

# **The Education/Formation of O\_T\_H\_E\_R\_S through Art: Art, Education, and Empire**

Carmen Mörsch, Institute for Art Education, Zürich University of the Arts

*When you hear “others” in this lecture, please imagine*

*O\_T\_H\_E\_R\_S,*

*In order to evoke an understanding of Otherness as a social construct.*

Anthony Ashley-Cooper with his brother Maurice, in a 1702 painting by John Closterman designed to illustrate his Neo-Platonist beliefs





*J. Duncanson*  
**CHARACTERISTICKS**

OF  
Men, Manners, Opinions, Times.

IN THREE VOLUMES.

THE SECOND EDITION Corrected.

By the Right Honourable  
**ANTHONY**, Earl of SHAFTESBURY.



M. DCC. XIV.

**CHARACTERISTICKS.**

VOLUME I.

A Letter concerning ENTHUSIASM.

*Sensus Communis*; an Essay on the Freedom of  
WIT and HUMOUR.

*Soliloquy*, or Advice to an AUTHOR.



Printed in the Year M. DCC. XIV.



The Foundling Hospital. — L'Hospital des Enfants Trouvés.




or  
 e  
 of  
 g  
 of  
 —  
 st  
 ng  
 te  
 nd  
 ce  
 27,  
 ad  
 and  
 dge

A  
**PERFORMANCE**  
 OF  
**MUSICK,**  
 For the **BENEFIT** of  
**The HOSPITAL for the Maintenance and**  
**Education of Exposed and Deserted Young Children,**  
 On *Thursday* the 25th of **MAY, 1749.**

---

The **MUSICK** compos'd by **Mr. HANDEL.**

---

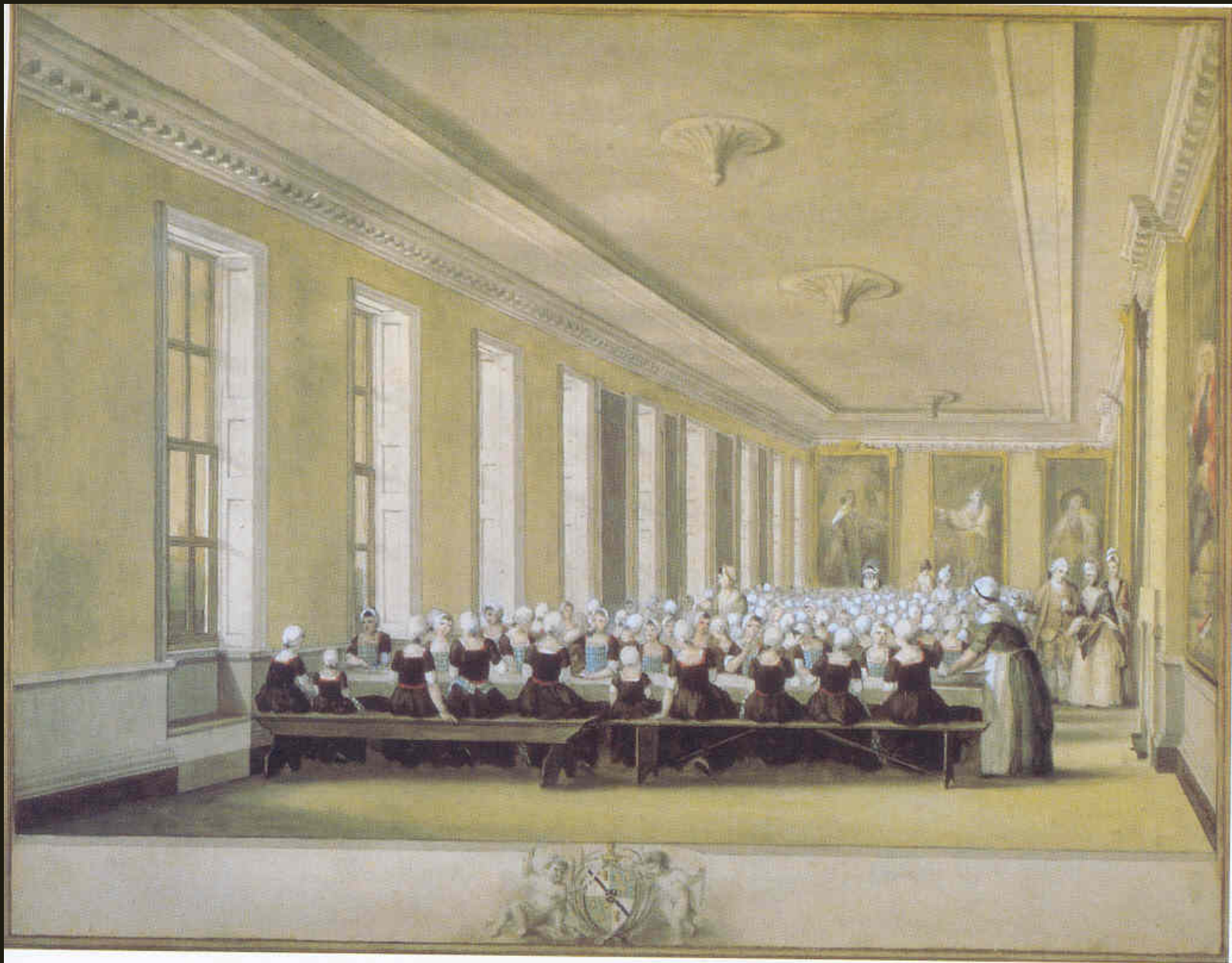


---

**L O N D O N,**  
 Printed: And Sold for the Benefit of the **CHARITY.**  
**M D C C X L I X.**



were issued with shoes and stockings—important indicators of respectability. When they left the Hospital to take up



4 *The Girls Dining Room* by John Sanders (1750-1825), 1773. Watercolour, 46 x 57.5 cm.  
The view reveals the hang of the paintings at this time. Note the portrait of Thomas Coram by Hogarth hanging at the extreme right of the picture, immediately to the right of the fireplace





Court Room, Foundling Hospital:

John Michael Rysback: „Charity Children engaged in navigation and husbandry“

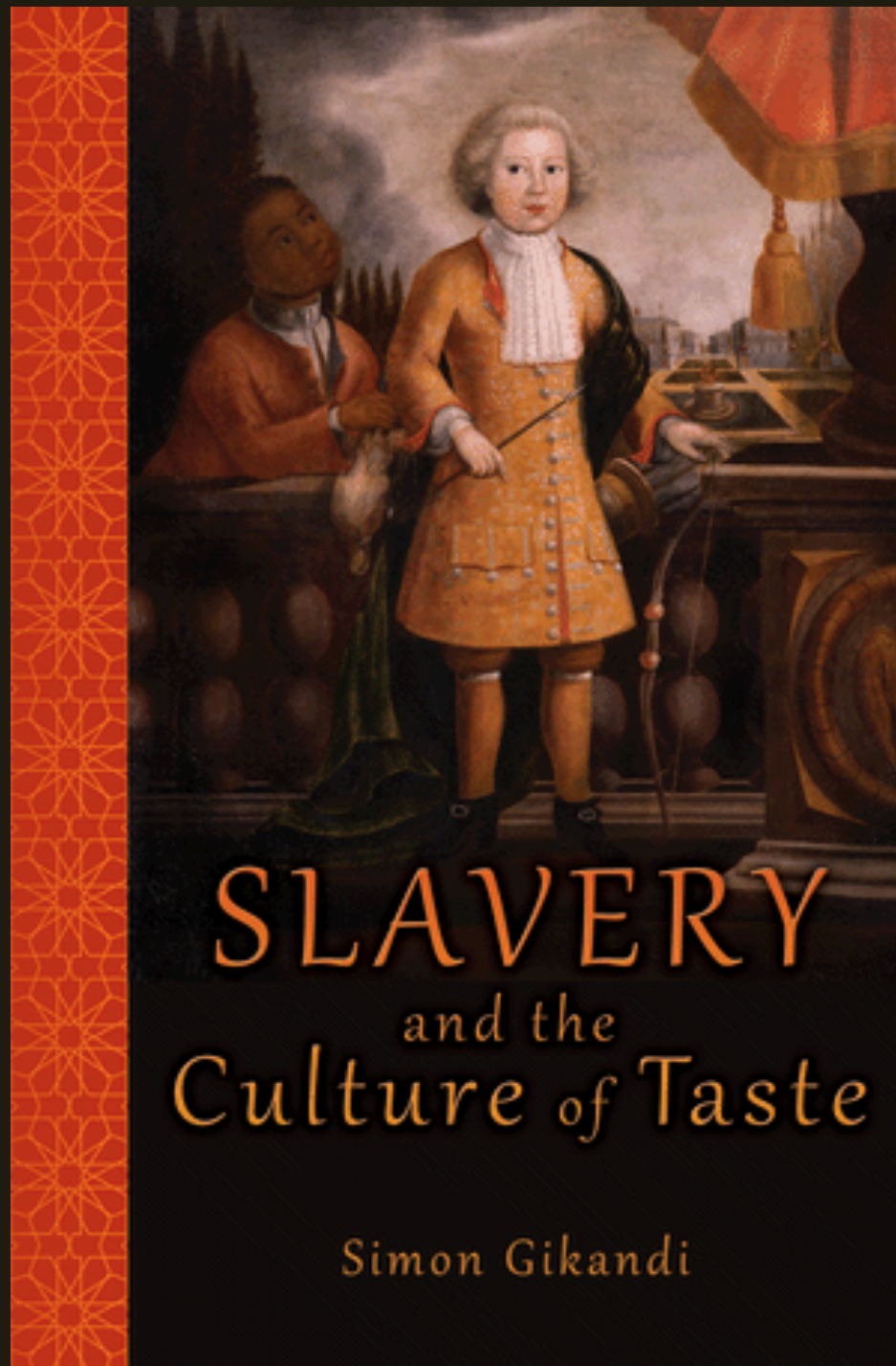
Francis Hayman: The finding of the infant Moses in the bushes

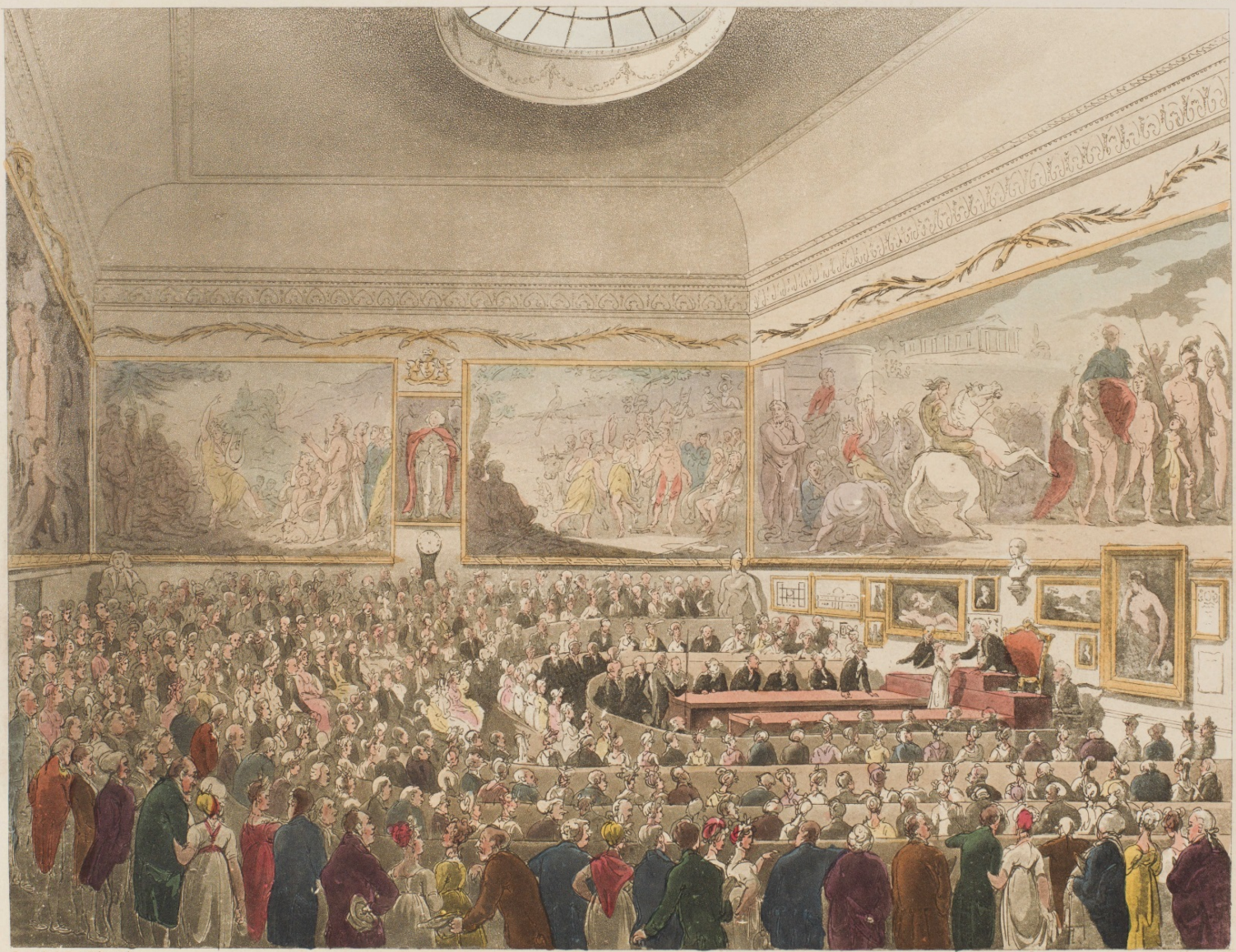
Hogarth: Moses brought before Pharaoh's Daughter

James Wills: The little children brought before Christ (all 1746)



RECOMMENDED READING:





*Pratt & Lowndes, del. et sculp.*

*J. Bluck, exp.*

SOCIETY for the ENCOURAGEMENT of ARTS, &c  
 ADELPHI.

London. Pub. July 1<sup>st</sup> 1809, at R. Ackermann's Repository of Arts, 101, Strand.



*Landscape with cottage, surrounded by trees* by Barbara Marsden  
(premium drawing for girls under 14, 1755).



*Composition after Nature of Beasts and Birds* by Nathaniel Smith  
(premium drawing for youths under 21, 1759).



41 Richard Earlom nach Johann Zoffany, *The Academicians of the Royal Academy*, 1773, Mezzotinto, London, The British Museum.



*Beer, happy Prodig of our Life  
Can every Strength impart,  
And weary with Fatigue and Toil  
Can cheer each Muddy Host!*

*Labour and Art upheld by Thee  
Successfully advance,  
We quaff Thy balmy Juice with Glee  
And Water leave to France.*

*Gin of Health, thy grateful Taste  
Reveals the Cup of Joy,  
And warm each English generous Bosom  
With Liberty and Loye.*



*From central Field, with Flax brought  
Maken Rumour drive a Peg,  
It makes for a drowsy Sleep,  
And drowsy men kill white.*

*Vertigo and Death, due to the Progress,  
The Gin is brought to the  
Door, which is the Gin Lane,  
And drowsy men kill white.*

*Distress of Cup, what on the Field prove,  
That beyond Flax, combine  
Black Medicine to the Street, and  
And rolls it down the Lane.*

William Hogarth, Beer Street and Gin Lane, 1759

Art institution or exhibition	Concept of art	Image of artist	Concept of the O_T_H_E_R in relation to taste	Design of the O_T_H_E_R in racial taxonomies
<b>Society for the Arts</b>	(British) art is also applied. Its orientation is to socially civilising and, in particular, to economical usefulness (education)	Pedagogues: artists collaborate as useful members of the civil society, for its improvement and progress.	Taste means an aesthetic feel for what “the greatest happiness for the greatest number“ means. The O_T_H_E_R_S can attain taste through education: They are the ones who must be included in art	Differences and inferiorities based on race are defined by the climate. Basically, with changed conditions, it is possible to get closer to the ideal represented by the white European male; Conversely, there is the danger of a degeneration of the latter due to the influence of harmful conditions.
<b>Royal Academy</b>	Art is never applied, not in Britain, nor anywhere else. Its orientation is to historical models with access to an idealised construction of antiquity and aims at the experience of universal beauty valid for all of time (elevation).	Genius: artists must protect themselves and art from the daily business, its vulgarity (to which the economy also belongs); they operate in a higher sphere	Taste is only accessible to a select few connoisseurs. The O_T_H_E_R_S have neither the right nor the possibility, to reach this level; they are those who must be excluded from art	Differences based on race are innate and irreversible. The primacy of the European white man is inscribed in nature, it represents the peak of a development.
<b>Sign Painters’ Exhibition</b>	The true (British) art is the multi-faceted, rule-free, and transgressive qualities of the others: the people of the street and the “folk“ (folk art)	Trickster: artists oscillate between being honourable members of the society and outsiders. As clear-sighted commentators they hold up a mirror to society.	The O_T_H_E_R_S are the true representatives of taste; they do not need to be in- or excluded from art, since they themselves are the true, unrecognised artists.	Differences based on race do not mean the superiority of the European white man; on the contrary, he should take his moral cue from the “noble savage“.

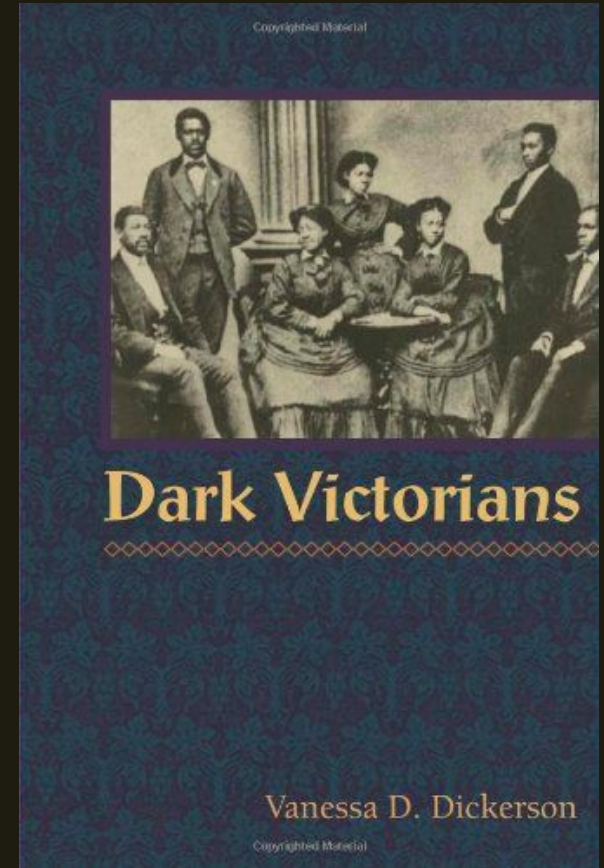
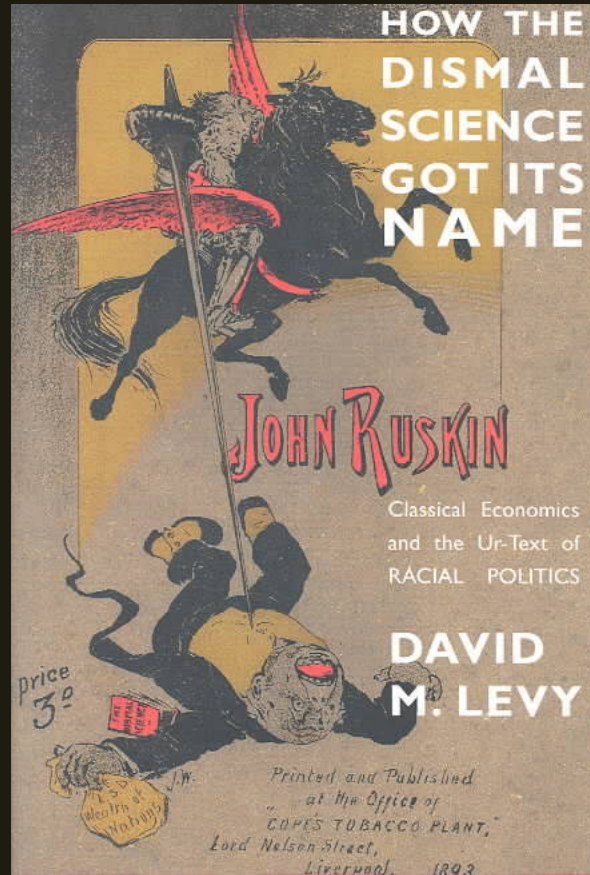
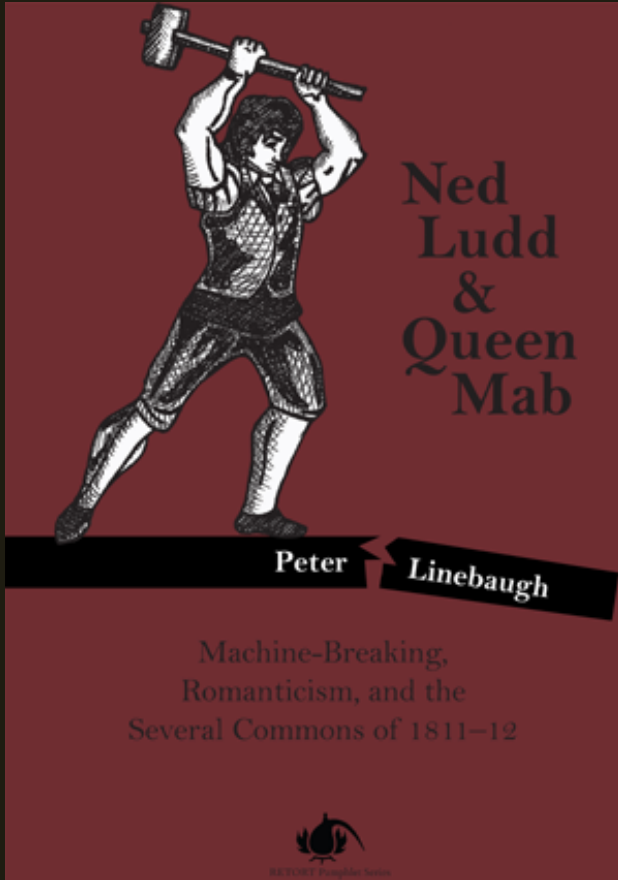






<https://www.nationalgallery.org.uk/paintings/research/buying-collecting-and-display/history-of-the-collection>

# RECOMMENDED READINGS:





<https://eddieplayfair.com/2016/01/31/jane-addams-and-toynbee-hall/>

THE GHETTO. LONDON.



Toynbee Hall, Easter Exhibition



Henrietta Barnett, Co-Founder of Toynbee Hall

## Relevance for US Context, example one I

**We stand  
today united  
in a belief in  
beauty, genius,  
and courage,  
and that these  
can transform  
the world.**

**-Jane Addams 1881**



Jane Addams, Co-Founder of Hull House Settlement, Chicago  
<http://quotesgram.com/img/jane-addams-quotes/13405996/>

<https://www.pinterest.com/pin/361695413793963321/>



Whitechapel Art Gallery,  
evolved from Toynbee Hall,  
opened in 1901



alfredojaar.net



Two or Three Things I Imagine About Them  
1992



**TWO OR THREE THINGS...**  
Saturday 15 February 3pm: Lect

Alfredo Jaar will be discussing the exhibitio  
Professor Gayatri Chakravorty Spivak.

Admission £2, unwaged £1. Places may be on  
telephoning the Information Desk on 021 27

**WOMEN'S HOUR**

Wednesday 19 February 6.30pm  
Lecture Theatre Admission Free

Lives of Artists Not Wives of Artists  
Slade Women. 1980. 48 mins.

The first film focuses on the lives and work of  
contemporary women artists: Paula Rego,  
Flick Allen, Alexis Hunter and Mary Kelly.  
Written and narrated by Germaine Greer.  
"obstacle race" that faced Gwen John, E  
Gwendoline Salmond, Ursula Tyrwhitt and  
Walker, who, in Augustus John's view, wa  
most outstanding artists of their generatio

**JEAN-LUC GODARD** Wednesday  
Lecture Theatre Admission Free

Alfredo Jaar has acknowledged the impor  
Godard's films for his work. To mark his  
the Whitechapel is screening five films sp  
Godard's prolific career.

26 February	Le Petit Soldat	1960
4 March	Pierrot le Fou	1965
11 March	Une Femme Mariée	1964
18 March	Weekend	1967
25 March	Passion	1982



Marianne (Anna Karina) in Godard's Pierrot le Fou  
Courtesy Electric Pictures

home  
biography  
bibliography  
publications  
recent projects  
recent press  
studio  
contact

print





# Learning resources: Artist and Empire

Artist and Empire

Room Guide

## Learning resources: Artist and Empire

Map Making as Colonial Project

What to do with the past today?

Negotiating the Porous Boundaries of Cultural Influence

Looking Back, Thinking Now I

Looking Back, Thinking Now II

Student resources

Shop our exhibition range

Tate Schools and Teachers team commissioned artist Evan Ifekoya, and artist/curator collaborators Barbby Asante and Teresa Cisneros to produce new resources that extend and deepen learning around the *Artist and Empire* exhibition.

These resources offer a wide-reaching introduction to the exhibition through the lens of contemporary artists' practice.

By suggesting ways of re-framing the ideas raised by the exhibition, they offer an opportunity to contextualise the exhibition for yourselves and your students. The resources can be used both pre- and post-visit. They can also be shared directly in the classroom, and can be adapted as necessary to suit your students.

Each resource poses questions that you are invited to use to initiate activities and projects with your students in the classroom.

### Evan Ifekoya

Evan Ifekoya is an interdisciplinary artist, exploring the politicisation of culture and aesthetics. Ifekoya's work is made up of appropriated material from historical archives and contemporary society. Ifekoya has created three original artworks in film, which explore different themes within the *Artist and Empire* exhibition. The three films – [Map Making as Colonial Project](#), [Negotiating the Porous Boundaries of Cultural Influence](#), and [What to do with the past today?](#) – intentionally play with the confusion created by the layering of images and text.

Part of Ifekoya's research for these films led them to the 1983 work *Expeditions One: Signs of Empire* by the Black Audio Film



Evan Ifekoya, still from *Negotiating the Porous Boundaries of Cultural Influence*

Commissioned by Tate Schools and Teachers London.

Teachers Resources, 2015 © Evan Ifekoya

## Barby Asante & Teresa Cisneros (agency for agency)

Artist Barby Asante and curator Teresa Cisneros work together as creative collective agency for agency. In their work together they interrogate what is known about art, the politics of art and visual culture; question how art connects to contemporary life and socio-political questions; and consider the relevance of art to the world around us.

Their approach to art and art practice comes from their individual experiences of being from migrant families in the UK and US. In devising their resources – [Looking Back, Thinking Now I](#), and [Looking Back, Thinking Now II](#) – they exchange conversations about the works in the exhibition, what they represent and how they speak to what Empire was, or is.



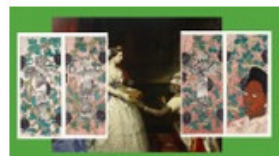
*Baldwin's Nigger RELOADED* at Iniva, 2014  
Photo © Barney McCann

## Learning resources



### [Map Making as Colonial Project](#)

Artist Evan Ifekoya unpicks ideas around mapping and boundaries, finishing with an invitation to students to map their world today



### [What to do with the past today?](#)

Artist Evan Ifekoya explores ideas around monuments and the materiality of history, asking should signs of Empire be erased? And what happens if we forget?



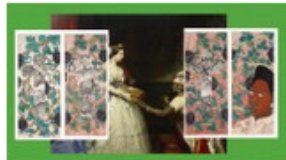
### [Negotiating the Porous Boundaries of Cultural Influence](#)

By exploring ideas around identity, appropriation and value, artist Evan Ifekoya asks who is influencing who? And who has the power?



### [Looking Back, Thinking Now I](#)

Barby Asante looks at two different pieces in the Artist and Empire exhibition and contemporary artworks to look at how power is expressed in art and society.



What to do with the past today?

Artist Evan Ifekoya explores ideas around monuments and the materiality of history, asking should signs of Empire be erased? And what happens if we forget?



Negotiating the Porous Boundaries of Cultural Influence

By exploring ideas around identity, appropriation and value, artist Evan Ifekoya asks who is influencing who? And who has the power?



Looking Back, Thinking Now I

Barby Asante looks at two different pieces in the Artist and Empire exhibition and contemporary artworks to look at how power is expressed in art and society



Looking Back, Thinking Now II

Teresa Cisneros uses a specific work in the Artist and Empire exhibition to look at how different histories of empire still affect society today



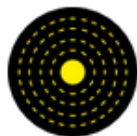
Student resources: Artist and Empire

6 November 2015

Aimed to go straight into the hands of students, these two new resources for Tate Britain's Artist and Empire exhibition by artist Evan Ifekoya are from our popular A is For... series

# ANOTHER ROADMAP SCHOOL

\* ANOTHER ROADMAP FOR ARTS EDUCATION



CLUSTER PROJECT



WORKING GROUP



LEARNING UNIT



GLOSSARY

FULL SCREEN

SUGGEST AN ARTICLE



## Multivocal Glossary of Arts Education



### GLOSSARY #1: POPULAR EDUCATION

May 1, 2016 12:46, by Nora Landkammer

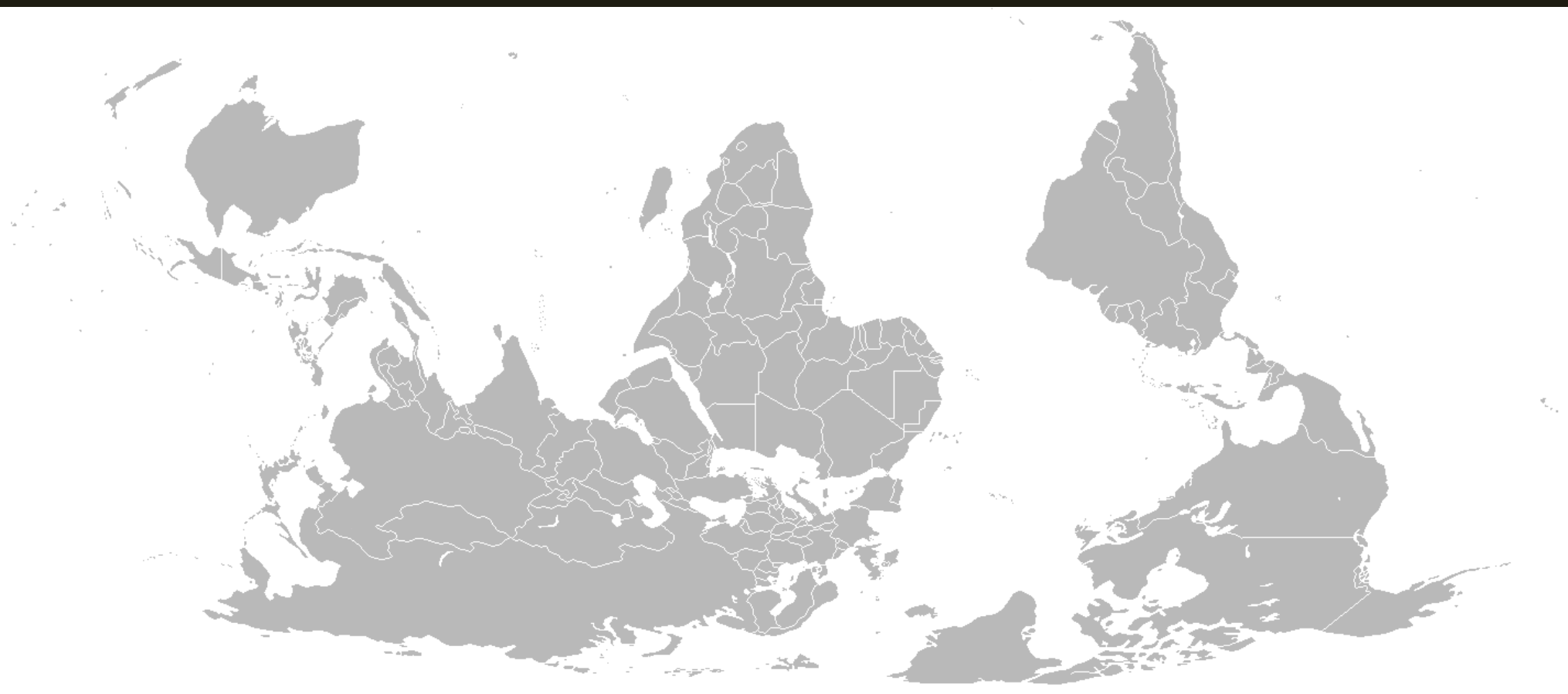
The following text gathers an account of the first videoconference carried out by

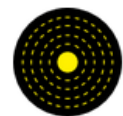
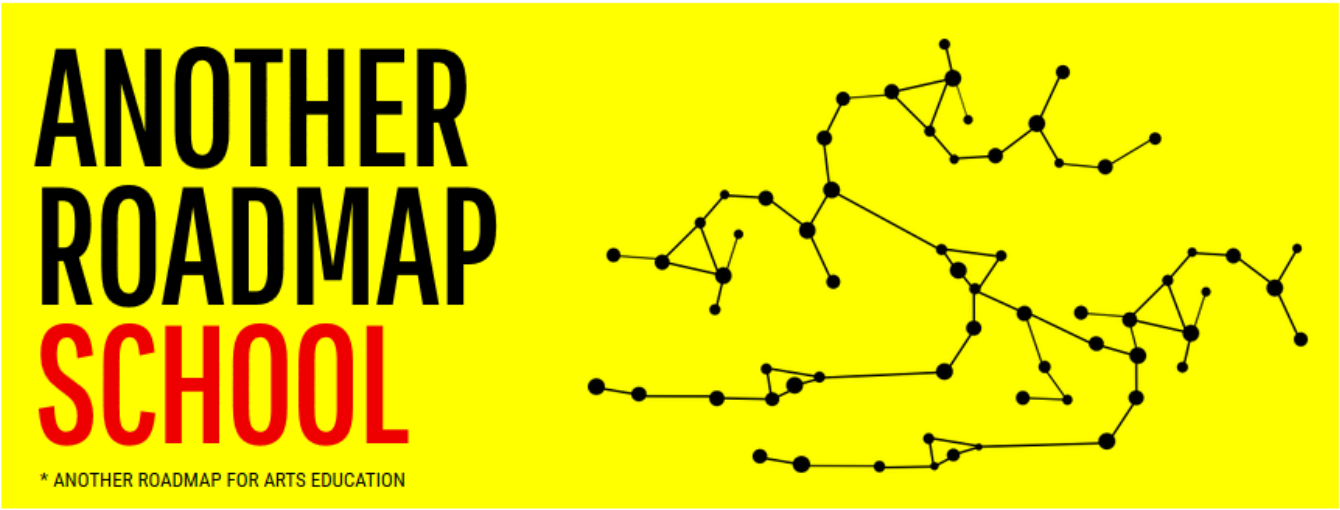


### PUBLIC TALKS: VIDEOS FROM THE M...

April 23, 2016 7:43, by Nora Landkammer

Working groups of the Another





CLUSTER PROJECT



WORKING GROUP

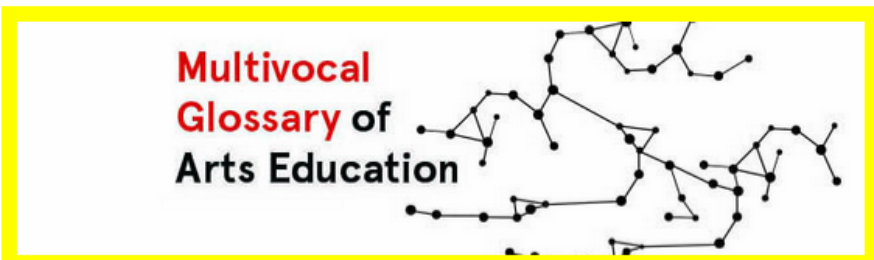


LEARNING UNIT



GLOSSARY

FULL SCREEN SUGGEST AN ARTICLE



**GLOSSARY #1: POPULAR EDUCATION**  
May 1, 2016 12:46, by Nora Landkammer

The following text gathers an account of the first videoconference carried out by



**PUBLIC TALKS: VIDEOS FROM THE M...**  
April 23, 2016 7:43, by Nora Landkammer

Working groups of the Another

**Thank you for staying with me!**

