



GABRIEL

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ILONA  
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SAGE

# FAMILY AFFAIR

## THE FAMILY SCHACHTER



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*Art with your kids can be fun and funny  
Do it right you can make some money*

*Cause everyone wants to be artists today  
So stage a project and fluff up their resume*

*Kanye, Gaga, and now Mylie Cyrus!  
Wanting to be an artist is like catching a virus*

*They are all at it now and making a mint  
So I gave my kids a hint  
And put them to work  
I'm sick they're always skint*

*Spin wild tales of unbridled riches and fame  
Glam it up so they'll want to play the game*

*You still have to push they are all so damn lazy  
Tell them to look at Koons' prices gone crazy*

*Competition in youth is drugs and booze  
Peer pressure to party and schmooze  
They're out all night all day they snooze  
And those stupid devices they always loose*

*Nam Jun Paik said he became an artist to sleep late  
So a professional career in art is not the worst fate*

*With art you can develop their curiosity  
They don't need much studying art history*

*Take a break from school, clubs and computers  
Let them live life forget about tutors*

*Art is a colorful language made-up of pictures  
God knows they hate reading so throw it in the mixture*

*A lesson in economics will also be learned  
If they sell a few paintings a few quid will be earned  
Spending time today is essential for relations  
Everything else is just social masturbation*

*Use the experience to explore and communicate  
Go ahead and get started it's never too late*

*And think of the love and satisfaction  
That will flow from a show  
And may even gain traction*

*The only thing as bad as the grief they can cause  
Is when they fly the coop and slam all the doors*

*Get their friends and others make it a group show  
That's an enterprising approachable way to go*

*Friends and Family, that exhibit was ours  
With kids from all over and plenty of art stars*

*But here is a weary word of advice  
Before you jump in if I've managed to entice*

*Don't knock down a Tracey Emin and break it  
Though that's a surefire way to make it*

*Into the tabloids and onto the BBC  
For the world and everyone else to see  
It happened to us so take it from me*

Every once in a while, someone will come along and suggest that art is dead. In the aftermath of the recession, a whole cacophony of voices tried to voice it, from the subdued floors of art auctions to cuts to art funding. The role of art in the daily life is often questioned, queried and quarreled over. But whilst the puritan naysayers come in inevitable, predictable waves, so too do the ways in which art reasserts its position.

If any art work has fulfilled this role of late, it is surely the sight of Syrian Kisses, a digital installation by Tammam Azzam. In response to the raging revolution in his homeland of Syria, the artist digitally superimposed one of the most famous images from the last century, Gustav Klimt's *The Kiss*, onto a bullet hole scarred wall in Syria's capital city. The image was a profound mix of classical art and the very real terrors of civil war.

The projection wraps up the architecture in the tender embraces of the lovers- a little oasis of calm and beauty which proves a tribute to human affection and dignity in the midst of such violence. As the bullet holes prick the wall which is the lovers' temporarily adopted skin, the embrace goes on. No amount of violence will disturb, divert or distract them.

It was a simple gesture from the artist, but Azzam's project served to remind the world of the mix of dignity and despair that was, and continues to be, the reality of daily life for Syrians going about their daily lives.

For the art critic and art lover too, it provided a jolt to see such a familiar artwork in so seemingly incongruous a situation. Far from the glass barrier of the Österreichische Galerie Belvedere museum in Vienna where the painting currently resides, the art work appeared damaged, vulnerable and never more alive or potent. It achieved what perhaps all the best art does; jolt us, startle us, then console us.

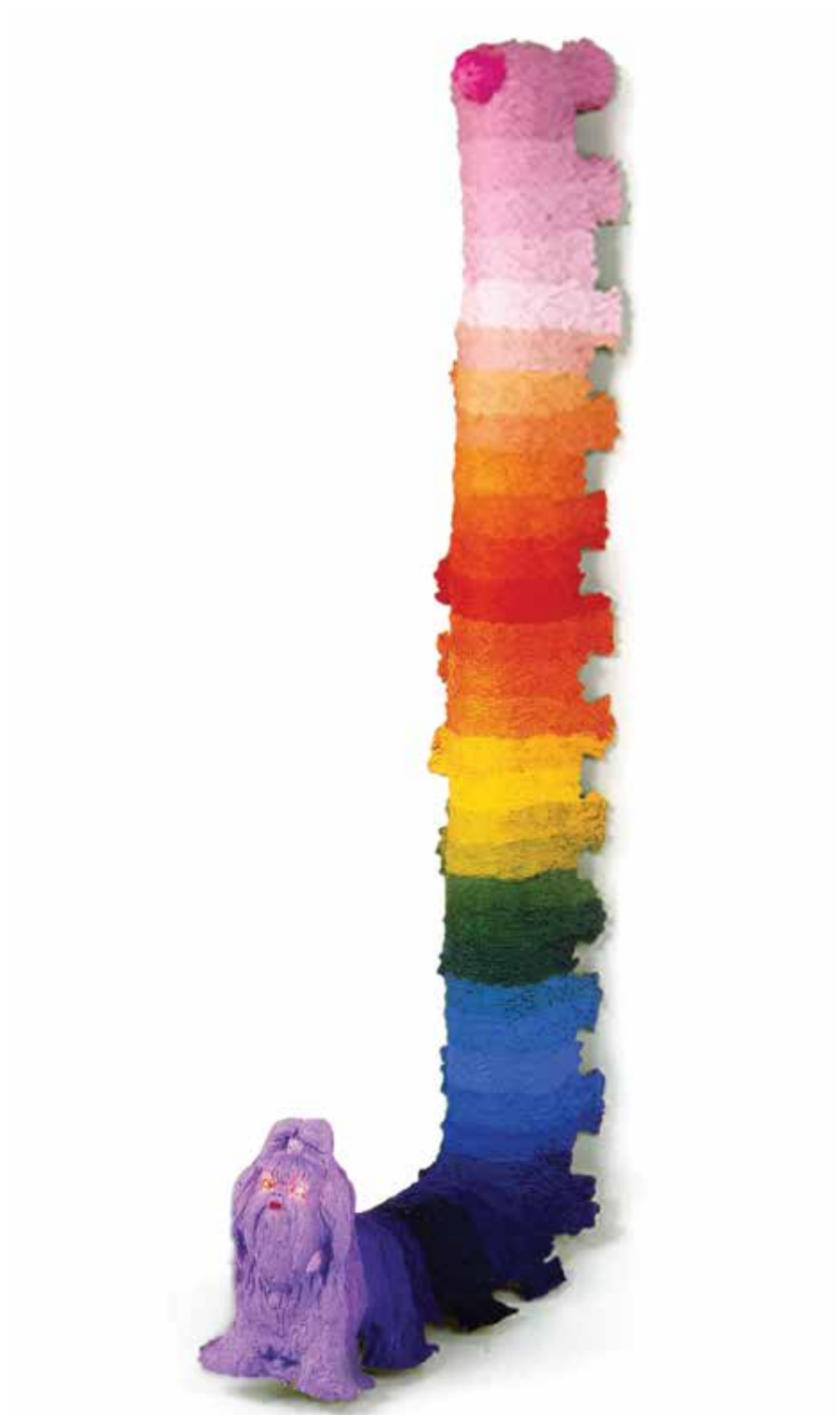
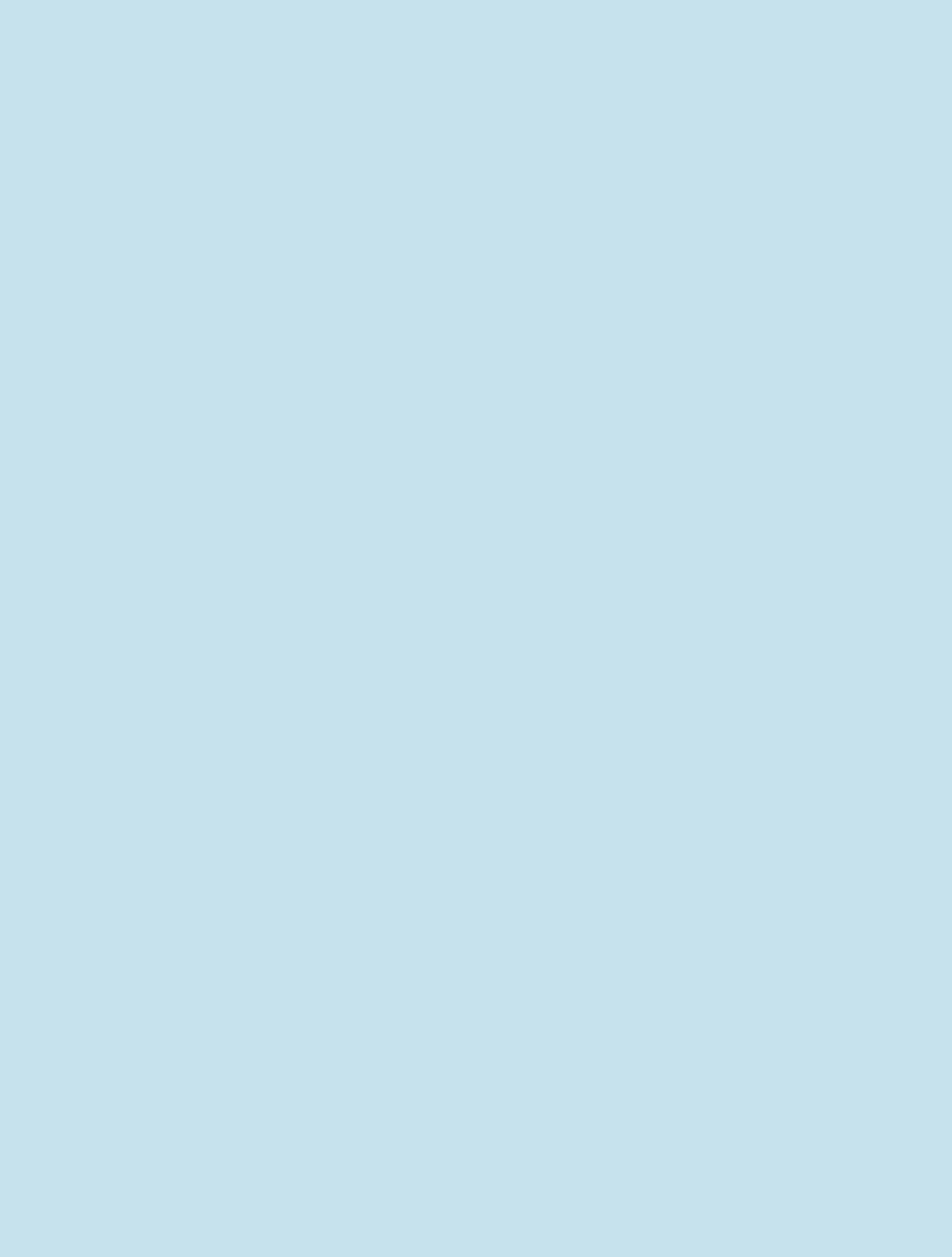
Siobhan Fenton



Tammam Azzam, *Freedom Graffiti*  
Archival print, 150x150cm, 2012, Edition of 5  
Courtesy of the artist and Ayyam Gallery

















My career as an artist began and ended at the age of 12. We were making clay heads in school and I had ambitious plans: the first Lord of the Rings movie had just been released and I wanted to make the head of an Orc with an arrow protruding from its face. Just through the right eye, to be precise. After 2 months of battling with my allotted clump of grey earth I presented my masterpiece to my teacher. Alas I was never too good with my hands, to the dismay of both art teachers and future girlfriends, and my teacher, who was so horrified by what she perceived to be the graphic representation of a violent homoerotic goblin sex act, took my monstrosity home to correct it herself. It seems my Catholic convent school wasn't quite ready for my art.

Much to the loss of the art world, I've become a theoretical physicist, inhabiting a world of numbers, particles and solar systems. Mine isn't a world that many would associate with the expressive, emotional, subjective terrain of art. Setting out as an undergraduate, I would have agreed, seeing things bluntly divided between the "Two Cultures" of Art and Science, each side seeing the other as two armies at war do, through the scope of a cocked rifle. Four years later, I now disagree and if you'll pause a moment while I climb onto my soapbox, I'll explain why.

By definition, science does seem at odds with art. The purpose of science is to define, to pin down, to atomise. It leaves no space for the heart. Wordsworth was aware of this, lamenting that scientists "murder to dissect". Wordsworth was probably correct, for the science of his day. Then, the universe was seen as an especially complicated pocket watch that God had wound up a very long time ago, slowly turning and unwinding in the only way that it could. It was a discovery at the start of the 20th Century that put an end to the clockwork universe and shattered science's self-confidence. The discovery was Quantum Mechanics, the theory that nothing can be known for certain, not even in principle, and that the results of experiments change depending on whether or not someone was looking at the equipment at the time. This was a seismic shift for science and in the soul searching that followed, a new world-view based on uncertainty and probability emerged. The spirit of this new perspective brought with it a fresh approach to mathematics- maths was not just supposed to be correct, it should also be beautiful. In fact, the more beautiful a mathematical statement was, the closer it was to the truth and today this view is central to how many theoretical physicists view the world. Science is getting arty.

The next time you're around Westminster, take some time to join the touristic throng in Westminster Abbey, the final resting place for England's greatest heroes. Somewhere in the middle of the Abbey, gazing up at Issac Newton's death mask, is the Abbey's only mathematical equation. This is the Dirac equation, discovered by British physicist Paul Dirac. It describes the movement of the electron and quark, the particles that make up virtually the entire universe, with just four letters and two numbers. It would be too short to be accepted as a password for your Facebook account and yet describes how everything you've ever held or seen operates. Try not to be blown away by that. To me, encapsulating so much of the universe into six characters is not just impressive, it's beautiful. Just look at the thing. The letter "i" is the square root of minus one, a number that shouldn't even really exist and yet it's somehow fundamental to how the universe operates. The other letters

describe properties of the particle, like its mass, "m". Taking them away from each other leaves us with one of the most controversial numbers ever invented, zero (and yes, it was invented. The Romans had to deal with a soup of M's, X's and V's because they didn't have it). In discovering his equation, Dirac would reject alternatives on the basis that they were "not beautiful enough". It was his quest for beauty that lead him to physical truth.

Can the reverse be true? As science borrows from art, can art learn from science? I venture here into unfamiliar territory, but experiment seems to me just as fundamental to good art as it is to good science. The artist must trial new techniques, colours and materials, with each effort an attempt at getting closer to some underlying ideal of beauty. A passionate artist might be imagined to throw a pen in despair, crying "it's not beautiful enough!". In so doing, she shares the approach and idealism that lead Dirac to his equation.

The point is not that science and art are merely compatible, not that a biologist can enjoy some Banksy and a cubist have a go at some chemistry, good science must necessarily "be" artistic and good art must be scientific. The two worlds need, it seems to me, not mere coexistence but collaboration. Although none of this justifies the atrocity that was my school art project.

Rory Fenton



# Screen time and the net

...ment proposals to make it easier for parents to block adult-only content – known as Cameron's 'porn filter' – have failed. So what can we do to protect children and teenagers from the darker side of the internet? **By David Byrne**

## No computers in their bedrooms

At what age should your children have a computer in their bedroom, and how do you manage that, will be one day, think how you trust them to take the responsibility for their own actions.

When children's digital activity should be monitored, which means parents should be in their bedrooms, and should not be restricted by a whole host of "allow" sites or filters.

As children get older and have their own computers and email boxes, making some of their activity online is going to take place away from you, how do you protect your privacy?

Therefore, when older children's digital behaviour becomes untrustworthy, it should be permitted to be monitored, and children of that age and level of maturity should be able to understand what will happen if they are monitored, and how to be transparent about it.

## With younger children you must hold their hands online

When you hold their hands, you are responsible for their actions. Young children should never be left alone with a computer. Children should have a good understanding of the risks of the internet, which will enable them to make responsible choices.

## Don't spy on your teenager's online activity

It is important to have a good understanding of your teenager's online activity, but it is also important to have a good understanding of their privacy and to respect it.

## Make sure that they have appropriate security and privacy settings to minimise risks

If you decide that your 11-year-old can have a social networking site and you are comfortable with him or her, you should have a good understanding of the risks and how to minimise them.

child or teenager is not a sign of a problem. If you do know that to spy on them would be counter-productive and you are more likely to increase their need to be secretive than to foster an atmosphere in which they feel encouraged to come to you when they need your advice and support.

There is, when it is possible, a difference in the way that older children and teenagers behave. Every parent should be aware of the risks of the internet, and the importance of clear communication that you are not a "spy" but a parent who is there to support and guide.

## Take the age limit for Facebook as seriously as you take film classifications

Social networking sites stipulate a minimum age (Facebook and MySpace are 14) as part of their terms and conditions. There are, of course, many children under the age of 14 who use these sites.

When you allow your child to use a social networking site, you are responsible for their actions. You should be aware of the risks and how to minimise them.

## Don't let your child be a "friend" of anyone you don't know

Children should be encouraged to be friends with people they know in real life. This is a good thing, but you should be aware of the risks of being friends with people you don't know.

## Make sure that they have appropriate security and privacy settings to minimise risks

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It is also important for children to be aware of the risks of the internet, and the importance of clear communication that you are not a "spy" but a parent who is there to support and guide.

## Explain to your child the risks of online friendships

There are two main factors to social networking. The first is to interact with your friends. The second is to interact with people you don't know.

Children should be encouraged to be friends with people they know in real life. This is a good thing, but you should be aware of the risks of being friends with people you don't know.

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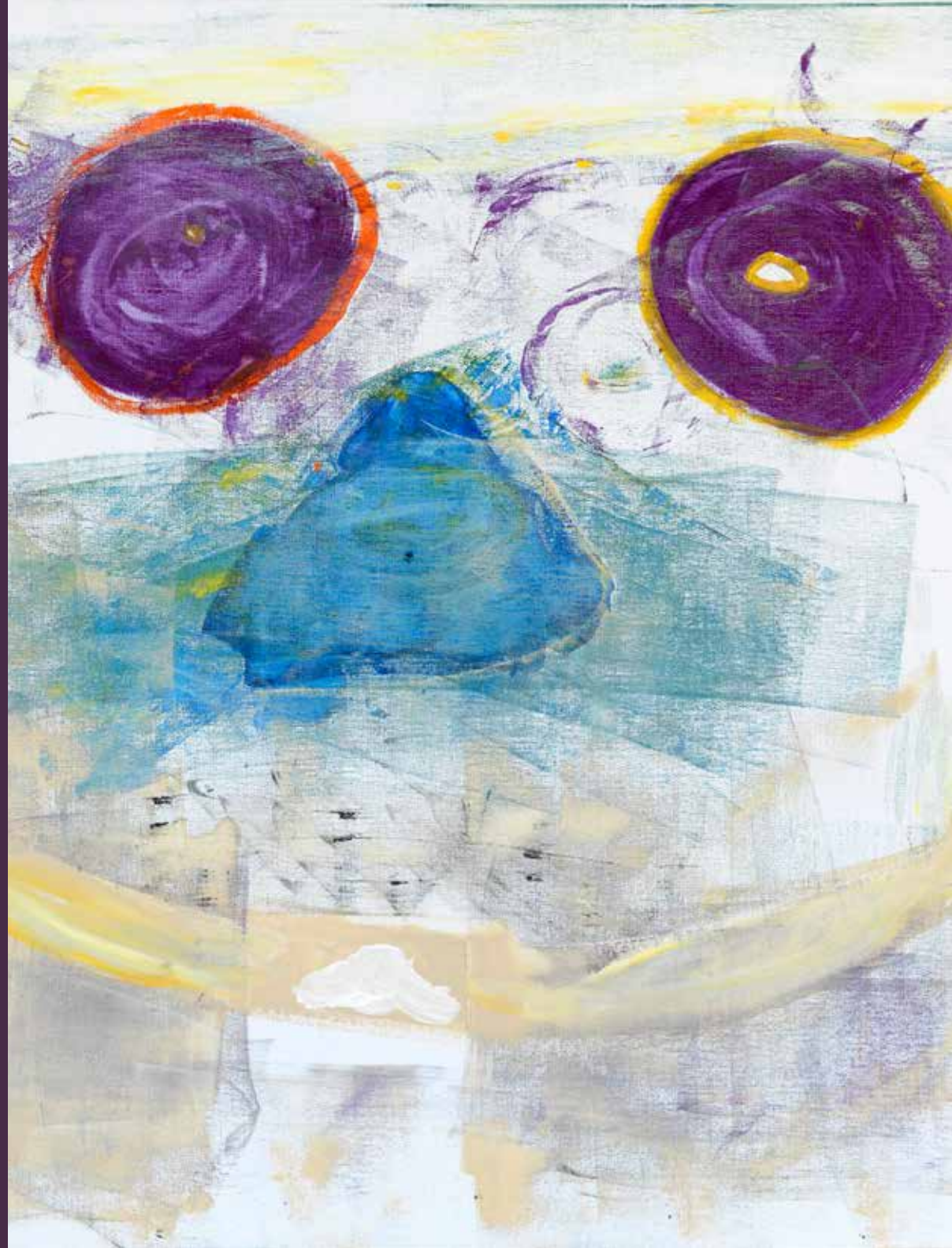
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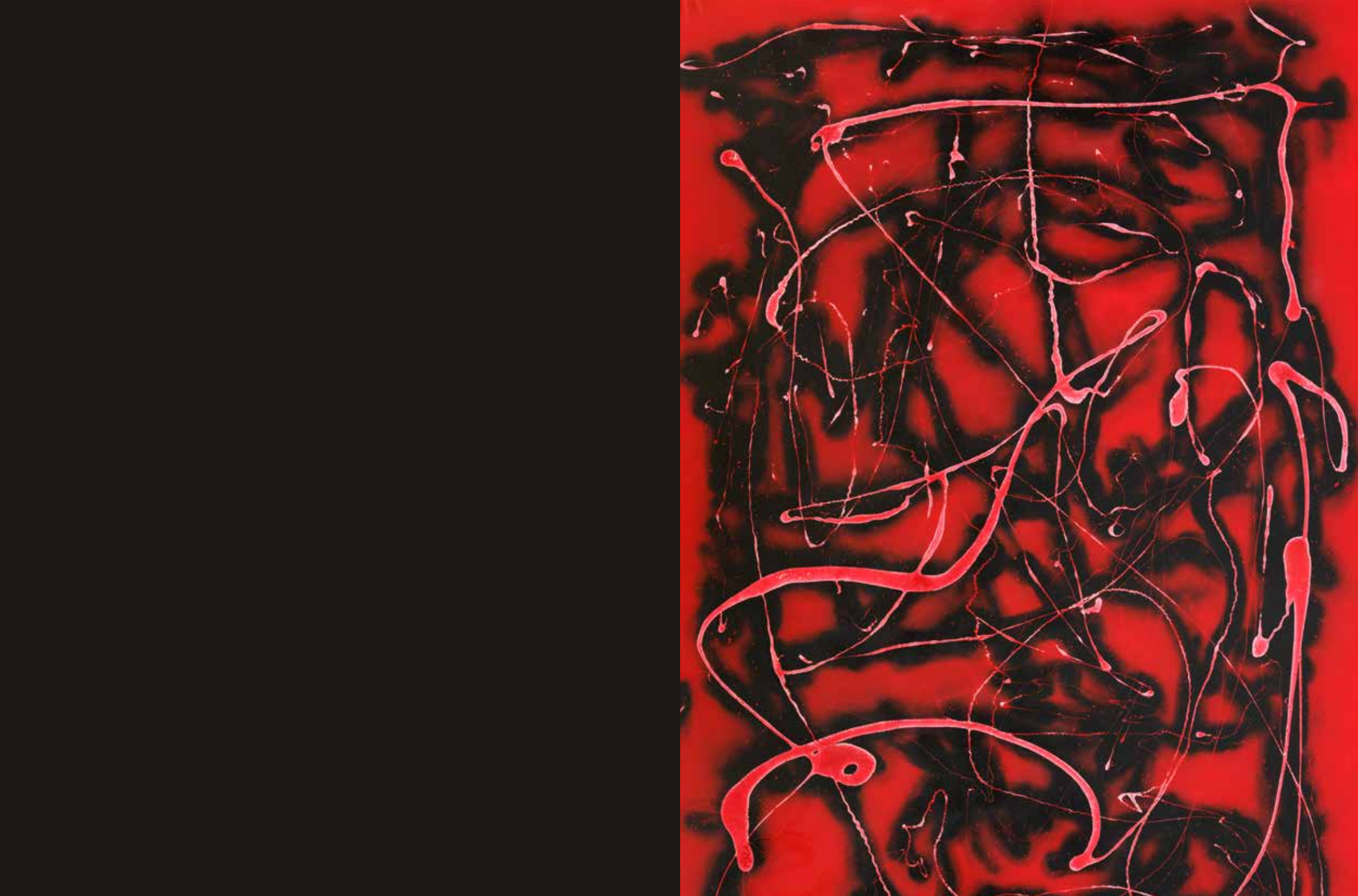
“Strong must block a child's rough treads”













Schac.



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~~SEIVE~~

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# CHRISTIE'S MAYFAIR

PRESENTS



# RICHTER ★ POLKE

CURATED BY KENNY SCHACHTER AND DARREN LEAK

★ LONDON ★



## A&E - ART AND EMERGENCY

A leading programme by Chelsea and Westminster Health Charity



In 1993 Chelsea and Westminster Hospital, London (the hospital) was the first 'new build' hospital to incorporate art into its design and architecture, which includes spaces in public and clinical areas for art work display and performance. This art collection and programme has been run by Chelsea and Westminster Health Charity as part of its mission to improve patient experience.

Over the last twenty years, the arts programme has gone from strength to strength. We use the arts to alleviate anxiety and boredom, and to create a calm and welcoming environment, as many hospitals do. We are also focused on clinical outcomes and health economics, for example reducing the level of analgesia required by patients and reducing the length of time spent in hospital. In a health system with enormous financial and clinical pressures imposed upon doctors and nurses, these arts-related benefits are a great support.

We are now going deeper into this evidence-based arts practice with a major new accident and emergency (A & E) department redevelopment at the hospital. We know that light, colour, smell and sound affect hormones, brain activity and the way people behave. Our research and consultation has shown that patients would find it beneficial to have less noise, a calming environment, lighting that is flexible and softer, better use of floor and corridor space, more creative deployment of features (eg, artwork on ceilings for patients coming round) and artwork connected with the natural world.

We are bringing in leading artists and designers to work with them, clinicians and patients to commission excellent art and design which is tightly coupled to the treatments which are taking place and the services on offer in the department.

### WHAT ARE OUR PLANS?

Our current A&E is a busy and noisy environment. We see 112,000 patients in a space originally designed for 60,000. For vulnerable/semi-conscious patients this can add to their stress. There is strong evidence that noise increases stress, by quickening heart rates and increasing blood pressure. Background noise can lead to clinical mistakes and a lack of privacy for patients who are forced to raise their voices to be heard. Studies show that when absorbing wall and ceiling tiles were integrated into a hospital, there was a 30% decrease in errors. Working with acousticians from the airline industry we will be creating a five star environment with the extensive use of sound absorbing materials.

We will create artistic and design distractions in CT and X-ray scanning rooms. This will mean lower doses of radiation are used due to a higher success rate for first time scans. This particularly affects certain patient groups where multiple views are required.

In resus, patients having heart attacks or coming round from serious trauma are currently surrounded by clinical noise and bright lights. Working with the trauma team we are designing a flexible environment which allows the space to be modified to different patients' needs. This includes different lighting levels, bespoke sound programmes to calm and reassure, and adaptable distractions for the ceiling.

### COMMISSIONING LEADING ARTISTS

We are in discussions with a range of international artists and designers who will create outstanding interventions which powerfully interpret our brief. This includes Xu Bing bringing his unique pictorial language to assist with visitor's finding their way around the department. Steffi Muller – an award-winning set designer and theatre director – will create a playful, imaginative and funny stage within the paediatric waiting area. Brian Eno will create sound-scapes for the waiting areas, building on his recent work for airports and private hospitals which have been very successful. Richard Woods – a sculptor who works with furnishings and surfaces – will help us create the waiting areas for A & E.

Chelsea and Westminster Health Charity's programme will bring the outside world in, creating 'virtual' views and engagement during waiting and treatment in a busy department used by hundreds of patients every day. We want patients to be in a tranquil environment, which alleviates their stress and pain prior to and during treatment. Our art and design will also get them treated and get them home sooner. The project is planned to start in the latter part of 2014 and be complete early 2016.



For more details on our arts programme and the charity,  
visit [www.cwhc.org.uk](http://www.cwhc.org.uk)

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