

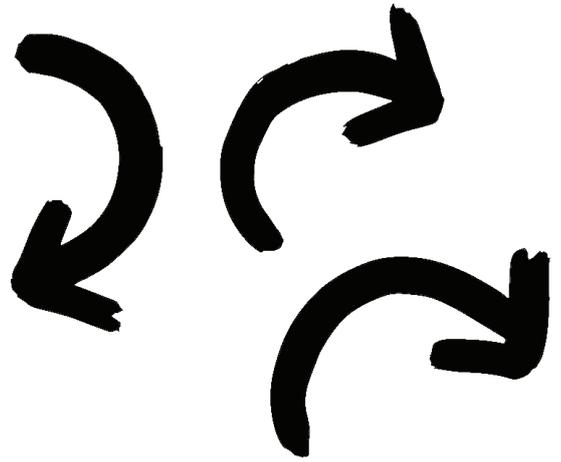
# Method Maker

Summer School

27.06.16 – 02.07.19

10am—5pm

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*Method Maker* is a week-long collective enquiry that considers different research methodologies and how they inform artistic production. The programme will look at how artists use different methods to observe, critique and develop new work and will explore the ways in which artistic research connects with other fields of study and encourages new developments.

Methods considered include, but are not limited to: fieldwork, documentation, process, observation, collaboration and play. Key questions posed are: How do artists engage with different fields of study and research methodologies? What types of research can be useful to an art practice now? Can artists' practice influence wider knowledge production?

Monday 27 June, 10am—5pm

Simon and Bloor on Play

Simon and Tom Bloor's practice focuses on our often ambivalent relationship to the construction and use of public space. For *Method Maker*, Simon and Tom will discuss a new outdoor commission developed with Collective – a temporary viewing platform to observe the City Observatory complex during the site's redevelopment – and their wider interest in the intersections between art, play and the city. They will explore child-centred approaches to the city, departing from architect Aldo Van Eyck's statement: "If they are not meant for children, they are not meant for citizens either. If they are not meant for citizens – ourselves – they are not cities." The day will include a screening and discussion of the film *The Social Life of Small Urban Spaces* by urbanist and people-watcher William H. Whyte. This playful, observational film focuses on the use of, movement through, and behaviour of groups within a public square in New York.

Simon and Tom Bloor are based in Birmingham. Their collaborative practice commonly looks at the fabric of urban environments, children's play and the legacy of modernism. Recent projects include: *Build Your Own: Tools for Sharing*, FACT, Liverpool, 2015; and *Planning for Play*, Site Gallery, Sheffield, 2014.

**Tuesday 28 June, 10am—5pm**  
**Tessa Lynch with Rhona Warwick**  
**Paterson on Process**

Tessa Lynch is currently working with landscape architects to produce sculptural works within the newly landscaped grounds in the City Observatory complex. Tessa is designing a series of seating banks inspired by the under-observed creativity and activism at play in Edinburgh. Her research into this subject area started by initiating a series of orbital walks in the city, sharing her route with both relevant and 'irrelevant' Edinburgh residents – allowing for slow ambulation, meandering thought and anecdotal exchange. For *Method Maker*, Tessa will continue an exploration of the un- or under-observed. The group will take part in a performative walk devised with writer Rhona Warwick Paterson, focusing on how to observe and collect from the fabric of the city, employing active research methods influenced by the Mass Observation Project. Taking a route from Collective, Calton Hill, to the Thistle Foundation, Craigmillar, the walk will comprise of acts of observation and occupation. This public form of research will interrogate the idea of who has the right to be in public space and what actions are permitted in those spaces.

Tessa Lynch is an artist based in Glasgow, predominantly working with sculpture and performance. Her research process explores the emotional impact of the built environment. Recent exhibitions include: *Painters Table* at GoMA as part of Glasgow International, 2016; *Raising*, Jupitar Art Land; *Café Concrete*, Glasgow Sculpture Studios, 2014.

Rhona Warwick Paterson's research interests include: sculpture, public art and cultural geographies in Scotland from the mid 19th century to present day.

**Wednesday 29 June, 10am—5pm**  
**James N Hutchinson on Fieldwork**

James N Hutchinson is working on a long-term research project with Collective that considers different forms of observation and fieldwork. The idea of an astronomical asterism – a pattern of stars in the night sky – is used by James as a method to structure his research, which explores the life, work and travels of often overlooked historical figures connected to Calton Hill. For *Method Maker*, James will lead a geological field trip with geologist Godfrey Fitton, taking the field notes of Jessica Duncan as its starting point. Jessica Duncan was a mid-19th century amateur geologist who moved to Edinburgh to study under the tutorage of Alexander Rose. Jessica married and assisted Astronomer Royal Piazzzi Smyth; a number of notebooks on her geological expeditions remain in the archive of the Royal Observatory, Edinburgh. The day will actively test different methods of recording and study connected to fieldwork, inviting us to question amateurism and the categorisation of knowledge.

James N Hutchinson is based in Glasgow where he is undertaking a PhD at the Glasgow School of Art. Exhibitions and curatorial projects include: *Voices from the Archive*, Transmission Gallery, Glasgow, 2016; *All That Is Solid Melts Into Air*, with Jeremy Deller, Hayward Touring, London, 2013; and *Proposal For A Warehouse or Towards A Museum Of Reorganisation*, part of *How to Turn the World by Hand*, Collective, Edinburgh, and PiST, Istanbul, 2011.

**Public Screening, 6—8pm**  
**Petra Bauer and Annette Krauss**  
***Read the Masks. Tradition is not Given.***

The film *Read the Masks. Tradition is not Given*, 2009, is part of a larger project by Petra Bauer and Annette Krauss critically

questioning the Dutch tradition of Zwarte Piet (Black Peter). Described as a companion of Sinterklass (Saint Nicholas), Black Peter is commonly depicted through blackface make-up, red lipstick, a dark curly wig and renaissance-style clothes. Celebrated nationally each November, marking Sinterklass' arrival from Spain on a steamboat with his black servants, the social and political implications of this tradition have rarely been debated publicly.

The project *Read the Masks. Tradition is not Given* was commissioned by Van AbbeMuseum, Eindhoven, within the context of a two-year research programme concerned with Dutch national identity entitled *Be(com)ing Dutch*. Petra and Annette worked with local activists groups including Doorbraak and Untold, aiming to generate a space in which to debate the problematic facets of this tradition. As captured in the film through various methods including a choir, whom read from newspaper clippings and online comments, *Read the Masks. Tradition is not Given* triggered intense discussion in the media. The phenomenon of Black Peter and this subsequent debate circulate issues on national identity, racism, the ownership of culture and the right to speak. This public screening at Collective will be introduced by artist and filmmaker Petra Bauer, forming a precursor to a day of activity exploring research methods within so-called documentary film practice.

### **Thursday 30 June, 10am—5pm** **Petra Bauer on Documentary**

Petra Bauer is interested in filmmaking as a political practice and her work often involves collaborative production processes. Petra will lead a day of activity exploring representation – and the politics of representation – within documentary film. Different historical and contemporary filmic strategies will

be introduced, with a particular focus on collectively researched and produced film works such as *Read the Masks. Tradition is not Given*. Methods shared with the group will prompt us to question the problematic equation of the documentary genre with objectivity or neutrality. The afternoon will centre on a screening of Sharon Hayes's film *Ricerche: three*, 2013, followed by active analysis of the camera work, framing, and material qualities of the film as interconnected with the content. Located in Mount Holyoke, a women's college in Massachusetts, the film draws on an interview format, used by Pier Paolo Pasolini in his 1963 film *Comizi d'Amore*, to pose questions about sexuality, gender, group formation and conversation.

Petra Bauer is an artist and filmmaker based in Stockholm, Sweden. Petra is currently working with Collective on *Nothing about us without us* – a research-based project developed in collaboration with SCOT-PEP, a sex worker-led charity in Edinburgh. Petra recently completed a PhD at Konstfack, University College of Arts, Crafts and Design, Stockholm, Sweden and has a forthcoming book titled *Sisters! Making Films. Doing Politics!*. Recent exhibitions and films include: *Sisters!* made with Southhall Black Sisters, London, 2011; 56th Venice Biennale, 2015; and *A Voice of One's Own: On Women's Fight for Suffrage and Human Recognition*, Malmö Konstmuseum, 2014.

### **Friday 1 July, 10am—5pm** **Fiona Anderson and Harry Weeks on Collectivity**

The Friday of *Method Maker* is convened by art historians Fiona Anderson and Harry Weeks, focussing on the issues of institutional, collaborative and collective research methods. In the face of neoliberal demands for team-working, how can

collaborative research maintain criticality? Taking Collective as a case study, this question will be extended to consider the role of an institution as a practitioner of critical research. Given Collective's unique location in a former observatory, the role of observation as a research method will be discussed. The group will also be given an extended opportunity to reflect upon the week as a whole.

**Fiona Anderson** is a lecturer in Art History at Newcastle University. Fiona's research is centred on art and queer culture from the 1960s to the 1990s, with a particular focus on the HIV/AIDS crisis. Previously, Fiona was a Senior Teaching Fellow in History of Art at the University of Edinburgh, Lecturer in Modern and Contemporary Art at the University of York; a Visiting Lecturer and Visiting Research Fellow in American Studies and English Literature at King's College London, and a Visiting Lecturer at Arcadia University's College of Global Studies.

**Harry Weeks** is an art historian and Postdoctoral Fellow at the University of Edinburgh. He was awarded a PhD in History of Art from the University of Edinburgh in 2014 for a thesis entitled '*A Unique Epochal Knot: Negotiations of Community in Contemporary Art*', which examined the ways in which contemporary art has contributed to a rethinking of the concept of community since 1989. His research interests include: the politics of contemporary art; performance and participation; and theories of community. He is co-editor of the Spring 2016 issue of Tate Papers, entitled *Mediating Collaboration*.

**Saturday 2 July, 3pm**

**Public Lecture**

**Annie Fletcher**

For *Method Maker*, curator Annie Fletcher will discuss her curatorial practice in relation to observation, artistic practice and knowledge production.

**Annie Fletcher** is Chief Curator of Exhibitions at the Van Abbemuseum, Eindhoven, and tutor at De Appel, Amsterdam. She has curated exhibitions and projects with Tania Bruguera, Sheela Gowda, David Maljkovic, Jo Baer, Jutta Koether, Cerith Wynn Evans, Deimantas Narkevicius, Minerva Cuevas, and long-term projects *Be(com)ing Dutch*, 2006-09, and *Cork Caucus*, 2005, developed with Charles Esche. She was co-founder and co-director of the rolling curatorial platform *If I Can't Dance, I Don't Want To Be Part Of Your Revolution* with Frederique Bergholtz, 2005-10.

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**Collective** is a contemporary visual arts organisation that brings people together around the production and presentation of new work.

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