



Southwark Schools
LEARNING PARTNERSHIP

Students

Nell Amos
Alice Baker
Martha Barr
Laura Compton
Caitlin Dudlyke
Cindy Duong
Sophie Firth
Aggie Halladay
Silvie Hill
Louis Hudd
Modupe Jenfa
Cameron MacGregor
Oscar McLaughlin
Stuart Nimmo
Ed Norman
Lucy Olsen
Phoebe Potter
Noah Robinson
Ossie Scullard
Marielle Simonds
Esme Soloman
Fergus Thomas
Dusty Watts

Artists

Bruce Ingram
Pip Rice
Robin Tarbet

'Duets'

Reflections



'Duets'

Introduction



An essential aspect of the definition of a duet is that it is a composition for two in which the contribution of each of the performers is of equal importance. It's worth bearing this in mind in considering Bruce Ingram's exhibition and the workshops for students that have developed from it.

In his sculptures, gathered under the generic title of 'Duets', Mr Ingram has looked to have natural and man-made objects play off each other. He has fused them into evocative and elegant compositions in which very different materials sometimes complement each other and sometimes appear to spar with each other. However, whether natural or man-made, in conflict or complementary, they are of equal importance to the total composition.

As we enter the workshop phase of this project, the term duet takes on a new resonance. The students have been asked to re-imagine, re-configure or re-curate Mr Ingram's work. In so doing, they are engaging as equals with their teacher. The traditional notion of the student's deference towards the teacher is broken down. The apprentice is encouraged to contribute to the work of the master, even to dare to think that she or he can improve or enhance the original work of art. The apprentice is honoured alongside the master as an equal. Apprentice and master inspire and guide, challenge and question each other.

When art teachers are also artists their students have an opportunity to see them go through the creative process. If they allow their students to comment on or contribute to their work, they are humbled, putting themselves in their student's shoes; they show, share and do rather than simply tell. Mr Ingram has encouraged our students to collaborate with him on 'Duets', and to learn from each other as well as from him. The students have been invited to take part and take risks in 'Duets' as artists. Teachers and students are, thereby, themselves engaged in a duet.

'Duets' is, appropriately a work conducted 'in partnership'. That all the students engage with their artist-teacher and with each other as free and equal partners is integral to this project. And we embrace the project as delegates of a strong partnership of schools reaching out across Southwark. 'Duets' is also a project carried out in partnership with Bell House rather than simply being hosted in its buildings. It has taken inspiration from the changing landscape of the gardens of Bell House over the last year and from the desire of the owner-custodians of the property to give it a new educational purpose.

The workshop phase of 'Duets' is an invitation to students to engage in an exercise in free learning, unconstrained by syllabus or examination. It is hard to pinpoint exactly what great free learning looks like but it invariably stems from the passion of teachers who are themselves eternal students. Free learning must be nurtured - not unlike Bell House and its splendid gardens into which we are, I hope, helping to breathe new life and purpose with this exhibition and its workshops.

Dr Joe Spence
Co-Director of the Southwark Schools Learning Partnerships

Sue Mulholland
Director of Art and Design, Dulwich College

Ingram's work has really opened my eyes to new directions that I could take as an art student.



Bell House is a recently established educational charity, named after the beautiful Georgian house in which it is based. As an educational centre, it focuses on dyslexia support for parents, teachers and students. It recognises that everyone learns in different ways, and that people with dyslexia often engage best through creative learning. Events for people of all ages and backgrounds support this style of learning, through talks, workshops, and short courses.





‘Duets’ Workshops



Pip Rice

is a contemporary weave and basketry artist who works with a broad range of natural and manmade materials. Pip often finds her materials in South London. To her, the city offers unexpected treasures, such as brambles, goat willow, beech, rose and birch. Urban flotsam and jetsam also play a part in her creations: rope, netting, copper wire and scrap metal. Pip employs weaving techniques, which can range from traditional, or random and experimental. Many of her pieces alter over time as they settle and age.





Robin Tarbet

studied printmaking at the Royal College of Art, he is an artist and senior lecturer at Kingston University. His practice is concerned with the physical materiality of everyday technology, from consumer products to industrial systems. Much of his research revolves around the notion of examining the residue of technological progress and he creates physical responses to data in the form of futuristic monuments, fossil ruins and present day technological relics. As an artist he utilises play, imagination and the potential for what could be, rather than what is.

I found the two-day workshop beneficial in a variety of ways, firstly it gave me a creative freedom in working outside in an inspiring environment, I found it much easier to take creative risks and work in ways that I otherwise might be hesitant in the classroom. I enjoyed learning new skills such as weaving, the work I made in the workshop has made me think about how I might incorporate ideas into my current coursework project. I also found it very interesting to work so close to an artist and to directly respond to his work, I also enjoyed the diversity of other people's responses and found it fascinating how other students (especially those outside our school) worked and responded to the artist work.

Louis Hudd



I found the workshop at Bell House very inspiring. I had never really worked with sculpture before, especially nothing as abstract as Bruce Ingram's work, so it has really opened my eyes to new directions that I could possibly take as an art student. Working with art students from other schools was a new and exciting experience, it was interesting to see the different ways that they approached the workshops and I enjoyed the opportunity for collaboration.

Stuart Nimmo



This publication accompanies 'Duets', an exhibition of sculpture by Bruce Ingram, 1st -10th June 2018, Bell House, Dulwich Village. Following the exhibition, 23 students from seven local schools worked in the gallery and gardens of the house in a series of sculpture workshops.

Acknowledgements

Bruce Ingram would like to thank the following people for their support and collaboration.

At Bell House

A special thank you to Angus and Fabienne Hanton for hosting the exhibition and workshops at Bell House, as well as Chloe Wall and Sharon O'Connor.

At Dulwich College

Dr Joe Spence, Susan Mulholland, Mary Jo Doherty, Robert Mills, Ella Davison, Jonathan Pinn and Jo Akrill.

Artists who led the workshops

Pip Rice and Robin Tarbet.

At Southwark Schools Learning Partnership

Katie Barretta.

Students and teachers at the following schools

Dulwich College, Alleyn's, JAGS, The Charter School, Kingsdale, St.Saviours and St.Olave's and St.Thomas the Apostle College.



Bruce Ingram studied sculpture at the Royal College of Art, he is currently a teacher of art at Dulwich College. He has developed his practice through his interest in collage and assemblage; his work shifts between sculpture, installation and predominantly constructed collage works. Ingram's work often explores the relationship between two-dimensional surfaces alongside three-dimensional form. He believes artworks are not predetermined; his work evolves through an engagement with materials and experimentation with his own outcomes.

'Duets'

Bruce Ingram

