Shot of whole room* - It is chaotic with mess. Two students sit opposite each other on chairs. They have pushed crumbled bits of polystyrene into piles to form a grid. They use larger pieces of polystyrene to play chequers. *Cut to tutor* - he vigilantly looks over the room.

*Cut back to room* - smoke begins to rise from the corner - *cut to corner of the room*. Someone has set light to their

polystyrene. The flames grow and smoke begins to engulf the room. A tutor stands up and says 'Get some water and put it out' - *end of scene*.

The tutor stands up and says 'Stop it there and put the lights on'.  
The film ends.

'That was unused footage from the documentary Christopher Burstall made about the course we ran at St Martins from 1969 to 1973. I'd like to give you a little more information about 'The A Course' (as it was known) and our approach to teaching before opening up the floor to any questions.'

'The course was studio based and required strict attendance and compliance with the rules set out by staff. We were adamant that speaking was not allowed, except in terms of practical necessity. Hester Westley has described this process as 'a pedagogy based on paradox: literally imprisoning students in order to liberate them.'<sup>3</sup> We felt that discipline was required in order to achieve a *tabula rasa*: to discourage students from bringing along their bad habits, their previous skills and knowledge; to free them from pre-conceived ideas about what art is and what it should be. We allowed them to think *through* doing. In one way 'the programme demonstrated Peter Kardia's conviction that the greatest danger to artistic endeavour is habitual practice.'<sup>4</sup>

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<sup>3</sup> Westley, Hester, 'The Year of the Locked Room',  
<http://www.tate.org.uk/tateetc/issue9/yearlockedroom.htm> (01.10.10).

<sup>4</sup> *Ibid*.

We thought that art was about looking at things with 'un-habitual eyes.'<sup>5</sup> Rather than encouraging the development of skill, style, or artistic identity we wanted to break down the possibility of identification; of certainty. 'We wanted to put them in an experiential situation where they couldn't grasp what they were doing. What we wanted was 'existence before essence''<sup>6</sup>.

'Regarding the role of discussion, we found it very important that sculpture was taught through the language of sculpture, not through the language of something else. Therefore, we did not discuss what was made or done in the studio. We wanted students to make without the hindrance of self-criticism, so we never assessed their work. I think that our course is very interesting as it stands at great distance from the state of teaching in art schools today.'

'Does anyone have any questions?'

A series of hands shoot up in the audience.

'Yep, the man at the back in red...'

*'I am very interested in your avoidance of assessment. How did the students know they had progressed? How did you come to award them their final qualifications at the end of the course; I mean, was*

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<sup>5</sup> *Ibid.*

<sup>6</sup> Peter Kardia in Westley, Hester, (unreferenced) *op.cit.* (Conjugation altered from 1<sup>st</sup> person singular to plural for the sake of continuity).

*there any possibility of failure? And, do you think that this prepared them for life in the real world?’*

*‘It’s an interesting point. In fact, the college itself had trouble with our reluctance to assess students. And, towards the end of the three years, we realised that we would have to offer feedback in some form. What we decided to do involved knocking on the door and asking to be let in (the room was locked from the inside, if you recall). If the students let us in we would enter with paper bags on our heads that had holes cut out for the eyes. At that point we would begin to critique their work. Sometimes we were honest, but usually our criticism was hyperbolic, stereotypical or extreme. We saw ourselves as representing fictional critics; potential audiences, gallerists or collectors who may have certain opinions. In this way, the students chose how to react and were sceptical about whose opinions to take on board. It was very important for us that they did not make work to suit our tastes, as that is not part of being a good tutor.’*

The man in red nods.

*‘Yes, you down the front?’*

*‘I wonder if being a good tutor involves forcing such extreme constraints and methodologies on students?’*

*‘I have already discussed our philosophy behind this level of control’.*

*'Yes, but it seems to me to be a little too much like a social experiment. The decision making you employed does not seem pedagogical at all. In fact, its a bit like that work Claire Bishop discussed earlier by Artur Zmijewski. How far was 'The A Course' actually an art project for the tutors involved?'*

*'We saw it as teaching. We did not discuss or document this project under the pretext of it being art. In fact, apart from the documentary that you have just seen, there are hardly any records of the activities that took place. It would be impossible to think of The A Course as art... Another question? Yep, you on the left?'*

*'Could you tell us a little more about the documentary? Why and how was this made? How did students feel about being filmed?'*

*'Christopher Burstall had heard about what we were doing at Saint Martins and wanted to make a documentary about it. This film was actually made the year after the students had left. We invited them to come back and re-enact the first day of the A-course for Christopher.'*

*'So, it's not a documentary at all?'*

*'We saw it as a documentary, and I remember many of the students doing exactly what they had done on the first day'.*

*'But its restaged, scripted, fictionalized...'*

'One could say that as soon as a camera is present reality becomes fictionalized'.

*'Yes, well that's true. But Burstall had a particular way of making documentaries, didn't he?'<sup>7</sup> How much of the A Course documentary was his creative input?'*

'Well he framed the shots, decided how to edit. He definitely captured the right feeling; a strange atmosphere that seemed a world apart from everyday life and the rest of the college; a zone with its own rules, rationale and language. Can I take a question from the front?'

*'I find the idea of re-enactment fascinating. Are you familiar with the works of Iain Forsyth and Jane Pollard; particularly their film 'File Under Sacred Music'?''*

'No.'

*'Well, (like many other artists) they've staged re-enactments as works in their own right. 'File Under Sacred Music' was a re-enactment of the Cramps gig at the Napa Mental Institute in '78. In*

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<sup>7</sup> For example; his film *Omnibus: Tyger Tyger*, Dir: Christopher Burstall, 1967 (about William Blake) moved away from the biographic / chronological narrative of traditional documentaries and focused on many interpretations of one work. More information about Christopher Burstall and his approach to documentary film making for television can be read in his obituary in the Guardian Newspaper; <http://www.guardian.co.uk/theguardian/2009/jul/10/obituary-christopher-burstall> (01.10.10).

*fact, they tried to re-create the boot-leg video recording of the event; to make an authentic copy of this cult video (that was itself degraded after being endlessly copied and circulated between fans).'<sup>8</sup>*

'And how does this relate to The A Course?'

*'Well, what I am trying to say is that you can't show that documentary here and now without being aware of all of these other issues that have pervaded both contemporary art discourse and popular culture since that film was made; you know, without thinking about Big Brother and The Office, or Lindsay Seers or Walid Raad'<sup>9</sup>.*

'hmmm. Well yes, I suppose I have to take that on board. As I said, this is the first time I have seen that film in years. And after The A Course finished we didn't talk about it. It has passed un-

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<sup>8</sup> Here I refer to works made by contemporary artists that deal with notions of re-enactment, history, live experience and documentary. Namely: Jeremy Deller's *The Battle of Ogreave*, 2001, that used both former miners and members of battle re-enactment societies to re-enact a key event from the Yorkshire miner's strike of 1984; S. Mark Gubb's *The Death of Peter Fechter*, ICA, 2007, that re-enacted the death of a man trying to cross the Berlin Wall in 1962; and Jo Mitchell's *Concerto for Voice and Machinery II*, ICA, 2007, which re-enacted the infamous 1984 gig by Einstürzende Neubauten (originally at the ICA) in which they destroyed the stage. Iain Forsyth and Jane Pollard have organized many re-enactments, such as *A Rock and Roll Suicide*, ICA 1998, which re-staged Ziggy Stardust's last gig. For more information on Iain Forsyth and Jane Pollard's relationship to re-enactment please see: Nicolson, F. 'Between Art and Music: An Interview with Iain Forsyth and Jane Pollard', <http://www.nottinghamvisualarts.net/articles/may29/230/between-art-and-music> (01.10.10).

<sup>9</sup> I am thinking specifically of Lindsay Seer's fictional documentary and installation *Extramission 6 (Black Maria)*, 2009 (which examines the loss of her photographic memory when she began to speak at the age of 8) and Walid Raad's extensive work under the fictional guise of 'The Atlas Group', (whose archives can be seen at: <http://www.theatlasgroup.org/index.html>).

discussed, un-historicized and un-evaluated. I guess I haven't really thought through the contemporary implications of the course and the documentary. Can I take one more question? The woman in black on the left...?'

*'Erm...yes...In relation to the lack of discussion and evaluation you mentioned; both in terms of teaching students and reflecting on the course, why is this happening now? I mean, why are you showing us this film and talking about these things at this moment?'*

*'I'm not sure. I've been out of the UK teaching in The States for some time but I think it has something to do with a particular research student at Saint Martins called Hester Westley who discovered some information about the course whilst going through the archives. This reinvigorated interest about the radical past of the college.'*

*'Do you think people are talking about it, critically re-examining it, because the course is so alien to the current art school culture of academia and accountability? Perhaps we are looking for alternatives to the present situation?'*

*'Yes, I definitely agree with that. I mean, you couldn't even run The A Course now. Not only does it work outside of current conceptions of teaching practice, it would also be impossible to maintain in terms of staff to student ratio. You couldn't afford to pay 4 members of staff to be with 12 students all week.'*



*'Or alternatively, just to play devil's advocate, do you think that being asked to discuss and critically evaluate the A course now is the current system's way of absorbing your radical and resistant methodologies into its omnipotent teleology of logocentrism? With the course itself being sucked into academia, being discussed in terms that were alien to its existential philosophy?'*

*'I'm not sure I understand what you mean. I think our course is relevant again to a generation of people that need to reevaluate the connections between art and education, language and even notions of documentary. Its intentions have not been nullified in the way that you imply.'*

*'But The A Course has become part of contemporary discourse, and any possibility of experience before and above its mediation through language has been denied. Does this mean that your ideal has failed, and will always fail. Unknown, unnameable and unquantifiable experience is no match for The Word; for signification and empiricism.'*



Fig. 13 - Still of unused footage from 'A Question of Feeling', directed by Christopher Burstall, 1973.



Fig. 13 - Still of unused footage from 'A Question of Feeling', directed by Christopher Burstall, 1973.

## 10. Out of the Round

I exit the auditorium and head for a distant corner of the cafe. I grab a glass of water as someone calls my name. I see a former colleague beckoning me to her table.

‘Annel!’ I exclaim, ‘How are you? Still doing education projects?’

She sips her tea and replies.

‘Yes, and trying to squeeze in an MA. You know how it is’.

I take a seat and introduce myself to the others at the table.

‘How are you finding the conference?’ I ask.

‘Interesting’ she says, ‘but problematic. That guy didn’t like your questions very much.’

‘No, he didn’t,’ I reply ‘I just couldn’t help but find it ironic that his course had finally become part of the discourse he had tried to escape.’

I look at the assortment of people around the table and feel glad to be out of the restricting darkness of the theatre. I like the cafe; the informality and overspill of idle chatter.

‘I thought he was completely up himself, going on as if he was part of some radical moment that has been lost forever’, said David, a man sitting next to Anne. ‘I think we’ve got it much better now. As artists we have the specialized knowledge AND the general academic tools that allow us to act professionally in all sorts of contexts. For example: I’m working with a sociologist and an historian on a site-specific project at the moment’.

‘I disagree’, said Ben, also sat at the table. ‘I thought that his presentation was one of the most interesting; it shows that there are ways of thinking about teaching art other than the overtly self-reflexive, micro-managed, neoliberal mess that we’re in today. Charles, I know you’ll disagree with me.’

‘I *do* disagree,’ replied his friend, Charles, ‘there were many enlightening points raised about independent and non-hierarchical educational structures. Such as the protoacademy and its use of the *round table* as a communication model: ‘a sculptural place of tables and chairs as a metaphor of the place within education, it’s interesting.’<sup>1</sup>

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<sup>1</sup> Esche, Charles and De Appel CP, ‘Stand I Don’t’ in *Curating and the Educational Turn*, eds. Paul O’Neill and Mick Wilson, London: Open Editions, 2010, pp. 308.

'Oh no' moans Ben, 'I've heard it a thousand times before. 'You sit in a circle because it's less formal, someone quotes Barthes, someone criticises 'relational aesthetics' and then you all agree on reading Ranciere's *Ignorant Schoolmaster*'.<sup>2</sup> I've had it with round tables and independent models. They're really no different from *rectangular* tables and *dependant* models.'

'They're very different,' says Charles. 'When art discourse occurs around a table anyone can grab a chair a join in. Just by being present you are equal and have a right to speak.'

'True', adds David, 'And you can even join from divergent disciplines. In this way art is something that is central, accommodating and mediating'.

Charles nods in agreement and says,

'art's role in the academy, university or broader society is as a synthesizing agent crossing and combining mutually ignorant fields of specialization.'<sup>3</sup>

David reflects on this for a moment and then adds,

'This reminds me of Joseph Beuys when he says that 'The specialist's insulated point of view places the arts and other kinds of work in sharp opposition, whereas it is crucial that the structural, formal and thematic problems of the various work processes should be constantly compared to one another.'<sup>4</sup>

Charles then replies,

'And 'unlike other fields that are essentially 'questioning', such as Philosophy, art has an academic side and a connection with the public.'<sup>5</sup> Therefore, it is a central space in contemporary culture; a site that allows for horizontal knowledge transfer across disciplines; a hub that can connect with various audiences.'

I begin to think about the notion of art as central; fundamental yet generic.

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<sup>2</sup> Zolghadr, Tirdad, *op.cit.* pp. 162-3.

<sup>3</sup> Esche, Charles, 'Start with a Table...' in *Curating and the Educational Turn*, eds. Paul O'Neill and Mick Wilson, London: Open Editions, 2010, pp. 313.

<sup>4</sup> Joseph Beuys and Heinrich Böl, 'Manifesto on the foundation of the Free International School of Creativity and Interdisciplinary Research – 1973', <http://sites.google.com/site/socialsculptureusa/freeinternationaluniversitymanifesto/> (01.10.10).

<sup>5</sup> Paraphrasing Charles Esche in conversation with Ji Yoon Yang in the text by Esche and De Appel CP, 'Stand I Don't' in *Curating and the Educational Turn*, eds. Paul O'Neill and Mick Wilson, London: Open Editions, 2010, pp. 302-3.

'If art is this central space,' I say, 'then surely things like the bologna process make sense? If art is meant to mobilize discourse across disciplines then it is necessary for art to fit into the same educational structures as other fields; to use the same language; adopt the same formats; be valued in the same way. Surely this enables the cross-pollination of fields, terminologies and canons, abolishing borders in the process?'

Ben looks at me and replies,

'I don't agree with that one bit. The onus is not on art to homogenise with the rest of the education industry for the sake of being an interlocutor between academic disciplines. Surely, what you are saying is that art should adopt the words, formats and conventions of academia in order to fulfil its social duty as the last remaining sphere of intellectual uncertainty?'

Anne looks perplexed and says,

'but this opens out an interesting problem. In some ways art could be seen as an *undisciplined* discipline, owning the rare ability to provide a central space for discourse to cross traditionally divided branches of knowledge. On the one hand this does mean that it must adopt (at some level) the generic language of academic convention: of aims and outcomes; rationality and accountability. On the other hand, purely because it *can* occupy this central position, art becomes a unique field of study; perhaps a meta-field; or a discipline that operates on another level. This rarity is something that marks art out from other academic disciplines, illuminating its difference. In that way, art needs to operate on its own terms; a matrix of value that may refuse words, reason, the economy and society. I remember one of my old tutors use to say that 'For Marcuse, the strength of art lies in its Otherness, its incapacity for ready assimilation... to be effective art must exert its capacity for estrangement.'<sup>6</sup>

'And distance' says Ben, 'Art should be distant; not only from academia and other disciplines, but from everyday life. If everything is art, nothing is art. And this is not as conceited or hermetic as it sounds. In Peter Bürger's words; 'the (relative) freedom of art vis-a-vis the practice of life is at the same time the condition that must be fulfilled if there is to be a critical cognition of reality. An art no

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<sup>6</sup> Becker, 'The Education of Young Artists and the Issue of Audience', 1996, quoted in Burgess, Lesley, 'Monsters in the Playground: including contemporary art' in *Issues in Art and Design Teaching*, eds. Nicholas Addison and Lesley Burgess, London: Routledge Falmer, 2003, pp. 114.

longer distinct from the praxis of life but wholly absorbed in it will lose the capacity to criticize it, along with its distance.’<sup>7</sup>

At this point I reply,

‘So you mean that distance is required to enable self-reflexivity and critique; of both art’s own processes and the contexts it functions within? Like the presentation earlier, but applying notions of reflective practice to the discipline of art as a whole?’

Anne joins the conversation,

‘So, if this distance; between practice and theory; the tacit and the explicit; art and the world is established it enables awareness and analysis of arts own mechanisms in relation to other contexts and disciplines. However, the self-questioning and auto critical mode of art places it, yet again, at the centre of a debate about knowledge, being able to question and surpass certain structures, divisions and hierarchies.

I stand up,

‘Is that the time? I’m just gonna have a quick cigarette before the symposium starts again’. I say my goodbyes and head out for a breath of fresh air.

Today is exhausting. From the centre to the periphery and back again. Where does art stand? What languages and formats should be used to transfer and assess artistic knowledge? Should art conform to or stand apart from academic standards?

I light a cigarette and lean on the railings. The more I think about these issues the less I am certain of any answers. I have witnessed various approaches to criticality, practice, discourse and engagement, and many positive strategies have been raised. However, it does seem that real alternatives to the pervading homogenization of education appear unstable. Modes of educational dissent - of refusing to speak the same language, fulfil recognised criteria, or operate within standard structures - have a tendency to collapse due to a lack of recognition and monitory support. Institutions nurture and protect as well as constrain.

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<sup>7</sup> Bürger, Peter, ‘The Negation of the Autonomy of the Art by the Avant Garde’ in *Participation*, ed. Claire Bishop, London and Massachusetts: Whitechapel Gallery and MIT Press, 2006, pp. 49.

So *art* and *education* continue in this difficult relationship; swallowing each other up, opposing, negating, exploiting each other for their own aims. Perhaps, the only way to operate here as an artist is to acknowledge this aporia - to accept that it is never black and white, teacher and student, artworld and public – and to refuse to adopt one position. For, why should we?

I think of my student's essay; of her opinions on education and the fact I have to mark her work. She writes clearly and with structure, critically engages with her subject, synthesises her research and carefully analyses the contexts in which she operates. But she refuses to adopt a stance and I struggle to locate her in this debate. I wonder how she will conclude? The fact that she is writing the essay at all says a lot about the (in)capability of art to function on its own terms, beyond academic conventions. How does her text relate to her practice? In the production of *art objects* and *art discourse*, which one is supposed to support, illustrate or supplement the other? And what happens if their relationship is symbiotic; if language refuses or goes beyond communication; if words are treated like materials as well as signs. Is critical distance breached or merely illuminated as an unachievable fiction? I take out her essay and read the final page.

to end in ambiguity? And so, through the research undertaken and the arguments synthesised in this essay, I therefore conclude that the value of applying academic frameworks to the field of art is inconclusive.



## Fine Art Lecture Series – Garth Evans



*The Locked Room* (1972) shows a re-enactment by staff and students of the first days of the 'A Course' at St Martin's School of Art. The 'A Course' ran from 1969-73 and was taught by Garth Evans, Gareth Jones, Peter Harvey and Peter Kardia (then Atkins). The re-enactment was made for a BBC production entitled 'A Question of Feeling' directed by Christopher Burstall, but the film shown here is made up of footage not used in the BBC production. During the initial 'Materials Project' each student was given identical materials, there was to be no talking between students and no feedback or direction from staff. Students occupied the room with their materials and tools from 9.30 - 4.30 every day. The 'A Course' was radical in that students did not receive guidance, direction or assessment from tutors except through a series of projects. These were designed to disrupt habitual behavior through placing strict restrictions upon the students. *The Locked Room* was compiled and edited by Garth Evans, Gareth Jones and Peter Harvey.

Garth Evans is head of sculpture at the New York Studio School, NYC.

Wednesday 24 March 2010  
6:00 pm

Painting Seminar Room (Mural Room)  
Sackler Building  
Howie Street

# List of Illustrations

**Fig. 1** - Walker Evans, *Bud Fields and His Family, Hale County, Alabama*, photograph, c. 1936–37, from the book *Let Us Now Praise Famous Men* (1941) by Walker Evans and James Agee. Taken from <http://www.likeadesertprophet.com/wp-content/uploads/2009/01/trodd-walker-evans-01-300x239.jpg>, (04.10.10).

**Fig. 2** – David Lamelas, *Office of Information about the Vietnam War on Three levels- the visual image, text and audio*, Installation, 1969. Taken from [http://www.nottinghamvisualarts.net/files/imagepicker/j/jennie/1.\\_Office\\_of\\_Information.jpg](http://www.nottinghamvisualarts.net/files/imagepicker/j/jennie/1._Office_of_Information.jpg) (04.10.10).

**Fig. 3** – Digital photograph of Hayward Gallery, taken from [http://farm3.static.flickr.com/2034/2393045928\\_fb31d01712.jpg](http://farm3.static.flickr.com/2034/2393045928_fb31d01712.jpg), (04.10.10).

**Fig. 4** – View of the Bauhaus, From Droste, Magdalena, *The Bauhaus 1919 – 1933: Reform and Avant Garde*, Köln: Tacshen, 2006, pp. 46. Image Credit: Photography Juergen Nogai, Santa Monica, CA/ Private Collection, Bremen.

**Fig. 5** – Láslo Moholy-Nagy's Preliminary Course: Corona Krause, A Study in Balance, Weimar, 1924. From Droste, Magdalena, *The Bauhaus 1919 – 1933: Reform and Avant Garde*, Köln: Tacshen, 2006, pp. 17. Image Credit: Bauhaus-Archiv, Berlin, photo: M. Hawlik.

**Fig. 6** – Peter Fischli / David Weiss *The First Blush of Morning*, from the *Equilibres* series, 1984. Taken from [http://www.bos2008.com/persistent/uploads/biennale\\_image/58/image/Fischli.jpg](http://www.bos2008.com/persistent/uploads/biennale_image/58/image/Fischli.jpg) (04.10.10)

**Fig. 7** – Department 21, documentation of the event OUTERDISCIPLINARY at the RCA, London, 03.02.10. Image Credits: Fabio Franz, from <http://www.department21.net/wp-content/uploads/2010/02/outerdisciplinary0.jpg> (01.10.10).

**Fig. 8** – FREE SCHOOL. LECTURE HALL, documentation of 'Reflectures', Bethnal Green Library, London, 26.02.10. Image Credits: Fay Nicolson.

**Fig. 9** – Still from *Them* by Artur Zmijewski, 2007, taken from [http://www-images.warwick.ac.uk/services/art/meadgallery/double\\_agent\\_zmijewski\\_them\\_06.jpg?maxWidth=413&maxHeight=308](http://www-images.warwick.ac.uk/services/art/meadgallery/double_agent_zmijewski_them_06.jpg?maxWidth=413&maxHeight=308) (04.10.10).

**Fig. 10** – Still from *Them* by Artur Zmijewski, 2007, taken from [http://blogs.walkerart.org/ecp/files/2008/10/zmijewski\\_them\\_2007\\_woman.jpg](http://blogs.walkerart.org/ecp/files/2008/10/zmijewski_them_2007_woman.jpg) (04.10.10).

**Fig. 11** – S/L, Pierre Bourdieu, 'Recherches Récentes', Collège de France, Paris, 01.12.00, Rainer Ganahl. Taken from [http://www.ganahl.info/2pict/sl\\_bourdieu.slide.jpg](http://www.ganahl.info/2pict/sl_bourdieu.slide.jpg), (04.10.10).

**Fig. 12** – S/L, Audience at Pierre Bourdieu, 'Recherches Récentes', Collège de France, Paris, 01.12.00, Rainer Ganahl. Taken from [http://www.ganahl.info/wallach/sl\\_bourdieu.pub.jpg](http://www.ganahl.info/wallach/sl_bourdieu.pub.jpg), (04.10.10).

**Fig. 13** – Still of unused footage from 'A Question of Feeling', directed by Christopher Burstall, 1973. Taken from [http://www.tate.org.uk/images/cms/12502w\\_hester\\_westley\\_4.jpg](http://www.tate.org.uk/images/cms/12502w_hester_westley_4.jpg) (04.10.10)

**Fig. 14** – Still of unused footage from 'A Question of Feeling', directed by Christopher Burstall, 1973. Taken from [http://www.tate.org.uk/images/cms/13694w\\_hester\\_westley\\_7.jpg](http://www.tate.org.uk/images/cms/13694w_hester_westley_7.jpg) (04.10.10).

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## **Exhibitions and Art Projects**

*Double Agent*, ICA, London, 14.02.08 – 06.04.08

*FREE SCHOOL. LECTURE HALL*, Five Years Gallery, London, 11.06.10 – 26.06.10

*From Floor to Sky: British Sculpture and the Studio Experience*, Ambika P3, London, 05.03.10 – 04.04.10

*Second Hand*, Jonathan Monk, Lisson Gallery, London 29/11/2006 - 20/01/2007

*YES. YES. I KNOW. FREE SCHOOL. I KNOW*, Five Years Gallery, London, 25.04.09 – 10.05.09

## **Films**

*Omnibus: A Question of Feeling*, Dir: Christopher Burstall, 1973