

THE SYLLABUS INFORMATION FOR APPLICANTS

Wysing Arts Centre, Eastside Projects, New Contemporaries, S1 Artspace, Spike Island and Studio Voltaire, invite applications from artists for The Syllabus; a new programme that will support ten artists across ten months.

Starting in June 2015, The Syllabus will provide selected participants with a series of intensive seminars at each of the partner venues; to encourage enquiry into individual participants' work, offer practical guidance on surviving as an artist, and offer ongoing access to curatorial and other staff at the partner organisations. The Syllabus has been developed for artists with the input of established artists who have a connection to each of the partners and who will continue to contribute to its development and delivery.

The Syllabus aims to reach artists from a wide geographic spread within the UK and, mindful of the current economic climate and changes within higher education, offers an intensive and cost-effective learning programme.

PEOPLE

The people who have developed The Syllabus and who will be involved with the programme throughout the ten months are Ruth Claxton, Eastside Projects; Louise Hutchinson, S1 Artspace; Mat Jenner, Studio Voltaire; Helen Legg, Spike Island; Donna Lynas, Wysing Arts Centre and Kirsty Ogg, New Contemporaries. Content for The Syllabus has been developed by artists Céline Condorelli, Andy Holden, Charlotte Prodger, Niki Russell, Keith Wilson and designer James Langdon.

PROGRAMME STRUCTURE

The programme is structured around six seminars which all participants are required to attend. The seminars are themed and will offer time for discussion around topics alongside critical feedback sessions on work. Seminars last between two and four days. At the end of each seminar a task will be set that participants will need to develop ahead of the next seminar. This could include a reading list or a work related task. During periods between seminars, texts and reading lists will be uploaded onto a shared web page, such as Basecamp, which will also allow discussions to be continued remotely. In addition, each participant will be offered mentoring to enable their individual practices to develop.

The benefits of the programme include:

One to one contact with staff at the partner organisations

An intensive programme of seminars that have been devised by artists in association with each of the partner organisations

The opportunity to develop within a cohort of ten peers

Individual mentoring across ten months

PROGRAMME TIMETABLE

15-18 June 2015

Wysing Arts Centre, Cambridgeshire

A four day retreat, with onsite shared accommodation provided, that will introduce participants and their work to one another. The retreat will include critical review sessions and group discussion and will be led by artist Andy Holden, focused around an exploration of what it means to be an artist. The session will include an introduction to The Syllabus programme alongside introductions from staff at the partner organisations, who will give detailed information on upcoming sessions at their venues. (A full schedule for this session is enclosed as an example of what to expect from the seminars).

1-2 August 2015 (tbc)

Spike Island, Bristol

Spike Island is an international centre for the development of contemporary art and design; comprising working space for around seventy artists, designers and creative businesses alongside a series of large galleries, exhibiting predominantly new commissions from contemporary visual artists. It is a vibrant hub for the production, presentation and debate of art and artistic practice. Spike Island will present a two-day programme that will be developed by artists currently working closely with the organisation, including Charlotte Prodger.

2-3 October 2015

New Contemporaries at Primary, Nottingham

Working in collaboration with artist-run space Primary, Nottingham, New Contemporaries will host a two day session around archives and the artists' use of archive and memory as material and mode of production. The session will coincide with the installation of New Contemporaries across Nottingham.

5-6 December 2015

Eastside Projects, Birmingham

Using Eastside Projects' exhibition *Display Show* as a context and testing ground, this two day session will focus on forms of display, and manifestations of blindness towards them, re-imagining these through relations between context, exhibition, work, and the public in order to allow the questioning of these categories and the notions they form. Led by artist Celine Conderelli and designer James Langdon the weekend will be grounded in practice with

workshops and practical activity underpinned by historical and theoretical material and discussion. In both, the notion of 'support' will be used as a critical lens through which to interrogate the development of forms of display, by examining that which sustains them.

6-7 February 2016 (tbc)

S1 Artspace, Sheffield

Led by artist and Professor Keith Wilson, this weekend session will focus on the challenges, considerations and potential pitfalls of commissioning and presenting new work. With contributions from established artists and curators from across the UK, this weekend session will provide an opportunity for participants to consider who is involved in allowing their work to go public, and how context might alter the perception of it.

2-3 April 2016 (tbc)

Studio Voltaire, London

Studio Voltaire will host a two day session exploring the breadth and diversity of socially engaged contemporary practices that put people at the centre of the artistic process. Led by Studio Voltaire's educational curator, with critical input from invited guest artists from previous and future educational commissions, curators and writers, this two day session will provide an opportunity to explore critical issues such as the role of the artist in co-creation, the politics of representation in contemporary art, authorship, and consent. Workshops will provide an opportunity for artists to develop ideas and explore practical ways of working and approaches to developing artworks with audiences.

11-12 June 2016 (tbc)

A final two-day meeting at Wysing to evaluate the programme and agree next steps.

Please note: Advertised content of seminars may change as the programme develops across the ten months

COSTS

The Syllabus costs approx. £3,000 per artist to deliver. However, we have secured Arts Council England funding to cover the majority of these costs, meaning that in 2015/16 the cost to each artist will be **£500** for the ten month programme. The £500 can be paid in monthly installments and payments are made to Wysing Arts Centre who is co-ordinating the programme on behalf of the partners. Additional costs to participants will include travel and some accommodation which is estimated at an additional £500 per person. However efforts will be made to ensure that low cost rail fares and accommodation can be booked well in advance.

APPLICATION PROCESS

- We are particularly keen to hear from applicants outside or not engaged with formal education.
- We will be looking to establish a cohort that represents a diversity of artistic practices.
- The Syllabus is open to artists based in the UK.

To apply, please provide:

- A statement on why you would like to participate in The Syllabus (max 500 words)
- A general statement on your work (max 500 words)
- A current CV
- Please upload selection of 6 images or other relevant material (video, sound etc or links to websites hosting material such as vimeo or youtube).

Applications must be made online via <https://wysingartscentre.submittable.com/submit>.

Applications that are not made via this process will be ineligible.

The deadline for applications is 12 midnight Friday 20 February 2015.

Interviews for The Syllabus will take place over the weeks of the 16 and 23 of March 2015.



EXAMPLE SEMINAR

15-18 June

Wysing Arts Centre

Devised and led by Andy Holden

The Elephant in the Room: What is an Artist?



Day 1:

Morning: *Kant after the Internet*

Taking as the starting point De Duve's essay, *Kant after Duchamp*, in which he discusses art after the proposition that 'everyone is an artist', participants are asked to submit one artefact that exists online that they have come across in the last few weeks that unexpectedly resonated with them. These selected images, clips or sound files will then be discussed in relation to the speed and appropriation of material made available through the internet; the way the internet has altered our relation to visual material and its dissemination, and recent theory, by critics such as David Joselit, about image circulation and the role of the artist within this.

Afternoon: *What is an Artist?*

As artists now come with a diverse background and varying levels of art-historical awareness we will re-visit some fundamental questions from art history about the changing role of the artist. A selection of material depicting artists in popular culture will be viewed (including Tony Hancock's, *The Rebel*, 1961) and we will look at what is expected of an artist, question how an artist might become legitimate, and examine the value of, and methods for, contextualising and historicising work.

Artists' Teaching Artists

We will look at a collection of artists' writing in which advice and guidance is given to students, with particular focus on writing by Paul Thek, John Cage, Virginia Wolf and John Baldessari and we will discuss the various approaches to developing as an artist.

Evening Screening: *Le Mepris* (1963), Jean-Luc Godard

Day 2

Morning: Screening: *Journey to Italy* (1954), Roberto Rossellini, with an introduction to "the first truly modern film" (Laura Mulvey), and why some of the themes in the film might help us to think about contemporary methods for constructing artworks.

Afternoon: Field Trip to *Museum of Classical Archaeology*, Cambridge

A trip to a museum in Cambridge that contains one of the largest collection of Greek and Roman Sculpture in the world. We'll undertake a variety of drawing exercises amongst the 600 plaster casts of great works that are disseminated all over the Europe but that are all gathered together here in replica.

Evening – Public Event

Andy Holden: *Laws of Motion in a Cartoon Landscape* (film version).

This work that proposes that art history has come to an end and that the artist must now adapt to an entirely new landscape. The work looks at how physics is depicted in cartoons as a way of considering how to be an artist within the contemporary landscape. It looks at how in a world where any action might be possible, laws still form and certain things make more sense than others. Followed by an in-conversation with another artist.

Day 3: Participant Crits

Morning: First group of five participant presentations, 40 mins each. The participants introduce their practice with focus on one particular artwork in relation to any research or concepts they might be considering whilst enrolled on The Syllabus

Afternoon: second group of five presentations, 40 mins each.

Evening, optional: Reading Group, discussion of Ben Lerner's novel, 10:04
Late Night Screening: *Jodorowski's Dune* (2013), Dir. Frank Pavich

Day 4:

Morning: An introduction to current developments in thinking about materialism and the nature of the object. This will provide an introduction to some of the ideas currently being explored in Speculative Realist Philosophy and Object Oriented Ontology, with particular focus on *The Quadruple Object* by Graham Harman and *Vibrant Matter* by Jane Bennet, new writing on materialist philosophy and politics, including *Neo Materialism* by Joshua Simon, and ideas around collaboration and 'making' as explored in the *Craftsman* by Richard Sennett. A brief historical contextualisation will be provided through a reading of *We Have Never Been Modern* by Bruno Latour.

Afternoon: *An Introduction to the Syllabus, future contributors, and the coming ten months.*

Reading List

Kant, *Critique of Judgement*
Joselit, *After Art*
De Duve, *Kant After Duchamp*
Bruno Latour, *We Have Never Been Modern*
Jane Bennet, *Vibrant Matter*
Graham Harman, *Quadruple Object*,
Richard Sennett, *The Craftsman*
Joshua Simon, *Neo Materialism*,
Hannah Arendt, *Labour, Work, Action*
Paul Thek, *Teaching Notes*
John Cage, *Advice to Teachers and Students*
Virginia Woolf, *A Room of One's Own*
W.J.T Mitchell, *What do Pictures Want?*
Ben Lerner, 10:04

Reading pack provided of key texts and images.

THE PARTNERS

WYSING ARTS CENTRE

Wysing Arts Centre will be co-ordinating The Syllabus on behalf of the six partners.

Wysing Arts Centre explores what it is to be an artist today. Established in 1989 and located in rural Cambridgeshire, the centre is a testing ground for artists to try out new ideas within a range of programmes that make current artistic enquiry manifest; through exploring the role of the studio as a site of production and enquiry. Curatorial staff within the organisation work

directly with artists, supporting them in the development and realisation of their ideas, the emphasis being on the artist and latent new work, rather than the contextualisation of previous work through gallery exhibitions.

Wysing operates an alternative model of working, where artists can think, debate and make, without defined outcomes and in response to individual needs. Art is developed and made within programmes that include residencies for artists, writers and musicians, retreats, a unique summer school for young artists, a studio programme and live/work studio space.

Wysing aims to support artists at every stage in their careers and operates two programmes for young artists, which includes free studio provision, mentoring, workshops and public presentation. Working with a Federation of village colleges and feeder Primary Schools, Wysing supports curriculum learning for children and young people; supporting them as early stage artists.

Wysing is a member of the Plus Tate network, and one of only two of the twenty organisations in the network whose work is focused on the process of artistic and curatorial enquiry, rather than primarily on the presentation of existing work. Wysing also leads the Contemporary Visual Arts Network for the Eastern region.

EASTSIDE PROJECTS

Eastside Projects makes art public. *Based in a free public gallery that is being imagined and organized by artists* we commission, produce and present a diverse programme of public projects, exhibitions and events and propose ways in which art may be useful to society. *Eastside Projects provides vital infrastructure and supports best practice by establishing and exercising new models for artists and curators to research, produce and thrive.* We believe in working collaboratively towards change and do so to support the cultural growth of Birmingham and the UK. We do not make art for the public. We are the public that makes art. The artist run space is not a stop-gap. The artist run space is a public good.

Operating from a large industrial space in Digbeth, Birmingham, Eastside Projects programmes at least six public projects a year alongside an extensive programme of events and other activity at the gallery and elsewhere. We work with artists at all levels from those with established international reputations to emerging practitioners from the region. We have a commitment to embedding innovation into our practices; the recycling of materials; the absorption of art works into the space; emphatic and distinctive design work; and curatorial experimentation that has seen the project grow into a dynamic environment.

Eastside Projects established Extra Special People (ESP), our associate membership scheme, in 2008 in order to create an active, engaged community around the gallery, and support artists, curators and art-writers in the region and beyond. ESP uses the gallery's resources and connections as a tool to support members through an extensive programme of events, artists' talks, workshops, residencies, exhibitions, awaydays and social events. This unique programme now has over 150 members and an increasingly national reach. Full details can be found on www.extraspecialpeople.org

NEW CONTEMPORARIES

Established in 1949, New Contemporaries continues to be the leading and longest-running open submission, touring exhibition for emerging artists. New Contemporaries identifies, nurtures and promotes artistic talent from UK art schools, and 65 years on remains as relevant to

emerging artists through its ability to be proactive, resilient and adaptable to an ever-changing art world.

New Contemporaries emphasis on the continuing development of artists' practices as they transition from education to professionalisation is one of its key strengths. It provides a professional platform, beyond the context of art school, for artists' work to become visible and be discussed. Through the exhibition and professional development sessions, artists are given the necessary skills and knowledge to navigate an increasingly sophisticated art world.

Between 1,300 and 1,500 artists apply annually to a panel of internationally-recognised artists, often including New Contemporaries' alumni. Since inception an estimated 2,200 artists have participated; and since its re-launch in 1988, 844 artists have benefited from the platform that New Contemporaries offers.

New Contemporaries has a national remit. Touring affords the opportunity to present the show in a variety of different contexts that provide a range of experiences to the artists involved and enables it to reach a broad audience spectrum. Since 2011, New Contemporaries has worked with major institutions including ICA and Liverpool Biennial, as well as S1 and Spike Island – spaces identified with artists' production. Importantly the show is launched outside the capital, giving national audiences its first view before it tours to London.

S1 ARTSPACE

S1 ARTSPACE is a non-profit charitable arts organisation based in Sheffield. Founded in 1995 by a group of Sheffield based artists seeking to create a sustainable studio environment in Sheffield city centre. The organisation evolved under the direction of its artist member base and it continues to adapt in response to shifts in current practice. The project space was initiated through a series of exhibitions organised by the resident artists who aim was to provide a platform for new work and ideas.

S1 Artspace is first and foremost a site for production. It aims to support the production of new work through its artist studios, commissions-led exhibitions programme, resident creative businesses and on-site production facilities. S1 has a track record of providing key opportunities for artists to make significant advances in their practice, and has a strong commitment to commissioning new work. Previous commissions have included ambitious solo exhibitions with Keith Wilson, Haegue Yang, Eva Berendes, Jennifer West, George Henry Longly, Giles Round, Sean Edwards and Pil & Galia Kollektiv. In 2010 the organisation relocated to new larger industrial premises, which has enabled S1 Artspace and commissioned artists to be more ambitious and challenged by the new larger exhibition space.

S1 Artspace is committed to supporting and enabling artists at important stages in their career to develop new work. It does this firstly by providing studio space for practicing artists in South Yorkshire, and secondly, by commissioning artists to develop and present new work. We are also committed to creating and sustaining an active arts community locally and aim to extend this nationally through our Associates Programme. We support an active studio group of artists at all stages of practice - from recent graduates to internationally established artists and also provide production facilities and resources to artists based locally.

The S1 Studios are open plan to support a flexible and discursive working environment and continue to be managed by a committee of artist members who work with the Artistic Director and Board of Trustees to determine the direction and future of the organisation. S1 supports

and enables artists to develop new ideas to continually challenge and develop their own practice.

SPIKE ISLAND

Spike Island is an international centre for the development of contemporary art, offering a place where artists and the public can meet.

Spike Island is for the production, presentation and debate of artistic practices. Participation is central to the organisation's ethos, with much of its activity carried out through users who base themselves here, in artists' and residency studios, Spike Design, the Associates space and Spike Print Studio. These individuals and groups are encouraged to be self-directed, with Spike Island providing a supportive base for independent initiatives. Thought of a place for artists and the public to meet, Spike Island seeks to engage wider audiences by offering a high quality, challenging program of exhibitions and related events, including opportunities to meet resident artists and see production processes at first hand. Spike Island's international exhibition program focuses on contemporary artistic developments from the UK and overseas, including cross art form and historical presentations where they are of significance for today's discourses.

Spike Island was founded in 1976 by a group of Bristol based artists and moved into its current premises, an 80,000sq ft former tea packing factory in the city's Harbourside in 1998. Redeveloped in 2007, it quickly became a flagship visual arts organisation for the South West. Spike Island collaborates with local and regional partners as well as with international institutions, museums and universities. The University West of England bases its fine art undergraduate programmes in the building, bringing 250 students into contact with practicing artists.

STUDIO VOLTAIRE

Studio Voltaire is a leading independent contemporary arts organisation that exists to support artistic practices and create a space for thinking, experimentation and reflection; its main activities are the provision of affordable studios, a renowned programme of exhibitions, performances and commissions, and a pioneering education programme.

Together, these strands of activity provide a special synergy and environment for the production, display and dissemination of contemporary art. Through these contingent parts, we provide multiple entry-points for audiences through a diversity of practices and programming, fostering critical engagement with contemporary culture. We place the artist at the centre of everything we do: providing opportunities to produce work in an open and discursive environment and allowing a closer relationship between the artist, production of work and the audience.

Studio Voltaire currently houses over 45 London based artists, ranging from internationally recognised practitioners to recent graduates and includes two groups supporting artists with learning difficulties – Actionspace and Intoart. Our main objective is to create a supportive and critical atmosphere to develop diverse artistic practices. In recent years, the studios have also hosted a number of residencies; partner organisations have included Berlin Senate/Whitechapel Gallery, Scottish Arts Council/Collective Gallery, Art Links/British Council and Outset/Royal College of Art.

In recent years, Studio Voltaire has developed a reputation for supporting artists at a pivotal stage in their careers through an ambitious public programme of exhibitions, commissions, live

events and offsite projects at national and international level. We are proud of our unique way of working; developing close relationships with artists and the wider art community by being close to the creative process at a grassroots level. The programme aims to facilitate projects that may not always be supported within institutional or commercial frameworks, offering substantial critical and practical support to artists, enabling them to develop new work on their own terms. Studio Voltaire places great emphasis on risk-taking and allowing artists to explore emerging elements within their practice.

The organisation is committed to widening access to contemporary practice and since 2002 has run a wide reaching education programme producing artist-led projects and activities for individuals, schools and communities within the local area.