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1846 – 2016

Leeds College of Art

Exhibitions

Jul - Dec 2016

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1846 — 2016

The curatorial team continues a new programme for 2016
to celebrate the 170th birthday of Leeds College of Art

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Image: Leonora Carrington, *The Memory Tower*, 1995. Colour intaglio. Edition of 30. Collection of the Viktor Wynd Museum. Published by Graphicstudio, University of South Florida, Tampa, FL. Photo credit: Will Lytch. © Estate of Leonora Carrington / ARS, NY and DACS, London, 2016.

Introduction

A surrealist summer is about to commence at Leeds College of Art, with work by Leonora Carrington and Patrick Hughes, complemented by the contemporary research practices of Lucy Skaer, Lynn Lu and Samantha Sweeting.

Autumn will see Exhibitions moving into the history of design, with a major research showcase of Gerard McCann's fashion archive.

Elsewhere on campus, the 170 birthday celebrations of the College continue with our rolling alumni exhibitions and Fine Art exchange with Syracuse University.

We are delighted to welcome so many of our alumni back to the College and look forward to sharing stories of past and present.

Dr Catriona McAra
Curatorial & Exhibitions Manager

www.leeds-art.ac.uk/exhibitions



**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
West Yorkshire
LS2 9AQ

Vernon Street Building

Leeds College of Art
Vernon Street
Leeds
West Yorkshire
LS2 8PH



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Image: Lucy Skaer, Harlequin is as Harlequin Does, Murray Guy, 2012. Silkscreen photograph. Reproduced with kind permission of the artist.

The Blenheim Walk Gallery
15 July – 2 September
Preview: 14 July, 5pm-7pm
Closing event: 2 September

Leonora Carrington/ Lucy Skaer

Curated by Catriona McAra

Leonora Carrington (1917-2011) was a Lancashire-born, English surrealist who became a major player in the international avant-garde. In advance of the 2017 centenary of Carrington's birth, this exhibition positions her work in relation to contemporary responses, most prominently 'Leonora' (2006) by Lucy Skaer (b.1975), and performance-based research-practice by Samantha Sweeting (b.1982) and Lynn Lu (b.1974).

The exhibition will include a catalogue featuring texts by renowned Carrington scholars Susan L. Aberth, Marina Warner and Gabriel Weisz, and complements a forthcoming essay collection co-edited by Catriona McAra and Jonathan P. Eburne, *Leonora Carrington and the International Avant-Garde* (Manchester University Press).

Grateful thanks to Viktor Wynd, Chloe Aridjis, LUX: Artists' Moving Image, Will Rose, The Sherwin Collection and the Mexican Embassy.

Join us at 6pm on Friday 30 September for A BBC documentary *Leonora Carrington and The House of Fear*. For more details please visit:
www.screeningfilm.com/events/surreal-women-double-bill-scalarama-2016/





Image: Gerard McCann, Uniform, 1960s. Property of McCann family, Ann and Sandy Walls, reproduced with kind permission.

The Blenheim Walk Gallery
7 October – 16 December
Preview: 6 October, 5pm-7pm

The Radical Decade

Curated by Caroline Riches and Sharon Bainbridge

The British fashion designer Gerald McCann (born in Lancashire in 1931) has had a long and varied career in fashion. He trained at the Royal College of Art under Madge Garland and following graduation he worked in London Couture and established his own wholesale business.

McCann played an influential role in the development of the UK fashion industry alongside designers such as Foale and Tuffin and Mary Quant. His designs were sold in Harrods and he was a key supplier to the Woollands 21 Shop. McCann also achieved great success in the United States designing for Bloomingdales, Saks, and Bergdorf Goodman.

This exhibition will explore Riches' current research on McCann's work between 1960 and 1969.



Image: Rhian Kampadoo Millar Headwear, Funky Deer Stalker. Image courtesy of Kempadoo-Millar.

Vernon Street Gallery
8 July – 29 July / 15 December – 27 January
Preview: 14 December, 5pm-7pm

Alumni Exhibition

Throughout 2016 Leeds College of Art will be celebrating 170 years of art education in Leeds. In recognition of the history of the College and the achievements of our alumni, the Vernon Street Gallery in the College's historic 1903 building will host a series of group exhibitions celebrating the diverse and ground breaking careers of past students and staff.

Founded in 1846 as the Leeds Government School of Art and Design, Leeds College of Art has contributed significantly to the development of art education in Britain. By 1946 no less than fifteen past students had been appointed as principals of schools of art and from the 1950s to the 1970s, under pioneering Head of Art, Harry Thubron, the College stood at the epicentre of a revolution in art teaching in the UK. The Basic Design Course, largely founded in Leeds, became a new model for art education. At the same time the University of Leeds' new Gregory Fellowship brought numerous practicing artists to Leeds, many of whom helped out and taught at the College.

In the educational reforms of the 1960s and the 1970s, the College was re-named Jacob Kramer College (1968-1993) with Damien Hirst, Marcus Harvey, Eric Bainbridge, Clio Barnard, and Georgina Starr studying during this period.

The July – August group alumni exhibition includes work by Lizzie Harrison of Antiform and Rhian Kempadoo-Millar. The December – January group alumni exhibition includes work by Georgia Lucas-Going, Georgina Starr, and Liz West.

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Rhian Kempadoo-Millar, milliner. Studied 2008-2010

Lizzie Harrison, Founder & Creative Director Antiform. Studied 2005-2008.

Georgia Lucas-Going, artist. Studied 2007-2010.

Georgina Starr, artist. Studied 1986-1987.

Liz West, artist. Studied 2003-2004.



Image: Patrick Hughes, Robot (detail), 2015. Hand painted multiple with archival inkjet in Edition 50. ©The Artist, courtesy Flowers Gallery, London & New York

Vernon Street Gallery
12 August – 9 September
Preview: 11 August, 5pm-7pm

Patrick Hughes

Forwards to Backwards

Patrick Hughes (b.1939) is a London-based surrealist artist who taught at Leeds College of Art in the 1960s. He is the initiator of 'reverspective' – a mode of relief painting which plays with the logic of perspective. Forwards to Backwards will also feature Ouroboros, a sculptural snake made in the Leeds ceramic department in 1969.

A catalogue essay by Murray McDonald will accompany this exhibition.

We are hugely grateful to Flowers Gallery for their support, and to Mr Hughes for recently donating a bursary fund to the College in honour of his friend and artist Anthony Earnshaw (1924-2001).

www.patrickhughes.co.uk

FLOWERS

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Patrick Hughes, artist
Taught 1964 - 1969



Image: Kate Morell, A Weird Aperture, 2015. Video still. Image courtesy of the artist

Vernon Street Gallery
22 September – 21 October
Preview: 21 September, 5pm-7pm

2001

Curated by Kerstin Doble and Mick Welbourn

2001 explores the practices of alumni artists, curators and lecturers who studied on the Foundation Diploma in Art and Design course at Leeds College of Art during 2001. The group show features work from moving-image artist Lucy Clout, performance and video artist Rehana Zaman, and multidisciplinary artists Shakeeb Abu Hamdan, Kate Morrell and Giles Bailey. DIY publishing imprint NotForSale Press, initiated by writer and lecturer Nick Thurston (University of Leeds) with his students, will be producing a new booklet to be given away at the exhibition. Cinenova, Feminist Film and Video Distributor will also be contributing to the show.

2001 is accompanied by a film screening programmed by lecturer and curator Dr Amy Charlesworth (The Open University) and Gill Park, Director of arts organisation Pavilion, on Tuesday 11 October at Hyde Park Picture House, Leeds.

An Alumni Reunion (1970-2010) event on Saturday 15 October will feature an artist talk with Lucy Clout and music from artist, musician and writer Dr Andy Abbott (University of Bradford). For more details and to book a place visit: www.leeds-art.ac.uk/alumni

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Dr Andy Abbott, artist, musician and writer. Studied 2000-2001

Giles Bailey, artist. Studied 2000-2001

Dr Amy Charlesworth, lecturer and curator. Studied 2001-2002

Lucy Clout, artist. Studied 2000-2001

Shakeeb Abu Hamdan, artist. Studied 2000-2001

Kate Morrell, artist. Studied 2001-2002

Louise Shelley, curator. Studied 2001-2002

Nick Thurston, writer and lecturer. Studied 2001-2002

Rehana Zaman, artist. Studied 2000-2001



Image: Adrienne Belair, Untitled, 2016 mixed media. Image courtesy of Syracuse University.

Vernon Street Gallery
4 November - 2 December 2016
Preview: 3 November, 5pm - 7pm

Fair Exchange

Fair Exchange provides opportunities for conversation, offered by this exchange exhibition involving the work of current students & alumni from the fine art departments of Syracuse University, USA & Leeds College of Art. Fair Exchange provides possibilities that embrace dialogues of difference and appreciation of the value of the arts in education, both historically and in the contemporary situation.

Since its founding in 1870, Syracuse University has had an illustrious history of educational excellence. 'Syracuse is recognised as a student-focused global research university renowned for academic rigour, richly diverse learning experiences, and a spirit of discovery.' As Leeds College of Art celebrates 170 years as a provider of arts education in the UK, it is significant to note that in 1874 Syracuse became the first American institution to offer a Bachelor of Fine Arts degree.

It is thus fitting that students from two historically influential institutes of learning can engage us with student's work, and invite a dialogue about the translation of such an exchange across the geographic boundaries of the USA and the UK.

In 2017, work from Leeds College of Art students and alumni will be presented at the Wall Gallery at the School of Art, Syracuse University, First-Floor Hallway, Shaffer Art Building, Main Campus, New York, USA.



Image: Fossil Not, 2012, Stephen Gouldin, monograph in coal and acrylic medium, image courtesy of the artist

The Studio Theatre Gallery

July - December 2016

Research Clusters

Following recent work-in-progress exhibitions by Technologies and Pedagogies, our research clusters continue to explore current research practice by staff members, with exhibitions from the Curatorial Cluster and Crossing Borders Cluster. The former will be curated by Sharon Bainbridge in tandem with The Radical Decade, and the latter will be curated by Sarah Taylor with links to Fair Exchange and featuring the work of Syracuse University professor Andrew Havenhand and artist Stephen Gouldin, both alumnus of the College.

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Andrew Havenhand, artist. Studied 1975 - 1976

Stephen Gouldin, artist. Studied 2010 - 2013



Image: Laimonis Mierins, Untitled, not dated. Charcoal on paper. Collection of Leeds College of Art.

The Rotunda
29 July - 13 October
Preview: 28 July, 5pm - 7pm

Life Models at **Leeds College of Art**

'Each of the models had a powerful personality, they occupied their space with a certain gravitas that came with being in the same job for years.'
– Garry Barker (2016)

The practice of life drawing has a long history at Leeds College of Art. Alongside colleagues Mavis and Rosalie, Ann Baxter was one of the College's most ubiquitous and unique life models, known for her distinctive features and contortionist poses. Far from a mute object of study, Baxter was a lively personality and organiser of her fellow models.

As part of the 170 birthday celebrations, this display features select life drawings of Baxter and her colleagues in a variety of media by current and former staff and students, including Gloria Simons, Garry Barker, Graham Green, Laimonis Mierins, Jayne Allen, Gloria Simons, and Louise Parker, aka Una, among others.

Please contact the Curatorial and Exhibitions Manager if you have any stories about Ann Baxter and her fellow models that you would like to share.

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Gloria Simons, artist. Taught 1974 -1996
Laimonis Mierins, artist. Taught 1965 -1994
Garry Barker, artist. Taught 1974 - present
Graham Green, artist. Studied Foundation 1979 -1980
Jayne Allen, artist. Studied Foundation 1988 -1989
Louisa Parker, artist. Studied Foundation 1989 -1990



Image: Leo Asemota, *After Walter*, 2007. Video still. © 2007 Leo Asemota Courtesy Leo Asemota / EoTLA

The Rotunda

21 October - 16 December

Preview: 20 October, 5pm - 7pm

Leo Asemota | AFTER WALTER

After Walter celebrates the 80th birthday of Walter Benjamin's renowned essay, 'The Work of Art in the Age of Mechanical Reproduction' (1936). London-based artist, Leo Asemota, presents the material aftermath of a performance-interpretation of Benjamin's artworks essay. The display describes Asemota's creative activity in evolving ideas for the staging of the work which was broadcast on Resonance 104.4FM, encompassing his entire preparatory notes, reading matter, Polaroids, notations for a sound art work used in the broadcast, and a video of the first act of the performance.



Image: Samantha Sweeting, *The Room Downstairs*, 2012. Image courtesy of the artist.

Curator's Choice

For this iteration of the programme, our Curator's Choice series focuses predominantly on the effects of narrative on found materials and post-minimalist aesthetics (Parker), as well as select experiments in feminist curating practices (Sweeting and Cullen). All three artists chosen for this round disrupt the dollhouse architecture prescribed by the cabinet format

Samantha Sweeting

Samantha Sweeting is an interdisciplinary artist based in London. She completed a bachelor's degree in Photography at London College of Communication, and a master's degree in Visual Performance at Dartington College of Art. Her practice of embodied storytelling is informed by her research interests in myth, fairy tales, and psychoanalytic theory.

www.samanthasweeting.com

Blenheim Walk
July - December 2016

Charlotte Cullen

Charlotte Cullen is a doctoral candidate in the School of Art, Design and Architecture at the University of Huddersfield and feminist curator at UNNAWAY. Cullen recently exhibited research-practice, *Please Be Gentle*, at Assembly House (March 2016), which drew on Hans Christian Andersen's fairy tale 'The Little Mermaid' (1837). The mermaids' penchant for curiosities and the collecting habits of the sea witch fit with Cullen's interest in arranging found objects.

www.charlottecullen.co.uk



Image: Charlotte Cullen, *Sea Foam*, 2016. Image courtesy of the artist.

Thomas Parker

Thomas Parker has just completed a BA (Hons) in Fine Art at Leeds College of Art (2016). His sculptural practice utilises light in conjunction with the concretisation of spatial concerns. Parker absorbs the influence of architecture. His research into the work of installation artists such as Mike Nelson and James Turrell has enabled a visual articulation of his own emerging practice.

www.cargocollective.com/thomasparker



Image: Thomas Parker, Uprooted, 2016. Image courtesy of the artist.

If you would like to find out more about our
upcoming exhibitions please visit

www.leeds-art.ac.uk/exhibitions

A white pentagonal logo with a thin black border. Inside the pentagon, the text "LEEDS COLLEGE of ART" is stacked vertically, with "of" in a smaller font. Below this, the year "1846" is written.

LEEDS
COLLEGE
of ART
1846

The number "170" is written in a large, bold, white serif font. Below it, the years "1846 — 2016" are written in a smaller, white sans-serif font. A thin white vertical line is positioned to the left of the "170".

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