

Fieldwork Sessions

**Autumn Term
2021 - 2022**



SUITCASE STORIES – led by Kate Allen

Description:

Engage with purpleSTARS, people with and without learning difficulties/disabilities, who aim to make museums more inclusive and sensory. www.purplestars.org.uk
Create experimental ideas for an artwork or activity that is portable and combines sensory media, sound with touch etc, providing visitors with additional sensory elements that might be offered by museums as part of a sensory pack or an accompanied visitor experience that might be offered to visitors with high support needs.

What will be happening in each session:

Session 1 (ONLINE) You will meet members of purpleSTARS and hear about developing their sensory oral histories display *London is the Place for Me*, during Lockdown now currently on show in the Talking Point Gallery at the Museum of London.

<https://www.museumoflondon.org.uk/museum-london/whats-on/exhibitions/talking-point-purple-stars>

Session 2 (FACE TO FACE in studio and ONLINE) Show and discuss your ideas for your sensory artwork/activity in the studio and share with purpleSTARS Online.

Session 3 (FACE TO FACE Trip to London) Visit the Museum of London to experience *London is the Place for Me*, observe visitors interacting with the exhibition, give feedback and evaluation of the purpleSTARS display.

Materials required:

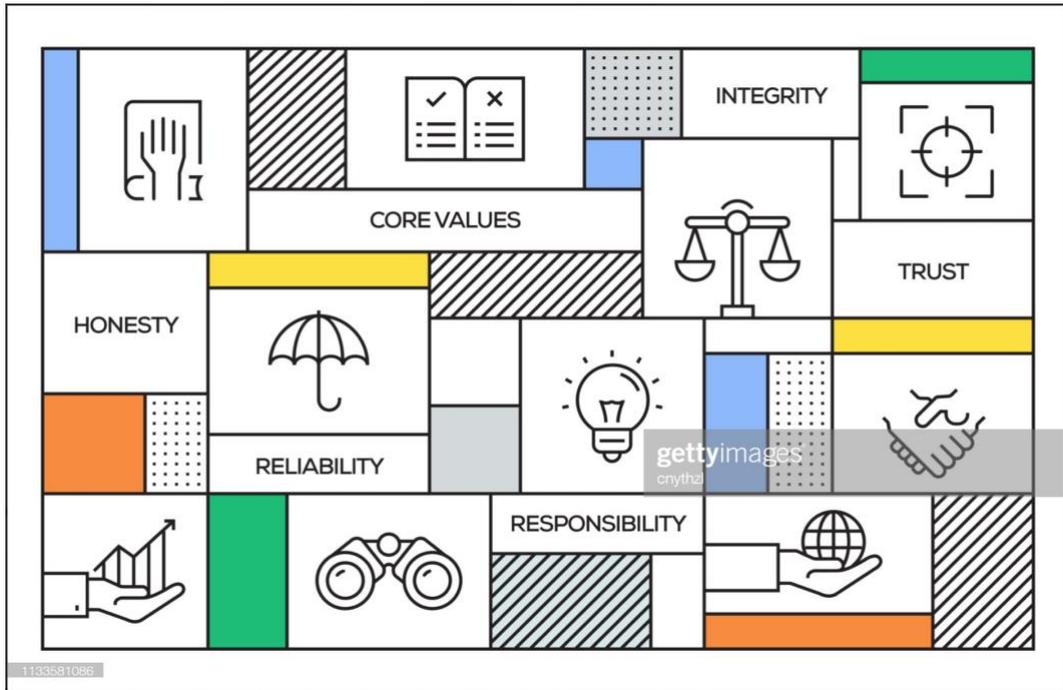
Phone or voice recorder. Audio editing software such as Audacity

A portable object such as a bag, suitcase, box etc. Mixed media TBC depending on your ideas

Wednesday 6 October 2 - 5

Wednesday 13 October 2 - 5

Wednesday 20 October 2 - 5



Core Values Concept. Geometric Retro Style Banner and Poster Concept with Core Values Line Icons - stock vector

Core Values Concept. Geometric Retro Style Banner and Poster Concept with Core Values Line Icons from Getty Images

Community, Collaboration, Collectives - Part 1 – led by Beverley Bennett

Description:

What are the benefits of working with people? How can it strengthen your practice? What ethics are involved? How can we learn from each other? What does community mean to you? What networks can be formed through your university experience? These, and many more questions will be pondered over during this term.

What will be happening in each session:

During this Autumn we will discover and formulate a “manifesto / code of ethics” of sorts when working with multiple people.

Tuesday 9 November 2 - 5
Tuesday 16 November 2 - 5
Tuesday 23 November 2 - 5



Image: Sara Cwynar

Video Workshop/AV Studio – led by Susanne Claussen (location: AV Studio)

Description:

We will explore different ways to use the AV Studio for video making to develop a series of short video and/or performance clips.

Drawing on Robert Wilson's *Video 50* video vignettes and Sarah Cwynar's studio-based video explorations participants will support each other to develop a series of short individual or collaborative projects, explore video techniques such as the use of green screen, staging, lighting, and audio-visual tools to realise their own individual or collaborative projects.

No prior experience required. Participants are expected to develop their ideas in between sessions.

What will be happening in each session:

Session 1: Introduction, viewing of video examples, discussion, drafting, planning

Session 2: Video production in teams: staging, filming

Session 3: Video production in teams, preparation for postproduction

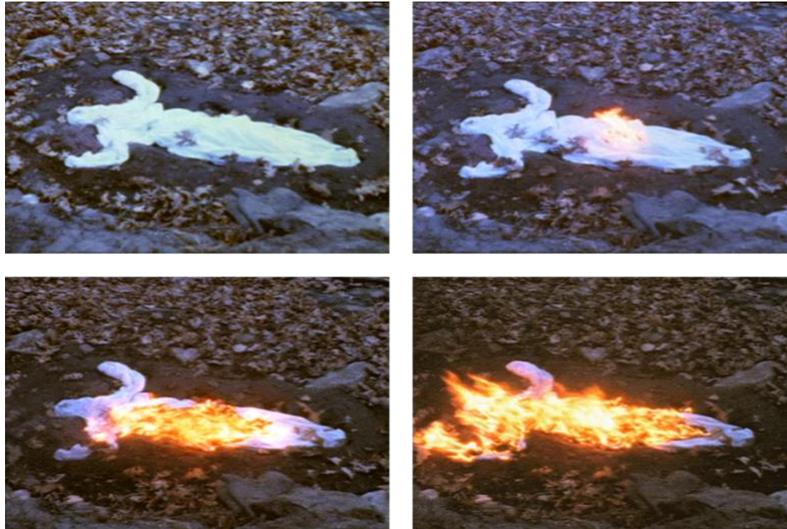
Materials required:

No specific materials required, bring a camera and/or your phone, and prepare materials according to your practice ready to be used.

Monday 4 October 2 - 5

Monday 11 October 2 - 5

Monday 18 October 2 - 5



Ana Mendieta, *Alma Silueta en Fuego*, 1975

Embodied Spectatorship – led by Kirsten Cooke

Description:

Art is neither produced nor experienced in a vacuum... It is made and experienced in relation to specific subjects, materials, histories, sites, and contexts. We will explore approaches to staging the encounter with the public through artistic practice. We will build towards understanding our own distinct approaches to the encounter and make decisions based on this, in terms of staging our practices towards arts' public(s).

What will be happening in each session:

1. **Third Space** – exploring artistic practices that engage the viewer's bodies and senses to interpret their artworks *tutor led
2. **De-standardising Spectatorship** – who are arts' public(s)? Close reading of one to two texts and artistic practices – a debate! *tutor led
3. **Staging Practice** – exploring place specific artistic practice towards the audience encounter... *student led (group crit in which you could explore your own or an artist's practice that inspires you - your tutor will also present some examples)

Materials required:

- A means by which you can research (laptop or phone that has access to the internet)
- Readings will be provided in advance

Notebook/sketchbook/pens/pencils, in case you want to jot down conversations and sketch out ideas for exhibition display

Monday 8 November 2 - 5

Monday 15 November 2 - 5

Monday 22 November 2 – 5



Senga Nengudi, I, 1977, nylon, mesh and sand, dimensions variable

Softness and Sculpture – led by Julia Crabtree

Description:

This Fieldwork Series will explore softness in relationship to materials, sculpture and ideas.

Through a combination of practical sessions, seminars and readings participants will reflect on softness as a material property, the expanded field of sculpture and the conceptual and political power of gentleness.

What will be happening in each session:

Session 1 – Soft Sculpture

Soft Sculpture – considering the history of soft sculpture and how artists have utilised fabric and soft forms to create work. Introduction to texts that consider the conceptual and political potential of gentleness, malleability and ambivalence.

Session 2 – Taken for Granite

Taking Ursula Le Guin's text 'Taken for Granite' as a starting point we will consider malleability as a material and conceptual property.

Session 3 – The Power of Gentleness

Collective reflection drawing key themes from our research and considering how these are utilised and manifested in the production and dissemination of art.

Materials required:

Materials provided by Reading; Fabric and clay

Thursday 11 November 2 – 4

Thursday 18 November 2 – 4

Thursday 25 November 2 – 4



Text-based art – led by Annabel Frearson

Description:

We will examine and develop text-based artworks across a range of media and contexts. We will discuss the work of other artists who work with text, as well as ideas and techniques of re-purposing existing 'found' texts and materials, and making site-specific interventions. We will consider how different human (and non-human) participants might help produce, encounter and read or consume our works.

Materials required:

writing materials, including access to a computer/laptop (we can use the computer suite if necessary).

Friday 8 October 10 - 1

Friday 15 October 10 - 1

Friday 22 October 10 - 1



Christina Quarles: *Casually Cruel*, 2018 Acrylic on Canvas 77 x 96 inches

Making Contemporary Paintings – led by Tina Jenkins

Description:

Working together to consider what it is to be making Paintings in the Contemporary Field of Art.

What will be happening in each session:

Week 1: Online: In this first session we will look at and discuss some short texts on 'what is' and 'what is not the contemporary' in relation to Painting. We will then look at the paintings you have shared on 'padlet' and we will discuss how the painters that made these works may or may not have embodied these ideas. Over the course of the week you will continue to gather ideas, make sketches and research how you might go about beginning a new body of work.

Week 2: Studio: Starting a painting with the contemporary in mind - Strategies and considerations.

We will begin by looking at the work of some contemporary painters working today and together we will brainstorm ideas whilst thinking about strategies that might be useful for starting a body of work.

You will continue to work on your Paintings throughout the course of the week.

Week 3: Studio: Thinking whilst painting. We will discuss how artists think about painting whilst painting in order to problem solve. We will share the thoughts you had whilst working, alongside the paintings you have made or are in the process of

making. We will finally brainstorm ideas that will help you move forward if you are struggling or may invigorate the ideas you already have.

Texts will be circulated in advance for those that wish to prepare for the fieldwork session.

Please all be prepared to upload onto 'padlet' at least one image of a painting that you consider to be contemporary. Anything you produce may count towards your final documentation as either experimentation or in some cases it may even inform a final piece.

Materials required:

Please have materials ready in advance of beginning the second week. Canvas, Board, Paints or anything else you wish to use to construct a painting

Tuesday 5 October 10 - 1

Tuesday 12 October 10 - 1

Tuesday 19 October 10 - 1



Paper Stencil Screen Printing – led by Emily Gillmor

Description:

A practical exploration of the wonderfully versatile medium of paper stencil screen printing. Learn the technique and work through ways of exploiting it to enhance your own studio practice.

Screen printing has been widely adopted by artists ever since the 1960s when Andy Warhol and his contemporaries discovered its potential.

Experiment with scale and surfaces - begin by learning how to make paper stencil prints on a small table and then expand those skills to develop your own studio practice. For example - make posters, print on clothes, create giant fabric banners or print on canvas and combine print and painting.

What will be happening in each session:

Day 1 - An introduction to the technique. Experiments with paper stencil screen printing. Printing onto paper and fabric.

Day 2 - Develop your own ideas into print. Explore the limitations and freedoms of the technique. Create an edition of prints or one off pieces.

Day 3 - Continue to experiment with the medium in relation to your own practice.

Materials required:

An apron or overalls to protect clothing - or painting clothes, Pencil, Craft knife. Basic materials will be provided but as the course develops, each participant may wish to bring in their own surfaces to print on. Advice will be given individually.

Thursday 11 November 2 - 5

Thursday 18 November 2 - 5

Thursday 25 November 2 - 5



Pinar Yoldaş, *An Ecosystem of Excess* 2014

After Oil: Eco-critical art – led by Galia Kollektiv

Description:

'In the dark times
Will there also be singing?
Yes, there will also be singing.
About the dark times.' — Bertolt Brecht

How can artists respond to climate change? What would it mean to rethink our relationship to nature? What would art after the Anthropocene look like? In these sessions, we will consider different approaches to eco-critical art practice and make artwork in light of the political and philosophical debates that are shaping environmental thinking today. Ideas explored will include climate justice, non-human rights, climate as hyperobject, cli-fi, racial capitalocene and uncivilisation.

What will be happening in each session:

1. Rethinking Nature: In this session, we will read excerpts from recent texts on the relationship between humans and nature. We will also experiment with post-human writing.
2. Art and Ecology: In this session, we will look at artworks and consider different models for making work. Through examining case-studies, we will develop a vocabulary for analysing eco-critical art.
3. Presentations: In this session, we will discuss student work.

Materials required:

You will need writing implements and art materials of your choice.
Before the first session, upload an image that you think represents 'nature' to this padlet: <https://padlet.com/gkollektiv/e89z04pzinvnq1e>

Tuesday 05 October 2 – 5

Tuesday 12 October 2 – 5

Tuesday 19 October 2 – 5



Quit Your Day Job: Art and Work - Led by Pil Kollektiv

Description:

“Same thing day after day-tube-work-dinner-work-tube-armchair-TV-sleep-tube-work-how much more can you take?- one in ten go mad, one in five cracks up”. This was a half mile graffiti slogan by the King Mob collective from 1968. But not working doesn't seem like an option anymore and almost all artists have to navigate the demands of a day job and finding time for creative work. Is dropping out still an option? And why are working so much now to start with? In this workshop we will look at art works that deal with offices, shops, factories and kitchens, read texts about work, value and art and try and come up with creative ideas for a world without demining labour.

What will be happening in each session:

1. Artists at work: art about work from the factory to the gig economy.
2. Value theory: what is work and how is its value measured?
3. Post-work: dreaming up a new world.

Texts for research:

Bob Black - The Abolition of Work:

<https://theanarchistlibrary.org/library/bob-black-the-abolition-of-work>

David Graeber - Another Art World:

https://libcom.org/files/King%20Mob%20Echo_%20English%20Section%20of%20the%20Situationist%20International.pdf

King Mob Echo -

https://libcom.org/files/King%20Mob%20Echo_%20English%20Section%20of%20the%20Situationist%20International.pdf

Thursday 07 October 10 – 1

Thursday 14 October 10 – 1

Thursday 21 October 10 – 1



Considering Image in Painting led by Sonia Latchford

Description:

Thinking about developing your painting practice, you will identify what makes an engaging image and how to effectively translate this onto canvas. You will consider the qualities of the object, the relationship between application and image and how to refine and elevate your work in your future practice.

Materials required:

Your chosen paints, painting surface and your own brushes.

Friday 8 October 2 – 5

Friday 15 October 2 – 5

Friday 22 October 2 – 5



Michael Armitage, Anthill, 2017

Surface, speed, slip - Led by Wendy McLean

Description:

In these painting sessions we will be making and responding to a variety of surfaces for painting on and considering their inherent qualities. How do these affect the behaviour of the matter laid down on them and our approach to them? What does the painting surface want? What do we do by habit? We will explore ways to deflect our preconceived notions of where the painted object/image will end and instead embrace the unfamiliar, uncomfortable and potentially ugly.

Alongside making we will begin to look at a number of artists' practices and the role of ground surface in their development.

Materials required:

Wide brushes for priming, painting brushes with a variety of weights and bristles & any spare, small stretcher frames, two jam jars and a pallet. Bring 2/3 materials that could constitute a 'surface' which you have never used before. These might include, but are not limited to: old shirts and furnishing fabrics, plastics, packaging, shower curtains, repurposed or used materials which may show signs of use. Paints and other materials are supplied.

Wednesday 6 October 2 - 5

Wednesday 13 October 2 - 5

Wednesday 20 October 2 - 5



Michael Armitage, The Paradise Edict, 2019

Narrative painting – led by Mark Nader

Description:

From finding source materials, thinking through writing and to the actual application of paint we search to find how narrative painting can form a complex and engaging visual language in painting.

Materials required:

Bring your own paint brushes and preferred paints

Monday 8 November 10 – 1

Monday 15 November 10 - 1

Monday 22 November 10 – 1



Sculpture: Theft by Finding – led by Tina O’Connell

Description:

The aim of this session is to explore the unique role of sculpture as the subject of politics as well as an artistic form. Exploring sculpture and monumental works within such a context is a means to address social, cultural and personal attitudes, as well as that of museums and cultural institutions whose decisions shape our perceived cultural heritage. Working through artists vision of where to draw inspiration, the title is borrowed from a room in the exhibition Modern British Sculpture, Royal Academy in 2011, which exhibited objects collected by the British Museum from across its empire and globally. A range of activities will extend from personal artistic approaches towards examination of critical sculptural practices emerging in Britain today.

What will be happening in each session:

Session 1

An Introduction that explores video and installation as well as material forms in attitudes to sculpture, both as material and concept. The session asks; What do I think sculpture is? What do you think sculpture is? There will be a skills introduction to QLONE and AUDACITY

Session 2

Session in ArtLab and AV room equipment/materials/demonstration
What tools, processes and forms shape sculpture and encounters with material practices today. This session addresses emergent approaches to new technologies and the production of new experiences, events and objects.

Session 3 Session AV room (performance session) with an actor/performer

How does the body embrace, or shape performance led practices as a form? This session draws on work from the performing arts to address simple issues, from the law of gravity, to the virtual body.

Materials required:

List of materials that the student will be required to bring along:
Notebooks, papers and pens. Any recording devices, including good cameras, laptops or phones if you have them or can get access to them. If you need this access, please let us know in advance. Please download the following free apps,

QLONE DOWNLOAD

https://www.qclone.pro/?fbclid=IwAR3QHMwslPjiEHk89w1dsg-kW4DDn_wRq1w1LoQBCo-sp1t33j7qBc2-TWs

AUDACITY DOWNLOAD

<https://www.audacityteam.org/>

Thursday 7 October 2 – 5

Thursday 14 October 2 - 5

Thursday 21 October 2 - 5



I must journey onwards. Will you come along? Play your broken music. To my broken song.

Led by Florian Roithmayr

Description:

On the move – What is possible when leaving the studio or exhibition space and start to be, look collect, work outdoors? Through additions and subtractions, sculptural interventions, in this fieldwork we will make do with what is already present, reutilise wherewithal. You will be working in small groups towards your own interventions.

What will be happening in each session:

1. Roadside: Collecting discovering across town.
2. Waterways further afield: rivers, canals, lakes.
- 3.** Forests and woods.

Materials required:

We will meet and start the fieldwork session at Reading train station. Please note these sessions will also happen in rainy weather, so please make sure you have protective or water proof clothing, umbrella, walking shoes, etc....

Thursday 7 October, 10 - 1

Thursday 14 October, 10 - 1

Thursday 21 October, 10 - 1

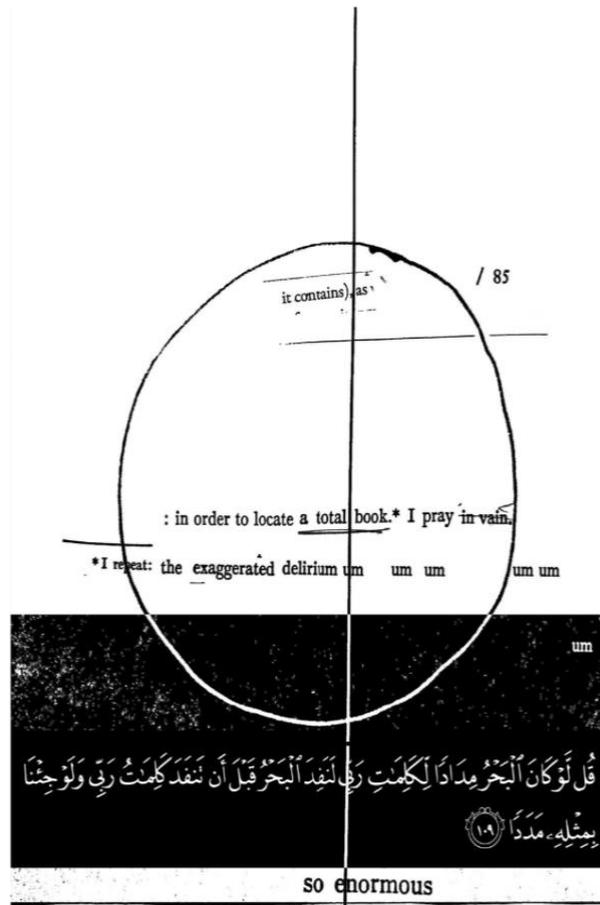


Image: Kameelah Janan Rasheed, *Borges, Musa, and Khidir*, 2019

Publish or Perish – led by Alun Rowlands

Description:

This fieldwork session will introduce you to a diverse set of artists publications that migrate from books to magazines, from scripts to transcripts, from writing love letters to writing code, from e-book to oral storytelling... all of which address critical ideas of dispersion and distributed art practice.

We will draw on a history of artists publishing - 'to make things public or known' - and ask: What does it mean to 'make public' when the circulation of texts, images and our own identities has become routine? What does the verb 'to publish' mean in a society where every thought, movement and moment is recorded and stored? Platforms, channels and modes of production are mutating and multiplying. Is publishing a practice or method, curatorial medium or performative event? We will recognise 'publishing' in an expanded and exploded sense, becoming more and more inseparable from artists' practice and work. We will share and encounter a.o Adam Pendleton's [Black Dada](#), Kameelah Janan Rasheed's [Leaky Sentences](#), explore [Ei Arakawa](#) and the dizzying e-books of [Paul Chan](#) and Badlands Unlimited that ask us 'What is a Book?', 'What is an Occupation?' and 'How to download a boyfriend'; and we tackle [Slavs & Tartars](#) pesky phoneme Khhhhhhh and the mutability of language as both form of communication and method of control.

In response we will talk, read, research, and assemble our own expanded publication.

What will be happening in each session:

Each week we will use session to assemble, collage, write, edit, bind a collective publication.

Each week there will be a focus on a publication archive with the opportunity to physically examine [Aspen Magazine](#), [Arts of the Working Class](#) and [Veneer](#)

All directed reading and research is shared through the Publish or Perish padlet here: <https://padlet.com/Alun/zx5jkohr9kt7>

Thursday 7 October 10 - 1

Thursday 14 October 10 - 1

Thursday 21 October 10 – 1

Images and Sculptures

Led by John Russell

Description:

This FIELDWORK session is an opportunity to produce, develop and think about images, whether these are painting, prints, digital images, drawings or any other media. These 'Images' may also be kind of sculptures because all images are 'types of sculptures'. Obviously, all images have a materiality or physical form, even digital images.

These workshops will enable you to either develop or extend existing work or try something new. This could include working towards the Exhibition in Week 5. You can work in whichever medium you want - as we know, images can take many forms, drawing, painting, photography, digital images, printing, animation, film, carving, sculpture, embroidery, performance etc. We will also be working on producing objects and images in the sessions.

If you have any queries or concerns about any aspect of these sessions, including any access requirements that might affect your full participation, please contact John well ahead to discuss: j.a.russell@reading.ac.uk

For all external sessions please come suitably dressed in warm and waterproof clothing and footwear (as required). Also bring art materials: pencils, sketchbooks, cameras etc as required. You might also like to bring snacks and a drink.

What will be happening in each session:

Session 1: What is an image?

Location: 3D and 2D workshops 10 -1pm

Seminar and sculpture making session

In Part 1. We are going to make an image out of paper mache. Materials will be provided.

In Part 2. Discussion/seminar: What is an image? How do images exist? How are they consumed and looked at? What do we mean by looking?

Session 2: Development of images

Location: 3D workshops 10 -1pm

Part 1. Sculpture making session continues

Part 2. Seminar discussion.

Session 3:

Location: 3D workshops 10 -1pm

Installation of works and group tutorial. Details will be circulated

Monday 4 October 10 – 1

Monday 11 October 10 - 1

Monday 18 October 10 - 1