

Jason E. Bowman
Valand Academy, University of Gothenburg.

Photographic Documentation: *Setting the Table*. 2018.
List of Works/Exhibition Labels: *Setting the Table*. 2018.



1.



2.

1. *Prototypes for Social Housing Protest Tables*, commissioned from Emma Leslie.
2. Assembly of *Prototypes for Social Housing Protest Tables*.



1.



2.

1. Produce from the Art Farm Pollinaria, Italy.
2. Glassware Commissioned from the Hebron Glass and Ceramic Workshop, Palestine.



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2.

1. Oneida *Community* Cutlery.
2. *Untitled (Lehman Brothers' Emergency Evacuation Whistle)*. Jason E. Bowman. 2018.



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2.

1. Whistle activated by Professor Andrea Phillips.
2. Participants in dialogue.



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2.

1. *38th Middlesex (Artists') Rifle Volunteer Corps. Uniform Button.* J. W. Wyon. 1860
2. Top: *Sleepy Eyes the Owl* John Blundall/Cannon Hill Puppet Theatre. 1987.
Bottom: *Everyday School Uniforms* (after Nadezhda Lamanova and Vera Mukhina). 2018



1.



2.

1. Participants dress in Vera Mukhina's *Every Day School Uniform* as constructed by an Indian street tailor.
2. Participants dress in Vera Mukhina's *Every Day School Uniform* as constructed by an Indian street tailor.



1.



2.

1. *We are the virus...* Homocult. Ongoing.
2. Foreground: *Bancs d'Utopie*. Francis Cape. 2015-present. Background: *Reconstructed Portrait of the First Committee Meetings of the Artists' International Association in 1936*. Edith Simon. 1984.



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2.

1. Participants rehearse *PEACE* (after Aristophanes).
2. Participants rehearse *PEACE* (after Aristophanes). Background: *Co-Education*. Keith Henderson. 1970.



1.



2.

1. Participants perform *PEACE* (after Aristophanes).
2. Participants perform *PEACE* (after Aristophanes). Fishing Basket (after Winslow Homer). Sheila Walton. 2018. Dung sourced from Kultivator. 2018.



1.



2.

1. Participants perform *PEACE (after Aristophanes)* with an audience.
2. Participants perform *PEACE (after Aristophanes)* with an audience.



1.



2.

1. Participants perform *PEACE (after Aristophanes)* with an audience.
2. Participants perform *PEACE (after Aristophanes)* with an audience.



1.



2.

1. Participants dance with an audience whilst performing *PEACE (after Aristophanes)*.
2. Participants eat with the audience post performing *PEACE (after Aristophanes)*.

Exhibition Labels: *Setting the Table*.

Jason E. Bowman

Kitchen Gallery

Emma Leslie

Prototypes: Tables for Social Housing Assembly. 2018

Maple timber.

Commissioned for 'Setting the Table'.

Leslie's trestle tables are based on images of soup kitchens set up during strikes and protests, including of the UK miners' strike of 1984-85. The joints used reference social housing architecture; including Walter Segal's self-build, housing design from the same time period. Structured via a slotting system these tables can be very quickly assembled by two people using only a mallet.

One of the very few female *freemen* of the Carpenters' Company (previously a Medieval Guild), Leslie is working with various women's groups involved in social housing politics. This includes women living on London's Carpenter Estate, originally founded for workers by the Carpenters' Company itself and now threatened by development. After being used here, these tables will be handed over to those groups for their use. Leslie will continue to work with them on designing prototypes that address issues of 'furniture poverty'.

Emma Leslie

Temporary Kitchen Work Benches. 2018

Redwood timber and 'grenade' Formica.

Commissioned for 'Setting the Table'.

Iris Hantverk

Various Brushes. 2018

Courtesy of Iris Hantverk.

Based in Stockholm, Iris Hantverk was founded in 1870 and builds upon a tradition of blind, partially sighted and visually impaired people binding brushes. In 2012, Sweden's government withdrew the grant that had, since the 1950s, supported Iris Hantverk's visually impaired craftsmen and their training. Iris Hantverk's then owner sold the company to two of its employees. Now employing five visually impaired workers in Sweden, alongside others in Estonia and supporting freelance visually impaired craftspeople; Iris Hantverk also distributes its products globally.

Hebron Glass Workshop
100 Drinking Glasses. 2018
Recycled glass including from shelled sites.
Produced for 'Setting the Table'.

The Hebron Glass Workshop was firstly established in 1890. In the occupied West Bank, Hebron has a significant legacy of handmade ceramics and glassware production. Much of the glass now used is recycled from bottles discarded in the city which are collected by children and delivered to the workshop in shopping carts. The fuel for the Hebron Glass Workshop's furnace is recycled motor oil which is collected by garages when they change the oil in a customer's car.

Pollinaria
Extra Virgin Olive Oils and Penne Pasta. 2017

Pollinaria is a farming project in Abruzzo, Italy that hosts temporary resident artists. Its Dritta species of olive trees were planted in the late nineteenth century by the farm's founder Raffaele Baldini Palladini. These yield an organic, extra virgin olive oil featuring uncommon chemical and organoleptic qualities.

Pollinaria has reintroduced the hard wheat cultivar Senatore Cappelli, now used in its pasta production. It is named after the late Raffaele Cappelli, a local politician and agronomist who was responsible for the land reform that also marked the distinction between durum and bread wheat. Senatore Cappelli contains higher percentages of lipids, amino acids, vitamins and minerals than most other pastas.

The Woodlands Centre
Shropshire Honey. 2017
Courtesy of The Woodlands Centre.

A special needs school, The Woodlands Centre now occupies the building that was previously 'Trench Hall School'. This was the site to which, in 1939, the German Jewish educator Anna Essinger relocated exiled and displaced pupils from the non-denominational and co-education school she established in 1933 at Bunce Court in Kent. The school's first pupils arrived through a *school trip* organised by Essinger and her sisters, allowing children to escape Hitler's decree that Jews could no longer teach, sit exams or hold qualifications.

Vinegar and Quince Jelly. 2017-18

This vinegar was produced from grapes harvested from the vines growing up the walls of the Red House, and the jelly from the quince and apple trees in the orchards surrounding the building.

The Red House was the only home commissioned by, created and lived in by the designer and social reformer William Morris, Janey Morris and their children. Its architect was Robert Webb. Morris desired a house that would reflect his ideals, celebrate art, craftsmanship, and community but also be a hallmark of the commercial design firm that Morris founded with Webb in 1861. The Red House was also a social hub for the emerging Arts and Crafts and Pre-Raphaelite movements.

Company Drinks
Cordials. 2017

Company Drinks is an art project and a Community Interest Company based in Dagenham, East London. Traditionally thousands of East Londoners would travel to farms in Kent for a working holiday to pick hops. Company Drinks was set up to support local communities to co-own a full drinks production cycle: from picking to bottling, branding to trading and reinvesting. Their range of alcoholic and soft drinks are made with fruit, flowers and herbs picked by local residents.

NVA
Kilmahew Gin. 2017

NVA is a public art organisation based in Glasgow. Its name is an acronym of *nacionale vita activa*, referencing the Ancient Greek ideal of a lively democracy, where shared actions and words may bring new thinking into the world. Its current projects include the partial renovation of and re-purposing of a ruined modernist building, St. Peter's Seminary in the woodlands of Kilmahew.

In 2017, as a fund-raising exercise NVA produced an edition of 1000 bottles of gin. It is infused with herbs, leafs and fruits that were grown on the estate in which the ruins of St. Peter's sit.

Oneida Community Cutlery. Various manufacturing dates.
Stainless steel, silver plate and embossed text.

The Oneida Community was a religious, communalist society founded by John Humphrey Noyes in 1848 in Oneida, New York State. The community practiced group 'marriage', where more than two people co-habit as equal partners; sharing children and possessions, financial accountability and household responsibility. Owing to controversy and disagreement the community was dissolved in 1881 but became a joint-stock company. Oneida Limited now produces and globally distributes its cutlery ranges. Their wares no longer carry the embossed word, *Community*.

Students from the Building Crafts College, London.
Turned Wooden Bowls. 2018
Lime timber.
Courtesy of the Building Crafts College, London.

Prinknash Abbey Pottery (Designer: Clifford Richards)
Bewick's Birds Soup Tureen. 1997
Porcelain.

The Prinknash Abbey Pottery was established in Gloucestershire in 1942 by an order of Benedictine monks when they found a seam of clay during building work at their abbey. The motto of the Benedictine Confederation is: pax ("peace"), ora et labora ("pray and work"). A Rule of St. Benedict informs how the communities operate in their self-governance, often choosing forms of creative labour to accompany their lives of prayer.

In 1997 the Abbey's pottery was commercially sold. Clifford Richards designed this tureen for its new ownership. The design is based on the work of Thomas Bewick, who in 1767 at the age of fourteen, trained as an engraver in Newcastle-upon-Tyne. Bewick invented new ways to print using carving and woodblocks. His workshop went on to train many engravers. Now remembered for his cataloguing and depictions of animals and birds, he is also discussed as an early animal rights activist.

Large Gallery

Francis Cape

Bancs d'Utopie (Utopian Benches). 2014-Present

Chestnut timber.

Courtesy of the artist and Murray Guy, New York.

The twelve benches in this room are reproductions of those designed, made and used by various European intentional and utopian communities. They are from an ongoing project by the artist Francis Cape, begun in 2011. With collaborators, Cape researches the origins and histories of these communities; the forms of governance and organisation by which they operate; and their politics. The benches are produced using the craft skills of these communities.

For the artist, the bench indicates communalism; its population gathered together whilst sat at the same height. Seeking to explore the significance of collective ownership, the artist has stated that his intent includes the aspiration to: "...address the legacy of resistance to capitalist-driven individualism that formed the founding ideals of...groups once referred to as 'communisms' and 'socialisms'."

Sheila Walton

Fishing Basket (after Winslow Homer). 2018

Pine, *salix triandra* and *salix purpurea* willows, sisal rope and brass.

Commissioned for 'Setting the Table'.

A local basket-maker and member of the Northumbria Basketry Group, Walton has produced a replica of a fishing basket as depicted in painting by artists from the Cullercoats Artists' Colony era. In the 1820s Newcastle-upon-Tyne artists, including John Wilson Carmichael, co-established an artists' colony in the fishing village of Cullercoats. Inspired both by its land and seascapes, artists also came to document the village's community of fisherwomen, and their own tools and implements. The American artist Winslow Homer was an active participant in the colony between 1881-82.

By the middle of the century, artists' colonies were developing across Europe, in part due to the invention by American painter John G. Rand of the paint tube, allowing for a new way to preserve and transport paint.

Unknown Maker: Works Progress Administration

Pick-Axe Head. Circa 1933.

Iron.

Private Collection.

In 1935, President Franklin D. Roosevelt convinced Congress to establish the Works Progress Administration, which was later renamed as the Work Projects Administration to combat the effects of the Great Depression and unemployment. Besides basic construction works, such as road building, the WPA also hired artists to paint murals in public buildings, and writers to

prepare guide books of states and areas of interest to the public. In the South, authors were sent out to interview people about what they recalled about slavery. Plays were performed in areas where people had never seen live entertainment. The National Youth Administration, part of the WPA, provided jobs for 2 million high school and college students. By the time it was ended in 1943, the WPA had spent more than \$11 billion and employed 8.5 million people.

Unknown Maker: Works Progress Administration/The New Deal
Franklin D. Roosevelt New Deal Mug. Circa 1933.
Private Collection.

Jason E. Bowman
Untitled (Lehman Brothers' Emergency Evacuation Whistle). 2018
Gold-plated solid silver and pawned gold.
Produced for 'Setting the Table'.
Courtesy of the artist.

Keith Henderson
Co-Education. Circa 1970
Watercolour on paper.
Private Collection.

Artist and illustrator, Keith Henderson served with Paul Nash as one of the first two full-time salaried war artists appointed by the War Artists' Advisory Committee. Sent to document airbases, Henderson's contract was not renewed following his presentation of the painting, 'An Improvised Test of an Under-carriage' (1940). This painting depicted a test of the safety of a military airplane being conducted in an unorthodox and informal manner.

A stalwart and benefactor of the Royal Watercolour Society, Henderson produced 'Co-Education' at some point in the early 1970s. It acknowledges a supposed shift to the increase of gender-equity in school education. The girl's hands are fist-shaped, her face determined, and her eyes located on the boy; her jotter includes writing. The hands of the boy, who is foregrounded, are relaxed with one lying between his legs. His jotter contains a drawing.

Edith Simon
Reconstruction of the First Artists' International Association Committee Meeting of 1933.
1984
Oil on board.
Courtesy of Antonia Payne/Estate of Edith Simon.

The Artists' International Association was established in London in 1932 by artists and designers, including Edith Simon, as an exhibiting society. Its stated aim was the 'Unity of Artists for Peace, Democracy and Cultural Development'. Its inaugural exhibition of 1935

was entitled 'The Social Scene' and was quickly followed by 'Artists Against Fascism and War' including works by Robert Medley, Paul Nash and Henry Moore.

The AIA supported the left-wing Republicans in the Spanish Civil War (1936-39) through exhibitions and other fund-raising activities. It also produced murals and travelling exhibitions and in 1940 published a series of lithographs known as 'Everyman Prints' in large and thus low-priced editions. In 1947 the AIA established a gallery in London, but by 1953 a new constitution had replaced its left-wing and Marxist commitment.

John Blundall/Cannon Hill Puppet Theatre
Sleepy Eyes the Owl. 1987
Carved hardwood and paint.
Private Collection.

John Blundall made the Thunderbirds and Stingray puppets. He is less-known for establishing the Cannon Hill Puppet Theatre in 1968 at the then new Midlands Arts Centre, Birmingham. Blundall was committed to establishing an experimental permanent company that would be fundamental to the organisation and ethos of this new arts centre.

Blundall and his co-workers developed a format of ensemble working that was divergent to the hierarchical structures of traditional puppet theatre companies. Cannon Hill Puppet Theatre staff could all write and produce shows, make puppets and props, perform and conduct workshops. Influenced by research trips to Eastern Europe and Russia's Palaces of Culture and Institutes for the Aesthetic Development of Children, the Cannon Hill Puppet Theatre was, until its demise in 1992, at the forefront of theatre-in-education and puppetry work.

Everyday School Uniforms (after Nadezhda Lamanova and Vera Mukhina). Reconstructed 2018
Produced for 'Setting the Table'.
Cotton.

Following the October 1917 Revolution, Russian Bolshevik artists and craft-makers sought to give visual form to the new society, including through the integration of art and social design. 'Art in Everyday Life', was a graphic instructional manual published in 1925 to allow people to simply produce their own Soviet objects, often from adapting existing materials, objects and garments.

The publication included numerous designs by fashion designer Nadezhda Lamanova, with patterns illustrated by the artist Vera Mukhina. For '*Setting the Table*' an Indian street tailor has produced 38 of the 'everyday school uniforms for girls' following Lamanova's design instructions and Mukhina's visual pattern.

Unknown Maker
The Burston Strike School Hand-Bell. Circa 1918.
Cast bronze.
Courtesy of the Trustees of the Burston Strike School.

The Burston Strike School resulted from what would become the most enduring strike in British history. It lasted from 1914 until 1939 and was conducted by generations of children who attended this alternative school whilst on strike from the village's Church of England school. Leftists, head teacher Annie Higdon and her husband, Tom Higdon, had been sacked following a dispute with the formal school's management committee and their galvanisation of local farm labourers against the farm owners. Initially accommodated in various temporary locations, a purpose-built school was financed by donations from the labour movement and by trade unions and opened on 13 May 1917. It closed on the death of Tom Higdon.

This commemorative school bell, sized for a child's hand, was only re-discovered in 2015. It was handed back to the trustees of the Burston Strike School during one of the annual rallies that are held on Burston's village green each September. Engraved are the words; "LIGHT, TRUTH AND LOVE; YOUR BATTLE-GROUND THE FREE BROAD FIELD OF THOUGHT".

Joakim Thedin
Hook JT-100 (Suicide Prevention Coat Hooks). 2010-Present
Nylon.
Courtesy of HealSafe Interiör.

These hooks were initially designed in 2010 for a new psychiatric hospital near to Stockholm. It is designed without any loose parts that can be used to self-harm or as weapons. Whilst extremely difficult to break it releases any load over 20 kilos to prevent its use for hanging oneself. It is now applied in hospitals, care environments and in prison complexes.

Homocult
We are the Virus... Ongoing
Digital Print.
Courtesy of Homocult.

Homocult is a Queer anonymous collective that resists declaring the identity of its members and claims to work outside "the controlled restrictions of either the art world or political, sexual ghetto markets". Since the late 1980s their strategies include flyposting, leafleting; and distributing pamphlets and zines. Their work is aggressive in its analysis of class politics and uses provocative language to challenge atomisation via identity politics.

In 1992, Homocult published, 'Queer with Class: The First Book of Homocult'. This rare volume brought together a series of their communiques that challenged homo-normativity and mainstream assimilation; and questioned how identity-lobbying groups functioned, arguing instead for a Marxian position on economics and class war politics.

J. W. Wyon
38th Middlesex (Artists') Rifle Volunteer Corps. Uniform Button. 1860
Brass.
Private Collection.

The Artists Rifles Corps. was a voluntary unit, founded in 1859 by the art student Edward Sterling to combat a potential invasion by France. Its first commanders were the painters Henry Wyndham Phillips and Frederic Leighton. During the 1860s it was populated mostly by artists, musicians, actors, architects and writers. Artists who joined the regiment included: Edward Burne-Jones, Ford Madox Brown, William Holman Hunt, Charles Keene, William Morris, John Everett Millais, Valentine Prinsep, Dante Gabriel Rossetti, John William Waterhouse and George Frederic Watts. After the 1860s the regiment expanded to include people from other professions.

The unit's badges and uniform buttons were designed by the artist J. W. Wyon. These depict the profiles of Mars, the Roman god of war and agriculture; and Minerva, goddess of strategic warfare and wisdom.

Hervé Lorant
Breton Wedding Spoon 2017.
Carved plum timber.

Spoons have a significant history in Breton's farming communities. At fairs and markets itinerant workers would slide individually adorned spoons under the ribbon of their hats, to signal they were available for work. When the worker was employed their spoons would then be stored in a round holder suspended from the farm kitchen ceiling which was lowered at communal meal times. If moving on to another farm, rather than giving verbal notice the worker would simply remove their spoon from the holder to indicate their absence.

Breton wedding spoons were made for use when proposing marriage. Weddings would bring 100s of people together, with many guests also bringing their own wedding spoons with them.

The Wheatweaver
Cord Dollies. 2017
Wheat.
Produced for 'Setting the Table'.

These two corn dollies have different meanings, the dolly on the left represents Harvest and the dolly on the right, Mother Earth.