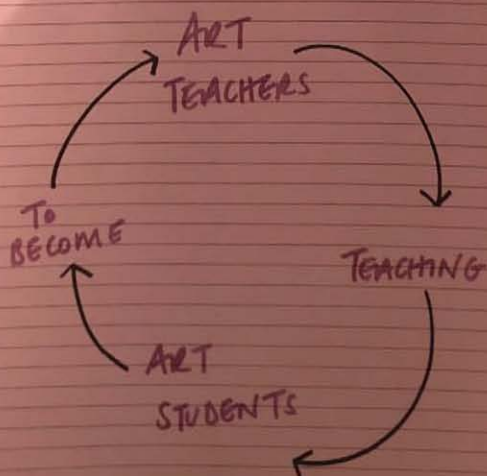


WRgh!

#1 JULY 2020

ALT. ART EDUCATION

WHO OWNS NATURE?



ANIA GRAJEK
ANNA B. SEXTON
ANNA-MARIA AMATO
BAPHOM8
CHLOE COOPER
CLAIRE YSPOL
CRIT CLUB
EMILY CURRAN & NATALYA FALCONER
EMMA EDMONDSON
EVENING CLASS
JOE PENGELLY
JUDITH WARING
JUGGERNAUTS
KLAUS PINTER
KYLE ZETO
OFFENCE
OPEN SCHOOL EAST 2020 ASSOCIATES
PACTO
SOPHIA KOSMAOCLOU
TOTALLER

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ARTSCHOOL MARKET

Kyle Zeto

Artist & Technician

UK universities have been under continuous but gradual pressure from government policy to re-adapt to a new pedagogic structure. While the most egregious effects have been felt more recently, the shift roughly began with the introduction of selective research funding in 1986, polytechnic institutions becoming universities in 1992, and the introduction of variable fees in 2003, which has snowballed since. Alongside a mix of new regulations and relaxations, the field of higher education has become marketised, which has unsurprisingly turned out to not be a good thing!

Post 2008 financial crisis, the HEI sector has started to perform some of the more predatory behaviours of neoliberal capitalism, with university vice chancellors being paid more than £200,000 p/a salaries and the teaching jobs becoming more precarious and lower paid. This mirrors the growing chasm of wealth inequality manifest amongst developed nations. The majority of students now are the same millennials coping with a declining standard of life in comparison to their antecedent generation. But it's tricky to gauge how these miasmae operate within an institution such as an art school. How do the humanities respond to an intensive competition for research funding

like REF or the large scale models taken from STEM practices? Year on year, the market logic in the governing bodies of the university hardens. The malign changes often occur by confounding stealth or by slow bureaucratic creep.

Teaching contemporary art is not as simple as forming a curriculum that follows a narrative history of "movements" with the occasional deep dive into a genius figure. The context of time/place and the relation to politics and world events cannot be ignored for academic convenience. Similarly, non-white and queer histories of art shouldn't be sidelined to the periphery because they lacked establishment verification heretofore. Decolonising the curriculum is not about the exclusion of the dominant (and often patriarchal) histories of art but the interrogation of culture inextricably linked to colonialism, past and present. It's not simply about diversification or a guilt-ridden liberal apologia but addressing a fundamental aspect of societal power structures - who gets to be considered human? When teaching art, it is absolutely essential to ensure that students are questioning it, not simply accepting the dominant narratives or academically sanctioned accounts. Equally in the making of art, the student should ideally not create work that is simply a reproduction of the 'contemporary' but a work that poses questions, interrogates ideals and offers the audience a perspective to inhabit.

However, the pragmatic reality of teaching arts and humanities isn't a paradise of unbridled creative self-discovery. Whatever the magnificent content of the teaching may be, it's always liable to be undercut by institutional bureaucracy. Studios can go unheated for months because of an administrative error in one department cascades through building management (who outsource maintenance workers) and incomprehensibly terrible communication practices means each department operates like a cantankerous fiefdom. Teachers in HE spend increasing amounts of time filling out spreadsheets, timetabling and other administrative tasks. VEs on zero-hours contracts for teaching do not even get paid for marking the students work. These things do not have a positive impact on those delivering the teaching and that is to the detriment of those receiving it.

Ironically, many metropolitan UK art schools are adopting an expansionist prerogative during the prolonged economic downturn. It's a problematic adoption of the "Spend Money to Make Money" mantra. To guide this unhealthy swelling, a management culture proliferates. Relationships to wealthy benefactors and a glut of marketeering/PR practiced by highly paid yet haphazardly unintuitive new managerial class become *priori*. In the context of science and tech colleges where students might experiment under the patronage of industry, these convoluted offices

seem more fitting but it is ill-suited to the arts and humanities where the product, if it must be categorised as such, would primarily be knowledge and ideas - which are often viewed by the Conservative political framework as 'useless' or 'luxurious' in the context of a marketised education system. That is the rationale for the opaque removal of public art education subsidies, thus another justification of the managerial cohort to 'manage' the survival of the university in a hostile marketplace.

As an art student, the bureaucratic process follows you in the form of self-assessment forms, research quality guidelines, examination forms, requests and statements. It is a Lacanian Big Other, the mechanism in which human potential is quantified and forged into an archival value. Neoliberalism, as Mark Fisher once remarked, is a vast fiendishly intelligent mechanism for conscience deflation. He also remarked of our current sociological moment as an "empire of simulation", a regime in which nobody believes in the core ideal but goes along with it anyway. The danger is that the shitty situation within art schools creates a particular learning environment, subtly prescribing a certain methodology of art making in relation to wider culture and society. The results of a neoliberal art system can already be seen in the pay-to-submit competition racket that artists flock to year after year. Work from graduates starts to become uniformly obsessed

with professionalism and utilising exclusive, insider languages that primarily appeal to other art professionals. In response to the dwindling resources and increasingly transactional conditions in the arts sector, many artists have gone the opposite direction of revolution and instead focused on careerism. This is ultimately a detrimental attitude, unless you subscribe to a MO in which art that caters for the establishment is the most desirable form of art production (art funding purely from private/corporate philanthropy instead of public is the desired New Labour and Conservative government agenda). Competition is a key tenet of the capitalist market logic, so it isn't a negative in the art school if viewed through the appropriate ideological lens. But it seems anathema to progressivism from whatever angle you look at it.

Today, the method of teaching art is mostly done along the lines of a student-focused 'shared creativity' rather than direct transference of 'knowledge'. In 1969 Penguin Education Special *Student Power*, Tom Nairn and Jim Singh-Sanhu refer to a post-Bauhaus pedagogy, which is a flexible training in forms of research and expression, intellectual expansion and (hopefully) the physical skills to actualise projects in question. But the caveat with this pedagogy is it doesn't produce the quasi-mythical artistic 'genius' – the idea is to produce a socially aware practitioner who has the capacity to meet the challenges of change in materi-

als, history, technology, meaning etc. This requires much theory, reconciling theory with practice, experiments and productive failure. The lingering allure of the artist-as-genius remains as a fantasy. Often art students within the university see their education as a priming for an artistic career. Yet moral compromise (and perhaps some inherited wealth) is necessary if one is to materially live off artistic production alone. The art student trajectory could be comparable to the ambition of the advertising executive mixed with the aggressive commodity-fetishism of high fashion. This is not because of any inherent Ayn Rand-esque "selfish hero" element in the hypothetical art student. Students have limited time on their courses and often don't always have the energy to fight the institution at every step, potentially aggravating the very place they've come to study. This also may be because the teaching model is often individualistic and the emphasis of grading/learning standards being met to allow any recognition of effort or growth. It is a complex and ongoing issue that cannot be solved easily.

With the best will in the world, it is a gargantuan task to transform an art institution, despite the widely acknowledged open secret that bureaucratic enclaves within university management are pushing entire institutions towards a business model that is highly predatory and devoid of empathy, with the fiscal bloodlust excused

by an interpretation of “reputation”. Worst of all, it isn’t even efficient! So, what’s the point, apart from a Kafkaesque longform story of an economic misadventure? In *Stupor, or Affect at a Standstill*, a short text by Marina Vishmidt, it is ruminated that our political age is one of stupor. Generally, humanity is increasingly slow to react to any sort of existential crisis - but yet online conspiracy theories and the slow fragmentation of political parties swathe us in a contemplative maelstrom. Events and scandals and crisis are mitigated through a psychological complex whereas everything is discussed, debated, critiqued, debunked, analysed through a hellish mixture of news and proselytising. As Vishmidt puts it:

Affect now becomes a way of justifying staying in the infinite of the present without anything needing to be different because it is actually always different. Stupor, here, is the well-being of the asymptomatic.

While it would be counter-productive to teach against a grim reality, pedagogic methods need to be developed that make students ask questions of this ecosystem they are matriculating in. How can these powers be subverted in the classroom? The hypothetical answer to the question of what would break this stupor could, ironically somewhat, be endlessly pontificated upon. We all know what happens to those who whip up campus discontent - they get unceremoniously

relieved of employment. A reasonable plan that would improve the university as a whole might potentially require the quasi-feudal caste of upper-management to be reorganised or trimmed down, which would be a tough one. This leads me to the most opportune area where academic freedom can be flexed and where the bureaucrats almost never venture: the teaching itself.

In May 1968, at Hornsey College of Art in London, students and some staff staged an uprising in the form of a sit-in. From what started as a protest about student union funds rapidly transformed and became a 6-week occupation of the art college. There were hierarchies in place, with the professionalised GradDip art students taught apart from students taking on more vocational studies. The college management was obsessed with PR - it’s outward appearance and external image. What went on inside was cosmically distant from the glittering image presented outwards. Yet it obviously wasn’t a perpetual disaster, students made good work despite the myriad obstacles. So, in effect the PR wasn’t a lie, but the creative excellence of the college was not exactly of the college. This sentiment is relevant today, when a major art university inflates student numbers but does not invest in new studio space or resources, yet when an alumni gets nominated for a prize all the PR horns start blaring.

Despite being in the context of '68, the concerns of the Hornsey students feel especially relevant to our 21st century austerity. Indeed, the students would have likely faced the ultimately insurmountable challenge of their demands being met by the college authorities and the local borough council. While the lasting effect of the protest did bequeath greater student involvement in the running of the school, in November of the same year the occupation came to a close. Security forces purged the building of protestors, with a large number of students and sympathetic staff expunged from their tenure and then did away with the school altogether. That is the final violence of bureaucratic institutions, the potential threat of a privately chartered enforcement. Nevertheless, it remains peren-

nially important to make power visible. More sustainable contemporary teaching has to reconcile the idealism of an art practice with the political realities of the cultural sector. Teach about corporate art-washing, be upfront about the tension between art and capitalism, the financialisation of creativity and the cult of productivity. Stress how important it is to collaborate, to experiment and fail and how to get a gallery to pay your invoices on time. Collective organisation should be reframed as an enriching activity rather than a reaction to injustice. The power must be shifted back to the artist, as without our work, the dealers and bourgeoisie gallerists and marketeers and all manner of neoliberals would have nothing except copious amounts of drugs and terrible silicon valley startups.



THE COLLABORATIVE ARTS UNIVERSITY OF THE ARTS UK GROUP

School report 2020

SUBJECT	TERM	EXAM	REMARKS	TOTAL %
Providing for the school's commercialisation and its primary focus on making profit.	98	97	100	100
Commercialisation and its primary focus on making profit.	98	97	100	100
Outsourcing for designers creates huge loss to school.	100	100	100	100
Formation of cliques	97	100	94	97
Grading	36	55	65	54
Provision of the school's poor treatment of staff has led to many staff leaving the school in dissatisfaction.	33	4	4	3
Work-life balance	29	20	20	22
Attendance	50	50	50	55

Signed:.....

JOE

self-manifest(o)

Emily Curran and Natalya Falconer

I just have to sit and start.

It never occurred to me that I could make something. Well it did occur to me that I *could* make something, but not that I *should*, or that I could really just sit down and make something – could I make something right now?

I've seen art that I really like, I started following some galleries online – and A---- said I could borrow some materials if I am interested (I'm even embarrassed that I said I was interested [but I shouldn't, I shouldn't..])

There's a picture of this artwork that's been saved on my phone for a week now. I saw it and I just *got* it, it went right through me not in the sense that it barely registered but in the sense that I was different after I saw it. I could just feel the artist's urgency and anguish and their *oh my fucking god*.

I've tried this before but all these thoughts just rushed through my head and suddenly I had spent four

hours in my room having done nothing. I'm making it for me, so why do I keep stopping myself?

But why would anyone care if I made something? I suppose part of people not caring whether I make something, is that it really doesn't matter what I make, but in a good way? I could make whatever I want.

I feel like

I feel like this should be freeing but it is quite scary.

I feel like making art should be freeing but it is quite scary to actually sit down right now and make something and it is also scary that if I get over that fear and make something it might not matter at all. Who told me I want to matter?

And where is the time when everything and everybody is trying to take you away from you, work and money and moving and surviving often takes you further away from the things you want.

And wait – what matters to me? I don't have time to go and see all the art that someone else decided matters let alone think about why and how they decided it matters...but what do I have to say?

Need to stop rattling my pens about
Can I just start here in my flat
Stop pacing stop being agitated

So I'm here in my room and I want
to make something.

I want to make something that works
on the kind of level that that artist's
work did. If I had their money time
space I would be making that kind
of work. Yeah, but they went to art
school didn't they, yeah yeah just
looked up their wikipedia page. BA
in Print. They don't do work in print
anymore though.

Zig-zag a few times around my
room

Can I breathe

Could I think about my hands knob-
bly fingers clenched fists -

I felt like my mind was imploding
when I saw that work. I care more
about that feeling than I care that
they might have been really good
at printing before. Maybe they feel
that way too.

I still haven't made anything.

I want to make a work that feels like
the end of the world because I think
that's already happening and I can't
forget about it.

But then my voice is maybe not
the voice that needs to be heard the
most. Hm that is important.

So is there a point in me doing this
right now? Art won't change any-
thing. Remember that's what they
said at school, art is the least impor-
tant subject.

What if I try all this and it's not
enough, what if I try this and I don't
like it or I'm not good -- what if I
try this after making such a fuss and
I'm not even good at it.

My head hurts

Can't concentrate

Always something else

I'm beginning to think art is about
saying stuff, but without words.
Maybe with words too, I'm not sure.
The way that stuff is said doesn't
have to be impressive. It's about the
saying!

Seems like anyone can say anything
these days. So what do I want to
say? Something moving, something
that people can relate to even if it's

not their immediate reality. That is important. It's about connection isn't it - finding something in common, maybe even within the difference. I'm going to write this all down.

It's hard not to feel confused and overwhelmed at this moment in time. Literally about anything.

I want to make something that captures that. Maybe just by making in this very moment in the universe I am saying that?

Time-check

Gram scroll, craned neck

Is there an artistic voice that could be confident in my head? And say things like --

My ideas are enough

My hands are enough (my body is enough)

Any time is enough

My skill is feeling what I feel, my skill is bringing how I feel to something physical

The materials that I can gather are enough, the time I can make is enough

Whatever references I have are enough

Keeping my work for myself is enough

My work is meaningful (to me) (I meant to make it)

If I can't afford to spend the money or time, I can afford to be patient with myself

There is no right time, there is no wrong time

My feelings are valid – my work is valid

My experience is valid, as an artist or otherwise and how they intermingle

I am an artist.

I have confidence in my ideas, my hands, my body, my time, my understanding, my creating, my materials, my references, my meaning, my patience, my feelings, my experience – my expression

I sit down, and start.

Elegant errors are like
your doppelgänger pre-
tending to _____ you,
so please touch the sticky
green _____ and I'll
_____ the way to winter,
while setting an
example by rereading
_____ (it explains
beautifully the benefits
of flirting with sculptures).
Sometimes I wish we
kept these things from
_____, but I like the
breathless mathematics
of _____ very much.



The I.F. School

The IF School is a self-organised educational art institution inside an official educational art institution.

Research

The IF... School project and research could explore the main theoretical principles of Activity Theory and Communities of Practice.

Apart from the use of Lev Semyonovich, Vygotsky and Etienne Wenger

ENGESTROM I see the links, development and direction working along side and learning from pedagogs, artists, and theorist such as: Richard Cary, Nils Norman, Josephine Pryde, Stephen Dillemath, Jakob Jakobsen, Henriette Heise, James Elkins Paulo Freire, Susan Sontag to name a few.

The main thrust of the exploration of theory will be to search out those existing platforms of pedagogy that are useful to fine art teaching and learning, and build upon these with the discoveries made by The IF... School.

USSR
communist
70s

Archival documentation (2009–2010) of an experimental idea to use an existing art institution as an unsuspecting 'host' for other ways of experiencing fine art education

The IF School

The If School is a self-organised educational art institution inside an official educational art institution

Agenda for meeting 15-05-09

1. Welcome
2. Old business
- a. Logo

- b. Letters to AM. Although this was never really stated as an IF School project, as things stand at the present we have contributed to this debate amongst ourselves and aimed our resources in the same direction. What do we think about this as a future strategy? Should we consider writing a press release from us?

3. Website – domain name – theifschool is available with pretty much any .org .com etc

Content KX

.ed

4. Inviting more students to attend, what shall we do with/for them? What are we inviting them to?

Unit II

5. What shall we do next? Time for a quick project? Visit? Assessment of this last year? Make a report for the [redacted] et al?
6. Any other business

The IF School

The IF School is a self-organised educational art institution inside an official educational art institution

What IF...?
'pedagogy'
can you teach art?
action out of



CG Lindsay Andersen

Thurs. 21/5
6pm

viral / parasite

Internal Fragment

The I.F. School

The IF School is a self-organised educational art institution inside an official educational art institution

Shitting and Eating – Seminars of Doing and Listening

As is common with most educational institutions The IF.... School will host a season of seminars. The idea is that these will be shared activities that takes as there queue a suggestion from an idea that emerged from the members of the school. This is to construct pedagogic tools and to 'do' work performed in conditions of joint, collective activity.

These will be divided into 2 separate activities:

Shitting – Seminars of Doing and **Eating** – Seminars of Listening.



Shitting – Seminars of Doing

The Idea and Plan: We meet (as many as can make it) and observe and if required join in with an activity that is proposed by one of The IF... School members. These activities could be very mundane or extremely bizarre and deviant as each member sees fit.

Eating – Seminars of Listening

A season of lectures to be hosted by the IF School will commence soon. These will be about the process of sharing information and experiences in the school that the members have learnt or are learning from each other.

First Eating with



ALESSANDRO MORONI - AND DEMELZA WATTS *Introduction*

On the opener to the album “Sultans of Sentiment” by The Van Pelt, there is a guitar solo of just one note that’s played on repeat. I’ve always thought that was absolutely brilliant. It’s like the song itself - like all of their songs, actually - is the idea of a song rather than an actual song. The lyrics are mostly spoken rather than sung. It feels like you’re looking at a diagram and one box says “verse”, the following says “chorus”, the next one says “guitar solo”. It’s the abstraction of a song.

It makes me think of how we tend to use words like “congratulations” or “compliments” or “greetings”. Instead of telling someone “I’m so happy you achieved that”, most of the time we just say “congratulations!”. Isn’t it weird? Wouldn’t it be the same if instead of talking to you I just said “conversation”? If instead of writing this text I just wrote the word “text”?

This sums up how working with “art” and “artworks” often makes me feel - like I’m trapped in endless little mind games and gimmicks, like I could spend my entire life lost in these layers of abstraction that are meant to mean something. What I’ve been asking myself a lot lately, whenever I’m doing research, is whether an “artwork” is the right medium with which to talk about that research.

Isn't making an artwork about the research a bit like saying "the research", instead of actually talking about, talking through, extending the research?

Working collaboratively, for us (or at least for me writing this), is highly effective in trying to make sense of these dynamics, to have and to work through a critical position without having to actually end up producing artworks that are supposed to represent them.

PACTO is a collective whose main focus is on collectivity. We come together to discuss the fact that we are together. We investigate mutual support and cooperation as critical tools that we can use to process and combat the widespread individualism in the art world (or maybe just the world, in general). Together we ask what lies behind those words we use so often, like "research", "projects", "practice".

We're the kind of collaborative project that invites other collaborative projects to sit in a room for an afternoon and talk about collaboration. The kind of artist-led group that invites other artist-led groups to collaborate on a project that starts from the question: what is an artist-led group, actually?

We talk about research through research and do projects about projects, by doing this we are taking the dynamic I started this introduction with to its extreme. By acknowledging that we are saying 'the research' we exercise some awareness of the processes that lead to this. We also, sometimes, break the fourth wall. Our collaboration is in itself research; we are constantly looking at what we as a group are doing; the basic things we need, the conflicts, how we distribute our energy, how we travel.

So when the idea about making a recipe book first came up, we immediately came to the conclusion that the recipes need to be about making a collective alongside more literal food recipes (an army marches on their stomach and all that). We have a longstanding relationship with cooking, eating, feeding, and even making kitchens within PACTO. One of our core principles is that people must be fed! Whether we are hosting a symposium, a party, a residency, whatever, we put food at the centre of our program. We also strive for making this food accessible, so we work primarily in vegan, and create multiple dishes to be shared, passed around and talked about, so that there is something for everyone attending to consume.

Food is a visceral unifier, our bodies are joined together through our collective consumption and digestion. Food is an icebreaker, a starting point for a conversation, a discourse. Food is research. In this publication you will find texts, drawings, recipes and diagrams created by collectives, members of collectives and individuals working collectively. These contributions all address the significance of food, partying, workshops, structures, collaboration, care and support within collectivity.

PACTO came together in 2017 as a one-year project by MilesKm collective. During that year the whole group came together for three main self-directed collective residencies, one in Athens in September 2017, one in Galicia in March 2018 and one in Milan in July 2018. Further to this, each member of PACTO proposed an individual residency that was facilitated and co-organised with the support of the group. On the last day of the residency in Milan, ending what was supposed to be the final chapter of the project, it was decided that PACTO would become a long-term collective, autonomous and independent from MilesKm.

Since then we have organised several projects. CAS in Croydon invited us to curate “It’s their thought that Counts”, a week-long program of workshops, talks, and screenings. We then were invited back to co-organised a three-day workshop in collaboration with Sandwich Collective and Hutt Collective. We have curated two symposia at Raven Row in London, “Collectives, not Collections” and “Collectives as Catalysts” where we invited other like-minded groups to share points of view and strategies on collectivity, while we have also held a public art project in Tooting London. Finally, PACTO has been invited to lead several workshops and participate in art events in Aarhus, Denmark and Athens, Greece. From these activities, we have already launched two publications: “How do groups learn” and “Can social and community benefit be uniquely delivered by an artist led platform?”.

In all of these activities over the last year, we have learnt how valuable it is to be able to share and reach out for support. It is our hope that in this publication we can provide an access point and some ideas/ strategies/ tools/ methods for anyone who wants to navigate the world more collectively; be it through research, practice, support networks, activism, workshops or community building. The content we have brought together aims to share and offer up strategies of structures, activities, modes of care and support, and of course recipes. This publication was produced during our residency at This Will Take Time in California, USA. The postcards that you will find in the publication were sent by members of PACTO to start a communication with the residency prior to us arriving and to connect members of our transnational collective who are currently not able to travel. During the residency, our central project has been to design and build an outdoor Kitchen Kiln which alongside this publication forms our long-term contribution to the site and future residents.

Creativity for Wellbeing by Anna-Maria Amato

After much deliberation, I came to understand that art is generally inspired by nature or other art, whether we know it or not. When we think of an idea, however much it seems to have come out of the blue, it has come from somewhere, it has been processed by our previous experiences. Creativity isn't born, it is compiled, adjusted and delivered. During my formal education, I was told that I needed to attribute each element of my artwork to something else, something which wasn't 'an idea I had' (in isolation). But why do we have to practise in this way?

Alternative education, to me, steers away from quantifying work in this way. But surely we would then have to implement an alternative outcome or goal? Many artists find the unspoken rules of the commercial art world arbitrary and question regularly, what are we pursuing as artists? It seems to me there are two avenues, 'art for wellbeing' and 'art for profit.' Art for profit is business and reacts to what people want and to pleasure the audience or even provoke, if that fulfils a need which can be monetised.

Art for wellbeing can involve the process of making the art, the community aspect of it, the product or the display of it as contributing to good wellbeing. Wellbeing can be defined as a condition in which we can thrive. Using art to achieve this can encompass the 5 Ways to Wellbeing that the New Economics Foundation laid out, which includes Be Active, Connect, Give, Take Notice and Keep Learning. How to teach or cultivate this has been central in my role as a curator. In my experience it is key to remember that a person knows themselves in the same way they are the best experts on their home and environment.

Getting to know what people respond to, can potentially be deciphered in the following way:

- Build on what they already know they enjoy
- Discover what is blocking them
- Ask them to list a considerable number of possibilities (at least 20) to relieve the intensity of only having two options
- Make a plan and begin, remembering motivation comes after action
- Considering the counter opinion that the wellbeing market has a form of control about it, almost greasing the cogs of the machine, perhaps we should ask, whether creating conditions for us to thrive is ambitious rather than being stationary in accepting things as they are?

My course on Creative Ways to Wellbeing can be found here:

<https://amatogallery.teachable.com/p/art-recipes-for-creative-minds>

2020 ASSOCIATES EXPECTATIONS AND MOTIVATIONS

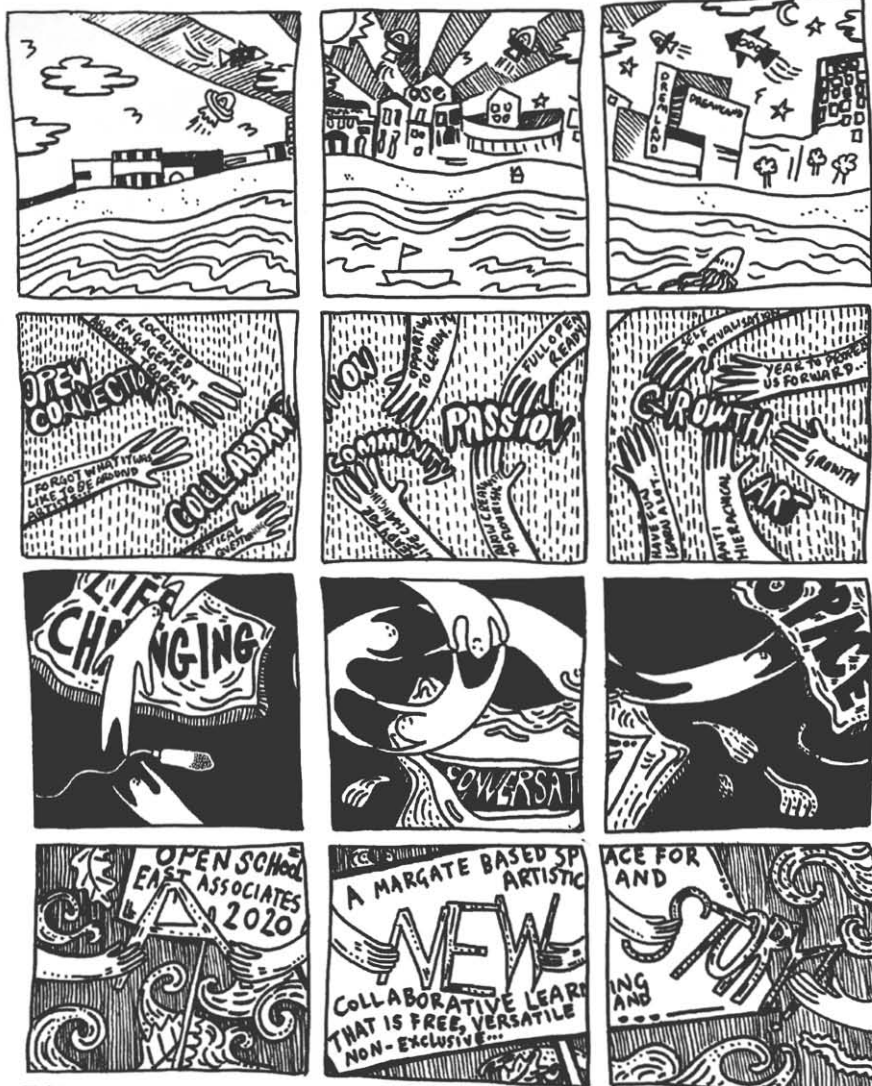


ILLUSTRATION BY OSE ASSOCIATE JENNY BOAT

THE CURRENT ASSOCIATES OF OPEN SCHOOL EAST CONTRIBUTED THOUGHTS OF SHEDDING, EXPANDING AND EXCITEMENT OVER DEVELOPING OUR PRACTICES, OURSELVES AND OUR AWARENESS OF THIS SPACE WHERE SUPPORT AND LEARNING TOGETHER ARE ESSENTIAL. IN CONTRAST TO THE HIERARCHIES OF FORMAL EDUCATION, WE SHARE THE EXCITEMENT OF POSSIBILITY AND THE SENSE OF FREEDOM THAT WE HAVE UNDER THE UMBRELLA OF OSE.

Juggernauts' Guide to PEER MENTORING

- ① Bring something to show + discuss.
If you are suffering from artists' block, 'bring' that, it can help you + others



- ② Consider what **feedback** would be most helpful to you.
- What is your burning question/issue?
 - How can you capture the feedback? (e.g. audio recording, post-it notes)



- ③ How to give helpful feedback?
- Be .authentic
.constructive
.specific



  juggernauts Art

④ Keep it **regular**

Agree on meeting terms + rules,
and gently keep each other
accountable

⑤ The peer model is about sharing

- share the time
- share the expertise
- share the journey



⑥ By pooling your strengths, your group can aim higher

- group exhibitions + publications
- social media reach
- bigger projects



artwork by Miki Shaw

Jayne Jones and Jackie Goodman speak to us about Feral Art School

Interview by Sophia Kosmaoglou

Jayne Jones is a painter and Jackie Goodman is a multi-disciplinary artist and writer. They are founding members and project managers of Feral Art School, a cooperative based in Hull and founded in 2018.

I caught up with them to find out what courses they offer and how Feral was set up as a co-operative. They shared fascinating insights about coops and the ambiguities of their structure, the challenges and debates around funding and accreditation, their working methods and expectations for the future.

How did the idea of starting a cooperative art school emerge?

JAYNE JONES After a number of tutors at Hull School of Art and Design were made redundant due to cuts there was no BA Art & Design courses in Hull and we wanted find a way to fill that gap in provision but make high quality art experiences available to a wider audience. We received initial funding from the 2017 City of Culture Legacy Programme and subsequently received funding from the Arts Council for a pilot project. The Feral Art School was set up as a cooperative in June 2018. We had been interested in cooperative structures and pedagogy since

working with Mike Neary and Joss Winn at the University of Lincoln.

Please tell us a bit about the programme, what courses does the school offer?

JJ We offer courses in drawing, painting, printmaking and textiles, as well as day schools in fashion and documentary photography. We are also working with HMP Humber to provide free courses for ex-offenders. We have developed a BA curriculum and an MA curriculum and we are currently working with the new Cooperative University, which is going through a process of approval enabling it to offer degree programmes...

Were you inspired by other models of alternative art education?

JJ We have been researching other alternative art school models. But one of the things we were concerned about in Hull was providing basic art education, and also providing employment for this group of people who was suddenly made redundant. And we didn't want to lose them from the city, because it's about keeping that creative mass in the city as well. So I think there is a very particular context in Hull at this time, which meant that maybe the content of what we're teaching is perhaps more traditional, because there's nobody else teaching these skills, and this isn't available anywhere else in the city.

JG But at the same time it's

interesting working through things with the Cooperative University, as the people involved in that are mostly not from arts backgrounds, but have experience of teaching on other sorts of courses, whether it's counselling, or international development and they find it quite difficult to grasp the concept of the way things are taught in art schools. The way we work is very student focussed with a co-production approach to learning and teaching. So it's probably seen in the wider context of higher education as fairly alternative, but from our point of view, it's fairly similar to the way that we've always operated as art tutors, but the organisational thing is the difference. One important difference is that we don't have a building, but we find spaces through partnerships with individuals and organisations from artists to property developers. We want to remain flexible both financially and organisationally. And we're very reluctant to get in the position where we're having to be embedded in that existing HE model for accreditation. But it's another issue about whether accreditation is worth it.

JJ We recently held a discussion day when that was one of the things that came up. We were talking about whether employers would be just as confident about employing people who had been through something like the Feral but without it being accredited, or something like School

of the Damned, an experience like that, where organisations can have a positive reputation, but not necessarily have something that is validated through formal, institutional ways. So that is a discussion to be had...

You mentioned the training day for co-operative directors, and that cooperatives require an ongoing negotiation. Can you tell me more about the process of putting together the co-operative?

JJ We'd done a lot of the groundwork, hadn't we? Before...

JG It's set up as a Community Interest Company, that's the legal bit of it. The company is set up with co-operative values, which is an existing framework. So they're two slightly different things.

JJ We have a board of seven members who manage the day to day running of the School and we also have a membership who are entitled to vote at the AGM. So that's our choice of internal structure but there are other models.

JG It is an interesting sort of struggle because you know that some control is needed. And that works better with a small number of people than a large number of people, which is why we went for the board model in the end. But on the other hand, you're very aware that the co-operative principle is that everybody has a say, and so there are different ways for doing that. But we've opted for

the one where there is a smaller number of people who are making things happen. So we're trying to be cooperative, but we also are aware that we need to move things forward and make things happen. This can be quite a challenging balancing act.

JJ Going back to the co-operative training, they were stressing very much on that day that everybody involved has to have the organisation absolutely at the centre, that's the important thing. We've all got that as our first responsibility... There is a lot of work done that isn't acknowledged in a way, isn't paid for.

JG You have to take that on with an organisation like this that is at the beginning of its life and the cooperative model helps to reinforce the importance of fair distribution of time and responsibilities...

**Is it a multi-stakeholder model?
With a two-tier membership.**

JJ There are different models of cooperatives. We've chosen to have a smaller board of directors who are elected by the members every 3 years and a larger membership.

Because it's a CIC with a board that's run on co-operative principles, rather than a fully fledged co-operative?

JG We've had this discussion and actually, it's really difficult to answer what a co-op is. It's clear what co-operative principles are, it's clear

what the legal constitution of a CIC is, but a CIC with co-operative values, it does give you the option to run the company in a number of different ways, which is where Co-ops UK advised us on that. Didn't they?

JJ Yes, and I don't think that if something like a workers' co-op, say something like Suma. I mean, I think it's different if you're making a profit, because then you have to make a decision about where that profit is spread. Whereas we are not making a profit. So when you talk about stakeholders, no one's making a profit. Everything is going back into the co-operative. So people's investment in it, it's just through being employed by it, they're not making a profit...

JJ And we know what we didn't want. Because most of us had come from that bad experience of neo-liberal marketisation, and been impacted by all of that. So we had a very strong sense of what we didn't want. It wasn't overt but we selected people, really, I guess, to work with that we knew we had a shared values with. One of the things now we're looking at, is how to bring new people in. And then you've got the issue around quality, because as Jackie said, a lot of what we do is based on trust. We know that the tutors we're employing are very skilled and experienced. But when you're bringing in someone you don't know and to some extent you've got to let them get on with it. So that's going

to be the next issue.

JG Yeah. So we will need to think about some sort of training, shadowing, mentoring process at some point in the future.

What is the role of the educator in co-operative art education, when you want to create this partnership between the student and the tutor? Do you have any ideas about that and about how that relationship can evolve?

JG I think it's a principle we've always worked on and would say

that most tutors worked on that principle anyway. And that depends partly on personality, partly on your perception of what your role is, I guess. But that has always been the model that we've worked with. But on the whole, it's the interpersonal skills, it's the taking and giving of ideas, and it's the helping people to shape those as a shared process, that is the way that we work.

To read the whole interview please visit <videomole.tv/feral> and for more info about Feral Art School please visit <feralartschool.org>




Klaus Pinter [2020] Untitled

Being oppositional and interventional at the same time

OFFENCE is a group of bachelor students from the Design Academy Eindhoven (DAE), in The Netherlands. OFFENCE was our collective pursuit of developing an autonomous educational program, which actively questioned established systems of institutional learning. Our main goal was to learn collectively – in dialogue with each other – and contextually – in conversation with our surroundings.

We landed in Matera, Italy, in September 2018, a city in an exciting preparation to become the European Capital of Culture in 2019. Matera was our home for five months. Our desire was to nurture change as a parallel happening of the self, the collective and the contextual. The base for that was trust, honesty, horizontality and contextuality.

How we positioned ourselves towards our institution can be described as both oppositional and interventional at the same time. We were able to develop a healthy relationship between pushing and pulling with our administration. What does this mean?



While on the one hand, we took as much distance as we could from our institution, on the other hand, we remained full-time, registered, paying students, taking part in the different systems (curricular, financial, etc.). If anything, we were better integrated into those systems than other students at the time because we actively took them into our own hands, pulling, pushing, and twisting them to our liking.

We have the scale to thank for this. We were a small group consisting of varied and changing extents of individual participation. We had a single, flexible mediator in the administration, like-minded and empathic mentors, and several different guest participants, tutors, and friends. All of which shared an exceptional self-awareness and ability to position themselves in this endeavour.

Wanting to make a change is difficult at large scale

We questioned the essence of what education meant to us, by opposing/ comparing it to the systems (forenamed) we encountered in the DAE. We voiced our discontent towards them very clearly. Formally exiting these systems was a step we had all considered in several moments during our study.

They listened and were active in asking for feedback and suggestions. However, most of the changes we requested were not aligned with their values. If some were, implementing them on a scale of 700 students was a large, expensive and bureaucratic task for them to take upon.

Wanting to stay enrolled and being given a small space for exercising an alternative

We all saw the benefit of remaining in the institution. We would receive an accredited education, teaching, workshop facilities, a valuable network of practitioners, valid study credits, a bachelors degree, and other unquantifiable advantages. But we still wanted an education that was better tailored to us.

They wanted to help us, but the most they could do was allow for the changes we wished for. They made space for us within their curriculum: a semester for an empty 6th minor program. We could claim this space for ourselves, put together a curriculum, invite tutors, define educational processes and decide on evaluation criteria.

Paying tuition and receiving a budget

We paid our full tuitions regularly. As we decided to remain enrolled, this wouldn't change for us. However, we wouldn't be present in school, or in Eindhoven for that matter, wouldn't need access to their facilities, and would manage and administer our own program. We required our fees back for this.

We requested and received a budget and teaching hours that nearly equalled the sum of our tuitions. We were able to spend our budget almost-freely and appoint teachers almost-independently, except all transactions and hours had to be approved by our administration. And most of them were.

Wanting to evaluate ourselves and finding a workaround

We wanted to evaluate ourselves but still wanted to receive the academic credits. We were required - by law - to have a 'mentor' employed by the DAE to officially evaluate us and hand us these credits.

We worked around this by developing a self/peer evaluation system that only required our mentor to officially validate or invalidate our assessment forms. In the end, it was approved with no issues.



NO-CV ANNA GRAJEK

PERSONAL DETAILS

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PORTFOLIOS - RELEVANT

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PERSONAL PROFILE : 'UNTITLED'

* SEE PORTFOLIOS ABOVE FOR ART. ! ! !

EDUCATION AND QUALIFICATIONS : 'UNTITLED'

* SEE PORTFOLIOS ABOVE FOR ART. ! ! !



CLICK
CLICK
CLICK
CLICK
CLICK



CRIT CLUB

IS...

A CO-OPERATIVE
SAFE SPACE
TESTING GROUND
NETWORK FOR FEEDBACK
+ CRITIQUE
NOMADIC
FLUID
RESOURCE SHARING
SUPPORT NETWORK
SERIES OF STRUCTURED CRITS
PUSHES WORK FORWARD / DRIVER OF WORK
REENFORCES ART PRACTICE
DOCUMENTING PROCESS
ATTENTIVE IN CRITIQUE

COMMITMENT...

1 YEAR CLUB NIGHTS

SET DATES:

11 OCT	1 MAY
8 NOV	29 MAY
6 DEC	26 JUNE
<u>14 DEC</u>	24 JULY
10 JAN	21 AUG

7 FEB
6 MAR
3 APR

24 APR

1 ADMIN
PER SESSN

ISN'T...

REALLY BIG
LOTS OF ADMIN
ALL TALK + NO WORK
LOTS OF COMMUNICATION
PUBLIC FACING
NON-COMMITAL
HOMEWORK

STRICT STRUCTURE
FLUID CONTENT

CRIT DAYS...

2 x 40 min Cap
3 x 20 min Cap
CHAIRS
HOSTING / LOCATION CHANGES
MAX 2 SITES PER CRIT DAY
PREP REQUIRED - WORK YOU
WANT CRITIQUED + QUESTIONS
YOU WANT DISCUSSED.

CLUB NIGHTS...

FANCY DRESS
REVIEW
PARTY ;)

CRIT CLUB

WHAT

A self-initiated and cooperatively-run, closed crit group, meeting monthly from September to August.

HOW

Each session is hosted by a different member of the group in a location of their choice. The session is divided up to give each participant equal time, with short breaks between people to allow time to set up and any excess chat. Allotted time ranges from 40-60 minutes. Time is allowed at the beginning to catch up and have coffee, and afterwards for discussing shared projects, resource sharing and arrangements.

We keep a WhatsApp group in which references and documentation can be shared during a crit, and between crits where final arrangements can be confirmed. All other discussion is kept to crit days. Crit Club is not public facing, although collaborations and events, that occur from the relationships within it, may well be.

The sessions aim to create a safe space and testing ground to share work in progress and receive critical and constructive feedback. The intention is that each session drives the work forward and reinforces each participant's understanding of their practice. Everyone is expected to come with work they want to share and questions or areas on which they want feedback. Your time can be structured as you wish, e.g. to test a workshop or performance or to show or exhibit work to be critiqued.

WHY

We recognised a mutual need for a structured support network that critically engages with the experience of pursuing and up keeping an art practice, a fundamental part of which is regular critical feedback to drive the work forward.

WHERE

Being nomadic, the sessions take place in different locations, usually, the host's studio. Being just 5, 4 of us in the vicinity of South East London and one in Crawley, this model has been quite effective and manageable as numbers and distances have not been extensive.

WHO

Susannah Bolton, Ruairi Fallon McGuigan, Matilda Mercer, Eleni Papazoglou and Rosalind Wilson. We previously studied at Camberwell College of Arts at undergraduate level on various courses from 2012-2015. We have been in touch since socially but have only become fully reacquainted with one another's practice through this process.

FUTURE

If other groups organise under this or a similar system to suit their needs a wider community could be connected quarterly/ annually /bi-annually? What happens when the year is complete? Do we continue? What would year 2 look like? Do we recruit new people? Do we splinter into new groups? How else could this model be shared? How can it be opened up? What would happen if the geographical locations are stretched? How would it function with larger numbers?

PRE SEASON MEET

Looking for ways to construct a support network and desire for attentive critique, a few of us met informally in January 2019, going from one studio space to the next in South East London. These early sessions highlighted a genuine enthusiasm and need for this kind of critique and support. However, we struggled to find dates and keep a rhythm when organising on an adhoc basis. So we decided to meet and come up with a structure and commitment we were all up for.

OPENING CEREMONY

Having set the dates and addressing the need to reintroduce one another to our practices, we set some intentions and aims of what we each wanted to get out of the year at an Opening Ceremony. This involved meeting at a pub in Dulwich on a Wednesday night dressed up as our practice.

How do you translate your practice/ ideas/ processes into a costume? We take our practices with us everywhere, we embody them. So how can we make them visible? We went round the group and used the costume as a resource to identify where we are at and where we want to go.

This turned out to be a really valuable and light-hearted way of addressing our broad and varied practices as well as the concerns that surround them into a tangible and visible embodiment.

REFLECTIONS

The regular sessions have become markers in time. As the monthly crit day approaches you begin to recognise what you have achieved, and how to demonstrate, show and articulate what you have been working on. The regularity allows you to realise the pace of your practice and acknowledge the minutiae that equate to an ongoing practice.

It has been really rewarding to recognise the progression of the work and how keeping a small and consistent group has allowed us to become more concise and acute with our feedback, with less catching up each time. The discussions have become more linked and developed, referring to relevant past works and experiments which have made it a profoundly useful crit structure.

When hosting there is scope to show more of your work and display the work as you wish, although there is also a lot to be distracted by. When taking work to someone else's space you are restricted to what you can carry or show in documentation, so you can and have to be more selective and adaptable. Both hosting and being hosted therefore offer a very different experience when having work critiqued.

The intimacy of sharing and critiquing one another's work so regularly has allowed space to discuss questions parallel to practice; such as defining what is artwork and what is therapy? And where do those practices intersect? There has been a lot of love and support built up and a genuine pride taken in each other's work. There have also been several collaborations in different forms between members since the Crit Club began.

BREAK THE RULES

Re-define
wherever
...

What
what?

RIP UP
THE
RULES +
CLASS

Throw out
old ways

open up
the play to
fields

NEXT IN

Collaborative
...

Be
un-educated
mingle it
up

How not
to replicate
the old

How to be
a step ahead?

ways?

What
is
the
data?

What
is
the
data?

Change things

Lines...

Fit
inside

EVENING CLASS WORKING AGREEMENT

Our approach to collective working has grown organically over the last three years. We have produced a number of projects through the participation of the whole group (or those who were interested), including a book for Precarious Workers Brigade, various invitations, posters and flyers, and an identity for La Foresta. While these projects have proved satisfying in the end, the working process has at times been difficult and has in some cases impacted the group's morale.

This working agreement is an attempt to redefine and formalise our approach to collective working. Our goal is to address and avoid the problems we've been faced with in the past, and to be more transparent with our collaborators, our public and ourselves.

Will Evening Class take on the project?

For each new project request, we collectively discuss:

- Do we share similar values with the client and the project?
- What is the purpose of the project?
- What are the benefits for whom?

- Is the timeframe and fee reasonable?
- What will we get out of the collaboration?
- What does the client get out of our collaboration?
- What does our collective approach add to the project?

Once the above is discussed and voted for, one person responds to the request.

Before we begin each project, we will decide how many people should work on it, based on project scale, budget, client and timeframe. A rough guideline for this is a day rate of £250 per person.

How do we decide who works on it?

Our criteria for deciding who works on each project is based on interest, financial need, available time, distribution of work (e.g. how many of these commissioned projects has each person worked on in the past). We have a spreadsheet that lists which members have worked on which projects in the past.

Inevitably, there might be more people who want to work on a project than the project allows. In the interests of allowing the wider group to contribute, but without making

the process cumbersome, the selected designers can host informal, open workshops as they see fit. This is mostly relevant to larger projects and may involve research at the beginning or critical feedback on design development.

How do we divide the work?

The designers in charge of the project have full autonomy and responsibility for it – they must communicate with the client and make sure the project is done on time, and equally, they're allowed to make the final decisions in terms of design. At the end of the project, the designers should present the project back to the group for a debrief and discussion.

Work should be distributed fairly between whomever is working on the project. They should discuss and agree on a method of working before they begin (e.g. start date, responsibilities, feedback, communication), and keep track of time spent so we can make sure that no one is being overworked.

The designers should communicate with the collective throughout the duration of the project. They are encouraged to ask for support from the rest of the group whenever and however it might be needed, e.g. proofreading, image editing, cooking, massages.

Money

Any fee received for commissioned design or other work will be split between the collective and the individuals who work on it, with a fixed minimum percentage of 20% going to Evening Class and the rest will be handled by the project's designers at their discretion.

If a fee is going directly to a working group, 5% must go back to Evening Class, 15% to the working group's funds, and the remaining 80% to the individual members of that working group who worked on the project in question, to either keep, or invest back to EC, or their working group.

If there are particular circumstances in which the individuals who worked on a project have valid reason to negotiate more than their 80%, we will discuss it as a group and come to an agreement on a case-by-case basis.

Crediting

The projects that we work on shouldn't be about singular authorship, but about trust and support within the group. Ultimately, we're interested in encouraging a multiplicity of voices that contribute to a more varied and complex overall aesthetic.

Work completed as part of Evening Class should be credited as "Evening Class", rather than

the individuals. This recognises the role of the group as both the source of work and the support network that enables it. It encourages collaboration and collective ownership, rather than competition, and is useful when working on more political projects which may require a level of anonymity.

Client responsibilities

- Provide content at the latest five days before the first presentation
- Any more than two rounds of changes will be charged at £30p/h
- Last feedback must be sent five days before the deadline
- Involve Evening Class in the project as early as possible

Financial transparency

One of our requirements for working on a project is financial transparency. Therefore we'd like to know the following, before the start of work:

- How much will we be paid?
- Can we have a breakdown of the overall costs for the project?
- How much is everyone else getting paid?
- Is anyone working for free?

Ideally, a form of financial breakdown, including our work and the time spent on it, would be recorded in the piece of

work we create. We will also publicise the timeframe and fee on our website.

Exchange

We don't work for free. Every commissioned project we work on should be fairly compensated. Ideally, each project we take on will also inform aspects of our educational programme. This serves as an incentive for us to work on small-budget projects in the most rewarding way.

As well as financial compensation, we're open to mutually agreed exchanges that promote supportive and empowering working relationships. This could be:

- Putting on an event at our space
- Sharing research with the collective and our audience
- Giving us space to try out something new or explore an area of interest



Defeat opens the door and makes "argh, sorry!" faces
 fiddling with the projector cables, there's Resignation, cat-
 Failure's hosting, and has laid the foundations for
 summoning up the strength to be an artist again.



at work and then couldn't work out how to open the gate
 shutting to frustration as he finds a blank page in his
 crisps, chickpeas, tamarins, beer, wine, reduced
 rocket, crispbread, crisps and nuts. Defeat munches and slurps,

those who bite her way as she steps inside. She's a bit late - she got caught up
 ching up with Belief about their upcoming residency. Aspiration's in the corner
 what's becoming a substantial spread - crisps, wine, crisps, quiche, nuts, dip,

DARK AGE EDUCATION IGNORATION MIX **(excerpts from the Field Guide to TOTALLER 2019-20)**

DARK AGE

When walking around a field on a windy September afternoon looking for liberty caps one is reminded of (the joys of) ignorance. We feel like there is something out there, our field guide gives a few tips but it is hard to know how to tackle this foraging mission; we either have to look at every inch of ground or develop a system. We remember that you can only get into Narnia if you don't know that you are doing it so we soften our eyes and stop looking - allow ourselves to BE. We try a divining stick, one that looks like a withered or skeletal hand, the kind that might know these things. We throw it and follow the direction of the pointed finger. Nothing.

Maybe the field knows what we need. We feel like we know that because we've taken the mushrooms here before, that was the one time we felt like we understood the true nature of the field. Nothing came between us and it. There it was in all its shining throbbing living fieldness. We took them and went back out to find more, hoping that like would attract like. The Default Mode Network in our brain shut down, forcing new connections to get made in there. We lost the sense of being an individual as the blood flowed into new neural networks, and there we were in the naked reality of being - there - in - that - field - with - everything - and - we - understood.

In his Lives of the Artists Vasari talks about the Dark Age. He loved the classical times - he loved the times he was in and disregarded the bit between because he thought that nobody understood perspective and their drawings looked rubbish. This was a destructive age - Goths burned Rome and left all that was civilised and great buried under the rubble - later to be rediscovered in grottoes. These Grotesques would form the basis of a new age but the Dark Age must be left behind.

TOTALLER dwells in this Dark Age and emerges through historical reconstruction anachronistic re-mythologising and archaic hyperbole. Obsessed by the dialectical image, the writings of Bataille, the real, the obscene, the fanatical and fantastic exposure of the real. No magic but magical thinking. TOTALLER skips over the renaissance. No, it rehabilitates the skipped over dark age. No, it celebrates the skipping over of the dark age. It does not want to shed light on the misrepresentation of the dark age. It is easy to fill in the gaps Vasari left - everyone knows the truth but TOTALLER says this dark place can be dwelt in and that ignorance is bliss. We can re-evaluate ignorance and ask, is non-knowing a static place? An ecstatic place? Can you be suspended in darkness? A shaman sits in a dark cave - so dark that lights flash inside his eyes - and he sees something. A kind of knowing. Mythos, a way of knowing that intuitive and basic - felt, like piss or shit coming out - but not seen.

FRIED EGGS

The Fried Egg is one of the most ancient forms of human sustenance. Some cave paintings in Lancashire dating from pre-neolithic hunter gatherer societies show clearly the frying of eggs. It is right to say that fried eggs have been a staple also in the art of world cultures. A google search for 'fried eggs in art' will prove this assertion beyond doubt.

HYPERBOLIC HYPERBOLE

Always excessive, always exaggerated and always combative. Hyperbole is your best weapon in linguistic relations. It allows for wild lies and fabrications that are both unbelievable and unassailable all at once. It is *THE* weapon in the artists arsenal – TOTALLER is testament to this fact. They can be crap at everything they turn their attention to, but if they are a master of hyperbole, they can conquer that world.

IDST

The stainless steel of nineteen-eighties playground slides still exists - remoulded into new, or not so new, objects. But what happens to the graffitied messages such objects bear?

(I put my arm around your shoulders, reached down. A park bench teenage encounter. Trainer divots in the bowling green surface. Mound of flesh. Did you look to me? Ecstasy signs everywhere (the eyed and arrowed lowercase 'e's). Discarded White Lightning bottles, chuddy stuck to trees. Who loved who? Who remembers? Does anyone care?)

When a statement is made with IDST behind it, for example 'Shelley luvs Matty IDST', the meaning of that statement cannot be undone. If the statement is inscribed onto a substrate like a wall, bus stop or a school table, the declaration remains fact even after the substrate's destruction. IDST is used by TOTALLER as a portal to a former now, as punctuation, as an icon, and as part of our lexicon.

Like TOTALLER, IDST is total – If Destroyed Still True.

'S'

According to Wikipedia the 'S' is called the 'cool S', 'graffiti S', 'pointy S' or 'TOTALLER S'. In the 1990s everybody wrote the S. Well not everyone. But everyone in the 1990s knew someone who wrote the S. A line this way, a line that way. A few verticals. Clever. A school-mate of TOTALLER named Si wrote the S. It was the first letter of his name.

TREMORS

Electrical Currents. Ley lines. Trembling. Excitement. Earthly Horrors. Crack Dweller. Shakes. Aftershocks. Afterglow. Tensions. Transmissions. Convulsions. Spasms. Warning Systems. Eroticism. Sex Magik. Offerings. Excess. Hysteria. Epilepsya. Volcanic. Vulvanic. Shambolic. Orgasmic. Echoes.

ania grajek

Works in a non-linear approach to harness the frustrations of each medium into the productive power of aversion, moving from sculpture to painting to writing over and over. She is interested in the place of the self-taught artist in an art world increasingly contained by theory. secretartsite.com

Anna B. Sexton a

Part of The Other MA, currently making new Get Lost walks and handmade collage work since relocating to Liverpool. Slowly finding a thriving community of grass roots artists, studio collectives and collaborative practice researchers via Uses of Art Lab. annabsexton.com

Anna-Maria Amato

Fine artist and curator, living and working in London. With an interest in story telling exploring the human condition and finding ways to aid discovery through curation and art.

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Baphom8

666 [instagram.com/baphom8](https://www.instagram.com/baphom8)

Chloe Cooper

Artist and educator who writes texts for performative workshops and instructional videos that splash about in the rocky waters of human relationships. Member of crit/support/mentoring groups and credits them with her continuing ability to practice. chloecooper.co.uk

Claire Yspol

Claire Yspol's art practice revolves around creating works that pay homage to the everyday, but also to art itself; the experience of which is a specific way of being-here. claireyspol.com

Crit Club

A framework to build a cooperatively run crit group. [@rosalindfreyaclaire](http://rosalindfreyaclaire)

Emily Curran & Natalya Falconer

[@fruityluscious](http://fruityluscious) [@natalyafalconer](http://natalyafalconer)

Emma Edmondson

Emma uses sculpture, print, sound, and text to investigate hierarchies, precarity, dystopian survival and utopian community. In 2016 she founded The Other MA. She teaches art in community spaces, schools and universities on precarious contracts. [@emerrrrhhh](http://emerrrrhhh)

Evening Class

An experiment in self-organised education, active since Jan 2016. A space to cultivate common interests, develop research and collectively decide the programme, which takes the form of public workshops, talks and debates, reading groups, radio broadcasting, performances, walks and publishing. evening-class.org

CONTRIBUTORS

Joe Pengelly

Peckham based self-taught artist working with text and abstract art. The Collaborative Arts Group sees collaboration across different art media as key for the success of alternative art education. [instagram.com/spitreinvented](https://www.instagram.com/spitreinvented)

Judith Waring

Visual artist and researcher concerned with materiality and process. Studied Fine Art at Central Saint Martins, lives and works in Denmark and N. Ireland and is an external lecturer at the University of Southern Denmark. judithwaring.com

Juggernauts

A group of 6 visual artists who meet to discuss work in progress, share positive feedback and develop group projects. The name comes from the shared feeling of difficulty navigating the isolated life of an artist and the challenges and rewards of working as a group. [instagram.com/juggernautsart/](https://www.instagram.com/juggernautsart/)

klaus pinter

klaus-pinter.net

Kyle Zeto

Visual artist and antisocial writer. studioarkhive.com

Offence

Collective of BA students from the Design Academy Eindhoven developing an autonomous educational program 2018-2019 to actively question established systems of institutional learning. offence.ooo

Open School East 2020 Associates

Margate-based space for artistic and collaborative learning that is free, versatile and non-exclusive. openschooleast.org

PACTO

International alliance of artists, researchers and writers founded in 2018 to explore collectivity through practice-led processes and support one another's individual endeavours. Projects range from exhibitions and workshops to discussions and collaborative writing. Seek to facilitate collaborations in supportive, self-organizing, alternative and para-institutional practices. pacto.group

sophia kosmaoglou

videomole.tv

TOTALLER

Collective of four members: Lesley Guy, Dale Holmes, Lea Torp Nielsen and Chris Fielder, working within the bounds of a new or imagined Dark Age, a space for making that is free from anxiety and allows for new forms of creation. [@totaller_](http://totaller_)

Co-operative Art School

URgh!#1: Alternative Art Education

What is alternative art education, and who is it for?

What is the alternative in alternative art education?

Are alternative art schools expected to reform established models of education and pedagogy?

Is alternative art education a foothold up the ladder,

or a movement for radical change?

Can alternative art education address class, race and gender inequality in the arts?

How can alternative art schools become sustainable?

What would a co-operative art school look like?

Could self-organized art schools eventually replace mainstream art education?

How would it work?

A co-operative art school?

is a research project on co-operative art education supported by an Artquest Research Residency at Conway Hall Humanist Library

If you would like to get involved and help develop a model for a co-operative art school please visit videomole.tv/coop to fill in the survey and come along to a meeting

What would the membership benefits be?

URgh! a zine on precarious labour dreaming up alternative economies at the coalface of the art educational creative industrial complex

launched on 25 July 2020 at the

Alternative Art Education (Slow) Marathon

organised with support from **Conway Hall** and **Artquest**

Printed by Footprint Workers Co-op

videomole.tv/coop



NO MORE

ALTERNATIVE*

*(*adjective*) relating to activities that depart from or challenge traditional norms. Being capitalised in 2019 and becoming the norm.