



THIS IS OUR

# RESPONSE

# RESPONSE

ISSUE 3



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# INTRO INTRO INTRO INTRO

This is a collective work by a group of Nottingham Trent University students from a range of disciplines and degrees who worked on placement at Nottingham Contemporary in 2019-20. From September 2019 to January 2020 Nottingham Contemporary exhibited *Still Undead: Popular Culture in Britain Beyond the Bauhaus*. The exhibition encompassed the beginnings of the Bauhaus as an educational establishment, and a century of how the movement influenced industrial, academic, commercial and pop culture. Alongside this, the Campus programme of alternative

art education offered links with researchers, artists and intellectuals sharing their views on visual and cultural studies. The theme of alternative modes of education was explored, looking at the evolution of art education. Original texts, images and design reflect the students' personal and collective responses to education in relation to *Still Undead* and Campus. Our explorations at Nottingham Contemporary sparked ideas, challenged our views, and we offer this selection of creative print to inspire new ways of reading and learning.






**Lightshow**  
**By Elis Roes**

I saw a special kind of lightshow in your eyes  
Said you'd found a new different kind of love  
Found there's nothing from what you'd need to run and hide  
Heard you found your soul from something up above

The magic of your mind and beauty of your art  
So passionate, so phenomenal, something like a dream  
Said the light you found dominated your whole heart  
The colour show you believe turned into everyone's daydream





An Interview with

# CHRISTOS GKENOUDIS

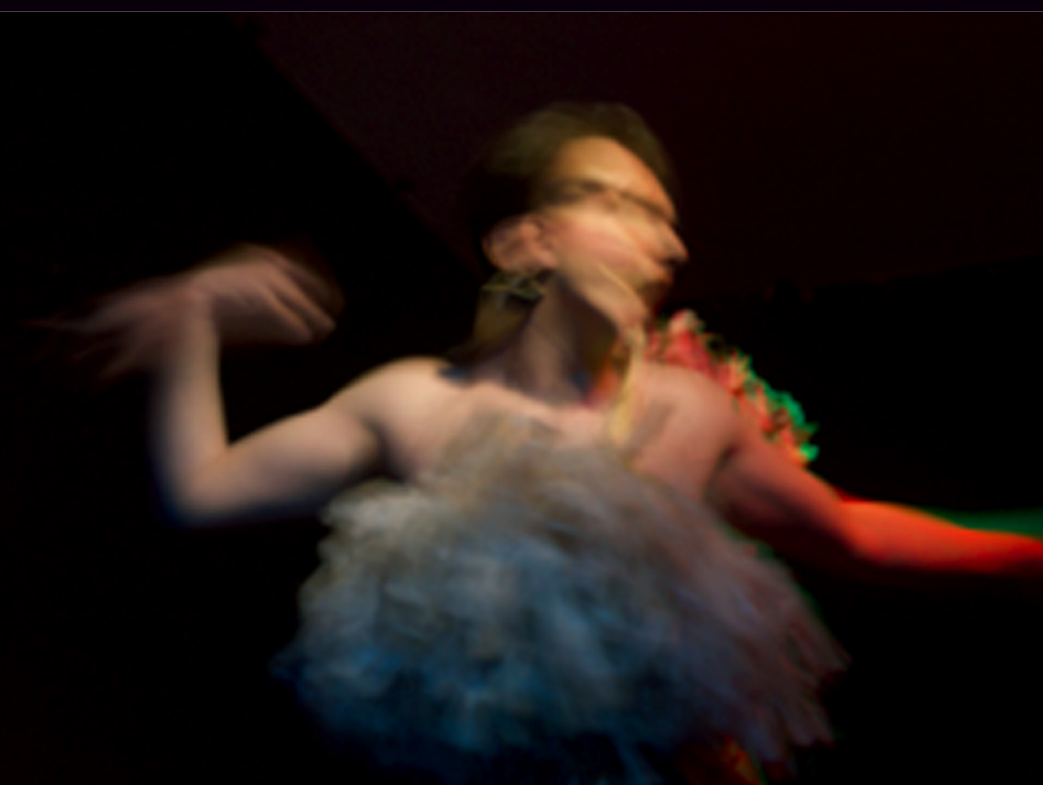
By Elis Roes  
Photography: Image team  
Model: Annasofie Moxon

Christos Gkenoudis is a 22-year-old visual artist, garment maker and makeup artist. In an interview, Christos talked about a few topics including queer and drag culture, Bauhaus, and Christos' own experience in the art/design business.



**Was it hard to express yourself in the beginning? How do you define your art now?**

‘In the beginning I started as a painter, but now I also transform myself for performances. I had to learn to disassociate myself from reality and tap into a fantasy which enabled me to create, perform, show off, and just go for it. My work is a mixture of fine art, fashion, and multimedia. I try to fuse a lot of areas together, like fashion design in the gallery or using fashion as art. I try to merge worlds that are interesting to me to create what I have in my head. I always attempt to recycle the clothing I use, which adds to the creativity of the things I make.’



**What would you say is your personal style?**

‘I’m still a bit confused by my own style. However, I am trying to play with gender norms - for example adding hairclips to my hair, wearing long earrings, and sometimes skirts in the summer. I’m inspired by things that have a certain romanticism about them.’

**Are you worried about the opinion of others?**

‘There is still a part of me that wonders what people think and what status I have in the art world: a Greek mindset that I’m trying to get rid of. Right now, it seems like it’s all about fighting for those things, not about doing it for the sake of it.’

**What is the support like today for these kinds of artistic practices?**

‘In my circle and the art world in general, it is acceptable to make these kinds of work. In my case, I’m still not settled into a practice and maybe I will never settle into something specific. I’m between entertainment and art because I am not artsy enough and I’m not specific enough in a discipline to be a part of a big exhibition at this point of my career.’

**‘I had to learn to disassociate myself from reality and tap into a fantasy...’**

**Where do you see yourself in the future?**

‘Having done a fine art course in the past, I want to get the insight, skills, and mindset of a fashion designer. With these tools I would be able to make what I want. I want to focus more on the garments, how I paint them, and figure out how to make something that is unwanted into something desirable. I feel like I’ve got a lot more to give, being this age and just a year out of university. There’s a lot more to come. I have achieved things on a small scale, but this is not the end.’





**How much has your work changed from when you started?**

‘It started off with me trying to explore garments and performance on my body, and it went on to me trying to transform others with my garments. The performances were the by-product of the costumes I made for them. I now see myself going back to garments and focusing on them. I consider myself more of a designer than a performer, but I do enjoy performing now and again.’

**Do you think each piece you make is for everyone? Is there a message you want to send through your practice?**

‘The people wearing my pieces embody a sense of freedom in how they portray themselves. I try to merge the person’s personality into the piece. I see my style as haute couture, so it’s not about how functional it is or how comfortable someone feels in it, it’s about supporting the piece and having the piece support them. I would like to make something more wearable at some point, but right now it’s about connecting the right act to the right outfit.’

I don’t necessarily have a message I want to send. For now, I’m trying to explore the tenderness of the body, or the way someone expresses themselves through clothes, personality, and performance. I am all about the softness, the romanticism - like experiencing a warm cuddle, something otherworldly that makes you feel warm inside. The soft fabric making someone feel like a fairy angel.’

**In the beginning of your career you were a part of Nottingham Contemporary. How much do you think that affects what you do now?**

‘I was part of Collabor8 (now 1525 Collective) which gave me an insight into organising events or exhibitions. It provided an understanding of the more technical or administrative aspects of being an artist, organising events, being part of a collective, and communicating with people in order to make something happen.’

**Who is/are your biggest inspiration(s)?**

‘There are a lot, but a fashion designer I love is Iris van Herper. Her designs are about form, delicacy, and fragility - I try to fuse that with queerness and try to realise a fantasy of my own without a background in design and just going for it. I’m trying to create art that is accessible.’

**What would you say to someone who is inspired by you or looks up to you?**

‘It’s about trial and failure. It’s about trying to realise a dream of yours, an idea of yours in as many different versions as possible. You have to find all the possibilities and try them all out to see what works. That is how you build your confidence to do something you want to keep doing. You develop your practice and it becomes more understandable to people. You have to try, take risks, feel uncomfortable. You have to push the boundaries of your own mind and try to break down your own ideas.’





**How has the Bauhaus affected the way you create your art?**

‘I am partly influenced by Bauhaus due to my interest in the 1980s aesthetic - the romantic, extravagant, camp, surreal, and exaggerated. What inspires me about that movement is being able to realise a fantasy without limits and to embody your fantasy as a person or performer with the confidence to express yourself, to be over the top, to have fun, and to be hedonistic. My practice could be considered hedonistic, because I’m not doing it for anyone else, I’m doing it for myself.’

**Do you think people today can take something from the Bauhaus and make something with it like they did in the past?**

‘Everything is recycled, so we have to look at how the Bauhaus was influenced, for example by the 1910s and 1920s. Cultures like that are ground-breaking and go out of the norm. In a sense, the Bauhaus became new romantics and club culture, and that is integrated into today. I would say the exaggeration, bright colours and freedom that accompanied the Bauhaus trickles down to the current time. It depends what you look at in culture.’

**Do you think there is an alternative to what it was like in the past?**

‘Yes, it’s different now because of the current living situations - the lack of money and the focus on profit-making. Going out and dressing extravagantly is not sustainable because you have to blend in and survive in society. It’s become more conservative than it used to be then.’

The difference between past and present queer culture is that now people have to mix desire and creative vision with entrepreneurship to get where they want to be. People have to be business-minded about their work and how they can make money from it. These days you can’t just be an artist. You have to have a greater vision but also be an entrepreneur. We have to have a target in life, something to achieve. People back then were freer of those chains and restrictions.’





**In your opinion, how do you think people in Nottingham see the queer/drag community? What do you think has changed in the drag community compared to the 1980s?**

‘As a city we are quite open-minded based on the people I experience and surround myself with. When I walk down the street in drag or perform, I would say it’s accepted and respected, because it’s such a small city and there’s more creative freedom.’

A lot has changed in the drag community. It has become more mainstream because of television shows. It’s everywhere, which is great because we’re more accepted, but also that is what limits it to just being a wig, a pretty face, a beautiful gown and high heels. In the 1980s, of course there were those types of drag queens who were politically incorrect, but people were also carefree enough to dress how they wanted - for example Juliana Sissons. People would embody their own fantasy and not have to abide by the heteronormative ideas of female or male. Those modes still exist but they’re not as apparent nowadays.’



**Do you think xenophobia is experienced nowadays?**

‘I haven’t had many personal experiences with xenophobia that have been extreme. I have heard catcalls and slurs when I perform, or while I am walking to the club to perform. All people can do is keep trying to educate and help people understand.’

**What, in your mind, was your photoshoot at Nottingham Contemporary about?**

‘The photoshoot was to show people that the Bauhaus 1980s era is still going strong. The new romantics and the people influenced by those movements still exist. It was good to show that there is still passion for creativity, exaggeration, camp, being extravagant, and standing out. Bauhaus still exists and is still happening.’







# BAUHAUS MAKEUP

By Rodilene Gittoes  
Photography: Casey Serghides  
Model: Eden Symone

Well-known for unconventional, expressionist ideas, the Bauhaus not only inspired play in architecture and artefacts, but also in makeup. The Bauhaus is renowned for experimentation with colour and geometry, whilst simultaneously retaining simplistic form. It can be suggested that such approaches have fostered the more daring, subtle looks seen today.





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AVEN, ON TUES. APRIL 30  
DESIGNERS FASHION SHOW  
N ATLANTIC



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WE HAD  
NOTHING TO  
LOSE

Interview with Juliana Sissons  
By Neive Ward  
Images: Courtesy of Juliana Sissons

Juliana Sissons is a senior lecturer in Fashion Knitwear Design at Nottingham Trent University. As a student on the course, I was taught in 2018-19 by Juliana and therefore benefited from her knowledge of the industry, pattern-cutting, and stories of the changing fashion scene of the 1980s.

Juliana first studied at Loughborough Art College in the late 1970s. This establishment (amongst others) does not exist any more due to lack of funding for the creative arts sector. During her time here, Juliana won the International Men's Fashion Award for her innovative explorations of genderless clothing.

In this interview, Juliana speaks of her time in formal education and how art colleges such as the early Bauhaus must exist for creative professionals to flourish.



**Neive Ward: ‘Looking back on your time at Loughborough Art College, what were the most significant things you learned?’**

Juliana Sissons: ‘It was the first time I was properly nurtured by education. The course involved lots of technical skills that were taught by people from different disciplines – you might have had someone from Fine Art teaching you Fashion Design. The disciplines all have transferrable skills and it’s great to see all these perspectives. Art college was all about coming together. We were taught not only by teachers but by each other. In that way, the energy was the same as the early Bauhaus.

Everybody wanted to learn everything. We socialised together and collaboration was natural. You could be in a band one day, make clothes the next day and model them on the Friday night. Quite often now, we don’t mix enough. I have no idea where the fine art department is located in the university – do you?’

**NW: ‘I don’t, and this is something I have never considered before.’**

JS: ‘You should be seeing it. That was the Bauhaus way.’

**NW: ‘What you’re explaining is a much more circular way of learning. Is this something you’d be on board with as a lecturer?’**

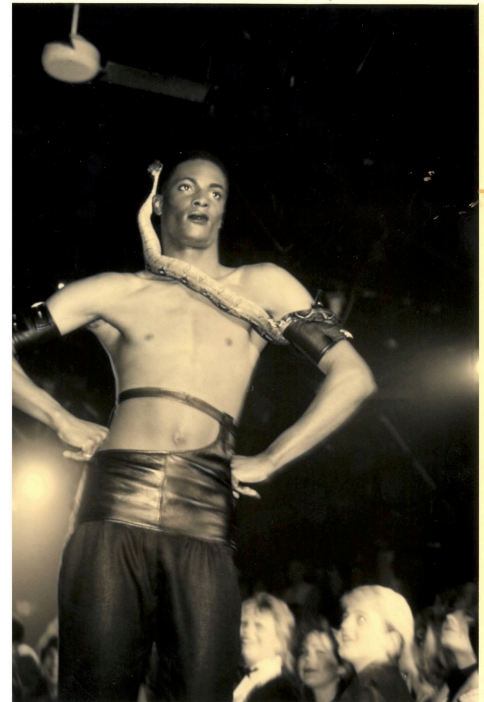
JS: ‘As universities get bigger, things get more separate. Sharing is so important. We should be taught by teachers and in turn they should be taught by us.’

**NW: ‘What happened next?’**

JS: ‘Purely out of curiosity, I went to do a degree after my diploma. It was a different decade and things had changed. I’d won the award for my collection at college, but the degree gave me the confidence I needed. For me it was a necessity in terms of progression. By this stage, you needed a degree. Unless you’re Alan Sugar and work your way up from nothing, but there’s not many of them, are there?’

**NW: ‘It seems the degree is more of an expectation than a bonus nowadays.’**

JS: ‘It’s all about the paper trace it leaves. It proves you’ve been somewhere and are worthy of the money you’re earning. Although I wouldn’t have been able to become a lecturer without that degree, and for me that’s a rewarding part of my life. I didn’t



expect to go to university. My parents wanted me to get married or become a secretary. Those were the two options. I’ve grown up with my mother not approving of anything I’ve done. She can’t give me credit because she doesn’t understand it and doesn’t think it’s important. To her, I’m selfish for being true to myself.’

**NW: ‘For me, it felt like an impossible choice. I left school with a strong set of academic grades, but nothing fulfilled me like the creative subjects. After A-Levels, I assumed I would study English Literature. The small amount of doubt in my mind made me dedicate a year to an Art Foundation course at Nottingham College. It was the first time I realised you needn’t choose to be either academic or creative. You could be both.’**

JS: ‘You start to look at things differently, don’t you? The world blooms in full colour and ordinary things become beautiful. I truly believe that Art College saved me. It gave me identity and I no longer fell into the background like I did at school.’

**NW: ‘I remember feeling so lucky that my parents supported my decisions and encouraged me to go to university. Neither of them went to university.’**





**I sometimes think about the talent that is unseen because of lack of wealth and opportunity. My mum would have loved to do a course like mine.'**

JS: 'In the same way, I think that's where my mother's disapproval stemmed from. She herself was a secretary and she felt insulted by my rejection of it. On top of all that, doing a degree whilst raising a child was the most selfish thing she could imagine.'

**NW: 'Did you finally feel like a grown-up?'**

JS: 'Before I had my son, I was so worried that I would lose my identity. When I had him, it felt like the most natural thing in the world. I left everything I knew behind and the student loan from further education was an alternative to signing on. I needed money to support him, but I didn't want to waste everything I had come to know.'

**NW: 'Did you notice a difference between his education and yours?'**

JS: 'Of course. I went to a comprehensive school in the 1960s and, whilst there are issues with education today, we've come so far.'



My degree was nothing like yours. You're learning so much more than we ever did, learning about the business side of things as a means to make money. When I left for London, I had £3.00 in my pocket. I hitched rides all the way there. I didn't for one second worry about not having enough money to survive. For you, that's everything. Employability is the goal. I just wanted to be where they all were. Young people moved things on in the 1980s. Our lives were so intertwined with our work; you dressed like your work, and going out clubbing could inspire something incredible.'

**NW: 'Do you think it's harder for a student's work to be different now?'**

JS: 'It's definitely harder to stand out. Can you believe people were surprised to see men in dresses? In a digital age things are slicker but we have lost something. I remember spending hours in the library to find something – everything is so quick now. You should choose how you communicate your work and not be inhibited by creating digital presentations.'

**NW: 'For me, it defeats the point of creating tactile work when people can't see or feel it.'**

**NW: 'When you went to university, were there considerations about sustainability?'**

JS: 'Not at all. Even when I started working here, it existed in the marking scheme, but we skipped past it. It was always an afterthought. In that respect, it gives your generation scope to change the fashion world which we created.'



# TRANSforming Education

By Rodilene Gittoes

Social, legal and institutional progress for the trans community means that, since 2019, LGBT education is a mandatory part of the National Curriculum in England. Children and young people are now taught inclusive attitudes towards LGBTQ+<sup>1</sup> people. However, the trans community today still experiences prejudice, discrimination and hate crimes. Protests this year due to allegations of indoctrination in schools highlighted the limitations of LGBT education for children and young people.

Adult members of the trans community living in Nottingham look back on their own past experiences of Sex and Relationship Education (SRE), before the implementation of LGBT education, and share ideas on how LGBT education in schools can be effective in future.

**When you were at school, how did SRE affect you?**

‘There wasn’t anything even like that when I was in school. There was the acknowledgement that gay people existed but... it was just a casual mention; there was no support system in place. There was a real absence of anything other than cisgender i.e. heteronormative ways of having sex. I personally think that this was unsafe and quite negligent.’

**Asha, 22, trans female.**

1. LGBTQ+: Lesbian, Gay, Bisexual, Transgender, Queer/Questioning, Other.

‘I had no formal LGBT education before age fifteen and by then I already knew what gay, lesbian and bisexual meant - what I learned from my peers was that gay was something you didn’t want to be - and transgender did not exist. The fear of being rejected and bullied kept me from coming out sooner and undoubtedly had a detrimental effect on my mental health. I felt alone and I didn’t know who to go to. Limited LGBT education was quite frankly negligent; it didn’t tackle homophobia or transphobia.

Children deserve to be educated about the LGBT community in an honest, open environment. If I had simply known that transgender people exist and that they lead happy, healthy lives just like anyone else I wouldn’t have been gripped with fear when I started to realise that I was experiencing gender dysphoria.’

**Jake, 23, trans male.**

‘A new curriculum would have benefited me hugely; being able to put a name to what I was feeling or have any information growing up would have been absolutely life-changing. I could have sought help much earlier, avoiding a huge decline in my mental health and preventing brushes with suicide.’

**Elouise, 31, trans female.**

‘Had there been more awareness within schools/ colleges, I would have been comfortable to express myself in my teens instead of suffering in silence.’

**Rohaam, 26, trans male.**

‘We did sex-ed in primary school... they split us up into boys and girls and I was sitting there like “What is happening?” Cos I’m neither, I’m Bi; it was such a surreal experience. I was displaying signs and behaviours that I was trans, but they ignored and avoided it. So, I did the same thing. We were taught about heterosexual relationships and physical sex but I was there thinking “What about me... how do I stay safe... how does any of it work?”’

**Robin, 20, non-binary.**



# TRANSforming SRE



Research published in 2016, *Shhh... No Talking* by Terrence Higgins Trust details the experiences of SRE lessons from over 900 young people aged 16-25 across Britain. It indicates that over half of young people rated their SRE lessons to be 'poor' or 'terrible'. This coincides with OFSTED inspections concluding that 40% of schools SRE lessons were 'inadequate'. Teachers and students suggest this was due to how the curriculum is delivered, more than the content itself.

Traditional pedagogical methods for teaching LGBT curriculum content may not be the most effective for socially-progressive younger generations. Trans community members were asked about their views on alternative ways this curriculum could be taught and how they could be part of this.

'Teachers really need to be open about everything and well informed enough to answer questions and reduce confusion. They need to know how to help because a kid might see the teacher as their only chance of speaking up for themselves. Interactive workshops sound like a very good idea and they should start that at an early age. Teachers should make people aware of the diversity of gender identities. It is so important to not let these minorities feel like they're worth any less than cis people.'

**Max, 25, trans male.**

'I definitely think you should learn about it through institutions and not the internet. The online world is so big that people can come into contact with the wrong information. We can use the subject of psychology to introduce LGBTQ+ as a way of opening up conversations and allowing theories to be discussed. This way it could tackle the issue of teachers not having the understanding themselves to be able to teach about the LGBT+ community. If you don't understand it yourself then how can you teach it?'

**Austin, 19, trans male.**

'I don't really feel like the average person has the knowledge to understand transgender identities due to the way we behave being so socially-embedded. If we are brought in to discuss this stuff, I think it humanises and normalises us. It shows we are actual people and not just something that is hypothetically discussed.'

**Jay, 22.**

'It's fair enough a teacher reading guidance notes issued by the government health service discussing sexual orientation, but you're not going to beat someone with personal experience of the whole situation.'

**Rachel, 36, trans female.**

'A service where people are trained or which has members of LGBTQ+ delivering the training themselves makes a big difference. We are already comfortable with the topics; we know what to say, what not to say and how to phrase stuff.'

**Robin, 20, non-binary.**

'Alongside LGBT education, there needs to be more information on what healthy, happy relationships look like, consent, your relationship with your body, self-perception and also mental health; none of which I was taught in school and which affected me and other LGBT people I knew when growing up.'

Being in a supportive school environment would help decrease bullying in schools, and encourage students to treat their peers with respect and stand up for them if they witness bullying.'

**Jake, 23, trans male.**

'It's important to use case studies of other children - positive and negative. Kids should see the impact of negative behaviour on an LGBT teen and also the positive; how giving love, support and friendship to peers allows them the freedom to express themselves. There can be a lot of pushback from parents but the most important thing is creating a comfortable and safe place for children to express who they are and figure out how they fit in among their peers.'

**Rohaam, 26, trans male.**



# DIGITAL BRAIN

**'When collective knowledge is dictated by predictive algorithms and top search results, we run the risk of a homogenisation.'**

We are living in an information revolution. We have access to more data than ever before and it's all just a few keystrokes away. In 1986, 1% of the world's information was digitised. In 2013, it was 98%. Such easy access to information through the internet is a relatively new phenomenon. But it's one thing for us being able to get information and quite another to make sense of it all.

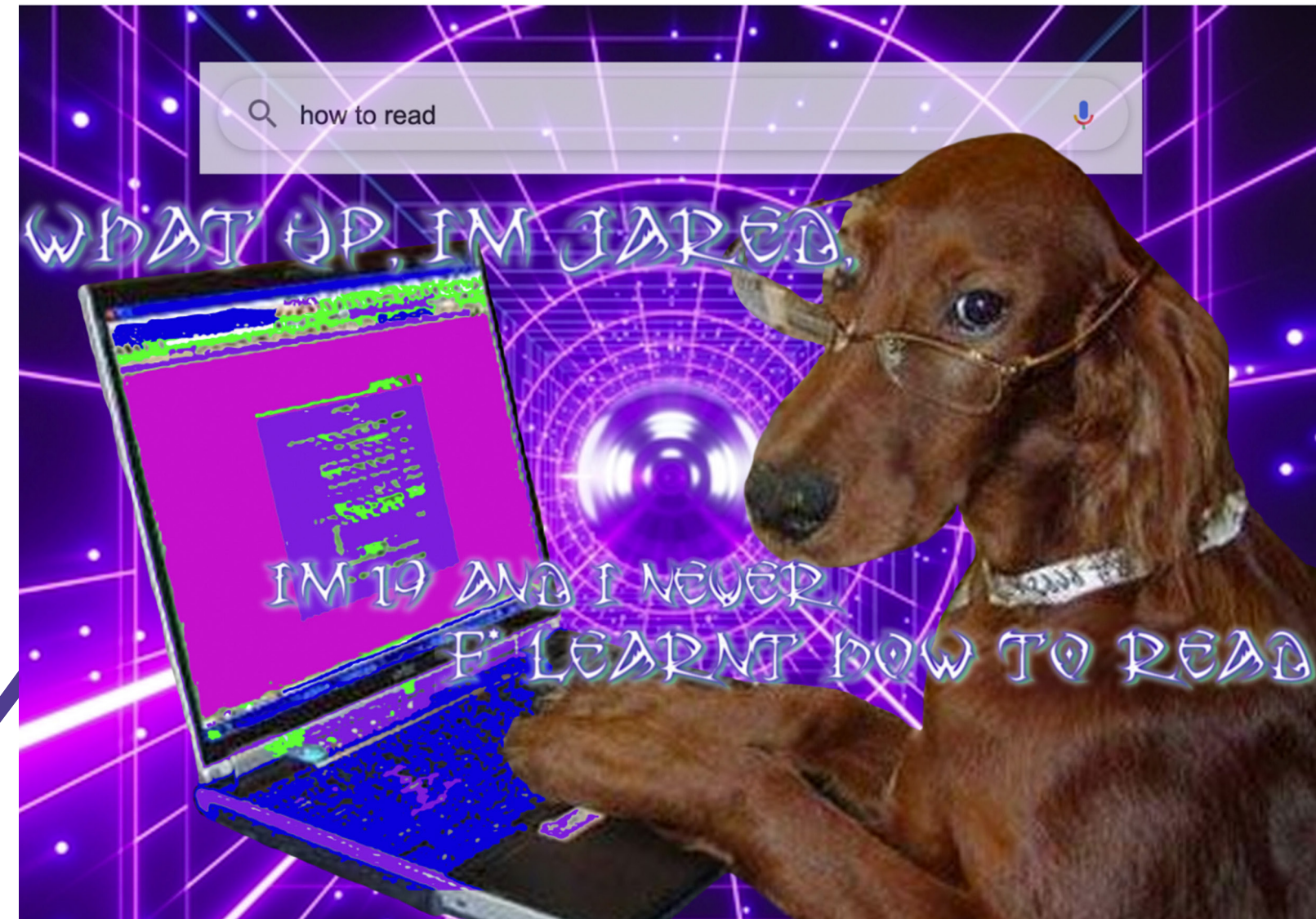
It is possible to experience an immersive internet where technology feels embedded in our lives. Calling for Alexa, having a mobile never more than an arm's length away, and virtual reality gaming: they all give us a glimpse of what the future might look like. Technology is merging with the human, literally becoming an

extension of our bodies in the form of secondary digital brains that we will come to rely on for much of our thinking. Scheduling our days, planning our journeys and feeding information directly into our minds.

In such a future, is it worth asking students to memorise dates, scientific formulae and Shakespeare's works for exams? In future, memory recall might not be the primary mark of intelligence; we will need to look to other aspects of the human brain that can't be replicated in computerised code. Creativity and critical thinking could be the areas that will distinguish human thought from robotic output.

When collective knowledge is dictated by predictive algorithms and top search results, we run the risk of a homogenisation that would rob us of something uniquely human.

# Google





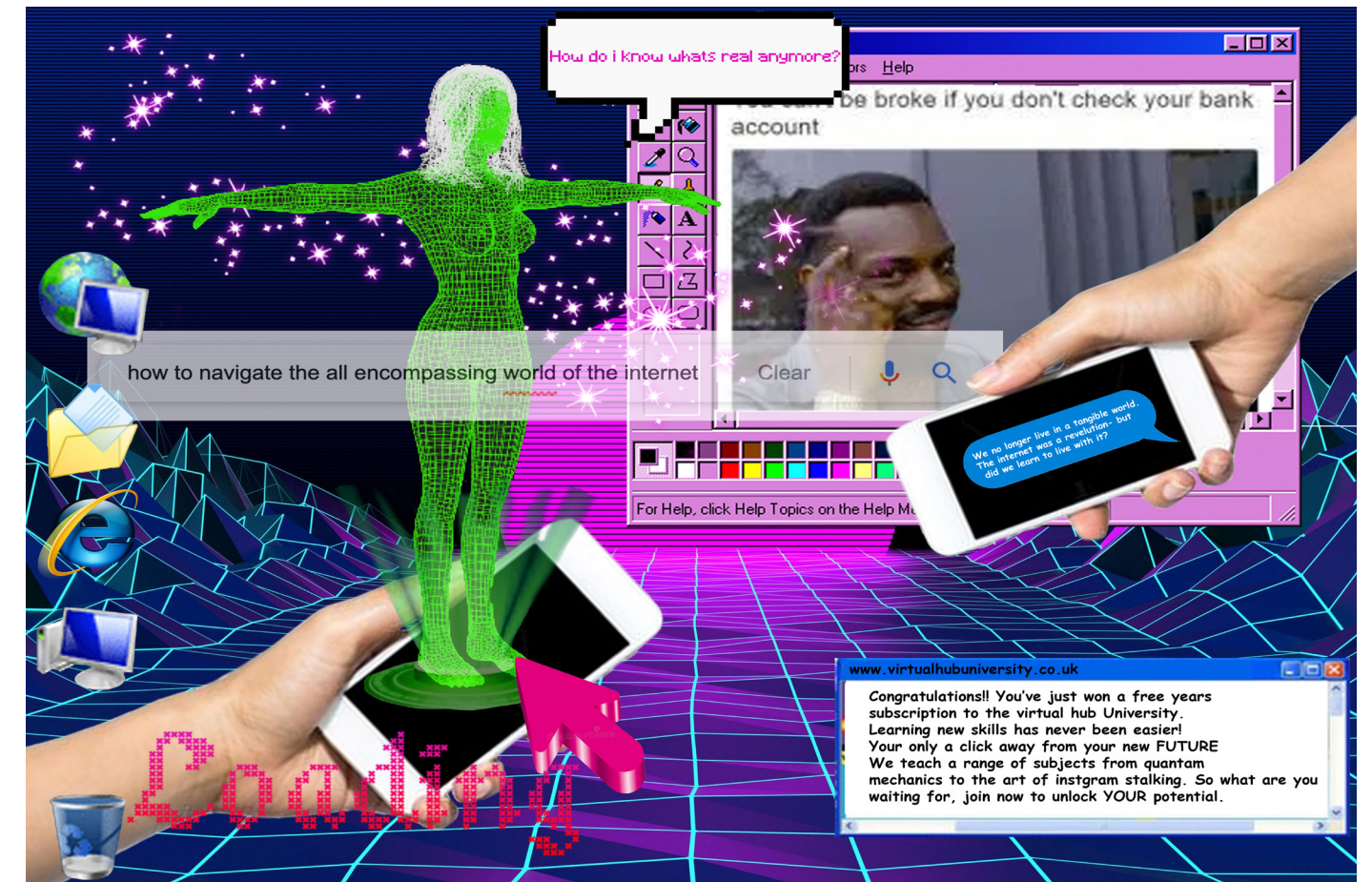
Data is big business for global technology companies, such as Google and Facebook, who not only gather information on our habits but also use that collected data to manipulate behaviours, encouraging us to click more and to spend more time using their platforms.

It has been shown that one of the most effective ways of engaging users is in expressing extreme viewpoints which divide opinion, regardless of any truth. It seems that lies spread faster than truth and fake news sells. Being able to critically evaluate this type of divisive information is going to be essential if the future is to be tolerable. We must equip people with the skills to debate across viewpoints before concluding a view.

Challenging current modes of thought allows us to create a more inclusive and exciting future. This is not just a challenge that we face in

the digital field: established education institutions are facing criticisms and calls to 'decolonise the curriculum.' Many campaigners are asking for a move away from a 'male, pale and stale' narrative and reconsideration of the syllabus to include overlooked minority groups and thinkers.

Digital platforms have ushered in a golden era for diverse voices who are now able to speak directly to an audience free from the interference of others. The complexity of the web can better represent the complexities of real life with multiple perspectives and nuanced views.



These voices are often creative and critical of the way things have been. They are forward-thinking, engaging and want a more diverse and exciting future than the homogenising mass of a second brain.

We could look back to the creative freedom enabled at the Bauhaus as a potential model of education where students

are encouraged to experiment with new methods that fuse technology and culture together, using creativity and critical thinking to push boundaries. The human brain will be needed for many more years if we celebrate the vast array of difference it has to offer.



# SUSTAINABILITY AND CURRICULUM INNOVATION

While young people are calling for urgent action against climate change, institutions including universities are being criticised for not engaging enough with the climate crisis. It is estimated that two-thirds of institutions are

likely to fail their 2020 carbon reduction targets - a 43% reduction in carbon emissions between 2005 and 2020 as set by the Higher Education Funding Council for England (HEFCE). The 2019 People and Planet University League, the UK's largest

student network campaigning for social and environmental justice, reveals that, although the higher education sector appears to be responsive and is incorporating sustainability into its teaching, only 49 out of 154 institutions are likely to meet the 2020 target.

Universities were scored out of 100 on criteria such as environmental sustainability, policy and strategy and student engagement. Nottingham Trent University (NTU), with a total score of 75.2%, was ranked third in 2019, behind the University of Gloucestershire (80.6%) and Manchester Metropolitan University (79.9%).

NTU has been working to embed sustainability into its curriculum and to help students engage in new models of teaching and learning. Nottingham Business School (NBS) at NTU is a Principles for Responsible Management Education (PRME) Champion, and demonstrates good practice by bringing United Nations (UN) Sustainable Development Goals (SDGs) into its core curriculum. It has been working closely with local, national and international







organisations as part of an innovative education strategy for sustainability and to tackle climate change.

Dr. Muhammad Mazhar, NBS's sustainability coordinator who is involved in the PRME Champions project, says NBS is implementing 17 UN SDGs and PRME principles in its business and management curriculum to guide students to solve real-world issues around sustainability. Compulsory modules are at the heart of this innovation.

For example, a module called Personal and Academic Development (PAD) is introduced to first-year students as part of their foundation course to develop their knowledge and understanding of sustainability issues.

In addition, there is the 'NBS Discover' programme, which focusses on one environmental issue each year, such as plastic reduction in 2019. Groups of students visited the city of Nottingham to measure the amount of plastic used by businesses and the public and to develop sustainable solutions to minimise its use.

**During their studies, students are provided with opportunities to practise social responsibility and sustainability by working with local businesses and charities as part of a second-year undergraduate module called 'Employment and Enterprise.'**

**'Through observation, reflection and business engagement, students can not only see the real impacts that a business might have on the environment, but also be prompted to think about solutions which they learn in classes,' says Dr. Mazhar.**

**'It also encourages students to associate their own experiences, exposure and interests with the UN SDGs,' Dr. Mazhar says. For instance, a 'low carbon project' is a consultancy project carried out by final-year undergraduates as part of the 'Leadership and Employability Business' module. 'Students are identifying issues in their disciplines and comparing them against certain sustainable goals... through innovative methods, we can mainstream sustainability in our teaching and learning process.'**







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ACTION!

THIS IS  
A SIGN  
THAT I CARE  
ABOUT →

SAVE  
THE  
PLANET



Image: Mollie Matthews

# Bauhaus: Towards Gender Equality





By Na Qing  
Image: Stefani Ermogenidou

Established in 1919 by Walter Gropius in Weimar in the aftermath of the Second World War and the German Revolution, the Bauhaus was regarded as a new educational model that redefined art and design schools. The experimental practices, innovative learning approaches and new styles in art education promoted by the Bauhaus have profoundly influenced today's art and design across different disciplines.

The Bauhaus upheld the belief that art in itself is beyond all methods and, therefore, cannot be taught. This principle was embedded in teaching through the approach of Basic Workshops in its foundation course, which emphasised mechanical knowledge, creativity and individual freedom. In 'releasing the creative power of students,' the Bauhaus moved away from teaching retainable knowledge or particular skills to focusing on the process and experimentation.

This pedagogical revolution took place at the same time as the post-war liberation movement for women. The Bauhaus took a further step, advocating gender equality in artistic education. Its manifesto states that it welcomes 'a person of good repute, regardless of age or sex.' However, some criticised that the equality between male and female students at the Bauhaus was nowhere near satisfactory. Naomi Wood, the award-winning British novelist, argued in her latest book, *The Hiding Game*, that the Bauhaus both helped and hindered the progress of the women at the school.

At a time when women were denied admission to formal art academies, the Bauhaus provided an unprecedented level of opportunity for both education and artistic development. However, despite this progress, there was still a strong gender bias in its structure.

During the fourteen-year existence of the Bauhaus, female students were encouraged to pursue more domestic and 'feminine' subjects, such as weaving and other fields considered at the time to be appropriate for women, while painting, carving and architecture

were still male-dominated. 'I was astonished to find out how little power women had at that time, how few choices and how little their artistic legacies were implemented,' said Wood. 'The woman artists at the Bauhaus had been systematically under-recognised, underexplored and their work often misattributed to their male counterparts.'

**The Bauhaus hoped to revolutionise the way people lived and the way that art students were asked to learn. It successfully reunited arts and crafts with its innovative teaching methods. While it made noticeable progress in promoting gender equality in art education, it failed to break the traditional hierarchy of men and women.**





# A BAUHAUS KIND OF DREAM

## **A Bauhaus Kind of Dream** **By Elis Roes**

From a dark and cruel reality it grew  
Washing away the life that you once knew  
Replaced it with skies and oceans so blue  
Filled it with colour to paint away the gloom

Unique and mysterious, so invigorating  
One of a kind, nothing like you'd ever seen  
The magic filled your body, replacing all your grief  
And from that day onward, your mind was free

With your amazing ideas you created a wave  
So different and new, it blew people away  
Created a place for the souls that were astray  
The Bauhaus let them see the world in a brand new way





Image: Lilah Bloom

# BAUHAUS INFLUENCE



By Ishita Sharma

Image: Stefani Ermingedou

When the German architect Walter Gropius founded the Bauhaus in 1919, he didn't realise that the idea of uniting the instruction of fine art with practical design would be so instrumental in reforming traditional ideas of education. Although its architectural programme did not begin until 1927, the Bauhaus played a major role in forming the basis of twentieth-century architecture. Bauhaus means 'construction house' in German.

The school transferred from Weimer to Dessau in 1925 for political reasons. Hannes Meyer, Gropius' colleague, became the new director of the Bauhaus after Gropius resigned three years later. Under the two years of Meyer's leadership, the school progressed immensely, mostly in terms of architecture. Meyer had an interesting approach to the discipline: he did not like anything aesthetic, nor anything that distracted architecture from its social role.

**'He prioritised the wants and needs of users rather than what the building should stylistically represent.'**

However, this led to a lot of problems for the teachers who did not support this view, who were subsequently dismissed. When the students of the Bauhaus began gathering to support left-wing political parties, Meyer disrupted them. It was not that he did not support them; it was because he felt that the school should not be anything other than an arts and crafts institution. This attracted the attention of Dessau's mayor who, concerned about the growing power of the far-right Nazi party, dismissed Meyer and asked Gropius to be reinstated. Gropius was unwilling, and suggested that Mies van der Rohe take the director's role. During his short tenure as the director of the Bauhaus, Van der Rohe emphasised the relationship between architectural design and spatial context. He focused on architecture with minimal structures, and more open spaces. He also slowly got rid of the experimental style of working

and began highlighting the beauty of conventional methods.

During the turbulent years of World War II, most of the Bauhaus teachers moved to the United States of America, where their work and teaching style shaped the ideas of the next generation of architects.





# Waves of Influence: Bauhaus' Musical Legacy

By Jamie Robinson  
Photography: Stefani Ermingedou



For new musical talents, electronic sounds and digital editing is commonplace. This hasn't always been the case. At an evening study session at Nottingham Contemporary, Alex Jovčić-Sas, PhD student at Nottingham Trent University, shared the stories of two pioneering women who got us to this point.

There are many examples of songs that really move us, both emotionally and physically. Gertrud Grunow, Bauhaus' first female master, recognised the powerful potential of music. Over a century ago, Grunow began to experiment with a new 12-tone technique for creating new music, rather than the more established 8-tone scale. During this time Grunow would observe the emotional responses of her students. Furthermore, she used this research to develop a score of music and rhythmic dancing that resulted in total physical and emotional harmony, and aimed to relieve tension and anxiety. Grunow experimented

'What would Oram have thought about the latest Floating Points record?'



with sound in a way that inspired form, movement and colour, and which resulted in a theory that combined all of these elements into a 12-tone colour wheel. Each of the 12 tones is said to have a corresponding colour and range of emotions associated with it.

Through her work, Grunow aimed to challenge established composing techniques and gender expectations, while expanding musical possibilities. This helped to pave the way for others, including Daphne Oram, who, over 40 years later became the first woman to design and construct an electronic instrument.

Oram explored new ways of manipulating machines to produce sound. She started while working at the BBC, by recording sounds onto tapes then cutting,

splicing and looping them, before playing them forwards, backwards and at varying speeds to create something entirely new.

Taking inspiration from the lines on the oscillator displays at the BBC, Oram created a machine that produced sound from drawn shapes. Lines were drawn onto 35mm film strips which were then fed into the machine. The machine then read the lines and produced a corresponding electronic sound. Different shapes generated different tones, and these could be manipulated further by altering the colour of the lights used to read the film or by moving the film strip.

The work of these women helped to expand musical theory from 8 to 12-tone, expanding the possibilities of experimental music. Oram's machine pushed music into an uncharted world with fewer restrictions, systems or instrumental techniques to dictate the way things were done. What would Oram have thought about the latest Floating Points record?



# TIME TO SAY GOODBYE

## Time to Say Goodbye By Elis Roes

The beautiful seas and landscapes we have  
The animals and nature, what's left from the past  
The longer we walk, the further we go  
See the sights around, they're all just for show  
And we all just carry on

This man-made world that's found its feet  
With makeshift life to try and fill our needs  
It still creates a craving we cannot satisfy  
It will never be the same, no matter how we try  
And we all just move along

For the beauty it had, that we took away  
The damage we've done to this planet anyway  
We still don't have a way to do what should be done  
We just keep going 'til all of this is gone  
And the world will not go on



# CREDITS CREDITS CREDITS CREDITS CREDITS

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