

Leeds College of Art



Exhibitions

January — June 2017



Introduction

Following our successful 170 programme, the curator is delighted to announce a new programme for 2017 focusing on the productive notion of 'legacies.' Solo exhibitions by recent graduates Ailsa Read and Lydia Blakeley at Vernon Street Gallery will chime with the investigation into feminist curating practices in The Blenheim Walk Gallery, featuring an interrogation of the Western film genre by American artist and academic Felice House, a negotiation of gendered reading practices by renowned writer Maria Fusco, and a retrospective of the Leeds-based modernist jeweller Ann O'Donnell.

Our liminal spaces, The Corridor and The Rotunda, offer exhibitions on the theme of walking and roaming, with research shows by Kai Syng Tan and Karen Tobias-Green.

Highlights from the ever popular, multi-faceted Curator's Choice series will include exploration on the practicalities of curating in dialogue with alumnus Joe Hancock, systems of memory with former Library Interventions artist Claire Potter, and narrative excess in the shape of a figurative carousel by Marcelle Hanselaar.

All are welcome at our Exhibitions. Please feel free to book an appointment with the curator if you wish to visit displays in The Boardroom, The Rotunda, The Studio Theatre, The Corridor, and Curator's Choice by emailing: catriona.mcara@leeds-art.ac.uk.

Dr Catriona McAra

Curatorial and Exhibition Manager

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Leeds College of Art
Blenheim Walk Building

- 20 minute walk from train station
- 20 minute walk from bus station



Leeds College of Art
Vernon Street Building

- 10 minute walk from train station
- 15 minute walk from bus station



Visitor Information

The Blenheim Walk Gallery is open:

Monday - Saturday
10am - 4pm

Vernon Street Gallery is open:

Monday - Friday
10am - 4pm

(Please note Leeds College of Art is closed on Sundays and Bank Holiday Mondays)

Both sites are wheelchair accessible. All exhibitions are free of charge and everyone is welcome.

If you wish to visit The Rotunda and Boardroom (first floor) and The Library (second floor) at our Blenheim Walk site, please call in advance to make an appointment.

For more information, please contact the Curatorial Team:

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Blenheim Walk Building

Leeds College of Art
Blenheim Walk
Leeds
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LS2 9AQ

Vernon Street Building

Leeds College of Art
Vernon Street
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Felice House, Liakesha Cooper in High Noon, 2013. Oil on canvas. Image courtesy of the artist.

The Blenheim Walk Gallery
20 January – 24 March
Preview: 19 January, 5pm–7pm

Re/Western: Felice House

Curated by Sharon Bainbridge with Joanna Craddock and Catriona McAra + Microresidency in collaboration with Corridor8

“Tomorrow hopes we learned something from yesterday.” – John Wayne

Felice House is an American painter and Assistant Professor at Texas A&M University. Her Re/Western series offers a feminist interrogation of the western genre, featuring portraits of female cowboys. Following the recent revival of popular interest in Hollywood westerns, the exhibition will be accompanied by a programme of film screenings curated by Joanna Craddock. In collaboration with Corridor8 magazine, this exhibition will also feature a micro-residency by Elspeth Mitchell (PhD candidate, University of Leeds) to develop a text alongside the artist and curators.

Double Bill: ‘The Wind’ (1928) and ‘Johnny Guitar’ (1954) introduced by Joanna Craddock
Tuesday 31 January, 5pm

‘Westworld’ (1973) introduced by Catriona McAra
Tuesday 21 February, 5pm

felicehouse.com



The Blenheim Walk Gallery

14 April – 28 April

Preview: 13 April, 5pm-7pm

Symposium: 20 April

Library Interventions

with Maria Fusco: Reading Gendered Words

Artist, designer, writer: aporia through library, gallery, and symposium ask:

What is the gendered word?

Where is it active?

How does it recuperate interaction with the printed word?

Maria Fusco: the possibility of ourselves as strange and new

The internationally renowned writer and Reader at University of Edinburgh agreed to take a lead in responding to our call. Fusco writes:

For Library Interventions, I propose the theme of ‘reading gendered words’ as a practical structural analysis entitled the possibility of ourselves as strange and new. The opaque processes of ordering and classification will be looked at not as neutral but challenged directly.

SPUR: GIRL

girl /I/ noun – Gone Girl. The Girl on a Train. The Girl with a Dragon Tattoo. Girl with a Pearl Earring. Mean Girls. Guerrilla Girls. She is everywhere, but who or what is a girl?

SPUR is an arts and writing collective based between Leeds and Manchester who focus on art writing, collaborative online projects and curatorial practice. SPUR works locally and internationally, collaborating with others on experimental methods of research, production and output.

Rosa Nussbaum: Body Documents

How might we manipulate the material form of the book object to encourage an expanded (re)reading through a queer feminist lens?

Nussbaum is a graphic designer interested in challenging the structural bias of the book object by exploring how queer and feminist theory can be employed in design research and practice. She runs an independent graphic design studio and works primarily as a book designer for art, architecture, and design publishers.

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Rosa Nussbaum, Untitled, 2017, digital collage. Image courtesy of the artist.



Earrings in silver with amethyst. Photo by Frances Norton. Image courtesy of Ann O'Donnell.

Blenheim Walk Gallery
12 May – 27 July
Preview: 11 May, 5pm-7pm

Ann O'Donnell: Modernist Jeweller

Curated by Sam Broadhead and Frances Norton

Ann O'Donnell is a Leeds-based jewellery designer who previously studied and taught at the College during the Harry Thubron era. Her work is motivated by an interest in ancient Roman glass, gemmology, archaeological and geological finds. This exhibition seeks to secure her reputation more firmly within the mid-twentieth century modernist context as well as the opportunity for the curators to present a range of research outputs on the history and theory of jewellery.

annodonnelljewellerydesign.blogspot.co.uk

Vernon Street Gallery
10 February – 10 March
Preview: 9 February, 5pm-7pm

Ailsa Read

The Witches Walk

Based on Read's current doctoral research at the University of Huddersfield, this exhibition is a tribute to the memory of the eleven Pendle witches who were executed in 1612 as part of a 'witch-craze' that swept across Europe for 300 years. It is estimated that between 40,000 – 60,000 people were burnt as witches in this time and 85% of them were women. This has been described as one of the greatest gender based persecutions in history.

The Pendle 'witches' had to journey 51 miles from their place of interrogation to Lancaster Castle where they were tried and subsequently executed and burnt. By using the technology of laser cutting to produce a contemporary interpretation of this cruelty and prejudice, the Pendle witches are memorialised as unfortunate victims of the patriarchal religious fervour and the complex social culture of the time.

www.ailsaread.com



Ailsa Read, *The Walk from Barrowford to the Gallows at Lancaster*, July 2016. Photography. Image courtesy of the artist.

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Lydia Blakeley, A Lucky Day, 2016. Oil on linen. Image courtesy of the artist.

Vernon Street Gallery
17 March – 14 April
Preview: 16 March, 5pm-7pm

Lydia Blakeley: Leisure

Curated by Sarah Taylor

Lydia Blakeley graduated from Leeds College of Art in 2016 with a first class BA (Hons) in Fine Art. Her artistic practice explores contemporary culture through painted collage. Blakeley attempts to blur the past and present, suspending the image in time, making the past more immediate and accessible. By drawing together disparate cultural reference from the 1950s until the present day, she pieces together fragments of history, forming spaces of living nostalgia. The painting process makes something concrete out of the pop-ephemera, the opposite of how the images would otherwise exist, and the end result challenging the expectation versus the reality.

Leisure presents a new body of work by Blakeley, developing the above interests in subversive and playful directions.

lydiablakeley.com

The Rotunda (by appointment only)

27 January – 28 April

Preview: 26 January, 5pm-7pm

Karen Tobias-Green

Walking in Urbana

Karen Tobias-Green is a short story writer and Senior Lecturer in Language Development at Leeds College of Art. She is currently studying for a doctorate in Education at Sheffield Hallam University where her research methodology involves narrative inquiry.

Walking in Urbana, a series of 20 photographs, developed out of a conference trip to the 12th International Congress of Qualitative Inquiry at the University of Illinois (May 2015). As a lone pedestrian, on her way to the conference venue, Tobias-Green mapped her walk with a camera phone. The process was revelatory, the unfamiliar terrain was dissipated by the uncannily familiar American suburbia, enabling a reflection on lost stories and forgotten paths.

www.leeds-art.ac.uk/about-us/staff/staff/karen-tobias-green



Karen Tobias Green, Bird, 2016. Digital photograph. Image courtesy of the artist.



Granville Lythe, Smart Object, 2016. Inkjet on acetate. Image courtesy of the artist.

The Corridor (by appointment only)

13 January – 28 April

Preview: 12 January, 5pm–7pm

ROAM! ROAM! ROAM!

Movement II

Curated by Kai Syng Tan

with Granville Lythe and Erkembode (David Kelly-Mancaux)

A rolling programme with evolving membership exploring movement, mapmaking and memory via collaborative practice-led research.

When Leeds flooded in December 2015, what was nature trying to tell us? As research-practitioners, local residents and people on the move in a world in motion and commotion, what can we express, reflect - and learn - about our relationship with our urban/natural habitats, as well as the possibilities of artistic research? ROAM! ROAM! ROAM! Movement II draws on materials and conversations gathered since Movement I, a walk along River Aire that took place during the National Museums and Wellbeing Week in February 2016.

Distributed along the busy passageway at Leeds College of Art, the photographs and drawings conjure journeys mythical (including a mischievous spirit inspired by indigenous Australian culture) as well as actual (viewers moving along the passageway to experience and activate the work). ROAM! ROAM! ROAM! presents an example of how staff could develop practice-related research collaboratively.

kaisyngtan.com/portfolio/leeds

Blenheim Walk Building (by appointment only)

January - June 2017

Curator's Choice

Curator's Choice continues to function on the periphery, in microcosmic spaces of surprise and wonder. This series offers a survey of the Exhibitions Manager's curatorial research and current preoccupations.



Joe Hancock

Hancock is an artist, lecturer and project manager working across media in performance, sculpture and text. He studied for Foundation at Leeds College of Art (2010), and was awarded a first class BA (Hons) in Sculpture and Environmental Art from Glasgow School of Art (2014). *How to Put Up a Shelf* has gone through several iterations. As a mode of self-querying, the artist asks himself a series of 553 questions, “providing insight into the multiple mindstates of the labourer/artist” and the practical challenges of curating itself.

joe-hancock.com

Joe Hancock, *How to put up a shelf (IV)*, 2011. Performance installation. Image courtesy of the artist.



Marcelle Hanselaar

Hanselaar is a London-based Dutch artist, working with themes of the carnivalesque and other historical underbellies. As a painter and printmaker, her work is often theatrical and savage, dealing with the irrepressible forces of desire that threaten to erupt the polite veneer of bourgeois society. She is currently exhibiting at *Strange Worlds: The Vision of Angela Carter* (RWA, Bristol) among numerous other venues. For Curator's Choice, she has created a peep-show carousel.

marcellehanselaar.com

Marcelle Hanselaar, *Round and Round We Go*, 2016. Vintage card holder with 8 mixed media handmade cards. Image courtesy of the artist.



John Gamble

Gamble recently graduated from the MA in Creative Practice at Leeds College of Art. Working within the medium of photography, Gamble's work operates as a mode of co-production with participants, creating image transfers on a variety of surfaces such as portraits on bars of soap, in turn contributing a haptic and olfactory aesthetic that carefully summons a poetics of nostalgia.

John Gamble, Soap 120 Portraits 2016. Image transfer on buttermilk soap. Image courtesy of the artist.

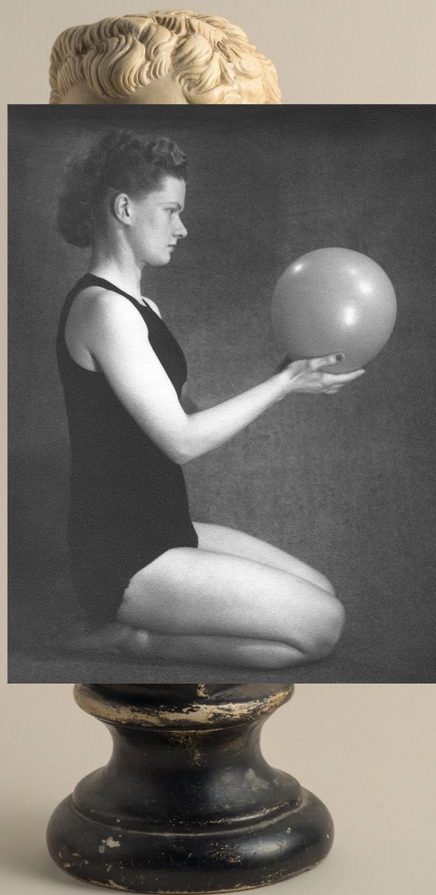


Claire Potter

Potter is a performance artist and writer, who recently completed The Ruskin School of Art's graduate programme. Last year they contributed to Library Interventions at Leeds College of Art, researching the slide library, culminating in the narrative performance *Two Meet* (2016). Potter is currently working in relation to Antoni Gaudi's architectural models and Aby Warburg's *Mnemosyne Atlas* (1924-29) to explore ideas of construction in both fiction writing and trauma narrative.

clairepotter.net

Claire Potter, *Two Meet*, 2016. Performance. Photo by Ian Hinchliffe. Reproduced with kind permission of the artist.



Joanna Craddock, Thank you, Estelle, 2016. Digital photo print on Harman paper.

The Boardroom (by appointment only)
15 December – 31 March
Artist's Talk: 21 March, 5pm-7pm

Joanna Craddock

Thank you, Estelle and Passage

Joanna Craddock is Senior Lecturer in Photography at Leeds College of Art. This body of work utilises the genre of still-life to investigate family legacy. In *Thank you, Estelle*, Craddock's aunt, an exercise tutor in the 1950s, stages her synchronised displays of movement for the camera. The photograph as object is placed with her aunt's crockery; the arrangement of the dance is associated with the ritual display of the tea service, and new associations between objects are performed.

This body of work is accompanied by *Passage* relating to Craddock's current research on the legacy of her mother as a creator of artworks and a subject of them.

www.leeds-art.ac.uk/research/technology-cluster/staff/joanna-craddock

The Boardroom (by appointment only)
28 April – 30 July

Richard Dennis

Coordinates

Richard Dennis recently graduated from the MA in Creative Practice at Leeds College of Art. Working with acrylic spray paint, his practice involves the creation of ethereal effects that respond to and reinterpret notions of ‘the sublime’ in the distinctive landscapes of Yorkshire Dales National Park.



Richard Dennis, Untitled, 2016. Acrylic spray paint. Image courtesy of the artist.

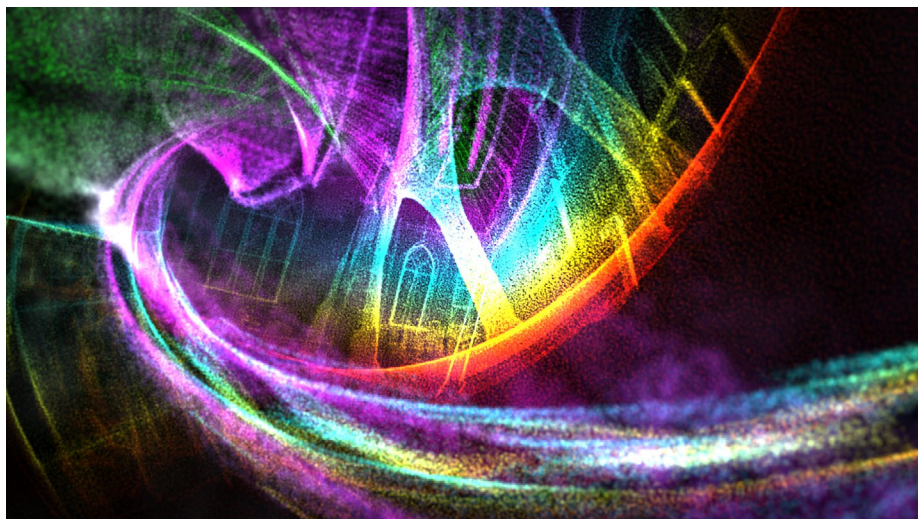
The Studio Theatre Gallery (by appointment only)

Place and Presence: February - March

Discursive Event: 23 February, 5pm - 7pm

Research-Led Teaching: April - May

Discursive Event: 4 May, 5pm - 7pm



Research Clusters

Our four Research Clusters at Leeds College of Art continue to utilise this space for exhibiting best practice in staff-led research practice.

For the January to June programme, we will hear from Technologies curated by Annabeth Robinson on the theme of Place and Presence, and Research-Led Teaching curated by Karen Tobias-Green.

This will be followed in the late summer/autumn with Collaborative Practice (led by Sharon Bainbridge) and Making Research (led by Sarah Taylor). All welcome!

Annabeth Robinson, Zoom Through, Still from 360° Animation based on LIDAR data of National Centre of Early Music, York, 2016. Image courtesy of the artist.

