

The Alternative Art College presents Education as Experiment

47 Lewisham way, Goldsmiths College, London.

aacretrospective.edu@gmail.com

www.alternativeartcollege.co.uk

WHO

Evan Ifekoya

& Yasmin Lorentz

Knitted Jungle Collective

Mel Donhoe

<<<<<< Lunch >>>>>>

Mike Neary and sarah

Amsler

Anna-Maria Amato

<<<<<< Break >>>>>>

John Plowman

Joel Colover,

Vicky Habermehl &

Andre Pusey

Conclusion

WHERE

Lounge

Lounge

Lounge

Lounge

Lounge

Lounge

Lounge

Lounge

WHEN

10:00

11:30

12:00

12:45

13:45

15:00

16:00

17:30

< Pub - Haberdasher >

CONTINUOUS

James Ellison, The Knitted Jungle Collective, Kate Wiggs & Rebecca Hartley
(Front Garden, Space 2, Attic, respectively)

As [The Alternative Art College](#) we are a non-profit education facility;

The AAC's reason for being is to challenge the notion of knowledge consumers, to question the socio-economic role of education and activate a response. The AAC was a direct reply to the crisis in the higher education field of 2011/12. One year on, the College's aim is still to engage participants in the process of education, to create the alternative now. The 'retrospective' is a reflective event/symposium addressing how non-profit education is produced. Located inside the walls of the education factory that is Goldsmiths College, we explore the alternative to consumer culture. This offers the ability to redirect the conversation within the HE education field, addressing everything from teaching methods to the UCAS point scoring system. The event will include a selection of lectures, seminars and a common assembly to discuss, pedagogy, art, politics and all things related to education. The outcome of this daylong event will be an open source archive, as well as, a publication and touring exhibition.

Paul Stewart (Curator).

Evan Ifekoya and Yasmin Lorentz

Politicised space & accountability: addressing race in the Art School

'Progressive education, education as the practice of freedom, enables us to confront feelings of loss and restore our sense of connection. It teaches us how to create community.' -bell hooks in 'Teaching community: pedagogy of hope'. In the session titled Politicised Space & Accountability: Addressing Race in the Art School we plan to discuss how historically art schools have been a place to develop political identity. By exploring past experiences we will use negative situations to build positive outcomes. We hope to look at ways accountability can be utilised to create safe but critically engaged spaces for everyone- taking into consideration the diverse spectrum of students. By accountability we are referring to the process by which actions and language can be questioned in a non confrontational way.

By incorporating the framework of key learning styles -kinetic, visual and aural, we intend to formulate a session that is engaging and inclusive. The workshop is broken down into four sections -A Grounding where we will have an overview of the session; followed by a presentation contextualising how art schools historically have been political spaces. We will examine the accountability process through our own experiences, diagrams and discussion. In the final part of the session, we invite participants to contribute to a zine. It will offer up space for reflection and to express a more individual response to the subject matter raised. It will be an uncensored and unedited platform.

Making the art school the focus keeps this session in the framework of education. Using our own educational experiences we suggest an alternative model to tackle the issues around accountability as they exist in the institution. We will de-construct the power structure between students and staff.

Together, Yasmin and Evan discuss the issues around dealing with race in group environments. Engaged with various pedagogical practices they aim to disseminate information in innovative ways and bring about new levels of understanding in collective discussion.

www.evanifekoya.com www.yasminlorentz.co.uk

theknittedjunglecollective.wordpress.com

We are The Knitted Jungle Collective and would like to propose a workshop. We propose to run a skillshare, knitting circle and discussion group. The Knitted Jungle Collective is a loose collective of artists who are knitting a jungle. Using knitting and crochet as the impetus for coming together and talking about the world.

Macho Versus the Feminine

- – How does gender affect the way creative outcomes are valued?
- – How is this manifested and reinforced by the pedagogy and structure at art institutions?

We will create a space for people to learn/share how to knit and crochet whilst discussing relationship between craft, art and gender. As the Knitted Jungle Collective there are lots of different things people can make, from trees and plants to animals and insects. We make up many of our own patterns and we would like to share and give people the confidence to do this for themselves. We encourage people to draw pictures of jungles and their inhabitants from which to make their own knitting patterns.

We would facilitate for all abilities. If someone has never knitted before, we will make sure that they know how by the end of the session and hopefully leave with a completed project. If they can't finish it in the session we will endeavor to ensure they have all the skills and confidence they need to finish it at home. More experienced knitters can come and share their skills and give us tips while taking up the challenge of designing and knitting a piece of jungle. Knitting and crochet circles create wonderful spaces for people to get together and talk. We use this space created as a platform to encourage people to explore political and social ideas together. Starting from the basis that everyone gains knowledge from experience and all knowledge is equal and valuable. Crafts such as knitting and crochet seem innately feminine and are traditionally female pursuits. We would aim to start a dialogue about how these crafts are culturally valued and what role Art institutions play in reinforcing this potential perpetuation of patriarchy.

Mel Donhoe

ART VS ART EDUCATION

Three years ago I was on my final disciplinary at a college I was Head of Department, Fine Art, just as I was hauled into the office early one morning to be quizzed regarding the work of my notorious year two degree students. As I approached their studio spaces (on the third floor) I could see day light gleaming in through the hole they had smashed through the exterior wall and drawn a bank machine around it. Previously they had set a boat on fire in a near by mere, probably instigated by my throwing a harp from the window during a seminar. Nicolas Bourriaud, in his book, Relational Aesthetics suggests in relation to contemporary art, that it is a 'demonstration, for everyone to come, of the possibility of creating significance by inhabiting the edge of the abyss.' I'm pained daily by the notion, what actually is the significance, today for students of art to inhabit this abyss? In my opinion and indeed experience, art education has been plunged into a standardisation in a way that allows art to create a false sense of place. We are graduating mechanical professionals that have experienced art education and not art.

Through a series of non standardised, non institutional actions (pedagogic event scores) I propose to demonstrate an active archive of tools for unteaching art education in order to bring back a sense of real place. Armed with evidence and catalyst reproductions that will nature and encourage brief dialogues between anyone who has been engaged with art school institutions, either marginalised, protagonist or pragmatic there wil be something for everyone to look fondly upon, take back to the learning site or totally ignore because you are fundamentally in agreement with my armoury of disciplinarians', warnings, dismissals, constructive dismissals, legal battles and more recently, gagging restraint. Should art students construct a bonfire instead of a degree show?

Sarah Amsler and Mike Neary

Student as Producer and the Social Science Centre

Sarah Amsler and Mike Neary will engage in a conversation about work they are doing inside and outside the University of Lincoln, UK. The conversation will focus on two projects: Student as Producer and the Social Science Centre, Lincoln. Student as Producer, which they describe as a critical response to the consumerisation of higher education, is the organising principle for teaching and learning at the University of Lincoln. The Social Science Centre is a co-operative experiment in higher learning across the city of Lincoln. Key themes to be discussed are education and the institution, the politics of representation, autonomous education and the production of critical and practical knowledge.

Anna-Maria Amato

The Fibonacci Code

The workshop will involve people sharing their experiences of collaboration and examples of collaborated pieces. Then I will explain the methods of collaborating which I have designed:

1) The Fibonacci Code- a group collaborating, discovering the process of creating artwork as elements being combined, by getting into an order and doing the sequence with the entities of the artwork

2) When we rule the world- each group organises their collaboration in the style of a political movement: eg building on history, analysing present problems and contributing solutions, having elements which belong to the entire artwork and emit elements which belong to the whole piece.

Kate Wiggs & Rebecca Hartley

International Relations explained

Rebecca and Kate propose workshops that will teach Post First World War International Relations Theory (this was when the field started in America) in a prohibition-themed party (because of the link with early theory and America).

At the entrance to the room, students of IR will be asked to dress up in 1920s attire from the fancy dress box and partner one of our dancers. The dancers will know authentic dances of the 20s – such as the Waltz and the Lindy Hop – and whist partnered will talk about the current international state of affairs.

John Plowman

John Plowman is an international artist who, in his practice encompasses both studio and curatorial activity to explore his interest in the production of art, its site(s) of production and exhibition. Since 2004, with Nicola Streeten, they established the curatorial project, Beacon, which engages critically with urban cultural values within the context of presenting contemporary art in non-gallery spaces offering a new perspective on art practice through collaboration between artist, audience and institution.

The aim is to adapt and re-enact a performance I did in 2008 as part of my show entitled 'The Reading Room' with Handel Street projects in London. This will create an AAC reading group who will collaborate with me in reading selected texts from books arranged on three tables. Each table having a separate discipline, Arts, Humanities and Science. As each page is read it is torn from the book and returned. The previous incarnation of this work resulted in a growing cacophony

Joel Colover, Vicky Habermehl & Andre Pusey

University as territory: an exploratory mapping workshop into the terrain of education.

People connected to the recently disbanded group The Really Open University propose to run a workshop reflecting on various interventions and projects in and around the University. Through collectively constructing maps and layouts of the university and then overlaying with our points of interaction, we hope to assess the current terrain of education, whilst critically reflecting on our position in Leeds and experiences with the ROU as well as those of other participants in the workshop; we aim to discuss and create new methods, knowledge and tactics. Taking inspiration from similar groups attempts to map the university we want to invent new symbols to help us find the points of rupture, routes we have taken and lines of flight we wish to follow, moving beyond a position of simply wanting to save the university.

James Ellison

Nomadic Infrastructure

“We are living through a long anti-1960’s, the various anti-capitalist experiments in communal living and collective existence that defined that extraordinary decade, seem to us either quaintly passé, laughably unrealistic or dangerously misguided. Having grown up and cast off such seemingly childish ways we now think we know better than to try and bring heaven crashing down to earth and construct concrete utopias. To that extent despite our occasional and transient enthusiasms we are all political realists. Indeed most of us are passive nihilists and cynics.” Simon Crichtley, 2009

The passé nature of the 50 year old experiments in communal living and non-hierarchical education, of the counter-culture movement, is being radically challenged. If there is any hope in bringing about social change, these ideas and forms should be developed further. It is not enough to question and critique the way in which our society is organised, we must dive deeper into our criticisms, and bring back these radical environments for learning and growth. Beginning with the utopian ideals of the past, particularly ones accompanying the commune movement, we have a starting point for a physical re-imagination of the site of pedagogical practice. With the recent explosions of high profile communal living, non-hierarchical organisation and anti-capitalist sentiment, around the occupy movement, these forms have been given a new life. The presence of the aesthetic language of the counter-culture within the 21st century urban landscape is a cause for celebration. And as this visual language is being constantly repeated, the only hope is it will continue to grow.

Also....

During one of the breaks we will be showing a short 7 minute film created by Caroline von Eichhorn and art work throughout the day by Katja Medic.

This event has been put together and Curated by Paul Stewart (Founder of the Alternative Art College) Email: paulstewart.art@gmail.com. Assistant curator: James Ellison (co producer of the Alternative Art College).