

September / 2022

art et al.

An inclusive, curated international art platform that commissions and presents collaborations between artists from supported studios, artist peers and arts professionals. We elevate diverse voices and creative practices.

artetal.org

Curatorial Mentorship

Curatorial Mentorships pair an artist working from a supported studio with a professional curator as a mentor to produce and contextualise a digital project.

John McNaught × Nicole Durling

Over the months of January – March 2022, Australian based director and curator Nicole Durling, worked with Scottish artist John McNaught for Art et al.'s second Curatorial Mentorship.



McNaught works from the Scottish studio, Project Ability, a Glasgow-based visual arts organisation creating opportunities for disabled people and people with lived experience of mental ill-health, aged 5 years to 80 plus, to express themselves and achieve their artistic potential.

Over zoom they discussed John's love of always trying out new styles, never wanting to get bored or labelled as working in a particular way, and his interest in famous historical artists like Francis Bacon and Pablo Picasso. Nicole also noticed John's attentiveness to detail and his passion for learning. Nicole shared her knowledge of being a curator in several Australian institutions, and what drives her passion for bringing together different groups of artists thematically. She spoke of going off her instincts and feelings, and what she is often drawn to emotionally. With John having visited Australia many years ago, shared conversations were also had about the Australian landscape, as well as memories John has of places before and after his brain injury.

This collection of work has developed from John's diverse interests, and how he sees stories in artworks, which he

often relates to his own work or personal life. Each section is linked thematically, but overall it is a collection of works that both John and Nicole felt an affinity with – be it a bright colour, pattern, subject, or just an interesting conversation that developed from it. Both liked the idea of this collection being something that made viewers think, and works that may remind them of something in their life at some point. Nicole helped John to pull the collection together in a way that audiences will be able to navigate through it, absorb a memory or idea, and take from it their own perspective or reflection. If you head to the website, you'll be able to view the PDF of the digital presentation and we hope you enjoy reading both of their thoughts throughout.

Nicole Durling reflects on the mentorship:

"Over time, the project was anchored by the four artworks John selected from the Submit to Love Studios. I selected Australian artists whose work I felt had a connection to John's chosen four. I was always curious to hear if he responded to these works, and what he would see in them – nervous if they didn't pass John's visual filter. Valerie would also send through images of new artworks John

had completed recently. As a painter, John is unrelenting and prolific. His backyard studio is packed with his work, all in various stages of completion. I knew we needed to include his paintings into this project. And I also knew we needed to include one of John's favourite serious painters, being Francis Bacon.

The final selection of artworks, the online exhibition presentation, is comprised of five rooms, or five expressions of John's personal and artistic interests. Spanning diversity of material, technique and subject matter, and all layered with John's refined ability to observe the nuances of human emotion."

John McNaught reflects on being mentored: "I was nervous about being part of the project because I thought I wasn't good enough, but now I think well it's okay for you to like something or you don't. You are always learning, I liked seeing the artists in Australia and England, I'm going to miss it – the people, the inspiration. It's cracking how you get to know a painting."

John was supported throughout by Project Ability Artist Practitioner Valerie O'Regan, who reflects on the project:

"This curated collection has become a visual journey of John's life in the present. John is an adventurous and generous artist. The selected paintings reflect John's curiosity, humour, eclectic love of art, his family, every day, and personal memories. For John some of the artworks were an intuitive connection, while others over the duration of the project were discovered, revealed, and responded to. These intuitive moments of observing, reflecting, and engaging are echoed in John's selected artworks from UK and Australian artists."

JOHN MCNAUGHT / UK

In 2006, John suffered a massive stroke which inhibited his speech and movement. He has been attending Project Ability in Glasgow since 2010 and is part of their Aspire Studios.

NICOLE DURLING / AUSTRALIA

Nicole is the Executive Director of Craft Victoria in Melbourne, Australia.



LEFT: Ben Quilty, *Tribulation*, 2021, Oil on linen, 142.5 × 188 cm. Courtesy of the artist and Tolarno Galleries, Melbourne

RIGHT: Ken Done, *Beach painting I*, 1999, Acrylic on canvas, 122 × 152 cm. Courtesy of the artist and The Ken Done Gallery, Sydney

Curating Collections

Curating Collections commissions artists working from supported studios to curate projects with artworks from an established collection.

Monica Lazzari ×
Valeria Napoleone

Both supporting female artists, a true connection was formed between UK art collector Valeria Napoleone & Arts Project Australia artist Monica Lazzari in our third Curating Collections.

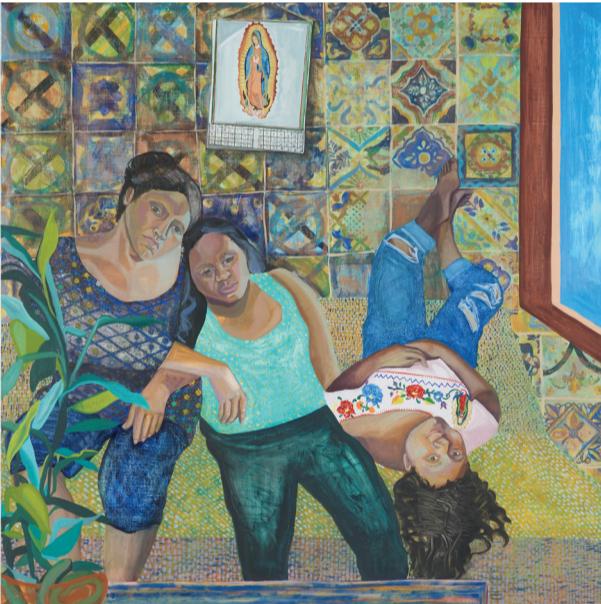


“What Art et al. is doing is so important... I am very excited and pleased to collaborate on this project.”

— VALERIA NAPOLEONE

Over the past two years, there have been many challenges and big emotions in response to global events that have impacted how we live, work, and connect. Within this milieu and disrupted landscape, positive initiatives have emerged. For artists and the broader arts community, being unable to travel has opened opportunities and scope for new approaches; to try something different. Almost a year ago, we began our third *Curating Collections*, a series of projects that engages an artist from a supported studio with a significant international collection. So, in late 2021, an introduction was made online between Monica Lazzari from Arts Project Australia and UK-based art collector and patron Valeria Napoleone.

Valeria has been a collector for 25 years, focusing exclusively on the work of female contemporary artists working internationally. Monica is an emerging artist based in Melbourne. Her art practice centres on creating colourful, abstract paintings and art that people can effortlessly engage with and walk away feeling happy. Monica loves supporting female artists and her peers, so it was no surprise that she found Valeria's collection empowering and joyful.



As Monica reviewed and re-reviewed her selection, she began to see connections and common threads between the work. She particularly loved the complex, domestic figurative painting *Las Talaveritas* by Aliza Nisenbaum. Also, the wall piece *Transposed Lime Butterfly* by Anthea Hamilton and a sculpture made of found objects *Up and Down Between Twins* by Haegue Yang stood out.

As Monica made her selection, three distinct themes emerged: *People*, *Nature*, and *Something Different*. While Monica talked about how she loved many of the pieces without knowing why, revisiting the themes made it clear that each grouping evoked different feelings for her. In the artworks that featured people, Monica felt “good and happy”, observing that she could relate to the people portrayed and their perceived situation. In the paintings and sculptures with origins in nature, Monica could imagine looking up at the sky, walking through the landscape at night, and seeing the butterfly in its habitat. The most considerable artwork combination, *Something Different*, piqued Monica's curiosity and pushed her out of her comfort zone to want to discover more: these artworks were eclectic and varied in subject, colour, materiality, and composition.

Words below taken from Zoom interviews with Monica Lazzari in 2021–22.

“People respond to work they like, but then sometimes I look at a piece I don't like and try and find something I like about it.

It's a journey I take, you know, I didn't like [an artwork] at the start and now I like it. But then sometimes you can't get it — you can't fake it you know. Sometimes, when I was working on this, I was confused about why I selected something. Then I'd go for a walk, come back to it, and go 'oh yeah... I get what I was doing.' I thought about the themes for this exhibition hard, I thought about what looks good as images online.

When selecting work for 'People', I like that the people in the work are not perfect and that the people are real. Some artworks really got to me. For example, every time I look at Nndi Emefiele's artwork *Somebody's Commute*, I see something different, something hidden. Also, I love Aliza Nisenbaum's *Las Talaveritas*. It's just like home life — like the way everyone is feeling naturally when nothing is happening. It's just like staring at a TV thinking 'when this is ever going to end'. And I like the mum, comforting the girl. It looks normal, like the life every family would be going through right now. It's why I absolutely love it. It just speaks to me.

When thinking about 'Nature', I just loved the scenery in the works. You can just relax in them and be taken to a peaceful spot in your mind. I loved Inka Essenhigh's *Last Snow Before Spring* and I think this is what nature would look like at night. The oil looks like photography. It looks like it's been snowing.

The Something Different theme has a lot of work in it and it's hard to define what it is. You can't really say it's a person and you can't say it's nature [so] it's something different. The artworks are, maybe, more ambiguous and have a different materiality. For example, I love Ida Ekblad's *Game*, I don't know why I love it, but I just do. I love the harmony of it, the composition. I can just imagine a beautiful cat climbing all over it. Also, I like Hell Gette's (*#WokeUpLikeThis*), 2k20. Well, I like this, and I hate it. I like it because it looks very child play, but then it looks like things have been cut out and stuck to a page. Some things don't go with other things, it clashes. I love the colours and love the background. But, for example, there is a lot going on with the trees so that you don't need the sun there. Like, why is there a gorilla at the beach? What do those two eyes mean?”

LEFT: Nndi Emefiele, *Somebody's Commute*, 2018, Acrylic, print textile, silver, marker, coloured pencil, pasted printed paper, compact disk, plastic trim on canvas, 210 × 210 cm. Courtesy of Valeria Napoleone

RIGHT: Aliza Nisenbaum, *Las Talaveritas*, 2015, Oil on linen, 162.6 × 144.8 cm. Courtesy of Valeria Napoleone

Writing + Reviews

Commissioning distinguished writers to explore the work and narratives of artists from supported studios, and to contextualise their work within international art conversations.

Alone + Together

KATRINA SCHWARZ

Writer and curator Katrina Schwarz explores how London studio, Submit to Love, is working against isolation and for collaboration.

Under a railway arch in East London, a community is thriving; painting; stitching, drawing, working with concentration, humming along. 'Discovery Through Art', the studio's mission, is rendered high on studio walls where every surface is covered in bright paintings. Bold works. A washing line strung in a crowded, colourful corner holds yet more works-in-progress. Submit to Love, another statement of mission, is both the name given to this artist studio and a technicolour, densely patterned slogan created by studio artist Tony Allen.

Tony is prolific, and as focused and dedicated as any artist who has maintained a studio practice for more than decade. "I don't think about anything else, just art", Tony remarks. Yet on re-entering the shared workspace, after a morning of close-working, Tony might just sit down in front of the artwork of a studio-mate, mistaking it for his own. "I can't remember fuck all" another Tony-slogan proclaims!

Submit to Love Studios is home to a group of artists who are all members of Headway East London in Hackney – a charity supporting brain injury survivors, their families and carers. Around 50 artists use the studio on a weekly basis; and the vast majority – like Tony – are self-taught, and only came to art after a life-changing injury or affliction.

Art can unlock new vistas of identity and ability. This is what 'Discovery through Art' means in practice; and in this vibrant and therapeutic space, Love has got a lot to do with it. Here, the act of making is repositioned from primarily a rehabilitation activity to a passion project and vocation.

For Tony, art makes him "focused and happy; I think about all the good things in my life and the good things I have done." Sam Jevon once made lights for submarines; now she refers to herself as an artist; "Before my accident I was very fiery, now I am calm. You can see that in my drawings". Affiong Day describes her time in the Submit to Love studio as 'like a job I do':

"You get very absorbed in the moment and don't think about any of your concerns or worries. That's what long-term jobs can do for many people. They do a job and think about the work at hand. When you have a brain injury, it completely goes and you don't have any routine as such."

It is significant that to a condition so often associated with loss: – of capacity, of employment, of relationships... the work of the studio opposes expansion and acquisition; of new abilities and interests, new identification as an artist and a meaningful framework for making work and marking time.



Sandra St Hilaire, *Untitled*, 2021, Lino print, 43 × 43 cm. Courtesy of Submit to Love Studios, London

But then in March of 2020 everything changed and is changing still.

When the impact and potential scale of the Covid-19 pandemic first became apparent, the decision to shutter the Submit to Love studio, and the larger Headway East London provision, was inevitable but also incredibly difficult. Lockdown may be a near-universal hardship, but for those living with long-term disabilities, vulnerability to both the virus and to the adverse effects of isolation were greater yet.

Headway East London moved swiftly; transforming their services and reimagining collaboration and community in lockdown. 'Everything went online', Art Studio Manager Michelle Carlile reflects, 'music, dance, yoga, our whole hybrid service kicked into gear very fast with the arts setting the pace.'

"Literally the day we were told to close, we, as a studio team, gathered everybody's artwork, gathered packs of materials, and literally started delivering art supplies door to door to our artists. Within a matter of days, our artists were becoming equipped to participate in creative projects at home."

As a necessary first step, Michelle and the studio team worked to get their artists online and comfortable with platforms like Zoom. Considering that a number of members did not even use email, the learning curve was made less steep by the key workers giving technical support. A printed newspaper distributed throughout lockdown – the Headway Hello – was a point of continuity and connection for members who remained offline, though additional funding was also secured to provide iPads to Headway members.

Throughout lockdown Headway East London hosted three or four online meetings each day; there was football chat, Pilates and music quizzes, in addition to welfare and friendship calls. Initially the Submit to Love studio sent out Creative Community Challenges (CCC) via email, engaging the poets and writers as well as the makers with such playful themes as 'Fruit Face Tree', or the recreation of famous works of art with household objects. Zoom sessions quickly followed. The Submit to Love Zoom room replicated the studio environment; artists sharing space together – albeit a digital space – each working in their own 'window', but in a genial and supportive atmosphere.

Studio artist and writer Billy Mann describes, with feeling, these home studio sessions. In one sense, he relates, the studio experience has been heightened by digital accessibility; convening on a Friday morning, he met online with artists who, attending the Submit to Love studio on different days of the week, were never encountered in real life:

"Around fifteen faces start to pop into the Submit to Love Zoom Room one by one. It's like watching people arrive at a party. Some of the faces you know, some you don't. All of them shine with expectation. The happy greetings multiply as the screen fills. Calvin's hair is wild today, Ken can't find the audio hookup. We really are becoming quite familiar with Sandra's cooker. Pretty soon Michelle brings some order and describes the prompt for today's session..."

The prompts set by the studio team were varied and vivid; Bauhaus costume-party and The Beatles; papier-mâché puppets and cacti, surrealism and beautiful chickens. In one memorable session, Headway staff member Kat introduced the subject: her sizeable household pet Mr Lizard. Over some-50 sessions, guest artists came to share their work, and studio-artists developed their own online tutorials.

Studio artist Sandra St Hilaire collaborated remotely with Headway staff member Emily, creating a video tutorial to demonstrate the technique of lino-printing. Printmaking is a favoured art-form at STL, but one traditionally, In-Real-Life, introduced through a series of group workshops. New techniques such as screen-printing, cyanotype and linocut are taught collaboratively and communally. Here a virtual workshop, conceived by Sandra and Emily over zoom and delivered via video link, went some way to combat the isolation so anathema to learning a new skill. In a community conversation hosted by the Whitechapel Gallery in February of this year, Sandra reflected that the continuation of her involvement with Headway and the Submit to Love studio had been a 'total lifeline':

"It's given us a sense of the normal lives that we used to have, meeting up with the people that you used to see once a week. You feel better. For me, most of my usual support like physical therapy has gone online or just stopped. My therapist can't touch me anymore, but with Headway, I still feel like we're connected."

In a palpable example of how collaboration continued, and indeed was enhanced, by the privations of lockdown, in 2019 Headway East London/ Submit to Love were named as the Barbican's first Community Collaborator. In this new partnership model, devised by Barbican Guildhall Creative Learning, the intention of the Headway engagement is an in-depth collaborative relationship, over a three-year period.

Prior to lockdown the Barbican and Submit to Love were planning such in-person events as a new print-based community workshop, based on the Barbican's exhibition Masculinities: Liberation through Photography. This activity transferred online, and Billy Mann's 'Cut-Price Portraits' – an ingenious printmaking technique requiring only a handful of

LEFT: Yoki Mekuria, Yoki, part of the Common Threads project for Autograph Gallery, 2021. Courtesy of Submit to Love Studios, London

RIGHT: A page from Sam Jevon's colouring book *Fantasy* Detail by photographer Emma Summerton, 2020. Courtesy of Slominski Projects, London



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Affiong Day describes her time in the Submit to Love studio as 'like a job I do': "You get very absorbed in the moment and don't think about any of your concerns or worries. That's what long-term jobs can do for many people. They do a job and think about the work at hand. When you have a brain injury, it completely goes and you don't have any routine as such."



wax crayons, a plain piece of paper and a source image to trace over – is recommended viewing and available on YouTube.

Billy's video also formed part of a fundraising drive – the #homenotalone campaign – to recoup an estimated £75,000 of lost income and reflecting the real need of a service that had to change so radically and so immediately. The campaign highlighted and celebrated the togetherness that can be achieved in spite of physical distance. Restructuring the workshops and hosting them online has also created an unexpected opportunity to share the work of Submit to Love with a much larger audience and to reach those who may not otherwise be able to access its services.

And so other collaborations soon sprung to life in aid of the #homenotalone campaign, the studio artists and the nearly 1,000 survivors of brain injury supported by Headway across thirteen London boroughs. Studio friend and Art et al co-founder Lisa Slominski conceived and delivered a digital, downloadable colouring book with Sam Jevon. Sam's distinctive way with line; her keenly-detailed black-and-white drawings seemed ready-made for colourful intervention, while empty speech bubbles invited the sharing of thoughts and feelings. The colouring book's closing image revealed that Sam, like the rest of us in those first months of lockdown, had been playing close attention to Tiger King! (Netflix and Kill!)

A t-shirt range saw four external artists pair with four studio artists. In the case of Headway support worker, and

artist, Nancy Haslam-Chance, the conditions of lockdown paradoxically and unexpectedly brought her closer to collaborator and studio artist/poet Affiong Day. Nancy observed: 'Affiong's work opens up a whole world of plants, vines, beautiful flowers, singing birds and creepy crawlies. She has told me that since acquiring her brain injury she feels more connected to nature and animals. Lockdown has allowed me to slow down and feel more connected to these things too... Maybe I am beginning to think a bit more like Affiong.'

In the final design, created during lockdown and over phone/email/zoom, Nancy's drawing illustrates Affiong's poem, which is printed in full on the t-shirt back. She imagines a secret garden and a better world in which 'bees don't sting and die'. 'These are cute bees', Affiong insists, 'they love to be stroked, cuddled even'. To imagine the world as different is the gift of the artist, and with time things got different again and better. Lockdown lifted and the Submit to Love studio re-opened but, as Michelle admits, coming back was a challenge for the staff and for the studio members. With social-distancing in place, instead of four or five people at a table, sharing stories, communing, there was now one, a maximum of two, artists at each workstation. Daily numbers necessarily decreased. A one-way system was introduced; shared group materials and resources were replaced with individual art packs and, overall, the members became more dependent, 'where members would normally support each other to make cups of tea, the staff were now doing it', Michelle explains, 'It affected the overall atmosphere.'

A return to the Studio has also meant a return to the gallery and to exhibition opportunities, and collaborations, waylaid by the pandemic.

For the past five years, members of Headway East London have participated in community workshops with Whitechapel Gallery but in Spring and Summer 2021, with the restrictions of lockdown lifted, artists at Submit to Love produced a collective response to the retrospective exhibition 'Eileen Agar: Angel of Anarchy'. Filmed in the Whitechapel Gallery's exhibition spaces and in front of backdrops created by the studio artists, the resulting production was a splashy and surreal Gesamtkunstwerk, combining choreographed performance, costumes, collage, movement and sound. The resulting short film Just Imagined was inspired by the exhibition's oceanic aspects and ideas of fluidity, and studio members Ken Hazeldine, Theresa Malcolm, Tirzah Mileham, Donna Rogers, Trevor Small and Sandra St Hilaire worked with artist Cherelle Sappleton and filmmaker Briony Campbell, alongside dance and music facilitators at Headway.

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An edited extract from Katrina Schwarz's *Alone + Together*. Read full article online at www.artetal.org



Exhibitions

Promoting online and in-person international exhibitions, with inclusive programming in the contemporary arts for neurodivergent, intellectually, and learning disabled artists.



Season One INAUGURAL UK EXHIBITION

In March 2022, Art et al. hosted its first UK exhibition, *Season One*, at Cromwell Place in London. The exhibition was presented as part of the UK/Australia Season 2021-22, a joint initiative from the British Council and the Australian Government's Department of Foreign Affairs and Trade. *Season One* highlighted several international commissions, collaborations, and artists featured during our first year of programming. The exhibition and opening event was very well received, with over 700 people visiting the exhibition, as well as attending workshops and an artist talk.



“ Thank you for curating such an incredible exhibition!
It was brilliant to celebrate Art et al. and all the incredible
work you and the artists have achieved over the last year.
We had a wonderful time at the event!

— LILIAN HUGHES, UK/Australia Season Programme Manager,
Australian Department of Foreign Affairs and Trade

BELOW: Lisa Reid,
Turpie 2013, acrylic
on canvas, 62 x 51
cm. Courtesy of the
Artist and Arts Project
Australia

ABOVE LEFT:
Season One, Art et al's
exhibition at Cromwell
Place, London, March
2022 (installation detail).
Photography credit:
Andy Keate

ABOVE & BELOW:
Season One, Art et al's
exhibition at Cromwell
Place, London, March
2022 (event details).
Photography credit:
James Gifford-Mead



Digital Projects

Our 2022/23 collaborative digital project between the UK, Indonesia & Australia



Art et al. × Ketemu

Art et al. × Ketemu is a collaborative digital project between the U.K., Indonesia and Australia, with the British/Indonesian component funded by the British Council through their International Collaboration Grants, and the Australia/Indonesian component funded by the Australian Council for the Arts.

Ketemu Project is a transnational art collective and social enterprise hybrid based in Indonesia and Singapore. They are made up of an ever-evolving collective of artists, cultural managers, designers, educators and curators, focused on developing socially conscious interactions in art.

This programming will involve: coordinating peer/peer creative collaborations between disabled and non-disabled artists producing new works; disabled artists learning about collections and producing a digital project; curators mentoring disabled artists each about curation, leading to a digital project; and digital toolkits produced to support the cultural sector in working with disabled artists.

We are delighted for partners and collaborators to include The Roberts Institute of Art, British curator Matt Burrows, artist Christian Newby and the supported studios' Arts Project Australia, Barrington Farm and Artbox London.



ABOVE: Lala Nurlala, *The Legend of Dr. Zone* after Dan and Swampy (2022) video detail. Courtesy of the artist

Latest Publication

Publications representing critical thought on the practice of neurodiverse artists

In April 2022, Yale University Press released *Nonconformers: A New History of Self-Taught Artists* by Art et al. co-founder Lisa Slominski. This new publication traces a global history of self-taught artists, advocating for a nuanced understanding of modern and contemporary art which is often challenged by the establishment.

When the art world has paid attention to makers from outside the cultural establishment, including so-called 'outsider' and 'self-taught artists', it has generally been within limiting categories. Yet these artists, including many women, people with disabilities, and people of colour, have had a transformative influence on the history of modern art.

Nonconformers includes work by well-known figures such as Henry Darger, Hilma af Klint, and Bill Traylor, and examines how self-taught artists factored into key movements of twentieth-century art. An international group of contributors addresses topics such as the development of l'Art Brut in France and the impact of the Black Folk Art exhibition in America, as well as the creative process of artists working outside of traditional studios.

The publication highlights the work of contemporary practitioners working from supported studios in the dedicated chapter, *Ability: Advocating for Artistic Development*. The chapter includes the introductory essay 'Shifting Focus, A Brief History of Disability Art in Global Contexts' by Creative Growth's Tom di Maria.

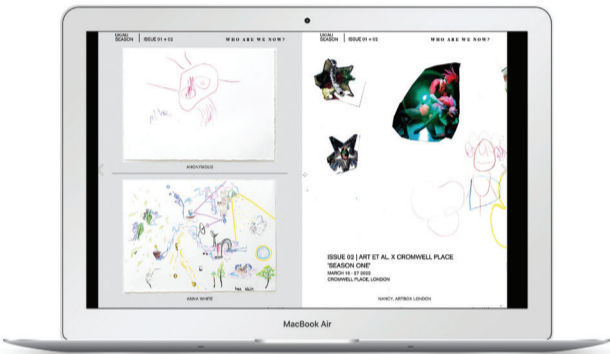
Fellow co-founder Sim Luttin's article on Arts Project Australia and Art et al., 'Raising the bar through collaborative partnerships' was also published in the latest Artlink, Issue 42:2 | 'SENSORIA: Access & Agency'. The issue platforms a range of contemporary art practices and debates written by and with artists who identify as part of the disabled, d/Deaf, vision impaired or neurodivergent communities.



ABOVE: Publication by Lisa Slominski published by Yale University Press, 2022. Cover art by Helen Rae, artist with the supported studio Tierra del Sol, USA

Who Are We Now?

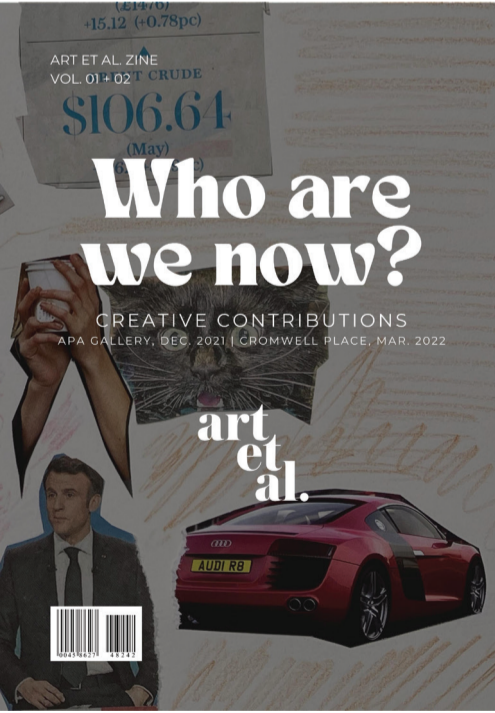
Explore creative contributions in Vol. 01 & 02 of Art et al.'s digital zine



Art et al.'s UK steering committee of neurodivergent, intellectually and learning disabled artists suggested that we create a space for audience participation so that our exhibitions as part of the UK/AU Season were truly inclusive.

As a result, Art et al. invited gallery visitors and artists from supported studios to create a one-page artwork, text, or other creative output in response to the UK/AU Season theme of "Who We Are Now". Public workshops were hosted internationally at both Arts Project Australia's gallery in Collingwood Yards in late 2021 and in March 2022 during our exhibition at Cromwell Place in London. Art et al. also hosted additional UK-based participatory workshops for the supported studios ActionSpace and Artbox London, whose works also feature.

These creative outcomes and commentaries were digitally published as Art et al.'s zine vol. 01 and 02, *Who are we now?*, available now on the website.



ABOVE: Cover artwork a collage detail by Antonio Grosso, a public participant from the creative workshop held at Cromwell Place, London

COVER: Georgia Szmerling,
Untitled (detail), 2022
Glazed earthenware
27 × 27.5 × 1 cm
Courtesy the artist and
Arts Project Australia

BELOW: Leul Asfaw,
*The Woods and the Mountains
and the Clouds*, Coloured
pencil on paper, 60 × 45 cm.
Image courtesy Tierra del
Sol, USA
#MondayMuse



“

*This is about the forest and the
mountain, the clouds, the sunset.
It's a nice picture. It makes me happy
and relaxed. I think it's in Utah.
I'd like to go there. I like the different
colors of the clouds.*

— LEUL ASFAW

Creating an open, diverse, & inclusive contemporary art world

In 2020, Art et al. founding partners identified a need for more inclusive programming and access in the contemporary arts for neurodivergent, intellectually, and learning disabled artists to be seen, heard, and participate.

Art et al. was conceived and developed by Arts Project Australia (curator Sim Luttin), Slominski Projects (curator Lisa Slominski) and Jennifer Lauren Gallery (curator Jennifer Gilbert) in partnership with the Australia Council for the Arts. The project is funded through arts funding from the Australia Council, DFAT through their Australian Cultural Diplomacy Grants Program (ACDGP), British Council AU/UK Season 2021–22, and the Aesop Foundation.

Advisory Groups

Art et al. is shaped by Australian and UK advisory groups of artists who self-identify as neurodivergent, and intellectually or learning disabled. They provide essential feedback for the intercultural growth of the platform.

The Australian advisory group consists of emerging and mid-career artists from 'The Northcote Penguins' at Arts Project Australia. Artists include Amani Tia, Monica Lazzari, Christian Hansen, Mark Smith, Jordan Dymke, Michael Camakaris, and Lachlan Turk.

The UK advisory group consists of three artists from across the UK: neurodivergent artist Sonia Boué, Billy Mann who attends Submit to Love Studio in London, and Stacey Fish who attends Artists First in Bristol.

Founding Partners

Arts Project Australia / Australia

Arts Project Australia, led by director Sue Roff, is an internationally renowned social enterprise that supports artists with intellectual disabilities through its studio and gallery, promoting artists and advocating for their inclusion in contemporary art practice.

Slominski Projects / United Kingdom

Slominski Projects is a leading international curatorial platform and consultancy collaborating with significant private collections, institutions, supported studios, and archives with an interest in neurodiversity and self-taught practices in a contemporary art context.

Jennifer Lauren Gallery / United Kingdom

Jennifer Lauren Gallery is a highly respected UK-based gallery that champions, exhibits and shares voices from international self-taught, disabled and overlooked artists who create works outside the mainstream art world and art history.

Thanks to

Katrina Schwarz
Curatorial advisor, international

Liz Cox, www.studiomono.co
Branding & design

Artists, writers, supported studios, staff, board members and funders who have supported Art et al.

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Art et al. would like to take this opportunity to extend our gratitude to our supporters to date. This includes seed funding from the Australia Council for the Arts and the Aesop foundation; followed by our 2021/22 Season funded by the British Council and the Australian Government's Department of Foreign Affairs and Trade; and our 2022/23 programming funded by the British Council's International Collaboration Grants and further funding from Australia Council for the Arts.

ARTS
PROJECT
AUSTRALIA

JENNIFER LAUREN
GALLERY

slominski
projects

Australia Council
for the Arts

BRITISH COUNCIL AU/UK SEASON 2021-22

Australian Government
Department of Foreign Affairs and Trade

CITY OF
YARRA

the Aesop Foundation

COLLINGWOOD
YARDS

K
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CREATIVE VICTORIA

FOR MORE INFORMATION:



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website and at
each exhibition.

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