

ATA Briefs I + II

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Information about how to respond to the first two ATA briefs

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Hello all,

To round off the year and begin to think about the next one, I'm getting in contact to give you information about the first two ATA curator briefs.

For those who aren't already aware, ATA have been developing 3 briefs in order to help us to make work by responding to them. These briefs are intended to take us out of our comfort zone and use materials and methods we are perhaps uncomfortable or unfamiliar with. they will be released periodically over the year and I'll have more of a chance to speak about them as I visit each network over the coming months. In the summer, I'll be accepting submissions from work made in response to any of these briefs in order to curate an online exhibition, showcasing new work.

In the meantime, here is a little information about each. The first was launched at at Summer School in July of this year and the second is available to everyone! If you have any questions about either, or are unsure about how to proceed, please don't hesitate to get in contact - I'd love to hear from you.

One last thing: I'd like some more submissions for the very first ATA Curator blog post please! Send your pictures/links/writing to atacurator@gmail.com

All the best, and have a wonderful holiday,

Ellie Barrett
ATA Curator

ATA BRIEF I: THE CONSTRUCTIONS BRIEF



Reacting to rules outside of our control means that we are able to play with our own limitations. Having rules imposed by our peers means that we actively take an interest in each other's work and we are network of informed and supportive practitioners.

ATA BRIEF II: THE CONVERSATION BRIEF



Two objects, when placed in relation to one another, have the capacity to immediately strike up a conversation. Between them, they can tell the viewer more than they could if they were to stand alone. Often, the more differences

The inspiration for this brief comes from the film *The 5 Obstructions*. Film-maker Lars von Trier repeatedly sets rules that his mentor Jorgen Leth must adhere to in order to create a perfect film. This allows Trier an in-depth understanding of another film-makers processes as it allows Leth to strive for something that is way beyond his normal methods of production. Both parties emerge from the experience with new work and new experience of each other. In following this process, we can offer each other challenges whilst remaining supportive and understanding.

In order to respond to the constrictions brief:

- artists are grouped in sets of 3 or more
- each individual in the group has 3 rules set for them by the other members
 - these can be as literal or as playful as you like.
 - the individual is not allowed any say in the setting of the rules: they are intended to break us out of our comfort zones!
- these rules will be used to make a new piece of work.

Work created for this brief can be submitted to the ATA exhibition, along with work created for the 2nd and 3rd briefs. There will be more information on this to come.

between the two items, the greater the potential of conveying something unexpected and engrossing.

In order to bring out this element and to direct your thinking into uncharted areas, we would like you to make two new pieces of work. These will be:

- in different dimensions (one 2D, one 3D piece of work). These do not have to be a 'painting' and a 'sculpture' but can be interpreted as loosely and as adventurously as you like.
- Shown in the same space. They do not have to be too close together. Consider their positioning and how this impacts on the relationship between them.
- Made differently but dependent on each other to produce a new meaning.
- Both familiar and new to you in some way. We hope that thinking in two different dimensions brings out something in your practice that is completely new or something that was present in a brand new way.

Work created for this brief can be submitted to the ATA exhibition, along with work created for the 1st and 3rd briefs. There will be more information on this to come.

Artist examples:

Joseph Kosuth, *One and Three Chairs* (1965) (pictured)

Jason Rhodes

Jessica Stockholder

Monica Bovincini

Katharina Grosse

Joan Jonas



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