**Subject to Events – Notes to accompany the PowerPoint.**

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**General Comments**

* This was a tricky brief to get them going on – which says more about their understated belief systems and reactions to them than it does the subject. They were all very polite and struggled to nail down an event that aroused strong feelings in them… (intriguingly so, for Fine Art students)!
* I have introduced them to concepts of creative activism – tactics, principles and case studies.
* They have compiled a series of visual proposals to develop in August, although I will be giving feedback on them before this – and any input from you (Patrick) would be hugely appreciated… I would like to see how proactive they can become, and how effectively and surprisingly they can communicate their message to audiences. There is a tangible gap between the ideological proposal and the practical delivery at present. There is also in many cases a need to formulate their message delivery in an innovative way. I can send you the feedback I write should you wish.
* It would be great to know what you propose doing during the workshops – then I can get more students involved from across the courses.

**Individual Students (Fine Art, Year 2)**

**Lucy Howson**

**Event:** Artificial insemination and milking of cows equates to rape and usurpation. Lucy is a vegan.

She proposes to have a functioning café for the exhibition with waiters/waitresses (actors), serving alternative milk choices and a range of ‘segregated’ foods. Carnage (the film) will be screened, and vegan ideologies communicated in a humorous, yet challenging manner. The practicalities need to be thought through.

**Rebecca Addinell**

**Event:** Becky was made redundant from her job as an immigration officer and started again by fulfilling her long-time wish to study art…and here she is.

She proposes to host an interactive event which asks visitors to address big decisions, change of direction in life, by ritually inscribing a stone and building a cairn of intent as they progress on their journey. The challenge here is to get the participants to understand what they are doing and why: i.e. communication of message.

**Jo-Anne Dinsdale**

**Event:** Jo could not identify an event, so the group did that for her: she was so tied up in overseeing the often banal day to day practicalities of organising family life that she had no time to think. They wanted her event to be space and time to do this.

Jo spent 30 mins every day for several weeks contemplating a patch of grass she had staked out. This was not easy for Jo; she was very suspicious of the worth of the task. By the end of it, she actively partitioned off her ‘me-time’ from the family and wanted to spread the word about the importance of it – hence the portable ‘contemplation’ kits for general distribution in the images. The ‘tone’ of the piece and the

**Suzanne McCready**

**Event:** Suzanne as a foetus narrowly missed being aborted by her birth mother, instead she was adopted. She is from Ireland and so the debate upon abortion is an ever-present theme in her country. As you can imagine, she is pro-life.

Suzanne compiled a range of photos of her growing up. In each she has deleted herself, and in some offered the generic school photographic background featuring no pupil. There is a lot to be discussed and developed with this theme – it would benefit with the addition of similar cases perhaps, with impacts from numbers rather than giving a self-absorptive impression.

**Lauren Drake**

**Event:** The adoption of Black Friday in the UK, the death-count and contemporary materialistic attitudes.

Lauren wanted to communicate ‘excess’ through materials (golden till receipts, too much paint, expensive fabrics etc. – they look lush and seductive…. They make you want them, which rather nullifies the cautionary message. However the numbers of deaths on Black Friday during the shopping experiences could be introduced where material acquisition was placed higher than human welfare. It is an area for development.

**Sinitta Beadle**

**Event:** The referendum result: leaving the EU.

Sinitta has a political stance she would like to communicate. She proposes a larger-scale sculptural work, however communicating discontent is all very well, but protest often seeks to change a suggested path. It would be good to get her to question more fully what it is she would like to achieve by this piece.

**(Ellie Harsley / Danielle Hodson**

Are undertaking the hospital brief as outlined on the PPT, but they should be available with other students to undertake whatever activities are being proposed).

**Summary of background work/experiences they have undertaken or had:**

* Discussions on activist tactics and principles – with reference to the Beautiful Trouble site <http://beautifultrouble.org/>
* Visits to a number of exhibitions based upon firm viewpoints/statements/themes
* ‘Self-awareness’ workshop discovering more about themselves, their opinions, their priorities etc.
* Opportunity to attend a series of arts political activist discussions with artists across Hull (some went)!
* A series of visiting lecturers including Neu Reekie <http://neureekie.tumblr.com/>
* Access to the complete City of Culture programme …

**The Brief:**

**Subject to Events (The Freedom of Expression Centre)**

***“Art isn’t about opposing people or telling them what to think. I want people to reflect on what art can do, and what latent potential there is in all of us.”*** Bob and Roberta Smith

The School of Art and Design is to be labelled as a ‘Freedom of Expression Centre’ as we work alongside Royal Academician Bob & Roberta Smith to voice our opinions and beliefs with no censorship. According to the Universal Declaration of Human Rights, **freedom of expression** is the right of every individual to hold opinions without interference and to seek, receive and impart information and ideas through any media and regardless of frontiers.

You are to create a work / **body of work** that will culminate in a **practical experience of making and delivering your artwork in response to the phrase ‘Subject to Events’ and participate in the workshops and exhibition in August.** The format of your work/s can be in any media – 2D, sculptural, audio-visual, performance, intervention, publication, virtual, site responsive, festival or event-led, temporary, a series etc. **Creation of new work specific to this project is required for potential exhibition;** it is not an option to merely curate pre-existent work, however a link with your current studio practice and consequent development of the work for the public arena is acceptable and can be advisable in some cases.

The project can be undertaken on an **individual or peer-collaborative basis**, consider the pros and cons of each of these options carefully before choosing. Peers can be from other courses, providing skills you need to access for the project. You may need to work with external partners to achieve the project – this may take many formats from material suppliers, to space-providers to a range of organisations or manufacturers, or skills-based collaborators.

The public realm for arts practice basically encompasses any space outside of your private studio or personal environment, which is accessible by people, however many or few. The public realm can be real or virtual or printed. You will have a role to play as an artist (please refer back to the initial artists’ roles session delivered at the beginning of semester one) and the responsibilities that come along with the production of work. Through the City of Culture you will have an audience who may be, amongst other things: invited, participating, passing, seeking, observing, investigating, and targeted or to be persuaded. The space, the way you employ it, the content and materials of the work you produce, and the means of communicating it to interact with audience are decisions you will need to investigate, query, practice with and conclude within the space of this project. *These are criteria that you will have to consider on every project you undertake as a practising artist.*

It is important to keep the project **imaginative yet simple, effective and deliverable** within the timescales outlined below. This brief will develop your practical skills, communication, project management and marketing skills, increase your employability / entrepreneurial skills and forge links with creative industries. It is a trial run for post-graduation, the actuality of working as a practising artist. The project progress and delivery will need to be **recorded and documented** at every stage to act as evidence for assessment. You will be required to visually propose the final curation of the piece in an exhibition situation. This will be discussed in a workshop after Easter.

On-going investigation and relevant **focused, analytical and critical research** into the diversity of arts related to your concept/format of delivery will be required this will inform the direction/s that your project may take, the intellectual concepts behind it and also the practical delivery of it. You may need to consult, amongst others, philosophers, media journalism, artists who have experience of similar themes, literary and film resources, documentaries etc. This must all be personally appraised, referenced and annotated.

The actual artwork/performance etc. will be the bulk of the assessed outcome. The research work, developmental work and personal evaluations will form the contexts around the work and will also be taken into account.

***It is important to restate that this project is about making intelligent work in response to the brief title and successfully curating that work within the public realm.***