

Phenomenology of a failed project: strategies for unsuccessful approaches.

It all started with a project entitled Candidates.

It involved the collaboration of major artists.

Unfortunately I failed to acquire their collaboration on the Candidates project but this led to an altogether different investigation, encapsulated in the title of the project I am presenting here.

These are my results.

Phenomenology of a failed project: strategies of unsuccessful approaches.

A project by Teodora Pasquinelli

Curated by Maria Nicolacopoulou, designed by Yan Petris

SPECIAL THANKS:

Adeeb Ashfaq
Alex (Tracey Emin assistant)
Alex Chalmers
Angela de la Cruz
Angelica Lena
Anish Kapoor
Cherry Smyth
Chelsea College of Art
Douglas Gordon
Doug Fishbone
Emily Skeppner
Fernanda Garcia
fig-2 Open Call
Gavin Turk
Gillian Wearing
Giordano Boetti
Giorgo Hadjimichalis
Joel Mu
Joshua Sofaer
Juliette Colin
Katie Harrison
Lucy Adams
Lucy Wilkinson
Maria Nicolacopoulou
Mark Barker
Marta Capa
Martina Aschbacher
Meri Atkin
Oliver Evans
Simone Furlan
Stadelschule
Tommaso Matano
Tracey Emin
Yan Petris
Yinka Shonibare

The act of considering the process that leads to an artwork is a work in itself and is at the core of my current project entitled *Phenomenology of a failed project: strategies for unsuccessful approaches*. The work is, first of all, a reflection on the concept of a failure in the act of the creative process within a society empowered by an individualistic approach in which the aim is to reach the monetary success and in which frustration became the main shared feeling.

It all began with a project entitled *Candidates*. It involved the collaboration of major artists. Unfortunately I failed to acquire their collaboration on the *Candidates* project but my failure led to an altogether different investigation, encapsulated in the title of the project I am presenting here.

I started to question several art-world issues that I felt needed to be addressed like artistic integrity and community values. I therefore decided to ask opinions directly from Art students as well as from established artists who are graduates from London colleges. Some of them replied, some of them didn't. This book depicts all of the replies along with all the efforts and process to attain them.

More specifically, my research is about the integrity of the art profession and the sustainability of the art community as that evolves from the university to the art industry and whether or not they can affect each other. These issues resulted in the following question: does the idea of artists' community, sharing the same values and fighting for the same strong ideologies, still exists nowadays or has that concept been replaced by the individualistic approach encouraged by neo-liberalist thought namely money, power and fame?

The book also questions the value of an Art College specifically in the British panorama. As the critic and poet Cherry Smyth argued: "As students become clients or customers of the educational industry, the project analyzes the supposed value and prestige attached to a British arts degree that allows the neoliberal, corporate ethos to increase immeasurably." Therefore, does an art institution, such as an art college -although its politics based on financial strategies and rigid bureaucratic regulations- could allow an authentic and free artistic experimentation? This issue can be addressed on the following question: how relevant to a successful artistic career is a degree from a prestigious art school? (photo 1)

How it began: Candidates project

CHAPTER 1

Tracey Emin

graduated from Maidstone Art College (1984), Royal College of Art (1987-89)

16

CHAPTER 2

Gavin Turk

graduated from Chelsea College of Art (1986-89), Royal College of Art (1989-91)

22

CHAPTER 3

Anish Kapoor

graduated from Horsney College of Art (1973-77), Chelsea College of Art (1977-78)

38

CHAPTER 4

Yinka Shonibare

graduated from Byam Shaw College of Art (1984-89), Goldsmiths College (1989-91)

46

CHAPTER 5

Gillian Wearing

graduated from Chelsea College of Art (1985-87), Goldsmiths College (1987-90)

50

CHAPTER 6

Douglas Fishbone

graduated from Goldsmiths College (2003)

58

CHAPTER 7

Douglas Gordon

graduated from Glasgow School of Art (1984-88), Slade School of Art (1988-90)

62

CHAPTER 8

Angela de la Cruz

graduated from Goldsmiths College (1991-94), Slade School of Art (1994-96)

74

fig-2
49/50
Open Call
for
Students

Submission Deadline
30 June 2015
5 pm

photo 1. Fig-2 Open Call for students enrolled to a UK University.

Who can apply?

fig-2 student open call is open to individuals or collaborative groups. Collaborative partnerships and group applications are eligible as long as all members of the group meet these criteria:
Applicants must be current students at a UK college or university. Students who complete their studies in summer 2015 are eligible. Applicants can be any age over 18.

**“Just the fact that I move back
to another part of Europe
or Asia or America or whatever
and telling them that I did
an arts degree in a renowned
university in London already
gives an air, that maybe is not
what I am looking for but many
people need that”**

Marta Capa (Brussels, Belgium)
BA Fine Art,
Chelsea College of Art and Design




The following pictures are part of the project *Book Online your Open Day*. Students attending Art Colleges in London were photographed in the same way depicted in the Art School pamphlets. Instead of advertising their own course at the particular college, the quotes extoll art education issues creating a rift between the visual versus the expected text.

ual: university
of the arts
london
chelsea

OPEN DAYS
24-27 JULY 2015

Online booking



“This idea of modernism and technological revolution is inherently a globalizing force which is changing the whole notion of artistic community. But there are certain galleries which promote art in Africa, art in India or art in somewhere else. This is a sort of cultural tourism. Look over there! Black people making art! Look over there! Yellow people making art! I find that deeply racist because it is almost anthropologizing eastern culture looking at it as something exotic therefore distant and almost implying that western culture is better than eastern culture”

Adeeb Ashfaq
(London, UK), BA Fine Arts,
Central Saint Martins

OPEN DAYS
10-15 JULY 2015

Online booking

ual: university
of the arts
london
central
saint martins



**BOOK
ONLINE
YOUR
OPEN DAY**

2-7 JUNE 2015

“Getting a degree from a prestigious college is considered trendy and it is a passport to get a job, but you could study the same shit on your own if you really wish to. In our system we are not used to learn thing on our own. The way of learning is deeply influenced by institutions even if we live in a historical time where through internet, knowledge became public”

Giordano Boetti (Rome, Italy)
BA Visual Culture,
Goldsmiths College

Goldsmiths
UNIVERSITY OF LONDON

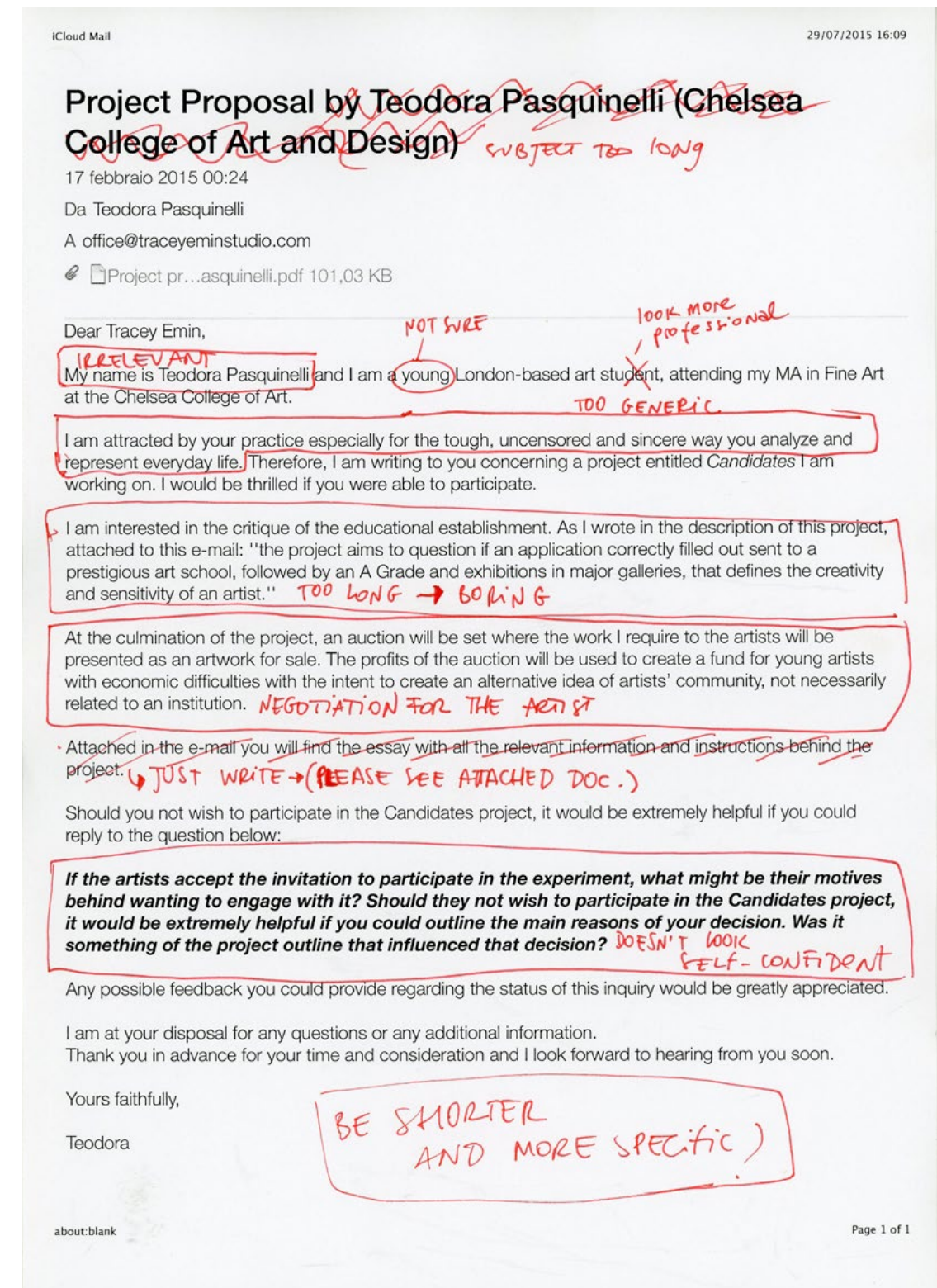
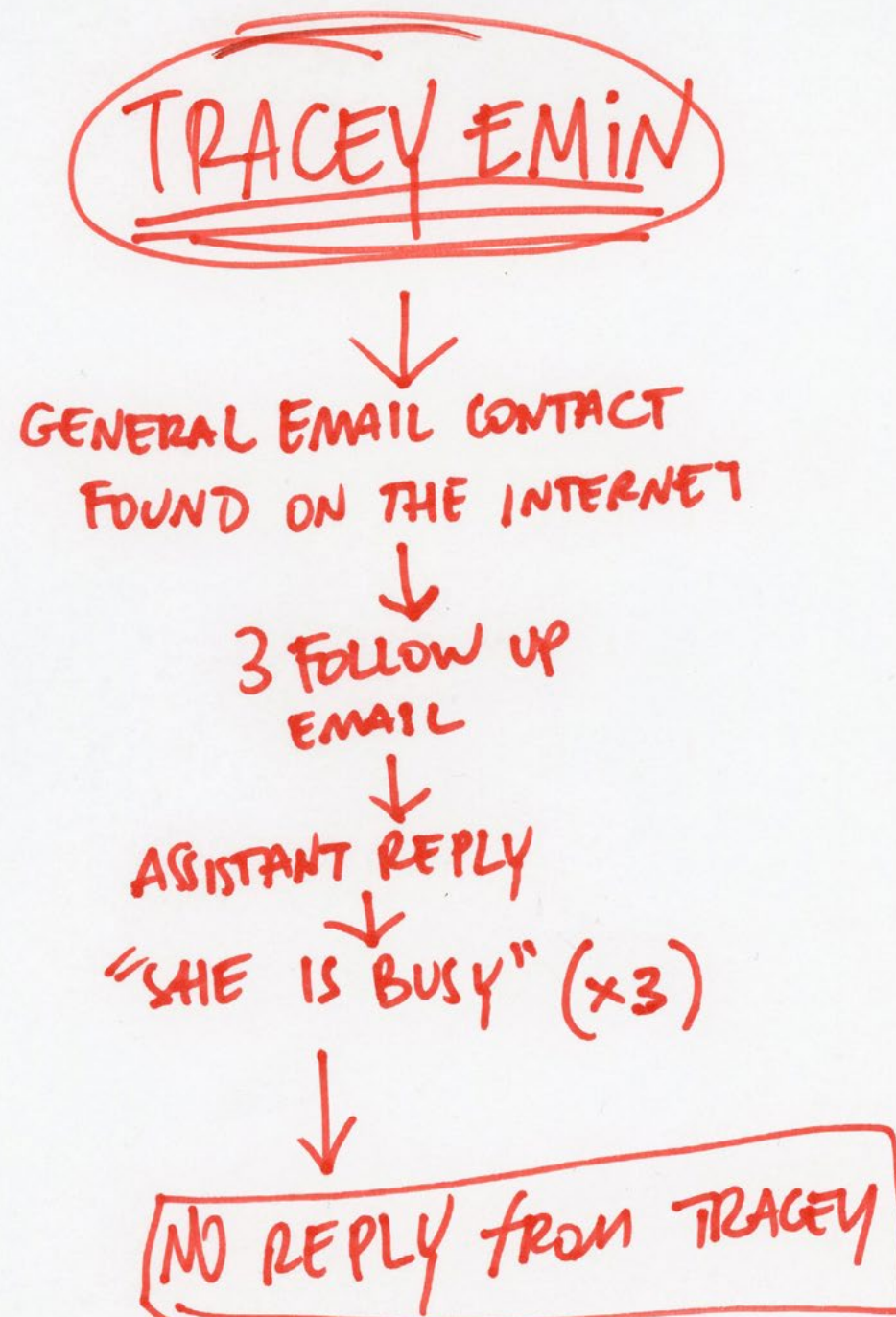
How it began: Candidates project

The idea for the project is to prestigious Art schools in London they previously attended. The date, is for them to get reacquainted with the people who originally helped them to become today. At the culmination of the project, set where the application of an artwork for sale.

The profits of the auction will be used to create a fund for young artists with economic difficulties with the intent to create an alternative idea of artists' community, not necessarily related to an institution.

ask former students of the most prestigious Art schools in London to re-apply for the course. The aim of every potential candidate accepted on the course that originally helped them to become established artists today. At the culmination of the project, an auction will be held where the application of each artist will be presented as an artwork for sale.

be used to create a fund for young artists with economic difficulties with the intent to create an alternative idea of artists' community, not necessarily related to an institution.



Da: Tracey Emin <office@traceyeminstudio.com>
Data: 04 mar 2015 alle 14:10:02
A: Teodora Pasquinelli <teodora.pasquinelli@icloud.com>
Oggetto: Re: Project Proposal by Teodora Pasquinelli (Chelsea College of Art and Design)

Dear Teodora,

Thank you for getting in touch with Tracey.

Unfortunately she is currently abroad focusing on a number of projects and for this reason she is unable to commit to taking on anything else at present. She does however wish you the best of luck with your studies.

Kindest Regards,
Alex

On 15 Jun 2015, at 15:44, Teodora Pasquinelli <teodora.pasquinelli@icloud.com> wrote:

Dear Tracey Emin,

Hope this email finds you well. I am following up with you with this quick note in regards to the project I am working on.

My current research is about the integrity of the art profession and the sustainability of the art community as that evolves from the university to the art industry and whether or not they can affect each other.

In case it helps, I wanted to also update you that I have secured Anish Kapoor, Yinka Shonibare and Doug Fishbone's assistance and I am in contact with Gavin Turk.

At this point of the project it is imperative to the content for the work to have a woman's voice.

it would be extremely valuable to me if you could answer to the questions below.

1) Based on your educational experience in London, how relevant to a successful career is a degree from a prestigious art school?

2) Does the idea of artists' community sharing same values and fighting for the same strong ideologies still exist nowadays or has that concept been replaced by the individualistic approach encouraged by neo-liberalist thought, namely money, power and fame?

Thank you again for your time and assistance and I look forward to hearing from you.

Sincerely,
Teodora

Da: Tracey Emin <office@traceyeminstudio.com>
Data: 10 lug 2015 alle 11:45:44
A: Teodora Pasquinelli <teodora.pasquinelli@icloud.com>
Oggetto: Re: Project research

Dear Teodora,

Thank you for getting in touch with Tracey.

Unfortunately, she is currently away focussing on a number of projects and for this reason she is unable to answer these questions.

Wishing you the best of luck with your project.

Kindest Regards,
Alex

un

able

Da: "Teodora Pasquinelli" <teodora.pasquinelli@icloud.com>

Data: 18 gen 2015 alle 21:31:10

A: info@livestockmarket.org

Oggetto: Proposal for a collaboration in a project with a student of Chelsea College of Art

Dear Mr. Turk,

I know your inbox would be very busy so I am sending a follow up e-mail. I would appreciate a feedback from you. My original e-mail is copied below for quick reference.

My name is Teodora Pasquinelli and I am a young London-based art student, attending my MA in Fine Art at the Chelsea College of Art. I am writing to you concerning a project entitled Candidates I am working on. I would be thrilled if you were able to participate.

I am attracted by your practice especially for the way in which it unconventionally expresses the concept of legacy and authenticity of an artwork. The way you approach specific issues and also, your personal past educational experience especially concerning the final piece at the Royal College of Art, make me strongly believe that you can be the right person to help me for the realization of the project.

I am interested in the critique of the educational establishment. As I wrote in the description of this project, attached to this e-mail: "It aims to question if an application correctly filled out sent to a prestigious art school, followed by an A Grade and exhibitions in major galleries, that defines the creativity and sensitivity of an artist."

At the culmination of the project, an auction will be set where the work I require to the artists will be presented as an artwork for sale. The profits of the auction will be used to create a fund for young artists with economic difficulties with the intent to create an alternative idea of artists' community, not necessarily related to an institution.

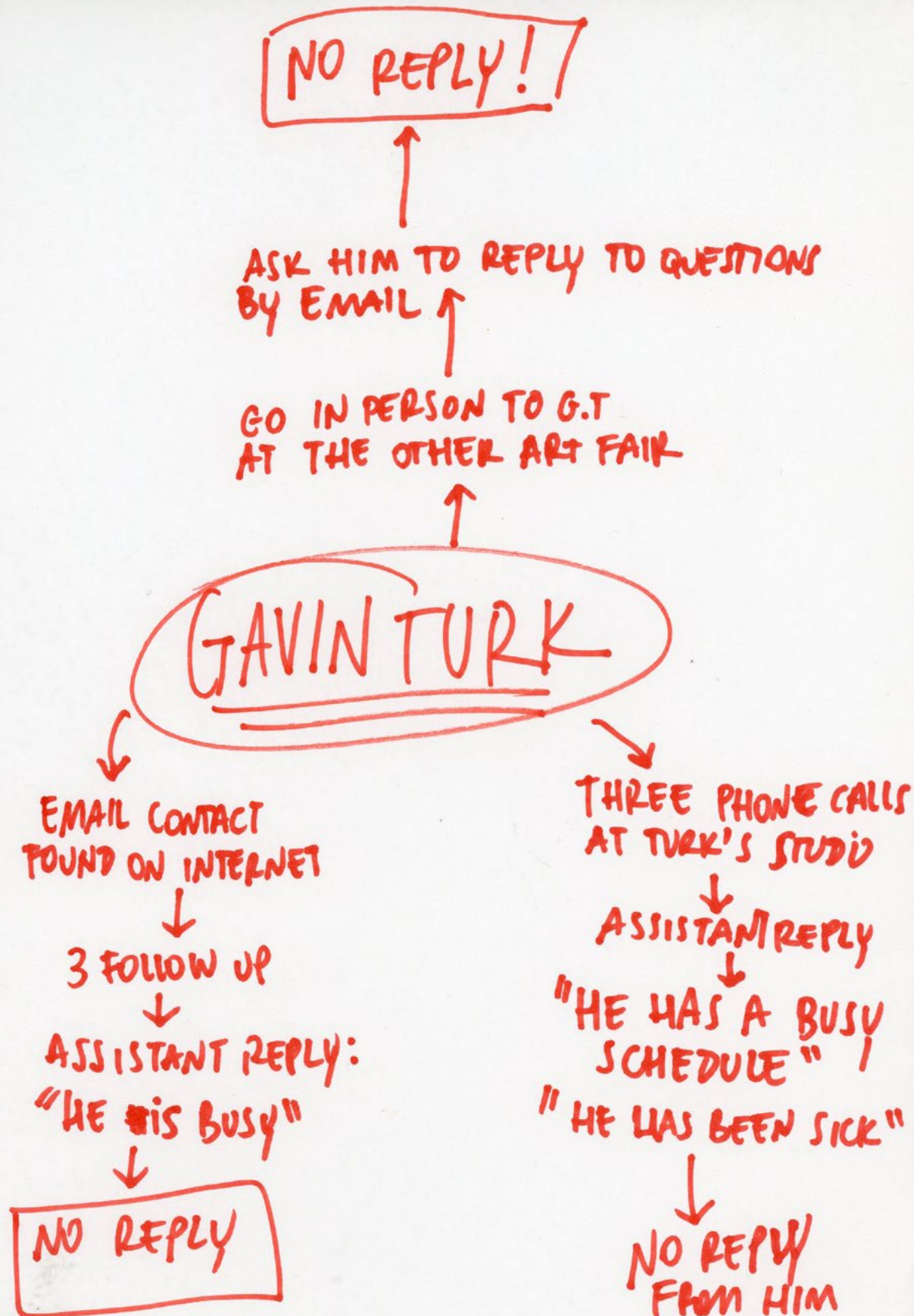
Attached in the e-mail you will find the essay with all the relevant information and instructions behind the project.

Should you not wish to participate in the Candidates project, it would be extremely helpful if you could outline the main reasons of your decision. Was it something of the project outline that influenced your decision?

Any possible feedback you could provide regarding the status of this inquiry would be greatly appreciated. I am at your disposal for any questions or any additional information.

Thank you in advance for your time and consideration and I look forward to hearing from you soon.

Yours faithfully,
Teodora



Gavin Turk

18 February 2015
phone call with Gavin Turk’s studio

Gavin Turk Studio Good afternoon, Gavin Turk studio

Me Hello my name is Teodora Pasquinelli and I also called last week.
I am attending my MA in Fine Art at Chelsea College of Art and I sent already two emails to the studio...

GTS Yes hello...eeehmmm.... Unfortunately Gavin has been sick since we last spoke.
He is hoping to be back to the studio tomorrow and then we have got quite a lot of things to catch up on but you are still on my list of things to do. I’ ll speak with him about it and I’ ll see if he has any time for you.

Me Sorry if I am bothering you again but it is just that other artists like Anish Kapoor or Yin-ka Shonibare already replied to me so I would like to know who is gonna participate or not, so.. I mean.. if you could let me know till next week..

GTS Sure... yeah... I’ ll try to speak to him tomorrow when he’s back and I will drop you a line or give you a call.

Me Ok thank you so much.

GTS Thank you too. Bye

Me Bye.

NO REPLY

Gavin Turk

26 March 2015
conversation with Gavin Turk
at the Other Art Fair, London

Me Hi! I am Teodora

Gavin Turk Hi!

Me I am from Chelsea College of Art, I am a student.
I sent you some emails a while ago and I also called at your studio but no one replied and I was wondering..

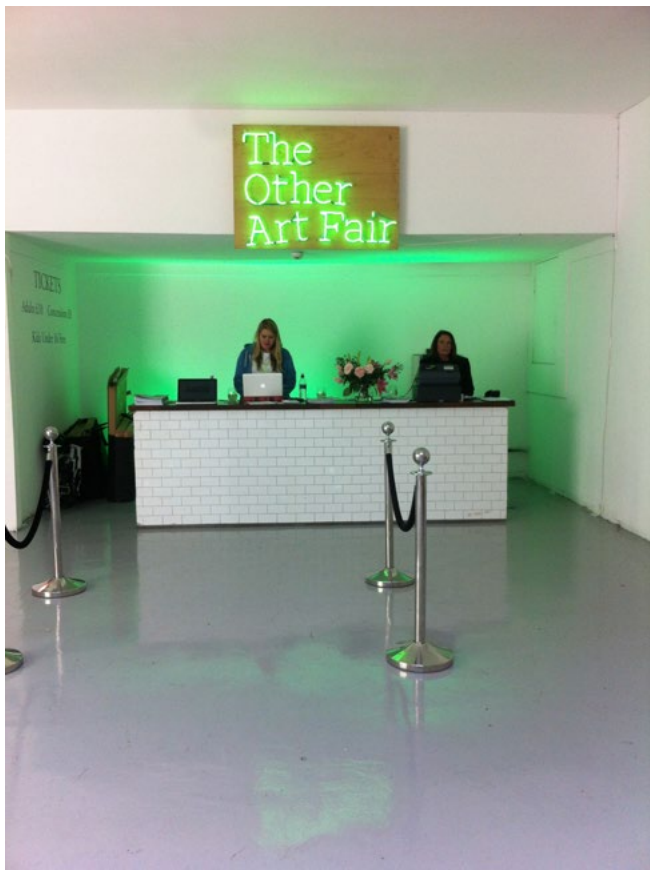
GT That’s not very good, is it?

Me (laughing) No, maybe not. I spoke with your assistant and I know you are very busy and everything... But I’ m doing a research project and I was wondering if you could just reply to some questions. If you have time to do that by email, maybe I can send you another follow up...

GT OK.

Me Is it possible? You think you can do it?

GT Yes I think so... I think I remember something..maybe I’ve already done something...But I don’t know.. OK..alright, so send it again!



The Other Art Fair entrance

Me I was looking at this book in another space..

GT It was a book fair?

Me No, It was an art space somewhere in the centre, but I' m sorry I don' t remember the name..

GT That's OK..The book took almost ten years to put it together.. It doesn' t necessarily look like a product of ten years.. I really like it.. It is a collection of essays written by people about these themes..

Me Yes, It is a kind of practice that I really like, I am making a book as well. Is it possible to buy your book here now?

GT Yes, It's fifteen quid. You have to pay at the desk. Maybe you can fill this in and after just go to the desk..

Me Can I fill it here?

GT Yes, do you wanna seat?

Me Yes, Thank you.. So how is going this fair?

GT It's going good..It is just The House of Fairy Tales which is a children's art charity which I do with my wife, so we are trying to raise money, we are trying to use art to do the project...

Me So you said charity for children..

GT It is education, children and art

Me It is just your stand doing it for this cause?

GT This stand and next door... But it is funny because they kind of got refused from the fair and then we though that we kind of like their work for The House of Fairy tales and we brought them



back in!

Me: Nice.. Is your book for charity as well?

GT No

Me (laughing) Why not!?

GT (laughing) This goes to me...It is kind of a charity...

Me (laughing) I thought you were doing something good for society!

GT Don't worry, I am putting so much money for charities...

AFTER I HAVE FINISHED FILLING OUT THE SLIP TO TAKE TO THE PAY DESK.

GT So what you have to do, if you take this over to the corner, you' ll find the desk.

Me Great! Thank you very much.

BEFORE I LEFT HE SHOWED ME A CATALOGUE

GT Did you see the black book?

Me No



GT You should look at that book...

GT He is Boetti (pointing out a catalogue's page)

Me Yes, I know his work very well. I love his work.. I studied Alighiero Boetti at my BA. Some days ago I interviewed his son for a project I am doing. He studies Visual Culture at Goldsmiths.

GT Really?

Me Yes..Does this catalogue going for charity as well?

GT (laughing): My charity.. But it's all kind of goes to the charity...

HE POINTED OUT A POSTER.

GT One of these posters that I have made...Well, it's fifty quid but all the money goes to The House of Fairy Tales.

Me I want to first find my friend so maybe we can split it. In any case I'll send you the email with the questions.

GT Take this, give me back my book, and then you go to the desk to pay. After, you come back here to take the book... So I have to see you anyway.

Me OK, Thanks. See you in a bit.

AFTER I HAVE PAID FOR THE BOOK I RETURNED TO GAVIN TURK'S STAND.

Me I am sorry but I can't find my friend and I don't have money to buy the poster.

GT That's OK.

Me So, here's the receipt for the book.

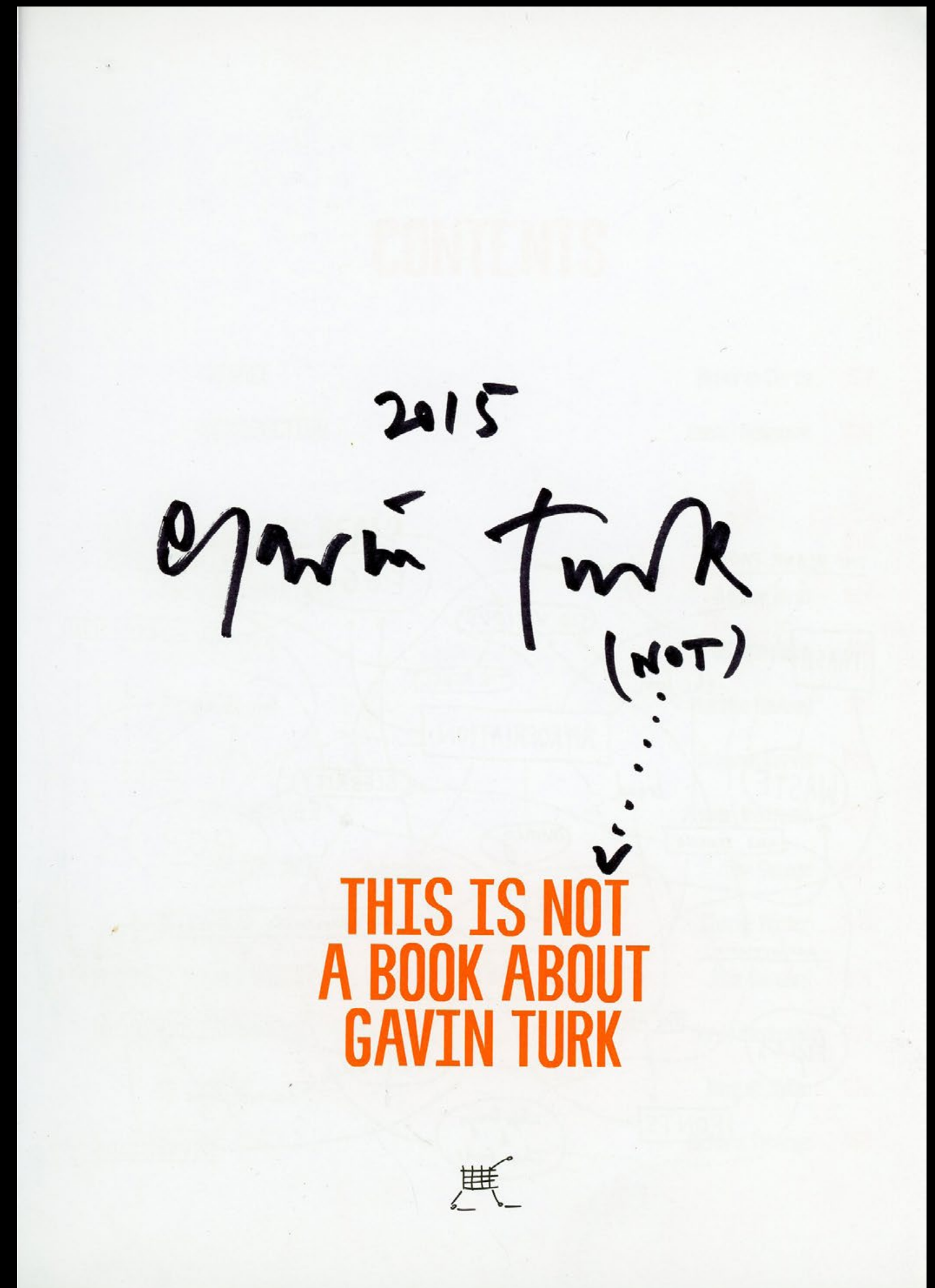
GT (laughing): Is that means that I have to do your dissertation now?

Me (laughing) Exactly. I'll tell you more... If you'll reply to my questions I am gonna buy your poster.

HE SAID SOMETHING THAT I COULDN'T HEAR.

Me Anyway, it was nice to meet you. Thanks. Bye.

GT Bye. Thank you.



On 27 Apr 2015, at 22:41,
Teodora Pasquinelli <teodora.pasquinelli@icloud.com> wrote:

Dear Gavin Turk,

It was great to meet you the other day at the art fair and go over your books. Following our brief encounter and chat, I am sending you below the questions we discussed regarding my project’s research. I thoroughly enjoyed your book that is not about Gavin Turk and I am looking forward to receiving your response and getting that charity poster, as promised :)

- 1) Based on your educational experience in London,
how relevant to a successful career is a degree
from a prestigious art school?
- 2) Does the idea of artists’ community sharing same values and fighting for the
same strong ideologies still existing nowadays or has that concept been replaced
by the individualistic approach encouraged by neo-liberalist thought, namely
money, power and fame?

Thank you in advance for your time and consideration.

Sincerely,
Teodora Pasquinelli

Da: Meri Atkin <info@livestockmarket.org>
Data: 29 apr 2015 alle 15:18:19
A: Teodora Pasquinelli <teodora.pasquinelli@icloud.com>
Oggetto: Re: For Gavin Turk | From the Other art fair

Hi Teodora,

Thanks for your email. Gavin is now away on business for several weeks but when he returns we will try and get back to you.

Very best wishes,
Meri



Conversation at The Other Art Fair with Gavin Turk. On the table original Turk’s posters for fifty pounds (going to charity)

Gavin Turk Studio Goodafternoon, Gavin Turk Studio

Me Hello my name is Teodora. I am calling regarding an email that I sent you a couple of weeks ago. I met Gavin at The Other Art Fair and I was interested in buying a poster but actually I never got a reply.

GTS If you are interested in buying a poster you should contact The House of Fairy Tales. They are dealing with the sales. I can give you Anastasia email address...She is responsible for that.

Me That's fine. Thanks. Another reason I called for is regarding an email that I've sent with some questions addressed to Gavin. I spoke with him at the fair and he agreed to contribute to my research.

GTS I think I remember seeing your questions..Let me check the emails...

Me Are you Meri?

GTS Yes I am Meri

Me I remember your name from other emails that I sent. Have you ever forward it to him?

GTS What's your email address?

Me It's Teodora without H.. dot P-A-S...

GTS So..T-E-O-D-O-R... Ok, I got your email address here...Yes, ok...So these are your questions to Gavin.. So.. He said that... Your question are a bit broad so they would take a large response from him which he didn't feel he had time to give you in email. if you want to get a response from him is maybe better drawing your questions down for the more specific to him... He said like potentially those questions could be answered by anyone. I asked him if he would respond and he said he can do but he just didn't know when.. He's now away for most of this week.

Me If it can help I would like to update you that I have secured other artists' assistance. I got replies from Anish Kapoor, Yinka Shonibare, Doug Fishbone and I am in contact with many others. So, It would be important to have Gavin Turk's contribution.

GTS O really? Wow... You have done well! Well, I've still got your email address in my list... When he's get back from his travel, I'll speak to him again about it and see if he can give you answers.. But if you want to revise your question and maybe make them slightly less broad and more specific to him... That would definitely help to get him to response.

Me Ok thank you very much. So, what's about the poster?

GTS O Yeah.. Sure.. You should contact Anastasia for that.

Me Can you email me her contact?

GTS Yeah sure.

Me Thank you Meri.

GTS Your welcome. Bye.

Il giorno 26 mag 2015 alle 12:51, Meri Atkin ha scritto:

Hi Teodora,

Here’s Anastasia’s email address for the purchase of a poster:@gmail.com.
I’ll speak to Gavin again about your questions when he returns from his travels.

Best wishes,
Meri

Da: Teodora Pasquinelli <teodora.pasquinelli@icloud.com>
Data: 04 giu 2015 alle 17:46:00
A: Meri Atkin <meri@gavinturk.com>
Oggetto: Re: For Gavin Turk | From the Other art fair

Dear Meri,

Thank you for the email, it is much appreciated. I will liaise with Anastasia directly.
As for the questions it is imperative that they remain the same for each artist since it is the focus of a centralized type of research and therefore they cannot be adjusted. The reason Gavin’s contribution is important and relevant, is due to his postgraduate academic experience with the Royal College of Art. It would be really helpful if could have the answers by the end of the month to also proceed with the poster.

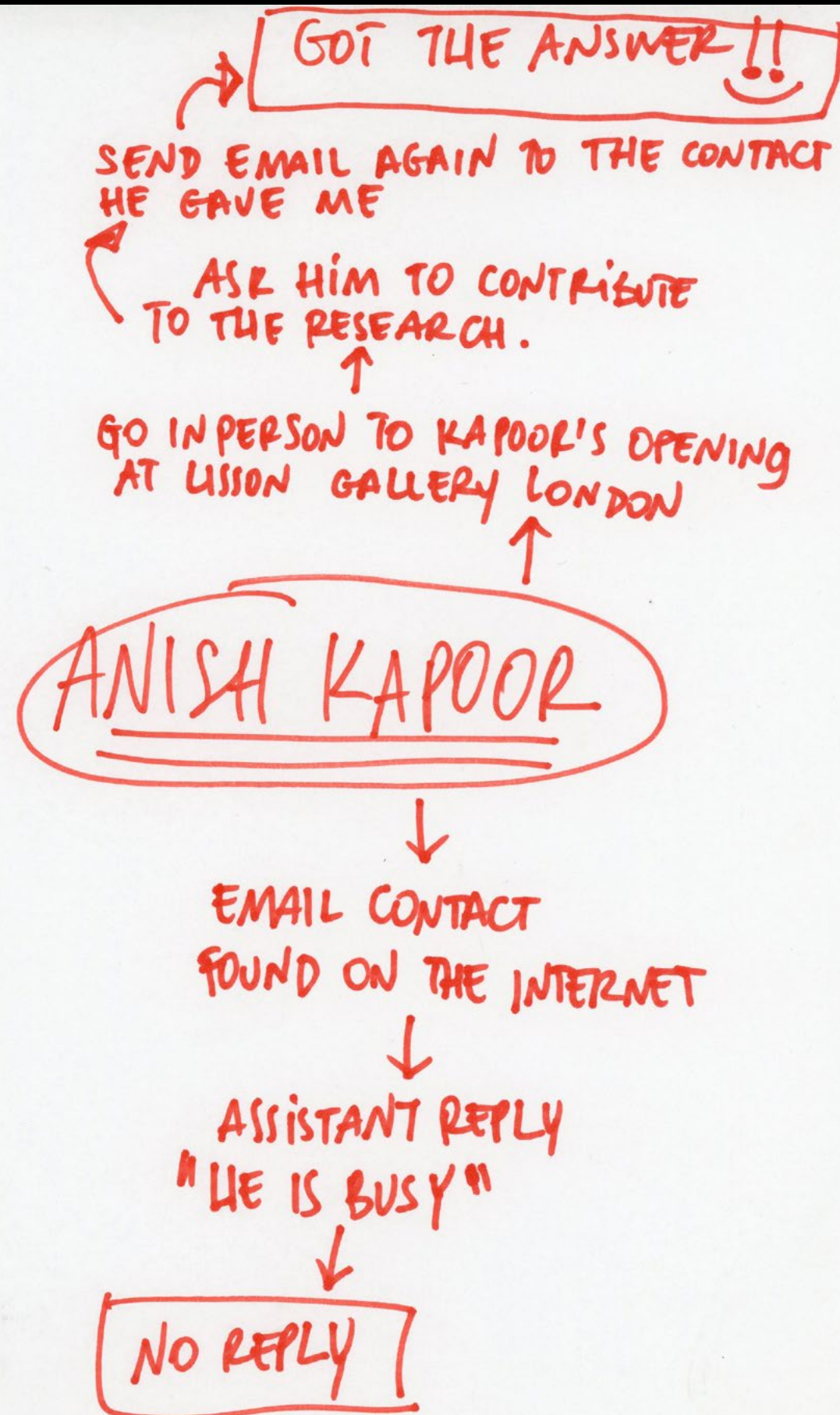
Just to remind you that so far I have the participation of Anish Kapoor, Yinka Shonibare and Doug Fishbone and I am also including below the questions again for your convenience.

Thank you for your time and assistance and I am looking forward to hearing from you soon.

Sincerely,
Teodora

still

waiting



----- Forwarded message -----

From: Teodora Pasquinelli <teodora.pasquinelli@icloud.com>

Date: 10 March 2015 at 11:35

Subject: Interview with Anish Kapoor

To: info@kapoorstudio.com

To whom it may concern,

I am Teodora Pasquinelli and I am London based artist studying at Chelsea College of Art. Please find below my request for a meeting with Anish Kapoor. Any updates you could provide after you forward this email would be greatly appreciate.

Thank you in advance.

Regards,
Teodora

Dear Anish Kapoor,

I am Teodora Pasquinelli and I am London based artist attending the Ma Fine Art program at Chelsea College of Art and Design.

I am writing to you in concern of the project I am working on entitled Candidates.

I need your contribution as an extremely important part of my research.

This project is a fundamental part of my final dissertation and explores the theme of institutional critique, especially related to the art schools system in relationship with the role of the artist in the British panorama nowadays.

Therefore, I am contacting established artists that graduated from school in London (Slade, RCA, Goldsmiths, UAL) in order to collect some interviews that can help me to proceed with my investigation.

I would be grateful if you would be able to provide a few minutes of your time at your convenience for a brief interview.

Any possible feedback you could provide regarding the status of this inquiry would be greatly appreciated. I am at your disposal for any questions or any additional information you may require.

Thank you in advance for your time and consideration and I look forward to hearing from you soon.

Best wishes,
Teodora

Dear Teodora,

Thank you for writing to Anish Kapoor. He has asked me to reply with his sincere apologies, but unfortunately his schedule is such that he will not be able to participate in your research.

We wish you every success with your studies.

Kind regards,
Katie Harrison
Anish Kapoor studio



Anish Kapoor opening at Lisson Gallery (24 March 2015)

Anish Kapoor

email

Da: Teodora Pasquinelli <teodora.pasquinelli@icloud.com>
Data: 23 marzo 2015 08:59:19 GMT
A: Katie Harrison
Oggetto: Re: Interview with Anish Kapoor

Dear Katie,

Thank you for your message. As I am sure you're aware how hard it is getting in touch with most artists, your consideration and assistance in this is truly greatly appreciated.

Since his schedule is so full, I was wondering if perhaps it would be possible for Anish Kapoor, to answer the following short question? As a fan of his work, his contribution would be essential to my project and academic progress.

In your opinion, is it relevant to attend a prestigious Art school in order to build a successful career as an artist? If so, please briefly explain why.

I realize of course the possibility of his unavailability so any feedback you could provide again, would be greatly appreciated
Thank you in advance for your time and assistance and I look forward to hearing from you.

Kind Regards,
Teodora

Dear Teodora,

Thank you for writing to Anish Kapoor. He has asked me to reply with his sincere apologies, but unfortunately his schedule is such that he will not be able to participate in your research.

We wish you every success with your studies.

Kind regards,

Katie Harrison
Anish Kapoor studio

Anish Kapoor

email to Anish Kapoor's personal assistant

On 25 March 2015 at 23:49, Teodora Pasquinelli <teodora.pasquinelli@icloud.com> wrote:

Dear Anish Kapoor,

I am Teodora Pasquinelli, London based-artist currently pursuing my MFA at Chelsea College of Art. We met two days ago at your opening at Lisson. I wanted to thank you for your kind gesture to agree to help me in my research. As I already explained you in my previously e-mail, I am currently investigating the relationship between established artists and the educational art system, especially related to the British panorama and the relationships between the art community that stem from that reality. An interview with you, at your convenience, in order to answer a few questions would be an important resource to my research. Alternatively, if you were be able to spare a moment to respond to the questions below, your contribution would be essential and much appreciated.

1) Based on your educational experience in London, how relevant to a successful career is a degree from a prestigious art school?

2) Does the idea of artists' community sharing same values and fighting for the same strong ideologies still existing nowadays or has that concept been replaced by the individualistic approach encouraged by neo-liberalist thought, namely money, power and fame?

Thank you again for your time and assistance and I look forward to hearing from you.

Yours sincerely,
Teodora

Dear Teodora

I found some time with Anish today and I am pleased to confirm his answers below in red.

He wishes you the best of luck with everything!

Very best wishes

Lucy



Based on your educational experience in London, how relevant to a successful career is a degree from a prestigious art school?

“Completely irrelevant. Perhaps the only thing one learns in art school how to think as an artist, like an artist. It takes a long time to become an artist, to make oneself into an artist. Art school can perhaps help to start that process, the rest is a lonely journey.”

Anish Kapoor

Does the idea of artists' community sharing same values and fighting for the same strong ideologies still exist nowadays or has that concept been replaced by the individualistic approach encouraged by neo-liberalist thought namely money, power and fame?

“As artists we recognise the struggle that other people make to move, an issue, an agenda, a process forward. Sometimes it is very difficult in our over specialised world. This doubtlessly gives us the sense of common purpose across culture, politics and society at large. Fame and money are incidental. One can't plan for them and if one does that is almost certainly artistic death.”

Anish Kapoor

On Monday, 25 May 2015, 15:04, Teodora Pasquinelli <teodora.pasquinelli@icloud.com> wrote:

Dear Yinka Shonibare,

Hope this email finds you well. I am following up with you with this quick note in regards to the project I am working on.

My current research is about the integrity of the art profession and the sustainability of the art community as that evolves from the university to the art industry and whether or not they can affect each other.

As I think your guest projects' space are perfectly in line with what I consider major artists should do, namely owe something back to the artistic community as a return and giving opportunities to emerging art professionals rather than behave as high profile corporate bankers, it would be extremely valuable to me if you could answer to the questions below.

In case it helps, I wanted to also update you that I have secured Anish Kapoor's assistance and I am in contact with Gavin Turk and Doug Fishbone.

1) Based on your educational experience in London, how relevant to a successful career is a degree from a prestigious art school?

2) Does the idea of artists' community sharing same values and fighting for the same strong ideologies still existing nowadays or has that concept been replaced by the individualistic approach encouraged by neo-liberalist thought, namely money, power and fame?

Thank you again for your time and assistance and I look forward to hearing from you.

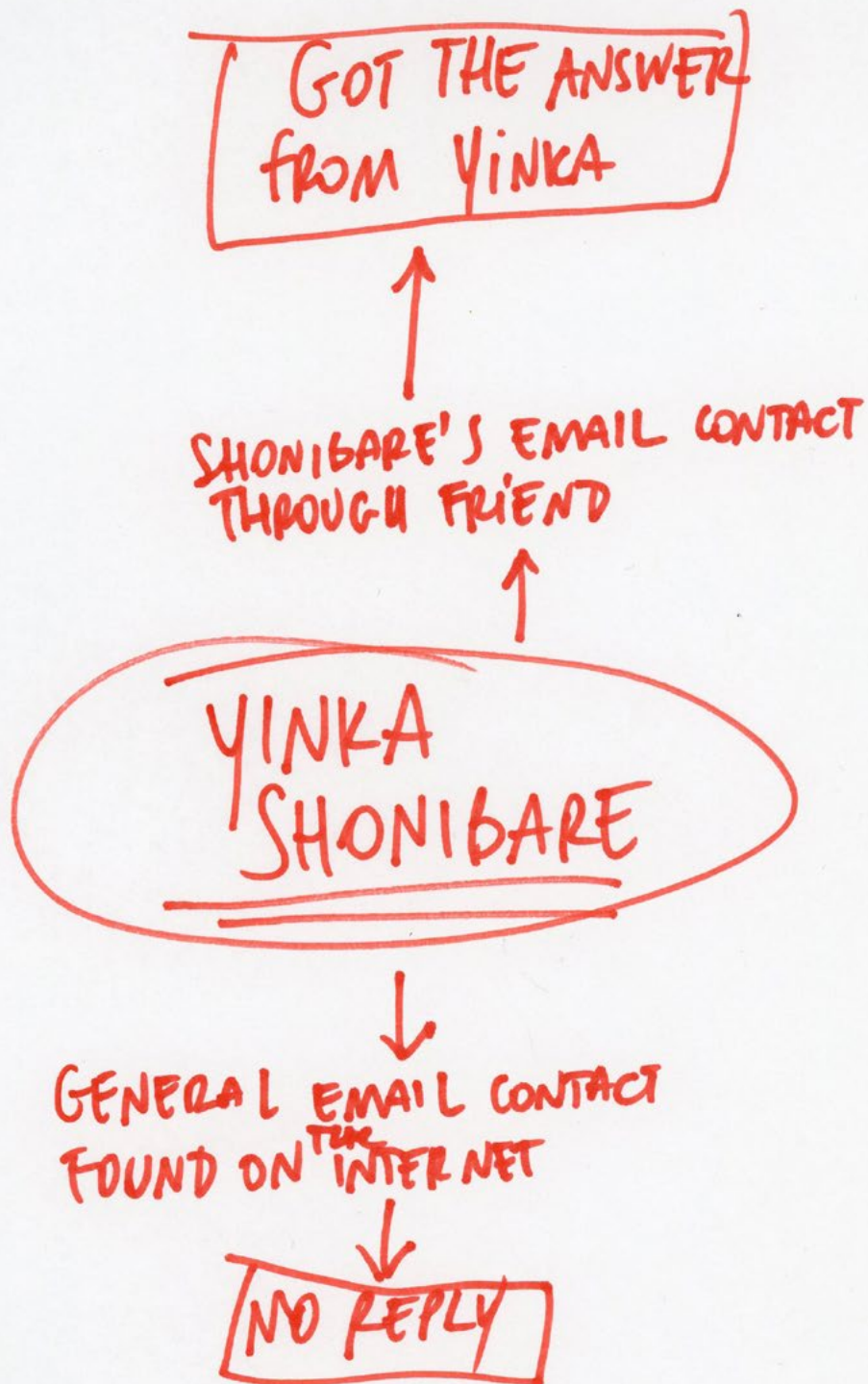
Kindly,
Teodora

Da: YINKA SHONIBARE
Data: 25 maggio 2015 18:58:32 GMT+1
A: Teodora Pasquinelli <teodora.pasquinelli@icloud.com>
Oggetto: Re: Research project

Hi Teodora,
Your project sounds great, I will try and answer your two questions the best way I can.

Hope that gives enough information.

All the best
Yinka



Based on your educational experience in London, how relevant to a successful career is a degree from a prestigious Art school?

“ I do not think that a prestigious Art school is the only way to build a good career. Regardless of the school the work should be strong enough to speak for itself. That said a good education and the right contacts in the art world are the advantages that can be gained by someone who has attended a prestigious Art School. I am sure that attending Goldsmiths College has most certainly helped my career.”

Yinka Shonibare

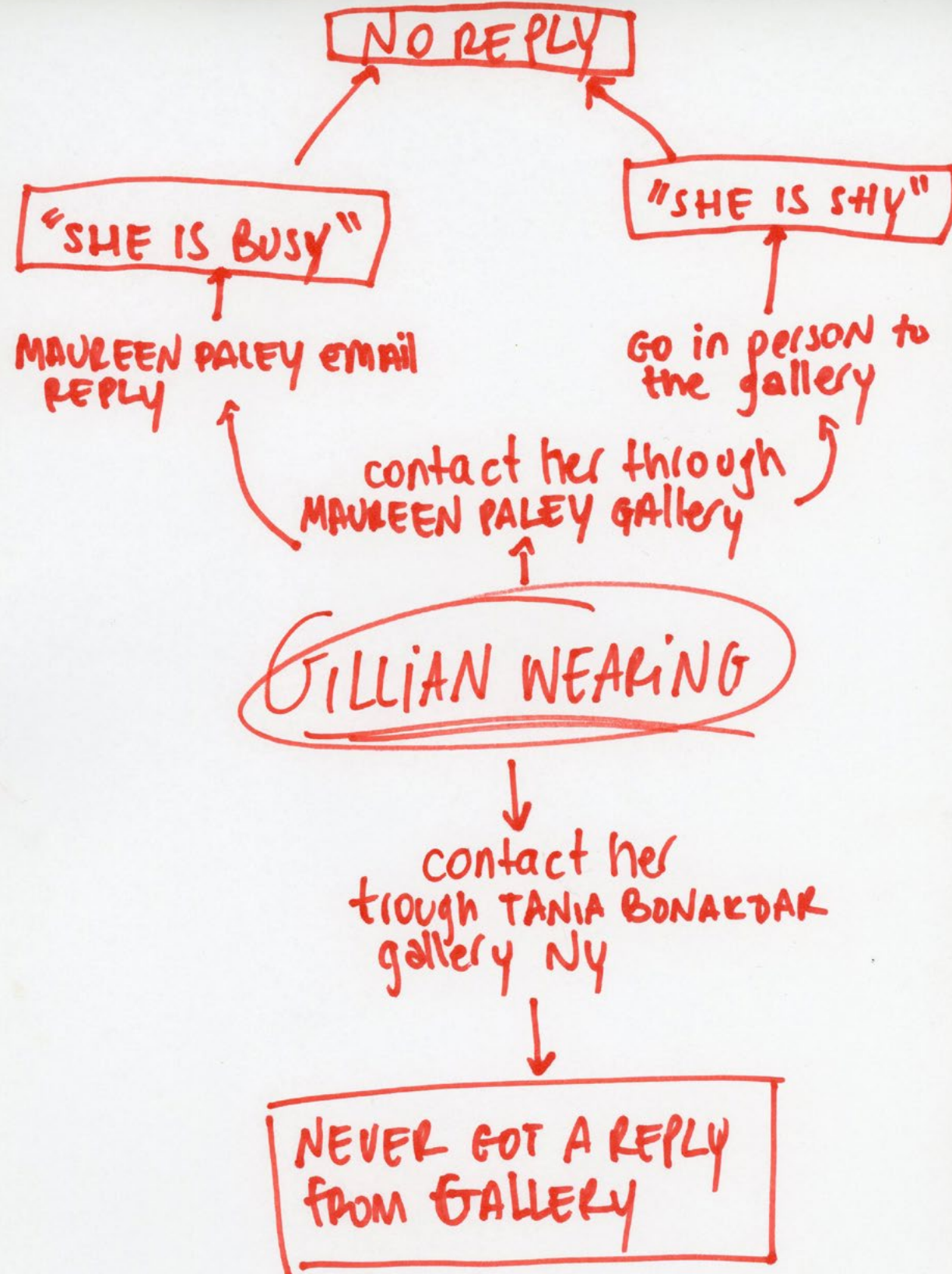
Does the idea of artists' community sharing same values and fighting for the same strong ideologies still existing nowadays or has that concept been replaced by the individualistic approach encouraged by neo-liberalist thought, namely money, power and fame?

“I started my space in 2008 at the time of the economic recession, yes I have been extremely fortunate that tax payers have facilitated a successful career. I didn't have any difficulty with the decision I felt that Guest Projects would provide a fair platform for emerging artists and some established ones to show 'difficult work'. I do not oppose the market but the market cannot support research, experimentation and build a community of Artists who are out side of it's reach. A society which is focused on market competition without a space for human interaction is an impoverished one. I believe in social enterprise, I think that the market should be used to enhance our humanity not to make us vacuous. This is why there is a community kitchen in the space and I do the supper Club 'The Artist dining room' every two months where we celebrate artists and eat together. The money raised from the supper club goes back into the maintenance of the space.”

Yinka Shonibare

Gillian Wearing

email to Maureen Paley gallery



From: Teodora Pasquinelli [mailto:teodora.pasquinelli@icloud.com]
To: info@maureenpaley.com
Sent: Sun, 18 Jan 2015 22:25:33 +0000
Subject: Project proposal with a student of Chelsea College of Art

To whom it may concern,

My name is Teodora Pasquinelli, I am graduated from a BA in the Academy of Fine Arts in Rome I am now attending my MA in Fine Art at the Chelsea College of Art.

My BA final thesis, entitled *Confession as a form of art and self-analysis: Gillian Wearing*, investigates the work of an artist that you represent.

I am now working on a project that I want to present as my final piece in the College exhibition on September and that includes collaboration of several artists.

The participation of Gillian Wearing would be extremely important for the realization of the project.

I would be very grateful if you could help me to contact her in order to send her my project proposal.

Moreover, I think that the collaboration into this project could be exciting also for you as a gallery.

I attached you the written project on this e-mail.

Thank you for your time and consideration.

Sincerely,
Teodora Pasquinelli

Da: Mark Barker
Data: 27 gennaio 2015 10:18:16 GMT
A: teodora.pasquinelli@icloud.com
Oggetto: Project proposal with a student of Chelsea College of Art

Dear Teodora,

Thank you for your email, your project sounds fascinating. However i'm afraid due to Gillian Wearing's intensely busy schedule she will be unable to participate in your project.

Wishing you every success.

My best,
Mark

Mark Barker
MAUREEN PALEY.
21 Herald Street
London E2 6JT
t +44 (0)20 7729 4112
web: www.maureenpaley.com

forthcoming projects
GINTARAS DIDŽIAPETRIS
18 - 22 February 2015

DEIMANTAS NARKEVIČIUS
25 February - 01 March 2015

Gillian Wearing

21 March 2015
conversation with Oliver Evans, Senior Director
at Maureen Paley gallery, London

Me Hello, How are you?

Oliver Evans Hi, I am good. Thank you.

Me I am a student at Chelsea College of Art, MA Fine Arts. I actually did my dissertation on Gillian Wearing on my BA...

OE Ok. Cool.

Me I would like to know if it would be possible to interview her.

OE The only thing with Gillian... I would say yes with everyone else but she is really... Ridiculously shy... And she doesn't like to do any lectures, any interviews... So if you want to send her some questions I can forward the email to her but I don't know if she will get back necessarily. It is just with Gillian.. She is just crazy about these things...

Me (laughing) Really?

OE Yeah, but I don't know if you have a copy of this book... It is got quite a lot of information in it.

Me Yeah.. but the thing is that I really need to interview her. Also because I am doing a project that involves some other artists... So I would like to have a feedback for the project, it is not only about questions that I can find answers on the book... So it is kind of fundamental to have her participation.

OE Is it the project that you are doing the one you emailed me about?

Me Yes!

OE You were gonna re-... Or something about... What was it? Something about your first exhibition in London? I remember reading some email...

Me Re-applying, maybe?

OE Maybe, re-applying, yeah, that's it! Yeah..But I know that she would not really do it..

Me Yes, I know that... My research is about the relationship between art schools and established artists, so I just need her to reply at least to some questions, some theoretical questions. if you could forward the email..

OE Yeah, Yeah.. Send it again to me.. I'll give you my card..I'll forward it but I know that...

Me Yes..I remember you already replied to me to the email I have sent you..

OE Take my card...

Me OK. Thank you very much.

OE She will might not be able to answer...

Me That's ok.. If she is so shy...It's fine...

OE It is strange, but she really doesn't like to do this kind of things.

Me Thank you very much for your kindness. You know, it's so hard to contact artists.. Anyway, I'll send you the email next week. Thank you very much. Bye.

OE Cool. Bye bye. Take care.

Maureen Paley Gallery entrance



ridiculously

shy

To: Douglas Fishbone
From: teodora.pasquinelli@icloud.com
Subject: Teodora
Date: Wed, 20 May 2015 19:12:47 +0000

Hi Doug,

Thank you very much for your call, it is much appreciated and I am very grateful for your input.

Below are the questions which are the focus of the project in regards to the relationship between the values an art student carries compared to those of an established professional within the panorama of the British art world.

My research is about the integrity of the art profession and the sustainability of the art community as that evolves from the university to the art industry and whether or not they can affect each other. Having seen your work I know that you are interested in the questions relating to the mechanism of the art world and society at large, that few dare to ask, so your contribution would be of great value.

If we could set up a meeting this Friday where we can film your response to these questions, and whatever else you would like to elaborate on regarding this matter, it would be ideal as I would love to incorporate a performative element together with the other mediums already involved, but I would totally understand if you have limited time and would rather just answer in writing. Either way your help would be key as it would also carry the perspective of a non-British artist here which would offer a more complete approach.

1) Based on your educational experience in London, how relevant to a successful career is a degree from a prestigious art school?

2) Does the idea of artists' community sharing same values and fighting for the same strong ideologies still existing nowadays or has that concept been replaced by the individualistic approach encouraged by neo-liberalist thought, namely money, power and fame?

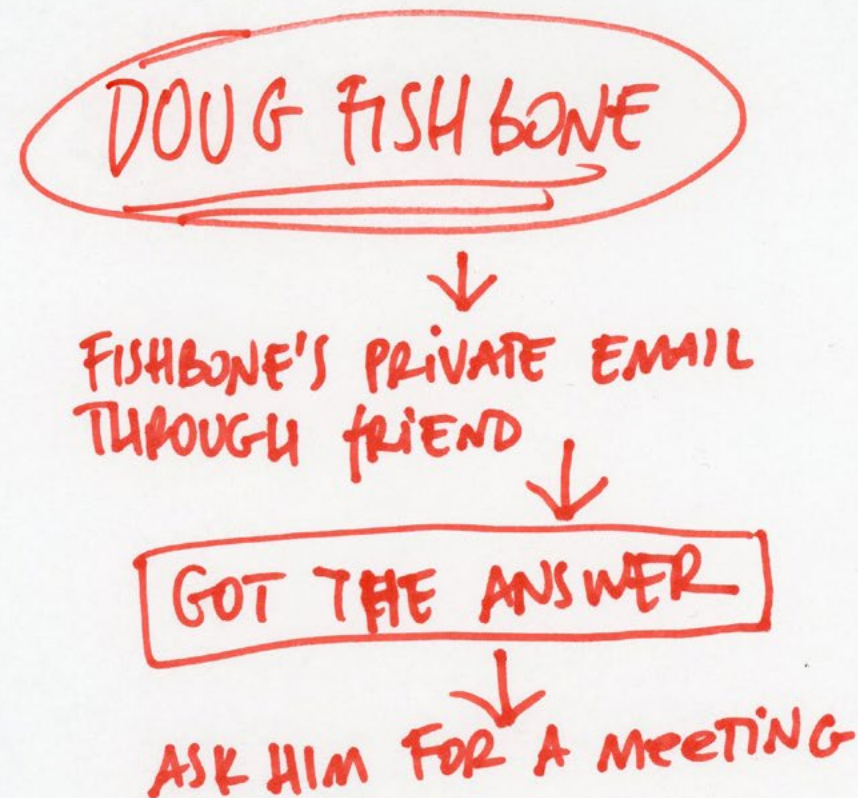
I hope the email clarifies a bit for you!

Let me know what works best and when it would be a good time for you to meet.

For next week I am available on Thursday all day and Friday after 14.00

Looking forward to hearing from you soon.

Sincerely,
Teodora



Based on your educational experience in London, how relevant to a successful career is a degree from a prestigious art school?

“ I do think it is necessary to get a degree in so far as the shows offer the main platform of exposure and a credibility of some sort to graduates, but I like to hope it is not absolutely necessary in real terms. The whole thing is quite hurried, which I think is a sad reality. Are recent BA graduates accomplished enough to launch an immediate career? Probably not in most cases. However, it is hard to see the alternative under current circumstances. Sadly, it probably is necessary then. You might also consider the MA vs BA question. Do you need to get an MA? Do you need to be in London, as opposed to staying in a less central place?”

Douglas Fishbone

Does the idea of artists’ community sharing same values and fighting for the same strong ideologies still existing nowadays or has that concept been replaced by the individualistic approach encouraged by neo-liberalist thought namely money, power and fame?

“While in school, the idea of community and common goals does seem more real, but when you graduate and start scrambling to stay afloat in a ruinously expensive place like London, it is hard maintain such a thing over time. Many graduates form support networks and help each other out putting on shows etc. But after ten years or so, one wonders how strong they remain due to practical issues. I don’t think trying to have a successful career means one has necessarily adopted the neo-liberal shtick, as not everyone is aiming for wealth, fame and all that. But there is a strange set of assumptions that floats around being an artist, that making living, or wanting to, somehow cheapened the whole thing.

It is interesting to think how much your study is tied to the contemporary moment, which is in many ways a historical anomaly. When I started my MA in London there was no Frieze Art Fair. Imagine the landscape without it now. You cannot. But if the current trend of fairs weakens (which I doubt, but just for argument’s sake), the landscape might well shift again. Art investment on a global basis, with hedge funders zipping about the work from fair to fair, is a very new trend. Though most artists are not involved in that, it generates a lot of attention and may create a misperception that that is the only game in town in which people are interested. For many artists, myself included, it is like some bizarre alternate universe that does not enter my reality in more than a tangential way.”

Douglas Fishbone

Douglas Gordon

email
to Staedelschule admission office, Frankfurt

Von: Teodora Pasquinelli [mailto:teodora.pasquinelli@icloud.com]
Gesendet: Dienstag, 3. März 2015 13:37
An: Studentensekretariat
Betreff: Re: AW: guest student info

Dear Karin,

Thank you for your fast reply.
I am interested in Douglas Gordon's course therefore I was wondering if it could be possible to come and visit the school when he is in. I am planning my tickets from London so I would be very grateful if you could suggest me the best period to come starting from the 13th of April.

Thank you

Regards,
Teodora

Dear Teodora,

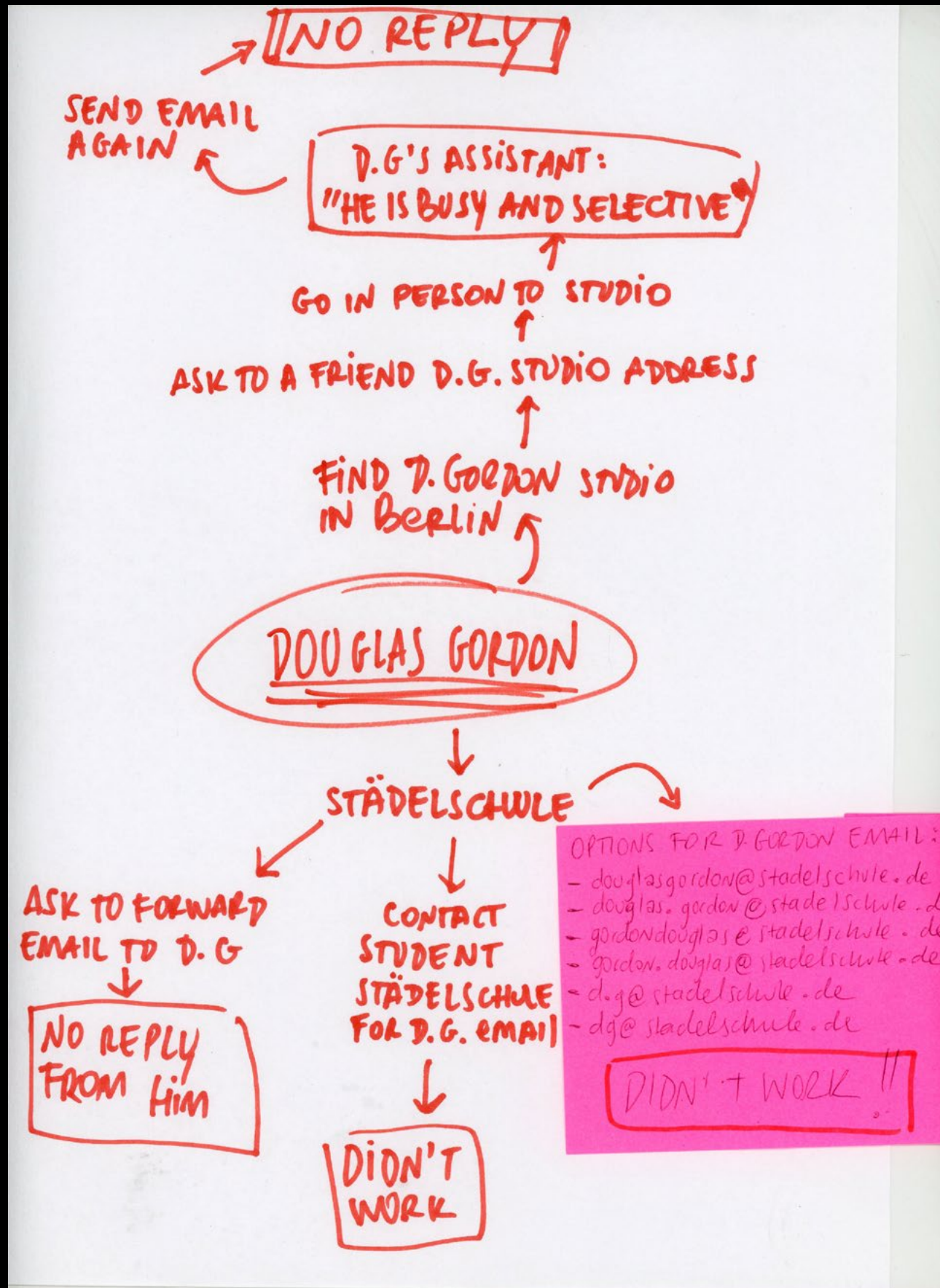
we are not really in the schedule of the Professors... and to meet someone by chance coming to the school...?

It is better you write him a personal e-mail with your work examples and ask him for a meeting...
We will forward this personal e-mail to him.

Best,
Karin

Karin Sust

Studentensekretariat
Staatl. Hochschule für Bildende Künste
-Städelschule-
Dürerstr. 10 - 60596 Frankfurt/M.
0049 (69) 60 50 08-39



Da: Teodora Pasquinelli <teodora.pasquinelli@icloud.com>
Data: 10 marzo 2015 00:46:57 GMT
A: Studentensekretariat <studentensekretariat@staedelschule.de>
Oggetto: Re: AW: AW: guest student info

Dear Karin,

Following your suggestion regarding the communication with Douglas Gordon you can find below my request for a meeting with him. Any updates you could provide after you forward this email would be greatly appreciate.

Thank you.

Regards,
Teodora

Dear Douglas Gordon,

I am Teodora Pasquinelli and I am London based artist attending the Ma Fine Art program at Chelsea College of Art and Design. I am writing to you in concern of the project I am working on entitled Candidates. I need your contribution as an extremely important part of my research.

This project is a fundamental part of my final dissertation and explores the theme of institutional critique, especially related to the art schools system in relationship with the role of the artist in the British panorama nowadays.

Therefore, I am contacting established artists that graduated from school in London (Slade, RCA, Goldsmiths, UAL) in order to collect some interviews that can help me to proceed with my investigation.

I am planning to visit Germany in April therefore I would be grateful and honored if you could accord me a meeting.

Any possible feedback you could provide regarding the status of this inquiry would be greatly appreciated. I am at your disposal for any questions or any additional information you may require.

Thank you in advance for your time and consideration and I look forward to hearing from you soon.

Best wishes,
Teodora



Me in front of Lost but Found Studio #1

Douglas Gordon

email
to Staedelschule admission office

Da: Teodora Pasquinelli <teodora.pasquinelli@icloud.com>
Data: 23 marzo 2015 09:10:23 GMT
A: Studentensekretariat <studentensekretariat@staedelschule.de>
Oggetto: Douglas Gordon

Dear Karin,

I hope this email finds you well. I am Teodora Pasquinelli, London based-artist attending my Ma fine Art student at Chelsea College of Art.
Following your suggestion I sent you an email a few weeks ago regarding the possibility to come to Stadeschule and meet Douglas Gordon for a brief interview, I am getting in touch to find out if perhaps there is any update or feedback on my request? You had kindly suggested me to write an email addressed to Pr. Gordon so you could forward it directly to him which I sent two weeks ago . I was wondering if you had any news from him. I plan to will be in Germany in the middle of April and therefore any possible update would be very grateful.
Thank you in advance for your time and kind assistance and I look forward to hearing from you.

Yours sincerely

Regards,
Teodora.

Da: Studentensekretariat <studentensekretariat@staedelschule.de>
Data: 23 mar 2015 alle 10:31:40
A: 'Teodora Pasquinelli' <teodora.pasquinelli@icloud.com>
Oggetto: AW: Douglas Gordon

Dear Teodora,

We forwarded your e-mail to Prof. Douglas Gordon on March 10, 2015. And it is up to him to answer.

Kind regards,
Karin



Me in front of Lost but Found Studio #2

Douglas Gordon

9 April 2015

conversation at Douglas Gordon’s studio,
Lost but Found, Berlin

Me Hello, I am Teodora

Lost but Found Studio Hello, how can I help you?

Me I sent an email to Sadelschule..

LBFS (with german accent) Stadelshule yes.. Are you a student with Douglas?

Me No, I am studying at Chelsea College of Art in London. I am doing a research and I need to interview some artists and Douglas is one of them.. I am here for one week and I was wondering if it was possible to..

LBFS He’s coming back on the 18th of April.

Me OK, I am also suppose to go directly to Frankfurt to meet him.

LBFS Well, he is currently in Paris and then in Spain and then in Frankfurt teaching, so..

Me mmm.. yeah.. Is it possible to send an email so that I can arrange another meeting.. I can come back here again, maybe next month or something?

LBFS We can try.. he is extremely busy.. I have to tell you.. we are in the middle of two theater pieces.. it is really kind of really difficult to..I mean.. I am happy if you can send me an email and I can show it to him..

Me I just need to ask him two questions.. he can reply just by email.

LBFS Well, we can do that, if he has time to do it..

Me Ok. Can you leave me your email?

LBFS Yeah sure..So, this email is wrong in this card.

SHE WROTE THE NEW EMAIL ADDRESS IN THE OLD CARD

LBFS So, here’s the email and my name.. But I want to let you know that would be probably very difficult..

Me Does he not give interviews?

LBFS He does but, you know, he is really very selective and he is just... (smiling) extremily... extremely busy.

Me Alright. I’ll send you an email, then. Thank you.

LBFS No problem, I’ll show you the exit.



Douglas Gordon’s mailbox



Douglas Gordon’s Lost but Found studio in Berlin

Douglas Gordon

email
to Staedelschule admission office

Da: Teodora Pasquinelli <teodora.pasquinelli@icloud.com>
Data: 15 aprile 2015 20:45:18 GMT+1
A: Martina Aschbacher
Oggetto: From Thursday studio visit (dissertation research)

Dear Martina,

It was really nice to meet you at the studio on Thursday and thank you for your time to answer my questions. Following our brief conversation the other day, below please find the questions addressed to Douglas Gordon as discussed.

Based on the ongoing discourse between the issues surrounding art academia and the art industry, Douglas Gordon's practice in combination with his relationship to academia fits with the required research model and would therefore be ideal in providing the appropriate resources towards my research. If he could answer the below, his assistance would be greatly appreciated. Alternatively, the artist's inability to provide any answer or assistance to this request would constitute resource material as an answer in itself.

1)Based on your educational experience in London, how relevant to a successful career is a degree from a prestigious art school?

2) How can the reasons, values and integrity behind the initial career path of an artist be affected by a successful career in regards to money, power and fame, if at all, and to what degree?

Thank you in advance for your time and consideration and I look forward to hearing from you soon.

Sincerely,
Teodora Pasquinelli

NO REPLY



Douglas Gordon's assistant businesscard



View from Lost but Found studio

Return ticket from Berlin to London

<h1>easyJet</h1>		<h1>Boarding Pass</h1>	
DATA DEL VIAGGIO / TRAVEL DATE 14 APR 2015 <small>MM/AA</small>		VIA / FROM (SXF) Berlino Schoenefeld	
NUMERO DEL VILO / FLIGHT NUMBER EZY2104		A / TO (LTN) Londra Luton	
GRADO DI CATEGORIA DI UTILE DI IMBARCO / CATER CODE 16:20		GRADO DI PARTENZA DEL VILO / FLIGHT DEPARTS 16:50	
POSTO NUMERO / SEAT NUMBER 27C		PASSEGGERO / PASSENGER PASQUINELLI TEODORA Sig na <small>GGGGGG (Y)</small>	

	<h2>BAGAGLI</h2>		<h2>PARTENZE</h2>
<h3>BAGAGLIO DA STIVA</h3> <p>Lascia i tuoi bagagli ai banchi di consegna bagagli. I banchi chiudono 40 minuti prima della partenza.</p>		<p>Un documento d'identità corredato di fotografia è obbligatorio su tutti i voli. E' necessario un passaporto in corso di validità o, se consentita, una carta d'identità.</p>	
<h3>BAGAGLIO A MANO</h3> <p>Puoi portare UN solo bagaglio a mano di dimensioni non superiori ai 56 x 45 x 25cm, maniglie e ruote comprese. Lo spazio degli alloggiamenti bagagli superiori è limitato, in caso di voli affollati, alcuni bagagli a mano potrebbero dover essere alloggiati nella stiva.</p>		<p>Tieni sempre in considerazione il tempo necessario per passare all'avviso i controlli di sicurezza e raggiungere la tua uscita d'imbarco.</p>	
<h3>ACHTUNG</h3> <p>Kofferservice jetzt Online buchen.</p> <p>☎ 07000 333 55555 <small>12 Cent eine DTGf</small></p> <p>✉ info@sunspeed.info</p> <p>🌐 www.sunspeed.info</p> <p>Reisen Sie einfach ohne Gepäck</p>		<p>inkl. 30 Kg</p> <p>Buchen Sie Ihren Kofferservice vor Ihrer Abreise und reisen Sie schmerzlos durch ganz Europa.</p> <p>Haus zu Haus Service</p> <p>Abholung Ihrer Gepäckstücke direkt an Ihrer Haustür und Zustellung an einem Ort Ihrer Wahl</p> <p>Onlinecode</p> <p>geben Sie bei Ihrer Buchung diesen Code ein SECO und sparen Sie bis zu 20 % pro Gepäck.</p>	

extremely, extremely

busy

Angela de la Cruz

email to Lisson gallery's assistant

From: Teodora Pasquinelli <teodora.pasquinelli@icloud.com>
To: Emily Skeppner
Date: Wednesday, 10 June 2015 14:18
Subject: project research- Angela de la Cruz

Dear Emily,

I hope this email finds you well. Following our brief talk at the phone about my request to contact Angela de la Cruz, and on your kind suggestion to forward her my request, below please find the question I am interested in asking her.

In case it helps, I wanted to also update you that I have secured Anish Kapoor, Yinka Shonibare and Doug Fishbone's assistance and I am in contact with Gavin Turk.

At this point of the project it is imperative to the content for the work to have a woman's voice.

Your assistance in this is greatly appreciated.

My research is about the integrity of the art profession and the sustainability of the art community as that evolves from the university to the art industry and whether or not they can affect each other.

1) Based on your educational experience in London, how relevant to a successful career is a degree from a prestigious art school?

2) Does the idea of artists' community sharing same values and fighting for the same strong ideologies still exist nowadays or has that concept been replaced by the individualistic approach encouraged by neo-liberalist thought, namely money, power and fame?

I would be very grateful if you could update me on any potential progress regarding my request.

Thank you again for your time and assistance and I look forward to hearing from you.

Sincerely,
Teodora

GOT THE REPLY
FROM ANGELA



ASK TO LISSON GALLERY
TO FORWARD QUESTIONS TO HER.
SAY YOU HAVE SECURED OTHER
ARTISTS' ASSISTANCE



ANGELA DE LA CRUZ



ASK CAMDEN ART CENTRE
TO FORWARD EMAIL



NO REPLY FROM C.A.C.

On 19 June 2015 at 11:24, Lucy Wilkinson wrote:

Dear Angela,

I hope you are very well.

We have received the below request from a student researching the art profession and the sustainability of the art community as that evolves from university to the art industry, and whether they affect each other.

I'm writing to see if you would be interested in this project and answering the questions in her email? I will be able to let Teodora know accordingly.

Very best wishes,
Lucy

Il giorno 19 giu 2015 alle 14:49, Angela de la Cruz ha scritto:

Dear Lucy,

I will be very happy to contribute and answer the questions.
Teodora, which is the deadline?

Best wishes,
Angela

On 20 June 2015 at 14:37, Teodora Pasquinelli <teodora.pasquinelli@icloud.com> wrote:

Dear Angela,

Thank you for your kind and prompt response.
My ideal deadline is at the beginning of July but if you are busy I can extend the date.
Your collaboration is greatly appreciated.

Thank you.

Best,
Teodora

Da: Angela de la Cruz
Data: 22 giugno 2015 15:49:29 GMT+1
A: Teodora Pasquinelli <teodora.pasquinelli@icloud.com>
Oggetto: Re: Project Research - Angela de la Cruz

Dear Teodora,

Please find attached Angela's answers to your questions.
Good luck!

Best,
Fernanda Garcia

Studio Manager

Based on your educational experience in London, how relevant to a successful career is a degree from a prestigious art school?

“It is not necessary to be in an art school to have a successful career in the arts but it helps. You will get to know who are your contemporaries and enhance your network. To begin with is very hard to get into a prestigious Art school, the interviews are quite gruelling and you will be lucky to get an interview in the first place. Therefore you will be surrounded by dedicated and talented people, from students to the academic staff. ”

Angela De La Cruz

Does the idea of artists' community sharing same values and fighting for the same strong ideologies still exist nowadays or has that concept been replaced by the individualistic approach encouraged by neo-liberalist thought, namely money, power and fame?

“Yes, there are a lot of artists' collectives who are fighting for the same artistic values. But there are also artists that because of money, power and fame become part of the establishment and forget how to be artists and how to do art. These individuals become like their collectors and art dealers. Artists like that do a kind of art that they know is very commercial and easy to sell forgetting about the importance of being an artist in order to make money of it.”

Angela De La Cruz

teodora.pasquinelli@icloud.com