

[ART&CRITIQUE]

MAYDAY ROOMS RESIDENCY PROGRAMME 2017 APPLICATION

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PROPOSAL

Alternative Art Education & Self-organisation

[ART&CRITIQUE]'s commitment to alternative education & pedagogy goes hand-in-hand with our commitment to developing collective, collaborative and co-operative ways of working in order to build an open, horizontal and sustainable organisation.

We would like to use the opportunity of this residency to carry out a research project on alternative art education, to disseminate this research and apply the outcomes to our practice. We will focus our project on *Countering Education* and *Counterculture/Social Movements*; two *activation* priorities at MayDay Rooms (MDR).

Our research objectives and outcomes are as follows, in order of priority:

1. Research the MDR archives for information on (a) experimental pedagogies and (b) methods of self-organisation in social and cultural movements.
 - a) Research the MDR archives for information on precursors and pioneers in alternative art education and radical pedagogy (e.g. London Anti-university, A-Course, Altavista, Schooling & Culture, Committee for Academic Freedom in Africa, Libertarian Education).
 - b) Wary of problems that befall self-organised groups (burn-out, lack of resources), we will research the MDR archive for methods of organisation and evidence of how activist groups were constituted, and what bearing their methods of organisation had on their endurance and the success of their campaigns (e.g. Situationist International, Artists Union, Cinema Action, East London Big Flame, Midnight Notes, Wages for Housework).
2. Continue our research on (a) alternative art education and (b) current methods of collective and cooperative organisation.
 - a) Document the pedagogical, organisational and working methods of **alternative art schools and peer-support networks in the UK**, their history, constitution, membership, delivery and funding, through interviews, discussions, workshops and other events.
 - b) Extend this research into working methods and constitutions of activist organisations (e.g. **LARC, Radical Assembly, Squash Campaign, Common House, The Field**, MayDay Rooms and resident organisations). We are keen to ask questions such as: How are these groups organised? What problems do they encounter? How does technology facilitate collaboration and collectivity?
3. Produce and disseminate reports on the progress of the research outlined in (1) and (2). Feed the research back into our practices, modify our research priorities and develop our organisational structure and working methods.
4. Organise workshops, panel discussions, screenings and other public events in addition to our regular events (book club, studio crit & art crawl). Invite other alternative art schools and peer-support groups to collaborate with us on events at MDR.

5. Research the viability of launching an alternative art education programme, and to thereby constitute our organisation as an alternative art school. Some initial research questions include: What is alternative art education? What is the difference between an alternative art school and a peer-support group? What responsibilities and obligations does an alternative art school have?
6. Investigate the viability of constituting ourselves as a workers' co-op and develop a strategy to accommodate our project sustainably.
7. Organise an alternative art education festival, to bring together all the independent and precarious organisations engaged in alternative (art) education in the UK.
8. Research the viability of starting a nationwide workers' co-op for these organisations.
9. Assess our training requirements for the above objectives and deliver this training.

CURRICULUM VITAE

[ART&CRITIQUE]

<https://artandcritique.uk>

Based in London, founded in November 2015 at The Field, New Cross

[ART&CRITIQUE] is an open-access network dedicated to practice, research, education and critical engagement with contemporary art. We foster alternative models of art education and bring together artists, curators, writers and organisations in a series of free and open-access public events. [ART&CRITIQUE] is independent, self-organised and self-funded. We employ collaborative, cooperative and collective models of pedagogy and organisation.

[ART&CRITIQUE] emerged as a critique of the financialisation of higher education and the elimination of public education, and as a response to the growing need for a critical space to engage with art practice, theory and pedagogy. We host up to three free and open-access events each month. Everyone can participate and anyone can propose an event based on their own research interests.

We are critical of institutions that exhibit political art projects in exclusive contexts that divest them of all social relevance. We believe that art is politically explosive and it circulates in innumerable diverse forms. We affirm the social role of art and the political responsibility of artists. We are critical of the inequality between students and tutors in HE because we believe that everyone has something to learn and everyone has something to teach. We believe in the urgent need for collective action in art, education and art education.

[ART&CRITIQUE] has diverse membership which includes artist from a range of disciplines, educators, curators, writers, theorists and activists. Our combined skill-set draws on experience in the arts, research, education, collective and cooperative organisation, activism, event organisation, project management, publishing, curating, information technology, residencies, participatory and site-specific projects. As a group we aim is to share skills, learn and collaborate with others toward a more equal society.

SYMPOSIUM BOOK CLUBS

A monthly free and open-access reading group for artists, researchers and anyone interested in the intersections between art practice and critical theory.

2017

Virno: The Dismasure of Art, chaired by Rubén Salgado Perez. Tropics Café, Elephant & Castle

Judd: Specific Objects, chaired by Richard Burger. 88 Fleet Street, London

Deleuze & Guattari: Rhizome, chaired by Katie Tysoe & Sophia Kosmaoglou. 88 Fleet Street, London

Marx: The Fetishism of the Commodity and its Secret, chaired by Sophia Kosmaoglou. Wimbledon Art Studios, Earlsfield

O'Sullivan: The Aesthetics of Affect, chaired by Katie Tysoe. V22 Louise House, Forest Hill

2016

Foucault: The Four Similitudes, chaired by Penelope Kupfer. 88 Fleet Street, London

Foster: Post-Critical?, chaired by Dasha Loyko. The Field, New Cross

Badiou: Art & Philosophy, chaired by Kerry W. Purcell. The Field, New Cross

Sontag: Against Interpretation, chaired by F. D. The Field, New Cross

Groys: Under the Gaze of Theory, chaired by Sophia Kosmaoglou, respondent Johanna Kwiat. The Field, New Cross

Rancière: Problems & Transformations of Critical Art, chaired by Stephen Bennett. The Field, New Cross. Part of Antiuniversity Now! Festival 2016

Sewell: Tate Triennial III, chaired by Richard Lloyd-Jones. The Field, New Cross

Duchamp: The Creative Act, chaired by F. D., respondent Penelope Kupfer. The Field, New Cross

Latour: On Actor Network Theory, chaired by Johanna Kwiat. The Field, New Cross

Barthes: The Death of the Author, chaired by Henrietta Ross. The Field, New Cross

Owens: The Discourse of Others, chaired by Sophia Kosmaoglou. The Field, New Cross

2015

Abu-Lughod: Writing against Culture, chaired by Omar Khoury. The Field, New Cross

Kant: What is Enlightenment?, chaired by Sophia Kosmaoglou. The Field, New Cross

ARTCRAWLS

Critical discussion on three exhibitions, usually within walking distance from each other.

2017

Mayfair to Fitzrovia, curated by Cristina Sousa Martínez. West London

2016

Hampstead to Camden Town, curated by Katy Green. North London

Camberwell to Peckham, curated by Sophia Kosmaoglou. South London

Mayfair to St James (via Soho), curated by Sophia Kosmaoglou. West London

Mayfair to Fitzrovia, curated by Sophia Kosmaoglou. West London

Hackney to Shoreditch, curated by Dasha Loyko. East London

Hackney to Shoreditch, curated by Penelope Kupfer. East London

Hyde Park to Shadwell, curated by Penelope Kupfer. London

Whitechapel to Liverpool Street, led by Stephen Bennett. East London

Hoxton to Mile End, curated by Sophia Kosmaoglou. East London

STUDIOCRITS

An opportunity for artists, curators, designers, film-makers and other producers to present their work to an audience of peers for discussion and feedback.

2017

Sharing Diverse Practices on Common Ground, Rachel Ara & Laura Hudson, Thames-Side Studios, Woolwich. Part of Antiuniversity Now! Festival 2017

2016

Johanna Kwiat: Tampering. Studio, Crystal Palace

Dasha Loyko: Autonomy and Critique. The Field, New Cross

Jo Wolf: DATA. The Field, New Cross

Maria Christoforatu: Displacement. The Field, New Cross

WORKSHOPS

2016

Critiquing the Crit, led by Sophie Barr. The Field, New Cross

Banner-making workshops. The Today Group. The Field, New Cross

2015

Zine-making workshop. The Today Group. Besson Street Community Garden, New Cross

COLLABORATIONS

2017

Joint AltMFA & [ART&CRITIQUE] workshops. East London (TBC)

Visit to Southend with TOMA. Metal, Southend-on-Sea (TBC)

2016

A Better Besson Street: [The Proper Consultation](#). The Field, New Cross

[ACT Deptford Community Theatre](#), dramaturgy by Veronica Szabo, forum theatre by River. Old Tidemill Garden, Deptford

[A Very Short Course in Self-Care and Mutual Care](#). The Field, New Cross. Part of Antiuniversity Now! Festival 2016

Dr Bike. The Field, New Cross

RESIDENCIES

2015-16

The Field, New Cross

As resident members of The Field we contributed to decision-making and organisation, fundraising, book-keeping, communications, publicity, maintenance and events. We produced the monthly calendar, ran the weekly Field Kitchen, cooked and collaborated with other resident groups on regular and one-off events. The Field has been undergoing an extended re-structuring and maintenance phase since December 2016.

OPEN MEETINGS

2017

Alternative Art Education, Cooperation & Coordination. Arch 213, Homerton

2015

Inaugural open meeting & book club. The Field, New Cross