CH-CH-CH-CHANGES: ARTISTS TALK ABOUT TEACHING

Reardon, John. 2009. CH-CH-CH-CHANGES: ARTISTS TALK ABOUT TEACHING. Ridinghouse. [Book]

Abstract or Description

An indispensable guide for artists, teachers and students, this volume of interviews focuses on artists teaching Europe, predominantly in the UK and Germany. The interviews provide an insight into the artist’s different teaching methods and the impact their role as teachers has on their work – bringing to light their often heroic endeavors to survive within the world of art education. Selected from a variety of institutions including Goldsmiths, London; Glasgow School of Art; Staatliche Hochschule für Bildende Künste, Frankfurt and the Kunstakademie Münster, it represents a range of approaches to teaching. Artists interviewed include: Phyllida Barlow, Thomas Bayrle, Pavel Bücher, Michael Craig-Martin, Graham Crowley, Liam Gillick, John Hillard, Klaus Jung, Simon Lewandowski, Philip Napier, Tobias Rehberger, Christoph Schlingensief, John Thompson, Richard Wentworth and more.

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The process involved in changing from one tonal center to another is called modulation. Modulation represents the dynamic state of tonality. The word implies that there is a key in which a piece of music begins, a different key into which it progresses, and a process of getting there. Changing keys like this can even be more mysterious when it is done without fanfare. That is, when it is a ‘normal’ part of the song in stead of a solo or a new section, like a bridge. The choruses of (Nothing But) Flowers by the Talking Heads go right from the key of G to the key of A and then right back again without you even having a moment to catch your breath: Sometimes, though, songs can be a little sneaker about changing keys. This is often done through the use of what we call a ‘pivot chord.’

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