

Fully Awake. Organised by Teaching Painting. Blip Blip Blip, Leeds, April 2017.

Excerpted Catalogue Text

I think it's important that a discussion of teaching painting should try and look beyond what I would classify as merely stylistic concerns, however central the question of style is to the kinds of conversation that take place at art schools. The principle danger of arguing for a kind of genealogical connection between staff and student is that such a relationship is modelled on the assumption of a direct transmission of information from one to the other. I'm uncertain whether such directness is healthy, not least because it presupposes boundaries for the student's practice. This is an issue I feel is now especially relevant in our current educational climate: one in which institutions are solipsistically focused on optimising their own performance for a number of legislative and financial reasons. Here preparing students to operate as independent individuals upon leaving education all too frequently seems to be an unspoken subtext of teaching, as opposed to its primary objective.

At least as important as the technical assistance Carol Rhodes offered me while I was a painting student at the Glasgow School of Art was the considerable integrity she radiated as a practitioner. It was in part by picturing her operating autonomously of the institution that I was able to summon the confidence to try and do so myself. And it is along parallel lines that the initiative of students who I have myself worked with is consistently impressed upon me. In the case of Georgia Horgan what started out as a conversation based on a set of shared concepts readily developed into a situation where her knowledge of the subject far outstripped my own. The work of exceeding present discourse is probably something that can only take place on a reciprocal level.

Neil Clements (b. Belfast, 1982) is an artist based in Glasgow. He graduated from the Drawing and Painting Department of the Glasgow School of Art in 2004 and currently teaches at Edinburgh College of Art and the Glasgow School of Art. Solo exhibitions of his work include *The Garage Fordist*, Tramway, Glasgow, 2014; *Formal Mnemonics*, CCA Derry/Londonderry, 2013; and *Bad History*, Woodmill, London, 2011. A two person show of his work with the painter Jeremy Moon took place at PEER, London in the summer of 2016.

Carol Rhodes (b. Edinburgh, 1959) is an artist based in Glasgow. She graduated from the Painting Department of the Glasgow School of Art in 1982, and has taught at the school since 1996. Solo exhibitions of her work have been held at amongst others Oxford House, as part of Glasgow International 2016; Mummery Schnelle Gallery, London, 2013; the Scottish National Gallery of Modern Art, Edinburgh, 2007-08; and Brent Sikkema Gallery, New York, 2002. She has been featured in numerous group exhibitions at venues including The Gallery of Modern Art, Glasgow, 2013-14; Somerset House, London, 2010; Kunsthalle Mannheim, 2004-05; and Kettle's Yard, Cambridge, 1996. In June 2017 a survey of her work will take place at the MAC in Belfast.

Georgia Horgan (b. Ascot 1991) is an artist based in Glasgow. She graduated from the Painting and Printmaking Department of the Glasgow School of Art in 2010. Recent exhibitions and projects include *All Whores are Jacobites*, Public Exhibitions, London, 2016; two-person exhibition with Clunie Reid, Celine, Glasgow, 2016; *Saturday*, Glasgow International 2016; *Neo-Pagan-Bitch-Witch!*, Evelyn Yard, London, 2016; and *Machine Room*, Collective, Edinburgh, 2015. In January 2017 Georgia also presented a performance at the ICA as part of *Witchy Methodologies*.