

LEEDS COLLEGE OF ART

EXHIBITIONS

2013 - 2014





Andre Stitt Exhibition (30 May - 6 July 2013) © Tim Freeman

Leeds College of Art has a large programme of exhibitions held in both Blenheim Walk and in Vernon Street and welcomes proposals and suggestions for future shows.

Exhibition Opening Times:

10.00am - 4.00pm, Monday - Friday. Closed public holidays.

Unless otherwise stated exhibitions are held in either the Gallery in Blenheim Walk, immediately off reception, or in the main exhibition spaces in Vernon Street.

Free entry. Group visits should be arranged with the College.

For more information please contact:

exhibitions@leeds-art.ac.uk

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www.leeds-art.ac.uk

The information in this booklet was correct at the time of print. However we sometimes have to make changes and if you are planning a visit to a particular exhibition you are advised to contact the College beforehand.

Design by Liam O'Neill

Front cover image Boyd and Evans: Benton Springs © Boyd and Evans



Contents

- 04. Vikram Kushwah
- 06. Dee Akhtar, Calum J. Paterson, John Wright
- 08. Psychedelic Posters from the 1960s
- 10. Martin Parr
- 12. Michael Harwood
- 13. Marc Quinn and John Blakemore
- 14. Light Night
- 16. Photobooks
- 17. Syracuse University
- 18. Dyna Moe
- 21. Lewis Klahr
- 22. Ami Barwell
- 24. Boyd and Evans
- 28. Behind the Glass Mosaic
- 29. Adele Howitt
- 30. Graphic Design
- 32. Helen Chadwick
- 34. PAN Records
- 36. Vicki Bennett
- 39. Kiss Kiss Kill Kill
- 40. Kate Masterson
- 41. Implicit Content
- 42. Deth P. Sun
- 44. End of Year Shows
- 46. Andrew Lister
- 47. BA(Hons) Fine Art
- 48. Free Range
- 50. Burning Candy 2014
- 54. Les Coleman
- 61. Library Interventions: Garry Barker

Vikram Kushwah

23 August - 3 October

Vernon Street

Vikram Kushwah's photographs reflect a longing for childhood dreams and fantasies, and for a world unsullied by modernity and the mundane; a simpler life, when 'miracles were taken for granted', as Vikram puts it. Similarly, through his corpus of work, Vikram strives to 'challenge reality' and rebel against the modern world through celebrating the romanticism and innocence of the 'pure self' of the child. The poignant symbols and images featured in his surreal and magical photos are a manifestation of this celebration and yearning.

In addition to being inspired by his childhood memories and his notions of romanticism, Vikram's artistic influences are vast. While through his work one can see a direct link to childhood classics

such as Alice in Wonderland and Peter Pan, Vikram also cites the works of Sigmund Freud and the photographer Guy Bourdin as having left a profound impression on him. While working on his MA, he was particularly drawn to the work of the Surrealists, the Romantics, and the Pre-Raphaelites.

Vikram studied at the University of Creative Arts, Rochester; the London College of Communication and at the Institute of Fashion Technology, Bangalore, India. His photographs have appeared in many prominent fashion publications around the world including Vogue Italia and Amelia's magazine and he has exhibited widely in Europe and the USA. Vikram now lives and works in London.



Dee Akhtar, Calum J. Paterson, John Wright

23 August - 14 October

Blenheim Walk



Images: Top Left Dee Akhtar, Top Right John Wright, Left Calum J Paterson

ex

The annual exhibition ex has moved to Blenheim Walk for 2013 and unlike previous years which focused on artists who had studied on the Foundation Diploma in Art & Design course at Leeds College of Art, but had completed their BA Fine Art courses at art colleges throughout the country, this year we will be concentrating on three graduates from the Leeds College of Art BA (Hons) Fine Art course, Dee Akhtar, Calum J. Paterson and John Wright who all graduated during 2012.

“My interest lies with mark-making and autonomous action; a series of marks and colours is an extension of the unconscious mind. The paintings are an exploration into the obsession with aesthetics and the painting’s ability to relate to the viewer.”
Dee Akhtar

“At present my one concern is with portraiture and the developing systems by which to develop and execute it. Process, purity in mark making and learning how to not be there when drawing are ideas that drive me. It didn’t occur to me how hard the task I have undertaken could be. After long periods of intense looking at a subject I become doubtful as to what it is I am actually looking at. At times this leads me to believe that my whole way of working may be fundamentally flawed.

During such times of stressful confusion I recess to sculpture. Unlike the drawings, the sculptures I am working on are made in an automatic way and so have no fixed source to be referenced from. The challenges are different, but bring welcome relief from the complexities that drawing can conjure up”
Calum J. Paterson

“I am exploring hinterlands between art and science. My practice revolves around the manipulation of narratives through questioning the contemporary role of documentation. I am influenced by an emerging philosophical paradigm entitled ‘Critical Realism’. I strive to capture the passage of time.”
John Wright

Psychedelic Posters from the 1960s

13 September - 12 December

Blenheim Walk, G03 Gallery

This small exhibition, on loan from the British Council, focuses on Michael English and Nigel Waymouth who set up the design collaborative Hapshash and the Coloured Coat in the 1960s. The pair met in 1966 after Waymouth opened a shop, Granny takes a Trip, on the King's Road, Chelsea for which English had painted the shop front and formed Hapshash and the Coloured Coat in 1967.

The artists developed silk screening techniques that merged two or three colours when the squeegee was pulled across the screen and amalgamated these colours with gold, silver and fluorescent pigments but the labour intensive production methods meant that relatively few posters were actually printed. They explored new design elements of complicated psychedelic colours and convoluted Middle Eastern patterns as well as being influenced by the Symbolist Movement.

Image © Nigel Waymouth and the estate of Michael English



MARTIN PARR

13 September - 12 December
Blenheim Walk, Studio Theatre Gallery

This small exhibition of work by Martin Parr on loan from the British Council features some of his less well known images taken in Albania and Russia.

Martin Parr was born in Surrey in 1962 and studied at Manchester Metropolitan University. He began working as a professional photographer in the mid-1970s and was first recognised for his black-and-white photographs taken in the north of England such as *Bad Weather* (1982) and *A Fair Day* (1984), but in 1984 he began to use colour to glorious effect in *The Last Resort: Photographs of New Brighton*, published in 1986.

Although Parr had been drawn to northern England like others before him such as John

Bulmer, it was his approach to documentary photography that made his work stand out - anthropological, and very intimate, but most of all his photographs were strangely satirical, humorous, often making slightly uncomfortable viewing. His use of macro lenses, high-saturation colour film and, in more recent times, digital photography, all allow him to put his subjects "under the microscope" in their own frequently strange environment.

Since 1994, Parr has been a member of Magnum Photos. He has had almost 50 books published and has featured in countless exhibitions worldwide including a major retrospective at the Barbican Arts Centre, London.



Michael Harwood

13 September - 13 December

Blenheim Walk, First Floor



Image © Michael Harwood

Reincarnate

Michael Harwood is a Leeds based designer-artist. Within his latest collection, Reincarnate, Michael takes found objects and gives them new life with a different purpose through the process of slip casting. The objects he gathers to cast are random and have been collected over the last 12 months. These found objects are what most people in society see as 'rubbish'; products that have come to the end of their original purpose in life.

Michael's concept is to think about how the unwanted,

discarded items can be used to create something usable and new. He converts the old objects into peculiar yet functional products. Sometimes, more than one object will be married up with another to create moulds for a new working piece.

The process Michael uses strips back the raw ugliness of the found objects, to create desirable new objects with a pure look and feel.

'Reincarnation is the religious or philosophical concept that the soul or spirit, after biological death, begins a new life in a new body' (Wikipedia)

Marc Quinn and John Blakemore

13 September - 31 July

Blenheim Walk, Boardroom



Image © Marc Quinn

Marc Quinn studied History and History of Art at the University of Cambridge during which time he worked as an assistant to the sculptor Barry Flanagan. His self portrait sculpture *Self*, which was exhibited as part of *Sensation* at the Royal Academy, was created from ten pints of the artists blood and kept frozen at twelve degrees.

Garden consists of a disparate collection of plants cryogenically frozen to allow them to eternally co-exist and photographic images of this project are represented in this display kindly loaned to Leeds College of Art by the British Council.

Showing alongside these four works in the Boardroom are black and white photographs by John Blakemore. Born in Coventry in 1936 John Blakemore is celebrated for the detail, texture and tonal richness of his work.

By appointment only, contact exhibitions@leeds-art.ac.uk to view these works .

LIGHT NIGHT

4 October

Vernon Street and Blenheim Walk

Light Night is a national programme of events covering the whole of the UK where for one night the city stays up so that its attractions and symbols are seen in a new light. Spectators get to see the unusual in a familiar environment and 'lose themselves' in the city, which is transformed into a stage for the night. It is a chance for everyone to come together and celebrate the city, focusing on their shared culture, history and identity.

Run away to the Light Night Circus... On Friday 4th October for just one night, the city's artists, makers and performers get together to transform our

familiar streets and buildings in an unforgettable evening of exhibitions, installations and events.

Many of the installations and events will reflect the circus theme and we hope that you will feel free to join in by dressing up with your best circus outfits, from clowns to clairvoyants, sword swallowers to snake charmers and rope walkers to ringmasters.

If you would like to be added to the Light Night mailing list, please email arts@leeds.gov.uk with Light Night Mailing List in the subject line.

Photobooks

13 October - 27 June

Various Locations



Image © Sipke Visser

Affordable and collectable, international photo books, like modern first editions, are frequently beautiful objects in themselves, using the best design and printing, paper and reproductions. They can be viewed as original works of art and have a tendency to become scarce immediately on publication, eagerly snapped up by collectors – most have very low runs and are rarely reprinted – and can rapidly increase in value as has happened to many of the works on display here.

The Leeds College of Art Special Collection has a large collection of photobooks and these will be displayed in various locations around the College including the Vernon Street library from 13 October until 27 June and the first floor on Blenheim Walk from 13 October until 16 December.

Syracuse University

22 October - 15 November

Vernon Street



Alex Sheeder - Undergraduate Transmedia student, Work in Progress, stained garden mulch on paper 2013

Common Language

Leeds College of Art alumnus, Andrew Havenhand, is Assistant Professor of Painting at upstate New York's Syracuse University and has organised this exhibition of work by both graduates and undergraduates from across their Departments of Art and Transmedia, which includes photography.

The School of Art and Design at Syracuse has a tradition of excellence that goes back more than 130 years; Syracuse

University was actually the first university in the USA to grant a Bachelor of Fine Arts (BFA) degree. Within its three departments (art, design, and transmedia), the school offers seventeen majors that lead to a BFA: art education, art photography, art video, ceramics, communications design, computer art, fashion design, film, history of art, illustration, environmental and interior design, jewellery and metalsmithing, painting, printmaking, and sculpture.

DYNA MOE

23 October - 15 November
Blenheim Walk



DYNA MOE
12

Betty © Dyna Moe

Dyna Moe

23 October - 15 November
Blenheim Walk



Seasonal Cat © Dyna Moe

Drawing a 1960s-style Christmas card for an actor friend on the then brand-new drama *Mad Men* in 2007 launched Dyna Moe into first internet fame and then international reputation as *Mad Men*'s official cartoonist. Spinning off first into an illustration blog, then a viral web-toy *Mad Men Yourself*, a DVD featurette on *Mad Men*'s season 3 box-set and a best-selling book *Mad Men: The Illustrated World* (in four languages and six countries), she's drawn a hell of a lot of drunken execs in skinny ties.

But it was all a complete accident. Dyna Moe had been designing posters and CDs to support her career on New York's alternative comedy scene around the Upright Citizens Brigade

Theatre. She's made short films, written stage shows, taught improvisation classes, and taken endless meetings with Hollywood producers discussing projects that never got made.

As a freelance illustrator she's worked for clients such as Marc Jacobs, Chronicle Books, Random House, and *McSweeney's*. She has exhibited in pop-culture group shows in New York, Los Angeles, San Francisco, and exotic Elkader, Iowa.

The new pieces made for this show reflect her life-long appreciation of British comedy. She is thrilled to have a venue to channel her compulsive viewing of panel shows, which don't exist in the United States.

www.nobodysweetheart.com

Lewis Klahr

19 - 21 November
Blenheim Walk



Image courtesy of Lewis Klahr and LUX, London; ©Lewis Klahr

Daylight Moon

Lewis Klahr has been making films since 1977 and is known for his uniquely idiosyncratic experimental films and cutout animations which have been screened extensively in the United States and Europe. New York's MoMA has curated three one-person shows with him since 1989 and he has also been included in the Biennial Exhibition of the Whitney Museum of American Art (1991 and 1995). Klahr is a 1992 Guggenheim Fellow and has also received funding from the National Endowment for the Arts, the NY State Council of the Arts, The Jerome Foundation, and the NY Foundation of the

Arts and Creative Artists Public Services. Commercially he has created special effects and animation for television show openings, music videos, commercials, a documentary and a TV movie.

Daylight Moon is one of Lewis Klahr's most abstract films and as such it rarely reveals a human figure. Instead he presents enigmatic spaces and empty sites that promise both the invitation of desire and the discovery of crime.

Shown on a continuous loop from 10.00am - 4.00pm



Ami Barwell

22 November - 3 February

Vernon Street

Ami Barwell has been shooting within the music industry for the past 14 years. Striking and atmospheric, honest and sexy, her photographs encapsulate the true spirit of rock 'n' roll - passion, emotion, sex, sweat and soul.

Ami's ability to capture the raw essence of her subject on film has earned her a solid reputation as a leading music photographer - from her iconic intimate portraits of Radiohead's Thom Yorke and the legendary Ian Brown, through to Iggy Pop, Blur, Motorhead, Kings of Leon, Foo Fighters, REM, Lenny Kravitz and Iron Maiden and others as diverse as The White Stripes, Paul Weller, Queens of The Stone Age, The Levellers, Kasabian, New York Dolls, Meat Loaf, Johnny Marr, and Snow Patrol.

She has worked with all major record labels and her work has featured in Mojo, Rolling

Stone, I-D, Elle Magazine, NME, GQ, Uncut, The Sunday Times, Kerrang!, Vogue, Rock Sound, Total Guitar, Wonderland and Guitarist Magazine amongst other music and style journals and she regularly works on shoots with Classic Rock Magazine. Her gritty rock 'n' roll style has seen Ami in demand on fashion, commercial, advertising and style campaigns such as working on Ben Sherman's 'By Ami Barwell By Ben Sherman' clothing range, Wella Shockwaves, Buddhist Punk, EA Games and Converse.

She is frequently commissioned to produce album covers, inlay artwork and single covers and some of her most iconic work includes cover images for Interpol, Black Rebel Motorcycle Club, Editors, Sandi Thom and The Cooper Temple Clause.

BOYD AND EVANS

28 November – 3 January
Blenheim Walk



Boyd and Evans

28 November – 3 January

Blenheim Walk

In 1963 Boyd and Evans came to Leeds as students for four years; Fionnuala Boyd to the Fine Art department at the University of Leeds and Les Evans to Leeds College of Art. They began collaborating in 1968 though they had each shown the same work in their final year shows.

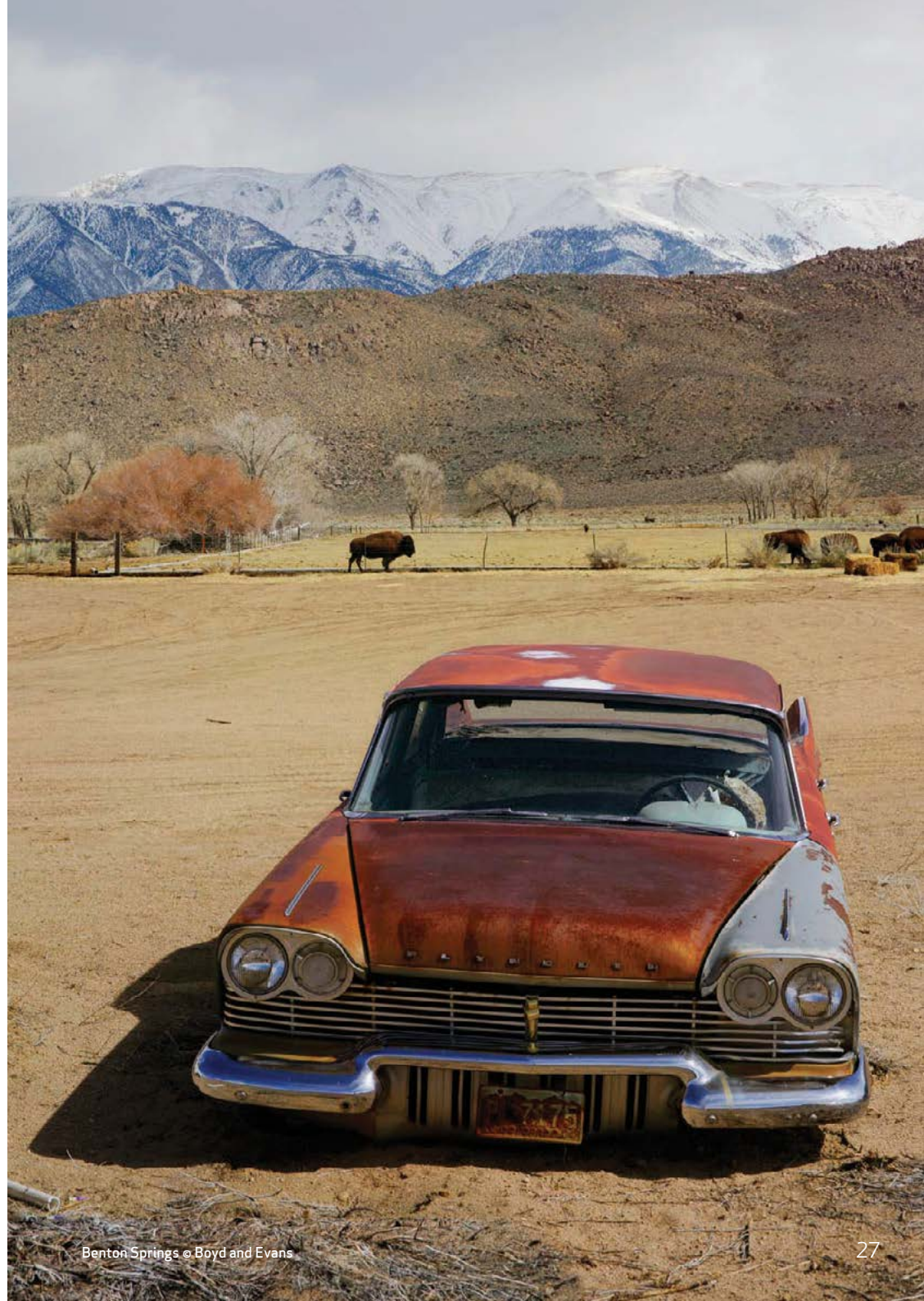
“Things we shared when we started out on our journey as collaborators were feelings for representation, painting, narrative, Surrealism, Dada, Pop Art, film and the natural world. Since then our work has taken many twists and turns which we could not have anticipated. Some came about by chance, some by design and some while we weren't noticing.

Looking back for consistencies and patterns it is clear that we are stimulated and moved to make work by things we see. Early on, needing to know what a runner looked like we took photographs. Soon we carried cameras everywhere to take visual notes

of images which caught our eye. Our collective memory, from which we make our work, consists of 200,000 transparencies and a similar, and growing, number of digital pictures.

Our attitude to photography is as painterly as our paintings are photographic. We use Photoshop to plan paintings and sometimes to manipulate or collage photographs. Prints need to be large enough to involve the viewer in the scene. In our own minds it is important when exhibiting photographs to make a distinction between when a picture is as found, and when it has been interfered with and we hope this is clear without the need for notes on the wall.”

They are currently working on painting and photography and have experimented with mixing them on the same surface. At the planning stage images have the potential to be developed either way.



Behind the Glass Mosaic

16 December - 17 January

Blenheim Walk, Studio Theatre Gallery



Image © Burslem School of Art

This exhibition takes its starting point from a speech in 1913 by Gordon Mitchell Forsyth, 1879–1952, where to an audience of art students and professionals in Stoke-on-Trent, Forsyth outlined a vision of an ideal school of art and pointed to Burslem School of Art as a model. Forsyth was both an influential art educationalist and versatile creative and it is the connection between these two practices that this exhibition seeks to illuminate. Art educationalists presently working at Leeds College of Art

were asked to respond to the following question with their creative and curricula work; does your creative practice inform your learning design? The location of this exhibition draws an interesting parallel with a stairwell at Burslem School of Art, which hosts a stained glass window designed by Forsyth. In doing so it hopes to offer a window to the inner structures of art education, divided by a century and united by a noble goal; success through creativity.

Adele Howitt

22 December - 28 February

Blenheim Walk, First Floor



This collection of ceramics by Adele Howitt is just one of the many facets of the artist's work. These contrivances' of identity underpin Adele's art collaborations that have led to new proposals for final public artworks with the community. The nub of Adele's art intertwines creative passion with an understanding of people and history, facilitating her work in the public realm with design professionals. Ultimately

combining accidental narrative with form, the artist marks and celebrates human experiences – both public and personal.

Adele studied at Leeds College of Art, Guildhall University, Chelsea College of Art and the University of Central England. She is co-owner of the studio workshop and gallery called Studio Eleven in Hull's cultural quarter, in the historic fruit market.

Adele Howitt Cell
Memory © Adele
Howitt

GRAPHIC DESIGN

10 January - 7 February
Blenheim Walk

The Leeds College of Art BA(Hons) Graphic Design students will be taking over the main gallery in Blenheim Walk for a month giving an opportunity to see the exciting work currently being produced on the course.

Helen Chadwick

3 February – 6 June

Blenheim Walk, Studio Theatre Gallery

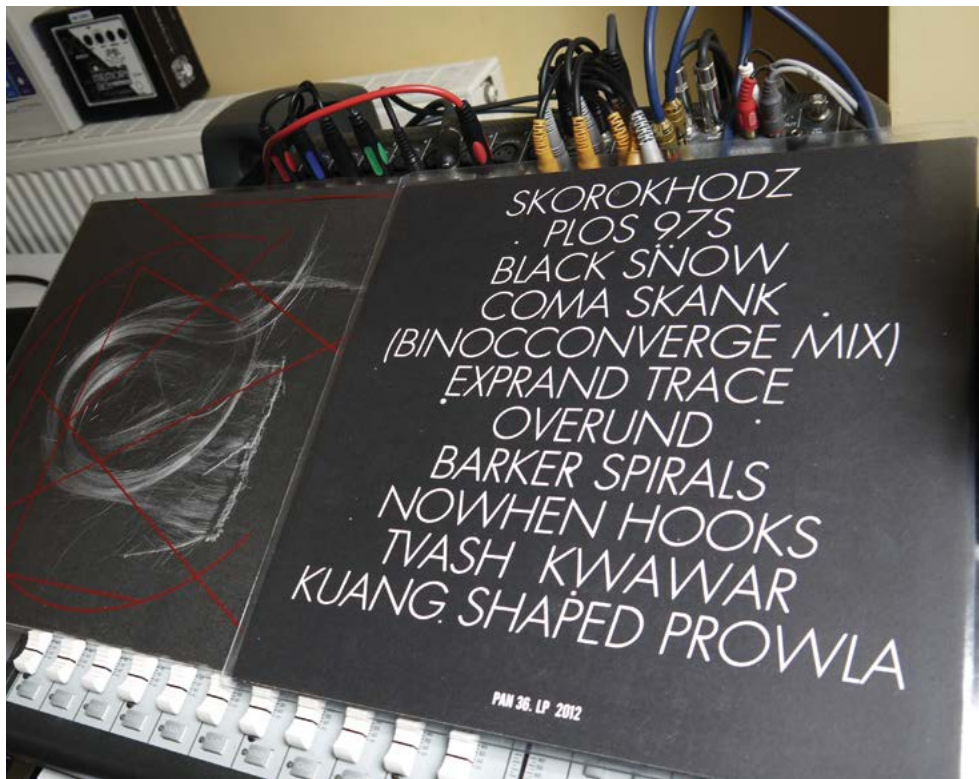
Helen Chadwick, 1953-1996, was born in Croydon, South London, studying at Brighton Polytechnic and later at Chelsea School of Art. Her contribution to contemporary art was both original and intensely personal, characterised by the use of her own body as both subject and object. Few artists embraced the means of modern technology - the photocopier, light projection, large format Polaroid, computer and microscope - in such a distinctive way. After leaving art school she began to make soft, organic objects based on parts of her body. Direct and intimate, she translated these sculptures into live performances. Early autobiographical works depicted her development from birth to maturity. Later more complex installations comprised photocopied images of her body suspended in a sea of organic forms, emphasising the sensuality and transience of physical pleasure.

A constant theme in much of Chadwick's work had been the questioning of boundaries, both physical and cultural. A series of 'viral landscape' photoworks involved a computer generation

of Chadwick's cellular structure overlaid onto images of the natural coastline. A later series using the Polaroid presented the viscera of the body in an extraordinary examination of the function, form and fetish of internal organs. One of the last series she undertook before her premature death from a congenital heart defect was the *Wreaths to Pleasure*: 13 circular cibachrome prints that combined elements of art and technology, mixing and merging the organic and toxic, fluid and static, clean and dirty, with clusters of flowers settling on the surface of various domestic fluids. The circular dish reminiscent of Petri suggested that a culture could be grown as well as acquired.

She was nominated for the Turner Prize in 1988, and had a widely acclaimed solo exhibition at the Serpentine Gallery, London in 1994 which included a fountain of hot bubbling chocolate, *Cacao and Piss Flowers*, sculptures made by casting the holes left by Chadwick and her partner urinating in the snow. The same year her work was shown at the São Paulo Bienal.





PAN Records

14 February - 16 May

Blenheim Walk, GO3 Gallery

Founded in Berlin in 2008 by sound artist Bill Kouligas, PAN has released records by some of the world's most acclaimed electronic and experimental artists over its four year lifespan. The beautiful artwork is a critical part of its success, and, for Bill and his partner Kathryn Politis, a crucial part of the business, conceived as a visual project as much as a musical one.

"The design of the label has a cohesive aesthetic that the musicians/artists we work with are aware of. There is no fixed process in regards to working with them on the artwork, PAN strive to make something within the concept of their album as far as possible, and we both approve the final artwork. Some artists are more involved

than others; some may suggest images they want to use, or drawings of theirs they would like translated into the PVC design. With others we discuss influences that they would like to see incorporated into the design on a more abstract level. In any case, with each release, comes an exchange of ideas. The label was conceived initially as a platform for our artwork and interests. We are trying to not limit ourselves to being a record label in the traditional sense; there have been numerous shows, events, showcases and festivals etc. to date as part of the label, and there are some non-music related projects in the works."

Bill Kouligas, PAN Records



VICKI BENNETT

14 February - 7 March
Blenheim Walk

Vicki Bennett

14 February – 7 March

Blenheim Walk

SHUTTER

Shutter is a new audio-visual exhibition that enables us to peer into a parallel cinematic world that exists between the edits, when we are not looking at the screen.

Actors aren't seen to rest a lot in films, considering people on average sleep eight hours a day. More often than not, feature films contain a stream of attention-grabbing imagery and noise, and if the mood does slow down there is still dialogue, music and other distractions.

In feature films we don't see the real-time flow of everyday life, we don't see the actors queuing, watching TV, reading a book, sleeping. Nor do we witness the mundane - we see the James Bond car chase but no stopping off to eat a panini. Reality can be brought back into film by revealing actors in their normal, uneventful moments. Actors need to sleep as well. Where do they go after a film has ended? What do we miss when we blink while watching a movie? What is it really like on the other side of the screen? This exhibition

addresses these subjects and attempts to take us to these places.

Since 1991 Vicki Bennett has been working across the field of audio-visual collage, and is recognised as an influential and pioneering figure in the still growing area of sampling, appropriation and cutting up of found footage and archives. Working under the name People Like Us, Vicki specialises in the manipulation and reworking of original sources from both the experimental and popular worlds of music, film and radio.

People Like Us have previously shown work at Tate Modern, The Barbican, Royal Albert Hall, Sydney Opera House, Pompidou Centre, Maxxi and Sonar, and performed radio sessions for John Peel and Mixing It. In 2006 Vicki was the first artist to be given unrestricted access to the entire BBC Archive. The ongoing sound art radio show 'DO or DIY' on WFMU has had over a million "listen again" downloads since 2003. The People Like Us back catalogue is available for free download hosted by UbuWeb.

Kiss Kiss Kill Kill

14 March – 8 April

Blenheim Walk



Images courtesy Kiss Kiss Kill Kill Archive



The Graphic Art And Forgotten Spy Films Of Cold War Europe

This exhibition of 50s, 60s and 70s spy film posters from the Kiss Kiss Kill Kill archive, will appeal to everyone who loves Eurospy and the spy film genre. The exhibition shows a range of posters from all over Europe including amazing artwork for many forgotten Soviet bloc films. The very different styles of graphic artwork provide a detailed picture of European taste, national identity and politics during the Cold War.

Curated by Richard Rhys Davies, Kiss Kiss Kill Kill at Leeds College of Art is a full remix of an exhibition first developed in partnership with the University of Hertfordshire (UH Galleries) and the Goethe-Institut, London. The new show presents new acquisitions previously unseen in addition to newly restored pieces from the original show. A full colour exhibition catalogue will be available.

Kate Masterson

17 March - 25 April

Vernon Street



Image © Kate Masterson

“The physicality of paint and the process of painting is a tangible reflection of a personal journey. The composition and drawn marks are not representative but communicate an engagement with the landscape, as experienced through all my senses. I am inspired by small moments such as a hovering bee and also the huge panoramic.

The mixing and exploration of colour relationships is central to my work, creating a dynamic

surface that radiates energy. Paint provides an experience of real colour and materialness, visibly communicating the intrinsic human aspect of their creation. The extended process of painting is the antithesis to the immediacy of the digital age.”

Kate Masterson studied Fine Art at De Montfort University, graduating in 2010. She currently has a studio at Radiant Works in Huddersfield.

Implicit Content

28 April - 30 May

Blenheim Walk



Image by Tania Welka

Is how we interpret photographs of any importance?

Does the photographer have an ethical or moral responsibility in terms of how and where their work is displayed?

Do these questions apply to all genre of lens-based practice in some way?

Are there cultural considerations which photographers should be aware of?

These are some of the questions that are considered during the BA Photography, Level 5 module “Photography as Representation”.

In the images displayed in this exhibition, students explore these issues and question the roles and responsibilities they may face within their professional career.

Deth P. Sun

11 April - 9 May

Blenheim Walk

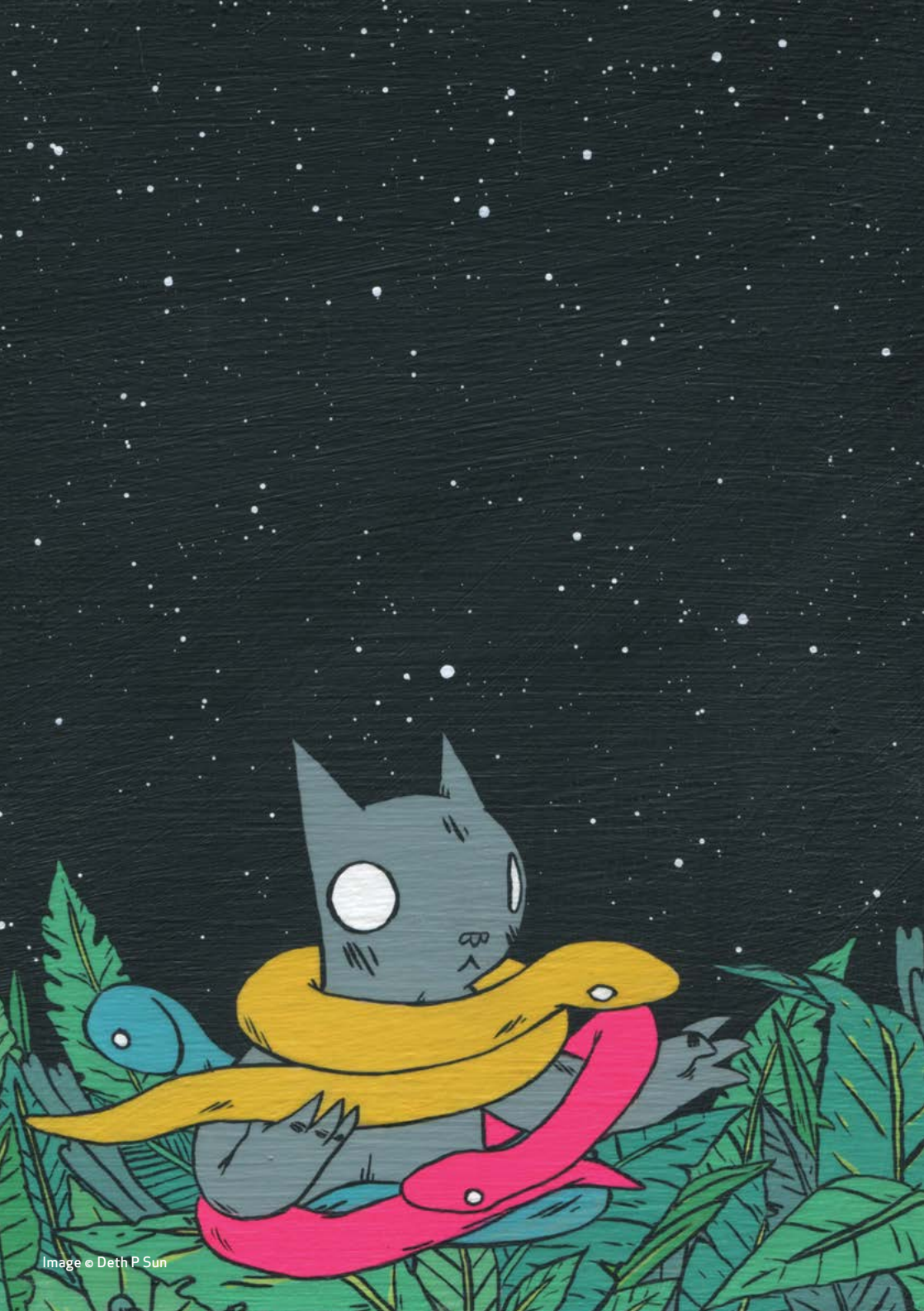


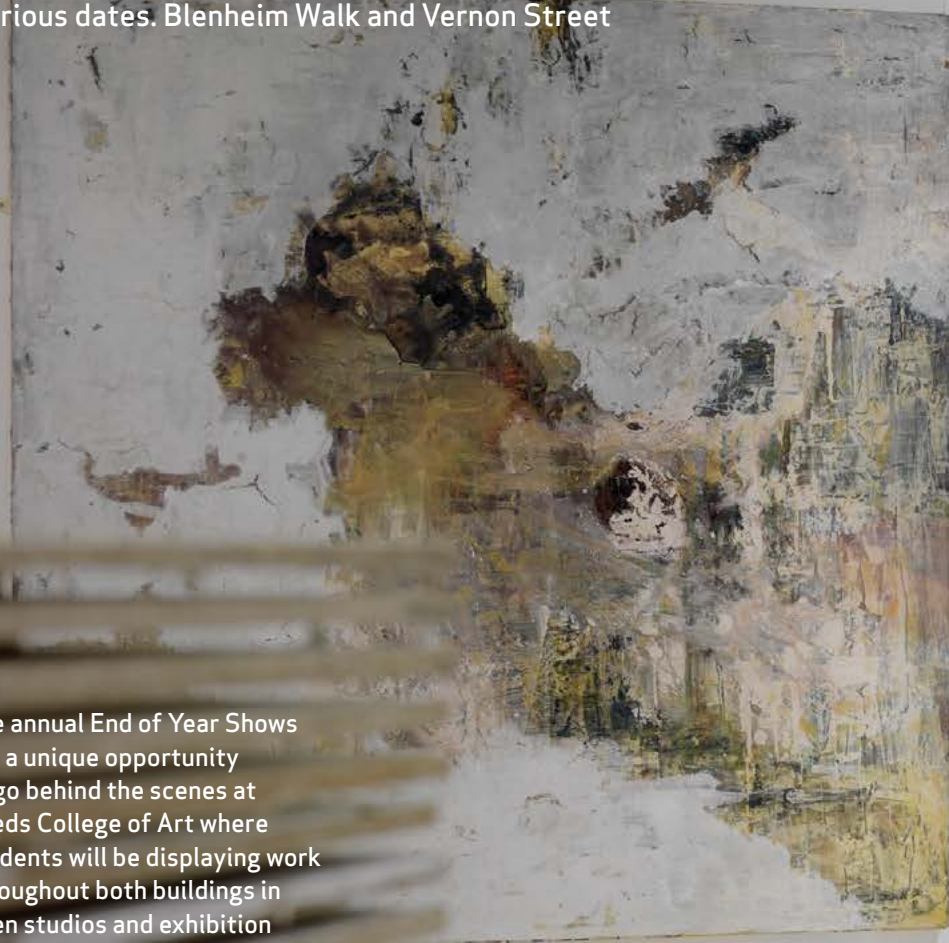
Image © Deth P. Sun

Deth P. Sun is a painter/illustrator currently residing in Berkeley, California. Originally from San Diego, Deth studied for two years at San Francisco State University, transferring to the California College of Arts and Crafts, now the California College of the Arts, where he received his BFA in painting and drawing in 2002.

He has exhibited his work throughout the U.S. (Los Angeles, San Francisco, Austin, Seattle, Detroit, Portland, New York) and abroad and has contributed artwork to (among other things): Chronicle Books, Giant Robot, Tiny Showcase, Urban Outfitters, Fantagraphics, 826, Poketo, Park Life, The Howard Hughes Medical Institute, The LA Weekly, and Nylon Magazine.

END OF YEAR SHOWS

Various dates. Blenheim Walk and Vernon Street



The annual End of Year Shows are a unique opportunity to go behind the scenes at Leeds College of Art where students will be displaying work throughout both buildings in open studios and exhibition areas. The Foundation Diploma in Art & Design Show will take place first in Vernon Street during May followed by all other Degree and Further Education courses during June in both Vernon Street and Blenheim Walk. Much of the work is for sale. Check our website for dates, times and further information www.leeds-art.ac.uk

Andrew Lister

16 May - 6 June

Blenheim Walk

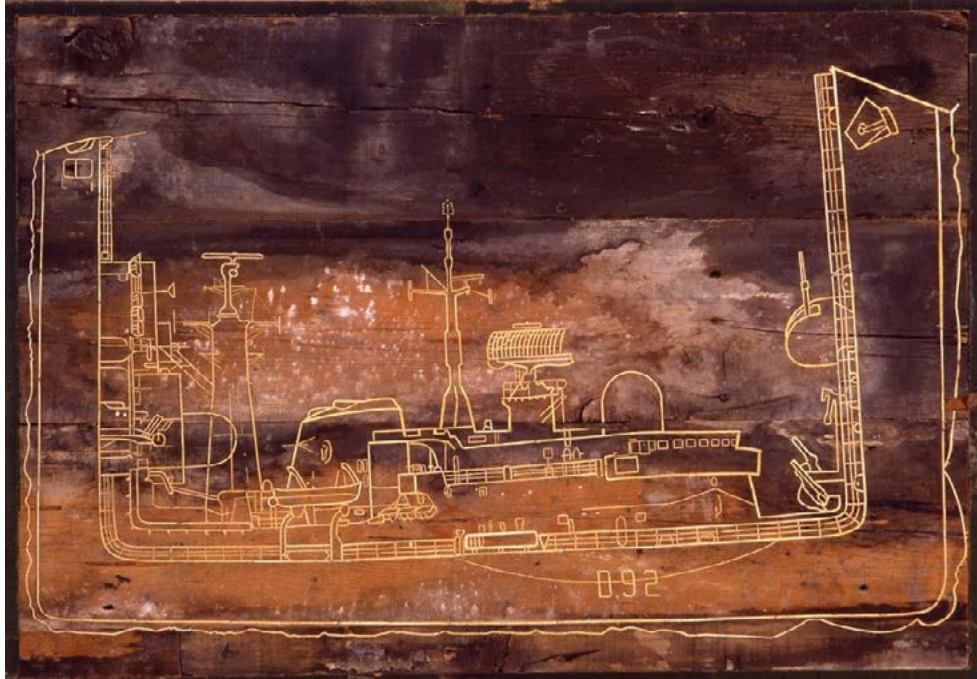


Image © Andrew Lister

Part of the conversation between Andrew Lister and Kirsty Young taken from Desert Island Discs broadcast recently on Radio 4.

- K.Y. The work makes use of a variety of images. There are references to well known paintings and press images. Is this where you start - by making a choice of image?
- A.L. No. The image is important but the starting point is usually more formal. It is usually a response to materials.
- K.Y. Yes you do use a variety of materials. Why is this?
- A.L. They intrigue me ... how they combine, how they work in the making of an image and especially how they relate to it.

BA(Hons) Fine Art

13 June - 18 July

Blenheim Walk



Image: Karl Sims and Harry Griffiths

Sculpture, Photography and the Index

Sculpture, Photography and the Index is an exhibition of work by selected first, second and third year students as well as members of staff on the BA(Hons) Fine Art course at Leeds College of Art.

Sculpture and Photography are the archetypal processes used to materialise coexistence between subject, object, event and image.

The exhibition includes work which combines referents with traces of the real and classic feminist interventions into personal histories in 2 and 3 dimensions.

The exhibition was originally shown during November 2013 at the Cooper Union School of Art in New York as part of an exchange of exhibitions that have been developed between the two institutions.

Free Range

Truman Brewery Building, London

The graduating students from BA (Hons) Fine Art take their degree show to London during June to take part in Free Range, the annual graduate art show at the Truman Brewery Building in Brick Lane. Leeds College of Art supports the final show of the Fine Art student's degree, and the first year of their professional careers, as part of

the course culture of engaging with live external events and promoting a professional and outward-looking ethos amongst its students.

Check www.leeds-art.ac.uk or www.free-range.org.uk for dates and times. For information on how to find the Truman Brewery visit www.trumanbrewery.com



Image courtesy Alex Dodgson.



THEY CAN'T LOCK US ALL UP TOX OY

OFF WITH THEIR LEADS

NO PULL HERE

© 2011 ... Burning Candy ...

BURNING CANDY 2014

30 June - 11 July
Vernon Street

Burning Candy 2014

30 June - 11 July

Vernon Street

GOLD PEG HORROR MIGHTY MO ROWDY



Bank Job, Torino, Italy 2010 Rowdy & Horror

Do the men and women behind Burning Candy make street art or graffiti? It probably doesn't matter what box one might try to put them in; what matters is that this crew gets up indoors and outdoors, and that they have, in a few short years, transformed the international landscapes from London, Bristol, Barcelona, Turin, New York and Miami to name a few, with everything from tags and pieces to posters and massive commissioned murals.

The members of Burning Candy, even the older ones, belong to a new generation of writers, a generation that values lettering as much as characters. They admire the great writers, like Blade, as much as the old masters of the fine arts, like Michelangelo. They

also recognise that graffiti is advertising, and so they use logos in their work.

Not only do the members of Burning Candy get up, but their logos also strengthen the recognition of their names inside and outside of the graffiti community. It seems as if almost everyone in London and Bristol knows Burning Candy even if they don't know they know.

Curated by James Jessop, Burning Candy 2014 is the first in a series of bi-annual curated shows at Leeds College of Art utilising the studio spaces in Vernon Street.

A catalogue will be available.

In Memoriam

Les Coleman 1945 - 2013

Les Coleman, who died on the 17 January 2013, studied at Leeds College of Art, later teaching there and at Newcastle College of Arts and Technology as well as at many universities and art colleges throughout the UK. The breadth of his creative interests is reflected in his studies of comic art, aphorisms, graphic postcards, sculptural interventions and occasional journeys into Dada and Surrealism. He also organised regular exhibitions throughout Europe and North America, frequently collaborating with friends, fellow artists and poets such as Anthony Earnshaw, Pete Ellis, Patrick Hughes, Paul Gravett and Glen Baxter. Many of these strands come together in his artists' books and related publications, the more recent of which were often self-published through In House Publishing, the imprint he shared with his friend, Charlie Holmes.

They include Foo Zap Yow and Now, a catalogue co-produced by Les with his friend and collaborator Paul Gravett for a survey of North American

underground and alternative comics. This exhibition formed part of the pilot version of Comica Festival at the ICA in 2003 and his enthusiasm for cartoons and comic art led to a further exhibition for Comica Festival the following year. A Mini-History of Off-the-Cuff, Handmade Mini-Comics took place at the BookArtBookshop in Shoreditch and for this Les produced a catalogue with a blank front cover, inviting artists and cartoonists to fill each copy with their original drawings. His collections of aphorisms include the series Unthoughts (1991), Unthinking (1993), Unthink (2002), Thanks (2007) and Afterthunks (2011).

Through his regular and joyful visits to Leeds College of Art Library, with suggestions of titles that we may like for our artists' books collection, we have gained a sub-collection of over 40 of his books, exhibition catalogues, artist's postcards and journals. All of these, exhibiting his economical, mischievous and subversive humour, will be on show in the Vernon Street Library from 7 June to 14 October.



Les and Charlie in Newcastle 1985 © Merlin Turville - Petrie.



Les Coleman Big Science; image © Charlie Holmes



**STUDY DAYS AND TOURS
CREATIVE SHORT COURSES
CREATIVE NETWORKS
SATURDAY ART SCHOOL
LIBRARY INTERVENTIONS
THE ILLUMINATED ROOM**

Students and staff boarding the bus in Vernon Street for the Matisse & Picasso Exhibition in Manchester 1947.

Alongside our exhibitions programme Leeds College of Art also offers contemporary art study days and escorted tours, Creative Short Courses, Creative Network evenings, the Saturday Art School, our Illuminated Room film screenings and a new series of Library Interventions in which artists engage with the College library.

For further information on any of the above email exhibitions@leeds-art.ac.uk or call Terry Jones on 0113 202 8000

Study Days and Tours



Barbara Hepworth, Square with Two Circles, 1963 © Jonty Wilde. Courtesy Yorkshire Sculpture Park

Using the unique knowledge, experience and passion of our staff and alumni, Leeds College of Art is developing a programme of short study days and tours, ranging from a visit behind the scenes at our Vernon Street building, where Henry Moore, Barbara Hepworth and Damien Hirst once studied, to escorted visits to contemporary art spaces such as The Henry Moore Institute, The Hepworth and the Yorkshire Sculpture Park. Leeds College of Art can help you understand contemporary and twentieth century art in a unique way, avoiding the obvious or over familiar, while encouraging an interest in the new.

Creative Short Courses

Our enormously popular Creative Short Courses are open to any adult, regardless of their experience (or otherwise) in art and design. They represent a superb opportunity to learn and/or continue to practise a specialist craft in your own time, taught by highly qualified tutors and with full access to the College's excellent facilities and workshops. Designed to be flexible to suit individual needs, whether you want to study for leisure or professional development, meet new people, or learn new skills, we are sure you will find something worthwhile.

We run short courses throughout the year in specialist areas ranging from curatorial studies through to practical subjects such as Photography, Jewellery, Ceramics, Furniture, Life Drawing and Millinery.

Creative Networks

Creative Networks is Leeds College of Art's major professional events programme for those working in the arts, cultural and creative fields, and of course our students, staff and alumni.

It consists of talks from a diverse group of high profile speakers from across the creative industries to entertain, challenge and make us think.

In the past our events have featured a wide range of artists, academics and designers including designer Jimmy Choo; artists such as David Shrigley, Elizabeth Price, Cathy de Monchaux and Conrad Shawcross; editor of Creative Review, Patrick Burgoyne; street artist James Jessop; photographer Kevin Cummins and actor/comedian/director Adam Buxton.

Saturday Art School

The Saturday Art School offers a fantastic opportunity for those in school years 7 to 13 to explore their creativity, discover new skills, and get to grips with our amazing, industry-standard studios and workshops. The courses will add to their experience of art in school but will also be a completely separate experience which they can, if they want, keep their own. They will facilitate creative independence, be inclusive, generate self confidence, self discovery and empower their communication skills.

We offer courses in Mixed-Media Sculpture, Animation, Fashion & Textiles, 2D Drawing and Printmaking. For those in school years 11 to 13 we also offer Portfolio Preparation, helping students to engage in specialist art & design activities, build confidence, develop life skills, and prepare a broad portfolio to show to potential colleges/universities or employers.

The courses are all taught by practising artists and art and design tutors and are held in our studios and workshops at Leeds College of Art's Blenheim Walk site in Leeds city centre. There is free parking at the College. The College does offer some fee waiver places to those on reduced income. Term time courses run on Saturday mornings and week day Art Clubs run during the Easter and summer holidays.

Library Interventions



Ekphrasis

An exhibition of physical fiction

13 September – 13 December, Blenheim Walk Library

The weight of fiction is a hidden burden that all artists must carry. This exhibition by Garry Barker, the first in our series of Library Interventions at Leeds College of Art, is designed to explore these *fictions* in physical form. Books are physical, metaphysical and imaginary concepts, they can be materials for art works as well as repositories for them. The interplay between the visual and the written is historically understood as a type of ekphrasis, it can also lead to a return to reading whilst thinking about making.

The Illuminated Room

Curated by William Rose for Leeds College of Art, The Illuminated Room is a series of monthly screenings of artists' moving image that place the work of contemporary practitioners in dialogue with films from the rich histories of experimental/avant-garde cinema.

Screenings are free and open to the public – for dates and times visit www.leeds-art.ac.uk

Alumni

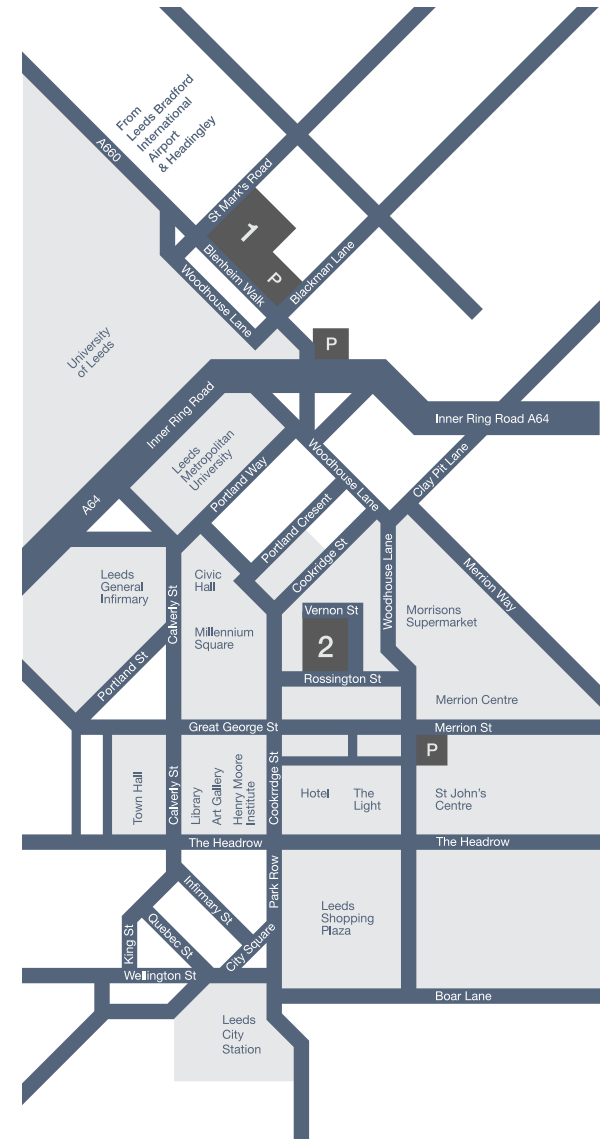


Photograph by Adrian Ray

Leeds College of Art Alumni

Are you a former student or staff member of Leeds College of Art?
If so then we'd love to hear from you...

Leeds College of Art hopes to create a lifelong relationship with our alumni. We have now launched a new alumni association with the aim to build and nurture the creative community of College alumni, staff and current students. If you attended Leeds College of Art or Jacob Kramer College for three months or more then you're welcome to join. To sign up to receive alumni emails, including opportunities, special event invitations and alumni news, visit the Alumni page on our website or email alumni@leeds-art.ac.uk.



Locations

1. Blenheim Walk, Leeds LS2 9AQ
2. Vernon Street (Off Cookridge Street)
Leeds LS2 8PH

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www.leeds-art.ac.uk