



The Cutting Edge e-journal

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Editorial

Welcome to this first new edition of *The Cutting Edge – e-journal*. The original *Cutting Edge* actually has a long history in its cultural journey of empowerment. It started out as an innovative voice in 1997, a newsletter of the Peterborough School movement, to provide a dialogue for artists and cultural practitioners to exchange ideas, to enrich our cultural life within the diverse community. As such constructive comments and feedback are most welcome. Peterborough School itself was founded in 1993. The School aims to empower diverse individuals and communities to achieve their highest aspirations in particular but not exclusively by the promotion of arts and psychology. I hope that this e-journal will reach a wider readership and help achieve our mission of empowerment.

I would like to open this dialogue by saying Kung Hei Fa Choi and wish you all Happy New Year – the Year of the Rooster: a year to double our effort of empowerment. We were all deeply moved by the recent Tsunami Earthquake that took more than 125,000 lives and affected millions more people who survive. I want to give people a helping hand to rebuild lives. Let us pledge to empower others and make the empowerment as our New Year's Resolution. I would like to say a big "Thank you" to those who supported my appeal. The initial responses from colleagues were tremendous. Personally I have raised £359 so far and the Asian Business Development Network (ABDN) that we teamed up with have helped raise over £100,000 in cash at various events in Leeds and Bradford. We are setting up a team of psychologists to provide coaching and counselling services for survivors or any people who want to make their life better in 2005. I will keep you informed of the progress.

The artist in residency at the Peterborough Digit Art went well. In total, 290 people participated in the programme with 150 from local schools and 140 from the local communities. A total of 142 statements about Home were generated from the workshops. As part of the evaluation, the participants were asked how they felt before and after the workshops (on a scale of 1-10, with 10 representing happiest). Out of 79 respondents, the average 'happy score' went up from 5 to 8. The scores show that the workshop had a significant effect on their mood of engagement. The full evaluation report is available on request.

I am delighted to inform you that I have been successfully elected to the Committee of the Special Group in Coaching Psychology (The British Psychological Society). As some of you may know that I have been instrumental in assisting Professor Stephen Palmer in setting up this Group. We hope that we can develop coaching psychology as a discipline in the UK. For those who want to learn more about psychology and coaching, please see my empowerment training programme.

Dr Ho Law

New Year Workshop at Leighton School, Peterborough



To celebrate the Year of the Rooster, we were invited back to do three-day workshop at the Leighton school during the new year week. The following is Dr Law's address to the school assembly.

Good morning everyone. I would like to thank Mr Stewart (the Head Teacher) for inviting me to the Leighton School today. From my previous workshop with some of you, I know that it would be a great pleasure to work with you again. It would be fun to share some of my experience from the Chinese culture.

For those who remember me from my previous visit would know that I like to start the day with a game of magic. For today's magic, I am going to take you on a journey back in time with me. Close your eyes. Let us imagine we are travelling to Hong Kong and China and back in time, the time when I was your age... Now open your eyes.

Today is the day I have been looking forward to for the whole year. Do you know why? Yes, today is the end of December, the New Year's Eve. The New Year in China, we had holidays. Do you know how many days holiday we would have for the New Year?

We had two weeks holiday! That's right, two weeks, not two days, but fourteen days! Now you could understand why I was so happy. But there are more...

In the evening of New Year's Eve, we would have a big banquet – a dinner called *tuen yeun*, which means complete the circle.

It is a dinner with all the family together, with a lot of good food: eating a bowl of boiled rice with chopsticks, we had barbeque pork, roast duck, steamed chicken, Chinese mushrooms, lettuce, and a lot of different vegetables.

My mother had been busy the whole week, spring cleaning, shopping, preparing for this big supper. In the evening we got together and played games. I

then had a bath before I went to bed. I was so excited that I did not go to sleep until late night.

Day1: On New Year's Day, I got up early. I put on my new shirt, new suit, a new pair of socks and shoes. Basically, everything was new. I could hear the sound of the firecrackers from a distance.

At the lounge, plates of food are placed in special dishes on the table. There were sweets, dry and fresh fruit: bananas, oranges, mandarins, apples and pears. All laid out beautifully to wet my appetite once more. Mum and Dad were already up. They were drinking tea. I would go and say to them, "Good morning Mum & Dad, I wish you: Have a good health Happy New Year!" My mum said, "Good boy, I wish you: Grow tall quickly. Grow big quickly. Advance your studies."

Then she gave me two red pockets. One from my Mum & one from my Dad. And could you guess what was inside? It was money!

With the money, I went to play in the street. I went to the market and selected my favourite toys. Everywhere I went, there were messages for the spring, written in black or gold on red paper at the door of every home and shop. Let us read some of the messages: 'Luck arrives at the door with thousand wealthy businesses. Family in harmony with million celebrations.' I played with other children for the rest of the day until I felt hungry. Then I went home and dinner would be waiting...

Day 2: The second day is called *Bye Lin*, which means pray the Year. People visit each other, their close friends and relatives on Day two, four and six and so on, but not on a day with a singular number. Because luck comes in doubles.

There is an order to do this. People who are in a junior position should go to visit people in the senior position. This usually means that the older you are the more senior position you are in the society. My father is the eldest amongst family and relatives. He had a school of apprentices learning to carve wood. So we had a lot of visitors to our home.

We usually greeted each other and said, "Kun Hei Fai Choi". Which means "Congratulation, wish you have Happiness and Wealth." To me all these were good news, as I would receive a lot of red pocket money.

Throughout the holiday, there were lion and dragon dances, creating a lot of noise with drums and firecrackers. They went from door to door, collecting red pocket money as they danced to wish business people luck with a prosperous year to come. Let us watch some of the dances.

Day 7 is an interesting day. It is called *yun yai* which means human birthday. So it is everyone's birthday. This explains why Chinese usually regard themselves a year older than their actual age.

Well! Those are the good old days. So would it be nice if we recreate some of those happy moments

within these few days. Together let us celebrate the Year of the Rooster. "Kun Hei Fai Choi"

Ho Chung Law, 8 February 2005

Press View – Social Sculpture and Joseph Beuys: Actions, Vitrines, Environments

4 February – 2 May 2005



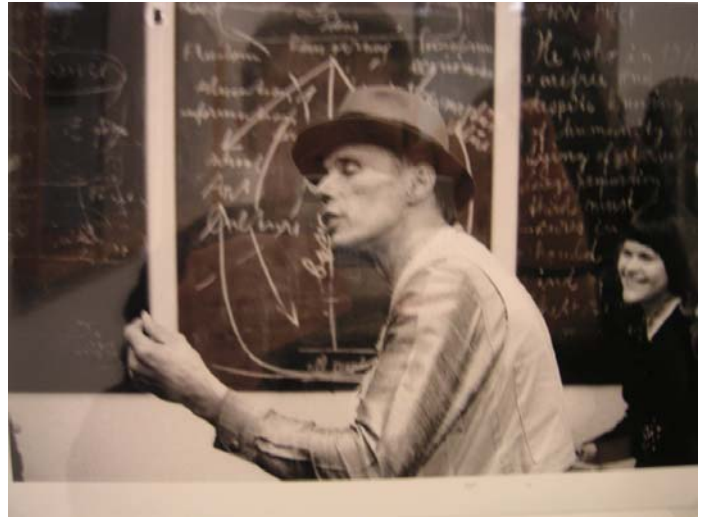
Focusing on three areas of Beuys' work, *Actions, Vitrines, Environments* provides a rare opportunity to explore the artistic output of an iconic figure whose vision changed the cultural landscape of the late twentieth century.



The End of the Twentieth Century 1983-5. Basalt, clay and felt (Joseph Beuys)

The exhibition reminds me about the Press View in May 1998 on Warhol and Beuys: Loans from the Froehlich Collection at the Tate Britain. Joseph Beuys (1921-86) is one of the most influential figures in modern art. His charismatic presence and unconventional style gained him international fame and notoriety in the 1960s but his innovative influence is still felt today. The display traced his career from the early drawings in the 1950's to the end of his career. In his work Beuys often used found objects and ordinary materials such as fat, felt, earth and basalt to record his past experience as exemplified by *The End of the Twentieth Century 1983-5*. The exhibition is the necessary condition for the

'reproduction' of Beuys' idea since his death (and for those "artists who have located themselves at the centre of their work and who will not always be present") because the work "existing exclusively as memory". The exhibition thus implies a one way flow of ideas. The understanding requires active participation. A participatory approach should be used in the gallery tour.



"We need a picture to direct our energies toward, to move in a clear direction"

Social Sculpture Colloquium

The Tate's exhibition also reminded me of the Social Sculpture Colloquium which I attended at Goethe Institut, Glasgow in Autumn 1995. The Social Sculpture Colloquium is not an ordinary colloquium, as Shelley Sacks pointed out in her introduction speech, it "was not an art conference, but a meeting of persons, interested in interdisciplinary creativity". The colloquium itself is a Social Sculpture, an example of the Free International University idea. It is 'a university of alchemists'. It is a romantic idea to see the meeting as the 'colloquium of lovers on love'. However, "one cannot really comment but to say, one has to enter, to look into the ideas deeply, in order to develop the form that is appropriate to the specific place and time". 'Social Sculpture' is an integral part of Beuys' expanded concept of art which he developed when he was a Professor of Sculpture at the Art Academy in Düsseldorf between 1961 and 1972. The concept of Social Sculpture is controversial and even Beuys and his followers were aware that it is very often misunderstood. This is due to more than the 'language distance' between the English speaking world and the German speaking world. To understand the concept of Social Sculpture, one needs to first understand the semantic logic of the linguistic expressions such as: 'everyone is an artist'; 'the revolution is us'...

This is not simply part of the language game that academicians play, but has a wider implication to the relationship between art and social process that uses art as a 'transformative force in the life of society'.

'Every human being is an artist'. The concept 'every human being is an artist' as Beuys asserted, arose not out of a belief, but from his observation in

practice. The notion of 'artist' to Beuys implies one's 'true self'. It does not mean every one is a fine artist such as a painter or sculptor. To be an 'artist', is to be true to oneself. But Beuys extended this concept beyond the boundary of fine art, and insisted that this 'true self' is within each of us (a universal human quality). That is why Beuys insisted everyone must participate, (everyone must be/become 'true-self'), and that it is already within each of us (our subconscious) 'both now and in the future' The proposal prescribes the artists' role as "moulders of a new social order, in which art is social practise". Art is used as a vehicle to "reflect, protest, or raise awareness about oppression ...". Whether Social Sculpture is political, healing, ecological (or not) really depends on the 'Social Sculptors' and their scope of activities. If the 'sculptor' is a baker, the Social Sculpture becomes a loaf of bread (according to Beuys' formula: every human being is an artist).

The source and foundation of social sculpture has to be found within oneself, or to enlarge it to the universal human quality, within humanity itself. This implies a collective consciousness.

Beuys' "intention was to get us to recognise the ability that is involved in every form of work, [for example] the ability of nurses or the ability of farmers for their creative potential, to see such ability as part of an 'artistic' task". It follows that Beuys' assertion: 'every human being is an artist' or 'we all are social sculptors' should be a conditional statement: every human being can be an 'artist' if one chooses to see oneself as such, or, we can be social sculptors if we want to see ourselves that way.

So perhaps we should examine the kind of 'condition' required for the transformation. The concept depends "on the conscious engagement and creative activity of people"; and the process is to bring one's true-self from the subconscious to one's consciousness. It "requires a continual and conscious metamorphosis"

From human being to society. The question then is: what is one's 'true-self'? The self-concept is difficult to define and varies from individual to individual. Beuys seemed to have a broader idea (agenda) about what this true-self is - a social being. This concept is enlarged to 'the form of society'. So the 'description of the [present social] condition' in the world is the present form of social sculpture. The future of the form of social sculpture (society) depends on what we want! The equation has been enlarged: sculpture = artist = human being = society = sculpture, and we complete the circle.

But to assert it as a 'formula', and to insist that such "transformation of the social body in which every human being ... must participate" is to imply a process, an agenda, a project: to transform everyone to become an 'artist' through participation. Similarly, the concept of the living being, of the revolutionary and of social sculpture implies a process: living being

--> social sculpture. The process implies movement with transformation between energy and form. Beuys expressed this as 'from warm pole to form'.

Extends to social-economic and political arena. Linking Beuys with the Third Road thinker such as Wilhelm Schmundt would give us a clue about what 'the extended conception of art' implies. It extends to social economic and political areas. 'Art = Capital'. Money is seen not as a commodity (and means of exchange) but as 'a bill of right' that can be 'democratised'. To create new economic laws, to redefine the function of money. To demand democracy as the basic form of freedom: everyone has equal rights, that is, a free democratic and sustainable society.

It is a living sculpture, the living being of freedom and love. It is the 'freedom of the form of the social organism': its starting point (A), goal (B), and the path/movement [process] from A to B are also freedom. In other words, from freedom to freedom with freedom- another circle. The concept of Social Sculpture was summarised by Shelley Sacks "as a process of reshaping society from the grassroots up, towards a democratically structured, self-determining social order with a new conception of money - not as a commodity, but simply a means of regulating the flow of production and consumption" The re-imagined new vision was a proposal for a free, democratic, sustainable social order. "The art world is [only] one such base" to carry out the 'social order' which is the gift from Joseph Beuys, that he wanted us to pass on. It is the flame he [Joseph Beuys] took from his teachers, the flame he protected and nurtured, and the flame that he has passed on to us.

Return to *Actions, Vitrines, Environments* at the Tate Modern, we welcome this first major survey exhibition ever to take place in the UK. To book special a participatory gallery tour, e-mail 01@space-and-identity.com

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A tour group from Peterborough's Chinese Association warms up



Ho Law provides a tour of the exhibition 'Home'



Ho Law Demonstrates his code poem 'Home'

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Home - Ho Law Workshops and tours

October - November 2004

Peterborough Museum and Art Gallery

Throughout the run of the exhibition 'Home' Ho Law has been artist in residence at Peterborough digital arts. He has been working on his code poem also titled 'Home' and running a series of workshops both in the gallery space and in many of Peterborough's local schools and colleges.

The images here are documentation of one such event that took place on Sunday 10th October, when Peterborough's Chinese Association came to look at the exhibition.

The show runs until November 7th and Ho will be organising one more tour of the show. This tour will take place between 2.00 and 4.00 o'clock on Saturday November 6th. Local Artist Tran Huynh will also be taking about his calligraphic practice and it will be your last chance to buy his works.

Below is some explanation of the code piece generated by Ho as part of his residency at peterborough

Author: Dr Ho LAW
Digital Calligraphy called Home

Funded by peterborough digital arts in 2004 as part of an artists residency. The program file init should be loaded before running this Home program. For more info, please see www.space-and-identity.com

Using a new Chinese calligraphy in an abstract form, the visual poem was expressed in Lisp to form digital images. The idea is that every word has a picture, and every picture is part of a story.

The poem is based on a famous Chinese Poem by Lee Pa from the Tong Dynasty. which is translated as follows:
In front of the bed, the Moon shining bright.
As if it were frost on the ground.
Look up and see the bright moon.
Look down and think about home.

This program is written in xLisp-Stat (Version 3.52), which is free software. you can redistribute it and/or modify it under the terms of the GNU General Public License as published by the Free Software Foundation; either version 2 of the License, or (at your option) any later version.

This program is distributed in the hope that it will be useful, but WITHOUT ANY WARRANTY; without even the implied warranty of MERCHANTABILITY or FITNESS FOR A PARTICULAR PURPOSE. See the GNU General Public License for more details. You should have received a copy of the GNU General Public License along with this program; if not, write to the Free Software Foundation, Inc., 59 Temple Place, Suite 330, Boston, MA 02111-1307 USA xLisp-Stat is available freely from:

<http://www.stat.uiowa.edu/~luke/xls/xlsinfo/node1.html>

The link is: <ftp://ftp.stat.umn.edu/pub/xlispstat/>

To download Ho's programme click here:

> [Download](#) at

 peterboroughdigitalarts

<http://www.pdarts.org.uk/pda/site-content.asp?DID=2&CID=76>

Tsunami earthquake appeal Let us live our dreams – make 2005 the year of empowerment

A butterfly flapping its wings could cause a storm at a distance.

Every effort we take can help others to rebuild their lives.



Tsunami 0 and 1, 2005 © Ho Law

The minimum action you can take: Buy the signed editions of the colour prints at £5 each + £2 p&p. 50% of the money will go to the appeal*.

Dr Ho Law, a psychologist with a passion in art is using his talents to help organisations to raise funds for the tsunami earthquake appeal and support individuals who are in need of empowerment. “As a community artist and a psychologist in the business of empowerment, I asked myself, ‘What could I do?’” said Ho. His action plan is to:

- *Launch the appeal. Donors can either contact me or donate directly by visiting: <http://www.justgiving.com/empowerment> with target to raise £2005.00 within six months.*
- *Donate all the first coaching session fees from my new clients in 2005 to the emergency appeal.*
- *Select a pair of his abstract paintings and name them tsunami 0 and 1 respectively as a tribute to the emergency (see Figures above). Invite donors to purchase the colour prints as signed editions at £5 each plus £2 p&p. 50% of the money will go to the appeal.*
- *Donate 10% of revenue from the [empowerment training programme](#) to the appeal.*
- *Team up with the Asian Business Development Network (ABDN)**, and launched an international email-based project to channel resources into longer-term*

reconstruction in the affected areas.

- *Set up a team of psychologists to provide coaching and counselling services for survivors or any people who want to make their life better***.*

Although a large amount of money has been raised worldwide, we must sustain our effort and focus on both the medium and longer term progress. The effort will all be worthwhile if we succeed in raising communities’ spirit and gaining a sense of empowerment that everyone can do something to rebuild lives. If you have any other ideas for empowering lives and supporting this fundraising appeal, please email: ho.law@empsey.com

Action

- To sponsor Ho online, simply click <http://www.justgiving.com/empowerment> and “sponsor me now”. Or post donations to Dr Ho Law, “Peterborough School - the Cutting Edge” c/o PCVS 3 Lincoln Court, Lincoln Road. Peterborough PE1 2RP.

Many thanks for your support. Please sponsor Dr Law and make 2005 a year of empowerment. Please forward this info to as many of your friends and colleagues as possible.

* The fund raised by Dr Law will be donated to Médecins Sans Frontières UK, which sends volunteer doctors and nurses to work in emergency situation. This is part of the coordinated effort in aid of the tsunami earthquake emergency appeal. To donate to other charities for the appeal, go to:

http://www.justgiving.com/Statements/articles/asian_earthquake.asp or <http://www.dec.org.uk/>

** For info about ABDN, visit www.abdn.org.uk or contact Zulfi Hussain on 07802 920642, zulfi.hussain@more-help.com

*** For info and progress about the empowerment plan, contact Dr Ho Law on 07834868201 or email: ho.law@empsey.com or visit on www.empsey.com and www.space-and-identity.com

Empowerment Psychology Training Saturday Programme in 2005

Directed by

Ho Chung Law BSc(Hons) BA(Hons. Open) Post Grad.
Cert. (Intercultural therapy), **PhD, C. Psychol.***

10% of revenue will be donated to the tsunami earthquake
emergency appeal!
Supported by Empsy Ltd**



Venue: PCVS 3 Lincoln Court, Lincoln Road,
Peterborough PE1 2RP

Increasing Confidence & Reducing Stress
12th March, and 11th June

Improving interviewing techniques
16th April.

Introduction to Psychology of Empowerment
14th May A.M. and 3rd September. A.M.

Improving Relationships
14th May P.M. and 3rd September. P.M.

**Introduction to Psychology of Coaching and
Mentoring**
15th October

Improving Research Skills & Methods
12th November.

Cost: £65 for any whole day training workshop and
£35 for any half-day workshop. Book early and enjoy
an extra **£5** discount when booked one month before
the start date.

How to book: Please complete the registration form on
this page with cheques payable to 'Dr Ho Law' and send
to:

Dr Ho Law 80 Queen's Walk, Fletton, PETERBOROUGH

PE2 9AW

[Registration form](#)

Title: ___ Forename: _____ Surname: _____

Address: _____

_____ Postcode: _____

Work/Study place: _____

E-mail address: _____

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Mobile Phone: _____ Fax: _____

Special Needs: (e.g. dietary requirements/ disabled
access) Please indicate if you have any special needs:

Please ensure payment accompanies registration form:
I would like to attend the course (1/2/3/4/5/6) on ___ for
___ people. Please tick the appropriate course no.
I enclose a cheque for
£ _____ payable to 'Dr Ho Law'
I wish to pay £ _____ via my credit card.

MasterCard/Visa /Maestro/Solo card no:

Expiry date: __ / __ Valid from date: __ / __

Return with your payment to:

Dr Ho Law 80 Queen's Walk, Fletton,
PETERBOROUGH PE2 9AW

* Dr Law is a Chartered Occupational Psychologist with 19
years experience, a founder member in Coaching
Psychology Special Group, Association of Business
Psychologists, Sport and Exercise Psychology Division and
the Association for Coaching. He received the 2004
Positive Image Business award.

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