

'17
FOUNTAIN







One of the many rewarding aspects of being a part of Hull UK City of Culture 2017 is seeing at first-hand the extraordinary creativity, wealth of ideas and projects being produced by people across the city.

This includes 60 very different projects that we have supported alongside the Big Lottery Fund through our Creative Communities Programme. This has resulted in artists and local people of all ages coming together to make new work, ranging from visual arts to performance.

Fountain17 is one of them, with emerging and established artists, from Hull and further afield embracing the spirit of one of the key figures in modern art, Marcel Duchamp. This collaboration between local employer Ideal Standard, Hull School of Art and Design and members of Hull's arts community has evolved from connections made between art, industry and place.

The starting point for Fountain 17 is a coincidence of dates: 1817 and the start of Armitage Shanks, a brand owned by Ideal Standard, which manufactures urinals; 1917 and *Fountain*, the presentation (and rejection) of a 'readymade' manufactured urinal as art by Marcel Duchamp; and 2017, the year that Hull is UK City of Culture.

Duchamp's gesture was highly controversial and represented a major shift in art. He questioned the very foundations of art and his influence and impact is explored in the essays and artworks in this catalogue and the exhibitions and performances taking place from 1 April at the Brodrick Gallery and the art spaces along Humber Street – Studio Eleven, Kingston Art Group and the recently opened Humber Street Gallery in Hull.

In the spirit of Duchamp, Fountain17 also seeks to challenge conventions and hierarchies and to embrace chance – to be open to the possibilities created by collaboration between organisations, individuals and cultures that might not normally work together. It features a range of artforms, including sculpture, performance, painting, film and of course urinals. Some more well-known artists were invited to be involved because of links with Hull and their work having a particular synergy with the project.

Neville Gabie and John Davies are alumni of Hull School of Art and Design and Lemn Sissay performed the Martin Luther 'I have a dream' speech at the 2013 Freedom Festival. Other artists come from Hull and Fountain17 has endeavoured to provide creative opportunities for as diverse a group of creative practitioners as possible. This includes work by students from Hull School of Art and Design, Hull College, South Holderness College, Ganton School, Bude Primary School and prison learners from HMP Humber.

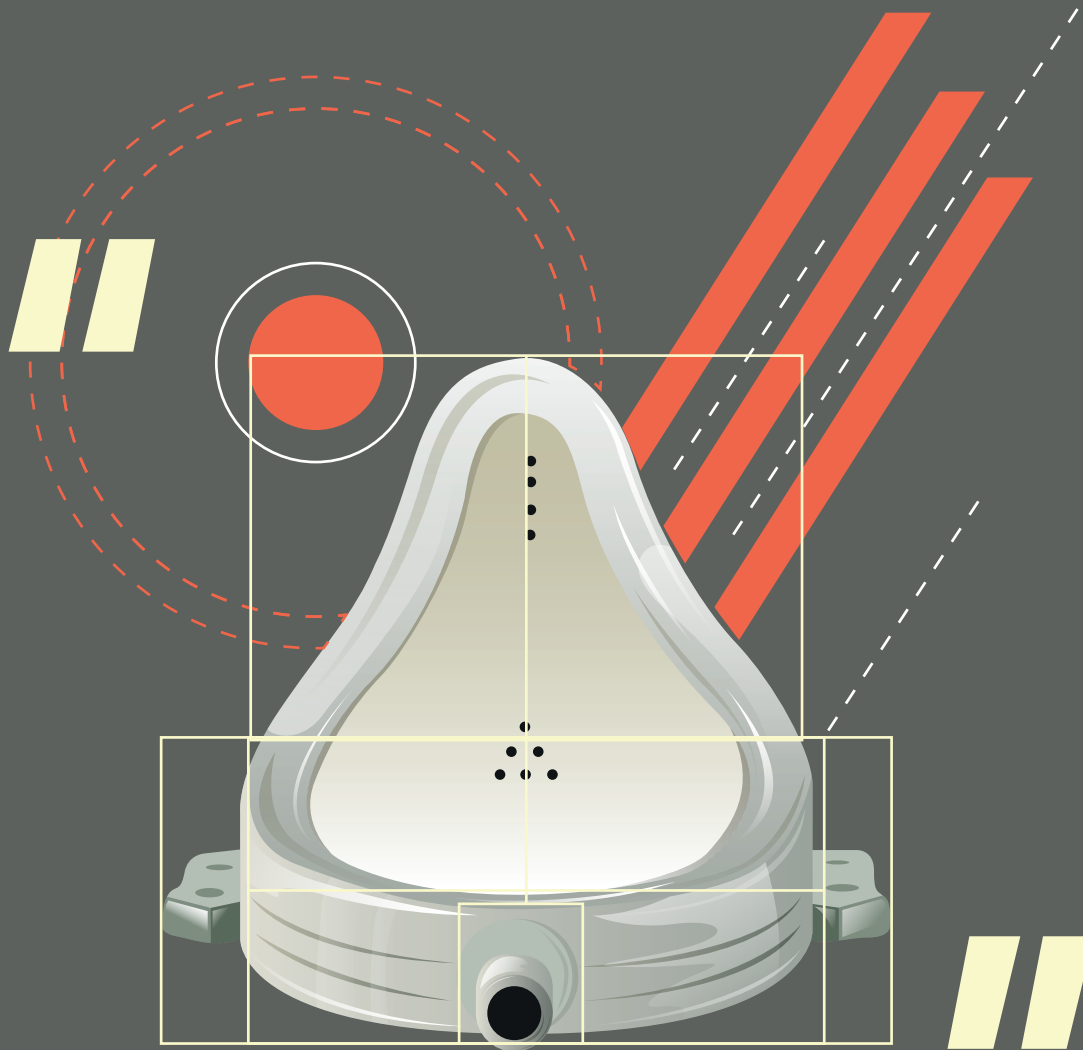
Fountain17 will travel to London, as part of Clerkenwell Design Week, then to Stoke, as part of the Stoke Biennial celebrations. In Stoke, it is being presented in the Gladstone Museum, close to the Armitage Shanks factory in Armitage, which has been central to the project.

With Hull having played host to *Blade*, which might also be called a readymade, I very much hope that people will enjoy Fountain17, which offers an insight into where it all began,



Martin Green
Director
Hull UK City of Culture 2017





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Introduction

Lucy Howson | BA Fine Art year 2 | Hull School of Art and Design





The Fountain17 Project has come a long way since Jill Howitt, theory lecturer at Hull School of Art and Design, and Tony Rheinberg, Armitage Shanks marketing manager based in Hull, first initiated the idea. They saw an opportunity to celebrate a coincidence of anniversaries: Marcel Duchamp's *Fountain* (1917) and Armitage Shanks (1817) during the year of City of Culture. I have been involved with the project from the start; from designing an image for the branding, creating a series of artworks for the exhibitions, hosting a workshop at South Holderness Technology College and attending different events that have ensued along the way. I'd like to explain why this project has importance in our city of Hull and share these personal experiences prior to the final display of works. I am also going to highlight the involvement that the students of Hull have had with this project.

Fountain17 refers to an important moment in art history which challenged perceptions of art and opened the doors for conceptual, contemporary art as we see it today. Marcel Duchamp initiated this moment by submitting his most notorious 'readymade' into the 1917 Society of Independent Artists. This particular readymade, called *Fountain* was a urinal that he purchased from a plumbing supplier at 118 Fifth Avenue, New York (J.L. Mott Ironwork Company) which he then turned on its side, placed on a pedestal and signed 'R.Mutt'. This raised notions about the value of craft, manufacturing and everyday objects, and how art galleries deemed what was art and what was not. As part of the anniversary celebration, Fountain17 aims to encourage professional and emerging artists in all disciplines, such as fine art, music, writing, and fashion and so on, to respond to Duchamp's piece through their own creative practice. The people who have been involved with this project range from 3 year olds to Turner Prize winners, with the majority of participants residing and working or studying in Hull.

Also central to this celebration is the 200 year anniversary of Armitage Shanks, a brand owned by Ideal Standard who manufacture urinals. They have had so much involvement with the project, including supplying artists with urinals to appropriate in their work, and offering a platform to launch the project in London during Clerkenwell Design week, May 2016. Hack and Host, an art collective from Hull that aim to raise the quality of contemporary art in the city, were commissioned to participate in this launch, to engage with and inform the public in new and unexpected ways. This resulted in them sporting their uniforms as 'bathroom attendants' in the streets of London, encouraging passers-by to graffiti on urinals that they then attached to scaffolding. They were talking and engaging with the public outside for so long, a local bakery supplied them with free doughnuts! Andi Dakin introduced his artwork into the event by dispersing his small otherworldly sculptures around the Ideal Standard showroom; these were all transformed urinals or other items of sanitary ware. I displayed a collage that represented Lemn Sissay, Neville Gabie and Gordon Young who are just three of the artists who have left their mark on Hull and are getting involved with



the project. Ideal Standard also provided artists with a trip to the Armitage Shanks factory in October, 2016. This was a very surreal experience as we were able to see manufactured products stripped back to their essence. Often we don't think of the journey that commercial objects take to get into our homes, workplace and public places. It was fascinating to see the traditional processes of casting and glazing being up scaled and modernised with the assistance of machinery. Some of the artists were also able to make their work in the factory.

Alongside exhibitions and performances by professional artists, Fountain17 is hosting an Education and Community exhibition, inviting students to respond to Fountain. The schools, colleges and universities that have taken part in Fountain 17 include Bude Primary School, South Holderness College, Ganton School, the Saturday Club, Hull

College and Hull School of Art and Design. Prison learners from HMP Humber are also taking part. Fountain17 artists and organisers delivered presentations and workshops to support this. From my own experience, I was involved with hosting a workshop at South Holderness Technology College, following on from Anna Bean's morning workshop. Anna Bean is a local artist and photographer whose work is inspired by the garishness of kitsch that is predominant in old cult films. Both of our workshops worked with the concept of taking everyday items or visual culture and re-appropriating them into new works of art in a 2D or 3D form. The main intention of the workshops was to encourage the students to experiment with materials and indulge in the process of making; rather than worrying about perfecting the final outcome. The sessions closely represented the 'Duchampian' values which coincided with the Dada movement, that opposed meticulously planned and finalised aesthetics; but which used process to question artistic norms in terms of the styles and techniques used and the role of the artist. There is more information on these workshops in the catalogue as well as examples of work from all the groups taking part.

Also in this catalogue, there is an essay written by Hull School of Art and Design degree student Jess Davies. Jess has written an analysis of Township Wall No.10 (2004) and drawn connections with the Dada movement as Artist Antonio Ole used found objects to denote the "struggle of marginalised people to survive the upheaval of the Angolan civil war" and "economic inequality" as oil production increased. Ole's art works use architectural

features as 'Readymades' and combine these with objects found on the street in assemblages which evoke and represent the places and communities they come from.

The third and final element that Fountain17 celebrates, is Hull's year as City of Culture 2017. With Hull at the forefront of cultural news, there was no better year to commemorate the anniversaries of *Fountain* and Armitage Shanks. The City of Culture award in its first wave has already been tremendously successful through engaging local audiences with the arts and encouraging people to visit from other national and international cities. As a young student who was born in Hull, I really began to discover the vastness of talent within Hull's creative community when studying for my Foundation Diploma in Art and Design. It was truly inspiring! I made the decision

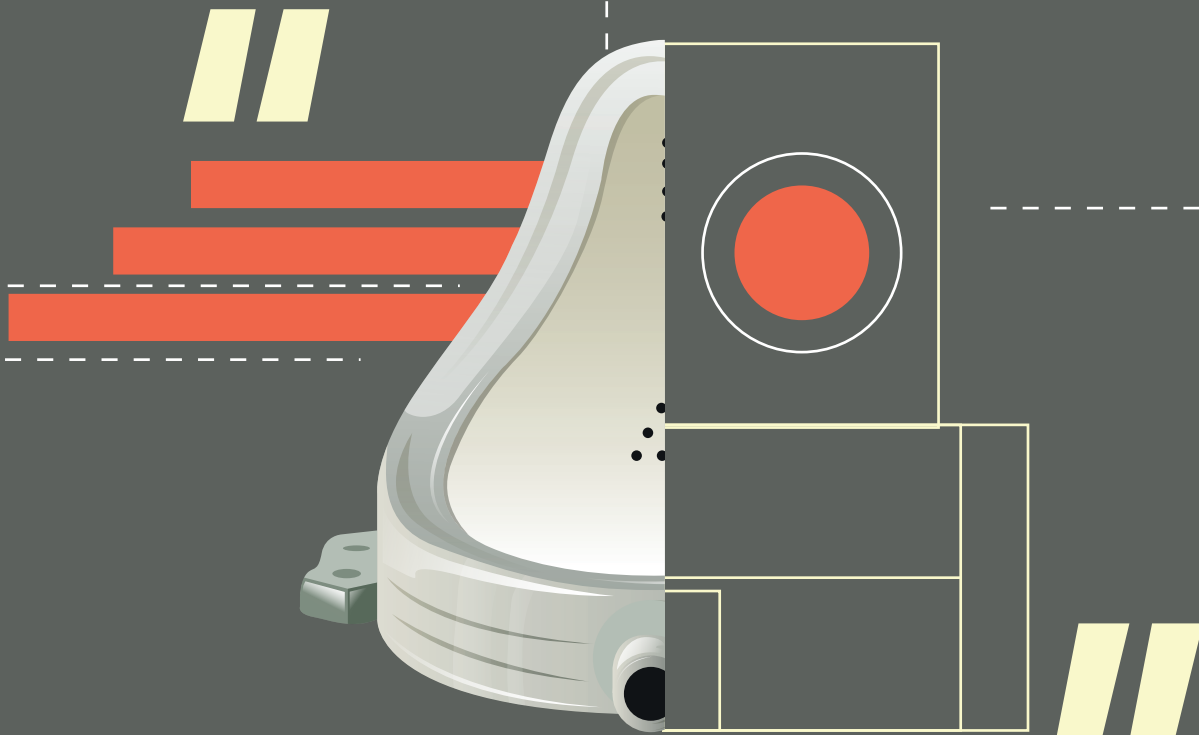
"Fountain 17 refers to an important moment in art history which challenged perceptions of art and opened the doors for conceptual, contemporary art as we see it today."

to stay here and study for a degree in Fine Art, as I could feel the creative buzz that already existed in the city was beginning to be recognised and appreciated. Now this is expanding and growing outwards towards other communities that do not often get the opportunity

to engage with the arts; whether this is to visit music events, art galleries or to paint themselves blue and pose naked at 4am in the City Centre. Now the year has come, there have been waves of opportunities available to myself and other creatives emerging from projects such as Fountain 17 which has been widely recognised for taking pride in and creating opportunities for local artists.

It has been a fascinating journey to see how people from different backgrounds, age groups and occupations have responded to the *Fountain* readymade. Whether they respond positively or negatively, we hope that by celebrating this piece, we are allowing people to become more open to conceptual art and challenge the connotations and social reactions that may arise from it.





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A Word From

Andi Dakin | Student Exhibition Curator





The Fountain17 challenge has been keenly taken up by many artists.

Students from a breadth of contexts have generated a strong and surprising range of ideas and outcomes in response to the commissioned briefs.

All those involved with this project have made new connections with the work and the spirit of Marcel Duchamp. The project has served as a reminder of just how influential the Duchamp philosophy has been and still is as artists contemplate their own directions, creative options, idea development and realisations.

A great liberating artist, who has inspired and energised many creative people over the last incredible century, Duchamp is widely regarded as the most important artist of the twentieth Century.

Many young creative explorers discover the wonder of Duchamp through the work of others that champion the spirit of the re- presentation of pre-existing objects.

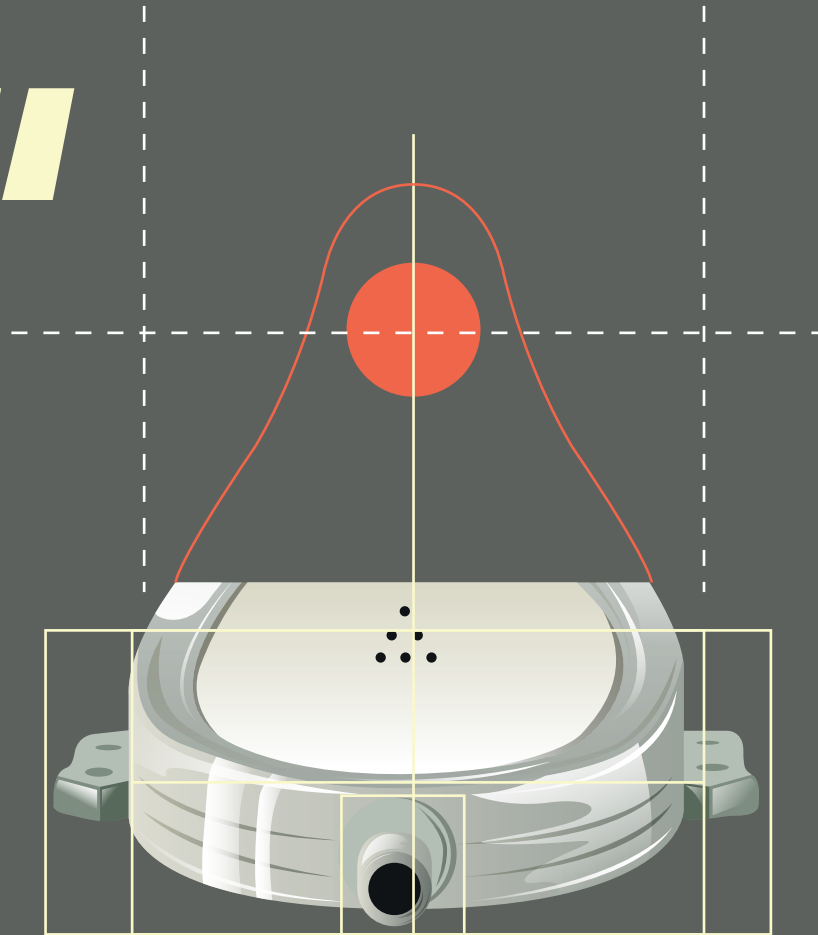
It has been an exciting time for all those who have participated in this project; we will enjoy the realisations of these inspired students of Art and Design.

The exhibition, when the work is shared and experienced by others, is the time when the artwork fulfils its mission. It is also a time when the artist steps back and begins to comprehend the deeper significance of what has been achieved. As artists we often have new interpretations of our own work years after it has been completed.

Duchamp appreciated the personality in the objects he chose to elevate in status to become works of art; we must try to get to know these new witness bearers to the fun and wisdom of Marcel Duchamp, and share our views and insights with one another.

There are few undertakings in our world that are more important than creative expression; it is the back bone of our culture and society.





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Fountain Essay

Jess Davies | BA. Fine Art yr.1 | Hull School of Art and Design





Antonio Ole – *Township Wall No.10* – 2004

Photographs [artworks] tell stories, contributing to the construction of histories related to particular sites....photographs [artworks] also contribute to perpetuating myths and memories associated with place (Wells, 2011, p 262)

Introduction

Townshipwall No.10, created in 2004, is one of a series of large Townshipwall installations created by Angolan artist Antonio Ole. Born in Luanda in 1951, Ole studied Afro-American culture and cinema at the University of California, Los Angeles 1981-85, then Advanced Film Studies at the American Film Institute. He works in photography, documentary film, painting and large-scale multi-media projects (Universe, n.d.), (ArtAfrica, 2016). Ole's work explores the boundaries between communities, culture, economics and politics within marginal urban locations. *Townshipwall No.10* is one of several city 'skins' created on a huge scale using found objects. This vibrant piece is born out of the struggle of marginalized people to survive the upheaval of the Angolan civil war (1975-2002) and the economic inequality that increased as oil production divided rich from poor in post-colonial Angolan society. Ole started his Townshipwall series of installations in 1990. Within these relief "walls", Ole 'invokes the permeability of border architecture and the coexistence of wealth and poverty in cities like Luanda' (Young, 2016). This analysis will give an outline of the art history context for Township Wall No. 10, then examine how Ole uses colour, line, shape, form and texture, before giving a brief context and interpretation of the work.

Art History Context

The fact that Ole works in montage (or assemblage) using found objects to challenge and reflect upon the upheaval and social inequalities in his society after the Angolan civil war has direct references to the post-World War I anti-art movement DADA. DADA artists responded to the horror and absurdities of war by combining found objects from their contemporary culture into artworks (Waldman, 1992). These works were used to expose and question the prevailing nationalistic, elite, power-based hegemony. The frequently disturbing DADA collage compositions and use of 'ready made' and found objects had its origins in the lives of ordinary people and popular culture thus challenging the art of the 'Art-world' (Art Story, 2017). Ole, like the DADA artists, takes found materials from the city and recombines them to reflect back society's assumptions – asking people to question and reflect upon the structures and beliefs that contribute to the start and continuation of war, violence and socio-economic inequality. It is interesting that, like DADA, Ole's work is not just exhibited within the communities from which the objects originated. It also appears on the international art scene at the Venice Biennial, thus prompting the elitist Western art and political worlds to reflect upon the life, vitality, struggles and resilience of a community under oppression and emerging from the upheaval of civil war.

The dustbin lids, road signs, wheelbarrow and corrugated roofing in *Township Wall no 10*. are mass produced objects – 'ready-mades' – that Ole has taken and presented in a recognizable form as 'art'. These are not so far removed from Duchamp's *Fountain* in challenging the preconceptions of the bourgeoisie, and asking us to re-evaluate the systems that remove people's individual creative expression through economic or institutional drudgery – the daily work of the ordinary worker (Tate, 2017). Ole's unique composition of 'found objects' – reincorporated into a bigger context reflecting on society as a whole – illustrates that from within this ordinary working world of the frequently disempowered worker can come an object that is beautiful. In this respect, Kulkarni's *Blade* also serves this purpose – taking a 'ready made' object that reflects the mundane yet skilled labour of hundreds of Siemen's workers in Hull, and presenting their work as art – a claim hard to reject faced with the skill, size and inherent beauty of *Blade*





as the light reflects off the hand-crafted surface, (Campbell, 2017). Perhaps Ole and Kulkarni are both asking us to question 'what is art'? What are the power structures in our society that both empower and suppress the creativity of ordinary people? How does the collective (whether workers combining skills to produce *Blade*, or the collective of objects in Ole's montage) both exceed and reflect on the individual parts? These questions were also asked by the Dada art movement - *Township Wall no.10* has its roots in a political art form many decades old.

Analysis | Colour

The use of colour sets the mood or 'feel' of the piece, and evokes emotion. Colour can also be highly symbolic or representational. Some aspects of colour symbolism are culturally dependent but others (eg. earth colours evoking nature) are fairly universal (Harris, 2005. p104-160). The use of colour and line are the two aspects of *Townshipwall no 10* that have the most immediate visual impact.

The colours used are high saturation prismatic hues which create a rich and vibrant composition. Ole has used all three primary colours (red, blue and yellow) in approximately equal proportion of distribution. No one primary dominates which prevents a single sense of mood developing. Instead we have a lively juxtaposition of diverse emotional evocation. Ole skillfully composes the coloured parts to lend coherent narrative, positioning prismatic colours adjacent to their complimentaries (blue by orange; reds and green; yellows and purple) to give an exciting effect that defines the lines of the piece, leading the eye from one section to another. The value range is reasonably wide, mainly due to the luminosity of the bright yellow and white sections interspersed amongst darker prismatic greens and reds. There is a prismatic yellow section to the top left of the composition which seems to suggest a sense of sunlight – perhaps the sun is shining over the buildings and through the panes of the window to the right, painted in the same vibrant yellow. The overall impression of the piece is the varied colour spectrum of a diverse but coherent African community with brightly coloured objects positioned to enhance the sense of life and energy. Strong primary colours coexist in a community of emotion and movement, creating line and shape to lead the eye around and within the piece.

Line

The work is made up of sixteen sections (eight along and two up, aligned to each other) and additional objects. A horizontal line transects the mid-point, along the whole length of the installation. This line grounds the piece, giving the visual form solidity and stability. Used in combination with the found objects, which bring their own back-stories with them, this clear horizontal line gives the sense that the piece continues beyond the frame into a community changing over time. In this way the piece is rooted in a community with a history and a future, and it is part of a continuum in the space it occupies.

There is an equal spacing of vertical lines corresponding to the sides of the panels as they join on to each other. These are emphasised by colour changes and object placement to give a clear sense of structure and space. The strong vertical lines suggest the rootedness of the community, reaching upwards, to a spirituality that transcends the struggles of individual people and their lives together. In addition to these main regular lines, the piece has a further flow of complex vertical and horizontal lines created by changes in materials, and striking colour contrasts. This gives the sense that the vibrancy which the piece conveys extends beyond the artwork itself spilling over into the community space where it is displayed. In this way, this piece, as it is made from found objects represents the community it exists in, both taking from and extending out into the community, giving and taking materials, flow and energy.

Four red and white diagonal geometric sections, strategically positioned, add a flow of movement around the composition. Two of these pieces are arranged as an arrow pointing to the left and towards the crossed section of signs. The line of travel these create gives the impression that the 'bus' sign could just drive towards the crossed diagonal 'stop' sign and have a choice of direction. This encourages our eye to travel around with it towards the vertical lines in the textured panels below the cross and drop downwards and around towards the number 16.

The other diagonal line used in the piece is that of the jauntily positioned bike frame which leads the eye into the piece, traveling around the textures, lines, colours and shapes of the found objects. The position of the bike and its 'past' as a means of transport gives a dynamic quality – suggestions of a community 'in motion', celebrating the struggle and 'overcoming' of everyday lives. Curves are used sparingly in this piece. The arrow curving downwards points the eye in a fluid direction of travel. Two more round road signs (one positioned





as a door window), the rounded shape of the number 6, and one textured dustbin lid give focal points to break up the design, strategically placed to encourage the viewer to follow their 'journey' around the piece.

The slightly curved green wheelbarrow and blue panel to its right, and the flower pot with the numbers above it give an organic feel, blending in and giving another layer of connection to the earth and community which is represented within.

Shape and form

This artwork is an extended relief - it has both shape (height and width, often defined by line) and form (three dimensional depth) (J Paul Getty Trust, 2016). Most of the shapes are geometric and created from man-made objects found in the environment. Some of the objects are painted or treated in some way, but their character remains largely unaltered from their found state. The positioning of the found objects has been clearly thought through and arranged by the artist to create a vibrant and organised composition. The shapes in rectangles on the upper half of the composition indicate a feel of 'windows', shutters and facets of buildings. The shapes on the lower half include several rectangles representing doors into buildings and wall signs or windows. This gives the sense that this is an artwork representing and connecting with real people, inhabiting real community, with varied lives and multiple opinions, openings and interactions. The use of road signs, warnings and objects like flattened boxes and wheelbarrows give a sense of opening the door and negotiating the obstacles and hazards in the city environment, with its many disparate choices and options. The relief-form of the ladder, resting on the ground and leading upwards, and the placement of the door shapes as if they could actually open, root the construction in reality and give the sense that you can just walk into and interact with the life and vibrant ethos of the sculpture.

There are very few organic shapes or forms in the piece, and those that could be described as less geometric like the wheelbarrow or bicycle frame, are still man-made articles, and interestingly are modes of transport for people or items. Their use in the piece seems to add to a sense of movement.

The relief work has a constrained depth that ties in with the sense of a community of objects held together in a contained environment.

Texture

Texture is the surface quality of the object or art form as we could sense it through touch. This can either be the actual surface texture of the artwork, or a two dimensional representation of texture through paint or media. (Esaak, 2016)

Ole has used the surface texture of the found objects in a dynamic way. The geometric objects representing the window panes are flatter and more reflective than the highly textured panels representing walls or the textured wood of building doors and facades. Corrugated surfaces are placed either horizontally or vertically, giving a sense of actual walls and buildings and facades in the city. The fact that Ole has left some of these corrugated panels with a slightly 'weathered' feel adds to this effect. Vibrant, prismatic complimentary colours butt against each other where the direction of texture changes from vertical to horizontal giving a real sense of movement suggesting separate but linked buildings coexisting next to each other. A variety of materials and surfaces are included in the piece, from rough metal to smooth plastic signs, natural wooden pallets, painted wooden doors and pieces of paneling of various sorts. The dustbin lid painted in a way that replicates its sheen is placed on a rough surface texture next to a smooth plastic object representing a window. This demonstrates the thought and artistic decision-making that has contributed to the placement of object and texture in the composition.





Context / Reviews

Ole's art reflects his observation of the political, social and economic inequality of the suburbs of Luanda. His art began with photography and documentary films, later incorporating photomontage, and assemblage of found objects into large scale city 'skins'. It is clear to see the continuity and resonance between his photographic images of the city's textures and his physical installation *Townshipwall No.10*.

The social and political context in which the work was made was tumultuous. Angola gained independence from Portuguese colonial rule in 1974, but descended into civil war in 1975, a conflict that led to upheaval, a loss of internal skills to keep public services running in cities such as Luanda, and the disproportionate growth of musseques - sprawling slums with poor conditions. By the end of the civil war in 2002, there was a divide in socio-economic resources, and conditions for many in the city were materially harsh. The expansion of the oil industry in Angola increased the social divide as resources from oil benefited only a minority of people whilst the majority continued their struggle to survive in slum conditions (South African History, 2015), (BBC, 2016). It is in this context that Ole used artwork to challenge, reflect on and question the status quo. Drawn to marginalized areas of cities, Ole made a series of Townshipwall installations like those displayed in Chicago and Venice in 2003. These, along with *Townshipwall No.10*, received critical acclaim for their skilled composition, which captures the essence of the struggle of life in cities. From research, it is not explicit if all the found objects and walls represent Angola or whether Ole uses found objects from marginalized places of other cities (eg. Chicago, above).

His art helped to form, and emerged within the 'objet trouve' movement amongst African artists at this time (Hug, 1998); much of which questioned the political and social climate, using objects to give voice to the struggles and spirit of those living in marginalized areas of the cities they knew. Contemporaries such as Paulo Kapela were also using found objects, but with a more direct reference to words and religious symbolism (Hersak, 2009). Ole's work shows an understanding of Western abstract artists like Mondrian, in his use of found objects and collage, particularly in his use of strong vertical and horizontal lines and bright blocks of primary colour. However, where Mondrian used line and primary colour to extract or separate art from social or physical representation, Ole uses line and primary colour to connect directly with the socio-political issues facing his community.

Analysis and interpretation

The knowledge and reference to Western art movements like Dada and abstract artists like Mondrian means his work is highly accessible to Western as well as African audiences. There is something truly unique in how Ole uses and positions his objects and colours to speak so directly about the spirit of the places they come from and the people who shared their history. As an aesthetic composition *Township wall no.10* communicates both on an intellectual and emotional level. The combination of found objects, colour and line are presented in a vibrant way, with deeper undercurrents speaking of the social, political and economic injustice inherent in the resilient community of a slum area of Luanda. One aspect of this deeper level of the piece is the flattened nature of its composition. *Township Wall no.10*, is part of a series of works entitled City Skins which implies a sense of the external embodiment of a community. However, by its nature and title, it is inherently only 'skin deep' - it presents us with a face or façade of the city and its community, leaving a lot of hidden life happening under the surface. On one level, there are items of celebration and joy communicated in the bright colours juxtaposed against each other (eg. the bright yellow windows and sections of prismatic blue against orange). These complimentary colour combinations give a sense of vibrancy but they are also 'opposite colours', perhaps suggesting contradiction and opposing views. The squashed wheelbarrow adds an organic feel to the piece, speaking of a community at work, and a constant state of motion or flux, but perhaps its flattened state also indicates the oppression and suppression of the people and their human rights. Likewise, the jauntily positioned bike frame speaks of travel and movement and purpose, however, in its presented state it is unusable, upside-down with no moving parts. Who was its owner? How did it end up in this state? Was there an accident and the bike was left abandoned? Or was it impossible to mend it in a community with little access to resources? The omission of the wheels disempowers the bike from asserting its true function - do the wheels lie squashed somewhere or re-used in Luanda? Or, is there another layer of meaning? Ole's Western education may well have given him an awareness that he has omitted from his montage the one bike part Duchamp used in his Bicycle Wheel assemblage so many years before. Is the wheel that would empower the bike actually 'owned by' the western bourgeoisie structures that drive the greed for oil that lies at the heart of the social inequality of post-colonial Angola? Each part of the composition works on many levels asking questions beyond its superficial presentation.





Ole chose to complete this work as a large relief structure. Although he also works in photography, film and photomontage, *Township wall no.10* is a physical structure on a scale that you can't miss, making a socio-political point about the life and resilience of a diverse community. Direct horizontal lines seem to extend beyond the work itself, drawing on the history and reaching towards the future aspirations of the community; the vertical divisions ground the work in the reality of life with its struggles and joys, reaching upwards to a hope and spirituality beyond the experience of 'now'. The strong prismatic primary and secondary colours jostle for our attention and lead the eye to connect from one section to another of a similar colour making the composition diverse, aesthetically interesting and effective.

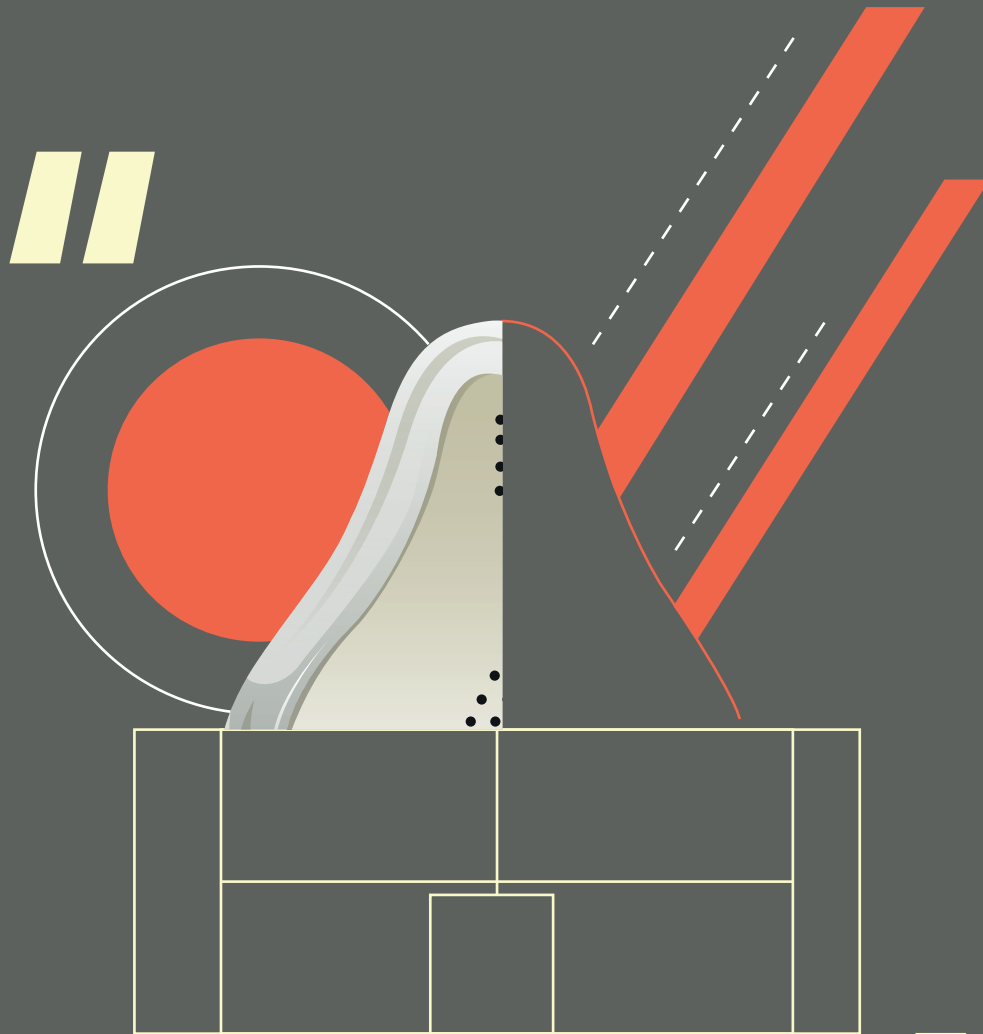
Conclusion

T*ownship wall no.10* is a large-scale relief structure created by Antonio Ole in 2004 as part of his series of City Skins made using found objects arranged in a careful composition relating to the life of the communities where the objects were gathered. It formed part of the Africa Remix exhibition of African art presented in Europe. Ole's work references Western abstraction in his use of strong lines and colours whilst remaining rooted in African culture and community. This makes it accessible to a wide audience. The piece works on many levels exploring the link between the diversity of individuals and their place in a cohesive community, by thoughtful use of brightly coloured, individual found objects and their coherent placement in the whole. Ole's *Township wall no 10* is a powerful exploration of the physical, political and social conditions of Angolan city life, and demonstrates Ole's skilled use of colour, line and composition,

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Educational Brief Fountain Workshops | Hull Schools & Colleges

Fountain Workshops & practice | Hull Schools





The student and community exhibition at the Brodrick Gallery runs alongside and is closely related to the artist exhibitions taking place in KAG, Eleven and the Humber St Gallery; all on Humber St. Both were initiated with a simple but open brief; for artists and students to respond to Duchamp's *Fountain* through their own creative practice. For the education brief it was particularly important that tutors could incorporate this within their own modules and schemes. Fountain17 has received two grants, one from the Arts Council, which we used for artists' fees, and funding from City of Culture that allowed us to develop and resource an education programme. After much deliberation we decided to use this to commission four artists to develop resource packs and workshops that could be used/delivered to groups in schools or colleges. Each of the workshops developed an aspect of Duchamp's work and the artists were chosen because their own practice connected to one of these themes. So Joe Sheehan tackled 'replicas and miniature', Sam Larter explored 'transforming the everyday', Anna Bean looked at 'recontextualising, renaming, reorienting' and Andi Dakin covered 'appropriation and readymades'. School and college tutors were given the choice of interpreting the brief in their own way, using the resources pack(s) and/or inviting one or more of the artists to work with their student groups.

So began a series of talks and workshops. I've been fortunate to visit schools, some of our National Diploma students at HU1 as well as groups at Hull School of Art and Design. I've seen corsets inspired by urinals, a working fountain made from a urinal, ceramic party hats, prints, paintings and photography. Some of the works tackle social and historical issues. *Fountain* was made in 1917 and I was struck by Christine Smith's response to the claim that the First World War was the war to end all wars in her textile piece using embroidery on bandage. Many of the students responded to the theme of gender identity and fluidity that runs through Duchamp's work and *Fountain* in particular. Duchamp used chance processes to circumvent personal taste and control; lots of the students embraced the absurd and the unexpected unleashed by chance procedures put in place.

The student and community exhibition has come together through the creative work of a diverse student group and the generous help and support of many lecturers and teachers; some of whom are also Fountain17 artists such as Alison Field, Annemarie Tickle and Anna Kirk Smith. We hope that we have created relationships that will form the basis of future projects. Perhaps the biggest thanks should go to Luke Beech and the art team and prison learners at HMP Humber. Graeme Brook's statement for this catalogue reminds me of the power of visual expression and the potential for *Fountain* to act as a metaphor and a challenge to the invisibility of certain objects and people in our society.

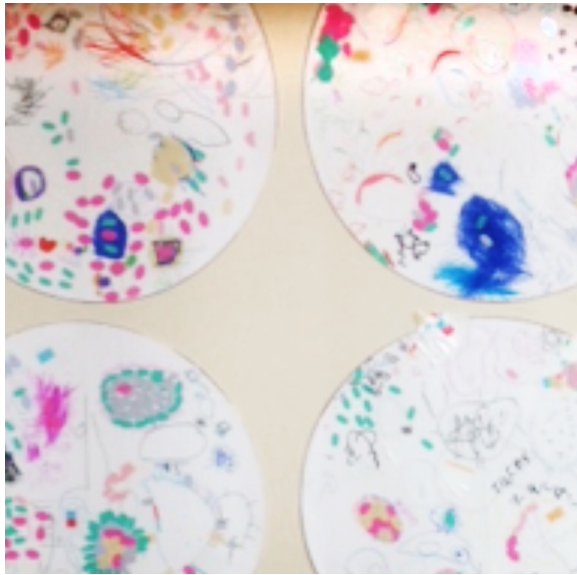
Jill Howitt
Fountain17 Organiser
Hull School of Art & Design





Bude Park Primary School





Space creatures exploring planet Earth.

In October last year an exciting adventure took place as artists Andi Dakin and Dom Heffer worked with Primary School teacher Miss Poppy Bolton and her foundation stage 2 children at Bude Park Primary School. The four year old children were able to handle colourful assembled sculptures which were posing as creatures visiting our planet from outer space: the children listened to stories about these alien creatures, asked questions and shared a real enthusiasm as they happily began to invent their own Space creatures.

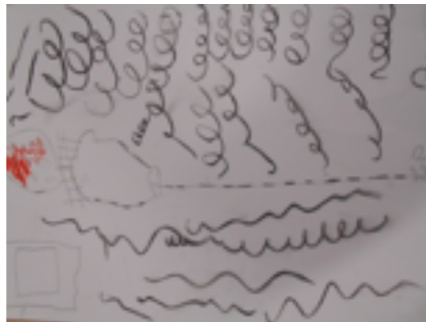
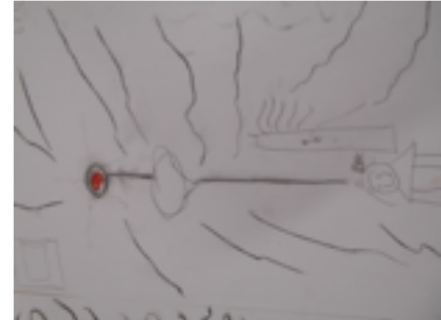
We worked with the children encouraging them to make colourful drawings of their imagined alien visitors and make their own real space creatures using a range of pre-manufactured objects. The children were each able to take one of their Space creatures home and leave one at school in a group display for everyone at school to see. We all had a couple of fun filled and very enjoyable days.





Ganton School





Adventures

For our part of the Fountain 17 project here at Ganton School we had a full day working with Andi Dakin! Firstly our students spoke about the artist Duchamp and how they could be inspired by his work. We then had a group conversation about some household objects that Andi had brought in, many of them we identified were from his kitchen! We

spoke about how we could take these objects on 'adventures' around our school and how we can relate them to the world around us! We took everyday objects and gave them a life, a story! After we had taken lots of photos of our objects on their adventures, we then started to draw them. We really enjoyed this part of the project as we got to experiment with different media!

Meg Brown



South Holderness Technology College

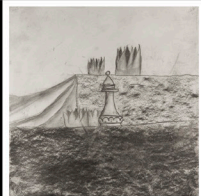
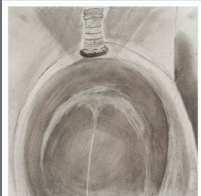
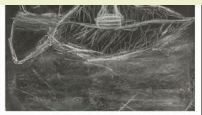
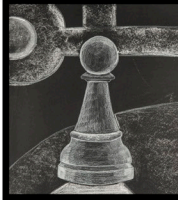
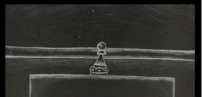


Collate!

Artist and lecturer Anna Bean and Fine Art student Lucy Howson ran some workshops at South Holderness College. Anna and Lucy discussed their own work (they both work with montage and collage) and their workshops explored the reuse and reworking of found imagery and found objects. The morning session focused on two dimensional collages and in the afternoon students worked with three dimensional assemblages. These workshops were attended by students from different year groups. Anna and Lucy encouraged experimentation; for students to explore the unexpected, the humorous and the mysterious as suggested by their chance juxtapositions.



National Saturday Art & Design Club



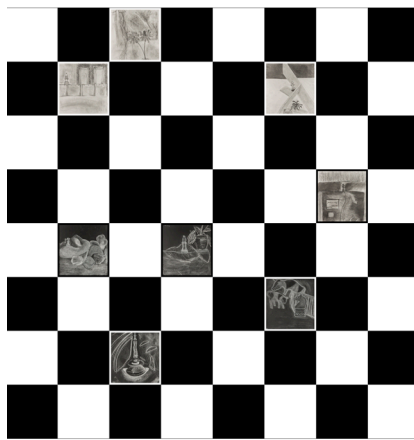
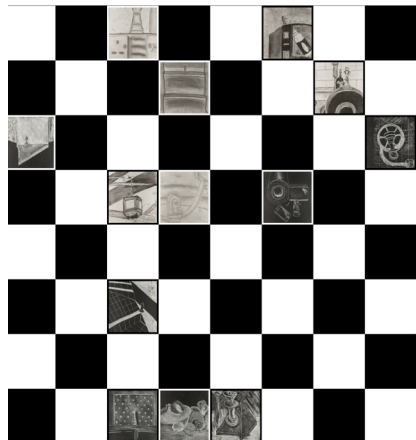


Chess

One of the essential rules Duchamp employed when elevating an ordinary artefact to the status of a work of Art was to de-contextualise the object. Remove the object from its familiar role and context so that its overlooked qualities and characteristics could be appreciated. The Saturday Club members did this with individually selected pieces from a chess set. They placed their chess pieces into new, unfamiliar circumstances, and made observation drawings of their decontextualized objects. Chess pieces were selected for this project in acknowledgement of Duchamp's

enthusiasm for the game of chess. We had some group discussions about how best to present these drawings and the consensus was to return them to a chess board arrangement.

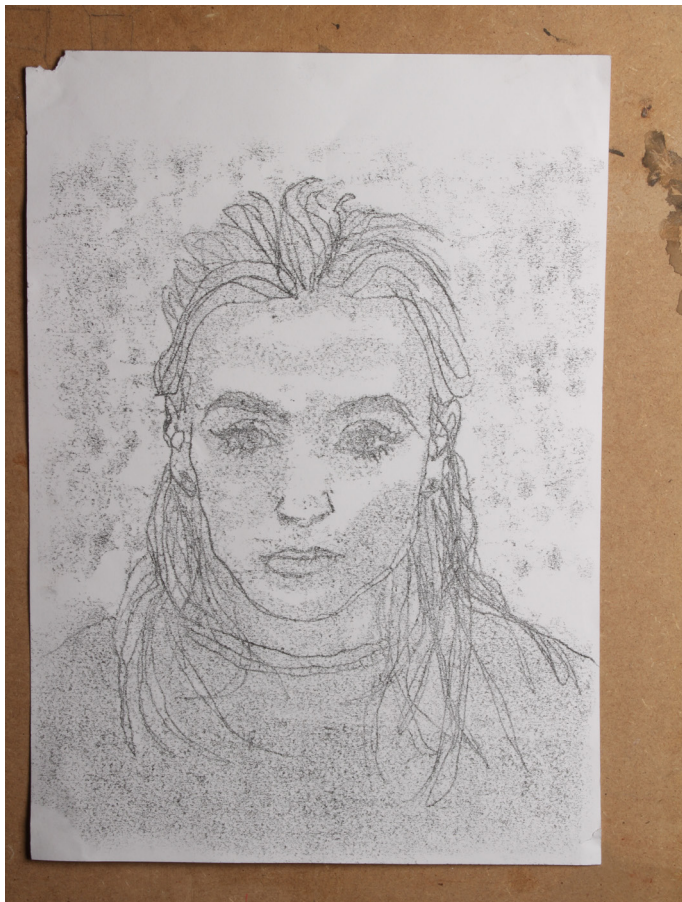
The Saturday Club Members also made paintings and lino prints of their selected chess pieces, the drawings were the most appropriate collection of images to feature in these photographic chess game scenarios.





NATIONAL DIPLOMA FINE ART





Practice

Following on from a number of lectures and workshops from the Fountain17 team these Fine Art students responded to Duchamp's Fountain through drawing, photography, ceramics, mixed media and printmaking





BA (Hons) Graphic Design





Glider Visions

The Graphic Design students selected domestic artefacts and found new contexts for their objects, removing them from their familiar associations.

Drawings and experimental prints were made of their objects. We found some discarded windows and used these as a vehicle to display the prints. The students used their engraved lino blocks to print directly onto the glass of the opening window: similar in principle to the way that Duchamp featured some of his selected found objects on 'Large Glass' and 'Glider'.





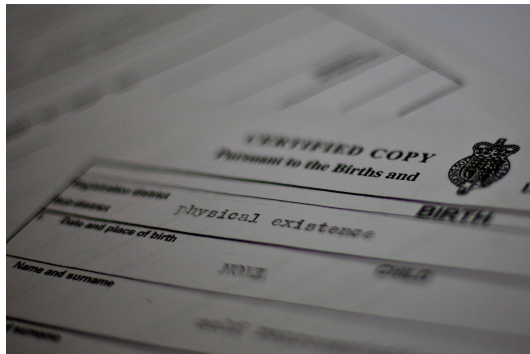
BA (Hons) Fine Art



INTERVENTIONS

Second year Fine Art students responded to the Fountain17 brief in very different ways using a variety of media. They have explored craft (in relation to mass production), identity, fragmentation, anagrams, class and status, the transformation of a urinal into a water fountain, chess and fairground games. Duchamp's Fountain has been the shared starting point for a diverse set of individual creative journeys.







BA (Hons) Photography



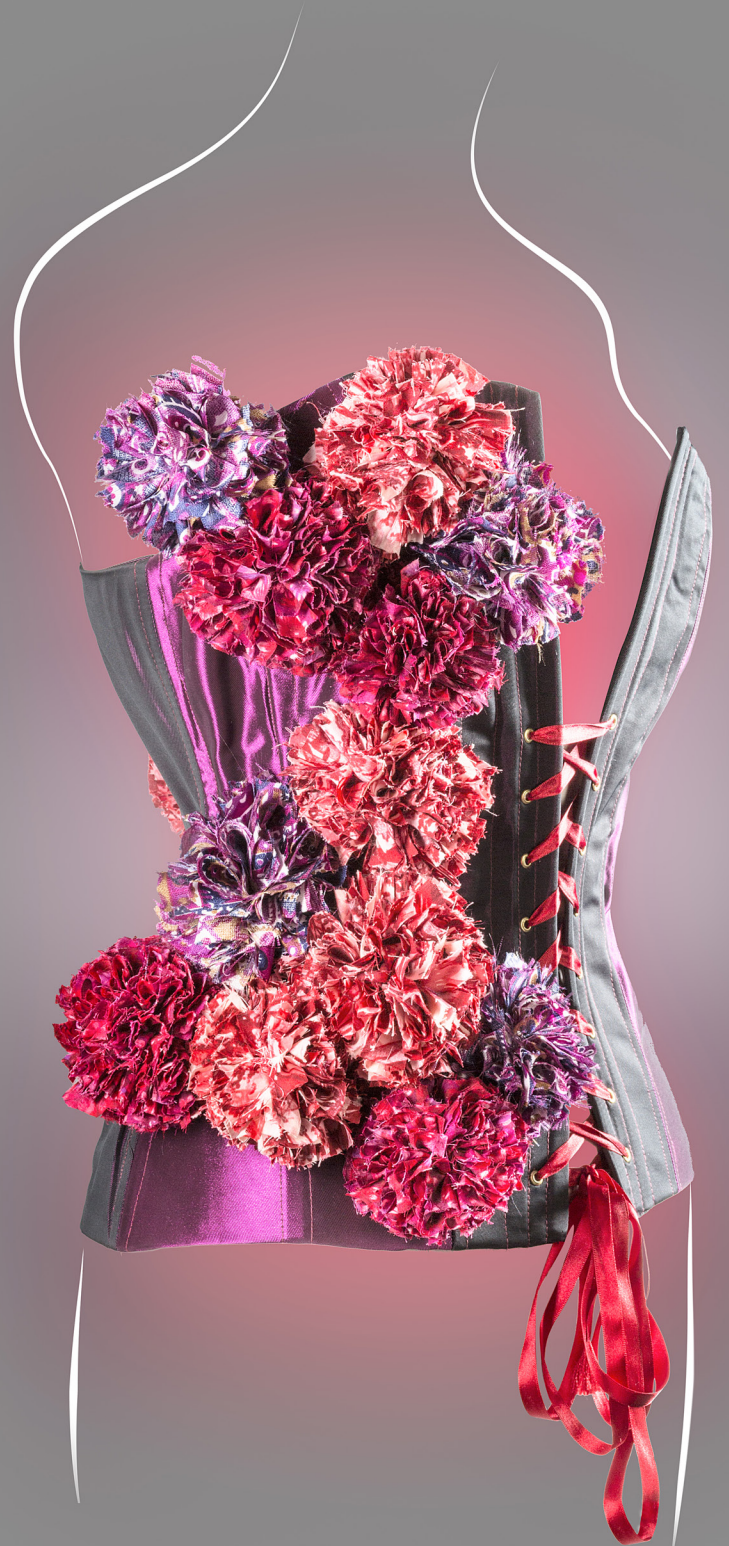
Readymade

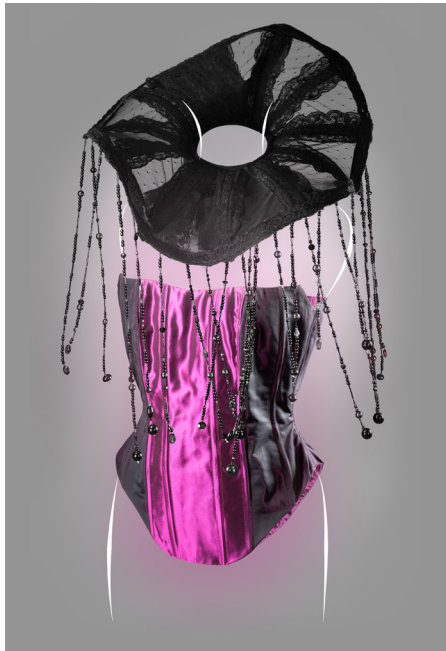
Students from year two of the BA Hons Photography programme were all asked to respond to the Fountain17 student artist brief as part of one of their modules. They were introduced to the artwork by Marcel Duchamp known as *Fountain*; they also explored the era in which the piece was created and examined its subsequent impact on Modern Art. Students also explored the wider range of work Duchamp created during his career. Students had the opportunity to engage with a range of artist practitioners including Andi Dakin, Sam Larter, Joe Sheehan and Anna Bean. These workshops provided a chance for students to consider a variety of approaches as well as the wider context of art and design that they could utilise when responding to the Fountain17 brief. As a result, the student responses explore 'readymades', portraiture, miniatures and replicas as well as chance and coincidence – these are all Duchampian themes. They also consider a range of methods, techniques whilst exploring lighting appropriate to the development of their final outcome.





BA (Hons) Fashion





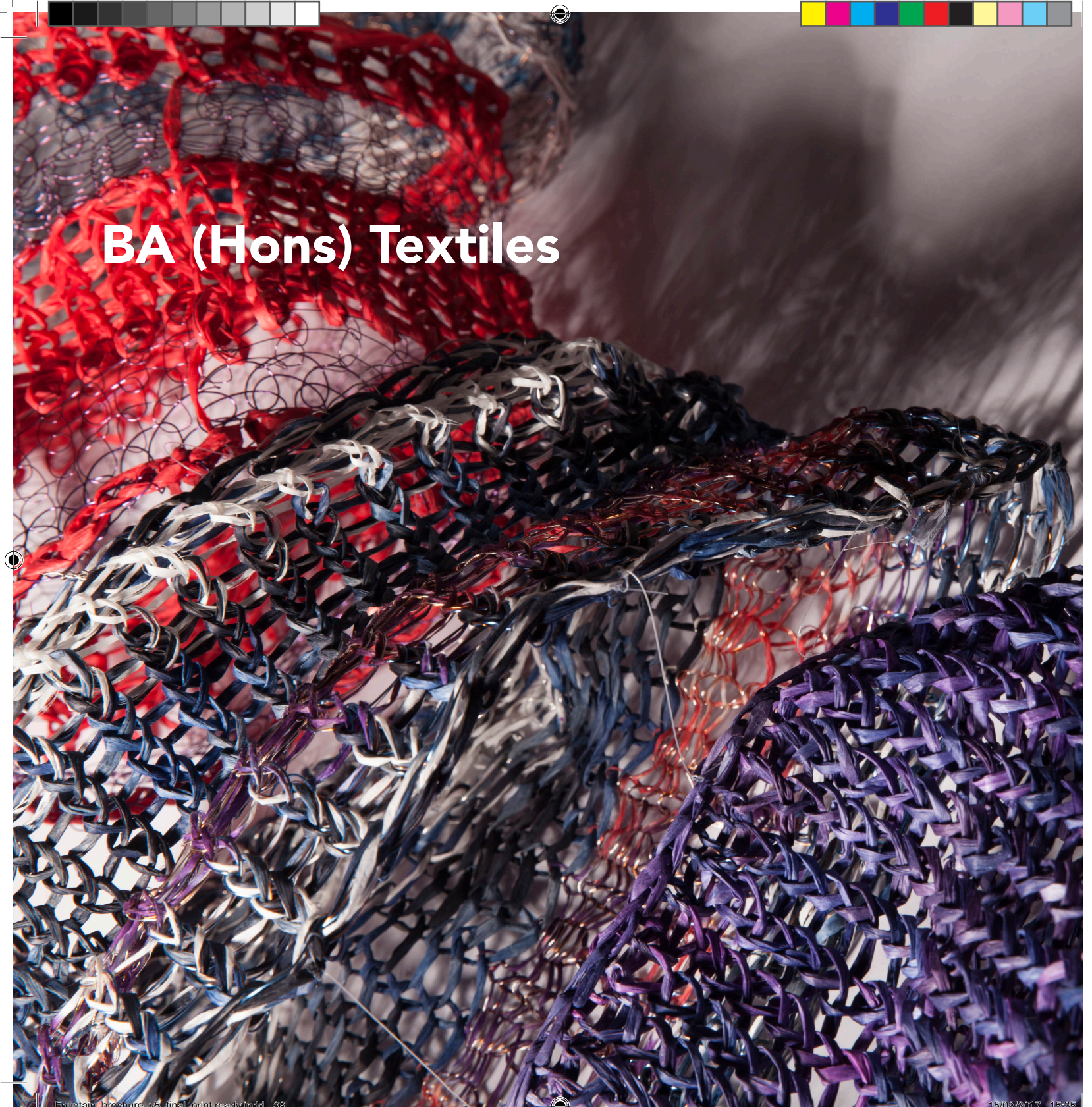
Fountain Corsets

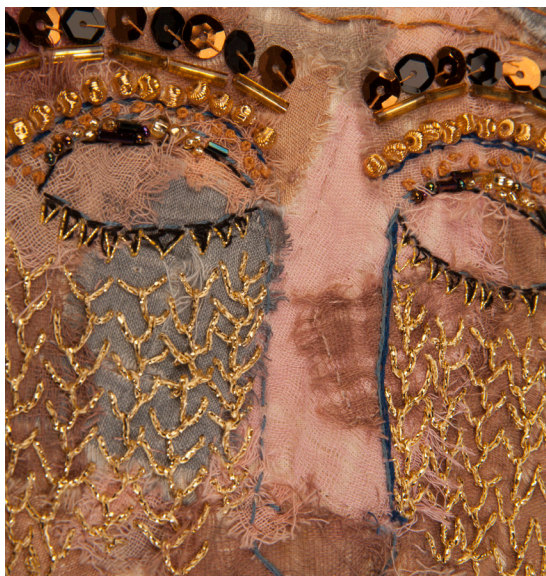
BA (Hons) year two Fashion students were set the challenge to research into Marcel Duchamp's controversial *Fountain* 1917 and any associated work he produced to inspire them to design a historical embellished corset. The silhouette, colour, embellishment and boning detail of the finished corset reflects their personal interpretation of his work by the artistic use of colourful pom-poms, cables ties, beads, applique and fastening detail.





BA (Hons) Textiles





Fountain17

The invitation for students to respond to the Fountain17 brief was very open and allowed each student to interpret the task in individual and varied ways. Some of the artists and Fountain17 team presented to the group which provided broader information about Marcel Duchamp and the Dada movement. The students chose areas of personal interest to research for ideas development. Essentially they were challenged to explore and develop textile techniques and processes appropriate to their subject.

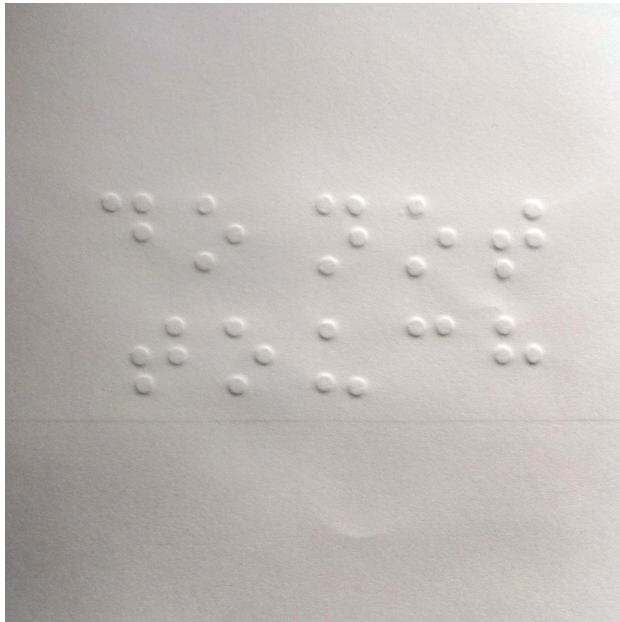
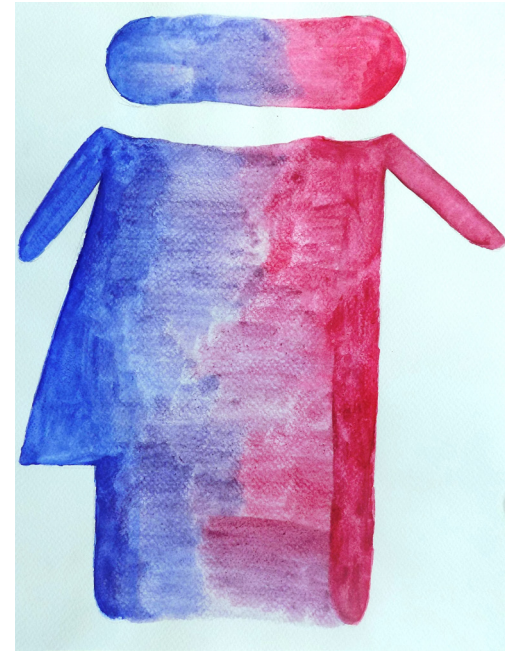
The outcomes cover fine art, craft, fashion and design. Skills include embroidery, print, knit and felt making. Each student has realised a unique response making the final results widely diverse.

Annemarie Tickle
BA (Hons) Textiles Programme Leader



HMP Humber





READY MADE, FOUND OBJECT

Throughout history the most powerful artwork has been made during, or as a reaction to austerity.

Few great works are made during affluence, comfort or peace. Our students arrive with already developed and established attributes, life experiences, skills and traits shared by the most creative visionaries. Many are natural rebels and divergent thinkers, surviving outside the norms of society and convention. We simply supply the conducive environment, the communication vehicle and the materials for these Ready- Made artists. Within the Prison fabric of rules, regulation and regimes we offer a sanctuary or enclave, where self-expression and cognitive freedom are encouraged and celebrated. Our students are 'Objectified', degraded to the status of a mere number, offence or 'Offender'. Many are hidden under layers low self-esteem, depression, dependency, isolation, abuse and disillusionment. They Find us and we Find them.

G. Brooks Art Team, HMP Humber









Anti-fart Movement

When you come to Prison
life tends to feel like shit.
Yet now I have a theory
to brighten it up a bit.

I gaze into my toilet bowl,
it never feels half empty;
'cos now it seems half full
with lovely turds a plenty.

My urinal is my centre-piece;
I fart therefore I am!
I can flush bad thoughts away,
I'm me - I am the man!

Never mind my constipation
or my painful stop start bowels.
One glance into my toilet bowl
and I discovered long lost vowels!

How I love artistic movement,
Abstract, Dada and the lot!
Yet the movement that thrills me most
is that which leaves my bot!

Yes Armitage Shanks, you are the boss;
I discovered you again.
Your urinals keep me focused,
and help inspire my brain.

For the Cleaners

The workshop is a dirty place,
lots of waste and pools of sweat.
It must take a special person
to clean it up, oh yes I bet!

Scraps of paper, bits of wood
all strewn about the floor;
they need to be collected,
to keep it sterile once more.

And that's where you come in,
my conscientious crew!
Your mops and buckets held up high,
you'll make it look brand new!

So take a bow and do your best,
get down amongst the muck.
Ok you'll get your hands dirty
but do you give a f**k?

No you don't. You're here to graft,
to make this place look good.
Your energies are valued,
your wishes understood.





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Acknowledgements

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Ganton School

Meg Brown and students Annabel, Kacie and Evie

South Holderness Technology College

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HMP Humber

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The National Saturday Art & Design Club

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Annalise Sidwell, Morgan Webster, Robin Rea.
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BA(hons) Graphics Design at Hull School of Art and Design

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BA(hons) Fashion Design at Hull School of Art and Design

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