

PRINTED THE 8TH OF DECEMBER 2009 AT ENSAD PARIS  
ON 5200 DTN. PAPER: MUNKEN PRINT WHITE 80  
WROUGHT BY DAMIEN FAURET AND SAMUEL BONNET  
OTHER CONTRIBUTORS: SAMUEL LAMIDEY  
TYPOGRAPHY: ANDALE MONO, PARALLEL A

REPRODUCTION OF THE LETTER PUBLISHED  
IN THE PRESS ROOM 4 AT THE W.I.P. RCA SHOW 2009

ABC

P A R A L L E L S C H O O L  
ÉCOLE NATIONALE SUPÉRIEURE DES ARTS DÉCORATIFS  
PARIS

# PARALLEL SCHOOL

A W A Y O F S H A R I N G P O S I T I V E E N E R G Y  
WITH THE

# OF ART

PARISIAN CONTRIBUTION FOR THE W O R K I N P R O G R E S S S H O W 2 0 0 9 AT THE RCA

DEAR RCA STUDENTS,

HERE IN PARIS, WE HAVE BEEN REALLY IMPRESSED  
AND CHARMED BY WHAT WE HAVE SEEN ON MANYSTUFF  
ABOUT THE W.I.P. SHOW. THERE SEEMS TO BE  
A REAL ENERGY, AND WE LOVE THE PRESSROOM IDEA!  
AS YOU ASKED FOR EXTERNAL CONTRIBUTIONS  
YESTERDAY (VIA CHARLOTE), WE WERE HOPING  
THAT YOU WOULD BE INTERESTED IN PROCEEDING  
THIS IDEA OF SHOWING, SHARING AND EXPERIMENTING  
WITH OTHERS WHAT'S HAPPENING IN A SCHOOL WHERE  
STUDENTS MAKE THINGS AND THINK. THAT WE COULD  
HELP YOU AND SUGGEST SOME CONTENT.  
WE THOUGHT ABOUT A KIND OF CORRESPONDENCE WHERE  
WE COULD SHARE WITH YOU IDEAS, CULTURE, WISHES,  
EXPERIENCES AND KNOWLEDGES, WHICH COULD BEGIN  
FROM NOW.

AS YOU WILL THINK ABOUT THE "FORWARD", WE  
WANT TO SUGGEST, IF THIS IDEA IS CLOSE TO YOUR  
EXPECTATION, TO CREATE A "PARALLEL SCHOOL"  
MADE BY STUDENTS FROM EVERYWHERE. THIS COULD  
TAKE PLACE ON THE NET AREA AND EVENTUALLY  
BE PRINTED AS A PHYSICAL OBJECT, TO CONTINUE  
THE WORK YOU HAVE BEGUN.  
EVERYTHING IS POSSIBLE.  
THIS PROJECT COULD CREATE OPORTUNITIES FOR  
ALL OF US TO TRAVEL, ORGANISE MEETINGS OR  
MAYBE WORKSHOPS OR COLLABORATIONS AND WILL  
PERHAPS LINK DIFERENT SCHOOLS AND STUDENTS  
FROM LONDON TO PARIS, FROM AMSTERDAM TO ZURICH...  
TELL US YOUR IDEAS AND THOUGHTS ABOUT WHAT YOU  
WOULD LIKE TO DO WITH THAT, IF YOU ARE  
INTERESTED IN, THINGS YOU AGREE OR NOT. HOW  
YOU WANT TO THINK FORWARD THIS W.I.P. PRESSROOM.  
WE WILL WORK THINKING ABOUT YOUR PROJECT DURING  
THIS DAY AND WILL SEND YOU SOME THINGS THAT  
YOU WILL BE FREE TO USE OR NOT.  
THANKS A LOT FOR YOUR CONSIDERATION,  
BEST THINGS FROM PARIS.

BLOG ADRESS: [HTTP://PARALLELSCHOOLOFART.BLOGSPOT.COM/](http://PARALLELSCHOOLOFART.BLOGSPOT.COM/)

ENSAD STUDENTS:  
DAMIEN FAURET  
DAMIEN.FAURET@GMAIL.COM  
SAMUEL BONNET  
SAMUEL@SAMUELBONNET.COM

Now my original business — that of a conveyancer and title hunter, and drawer-up of recondite documents of all sorts — was considerably increased by receiving the Master's office. There was now great work for scribes. Not only must I push the clerks already with me, but I must have additional help.

In answer to my advertisement, a motionless young man one morning stood upon my office threshold, the door being open, for it was summer. I can see that figure now — pallidly neat pitifully respectable, incurably forlorn! It was Bartleby.

After a few words touching his qualifications, I engaged him, glad to have among my corps of copyists a man of so singularly sedate an aspect, which I thought might operate beneficially upon the flighty temper of Turkey and the fiery one of Nippers.

I should have stated before that ground-glass folding doors divided my premises into two parts, one of which was occupied by my scribes, the other by myself. According to my humor, I threw open these doors or closed them. I resolved to assign Bartleby a corner by the folding doors, but on my side of them so as to have this quiet man within easy call, in case any trifling thing was to be done. I placed his desk close up to a small side window in that part of the room, a window which originally had afforded a lateral view of certain grimy back yards and bricks, but which, owing to subsequent erections, commanded at present no view at all, though it gave some light. Within three feet of the panes was a wall, and the light came down from far above, between two lofty buildings, as from a very small opening in a dome. Still further to a satisfactory arrangement, I procured a high green folding screen, which might entirely isolate Bartleby from my sight, though not remove him from my voice. And thus, in a manner, privacy and society were conjoined.

At first, Bartleby did an extraordinary quantity of writing. As if long famishing for something to copy, he seemed to gorge himself on my documents. There was no pause for digestion. He ran a day and night line, copying by sunlight and by candlelight. I should have been quite delighted with his application, had he been cheerfully industrious. But he wrote on silently, palely, mechanically.

It is, of course, an indispensable part of a scrivener's business to verify the accuracy of his copy, word by word. Where there are two or more scribes in an office, they assist each other in this examination, one reading from the copy, the other holding the original. It is a very dull, wearisome, and lethargic affair. I can readily imagine that, to some sanguine temperaments, it would be altogether intolerable. For example, I cannot credit that the mettlesome poet, Byron, would have contentedly sat down with Bartleby to examine a law document of, say five hundred pages, closely written in a crimped hand.

Now and then, in the haste of business, it had been my habit to assist in comparing some brief document myself, calling Turkey or Nippers for this purpose. One object I had in placing Bartleby so handy to me behind the screen was to avail myself of his services on such trivial occasions. It was on the third day, I think, of his being with me, and before any necessity had arisen for having his own writing examined, that, being much hurried to complete a small affair I had in hand, I abruptly called to Bartleby. In my haste and natural expectancy of instant compliance, I sat with my head bent over the original on my desk, and my right hand sideways, and somewhat nervously extended with the copy, so that, immediately upon emerging from his retreat, Bartleby might snatch it and proceed to business without the least delay.

In this very attitude did I sit when I called to him, rapidly stating what it was I wanted him to do — namely, to examine a small paper with me. Imagine my surprise, nay, my consternation, when, without moving from his privacy, Bartleby, in a singularly mild, firm voice, replied,

«I would prefer not to.»

# OPEN CONTENT

**FREE TO USE  
GIVE  
WORK  
ORGANISE  
INITIATE  
DOWNLOAD  
DEBATE**

**SHARE  
TOOLS  
ENERGY  
PROJECTS  
IDEAS**

## PARALLEL SCHOOL

An exchange space to share energies, knowledges and experiences between art-school students. The aim is to generate and spread work emulation, and to develop self-initiated projects such as publications, meetings, lectures, workshops. If you feel interested in contributing to the project: [contact@parallel-school.com](mailto:contact@parallel-school.com)

[www.parallel-school.com](http://www.parallel-school.com)

BARTLEBY — HERMAN MELVILLE  
NEW YORK: DIX & EDWARDS, 321 BROADWAY.  
LONDON: SAMPSON LAW, SON, & CO.  
1856



Fig. 3. A right sit vault on the parallel bars. The seat is entirely on the left bar, and the right leg forms a right angle with the upper part of the limb.

When, under the care of an instructor, familiarity with the apparatus is gained, the pupil may work out various exercises on her own account. But there are one or two cautions to be borne in mind. Never exercise alone until familiar with the apparatus, and never without a suitable mat on each of the surrounding sides. The parallel bars usually form the skeleton or framework of the various complicated and highly spectacular gymnastic groups known as set figures or pyramids, which form so effective a tableau for the termination of a display. (Fig. 2.)

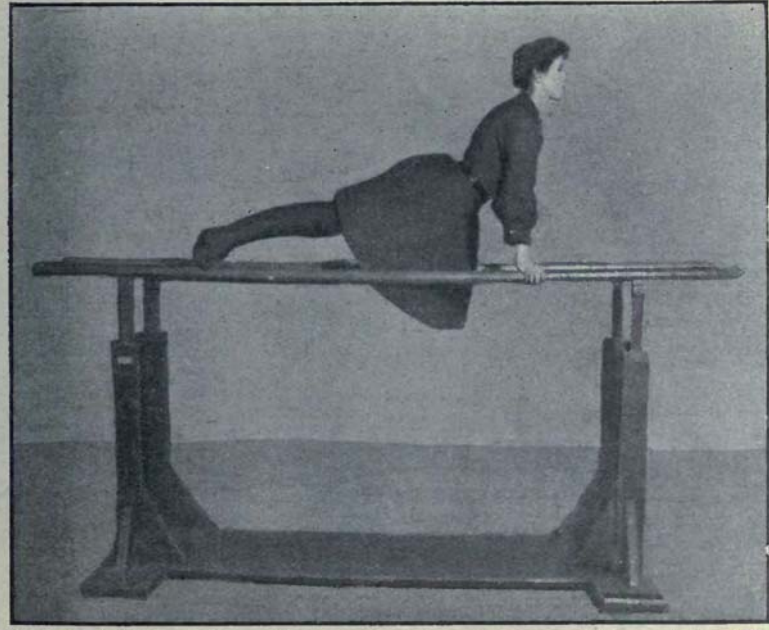


Fig. 4. On the parallel bars. After a few preliminary swings the feet are swung up behind and come to rest on the bars at full stretch of the legs.

For the second a swing forward is taken, and the feet raised and brought over the left-hand bar until one is in a sitting position, the left hand releasing its grip and being carried upward. The seat is entirely on the left bar, and the right leg should form a right angle with the upper part of the limb. (Fig. 3.)

When, under the care of an instructor, familiarity with the apparatus is gained, the pupil may work out various exercises on her own account. But there are one or two cautions to be borne in mind. Never exercise alone until familiar with the apparatus, and never without a suitable mat on each of the surrounding sides. The parallel bars usually form the skeleton or framework of the various complicated and highly spectacular gymnastic groups known as set figures or pyramids, which form so effective a tableau for the termination of a display. (Fig. 2.)

When, under the care of an instructor, familiarity with the apparatus is gained, the pupil may work out various exercises on her own account. But there are one or two cautions to be borne in mind. Never exercise alone until familiar with the apparatus, and never without a suitable mat on each of the surrounding sides. The parallel bars usually form the skeleton or framework of the various complicated and highly spectacular gymnastic groups known as set figures or pyramids, which form so effective a tableau for the termination of a display. (Fig. 2.)

Besides the different apparatus mentioned, others find their place in all well-equipped gymnasia for women, happily far more numerous than was the case twenty years ago, though not as well attended as they should be. Horizontal climbing ladders, occasionally the Swedish "boom," bars for high jumping, ropes for climbing, and the ever popular swinging "rings," stirrups, shaped or circular, each find a place and contribute to physical gain and improvement in health and spirits and the enjoyment of the merry companionship that is to be obtained through the medium of membership of a gymnastic class. The value of gymnastic work, especially for girls whose hours of leisure are short and for whom the evenings give the only opportunity for recreation, cannot be over-estimated. And if there previously existed any doubts as to the pitch of gymnastic excellence to which women can arrive, such

RECREATIONS

4729

must have been dispelled by the exhibition given by the Danish ladies, which formed one of the prettiest features of the Olympic Games held in London in 1908. The novice who desires to take up gymnastics need not feel disheartened by the ease with which experts perform movements of the most complicated and apparently difficult kind. Gymnastic exercises are invariably more easy of execution than they appear; most certainly great skill is requisite, but confidence is as important as skill. And confidence is something to be gained by all; it is simply the outcome of familiarity with the apparatus. It is a wise plan to gain some of this familiarity before actually proceeding to learn any of the movements. If this can be done in the company of one moderately advanced in the art so much the better. After a few minutes on her own account, the novice will be greatly surprised to find herself capable of going through movements which previously she was quite sure were far beyond her. Begin with the easiest and simplest of exercises; do not try to do a "screw long-arm balance" on the parallel bars before the proper method of alighting from the bar has been learned, or attempt a "cut and catch" on the rings before a long swing has been satisfactorily mastered. Learn slowly and thoroughly. This does not mean beginning to get accuracy into all movements, even those of the simplest kind. In all gymnastic work style should never be neglected—a bad style means harder work with loss of grace and effect. From the beginning try to get accuracy into all movements, even those of the simplest kind. These exercises, the latter particularly, bring into play muscles that are liable under ordinary conditions to suffer from want of use. In all gymnastic work style should never be neglected—a bad style means harder work with loss of grace and effect. From the beginning try to get accuracy into all movements, even those of the simplest kind.

By varying one's work, there is not only that variety which interests but which increases the physical benefit also. No one piece of apparatus can give that all-round improvement which will result from a more extended use. The parallels help to strengthen the arms and shoulders to expand the chest and straighten the back; the horse is invaluable for stimulating quickness of movement and promoting suppleness and elasticity; the rings are excellent for inculcating confidence. Nor should the facilities for jumping and rope and pole climbing be neglected. These exercises, the latter particularly, bring into play muscles that are liable under ordinary conditions to suffer from want of use. In all gymnastic work style should never be neglected—a bad style means harder work with loss of grace and effect. From the beginning try to get accuracy into all movements, even those of the simplest kind.



Fig. 2. A human pyramid. Such acrobatic groups usually have the parallel bars as their framework or skeleton.

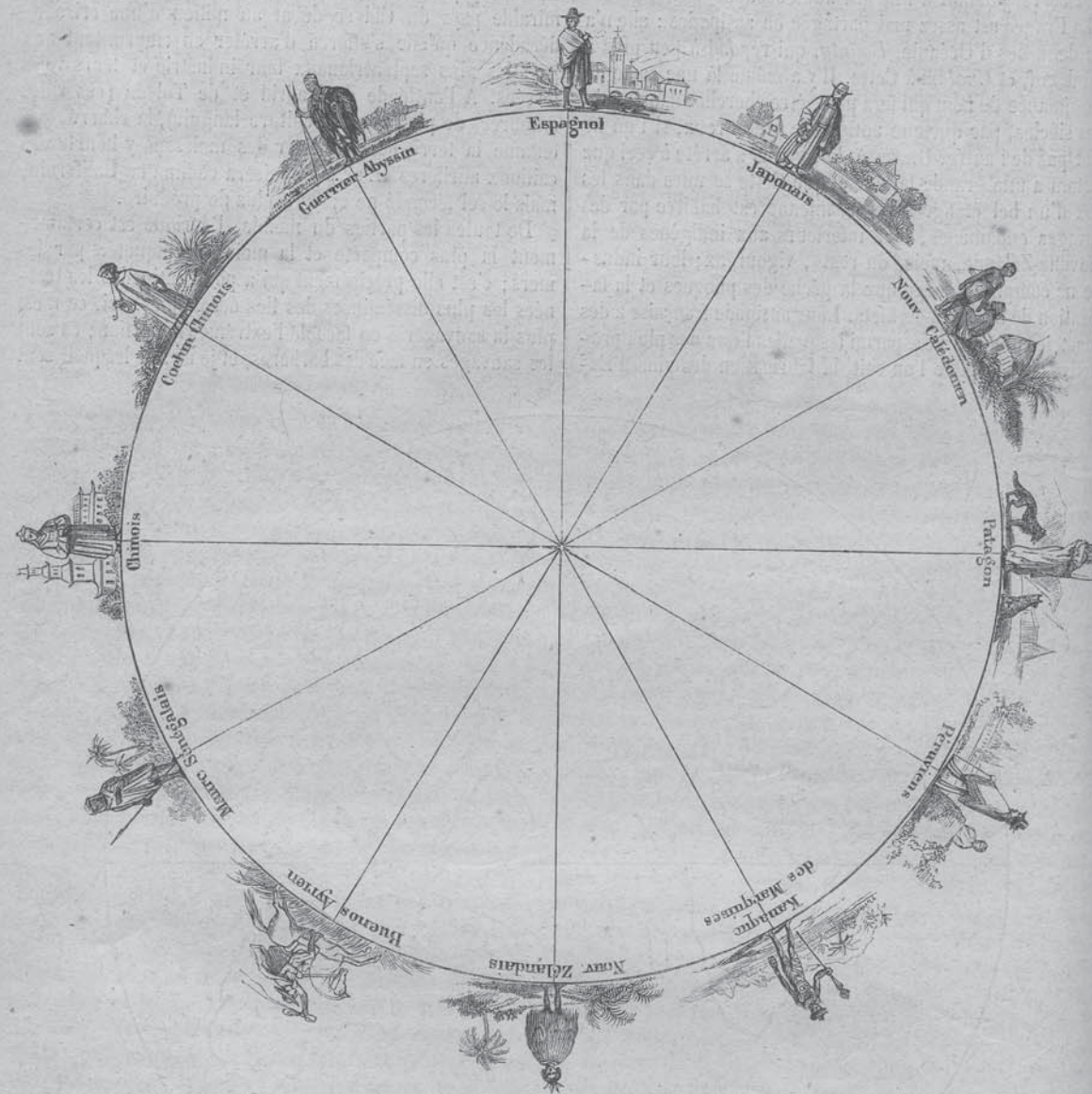
MAGASIN D'ÉDUCATION  
 ET DE  
 RÉCRÉATION



assassina lâchement, en plein port de Marseille, deux malheureux noirs d'un boutre de Zanzibar, venus hardiment d'au delà de l'Afrique pour voir de près ces villes des blancs dont ils avaient entendu dire tant de merveilles. Ces pauvres gens revenaient à bord et passaient le long du quai en chantant à demi-voix une chanson de leur pays; on les jette à l'eau: ils essayent de se sauver à la nage et de gagner le bord d'un brick génois mouillé en avant de leur boutre; l'équipage tout entier s'arme de barres et d'avirons; et les assomme. La justice française a voulu

faire son devoir; mais en face de la complicité de ceux qui auraient pu lui servir de témoins, elle a été à peu près impuissante. On se demande ce qui empêchera le *nakodah* ou patron du navire, de retour à Zanzibar, de mettre dans son rapport quelque chose comme ceci: «A Marseille, il est défendu de chanter des chansons d'Afrique, sous peine de mort.»

Ceci nous éloigne moins qu'on ne le croirait de la Nouvelle-Calédonie et de son antipode, la côte du Sahara aux environs du cap Blanc. Là est le fameux banc d'Arguin, nom



Exemples de quelques antipodes.

sinistre, car c'est en cet endroit que périt la *Méduse*. Les Arabes de ces côtes arides, un peu moins barbares que les marins civilisés dont je viens de parler et que les Néo-Calédoniens de Balade, se bornent à dépouiller complètement les malheureux qu'une tempête jette au pied de leurs falaises ou sur leurs sables brûlants, puis à les emmener comme esclaves dans l'intérieur. Il est fâcheux qu'en ceci comme en beaucoup d'autres iniquités, les Européens aient donné de trop tristes exemples. Les premiers qui ont découvert, après les Carthaginois, la côte et les îles d'Arguin, sont les Portugais, qui ne se sont pas fait scrupule de se livrer à la chasse aux Arabes avec plus d'ardeur que de succès.

Récemment, ces Arabes, moins barbares, grâce au sentiment de leur intérêt bien entendu, ont ramené au Sénégal des naufragés français, et en ont été récompensés par de bonnes primes de sauvetage.

Nous pourrions varier presque à l'infini des comparaisons de ce genre, et arriver sans doute à des résultats imprévus. Mais l'esprit du lecteur curieux aimera mieux qu'on se soit contenté de lui indiquer la voie, en lui laissant achever seul un travail dont l'attrait consiste moins dans un thème donné que dans les combinaisons infinies auxquelles il se prête.

3000 years of Visual Poetry

The background information when sufficiently built up will then be given to a group of specialists to see what strategies and advice they can offer, given the object of the project. These consist of a cyber-tition, George Mallen (theoretical strategies); operational research Stewart Pound (actual strategies); Julian Miller, neurologist (behavioural psychology); Peter Whittle, perceptual psychologist (perceptual advice and strategies) and an advertising man (campaign organisation).

It is not known what actual strategies will be devised but groups will work within an overall strategy developing the proposals put forward by the specialist advisers.

Two artists are also giving specialist support roles; Stroud Cornock and David Saunders are being asked to take the strategies that are devised just before they are operational and either re-stimulate them or critically assess approaches which might need rethinking.

It is intended to work within the goal structure patterns and routines of behaviour that already exist in the two groups in order to cut back orientation and redundancy. It is with this in mind that the canvassing of the code questionnaire was conceived as a campaign called Man from the Twenty First Century, the canvassers dressing up in silver jump suits with helmets, and arriving in a street in a time machine.

It is felt that this way a better response can be achieved with the questionnaire than presenting the occupant with an artist. This was born out with the first questionnaire when the canvasser that dressed so as to typify an ideal and responsible middle class person did considerably better than the others who presented themselves as students. Also the resources have to be conceived and built up in the same way; we are in the process of trying to obtain hoarding space, add space in the local newspaper, using the postal services etc.

The paper on the results of this project can be obtained from the Fine Art Department in February, in the meantime persons that would like to participate in the project are very welcome to.

It is expected that the full objectives of the project (i.e. the creation of a meta language) might not be achieved within a month, but it is felt that the experience in handling the kind of strategics/resources should give valuable insight and experience for further projects of this kind.

The students taking part in the project are mainly from the first year though other students from other years are playing major roles notably: David Bugden, Barbara Yates, John Clark.

S. Willats, Director of Project

MAN FROM THE TWENTY-FIRST CENTURY PROJECT.

Man from the twenty-first century project has been designed and set up in the Department of Fine Art, School of Art, Trent Polytechnic and is to run from 3rd February for a month. ← we are still working on it.

The main objective of the project is to attempt to show two groups of people that are socially and economically and physically separated that they both share the same predicament which is that they are not in full control of their social environment. In other words, instead of exercising control over their social environment and determining their own behavioural strategies within it, their social environment is controlling their behaviour. It is hoped to build a meta language between the two groups that allows an understanding of both of their social problems.

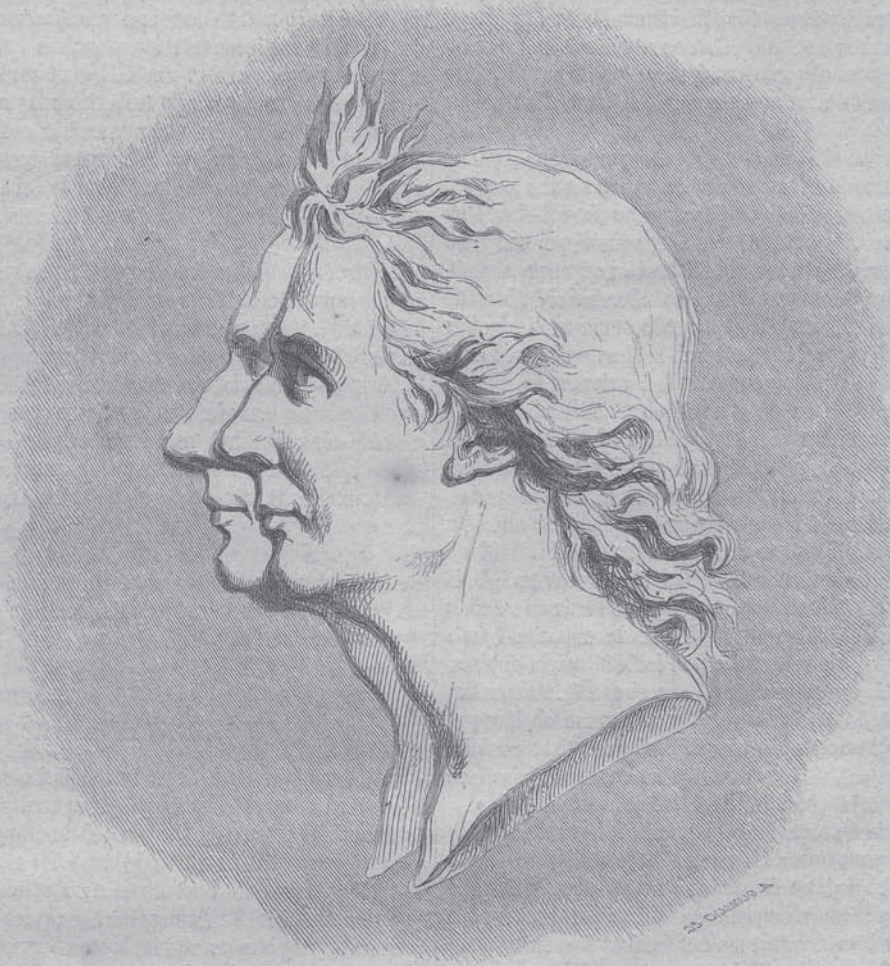
The two areas selected are Hyson Green, which is a typical Victorian terraced working class area, and a new middle class housing development at Bramcote towards the outskirts of Nottingham. Other goals that the project has either thrown up or have been purposefully designed in to it are also seen as important for educational and propoganda reasons. One of the most important of these is to show that the artist can effectively operate outside the confines of an (exclusive) art environment and can socially orientate a stance in terms of a societal context which is outside the traditional precedents which dictate a framework for operation.

One of its prime educational objectives is to give the student and other interested people an opportunity to re-assess their goal structures and subsequent tactics in the light of the quite different information strategies and resources than that normally thought of as belonging to the reference frame for art. This information, and tactics will be built up and designed in order to get within a specified audience's behavioural and code routines, so that as far as possible, inhibition will not set in and a state of unintentional confrontation does not take place which could lead to reversal etc.

Its propoganda function is to show other artists/students etc. that are putting demands on the art environments structure which are outside its ability to fulfill them, possible approaches/solutions that can lead to high levels of operational performance. It is with this in mind that at the end of the project a paper will be published that will detail the results of the project and will be circulated.

In order that background information can be built up on the coding and habits of the two social groups, two questionnaires are being used: one dealing with leisure and shopping habits in order to see if the two groups already come into contact so that these areas can be used to build the meta language. The other one is to try and determine restricted behaviour and codes, and is made up of face, clothes, shape and colour charts; people being asked to associate either a shape with a word or word to a shape.

PARALLELSCHOOL OF ART



Médaille des frères Joseph et Étienne Montgolfier, inventeurs des aérostats, par Houdon. — Dessin de Paudet.

Les anciens divisaient la mémoire de ceux qui avaient servi l'humanité par leurs actions ou par leur génie. L'admiration, l'enthousiasme, se chargeaient de raconter leurs vies, d'élever leurs statues, de reproduire leurs images. Alors les plus grands parmi les hommes devenaient les plus beaux d'entre eux, et passaient au rang des dieux. Aujourd'hui notre reconnaissance ne se livre pas aux mêmes exagérations; nous ne bannissons pas en dehors de la nature humaine ceux qui la servent et l'honorent, et il me semble que nos grands génies gagnent au lieu de perdre à n'être plus déifiés. Les portraits, les médailles, les photographies perdent leur mémoire; leurs hautes pensées, leurs légendes déconvoient, tant de nobles actions, et tant d'héroïques événements, ne perdent rien à être représentés dans leur Page 62, ligne 2. — Au lieu de : 15 000 mètres; lisez : 1 500 mètres. Page 60, ligne 3 en remontant. — Au lieu de : les illustrations de la mer auraient à traverser quatre kilomètres au moins. Lisez : les illustrations de la mer auraient à traverser, par des pentes indirectes, des espaces de deux à cinq kilomètres, suivant la nature des terrains. — Dans l'article de notre ALMANACH POUR 1859 intitulé : Projet d'un canal sous-marin entre la France et l'Angleterre.

