48 Hour Splash

International Artist Residency

Project: Sarah Boris
Support: Creative Scotland
Project outline

In May 1968 students and workers from all over France came together at the Académie des Beaux Arts in Paris in an outcry to defend their rights for freedom and equality in education and employment due to social, economical and political unrest. Within a week the student strike grew to a demonstration gathering over one million people in the streets of Paris, culminating in the occupation of the whole University premises on 14 May 1968. In the next morning an assembly was constituted in which they set out democratically the foundations of their demands, which would also kette the biggest social revolution in Europe.

Students, artists and workers produced over 300 posters in the course of one month and a half. The posters were screen printed and the occupants of Beaux Arts premises relayed each other day and night.

Global changes and new laws keep on shaping our society towards the deprivation of individual and collective rights leading us to the loss of what previous generations fought for in May 1968 (end of free education and health, loss of workers rights etc.).

The idea of the 48 Hour Splash international Residency is to gather eight to ten artists from diverse backgrounds and artistic practises, in order to give voice to our concerns for current and future times. Our ambition is to explore ways to express our views and simultaneously create a visual output in the form of screen prints with the aim to develop a growing on-going artist network platform. The artists shortlisted have combined experience in painting, illustration, print making, poster making, poetry, writing, typography, design and ‘artivism’ (activism and art).

The project is set over 48 hours to explore the collective capacity to create over various times of the day and the output possibilities which can arise from working in short time frame which inevitably will influence the content and process.

The key elements of the project are:
• the collective making (all posters will be signed with a ‘splash’)
• creating democratically in a short space of time: 48 hours
• limiting use of print processes due to the short time with a focus on screenprinting

Output:
• create a set of 8 different posters using screen printing facilities
• create a manifesto

The project does not have the pretention to replicate May 68 in any way but is informed and inspired by the ethos, production and creative process, which took place then.
Starting point

Attending a talk by Johan Kugelberg (curator of the Hayward Gallery May 68 exhibition and author of Beauty is in the Street) and Philippe Vermès (one of the founders of the Atelier Populaire and photographer of social workers throughout his career) is what motivated me to start the ‘splash’ project and develop further collaborations outside of my current work but inherent to my practise and ethos.

Working to tight deadlines and having worked frequently on my own has increasingly made me want to work more collaboratively.

In the last years I have set workshops in schools, universities and conferences / events as well as setting a collective of making and commissioning posters to artists and designers around the world and exhibiting these informally outside of the gallery confines.

The 48 Hour Splash is a culmination of these experiences, encounters and workshops which I hope will be the beginning of a growing platform of creating and making visuals which seeks to communicate feelings of our times in a creative and experimental manner.
Artists / Guests
Sarah Boris (UK / France)

Sarah Boris is behind the 48 Hour Splash and will be one of the participating artists alongside inviting and selecting the other artists. She is an award-winning Art Director and Graphic Designer based in London, specialising in design for the arts and not-for-profit-organisations. She has worked for a variety of organisations including the Architecture Foundation, the Barbican Centre, Tate, Triangle Network, the Institute of Contemporary Arts (ICA) London, Gasworks, Hotshoe International, Zabludowicz Collection, Visiting Arts and the Royal Philharmonic Society.

She supports emerging creative artists, organisations and charities through design consultation in order to help them develop new opportunities and promote their work. She has taught at SFX Sixth Form Graphic Design Course in Clapham South, London and is an Associate Lecturer at London College of Communication University of the Arts, London. She currently works for the ICA as their Design Manager as well as holding her own design and art practice alongside. Her work has been published in design books and magazines as well as being exhibited in several galleries such as Somerset House, or the Museum of Contemporary Art, Kiev, Ukraine.

She has studied in a typography course (Diplôme des Métiers d’Arts) in Paris at Ecole Estienne and also holds a MA in Typo/Graphic Studies from LCC, University of the Arts from which she graduated in 2004.

She has previously other collaborative projects such as developing a collective called ‘So Up’ Collective inspired by popular art culture and making art accessible outside of the gallery space. For one of the projects she invited several artists from around the world (Spain, Lebanon, Canada, Austria, UK, France, Portugal, Spain) to submit an artwork on the theme of peace and liberty with the key tag line being ‘Make Soup Not War’. She created for this collaboration a set of posters including a hand made braille soup can featuring a recipe for peace in braille. The poster has since widely been exhibited and shown on blogs alongside another poster featuring a famous quote attribute to Emma Goldman which was exhibited on several dance floors in London. With So Up collective Sarah has been exhibiting artworks in disused spaces and setting workshops which invites all to participate through unexpected times in the day.
IT'S NOT BECAUSE IT'S RAINING
THAT THE SUN IS NOT SHINING

Sarah Boris
(UK / France)
Glenn Orton
(UK)
www.cactusnetwork.org.uk

Working together as Cactus, Glenn co-founded the Cactus Network with Tony Credland about 20 years ago, as an international non-profit making venture which periodically produced a collection of work from around the globe. The network created an opportunity for the exchange of ideas across a range of cultures. Believing in the freedom of expression and mutual communication the Network has strong ideals against censorship and elitism.

In recent years Cactus have been holding poster action and street intervention workshops in various cities across Europe of countries, focusing on the issues surrounding public/private space. The objective of the workshops is to empower participants to react creatively to local issues and disseminate information at street level, via affordable means of mass production; screen print, stickers, photo-copy, etc.

Over the years Glenn has also been involved in a number of collaborative projects using his design skills for cultural and activist causes such as: No Sweat and CAAT; Year Zero magazine; Indy Media; Signs Of Revolt; poster workshops; Occupy Design UK and recently the Occupier poster paper.'
Glenn Orton
(UK)
www.cactusnetwork.org.uk
Siôn Parkinson  
(b. Dundee, based in Edinburgh)

Siôn Parkinson is an artist and writer based in London and Edinburgh. Parkinson’s practice combines objects, text and voice. Her work has been exhibited internationally and she has received awards, public commissions and residencies. As a writer and poet she has been published widely, including recent commissions by the Chisenhale Gallery, the Institute of Contemporary Arts (ICA) and New Contemporaries 2011. She is the co-organiser of the project, A Dying Artist, first staged as a two-day symposium at the ICA in 2011, exploring notions of materiality and corporeality in art through their correspondence with dying and dead bodies. Forthcoming exhibitions and performances include ELECTRONIC VOICE PHENOMENA at Edinburgh Book Festival (Aug 2012), and NOTES ON AUTOBIOGRAPHY at Limoncello Gallery, London (Sept 2012).

Alongside his art practice, Siôn is a lecturer and frequently collaborates on curatorial projects. She is curator for arts organisation, Cape Farewell, and was Creative Consultant to the ICA in London from 2005–2010. She is currently co-curator with sculptor, Phyllida Barlow, of the exhibition Modern Times at Kettle’s Yard, Cambridge (2013).

Siôn was born in Dundee. She has a daughter.
Siôn Parkinson  
(b. Dundee, based in Edinburgh)
Edwin Pickstone  
(Glasgow)

Born Manchester 1982. On graduation from the Glasgow School of Art in 2005 I took up a position as Artist in Residence for the Department of Visual Communication the first such post to be offered by the department. Whilst continuing in this post I now also act as Typography Technician caring for the school’s large collection of traditional letterpress printing equipment. My primary research interests are the history of typography, print and the nature of the book, encompassing both an academic and practice based approach. My work has been reproduced in magazines such as Eye and Grafik, exhibited internationally and I have also had the pleasure of speaking about my work and related subjects at various conferences, most recently the International History of Consumer Culture Society Conference, Tokyo 2012.
Edwin Pickstone
(Glasgow)
Catalina Quezada Ortega (Chili)

Catalina Quezada Ortega is born on April 26th, 1983 in Santiago, Chile. She studies Visual Arts at the Ecole Supérieure des Beaux-Arts de Montpellier, France. In 2007 she receives the Diplôme National d’Arts Plastiques (DNAP, The Visual Arts National Diploma) and is congratulated by the present jury. In 2009 she receives the Diplôme National Supérieur d’Expression Plastique (DNSEP, The Visual Arts Advanced Diploma).

After receiving her degree, she returns to Santiago, Chile where she currently lives. She joins the Bloc artist residency during 2010 and 2011, and in 2012 she receives a certificate after studying Color at the Pontifical Catholic University of Chile during a semester.

Her artistic practice is an approach to a specific territory. By merging notes, material read in books, anecdotes and stories, each project is an attempt to re-build a territory which reveals the complexity with which men relate to the world surrounding them. Subject matters such as identity, migration, interculturality, absurdity and power are present in the artist’s work.

Her work merges diverse disciplines such as drawing, video, painting and installation.

Until now, some of the most relevant places she has exhibited her work are: Die Ecke Gallery (Chile), Sala Cero Gallery (Chile), the Bloc Artist Residency (Chile), the Museum of Visual Arts (Chile), Fond Régional d’Art Contemporain du Languedoc-Rousillon (FRAC, The Regional Funding For Contemporary Arts) (France), l’Ecole Supérieure des Beaux-Arts de Montpellier Gallery (France) and The Artenim, Contemporary Art Fair (France).

Parallel to her personal practice, she has also worked on projects as well as collaborative work with other artists. Some examples of this are San Miguel (2009), a project developed within the Nahua Community of San Miguel, Mexico, Gabinete de Dibujo (Drawing Laboratory), a collaborative drawing project alongside 20 other artists, which took place at the Museum of Visual Arts from June until September 2011 and País Emergente (Emerging Country), 2011, a project which took place in southern Chile alongside the artist Paula Subercaseux. This project is currently on show at the Balmaceda Gallery (Santiago, Chile).
Catalina Quezada Ortega (Chili)

detail of work
Nancy Vermes
(USA / France)

Born near the Canadian border in New Hampshire, Nancy, the daughter of a small town portrait photographer, got her Master’s Degree at Columbia University in New York City and went to France for advanced studies. She became a Maître de Conference at Paris 7 Denis Diderot while continuing her interest in photography and its dynamic relationship with art and culture.

She worked with Miles Barth, former curator at the International Center of Photography (ICP) in assisting with the translation of a book on Harold Edgerton’s work and another on Weegee. She also teaches History of Photography in New York University in Paris’ summer program.

She co-edited Beauty is in the Streets by Johan Kugelberg and Philippe Vermès.

Nancy is part of a research hub and historian on May 68 and accompanies Philippe Vermès on most of his projects.
Philippe Vermes (France)

Philippe graduated from les Beaux Arts in Paris as a painter. Philippe was highly involved in the poster making and diffusion of the posters. His artistic talents guided him towards photography where he has specialized in black and white big format studio portraits that he takes with his 4X5 wooden camera.

Kodak Gold Award winner, he has exhibited in museums and galleries in Europe and North America. The Maison Européenne de la Photographie (MEP) has published one of several of his books and his prints have been acquired in both private and public collections ranging from the Bibliothèque Nationale, the Fond National d’Art Contemporain (FNAC) to the Polaroid Corporation.

He participated in workshops in Arles, France and on photography juries.

He co edited with Johan Kugelberg the internationally acclaimed book on May ’68: Beauty is in the Streets. He held a conference giving a very inspiring account of May 68 poster making at Beaux Arts, to present the book in 2011 at Raven Row, London.

He has been teaching photography in his private studio in the Marais for over ten years and participated in portrait workshops in Arles, France, and also on photographic juries.
Philippe Vermes  
(France)  
posters with Atelier Populaire  
May 68
Philippe Vermes (France)

portraits of workers by Philippe Vermes
Kevin Yuen Kit Lo (Canada)

Kevin Yuen Kit Lo is a Montreal-based freelance art director and graphic designer. He has previously worked at the agencies Sid Lee, Bluesponge and Cossette, and currently teaches in the Design and Computation Arts department at Concordia University. He runs an independent design and communications consulting practice under the name of LOKi design, specialising in work within the cultural sphere. He publishes the zine Four Minutes to Midnight, exploring the intersections of typography, poetics and politics.

As a community organiser, Kevin is engaged on many levels with various non-profit organisations in Montreal and beyond. He is a founding member of Howl! Arts Collective, a member of the Artivistic Collective, a board member for Archive Montreal, a contributing editor at Art Threat, and a long-standing jury member for Memefest. 2356 publishing is also involved in organising and documenting events in Montreal that bridge the gap between art and activism.

His work has been widely exhibited, recognised and awarded, including a Cannes Cyber Lion, several SXSW interactive awards, and recognition for design excellence from Print and Communication Arts.

He holds an MA in Typo/Graphic Design from the London College of Printing and a Graduate Certificate Degree and BFA in Design Art from Concordia University. http://lokidesign.net/2356/
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