FLIPPING THE ART SCHOOL - PROPOSITIONS FOR AN EXPANDED STUDIO: A MINDFUL CONTRIBUTION TO THE EDUCATION DEBATE
AN EXPANDED STUDIO IS:

• A means to increase interaction and personalized contact time for students with debilitating conditions
• An addition to fine art education
• A virtual studio
• An environment where disadvantaged students take ownership for their learning
• A site for reciprocity between staff and students
• A merging of direct instruction and constructivist learning
• An environment where disadvantaged students are not left out of the art school debate
• An online environment where content is interactive, shared, permanently archived and accessible for assessment
• An opportunity for students to engaged and participate in their education out with the institution
• A place where students can continue their personalized education
AN EXPANDED STUDIO IS NOT:

• A replacement for fine art education
• An online course
• Structure-less
• Purely for lecture capture
• A means to increase student numbers
• The end of the studio as a site for learning
PETER BASMA-LORD
http://peterbasmalord.com
Peter Basma-Lord lives & works in Glasgow, UK

WORKS

Shock & Awe & A Wimper, 2017
1000 Mile Eyesight, 2017
Some Cat Slung Over A Meat Hook Decided it Weren't For Them, 2017
C:\WORLD\MEM.OBJ, 2016
Surface Tension, 2016
G4S, 2016
1001thingsofmine.click, 2015
Same Shit / Portugal / Mother Rice, 2015
 Allegory of the Room, 2015
A Maze, 2015
A Body, 2015

Archive

SHOWS

The World is Your Lobster, House For An Art Lover, Glasgow, 2017
Nostalgia For Terrible Times, 29 Park Road, Open House Festival, Glasgow, 2017
1000 Mile Eyesight [w/ Jens Masimov], The Art School PS1 & PS2, Glasgow, 2017
A Camel is a Horse, Transmission, Glasgow, 2016
25% Extra, Laurieston Arches, Glasgow, 2016
Babaloose [w/ ACHE], The Glue Factory, Glasgow, 2016
SYZGY, Grace & Clark Fyfe Gallery, Glasgow, 2016
wet denim Trackie, SWG3, Glasgow, 2015
Blueprint Festival, Tate Liverpool, Liverpool, 2014

Archive
You are the messiah.
Du är Messias.

I am paying my respects to each one of your relatives.
Jag betalar mina avseenden till var och en av dina släktingar.

Je présente mes respects à chacun de tes proches.

Estoy pagando mis respetos a cada uno de tus parientes.

Jeg giver min repekt til hver og en af dine pårørende.

Я отдаю дань уважения каждому из твоих родственников.

Ctím tvé příbuzné, jednoho po druhém.
1001 THINGS OF MINE
YOU MUST BUY BEFORE YOU DIE

http://1001thingsofmine.click
[now 1001 peterbasmalord.com]
You are standing in a large white gallery space and are surrounded by a collection of people; the air is thick and heated with their conversation. There is a collection of artworks here. Two large photographs of trees mounted on wooden boards are resting on a structural concrete pillar in the centre of the room.

Elsewhere in the room are two black video tripods. One is supporting a seven-inch cheaply-made Android tablet. The tablet is showing a video on a loop, which is visible in an acrylic mirror being held by the second tripod.

Directly behind you is a wooden desk and chair. On top of the desk is a computer monitor, a two-button mouse, a broadsheet newspaper and a black hardback book with a gold exclamation mark on its front cover. In the top right of the computer monitor's screen a word is glowing:

"RESTART"

You are carrying: a small glass bottle of lager and an exhibition programme printed on sugar paper.

There are exits to the south.

Sit at desk & click ‘RESTART’
ANNE MIE BECK ANDERSEN

http://www.annemie.dk
The Glitter Generation is the first step in a bigger project about instant gratification, consumerism and the throw-away society.

This project is about the instant gratification in the modern culture. It is the backside of all the parties and social gatherings, where we dress up our self and our surroundings. The project is concerning the trash left behind that would maybe eventually end up in the landfill. And the project is also related to the phrase “not all that glitters is gold”: The images should be looked at, as visually beautiful images, but with everything there is a backside, just like the hangovers after a party, both mentally and physical. With all that glamour and glitter, follows the cleanup.
Body, a body of work, the body of a human being, the body of our world and our nature.
When I was a teenager I used to take a lot (A LOT) of webcam selfies.

It took a lot of courage to upload this, but I think its an important subject to touch.
Stuff is a project about consumerism, and "reuse, reduce, recycle"
BEADS
ANNE MIE BAK ANDERSEN

5-7.30pm
8 December
Richmond Building
4. year white space
JENS MASIMOV
http://jensmasimov.com
- A gold bar is a pair of binoculars is a murky puddle is the spray from a can of paint is a three and a quarter inch diskette is a compressed paper container for apples or eggs is warmth is too much. Your dried eyes are coins. A collection of simulations, visualisations and installations.

Multimedia installation in collaboration with Peter Basma-Lord, 2017
Even If You Decipher Me I Won't Tell A Lot,
Fabric, 200x150 cm, 2016
MDF-Board, wood, rope, metal poles, 2016
'How To Conquer A Space Without Being Present', Sound installation (2h 40min), Lynx Apollo Scent, Mixed Media, 2016
NATALIA PONIATOWSKA
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Natalia Poniatowska

what if we can see
more
white
dry
homesick
I hate you for
leaving
quiet
It is not your skin
book longing for
belonging

fashion
family
commercial
events
weddings

about
contact

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longing for belonging
natalia poniatowska
Jake Jackson
Glasgow School of Art
May 2017