ART IN READING: PAST PRESENT FUTURE

Professor Susanne Clausen
ÉCOLE DES BEAUX ARTS, EARLY 19TH CENTURY, PARIS
THE PEOPLE'S ART SCHOOL: VITEBSK AND UNOVIS, 1918-1922
THE BAUHAUS, WEIMAR GERMANY, 1919-33
BLACK MOUNTAIN COLLEGE, 1933-1957, NORTH CAROLINA, USA
FREE INTERNATIONAL UNIVERSITY (FIU) FOR CREATIVITY AND INTERDISCIPLINARY RESEARCH 1973
Arts Organisations

A
Aldworth Philharmonic Orchestra - Music
All Jazzed Up - Dance company
Alt Reading - Listings
Annual Day Dream Harvest - Theatre & performing arts
ARENA - Festival
Are you Listening Festival - Festival
Art Scope Gallery - Visual arts
Attila Theatre - Theatre
B
Bastille Day - Festival

O
Oakford Social Club - Music venue
Olympia Ballroom - Arts venue
Open Hand Open Space - Visual arts
Outrider Anthems - Theatre
Oxjam - Festival

P
Progress Theatre - Theatre
Purple Turtle - Arts & music venue

R
Read College - Dance company
Reading A440 Choir - Music

S
Silchester Roman Town - Heritage
Shinfield Players - Theatre
SITELINES - Theatre
Sonia's Belly Dance Academy - Dance company
South Street Arts Centre - Arts venue
Street Feet Dance - Dance company
Sub89 - Music venue

T
Tamesis Chamber Choir - Music
Terry's Reading Walkabouts - Heritage
The Dance Studio - Dance company
UNIVERSITY COLLEGE READING
SCHOOL OF ART

Allen W. Seaby (Professor), Herbert Maryon,
Cyril C. Pearce, R.B.A., Harold Yates,
Faith Ashford, B.Sc., Clara M. Wilson,
Robert Poynder, A.R.C.A., Hubert Davis.

Staff

Courses

Drawing, Painting, Modelling, Design,
Illustration, and Drawing for the
Press, Etching, Colour Printing from
Wood Blocks, Crafts, and the Teaching of Art,
Lecture Courses in Literature and Art History, etc.

Students may qualify for the Diploma of Associateship
in Fine Art, as teachers, which entitles them to wear the
prescribed academic dress.
The School is surrounded by lawns and gardens, life
affording material for the illustrator and designer. The
class is held in the open during the summer months.
There are halls of residence for men and women
students. A prospectus may be obtained from the
Registrar.
The Autumn Term of the College begins on Oct. 5th,
1923.
School of Art & Science, 1916, Life Drawing,
Professor J. Anthony Betts (1897–1980)

Betts Archive. The archive contains artworks, preparatory work and teaching aids produced by Professor Betts and his colleague Cyril Pearce, a lecturer in Design & Composition.
Sir Terry Frost, late 1965-1981

**Artist in Residence and Professor of Painting at the Department of Fine Art of the University of Reading.**
Professor Stephen Buckley’s MA exhibition.
Claude Rogers, Professor of Fine Art 1963 - 1972
SOLIDARITY WITH HORNSEY:

More student 'say' in department affairs

1) Progressive assessment over the 4 years
2) 50/50 'say' in choosing external examiner.
3) Does art history & the "thesis" really count?
4) No vendetta against particular painting or painters.
5) Reform of grant system for married students.
6) Make a personal confrontation with the external examiner an essential part of exam

PROTEST NOW!
Rita Donagh
Reflection on three weeks in May 1970
oil paint and graphite on canvas
1543 x 1542 x 33 mm
Tate: T01687
Robert Smithson, *PARTIALLY BURIED WOODSHEED*, Kent State University, Kent, Ohio Jan, 1970
one woodshed and twenty truckloads of earth
LIMITLESS POTENTIAL |
LIMITLESS OPPORTUNITIES |
LIMITLESS IMPACT
Tuesday 5th May

There was a long discussion with Alina and Keith. Most people agreed that the room was too uncontrolled, too free to move about in. A grid was suggested as a means of focus.

squared. by a matrix. Chai derived and nobody was allowed to walk on these squares. It had been done the problem of placing the model in this environment becomes obvious. (Chuck and Chippy tried a method of putting the model in the environment using mud
drapes). Everyone agreed that this was a satisfactory solution. It was then felt by all of us in the room ought to try to fit ourselves into the environment. First we tried to do this by putting sheets around us and then Keith suggested we move the floor over and this fitting better into the room. This achieved its object but it didn’t solve the problem of the model. However the emphasis turned to the grid and the model left the problem of the model.

Monday, 18th May

Keith brought in some photographs taken on Monday 18th. Of the inflated polythene forms and of the other activities of Monday including fall. Ode dancing.

Phil prepared for his "Art Charades" game while Chai and Stuart worked in the Physics lab in preparation for Chai’s event on Thursday.

A new video film was made and in the afternoon there was a public showing of the first film to the assembled department after a talk with films by Derek Booth.

Tuesday, 19th May

Keith Illow came in again today. We performed a drawing game devised by Phil. This involved 6 people who had to lie on their backs on tables, look at the man was posed behind them and then make a drawing on a piece of paper fixed to the wall using a pencil placed in between their toes. There was a time limit of 2 minutes. There was some "anticipation" from the spectators such as rubbing out some of the marks made. Some photographs were taken during the game.

After this game the "Art Charades" game was played.

The day ended with a visual presentation of Xanadu: THE BEING STRIPPED NAKED BY THE MACHINE".
Rita Donagh  
Reflection on three weeks in May 1970  
oil paint and graphite on canvas  
1543 x 1542 x 33 mm  
Tate: T01687
1972 London Road Campus
1980s, Richard Wilson, student BA Fine Art
The Moodies - a group of art students who started to parody the current obsession with nostalgia, then found themselves being taken seriously.

Report by Mariel McCooey, photographs by Hans Berger.
WARNING
END OF BRITISH SECTOR
YOU ARE FORBIDDEN
TO PROCEED BEYOND
THIS POINT

ENDE DES
BRITISCHEN SEKTORS
"This show puts everything in the shade ... It is the greatest thing since the BEATLES."  
Hamburger Morgenpost

"Horror Happening, a shot of sex, a dose of cheap romance, the put on ... whoever can lay it on the thickest is the winner. Wherever the MOODIES are - nothing can follow"  
Hamburger Morgenpost

"Film director Wolf Gremm was knocked out by the group and is making a movie of them. 'They really get to an old man's heart'. They have already received enthusiastic superlatives from critics and public all over Europe. Wherever they appear the critics go home dripping sweat and admiration"  
Bild-Zeitung

"Anne Bean is the powerhouse of the MOODIES. She seemed to be able to change so dramatically, not only visually, but in what I can only describe as 'essence' that I began to question if there were not more people in the group. She is, in turn, the serene Madonna in 'Mona Lisa', the cute doll of 'Soft Shoe Shuffle', the oozing vamp of 'Too Hot to Handle', spitting on her hand to slick back her sleazy hair, the peevied adolescent of 'Big Girls Don't Cry', the piss-elegant pimp of 'Green Back Dollar Bill' and the arrogant, vitre, magnetic, leather boy of 'Wild Thing'."  
Suddeutsche Zeitung
Moore on Campus
Henry Moore,
*Working Model for Three Piece No. 3: Vertebrae*, 1968
Installed on UoR campus 19 July 1979, between Whiteknights House and Library.
By the end of 1981 Working Model for Three Piece No.3: Vertebrae, was recalled for Moore’s British Council exhibitions in Spain, Portugal, Mexico, Venezuela and Japan; during the exhibition, the work is damaged. Moore’s studio replaced it with Goslar Warrior 1973-1974 – nicknamed the ‘Sleeping Bricklayer’.
Fallen Warrior, circa 500-450 B.C., marble, Glyptothek, Munich

Maquette for Goslar Warrior 1973

Left: Santa Cruz, Tenerife cast
Goslar Warrior 1973–1974
Originally at UoR
Mike Nelson in the Department of Fine Art in London Road, c.1989
Mike Nelson, Turner Prize nominated alumni Mike Nelson in the Department of Fine Art, c.1989.
Professor John Russell, since 2017
HOW TO ESTABLISH A NEW ART INSTITUTION?
In an age of austerity?

• The Art School produces
• Ground-breaking off-site projects
• Situated in partner enterprises,
• Working with local and grass-roots organisations
• Testing new models of public art
• Specific to the local context
• Closely linked with teaching and students
• Advocacy Group/Curatorial Network
Reading: International

• Three Year Visual Arts Programme
• Funded by Ambition for Excellence Award. £500,000 developing an international arts profile, capture exceptional opportunity, building capacity and legacy.
• - International, evidencing diversity
  - Interdisciplinary
  - linking University research with Reading based organizations
  - building capacity and opportunities for the future
• Building on Reading’s Year of Culture 2016
• Place-based research, Reading narratives, histories,
OUR PARTNERS

• Artangel – Reading Prison Project
• Museum of English Rural Life
• Reading Museum
• Reading Borough Council – South Street Art Centre
• Jelly
• OHOS Artist Studios at eth Keep, Oxford Road
• Rising Sun Arts Centre
• Hogarth Productions
• Reading Abbey Reveal project
James Lingwood and Michael Morris
Co-Directors of Artangel
invite you to the private view of

INSIDE
ARTISTS AND WRITERS IN READING PRISON
‘All Day Breakfast’, thirty international artists at Munchees Café, Reading
ArtLab Voxpop: students interviewing audience members Voxpop Munchees
Record Launch at The Facebar
ArtLab

R: I

Promoting Widening Participation: Opportunities for Reading Primary Schools

Let the imagination fly by using everyday materials and simple electronics to build interactive artworks. ArtLab and your students will be nomads in time and space. We will respond to the exciting new artworks produced by the international artists coming to READING for our new Arts Festival Reading International, and look at the local and global and explore how we experience our life in Reading and what it means to be INTERNATIONAL.

These workshops will explore the theme of private / public spaces and the role of science, technology and art to link and connect these different areas and blur boundaries.
CRASH! presents

A Better Britain II

 Britlin's

SUMMER SEASON

27 MAY TO 15 JULY 2017
READING INTERNATIONAL
WWW.READINGINTERNATIONAL.ORG
The Critic as Artist
If you have perfect communication...
Like interpretation...
Like too.
Like you try to read your vibes.
You can read a thing a million times.
The whole world is there.
Someone had a copy where the spine was cracked.

Yeah, sexual, violent...
But then reading it and being like --
Oh RIGHT!
You also carry it through your eyes.

Maybe this stays longer in the mind.

Dry wet.
You move, and you realise you are in relation to something.

Not an invented agency, but a real agency.

When you pull out of text and into the story you feel your voice travelled through.
Reading International Summit

Schedule
12.15 Welcome
12.30 pm South Street
1.00 pm Open Hand Open Space
1.30 pm The Rising Sun

2.00 pm Break

2.30 pm Jelly
3.00 pm Hogarth Production
3.30 pm Reading International
4.00 pm Open discussion

Twitter @ri_festival @TateExchange
Instagram @readinginternational
#readinginternational #readingassembly
HOW MANY PEOPLE ROUND THIS TABLE ARE PAID FOR BEING HERE?

I'D RATHER BE IN THE STUDIO
Reading International 2025 wishlist

**Improve the economic situation of artists in Reading**
- Create workspace
- Create exhibition space
- Artists studios
- Artist residencies
- create more professional opportunities / galleries

**Re-juvenate**
- Increase younger audience participation
- Find better promotional channel all arts events to a younger audience
- Create more visual arts events for people under 30

**A contemporary art gallery ?**
MOMA Oxford
John Hansard Southen
Towner Contemporary
Etc etc
If we had a contemporary art gallery in Reading...
PUTTING READING ON THE CULTURAL MAP VIA THE ART SCHOOL?

• we could regularly see world-class contemporary art in Reading

• we would have base from which to commission our public art

• all our activities would become immediately linked and visible

• we would have a solid base to develop an exhibition and events programme through which we would link to partner organisations in the town and research divisions and departments

• we would be able to promote UoR via art and culture

• we would have base for a Reading International biennale festival

• we would be able to connect our artists and creative businesses through a consolidates professional development programme

• we would support the town in becoming a destination for art and culture

• we would make case for artists in the region and we could develop a studio programme

• we could adequately support an house artists in residence and give them a high profile platform to showcase their work at the end of the residency

• we would a great tool for student recruitment
Just browse a few of the programmes of some recently developed Contemporary Art Galleries in the South East Region and see the potential

John Hansard Gallery - Southampton University
http://www.jhg.art/about-us/

Towner Art Gallery
http://www.townereastbourne.org.uk

MK Gallery Milton Keynes
http://www.mkgallery.org

Modern Art Oxford
https://www.modernartoxford.org.uk

And we should link to and take example from established studios providers, such as ACME and ACAVA
We have expertise on business models for this in the department via Mark Nader.

ACME
http://www.acme.org.uk

ACAVA
https://www.acava.org/studios/studio-buildings