

University of Dundee

The Ignorant Art School: Sit-in Curriculum #2

Hao, Sophia Yadong ; Bittner , Regina ; Watson , Grant ; Moses, Serubiri

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Saturday
25 June 2022
11am—11pm



12 Hour
Sit-in
Revel

Cooper Gallery

12-HOUR SIT-IN REVEL

ABOUT

Re-imagining art education and unsettling systems of knowledge, *The Ignorant Art School* in the shade of trees in summertime will cultivate alternative futures, determined not by what we know, but by how we learn, unlearn, create and share knowledge together. In the words of the visionary Bengali poet Rabindranath Tagore, the *12 Hour Sit-in Revel* will activate a landscape “where the mind is without fear, the head is held high and where knowledge is free.”

Inhabiting Dundee’s Botanic Garden and timed by Ruth Ewan’s revolutionary decimal clock, the revel will host a convivial convergence for visions and praxes of radical, ethical and accessible pedagogies that question what art education is and who it serves. Addressing knowledge as a collaborative, collective and social experience, the revel will manifest the actual plurality of lived perspectives that constitute our world.

Radical in intent and collaborative by nature, the *12 Hour Sit-in Revel* will bring together a coalition of artists, activists, culture workers, educators, musicians, performers, students, thinkers, writers, and various communities in Scotland and from around the world to sing and dance, to observe and reflect, to listen and watch, to converse, question, and so constitute a ‘field of possibility’ (bell hooks).

Celebrating equality of access with a generous solidarity, the *12 Hour Sit-in Revel* asserts the potential of transforming knowledge from a capitalist commodity to an emancipatory power available to all.



O Horizon film still, courtesy of The Otolith Group & LUX (2018).

THE IGNORANT ART SCHOOL

FIVE SIT-INS TOWARDS CREATIVE EMANCIPATION

The Ignorant Art School brings together artists, designers, educators, activists, cultural workers, students and other publics to questions what art education is and whom it serves. Enthused with revolutionary solidarity and organised as a collaborating collective *The Ignorant Art School* creatively re-imagines and co-constitutes radical blueprints for a socially transformative art education that opens towards an emancipated future.

The title of the project is inspired by French thinker Jacques Rancière's seminal book *The Ignorant Schoolmaster*, in which Rancière recounts the story of Joseph Jacotot, an exiled French schoolteacher who in 1818 formulated a teaching method that dissolved hierarchies in conventional pedagogical practice.

Repurposing equality as a practice rather than an ideal, *The Ignorant Art School* examines the histories and future possibilities of art education. Directed towards a revolutionary and creative emancipation *The Ignorant Art School* celebrates feminist and social activist bell hooks' declaration of "education as the practice of freedom"* by building communities of resistance and care.

Composed as five 'Sit-ins' *The Ignorant Art School* adopts the activist tactic of occupying institutional space as a critical and creative attitude and praxis to transform the Cooper Gallery into a laboratory for radical, ethical and accessible pedagogies for the many underscored by an economy of solidarity.

*bell hooks, *Teaching to Transgress: Education as the Practice of Freedom*, 1994



Hornsey Sit-in 1968, linocut poster, courtesy of David Page.

SCHEDULE

With Decimal Time by Ruth Ewan

10.30am
4.38

Registration at Dundee Botanic Garden

10.45am — 1pm
4.58 — 5.42

SOUND-SEED

— Performance by Ranjana Thapalyal with Hamshya Rajkumar

'As We Are Giving We Are Receiving'

— In conversation between Jemma Desai & Barby Asante

Live music by Kapil Seshasayee

Comfort Break

A Future Art School

— Roundtable Discussion with Saoirse Amira Anis, Frances Lingard, Laura Mc-Sorley & Undine Sellbach

1pm
5.42

Lunch by Inda Johnston and GUDSKUL

Amdram

— Participatory Amateur Dramatics Rehearsal led by Adam Benmakhlouf (sign-up at registration desk)

Film viewing, Sit-in Library, and *Manifesto for a Dream Art School* (Participatory Manifesto by Rabindranath X Bhoose)

2 — 5:30pm
5.83 — 7.29

An Archive: The Rehearsal

— Performance by Ashanti Harris with Mele Broomes

Further Notes on Anxiet(ies)

— Talk by Serubiri Moses & Awuor Onyango

Live music — Kapil Seshasayee

Bauhaus Plants: Modern Botanizing

— Talk by Regina Bittner

Comfort Break

Pasar Ilmu (Knowledge Market)

— Participatory Workshop Facilitated by GUDSKUL/Angga Wijaya (sign-up at registration desk)

Live music by Kapil Seshasayee

Refreshments/A Toast

Amdram

— Participatory Amateur Dramatics Rehearsal led by Adam Benmakhlouf
(sign-up at registration desk)

On Singing

— Singing with Sam Ainsley, Anne-Marie Copestake, David Harding,
Peter McCaughey & Ross Sinclair

5.30 – 6pm

7.29 – 7.50

Comfort Break

6 – 7pm

7.50 – 7.92

Resist Dye

— Talk by Grant Watson

Amdram

— Open Amateur Dramatics Rehearsal by Adam Benmakhlouf and Participants

MIDlevel x Spider Knife

— Rap by Hardeep Pandhal & Joe Howe

7 – 8pm

7.92 – 8.33

Dinner, Drinks and Walk

Film viewing. Sit-in Library & *Manifesto for a Dream Art School* (Participatory
Manifesto by Rabindranath X Bhoose)

8 – 11pm

8.33 – 9.58

O Horizon (2018)

— Film by The Otolith Group

Dance to A Jukebox of People Trying to Change the World

— DJ set by Harun Morrison featuring playlist by Ruth Ewan

11pm

9.58

Ends

Throughout

We Could Have Been Anything That We Wanted to Be (2011)

—Decimal Time by Ruth Ewan

Manifesto for a Dream Art School

— Participatory Manifesto by Rabindranath X Bhoose

Sit-in Revel Commentary

— responses on social media by Jamie Donald and Alison Scott

Film Viewings

— *Art School*, Annie Griffin, 1998

— *The Hornsey Film*, Patricia Holland, 1970

— *Hands in the Coop*, Lawan Jirasuradej, 2001.

10.45am – 1pm
4.58 – 5.42

ABOUT THE CONTRIBUTIONS IN ORDER OF APPEARANCE

Ranjana
Thapalyal
with Hamshya
Rajkumar
SOUND-SEED
Performance

Through movement, stillness, and visual listening, this performance playfully evokes Vak, the originary source of speech and language in Indian philosophy. According to the Vedas, the universe is generated in cycles lasting millennia. As each cycle ends, only one sound-seed, daivi vak remains. It is from this vibrating source that a new cycle begins. Personified in mythology, the concept of sound seed, or divine word becomes Vak, a formless goddess revealed through language, and from this it is suggested that the embodied idea of Saraswati the goddess of language, learning and music emerges. Theorist and grammarian Bharatrhari (c. 450—510 C.E.) defines three levels at which speech exists, Pashyanti (conceptual), Madhyamā (conceptual grasp), and Vaikhari (articulated speech. To this Abhnavgupta (c. 975–1025 CE) adds Para (pure Consciousness), or the vibratory source of the universe and its cycles.

In *Sound-Seed* we combine these definitions in an encounter between articulated speech and its concept-forming self, reflecting on the power of speech to inflict violence, as well to express love, induce dialogue or to suggest the sublime.

Ranjana Thapalyal is an Indian born artist and academic based in Scotland. Her practice spans ceramics, painting, transient mixed media assemblages and critical writing. Research areas include materiality in art, cultural identity, and the metaphysical self in relation to all of these. Of particular interest are concepts of self in South Asian and West African traditions, feminist readings of ancient philosophies of the global South, inter-disciplinary and inter-cultural pedagogy. Recent writing can be found in *Art Monthly*, *MAP*, *Panel*, and in her book, *Education as Mutual Translation, a Yoruba and Ancient Indian Interface for Pedagogy in the Creative Arts* (Brill 2018).

Hamshya Rajkumar is an inter-disciplinary artist who navigates through embodied movement, intention and ritual. By situating the body outside the constraints of binary structures, she explores our human place in a world where 'nature' is separate, dominated and objectified. As a spectral being, she attempts to bond intimately with various ecologies through states of dwelling and நிரீர்வாணம் (neervannam). Her experience in dance originates in Bharathanatyam, leading her to experiment with improvised movement, presence and performance. Hamshya graduated with BA(Hons) Sculpture & Environmental Art from Glasgow School of Art in 2018, and is an alumna of Land Arts of the American West 2016 cohort.

10.45am — 1pm
4.58 — 5.42

Jemma Desai
& Barby Asante
'As We Are
Giving We Are
Receiving'*
In-conversation

What happens when we hold questions that cannot be answered?

Inspired by the work of Bayo Akamalafe who emphasises that “good questions transcend the answers we can give them”, we gather as friends and kin, mothers and artists, learners and unlearners. Full of questions that rarely receive answers, we wonder together how we might practice the receiving and embracing of our shared questions without any need to make sense, or fix, or ‘progress’ to understanding. In this forty-minute interlude we will practice being dialogic containers for one another, seeking not to build an argument or to come to a shared conclusion, but to fill up with the receipt and embrace of the question, to integrate the power of seeking without the entitlement to find. How might this giving and receiving overflow into an abundance of possibility, imagination and presence?

* *The title of the in-conversation paraphrases Barby Asante in Jemma Desai's essay 'M/Othering for Liberation: a Declaration of Independence' in SEEN Issue 002, 2021.*

Barby Asante is a London based artist, curator and educator. Her work is concerned with the politics of place, spatial memory, and the history and continuing legacies of colonialism and slavery. Asante's work is collaborative, performative and dialogic, often working with groups of people as contributors, collaborators or co-researchers. She resists the idea that the stories of 'Other-ness' are alternatives to dominant narratives. For her, these stories and narratives are interruptions, utterances, and presences within the dominant, invisible, unheard, missing or ignored. By making these narratives and stories visible, asking questions and making proposals she is interested in what these possibilities offer as we examine our present and envision our futures. With a deep interest in liberatory Black feminist and decolonial methodologies, Asante embeds within her work notions of collective study, countless ways of knowing and dialogical practices that embrace being together and breathing together as a grounding for working together, creatively and as a way to think about social change and transformation.

Jemma Desai is based in London. Her practice engages with film programming through research, writing, performance, as well as informally organised settings for deep study. She is currently a practice-based PhD candidate at Central School of Speech and Drama thinking through the liberatory possibilities in cultural production through ideas of abolitionist praxis.

10.45am – 1pm
4.58 – 5.42

Kapil Seshasayee
Live music

Written and performed live by Kapil Seshasayee.

Kapil Seshasayee is a polymath, and a true original talent, both as a songwriter and as a soundsmith, a one-man combination of Scott Walker, Blood Orange, Arca and Richard Dawson, creating something wholly unique. Combining electronica flourishes evoking FKA Twigs with Indian Classical guitar ornamentations, stunning vocals and a penchant for unorthodox instrumentation such as the aquaphone, Kapil manages to be truly experimental yet still accessible.

Building on the momentum of his acclaimed debut album *A Sacred Bore* (2018) – featured in Pitchfork, VICE, BBC Introducing, The Guardian, The Quietus, and Rolling Stone India – Kapil Seshasayee makes an eclectic shift away from his experimental roots towards a psychedelic crossover of R&B and avant Indian classical on his upcoming album, *Laal*.

Saoirse Amira Anis, Frances Lingard, Laura McSorley & Undine Sellbach
A Future Art School
Roundtable
Discussion

This roundtable gathers recent art school graduates and current tutors to draw out visions of a future art school. Exploring the role of art and creative pedagogy in society against the ongoing economisation of knowledge production, the discussion seeks to pose inventive future possibilities for art education.

Saoirse Amira Anis is a Dundee-based artist and curator whose practice prioritises radical care, informality and empathy. Anis's work is informed primarily by Black queer literature, her personal ancestry, and her own body as it moves through the world. She considers the ways in which the body holds ancestral and lived memories – particularly in relation to feelings of guilt, shame and inadequacy. Anis thinks of her practice as a personal therapeutic process and aims to ensure that her creative undertakings are acts of self-care. She considers the beneficial ways in which we can share our vulnerabilities with others in order to reap the personal and political benefits of nurture.

Frances Lingard lives in Glasgow. For a day job they work with children investigating the impacts of digital technologies on their human rights. As an artist they are interested in alternate structures for collective learning, focusing on the role that technology plays within this. They graduated from Sculpture and Environmental Art at Glasgow School of Art in 2019 and since have been re-learning to play with their work by borrowing mechanics from digital and table-top gaming as a way to generate/question communal narrative. They were part of the peer learning programme In Session in 2019/20 and continued in 2021/22 in a support role. In 2022 they took part in *Toolkit for Counterparts*, a series of workshops and a digital exhibition with artists based in the UK and Philippines exploring knowledge sharing through creative practice.

**A Future Art
School**
Biographies

Laura McSorley is an independent curator. Through time spent as a committee member of artist-led gallery GENERATOR projects in Dundee she developed a deep curatorial interest in the ecologies and legacies of Scottish artist-led and DIY activity. Predominantly how it highlights and creates space for practitioners to develop between the precarious limbo of 'emerging' and 'emerged'. McSorley is driven by a desire to build curatorial recipes that allow for intimate, collaborative and visceral experiences that make room for knowledge to be shared and encountered in non-visual and sensory ways. She is currently working as Programme Assistant for Edinburgh Art Festival 2022.

Undine Sellbach is a philosopher, artist, and Senior Lecturer at the University of Dundee. Her research brings together philosophy, ethology, psychoanalysis, feminism, queer theory, and performance to rethink the entanglements of a more-than-human world.

lpm
5.42

Lunch and refreshments

**Inda Johnston &
GUDSKUL**
Lunch

Indonesian food curated by Gudskul in collaboration with Inda Johnston. Inda Johnston is Chef at University of Dundee Botanic Garden.

**Adam
Benmakhlouf**
Amdram
Participatory
Amateur
Dramatics
Rehearsals

Throughout the 12 Hour Sit-in Revel, Adam Benmakhlouf will lead short experimental rehearsals of script fragments they have developed especially for the event. These texts dramatise some of the themes of The Ignorant Art School Sit-In #2 exhibition, namely the collaboration and clashing that comes from trying to educate unconventionally and unlearn habits of hierarchy. Small groups will act out short scenes, as Adam encourages the rewrites that happen in rehearsals when participants revise and reimagine their lines to fit their voice and experiences. To finish off, the last rehearsal will be an informal script-in-hand performance of the texts that emerge after a day of amdram co-editing.

Adam Benmakhlouf (they/them) is a documentary fantasist whose work calls upon queer friendship and radical imagination as methods of survival and social justice. Benmakhlouf is currently a doctoral candidate in Interdisciplinary Writing, studying across Duncan of Jordanstone College of Art and Design and Dundee Contemporary Arts.

2 — 5:30pm
5.83 — 7.29

**Ashanti Harris
with Mele
Broomes**
*An Archive: The
Rehearsal*
Performance

Performed live by Ashanti Harris and Mele Broomes, *An Archive: The Rehearsal* explores the moving dancing body as a repository of incorporated histories; a transformative archive which can only be accessed through the physical teaching and sharing from body to body. This work is presented as a movement game between friends, drawing from the internal narratives of each performer to create a collective movement language.

The audience is invited to participate in the performance by responding live to the movement provocations played in the audio. The movement provocations provide a methodology for watching the performance so, if you are able, please continue this movement throughout the whole performance.

Ashanti Harris is a multi-disciplinary artist and researcher based in Glasgow. Working with dance, performance, facilitation, film, installation and writing, Harris's work disrupts historical narratives and reimagines them from a Caribbean diasporic perspective. As part of her creative practice, she is co-director of the dance company Project X – platforming dance of the African and Caribbean diaspora in Scotland – and works collaboratively as part of the collective Glasgow Open Dance School (G.O.D.S) facilitating experimental movement workshops and research groups. She is also lecturer in Contemporary Performance at the Royal Conservatoire of Scotland and co-facilitates the British Art Network research group The Re-Action of Black Performance.

**Serubiri Moses &
Awuor Onyango**
*Further Notes on
Anxiet(ies)*
Talk

The School of Anxiety was an itinerant unteaching environment organized within the context of the *10th Berlin Biennial of Contemporary Art* (2017–2018), with a curatorial team led by Gabi Ngcobo. The project was conceived and coordinated by Serubiri Moses, a member of the curatorial team, and included artists Awuor Onyango, Nyakallo Maleke, and Aganza Kisaka. The project travelled to three cities including Johannesburg, South Africa (2017); Nairobi, Kenya (2018), and Berlin, Germany (2018), where it concluded. The artists spent a week in each city.

The presentation will foreground the methodology and the Nairobi chapter of the project. Focusing on site visits to Kenya's Independence grounds; Uhuru Park, and Freedom Corner inside it, as well as the War Cemetery, Moses and Onyango will examine how the project was shaped by curatorial pedagogy methods, curricula and autopoiesis.

Serubiri Moses is a Ugandan writer and curator based in New York. He is currently Adj. Asst. Professor in Art History at Hunter College, and Adj. Asst. Professor in Art History at New York University. He has delivered lectures at Williams College, Yale University, University of Pittsburgh, and The New School. Moses has organised exhibitions across Africa, Asia, Latin America, and Europe.

**Further Notes on
Anxiet(ies)
Biographies**

Serubiri Moses is currently co-curator for the fifth edition of the perennial survey of contemporary art, *Greater New York*, at MoMA PS1 and was part of the curatorial team for the tenth Berlin Biennale of Contemporary Art entitled *We Don't Need Another Hero* (2017–2018) where he led the *School of Anxiety* project.

Awuor Onyango lives and works in Nairobi, Kenya. A writer, artist, filmmaker and photographer, Onyango is based in the pagan citadel of Nairobi in neo-colonial Kenya. Her practice is concerned with exploring politics of the personal, body and the self as art. Her interests include exploring the Black African feminine, the gendered leanings of society, the archetypes and psycho-social role of the queer and various socio-cultural implications of 'African-ness'. Her aim is to question the colonial, the religious and the 'globalised' view of the African as believed by the African, the African diaspora and the colonialist and his kin. Her approach is experimental and often results in mixed media pieces and film and photo-based installations. Recent exhibitions include *School of Anxiety* at Jo'Burg Art Fair, Johannesburg (2017); *Appropriation and other practises*, HBK Braunschweig (2018); *A Celebration of Queer Love*, Iwalewa Haus (2018); *Genesis: Autonomous Bodies*, Iwalewa Haus (2018). In 2018 Onyango undertook a residency through Focas Scotland which was hosted by Street Level Photoworks.

**Regina Bittner
Bauhaus
Plants: Modern
Botanizing
Talk**

The archive of the Bauhaus Dessau Foundation contains sketches by the Bauhaus student Reinhold Rossig, which he drew in response to the exhibition of Karl Blossfeldt's *Urformen der Kunst* at the Bauhaus Dessau in 1929. The popular neo-objective plant photographs stand in the context of a discourse that ascribed to modern media the ability, according to Moholy Nagy, "to make visible the stream of life inaccessible to mere perception." The talk follows the trail of this "new seeing" of the inner rhythms explored at the Bauhaus Dessau, in which knowledge of the body and the senses was demanded in a new way, and discusses the inherent paradoxes of this modern idea of the unity of life forms between nature, technology and art.

Regina Bittner (Dr. phil.) is Head of the Academy and Deputy Director of the Bauhaus Dessau Foundation and responsible for the conception and teaching of the postgraduate programmes for design, Bauhaus and architecture research. She curated numerous exhibitions on the Bauhaus and the cultural history of modernism. Her main areas of work include: international architectural and urban research, modernism and migration, cultural history of modernism and heritage studies. The results of her research and teaching have been published in numerous publications. She studied Cultural Studies and Art History at the University of Leipzig and completed her PhD at the Institute for European Ethnology at the Humboldt-Universität zu Berlin. Since 2019, she has been an honorary professor at the Institute for European Art History and Archaeologies at Martin Luther University Halle-Wittenberg.

2 — 5:30pm
5.83 — 7.29

GUDSKUL
Pasar Ilmu
(Knowledge
Market)

Participatory
Workshop
Facilitated by
Angga Wijaya

This signature model for a workshop, which GUDSKUL has conducted in many iterations around the globe, takes the simple form of a class. When the class begins, participants are asked to pick a partner, and sit down together. After the pairs are set, one takes on the role of 'teacher' by teaching whatever she or he wants to the other, who takes on the role of 'student'. GUDSKUL's research is about supply and demand in knowledge: how strangers meet each other, start conversations, and through this gain new knowledge – a model they apply to the production of performative work. This research has continued as GUDSKUL grows as a collective, with the realisation that in the collective there is a resource of knowledge – their members – that has allowed GUDSKUL to survive today. The collective is their school.

Gudskul: Collective and Contemporary Art Ecosystem Studies is an educational platform formed by three Jakarta-based art collectives: ruangrupa, Serrum and Grafis Huru Hara. Since the early 2000s, they have been respectively undertaking collective practice in the field of contemporary art. In 2015, they joined forces to form a common ecosystem, Gudang Sarinah Ekosistem, whose values emerge from their understanding of the collective process: equity, sharing, solidarity, friendship and togetherness. Learning from this working experience, in 2018 Gudskul initiated a knowledge-sharing platform open to everyone interested in the practice of similar approaches. Gudskul Collective Studies is a one-year programme intensively discussing and activating a collective point of view as a form of working method in art and culture. The programme consists of 11 subjects which support one another as collective works: Collective Practice Intelligence; Collective Sustainability Strategy; Collective Practice Review; Collective Culture Discourse; Spatial Practice; Knowledge Garden; Articulation and Curation; Art Collective Laboratory; Public relations; Intermedia; Workshop.

Angga Wijaya works as a curator, applying research in art history, pedagogy, the social sphere, and collective and collaborative practices to his curatorial work. He completed a bachelor's degree at the State University of Jakarta, majoring in Arts Education, and is currently studying a master's degree at the Bandung Institute of Technology with a study program in Arts Management and Curatorial Practice. Angga has developed his practice through curatorial workshops organized by ruangrupa, the Jakarta Arts Council and the Japan Foundation. At Gudskul, Angga teaches the subject Collective Art Reviews. The poet John Hall wrote,

Sam Ainsley,
Anne-Marie
Copestake,
David Harding,
Peter McCaughey
& Ross Sinclair
On Singing
Talk and Singing

'If you can't say it,
Sing it.'

Colleagues of Environmental Art and the MFA at Glasgow School of Art attempt to give a flavour of what it was like where informal singing added an extra ingredient to the education of art students. Singing as shared fun and heightened experience. Singing as a personal or group performance. These unplanned, informal events created some memorable high points of interaction between staff and students and between students themselves.

This singing thing has become part of the legend associated with Environmental Art and the MFA in Glasgow at that time. However, as the newspaper editor says at the end of the film, *The Man Who Shot Liberty Valance*, 'When the legend becomes fact, print the legend.'

Unplanned, informal events can continue to create memorable high points of interaction between staff and students – what might we draw from this history and what may we imagine for a future, alternative art school?

Sam Ainsley is an artist and teacher and until 2005 was Head of the MFA Programme at Glasgow School of Art. She has forged a remarkable career within the visual arts sector nationally and internationally. From 1985–1991 she taught on the Environmental Art programme under David Harding's leadership when she then co-founded the Master of Fine Art course. She has since worked collaboratively with David Harding (ex Head of Environmental Art at GSA) and Sandy Moffat (ex Head of Painting at GSA) as AHM (Ainsley, Harding, Moffat) on symposia and other events in the visual art world and continues to work independently in her studio. She is a respected and published spokeswoman for the visual arts and her own artwork is in a number of public and private collections nationally and internationally. Ainsley has contributed to a broad range of visual art initiatives in Scotland and has served as a Board member for many arts organisations. She has exhibited in and curated independent exhibitions and undertaken residencies in numerous institutions and arts organisations across the USA, Australasia, Europe and the UK.

Anne-Marie Copestake is an artist based in Glasgow. Recent works foregrounding legacies consider forms of love, value, ritual, and the necessity for communal recognition. Anne-Marie often works collaboratively, most recently with musician Ailbhe Nic Oireachtaigh. In 2019 Anne-Marie worked with Cooper Gallery on a solo exhibition and programme of events. Copestake's exhibition and events proposed a communicative, collaborative engagement with others, a mediation on the politics of the unsung and the tangible passion of collectivity in the everyday, drawing attention to the social and political fabric of language and how a lone voice immediately calls another to recognise its presence. At Glasgow School of Art, Anne-Marie is a lecturer in the School of Fine Art.

2 – 5:30pm
5.83 – 7.29

On Singing
Biographies

David Harding studied at Edinburgh College of Art, leaving in 1959. He was Town Artist of Glenrothes in Fife from 1968 to 1978 where he developed the concept of the artist as planner. From 1978 to 1985 he was senior lecturer in Art & Social Contexts at Dartington College of Art. In 1985 he was appointed head of a new department, Environmental Art, at Glasgow School of Art that has been credited with contributing to Glasgow's highly regarded contemporary art scene. He left GSA in 2001. Since 2004 he has collaborated with Ross Birrell making films and associated art works travelling to Spain, Mexico and Cuba among others. Recent exhibitions include *Winter Line* at the Kunsthalle in Basel (2014), *Where Language Ends* at the Talbot Rice Gallery, Edinburgh (2015) and various works in Athens and Kassel as part of *Documenta 14* (2017). He has lectured widely here and abroad on social and public art practices.

Peter McCaughey is an Irish artist living in Glasgow. He works internationally with a practice focused on the local. He led *The Happenstance*, Scotland's lauded contribution to the 2018 Venice Biennale. Peter is Director/Lead Artist of *WAVEparticle* an artist-led art organisation that works to produce new processes, events and objects, re-thinking how the places we live in, and the systems that regulate our lives, move to a more cooperative, connective and creative model. He regularly intervenes in his own life; exploring the belief that it is important that artists intervene in the world they live in and don't just pass comment at a distance. He Lectures at Glasgow School of Art where he keeps the tradition of singing alive.

Professor Ross Sinclair (Glasgow School of Art) is an artist, writer and musician and is best known for his Real Life project initiated when he had the words "REAL LIFE" tattooed in black ink across his back, at Terry's Tattoo parlour in Glasgow, 1994. The Real Life Project has been disseminated across a range of exhibition and publication contexts, positioned against a critical framework of contested models of audience participation. This has built a 25-year plus 'durational performance project' that seeks to connect with publics at a dynamic intersection of installation, music, performance and engagement. These projects have been exhibited in public and private spaces, museums and galleries across the UK, Europe, USA, South Korea, Japan, China and Australia. A quarter of a century since the projects' inception, Sinclair added two words the tattoo on his back. It now reads, "Real Life Is Dead".

6 — 7pm
7.50 — 7.92

Grant Watson
Resist Dye
Talk and
Discussion

In 1927 Indian poet Rabindranath Tagore visited Indonesia to research ancient civilizational links and encourage exchange. Tagore's visit was choreographed by the colonial authorities who, concerned that it might incite the nationalist rebels, warned him to stay out of politics. Tagore's principle aim though, was to gather resources for his university and art school at Santiniketan, both financial and artistic. In the latter he was aided by the artist Surendranath Kar, who took photographs, made sketches and gathered information about Indonesian arts and crafts. Witnessing a demonstration of resist dyed batik textile production and being gifted examples, on their return, batik was incorporated into the school's curriculum, and promoted as a tool for rural regeneration through the work of the Institute for rural Reconstruction at Sriniketan. Briefly addressing this history, the talk will look at how textiles played a transcultural role as well as political one, through utopian ideas about arts and crafts, education reform, and cultural renewal as part of a wider project of decolonization.

Images in the slide presentation: Rabindranath Tagore and his group including Suniti Chatterjee, Dhiren Krishna, Mr. and Mrs. Bake, and Surendranath Kar, with their hosts, Indonesia, 1927; the presentation of a traditional dance performance of the Ramayana; Javanese resist dyed batik from the collection of the Kala Bhavan Museum; Santiniketan batik produced under Gauri Bhanja in the 1930s. Images courtesy of the Kala Bhavan Museum and Rabindra Bhavan Archive.

Grant Watson's curatorial work involves both long-term interview projects and exhibition strands. Interviews including *How We Behave* (2012–) and *Folded Life: Talking Textiles Politics* (2021–) explore radical life practice within the framework of a collective politics. Exhibitions have reflected on left histories, the politics of textiles, modern and contemporary Indian art and the transcultural, through collaborations with artists and critical readings of archives. Notable amongst the latter are *Santhal Family: positions around an Indian sculpture* (2008) *Nasreen Mohamed: Notes* (2010) *Textiles Art and the Social Fabric* (2010) *Tagore's Universal Allegories* (2013) *Keywords* (2014) and the international research project *bauhaus imaginista* (2016 – 2019). Watson is a Tutor in Curating Contemporary Art at the Royal College of Art in London and Theory Tutor at the Dutch Art Institute. He has a PhD in Visual Cultures from Goldsmiths College, London and was recipient of the 2019/20 BAK Fellowship.

6—8pm
7.50 – 7.92

**Hardeep Pandhal
and Joe Howe**
*MIDlevil x Spider
Knife*

Biographies

A rap performance by collaborative duo, MIDlevil x Spider Knife.

Joe Howe is a musician and sound designer, living and working in Glasgow. Currently a member of 'Jazz Power Trio' Banana Oil alongside releasing music under his own name, Howe has toured extensively in Europe and America and has a wide-ranging discography of releases on labels such as Adaadat, Acid Waxa, Sound Pellegrino and Upset the Rhythm. Having received an MDes in Sound for the Moving Image from Glasgow School of Art in 2013, Howe has since provided sound and music for (and with) artists. Recent work includes *Ditto Ditto Ditto* (Alison Scott, Collective, Edinburgh, 2021), *BAMEStorm* (Hardeep Pandhal, Aspex, Portsmouth, 2021), and *Navel Gazing* (Kirsty Hendry, Collective, Edinburgh, 2020).

Hardeep Pandhal works predominantly with drawing and voice to transform feelings of disinheritance and disaffection into generative spaces that bolster interdependence and self-belief. Applying practices of associative thinking, his research-led projects exhibit syncretic strains of post-brown weirdness. Across media, his works are imbued with acerbity and playful complexity; at once confrontational and reflective. Hardeep Pandhal's work has been shown in numerous solo and group exhibitions, including, most recently: *British Art Show 9*, Wolverhampton, Aberdeen (2021–22); Goldsmiths Centre of Contemporary Art (2020); Tramway, Glasgow (2020); New Art Exchange, Nottingham (2019); Whitechapel Art Gallery, London (2019); South London Gallery, London (2018); New Museum, New York (2018); Nottingham Contemporary, Nottingham (2018); Eastside Projects, Birmingham (2017), and Modern Art Oxford, Oxford (2016).

**Adam
Benmakhlouf and
Participants**

Open Amateur Dramatics Rehearsal

7—8pm
7.92 – 8.33

Dinner, drinks and walk. Film viewing. Sit-in Library & *Manifesto for a Dream Art School* (Participatory Manifesto by Rabindranath X Bhowse)

The Otolith Group
O Horizon (2018)
Film

O Horizon (2018) focuses on Visva-Bharati, a modern school founded in 1921 by Nobel laureate Rabindranath Tagore, the cosmopolitan polymath who shaped Indian art, literature, music, and education. Filmed, recorded and researched over five years in Santiniketan, West Bengal, *O Horizon* stages moments from Tagore's environmental pedagogy as a series of studies and sketches, drawing together song, music and recital, and evoking a Tagorean imagination for the 21st century.

8 – 11pm
8.33 – 9.58

The Otolith Group
O Horizon (2018)
Film

The title refers to the surface layer of soil, changed in the area around Santiniketan as the result of Tagore's introduction of new flora in development of the campus. In studying these complex trajectories, the film extends The Otolith Group's ongoing consideration of the Anthropocene, a premise that denotes that the current geological age is one wherein human activity spurs the primary changes on climate and the environment.

The Otolith Group was founded in 2002 by Kodwo Eshun and Anjalika Sagar. Its work is research based and spans moving image, audio, performance, installation, and curation. It incorporates film making and post-lens-based essayistic aesthetics that explore the temporal anomalies, anthropic inversions, and synthetic alienation of the posthuman, the inhuman, the non-human, and the complexity of the environmental conditions of life we all face. Approaching curation as an artistic practice of building intergenerational and cross-cultural platforms, the collective has been influential in critically introducing particular works of artists such as Chris Marker, Harun Farocki, Anand Patwardhan, Etel Adnan, Black Audio Film Collective, Sue Clayton, Mani Kaul, Peter Watkins, and Chimurenga in the UK, US, Europe, and Lebanon.

Harun Morrison
Dance to A
Jukebox of
People Trying to
Change the World
DJ Set

Harun Morrison's DJ set will fuse a selection of songs from Ruth Ewan's ongoing project *A Jukebox of People Trying to Change the World* and electronica from the Global South; focussing on sounds that fuse traditional polyrhythms with contemporary soundscapes.

Harun Morrison is an artist and writer based on the inland waterways. He was the 20/21 recipient of the Wheatley Fine Art Fellowship, hosted by Birmingham School of Art, Birmingham City University and Eastside Projects. He is currently Designer and Researcher in Residence at V&A Dundee. His forthcoming novel, *The Escape Artist* will be published by Book Works in 2023. Since 2006, Harun has collaborated with Helen Walker as part of the collective practice *They Are Here*. Harun has recently exhibited at Nieuwe Vide project space in Haarlem, Netherlands (*Mark The Spark*) and has recently opened *DOLPHIN HEAD MOUNTAIN* at the Horniman Museum. He is currently part of the APAP Performing Arts Network. Recent commissions include *I'll Bring You Flowers* (2019) Survival Kit 10, Riga, *Laughing Matter* (2018) at Studio Voltaire and *Beacon Garden* (2018 - 2020), a commission to co-design and community build a public garden in Dagenham, East London. This summer Harun continues to develop and repair a garden for Mind Sheffield, a mental health support service, as part of the Art Catalyst research programme Emergent Ecologies.

Throughout

**Rabindranath X
Bhose**
*Manifesto for a
Dream Art School*
Participatory
Manifesto

An invitation for participants to listen deeply to their desires for learning together. The collage of contributions will build a picture of a collective need for a new form of art school.

Rabindranath X Bhose is an artist and writer born in Brussels living and working in Glasgow. He graduated from the Ruskin School of Art in 2016 with a BFA in Fine Art and completed the School of the Damned DIY MA Art Programme in 2019. He has exhibited and performed work throughout the U.K. He has also served on the Market Gallery committee and is currently part of the board of trustees.

Ruth Ewan
*We Could Have
Been Anything
That We Wanted
to Be (2011)*
Decimal Time

Introduced by the French Revolution, decimal time divides the day into ten hours rather than twenty-four. Midnight becomes ten o'clock, midday becomes five o'clock, each new hour contains one hundred minutes and each new minute contains one hundred seconds. Inherently political, this revolutionary conception sets out to challenge existing systems of power by rupturing and reclaiming time.

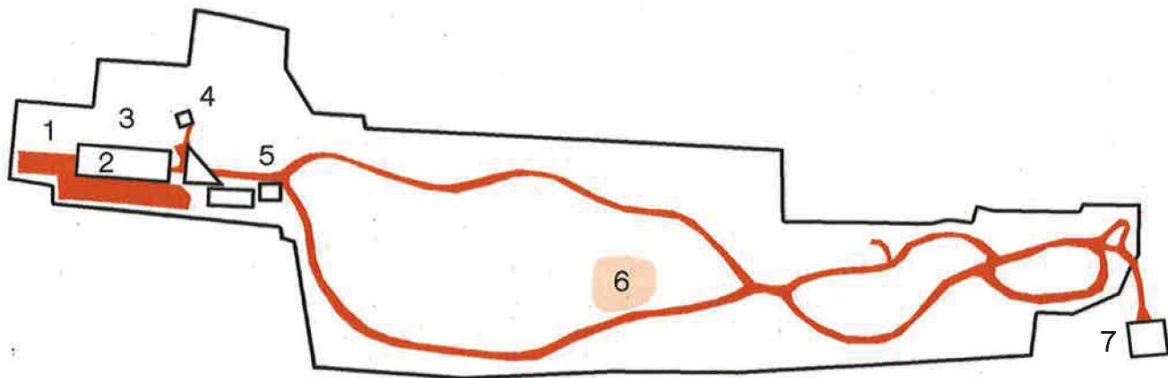
Originally commissioned for the Folkestone Triennial in 2011, Ewan's decimal clock installation *We Could Have Been Anything That We Wanted to Be* was featured in *The Ignorant Art School Sit-in #1* and *Sit-in #2* exhibitions. Keeping time for the *12 Hour Sit-in Revel*, Ewan's decimal clock is a striking reminder of the revolutionary imagination we strive for at the *Ignorant Art School*.

Ruth Ewan is an artist whose research-led and critically engaged practice has drawn international attention within contemporary art and socio-political history. Engaging with the circulation of radical ideas and social movements, her work explores the processes by which ideas take form and spread from individuals to society.

Film Viewings

Art School, Annie Griffin, 1998.
The Hornsey Film, Patricia Holland, 1970.
Hands in the Coop, Lawan Jirasuradej, 2001.

Map



1. Hedge Gate

Rabindranath X Bhowe

2. Glasshouse

Ranjana Thapalyal with Hamshya Rajkumar
Film Viewings
Dinner

3. Marquee

Ranjana Thapalyal with Hamshya Rajkumar
Jemma Desai & Barby Asante
Kapil Seshasayee
Saoirse Amira Anis, Frances Lingard, Laura McSorley & Undine Sellbach
Participatory Amateur Dramatics Rehearsal led by Adam Benmakhlouf
Serubiri Moses & Awuor Onyango
Regina Bittner
GUDKSUL
Sam Ainsley, Anne-Marie Copestake, David Harding, Peter McCaughey & Ross Sinclair
Grant Watson
Hardeep Pandhal & Joe Howe
Harun Morrison

4. The Living Lab

Sit-in Library

5. Education Centre

Lunch by Inda Johnston and GUDSKUL

6. Beech Woods

Ashanti Harris with Mele Broomes

7. Warehouse

The Otolith Group

Support

Any questions can be directed to one of our Information Assistants, who will be wearing *Ignorant Art School* lanyards.

Refreshments

During the *12 Hour Sit-in Revel* tea and coffee refreshments will be provided as well as a vegetarian lunch and evening meal. Please help yourself to tea, coffee and water during the day. There will be further refreshments in the evening.

* Please inform a member of our team of any allergies you may have.

Access

During the event there attendees will be asked to travel short distances between locations within the Botanic Garden. There are wheel friendly paths within the Botanic Garden. There are wheelchair accessible toilets near the entrance. There are baby changing facilities at the Visitor Centre.

Guide Dogs and Assistance Dogs wearing their working harnesses are welcome. Large print versions of the exhibition information handout are available.

Please ask one of our Information assistants if you have further access enquiries.

Recording

Please note there will be video and photography recording the day, if you wish not be included in this documentation please let a member of staff know.

Notes

COOPER GALLERY WOULD LIKE TO THANK

12 Hour Sit-in Revel Contributors: Sam Ainsley, Saoirse Amira Anis, Barby Asante, Adam Benmakhlouf, Rabindranath X Bhowmik, Regina Bittner, Mele Broomes, Anne-Marie Copestake, Jemma Desai, Ruth Ewan, Gudskul, David Harding, Ashanti Harris, Joe Howe, Inda Johnston, Frances Lingard, Peter McCaughey, Laura McSorley, Harun Morrison, Serubiri Moses, Awuor Onyango, The Otolith Group, Hardeep Pandhal, Hamshya Rajkumar, Ross Sinclair, Undine Sellbach, Kapil Seshasayee, Ranjana Thapalyal, Grant Watson and Angga Wijaya.

Associate Occupier of Sit-in #2 To Be Potential: Jade Montserrat

12 Hour Sit-in Revel Partner Venue: University of Dundee Botanic Garden | Karen Brough, Steven Douglas, Kevin Frediani and Inda Johnston.

12 Hour Sit In Revel Production Assistants: Jamie Donald, Finlay Hall, Rhona Jack, Charlotte Maishman, Laura McSorley, Alison Scott.

Information Assistants: Sarah Gillespie, Declan McCourt, Laurie McInally, Alex Murray.

Photography: Sally Jubb | **Videography:** Cara Piries & Sarah Smart

Our colleagues at Duncan of Jordanstone College of Art & Design and University of Dundee: Janice Aitken, Paul Clark, Andrew Dodds, Greg Neave, John Rennie, Jason Shearer & Prof. Anita Taylor.

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The Ignorant Art School: Five Sit-ins towards Creative Emancipation is a major five-chapter exhibition and event project that creatively re-imagines and co-constitutes radical blueprints for a socially transformative art education. Previous chapters have been:

Sit-in #1 | Ruth Ewan: *We Could Have Been Anything That We Wanted to Be and It's Not Too Late to Change* | Friday 3 September 2021 – Saturday 23 October 2021

Sit-in #2 | *To Be Potential* | Friday 3 December 2021 – Saturday 19 February 2022

Cooper Gallery
Duncan of Jordanstone College of Art & Design
University of Dundee, 13 Perth Road, DD1 4HT
+44 (0)1382 385330 | exhibitions@dundee.ac.uk
www.dundee.ac.uk/cooper-gallery

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