

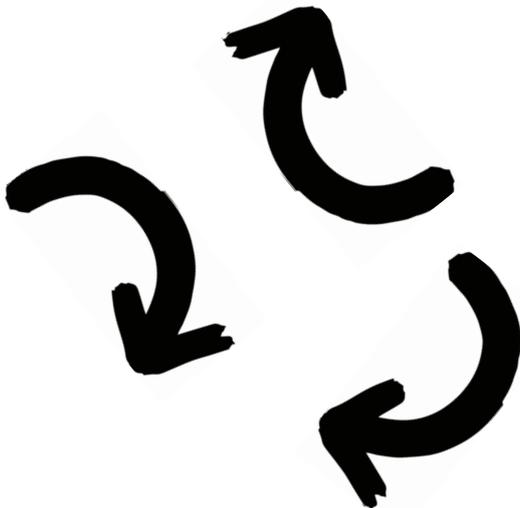
Summer School *Ground Meets Horizon*

10.07.17 – 14.07.17

Ground Meets Horizon is a collective enquiry into the conditions artists and organisations need to work together to produce art and develop practice. Next year Collective will open the City Observatory on Calton Hill, where in 1792 Robert Barker is credited with creating the first panorama. With this innovation, Barker expanded the pictorial field and horizon through observation, flattening the 360-view by placing the viewer simultaneously inside and outside of the landscape.

Ground Meets Horizon proposes a reconsideration of what the contemporary panorama might include. The idea of the panorama will be used to consider the current social and political landscape and to ask: What conditions do we need to work together? How and where can learning take place? How can we work in solidarity when precarity is complex?

Daily seminars and workshops will start in the afternoon (apart from Monday), with the gallery open in the mornings for participants to read, work and meet. The week will be facilitated by James Bell, Collective's Producer (Learning).



COLLECTIVE

Monday 10 July
11am—5pm
Katie Schwab

Artist Katie Schwab will work with the group to consider one of the key questions for *Ground Meets Horizon* – how and where can learning take place? Using everyday materials, Katie and the group will adapt the gallery space into an environment conducive to learning and working together.

Katie Schwab's practice incorporates textiles, video, ceramics and functional furniture brought together as installations. Recent exhibitions and projects include: *Jerwood Solo Presentations*, Jerwood Space, 2016; *Making the bed, laying the table*, Glasgow Sculpture Studios, 2016; *Fresh*, British Ceramics Biennial, The Original Spode Factory Site, Stoke-on-Trent, 2016; *Bloomberg New Contemporaries*, Backlit, Nottingham and ICA, London, 2015; and *Project Visible*, Tate Modern, 2013.

5—6pm
Dr Amy Todman

To test the space made by Katie and the group, art historian Dr Amy Todman will give a short lecture on Robert Barker's 1792 panorama, *A view of Edinburgh on a complete circle*. From this first iteration and display in Edinburgh and the UK, the popularity of the panorama grew throughout the nineteenth century, spreading across Europe and the United States, with subject matter ranging from alpine views and picturesque landscapes to battles and cultural highlights of the Grand Tour. This talk focuses on Barker's panorama of Edinburgh, looking at both its cultural and scientific legacy, and considers its place within a broader history of landscape imagery and the entertainments of its time.

Dr Amy Todman is Curator of Political Collections (Manuscripts and Archives) at the National Library of Scotland. She completed a PhD in Art History at the University of Glasgow in 2013 which considered the development of the idea of landscape in Britain from 1610 – 1740. Amy is a council member of the Scottish History Society.

Tuesday 11 July

2—5.30pm

Professor Angela McRobbie

For her afternoon seminar, Professor Angela McRobbie will present two papers:

Creative Labour and Modern Work Society
Why has the idea of the creative economy been so important for governments in recent years? Why have universities and art schools come to occupy such prominent places in times of ‘knowledge transfer’? This lecture will offer a series of arguments on topics including:

- Creativity and labour reform
- The artist as human capital
- The gender of post-Fordism
- The politics of social enterprise
- The future of ‘projects’

Fashion Start Ups and Micro-enterprises: The CREATE Project in London, Berlin and Milan

This presentation will focus on a major research project carried out between 2012 – 2016, which consisted of a series of interviews, observational visits and hosted events with fashion designers in London, Berlin and Milan.

The aim of the research was to investigate the kind of start-ups or micro-enterprises which have come into being in the last decade and ask: are these outcomes of pro-active urban creative economy policies or if they were self-organised initiatives, a reaction to the crisis of the euro-zone in 2008 and the consequent recession? Have long-term austerity policies and exceptionally high rates of youth and graduate unemployment across Europe spawned these kinds of seemingly independent economic activities? The project

also considered the role of intellectual property (IP) and copyright in fashion as part of the wider UK government agenda for growth and wealth creation within the creative economy as a whole.

Angela McRobbie is Professor of Communications at Goldsmiths, University of London. She began her academic career in the mid 1970s at the Centre for Contemporary Cultural Studies, the University of Birmingham, writing her thesis on girls’ magazines. Since then she has written numerous academic books and articles on gender and popular culture; feminist theory; the British fashion industry and the new creative economy. Her most recent books include: *The Aftermath of Feminism*, 2008 and *Be Creative: Making a Living in the New Culture Industries*, 2015.

Wednesday 12 July

2—5.30pm

Dr David M Bell

Dr David M Bell will interrogate the aesthetics of (tackling) climate change. Do popular cultural representations help or hinder struggles for survival and flourishing within, against and beyond the crises it generates? And what of contemporary art? What might it be able to offer? The session will look to connect climate change to the (re)production of colonialism, race, class, and gender and explore questions including (but not limited to):

- What is the link between colonialism and climate change? How does ‘the colonial gaze’ including the ‘panorama’ and ‘landscape’ play into this?
- What are the visual imaginaries of climate change? Do these work? What political problems arise from them?
- What practices might challenge climate change in the present? What kind of aesthetics do these have?
- What kinds of aesthetics might they have? What role is there for arts practice in developing this?

Dr David M Bell is interested in how the

concept of utopia operates within, against and beyond the state, capital and colonialism. His most recent book is *Rethinking Utopia: Place, Power, Affect*, 2017. He is a member of Out of the Woods, an inter-disciplinary collective exploring climate related struggle. He works on the *Imaginaries of the Future* research network in the School of Architecture, Planning and Landscape at Newcastle University; and is the geography section editor for Open Library of Humanities. He has published in *Utopian Studies*, *ephemera* and *Political Studies Review*.

Thursday 13 July
2—5.30pm
Emma Hedditch

Reflecting on her research into cooperative work, Emma's afternoon session will look at how we can learn this other kind of practice, not only conceptually but also how do we develop the skills needed to create a cooperative structure. With the group Emma will look at the philosophy and principles of cooperatives to rethink how we become engaged or part of the organisation of institutions; considering how our perspectives shift when we accept that we have to involve ourselves more for things to change in the ways we want.

Emma's session for Collective is produced in line with the research project *A Project on Cooperatives* that she is currently developing with Rhubaba.

Emma Hedditch is an artist and writer based in New York. Her work focuses on daily practice, materiality, and distribution of knowledge as political action. She often works collaboratively with other artists and groups, such as The Copenhagen Free University and Cinenova, a feminist film and video distributor.

6—8pm
Towards A City Observatory
Publication Launch
Including contributions from: Emma Hedditch, Jenny Richards and Lesley Young; chaired by Dominic Paterson

In 2018, Collective will open its new home – the restored City Observatory on Calton Hill, Edinburgh. Reflecting on the long journey undertaken to reach this point, *Towards a City Observatory: Constellations of art, collaboration and locality*, 2017, invites artists, writers and thinkers to imagine a new kind of observatory, which brings people together through contemporary art. The publication represents a moment of pause for Collective on the threshold of change and considers some of its pivotal projects from the past five years as a means to inform the future.

Friday 14 July
2—5.30pm
Keep it Complex

The artist group Keep it Complex will lead the final session of the week, including group reading with texts by Beatrice Warde and Colin Ward, alongside a reading and discussion of the day's newspapers thinking about who owns what; who edits what; and what is being prioritised locally and nationally. The session will culminate in a communal meal and the production of group resolutions.

Keep It Complex is an artist group that gives you easy things to do in a difficult world. At the moment it might feel like you've got too many tabs open in your brain: Brexit, Trump, climate change, male violence, cultural hegemony, islamophobia, terrorism, right-wing populism – the list goes on. Keep It Complex is an ever-evolving starting point to confront these issues. It's about using art to have conversations with people you don't usually talk to. It's about not giving in to fear and apathy. Keep It Complex is about making clear what we want: a peaceful, caring, angry, anti-austerity, factual, transnational, non-documented, messy, family-friendly, inclusive, non-binary, DIY, tasty, intergenerational, struggling, generous, queer, matriarchal, diverse society.

6—8pm
Meal open to the public

Ground Meets Horizon is a collective enquiry into the conditions artists and organisations need to work together to produce art and develop practice.

Places are limited to 15. Tickets for the week are £50 for individual practitioners or £100 if an organisation is paying for an employee to attend.

To book via Eventbrite, please visit the *Ground Meets Horizon* page in the What's On section on our website and follow the link.

Collective aims to make this event as accessible as possible. If the ticket price is a barrier to attending or if you have any other access questions please contact Collective at mail@collectivegallery.net

Collective is a contemporary visual art organisation that delivers an exciting and ambitious programme of new exhibitions, commissions and off-site projects. Collective produces major new work by Scotland based and international artists who are at a pivotal stage in their development.



ALBA | CHRUTHACHAIL

