



## Contents

About Collective and learning – 1
About the exhibition and artist – 2
About the films in the exhibition – 3—7
Key influences and themes – 8—10
Activities – 11—16
Relation to curriculum – 17
Further and practical information – 18

Funded by:





## About Collective

Collective is a contemporary visual arts organisation that invite a wide audience to engage with new contemporary art through our ambitious programme of exhibitions, commissions, participatory and off-site projects. This includes our Satellites Programme, Observers' Walks, All Sided Games and other events. Our programme presents contemporary art in all its diversity.

We create a space for dialogue with current developments and debates contextualising them to make them relevant to our site, artists and audiences. Over the next two years, Collective will be making the historic City Observatory complex its new home, redeveloping and opening the whole site to the public for the first time, placing contemporary art in the heart of Edinburgh.

## Learning

*Start*, created and funded by Children & the Arts, partners arts venues with local schools to offer children opportunities to engage in creative activities and work with professional artists that inspire them and enhance their experience of the arts.

Collective will use the *Start* programme to connect with, and develop strong long-term relationships with our local primary schools from the Drummond Community High School Cluster including Abbeyhill, Leith Walk and Broughton Primary Schools. In the first year Collective will introduce three professional artists who are part of our programme to staff and pupils from Abbeyhill and Leith Walk Primary School to develop two projects which will focus on the act of observing, through a process of looking, talking, making and showing.



## The exhibition

*Crippled Symmetries* is a new exhibition by Beatrice Gibson featuring two films: *Solo for Rich Man* and *F for Fibonacci*. The films, played on a loop, are displayed on a large projection screen and smaller display screen in the City Dome gallery, with a circular carpet. The film on the projected screen, *Solo for Rich Man*, includes surround sound, which echoes the circular exhibition space. The film on the display, *F for Fibonacci*, is viewed with headphones. As both film works relate, the sound of one can often be heard when viewing the other and this heightens the relationship between them. When visiting the exhibition both films will be shown on the large projection screen.

## The artist

Beatrice Gibson is an artist based in London. Beatrice works in film and often in collaboration with different groups to realise them. Her films frequently use musical score and notation as a means to create a structure. Both films in the exhibition can be considered a musical score in the way they are structured, rather than moving from beginning to end, or having a clear plot. Each section is like a movement in a piece of music, with everything coming together to create a composition.

## The films

Both films which feature in the exhibition, *Solo for Rich Man* and *F for Fibonacci*, explore child-led approaches to learning, twentieth century music and finance.

## Solo for Rich Man

*Solo for Rich Man* is a 15 minute film shot with young people at Shoreditch Adventure Playground in London, with Beatrice and music composer Anton Lukoszevieve delivering workshops.

Starting with *Solo for Rich Man* by George Maciunas (a composition of the same title as the film), you see the film's main character George – played by a local child of the same name – alongside Anton, shuffling money and dropping coins creating an apparent random cacophony of sounds. The composition, by George Maciunas, makes tangible and visible an object (money) of finance, which is a complex and abstract concept. “Bailout, Bankruptcy, Bankster, Business, Buy-back. CAPITALISM!” Anton and George continue the exploration of finance by playing a word game in the composition *Voice Duet*, saying aloud terms often heard in the media when reporting on banking and finance.

Children in the adventure playground blow up and release air from balloons, singing along in harmony to the noises produced in *Solo for Balloons*, another example of every day sounds being used to create music. The sound of coins dropping on a table from *Solo for Rich Man* are overlaid as a soundtrack to children spinning round on swing. The child-led, unregulated space of the adventure playground echoes the space in which money now exists, not simply an object, but something which is traded and transformed in financial markets.

Anton plays his own music, *Venture*, to a child on the playground, followed by George looking straight into the camera, performing *Disappearing Music for Face*, with no audible sound, just changing and rhythmic facial expressions. The film ends with George playing drums in a former church hall, disappearing amongst the light, noise and smoke.

# The compositions

The film *Solo for Rich Man* features five musical compositions, each introduces the idea that any noise can become a piece of music.

1



*Solo for Rich Man* by George Maciunas, 1962 – performed by George and Anton





*Solo for Balloons* by George Maciunas, 1962 – performed by children at the playground



*Venture* by Anton Lukoszevieze, 1962

4



*Disappearing Music for Face* by Chieko Shimo, 1966 – performed by George

5



*Voice Duet* by Anton Lukoszevieze and George Harrington, 2015





## F for Fibonacci

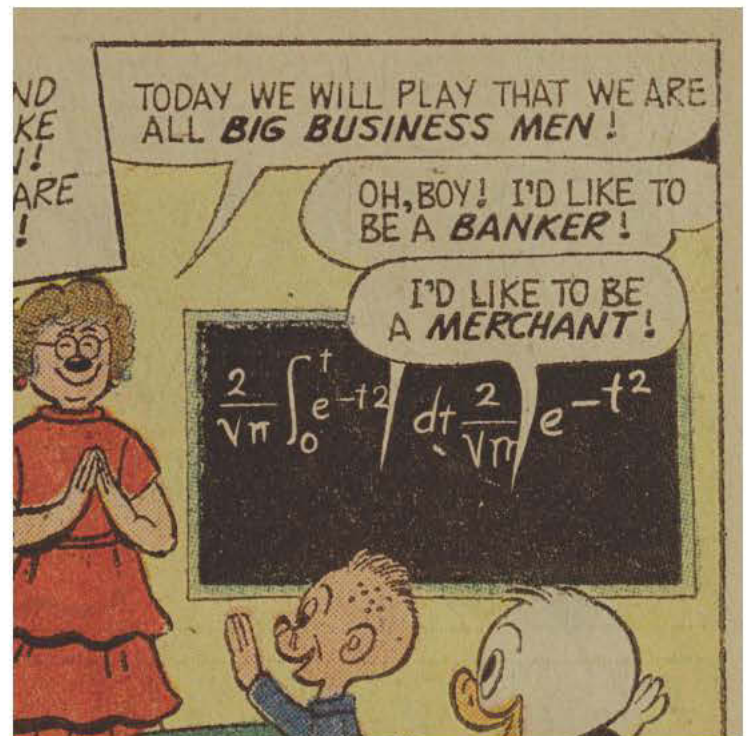
*F for Fibonacci* was made before *Solo for Rich Man* and is more of a 'research film', with lots of clips of different footage which relate to both films' key influences and themes – child-led approaches to learning, twentieth century music and finance.

Beatrice worked with a young person called Clay Bernard Chodzko, asking him to design the office of a character invented by Clay called Mr Money. In the film, Clay gives Beatrice a tour of his creation in Minecraft – a game allowing you to build anything you imagine using blocks. As the film continues, images of musical notation as graphical scores are shown, with narration from Anton Lukoszevieze (who features in *Solo for Rich Man*) explaining the mathematical Fibonacci sequence and its relationship to forms and patterns in nature.

## Key influences and themes

### Abstraction

Abstraction is an idea or thought taken away from something in order to reduce it to a set of essential characteristics. For example, both films deal with a potential relationship between child-led learning, twentieth century music and finance. In adventure play children are enabled to take *risk*. In twentieth-century music composers used *chance* to create new pieces of music – making noises and seeing what happens. In finance traders take *risk* on the stock markets with large amounts of money. The common thread of *risk* and *chance* can be considered an abstraction (an essential characteristic) of these three things. An example of music exploring abstractions in finance can be seen in George Maciunas' composition *Solo for Rich Man*.



### Adventure play

The history of adventure play in the UK stems from the playgrounds built by children in the post-war ruins of cities such as London. Modern adventure playgrounds – such as the one featured in the film *Solo for Rich Man* – are less about the fixed equipment the children play on but the child-led ethos of how they are created and run. Playworkers facilitate and enable the children to create their own play environment, self-organise and take risks. All over the world, playgrounds with a child-led approach exist. In Scotland two notable examples are The Yard in Edinburgh and Baltic Street Adventure Playground in Glasgow.





The text which appears in *Solo For Rich Man* refers to the main character in *JR*.

## ***JR* by William Gaddis**

*JR* is a book written by American novelist William Gaddis published in 1975 about an 11-year old boy who amasses a massive fortune from the payphone in his school playground. Almost one thousand pages long and written almost entirely in dialogue, making it hard to distinguish the various characters, the book portrays – both in the way it is written and the plot – an ever increasingly complex world linked to finance and money. **George**, the main character in *Solo for Rich Man*, is loosely based on the 11-year old in *JR*.

## **Music education**

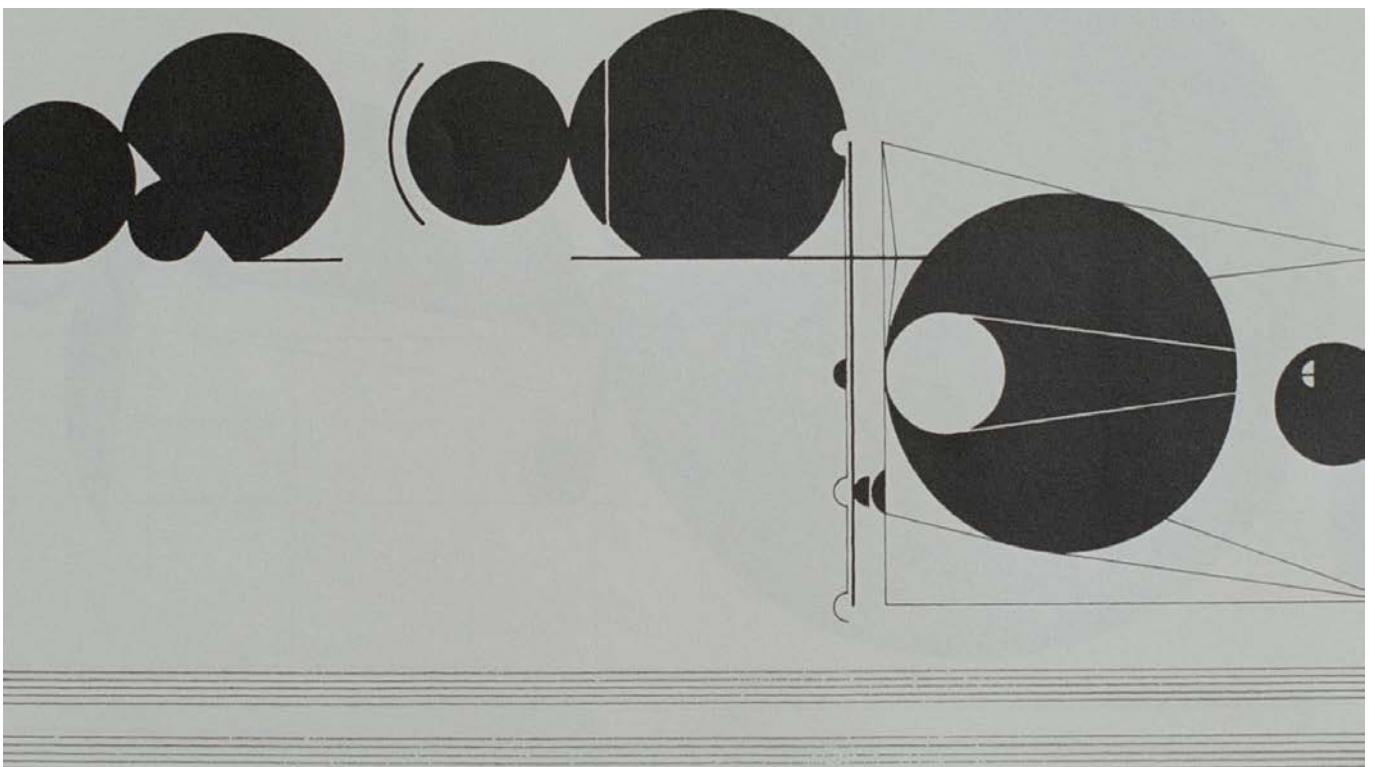
In the mid-twentieth century, music educators Brian Dennis, John Paynter and Peter Aston were at the forefront of redefining what could be considered music education in schools. Both released many books which included practical exercises to encourage students to think about the sounds around them and how they could be used in the creation of music. Rather than learning to play an instrument, or read sheet music, the philosophy of such an approach allowed a more inclusive and open way of learning about music and ultimately the world around – one which was child-led. The workshops in *Solo for Rich Man* and the school visits are inspired by these teachings.

## Mid-twentieth century music

Anton Lukoszevieve is a music composer who features in both films, leading the workshops in *Solo for Rich Man* and narrating parts of *F for Fibonacci*. Anton has an ongoing interest in the work of experimental mid-twentieth century composers and music which often pushed the boundaries of what was accepted as the norm or status quo.

For example, a composition by George Maciunas that features in *Solo for Rich Man* (and where the title of the film comes from), used music to explore areas which in the 1960's were growing increasingly complex and abstract, namely finance. Focusing on "systems of measurement and charting" (i.e. money) these musical compositions are often played like games by following sets of instructions. Maciunas was a founding member of Fluxus, an international community of artists, architects, composers and designers in the 1960's which aimed to blur the distinctions between art and life.

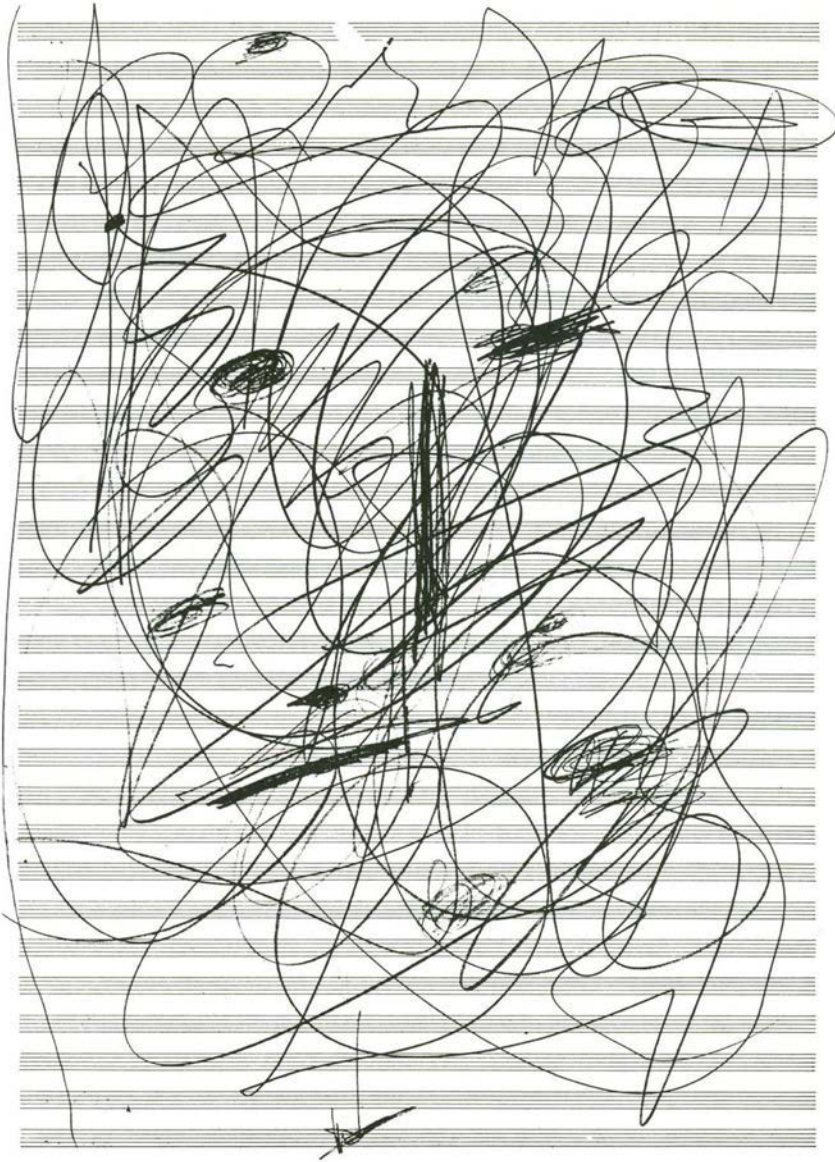
An example of graphical music notation and shown in *F for Fibonacci*.



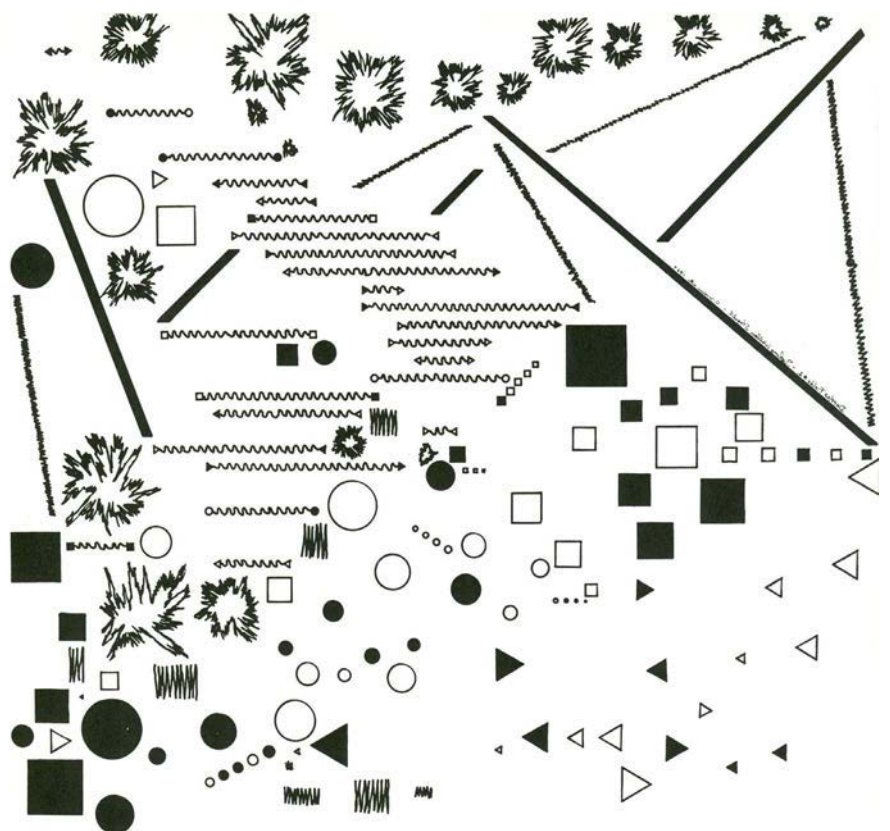




*Roschah Symphonic Sonata*  
Otto Luening



*Stegall – Dappled Fields*  
Sydney Wallace



## 2. Solo for Rich Man

Develop an understanding of what finance is by discussing what money is and making up your own version of *Solo for Rich Man*.

Example questions to ask during the activity:

What is money?

What do we use it for?

What happens in banks?

What does money look like?

What does money feel like?

What does money sound like?

Make music with money using the following actions from George Mancionas' composition *Solo for Rich Man*:

Shaking coins

Dropping coins

Striking coins

Wrinkling paper money

Fast ripping of paper money

Slow ripping of paper money

Striking paper money

Throwing coins



George performing George Maciunas' *Solo for Rich Man* in *Solo for Rich Man*.



### 3. What does music say?

This longer activity, taken directly from John Paynter and Peter Aston's book *Sound of Silence* gives a more in-depth explanation and set of instructions for exploring creative music. Selected text is quoted directly.

**Music is a language. Through it we can express things we feel and perceive.**

How shall we know whether it is music or just noise? In the first place noise just happens: it's all around us all the time and we don't control it. Music, on the other hand, is the result of a planned use of materials, even though this planning may be largely intuitive, at least to begin with. The process may be one of trial and error – so it is for anyone trying to saying something: hunting for the right words, selecting carefully the right materials or colours. We should give the finished piece a sense of wholeness, of belonging together, and to this end we must reject anything which in any way destroys the wholeness. This part of the task will be easier if we impose some limitations on ourselves before we start. For example, we might make music designed to reveal the sounds we have discovered and liked in one instrument. Technique is what we can do with the materials, so we might begin by discovering our techniques with a simple instrument, say a cymbal.

1. Any cymbal will do of course, but the better the instrument the greater the range of sounds. For this piece a cymbal at least 15" in diameter, suspended or on a stand would be best. It can be struck with a soft-headed stick. Even with a technique as simple as this you will be able to find a lot of different sounds: strike the cymbal a number of times in quick succession or in slow and solemn beats; strike it once very hard and listen to the sound dying away, let the stick fall gently and glance off the cymbal producing the faintest hum; play a roll with two soft sticks, one on either side,

gradually getting louder; strike it hard and immediately dampen the sound by grabbing the cymbal with your fingers, strike it at the rim or on the dome at the centre – this will produce two quite distinct qualities. Moving on from there, try using sticks of different kinds – wood, metal, rubber or wire brushes. Play on the cymbal with your fingers. Some very interesting sounds can be obtained by playing on the edge of a cymbal with a cello bow: you must press fairly hard and it's best if the bow direction is upward. Another unusual sound is produced if you drag a rubber chime-bar beater across a cymbal.

Experiment with these different effects and see if you can find others. Learn to control the sounds you produce. You are building up not only a repertoire of cymbal sounds but also your technique with these sounds.

2. When you have found a wide repertoire of sounds and you can control them sufficiently well to use any of them at will, start using them to make a piece of music. It will be a piece 'about' the cymbal sounds. The first sound you make is very important: that is like the first mark made with brush and paint on a new canvas. Once it is there things will never be the same again. What happens next will depend on your reactions to that first sound. You may, of course, have a design in mind. This could be something quite simple such as a gradual increase in loudness and then a dying away. If your design is for the music to start very quietly you will have to find the quietest sound in your repertoire – which is this? On the other hand, your plan may be to reveal the wide variety of sounds you have found in this one cymbal. How will you begin? How will you go on? Although you will know the various sounds you want to incorporate in your piece, you must be ready to take advantage of the ways in which the situation changes as one sound follows another in your improvising. Sounds are 'related' to other sounds on either side of them. Every new

sound changes the total picture in some way. If we're sensitive to these changes they will tell us where to go next. In other words, the progress of the music is going to depend on our ability to hold the total picture in mind and weigh up the effect of each sound in relation to the other sounds.

You will have to go back many times over each section, making certain of its shape and refining it by rejecting anything which sounds out of place, while confirming the things which sound right. Remember, it is your piece of music so nobody else can really tell you how it should go. You must aim at an overall wholeness in the music; but this doesn't mean it must all be the same. This would be too dull. Music needs repetition and unity, but it also needs variety. It is by carefully balancing variety and unifying repetitions that composers make their music 'go on'.

The trial-and-error process you have been using (what we call empirical composition; that is, where we are guided in what we do by the results of experiment and observation only) has been used for a long time. A great deal of the world's music has always been made like that. Composers have discovered the sounds and combinations of sounds which they like, sounds which say what they want to say, and they have refined them, remembering the finished versions of their worked-over compositions. Much of this music has been handed down to us orally and never written down. Notation is not necessary while the memory serves. Do not confuse notation with music. At its simplest, notation is merely a device for assisting the memory. In its more complex forms it can become something else – a means of composition. But you must first acquire a feeling for creating music and this comes before the need of notation.

When you are satisfied with the shape and content of your Cymbal Music, you can tape-record the whole piece. At the same time

keep it in your memory. A week later, perhaps, you might try 'handing it on' to someone else. Play it to them several times during a music lesson: the others in the class can judge how accurately they can reproduce it. Listen to their performance a few days later. Note any small differences in their version when compared with the original tape-recording of your own. If the person you have handed the piece on to were to hand it on to another, and he in turn to another, it would be interesting to notice the differences in performance. Each performer has his own personal way of using musical material, and when the material is transmitted orally it is often subject to changes – we might regard them as refinements – although the core of the music remains unchanged. This is what happens in folk music the world over.

3. Enlarge the scope of your cymbal technique by experimenting with several cymbals of different sizes, some suspended and others 'clash' cymbals held in the hands. Make a piece for one player on all the cymbals using one kind of stick only.

4. Make another piece for one player but use a variety of sticks so that you can have many different effects. In making the music don't forget the value of silence, both for dramatic effect and also to help relax the tension of the music when you need to. Although you will be using a lot of different effects, be careful not to lose sight of the unity of the piece.

## Relation to curriculum

*Start* at Collective for Abbeyhill and Leith Walk Primary Schools are aimed at Upper First (only Primary 4) and Second (Primary P5—7) curriculum levels out of the five levels of the **broad general education providing all-rounded, interdisciplinary learning**.

Collective aims to provide themed and project-based learning, as well as wider opportunities to show how skills and knowledge can be used in challenging, different and interesting ways. It is likely to span a number of the **eight curriculum areas**.

### Expressive arts

Learning and making processes inspired by a gallery for contemporary art – Collective; an exhibition *Crippled Symmetries* and artworks including Beatrice's two films which feature five musical compositions by four composers.

### Languages

*JR* novel by William Gaddis, film scriptwriting, music notation, art articulation.

### Mathematics

Fibonacci sequence and mathematical music patterns including in Minecraft.

### Health and wellbeing

Outdoor learning experiences on the premises of Collective, including walking back and forth; and how art gallery visits can stimulate our mental wellbeing.

### Religious and moral issues

Exploring the world through views and beliefs that are non-religious including moral dilemmas of good and bad; rich and poor through the young protagonists in Beatrice's films.

### Sciences

Learning about and through adventure play and the history of playgrounds in the UK. Learning to analyse, evaluate and think critically about using Beatrice's films and the issues.

### Social studies

Learning about other people and their values, about human achievements through sessions with artists and musicians.

### Technologies

Business/ entrepreneurial skills (the issue of finance and money as centre-stage in the films), computing skills and design (Minecraft); filmmaking and camerawork skills.

Overall, there is a provision that in the child-led approach of this initial project, learners will progress at their own pace through the curriculum levels. The *Start* framework is designed to be flexible to permit careful planning for those with additional support needs, including those who have a learning difficulties and those who are particularly able or talented.

## Further information

Further activities relating to music devised by **John Paynter** and **Peter Aston** can be found in *Sound of Silence* – the book is in limited circulation but can be found online second-hand.

Other books by Brian Dennis and John Paynter can be found in The City of Edinburgh Council Libraries. To search, visit: [yourlibrary.edinburgh.gov.uk](http://yourlibrary.edinburgh.gov.uk)

Examples of John Paynter's classroom projects can be found on YouTube (also search *John Paynter & Peter Aston*): [youtube.com/watch?v=jAXEu5jUVmg](https://youtube.com/watch?v=jAXEu5jUVmg)

BBC Radio 4 have a short documentary about 1960's music education called *The School is Full of Music*. Available online: [bbc.co.uk/programmes/b066vyy7](http://bbc.co.uk/programmes/b066vyy7)

**Anton Lukoszevieze** who features in both films can be seen on YouTube discussing and performing some of the music of **George Macuin** (who also features in the film.) [youtube.com/watch?v=ojoNPyeOCe0](https://youtube.com/watch?v=ojoNPyeOCe0)

Video of pupils in Shoreditch, London, performing experimental music in 1969: [www.youtube.com/watch?v=hsigOnPJTtA](http://www.youtube.com/watch?v=hsigOnPJTtA)

## Practical information

### Getting there

Collective is located on Calton Hill which is a public park accessible on foot from Royal Terrace, off London Road beside Greenside Church (if travelling from Leith); and Regent Road (if travelling from the city centre.)

Vehicle access for disabled visitors is available from Regent Road via the drive at the gatehouse of the Old Royal High School. Please call in advance to arrange on 0131 556 1264.

### Calton Hill

Sensible footwear and clothing is advisable when visiting Calton Hill, with the ground uneven underfoot in places and the top of the hill being more exposed to the elements.

There are lots of places to sit and explore outside on Calton Hill with fantastic views of the city. The hill is a very popular tourist attraction, so can sometimes be quite busy.

### At the gallery

There is one toilet in the City Dome gallery and a disabled toilet in our other building.

Whilst the workshops aim to get the pupils active and moving, there is no heating in the City Dome gallery, so again, sensible clothing is advisable.

## Contact

Any questions, please contact the lead staff member for Collective:

**James Bell**, Producer, Collective  
[james@collectivegallery.net](mailto:james@collectivegallery.net)  
0131 556 1264