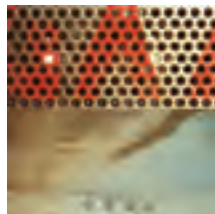
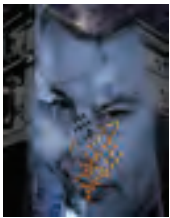
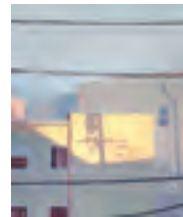
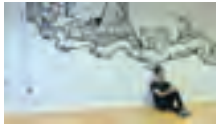




LEEDS
COLLEGE
OF ART
1846

Leeds College of Art

Exhibitions 2014 — 2015



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Leeds College of Art
Exhibitions 2014 — 2015

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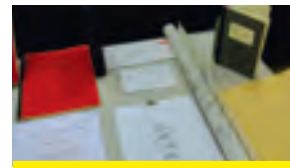
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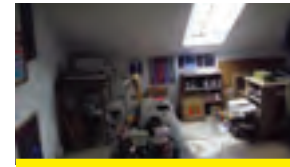


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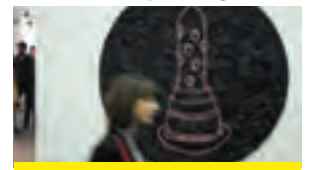
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Blenheim Walk Gallery: Boyd & Evans Exhibition
(28 November 2013 – 3 January 2014)

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

Exhibition Opening Times:
10.00 – 16.00
Monday – Friday
Closed public holidays

Unless otherwise stated exhibitions are held in either the Gallery in Blenheim Walk, immediately off reception, or in the entrance hall, first floor and basement public areas in Vernon Street.

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

For more information please contact:
exhibitions@leeds-art.ac.uk
+44 (0)113 202 8000
www.leeds-art.ac.uk

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



11 August – 3 October
Blenheim Walk

Nick Pearson

I'm Not Being Funny But

We are surrounded by objects, few of which are vital to our existence. Our ancestors revered the scant objects they used for survival, talisman, or badge of identity. Even up to the less superstitious present, we have retained, or redirected that ancient reverence for objects. Through them we identify ourselves as civilized, even modern. Art and technology are important expressions of this identity; but so too are the low-cost, mass-produced items of utility and consumer culture. Nick Pearson is particularly interested in these 'lower' cultural forms and uses such things as postcards, a plastic bin-lid, a broken chair, or cardboard packaging and the 'discarded' as both material and a starting-point for his work.

These objects have a direct relationship to our bodies, our lived lives or our memories. Found in the street, in skips or junk shops, they are reclaimed, reworked and re-designated through his intervention, emerging with a different identity.

Making drawings in the course of his explorations, burrowing into meanings and recreating surfaces, Pearson finds new or amplified associations whilst addressing and enjoying the relationship that exists between art and the world of everyday objects.

Nick Pearson was born in Leeds and studied at Leeds College of Art in 1978 before moving to London where he now lives.



(Top) Nick Pearson: Map (Watson's hat) 2010.
Felt, silk and oil paint on plinth. Photo: Phil Witcomb

29 September – 30 January
Blenheim Walk Studio Gallery

Victor Burgin

Victor Burgin was born in Sheffield in 1941. He studied at the Royal College of Art and at Yale University and took part in the exhibition *When Attitude Becomes Form* at the ICA in 1969, followed by many solo exhibitions including shows in Paris, Washington, London and Oxford. Burgin's work is often based around the investigation of power, society and sex, taking the philosophies of Freud, Marx and Barthes as their inspiration. He was nominated for the Turner Prize in 1986.

Burgin taught at Trent Polytechnic from 1967 to 1973 and at the London College of Communication from 1973 to 1988. From 1988 to 2001 he lived and worked in San Francisco and taught at the University of California. In 2000 he taught at Cooper Union in New York and from 2001 to 2006 he was Millard Professor of Fine Art at Goldsmiths College, University of London.

This exhibition features his US 77 series of photographs taken in America during their Bi-Centennial Year celebrations in 1977 as well as one his best known works *Possession*.

This exhibition is kindly on loan from the British Council.

What does possession mean to you?



7% of our population
own 84% of our wealth

Nuclear power

The father gives his kind command,
the mother joins, approves;
the children all attentive stand,
then each obedient moves.



26 September – 30 January
Vernon Street

Geo Law

Geo Law (full name George Ju-Che Law) was born in Huddersfield in 1984 to Chinese and Malaysian parents. During his childhood years he always used drawing as a means to play, daydream and emulate his favourite cartoons, objects and people. He carried this on into his studies as an illustrator and graphic designer at Nottingham Trent University. Most of his influences stem from a love of computer games, comic book heroes, cartoons and Japanese manga, using them as reference and homage towards his work.

Geo has been working as a freelance illustrator since his graduation in 2007 and has worked for various clients including Microsoft, Whole Foods, Facebook and Converse, producing murals for their studio and office environments. Much of his mural work is commissioned on the proviso that it will inject a sense of fun and visual punch to the work space. Many of his

murals feature little characters that interact with physical furnishings such as light switches and plug sockets. Geo also enjoys interacting with the office occupiers, asking them for suggestions on characters and objects that will directly relate to those who see the walls every day at work. As well as producing art work for interiors Geo has applied his work across printed media and street fashion, particularly as a former partner in the Hantu Collective based in Sheffield.

Geo approaches his work with a sense of fun and naivety which allows his doodled line work to express a looseness with line and colour. He prefers not to use pencils beforehand as tracing over pencil lines becomes tedious and disrupts the flow of free handed drawing. Geo sees drawing as the base of his creative process and as a means to pin down his ideas to penning in the final image.

Image © Geo Law



3 October
Vernon Street

Light Night

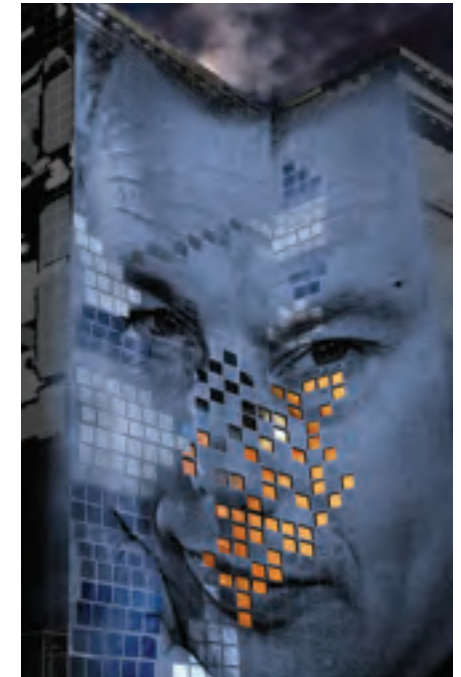
‘Ways of Seeing’ is an interactive projection mapping installation which plays with how we connect and interact with the hidden histories of Leeds College of Art’s inhabitants and their creations through the architecture of the Vernon St site. This is the premiere of a new interactive story-telling projection mapping technique from Amorphous Orchestra using a custom designed system.

Through a fluid portal to a multitude of timelines and artists, you will see selected work from current students and the eclectic catalogue of alumni artworks, films, illustrations, designs, photography and textiles from as far back as 1846, allowing the viewer to experience the art within oscillating tessellations and ripples that rearrange the front elevation of the building.

Visual reality will change and shift as it is rearranged by the soundscapes emanating from the base of the projection from renowned musicians Christophe de Bezenac and Chris Sharkey. Catch one

of their live improvised pieces, or listen out for looped remnants of the performances and interact via a drum sampler which will influence and steer the visual mosaic in unexpected and unpredictable directions

Light night is co-ordinated by the arts development team from Leeds City Council in partnership with organisations and individuals from across the city. Please visit www.lightnightleeds.co.uk for further details.

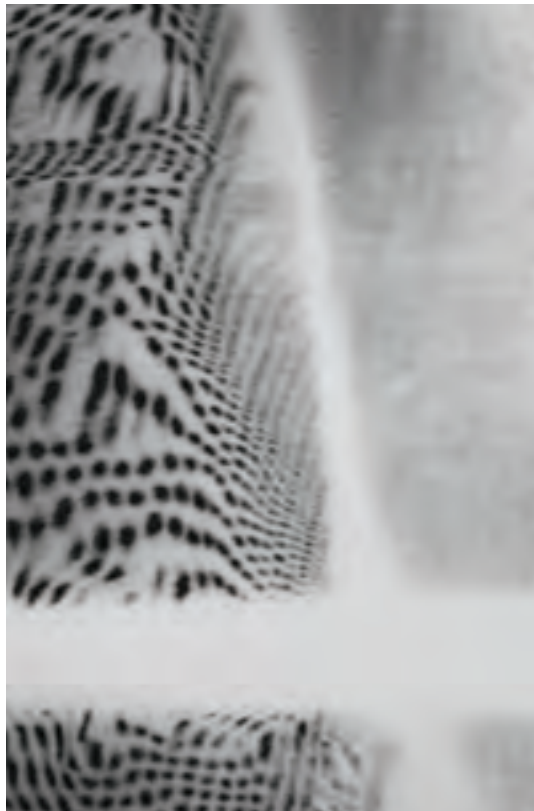


7 – 23 October
Blenheim Walk

Freya Kruczenyk

Whilst light is intangible, it is the very touch of light upon surface that establishes the photographic image; the invisible is material. Digital technology seems to make the process both more immediate and more elusive. With enlarger and projector the photograph becomes itself a shadow cast, once more made tangible in its

print. Freya Kruczenyk graduated from Leeds College of Art in 2011 and was shortlisted for the 2013 Vantage Art Prize. Recent exhibitions include 2 Precious, Melbourne Street Studios, Leeds; Be 'Reet, White Cloth Gallery, Leeds; PRISM12, Millennium Gallery, Sheffield and Trace, Motorcade/FlashParade, Bristol.



29 October – 30 January
Blenheim Walk, First Floor

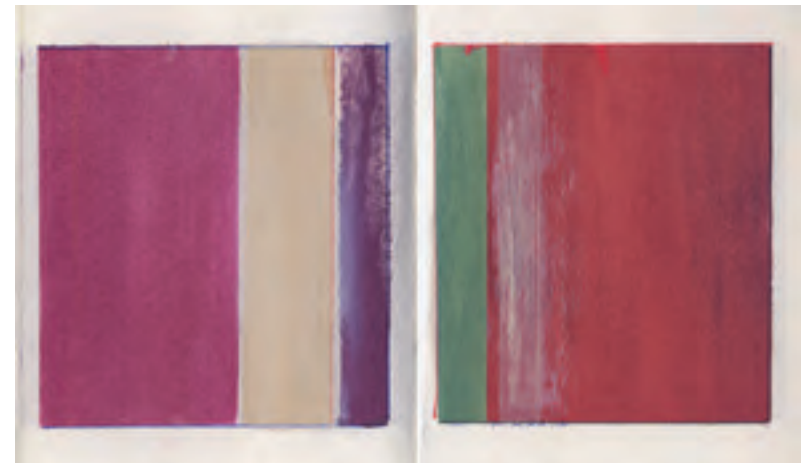
Richard Baker

Chroma Reference

During each day's painting, colours which have been mixed are revisited and recorded. This is done in an A6 sketchbook on un-primed paper with little thought given to how each composition should turn out. Areas of the paper are masked and then the paint is applied. Occasionally references are made in the margins, but more frequently there are none. The notes which do appear, refer to either the colours which have been mixed, the paintings those colours were applied to or the date they were applied. This method and approach shows that the act of recording process can itself become a separate and legitimate body of work.

Richard Baker studied Fine Art at Leeds Metropolitan University; he completed a BA (Hons) in Fine Art in 2003. His paintings have been exhibited at The Royal Academy of Arts, London; The Mall Galleries, London; Leeds City Gallery and The San Francisco Art Institute. He currently instructs painting and studio practice at Leeds College of Art alongside his practice.

www.chromareference.blogspot.co.uk



(Left) Image © Freya Kruczenyk / (Above) Image © Richard Baker

29 October – 14 November
Blenheim Walk

Abi Moffat, Rosie Vohra and Rufus Newell

Hand in Hand

This is the second annual exhibition focusing on three former students from the Leeds College of Art BA (Hons) Fine Art course, Abi Moffat, Rosie Vohra and Rufus Newell who all graduated in 2013.

“I see my work as an investigation into drawing, in both two and three dimensions. It is through my drawings that I try to render visible the physical, intellectual and emotional space that makes my past comprehensive at the same time as it becomes irretrievably lost. I often work with a considered set of materials ranging from botanical ash, honey and fat to household paint and graphite. Bringing processes from the trades of building and cooking into my artistic practice helps to establish my own material and visual language. Throughout this process I attempt to let the work dictate to me allowing intuition, material property and personal experiences guide my choice of scale, colour and form.” — **Rufus Newell**

“The longer we live in this world, the more we blur the transition between our past and present. Our experiences fill our lives creating a bridge or bond between the two and life itself becomes more layered. My multi-layered drawings made with paint, wood, tape, graphite and printed ephemera are an act of thinking onto a surface with reference to my past and my current surroundings. Distilling my work down to the basic elements that connected me to drawing as a child is what holds my passion for drawing today and ultimately my drawings express an excitement and fear of working in the medium itself.” — **Rosie Vohra**

“My work situates itself as a representation of the ambiguous. My work is influenced by the history of painting, in particular the evolving nature of abstraction within this medium. Interested in chance outcomes formed from the utilisation of abstract methods, my paintings involve the aesthetics of transcendental forms, through the application of expression, gesture and emotion.” — **Abi Moffat**



(Above) Image © Rufus Newell

21 November – 5 December
Blenheim Walk

Subterraneans

Subterraneans is an exhibition which explores how aspects of Beat culture have influenced visual art and design and includes work by established artists and young unknowns, recent graduates and the long dead, artists and designers who have all in some way come under the spell or influence of those paths first laid out in the 1940's and 1950's.

The diverse range of artists, designers, film makers, photographers, illustrators and printmakers from around the world being shown includes Aaron Murphy, Adam Tanser, Adie Russell, assume vivid astro focus, Bonnie and Clyde, Boyd and Evans, Carolyn Cassady, Chloe Early, Chris Osburn, Cyclops, Daniel Danger, Diane Wakoski, Donald Topp, Dyna Moe, Florence Brewin, Gavin Turk,

Hampus Ericstam, Harriet Hammel, Ian Burnley, Irina and Silviu Szekely, Die Schöne Familie, Jason Jadick, Jesse Kauppila, Joe Castro, Joe Hale, John Baldessari, Jonathan Monk, Kennard Phillips, Kim Gordon, Marcel Duchamp, Martyna Szczesna, Nat Finkelstein, Peter Liversidge, Richard Hamilton, Robert Crumb, Rose Vickers, Rosie Vohra, Rossina Bossio and Jonna Bergelin, Roy Lichtenstein, Roza Horowitz, Rufus Newell, Ryan Callanan, Sam Taylor-Wood, Simon Morris, Stefanie Posavec, Steve Quinn, Valerie Phillips, Vicki Bennett, Wessieling, Yoko Ono, Zoe Ward and many others as well as a range of related books and ephemera.



(Right) Image © Martyna Szczesna

(Next page) Image Bonnie & Clyde The Strip © Bonnie & Clyde



12 December – 23 January
Blenheim Walk

Sheila Gaffney

Class Forms

Sheila Gaffney is a sculptor with an evident dedication to crafts in her work. Drawing is a distinct mode of sculptural thinking in her practice and Class Forms demonstrates lines of sculptural thought modeled in both two and three dimensions. Gaffney is a life modeler, but it is the definition of life that is critical in this instance.

This exhibition presents a small sculptural vignette and a series of drawings that explore the concept of *Embodied Dreaming* as a distinct idea in the sculptural imaginary. 'Embodied Dreaming' is a term borrowed from the psychoanalyst Christopher Bollas in his work 'The Mystery of Things'.

Putting the self into the real through play, children are engaged in a kind of embodied dreaming that brings elements of inner life into the world. The quiet continuous embodiments of dream mark the passing of time with signs of the child's idiom.¹

The starting point for the works exhibited are family photographs, not used as memory objects but as little segments of the world in a moment of time. The point of departure for Gaffney when making sculpture and drawing is a period of modeling from these images to explore how we might articulate our consciousness.

Sheila Gaffney is the Head of Fine Art at Leeds College of Art and leads the Sculpture strand within the BA (Hons) Fine Art programme.

¹ Bollas, C. 1999. *The Mystery of Things*. London: Routledge, p.152



26 January – 13 March
Blenheim Walk Studio Gallery

The Process Continues

Eric (Ricky) Atkinson and Tom Hudson, two of our alumni, are the starting point for this staff exhibition that marks the 30th anniversary of the National Arts Education Archive (NAEA), under the auspices of the Yorkshire Sculpture Park.

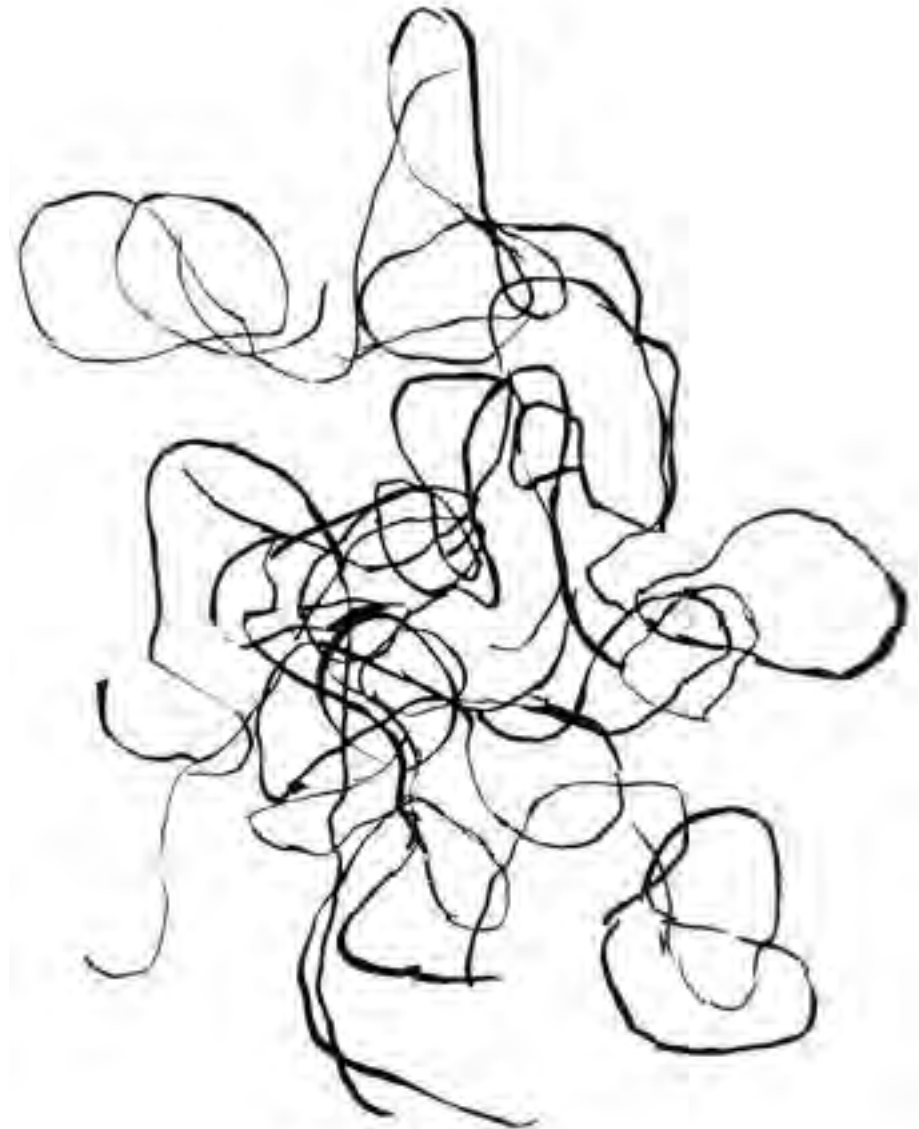
Atkinson and Hudson are influential contributors to international art education. Their influences begin with Harry Thubron at Leeds College of Art, in the context of the Basic Design movement. Their story and that of the 'continuing process' (after an ICA exhibition, London 1981) is a reminder of not only our legacy, but a

narrative of pedagogy for contemporary staff at the college to re-join, with their current teaching and creative practice.

College staff were asked, *how important is the use of specialist collections and archives to your creative practice and teaching?* In doing so, the exhibition invites all those interested or involved in art education to consider how artists, educators and art works speak to each other across time? Where do the boundaries between art object and archival relic lie? What role does collecting and collating have in artists' practice? And, what place does a history of art-pedagogy have with contemporary practice?

The NAEA continues to care for, order and catalogue extensive and significant collections that have formed the touchstones and turning points of visual arts and design education for more than a century. These collections that constitute a unique resource are part of a number of specialist archives in proximity to and beyond the College, information of which is very much part of this exhibition.

Tom Hudson (1959) From the Eric Atkinson Collection, by kind permission of The National Arts Education Archive (NAEA@ysp).



Black Dogs

The Black Dogs Archive

The Library's outstanding Special Collection of Artists' Books comprises over 700 titles. These original works of art gather and interpret the qualities and concepts of the book, through content, context or form. Many have been published as limited or unique editions. The collection has a national reputation and represents the work of many established artists including Tacita Dean, Ed Ruscha, Cornelia Parker and Richard Long.

The Black Dogs' Archive is an almost complete collection of all published material by the Black Dogs' Collective of artists which was formed in Leeds in 2003. The collective has produced many different forms of work including formal exhibitions, relational and participatory installations, public

events and interventions, video, audio works and collaborative learning projects. The collective has also produced numerous publications over the past ten years including one-off and limited editions. The publications are in variable formats including sheets of paper containing DIY ideas in screen printed boxes, audio artworks on vinyl records with 12" square books, perfect bound exhibition catalogues, saddle stitched quarterly magazines, newspapers and files of photocopies of confiscated items.

This exhibition celebrates the tenth anniversary of their very first publication, the first Black Dogs Almanac, in 2005. For more information go to

www.black-dogs.org

BLACK



DOGS

30 January – 26 February
Blenheim Walk

Tessa Farmer

In Fairyland
Curated by **Catriona McAra**

The Cottingley Fairies fly home in the forthcoming exhibition 'In Fairyland'. It is now almost a century since the infamous fairy photographs were taken in a small village a few miles outside Leeds. In 1917 and 1920, Elsie Wright and her cousin Frances Griffiths took photographs of what appeared to be fairies frolicking by the local beck. These photographs captured the imagination of writer Arthur Conan Doyle whose father, Charles, and uncle, Richard, illustrated fairies a generation before. Taking its title from Richard Doyle's 'In Fairyland' (1870), this exhibition explores the medium of the fairy and, reciprocally, the fairy as medium. (Through representation) we invite you to re-question your belief in these magical beings.

Farmer's tiny fairy sculptures offer an entomological, 'accurate' variety with body parts poached from wasps and butterflies. Her fairies have twisted instincts when compared with the decorative Cottingley paper cut-outs propped up with hatpins. Farmer's fairies don't dance; they swarm. Clustering around Farmer's insidious species will be several other examples of 'Cottingley art' including the photographs themselves and work by Su Blackwell, Sverre Malling and Annelies Strba.

'In Fairyland' will be accompanied by a forthcoming edited book of the same title published by Strange Attractor Press with contributions from academics, entomologists and folklorists: Giovanni Aloï, Gail-Nina Anderson, Petra-Lange Berndt, Gavin Broad, Brian Catling, and Jeremy Harte.

(Right) Alice and Leaping Fairy © Glenn Hill / National Media Museum/Science & Society Picture Library

(Next page) "An Injured Herring Gull (detail)", 2013, antique taxidermy seagull, crabs, insects, plant roots, hedgehog spines. © Tessa Farmer





9 February – 6 March
Vernon Street

Filippa Dobson

Yeld

Artist Filippa Dobson responds to a seemingly barren (yeld) landscape containing traces of a nomadic people on the cusp of becoming settled. This landscape is a contemporary boundary site on Ilkley Moor and the environs of a Neolithic cup and ring marked stone the 'Badger Stone'². Ilkley Moor is designated a special site of scientific interest (sssi) and English Heritage (2013) classes the marked stones on Ilkley Moor as Scheduled Monuments. Each stone has an invisible two-metre boundary. Therefore the Badger Stone is subject to the Wildlife and Countryside Act 1981 Section 28 and the Ancient Monuments and Archaeological Areas Act 1979. It is illegal to leave 'litter' or in any way deface the rock.

This exhibition outlines how walking and mapmaking relate to land issues and 'colonialism' and argues how mark making in situ within the landscape and within Leeds College of Art extends a prehistoric practice of gestural image making. For the purposes of the artist's practice-based research Filippa Dobson defines 'heritage control' as the methods employed by the heritage industry for land management and access to scheduled monuments. Walking, casting, printmaking, artists' books and time-based performance are all elements of a performative 'mapping' practice.

Performance within the landscape and within the College of Art extends the gestural performance of the original Neolithic mark-makers into a contemporary ritual space. Drawing from anthropologist Tim Ingold and post-colonialist Homi Bhabha, hers is a mapping practice that navigates the 'in-between' or 'hybrid' space between 'official' or 'colonizing' maps and 'conceptual' or 'artefactual' maps. When the artist's work is performed these artefacts become what she terms 'performance maps'. Developing a conceptual model of 'bodily mapping' Filippa Dobson is making a gendered response to contemporary landownership and inherent issues of power and control.

² The 'Badger Stone' monument includes a reddish gritstone rock c.3.7m x 2.6m x 1.2m on flat land at Grainings Head. The carving is complex, consisting of a large number of cups, rings, and grooves in the cup and ring tradition. In addition there is a more angular design on the east side of the southwest face, which may be later, though still prehistoric. English Heritage support the view that the marks were religious symbols and may have functioned as cosmogenic maps. The grid reference by Global Positioning System is SE1107446050. It includes a 2-metre boundary around the archaeological features, considered to be essential for the monument's support and preservation. English Heritage (2013)



6 February – 29 May
Blenheim Walk First Floor

Karen Constance & Dylan Nyoukis

Karen Constance & Dylan Nyoukis's work exists on the fringe of contemporary avant-garde art and underground DIY insurrection. As leading lights in the UK's tape/CD-R scene, they have long functioned as a rallying point for artists working to clear a space for original, non-idiomatic sound and feral performance modes. Nyoukis founded the Chocolate Monk label in 1993. This early experimental music imprint combined hi-jacks of outmoded media - cassette, CD-R, pen and paper - with cutting edge investigations of the limits of form, while functioning as a home for Nyoukis's own projects, Prick Decay, Decaer Pinga, Ceylon Mange, Blood Stereo and countless one-off collaborations. Constance is a Scottish self-taught artist living on the South

coast of England since 1996. She didn't start painting until the age of 30 and has since been very prolific, exhibiting in Germany, Denmark, Israel, USA, Scotland, and many other countries. Her art has featured on album/CD covers as well as in magazines and on gig posters. They sometimes collaborate on artwork and also perform as duo Blood Stereo exploring hand-cranked 20th century technology in combination with epiglottal gymnastics and free music modes inherited as much from punk rock's mutilated aesthetic as utopian art styles.

Karen and Dylan will be performing at Leeds College of Art during the exhibition. Visit www.leeds-art.ac.uk for details.

Image © Karen Constance and Dylan Nyoukis



6 February – 29 May
Blenheim Walk GO3 Gallery

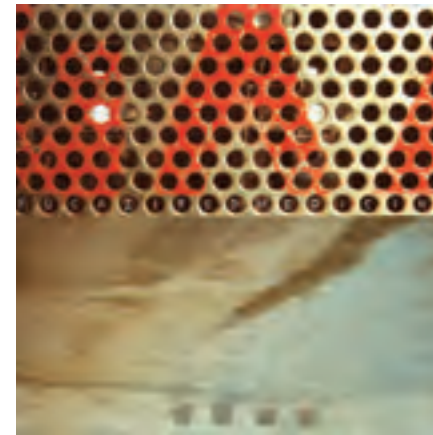
Dischord Records

Dischord Records is a Washington D.C. based independent record label specialising in the D.C. punk scene. The label is co-owned by Ian MacKaye and Jeff Nelson who founded Dischord in 1980 to release Minor Disturbance by The Teen Idles. The label is most notable for employing a do-it-yourself ethos, producing all of its albums by itself and selling them at discount prices without finance from major distributors. Dischord continues to release records by bands from Washington D.C., and to document and support the Washington D.C. music scene.

Bands who have released music on Dischord include Minor Threat, Fugazi, The Faith, Government Issue, Void, Iron Cross, Embrace, Rites of Spring, Nation of Ulysses, Scream, Soulside, S.O.A., The Teen Idles, Gray Matter, Jawbox, Marginal Man, Shudder to Think, Dag Nasty and Lungfish while more recent releases include bands such as Beauty Pill, Edie Sedgwick, Andalusians and Antelope.

This small exhibition of Dischord album sleeves and photographs covers the entire period of their releases.

Images © Dischord Records



6 March – 3 April
Blenheim Walk

Jane Palm-Gold

Regeneration City Blues

This exhibition explores the impact of city regeneration by corporate multinationals upon pre-existing shops and businesses and established local 'grassroots' creative and cultural activity. Soaring land value forces out originality and sub-cultural scenes, leaving a homogenized wasteland of international brands and luxury unlive-in apartments. Our historical, social and cultural importance of 'sense of place' is being obliterated in certain city areas, to the dismay of local people and the existing community. Thus developed areas are 'gentrified' – but at what cost?

Jane Palm-Gold studied at the Royal College of Art and her work has featured on BBC Radio London's Robert Elms Show, MTV Networks, The Chart Show (ITV), NHK TV Japan, the Guardian, Independent, New Scientist and Current Archaeology. Her exhibition with Museum of London Archaeology, 'London's Underworld Unearthed: The Secret Life of the Rookery' received much critical and public acclaim in 2011.

(Right) Image © Jane Palm-Gold (Below) '100 Nights: The Roxy, Covent Garden' (detail)
Opening night, 14 December 1976 © Jane Palm-Gold / DACS 2012



13 March – 17 April
Vernon Street

Laimonis Mierins



Laimonis Mierins, 1929 – 2011, first came to the UK from Latvia in 1947. After studying at Leeds College of Art and Goldsmiths he returned to teach at Leeds College of Art from 1965 to 1994. This retrospective exhibition to be held in the building he studied at and taught in will show a range of paintings, drawings, prints and photographs from the 1940's up until his death in 2011.

He exhibited his abstract paintings widely including shows at the Ferens Art Gallery, Hull; The Curwen Gallery, London; Dean Clough, Halifax; Cartwright Hall, Bradford and Bury

Art Gallery and Museum as well as having important shows in Latvia. His work is held in many private collections including the Abbot Hall Art Gallery, Kendal; Arsenal Art Gallery, Riga; Huddersfield Art Gallery; Bankfield Museum, Halifax; Cartwright Hall, Bradford; Dean Clough, Halifax; Ferens Art Gallery, Hull and the collections of the University of Leeds, the University of York and Leeds College of Art.

Leigh Francis, a former student at Leeds College of Art, acknowledged that Laimonis was the model for his character Avid Merrion.



Image © Ilga Mierins
(Right) Image © Ilga Mierins
and Leeds College of Art



20 March – 29 May
Blenheim Walk Studio Gallery

Peter Knight

Polaroids

Inspired by the freedom and speed of digital photography, but wanting to make something object-based, the Polaroid process satisfied this objective, plus much more. Drawn to natural and urban landscapes, the photographing of architecture encompasses history, human endeavour and achievement.

Quite often the pictures are devoid of people but the architecture speaks of a

human presence. Polaroids (especially negatives that can be produced from some Polaroid film) have a timeless quality – nuances of a historical photographic process which allows the subject to be looked at minus the trappings and associations of a particular point in history, which can enhance one's focus on the actual content.

www.peterknight.folissimo.com



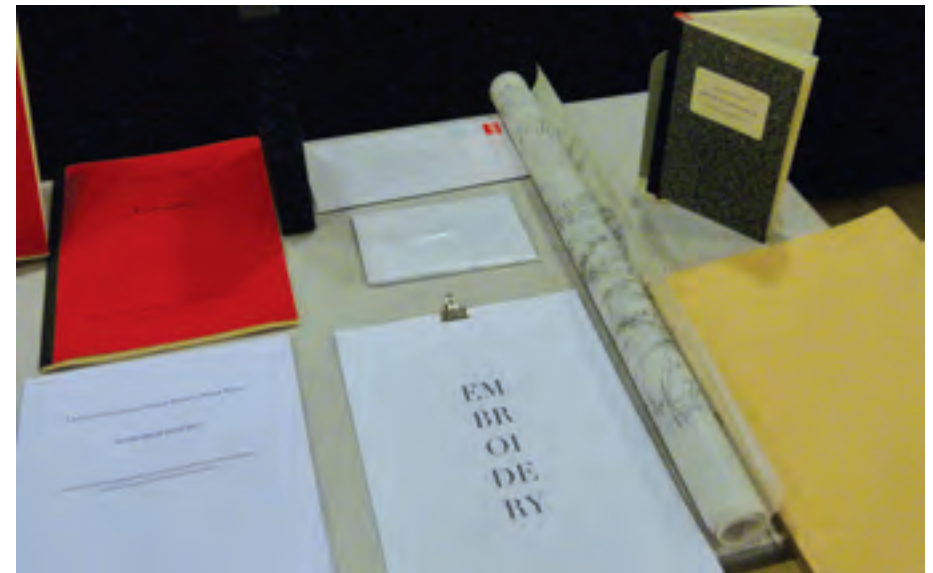
13 April – 12 June
Vernon Street Library

Sharon Kivland

Reports on Knowledge

In February and March 2014 Sharon Kivland took part in a new series of “Library Interventions” at Leeds College of Art. Her response to our own call for proposals was to extend a further invitation, asking artists to carry out research on her behalf, in a *Master/Slave* relationship (after Hegel), working in our library, reporting back to her and eventually documenting their findings. At the culmination of her Intervention, Sharon and her sixteen *agents* presented the library with their “Reports on Knowledge”. This exciting collection of documents, books, a library game, map and film was donated to the

library’s Artists’ Books Collection where it forms a separate special collection. Sharon is a Reader in Fine Art and Principal Lecturer at Sheffield Hallam University and a Research Associate of the Centre for Freudian Analysis and Research in London. Her books in the library’s collection include the series “Freud on Holiday”, the exquisitely hand-drawn text of “Ma Nana: une Histoire Naturelle” and the elegant series from 2013, “Reproductions III: Du Monde/Of the World”. All of these will be exhibited alongside the works produced by her *agents* for her Library Intervention.



24 April – 29 May
Blenheim Walk Mosaic Cafe

Implicit Content

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 genres 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 (Hons) 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.

*The truth claim of photography is the term used by Tom Gunning to describe the prevalent belief that traditional photographs accurately depict reality. He states that the truth claim relies upon both the indexicality and visual accuracy of photographs.



1 May – 22 May
Blenheim Walk

Meghan Jean

SOURCE

Meghan Jean is a visual artist living and working in Oakland, California. She is interested in the potential of painting to describe things that are in states of change or repetition, contrary to the material stasis of paint itself. Her subjects tend to be familiar scenes or ordinary objects caught in unusual visual circumstances, sometimes found and sometimes fabricated. Working across multiple sessions by direct and indirect methods of perception, Meghan utilizes paint to articulate the changing light or shifting orientation of a subject as it naturally evolves or reoccurs. Her persistent confrontation of the subject familiarises it to the point of abstraction, liberating it and allowing its rediscovery. This cyclical process affirms the quiet force of mysteries encountered in the everyday and the renewal of their experience.

Meghan graduated from Savannah College of Art and Design with a BFA in Sequential Art. Her work has been exhibited around the United States and her work is also held in various private and permanent collections around the country.

Source entails a series of large-scale works on paper that combine and address fragmented scenes from life and stream-of-conscious imagery. Though taking cues from the process of collage, these works make no use of appropriated visual ephemera. Instead, all images are created – whether by drawing or painting – then dismantled and re-assembled by the artist. The resulting juxtapositions are surprising and sometimes odd, but reveal new meanings and ways of seeing through suggested narratives. In some respects an extension of the free-form methodology of sketchbooks, the large works on paper amplify a process that is typically small and intimate. It magnifies the personal, allowing the viewer to be confronted by the surface and scenes at a bold and unusual scale.



Image © Meghan Jean

29 May – 13 July
Blenheim Walk

Collett Dickenson & Pearce

OUTSIDE Collett Dickenson & Pearce

This exhibition of creative advertising work by Collett Dickenson and Pearce is, in-part, guided by the work of two alumni, of both the agency and Leeds College of Art; Colin Millward (1924-2004) and Ron Collins (1939-2011). CDP was the first creatively-led agency in the UK (1960-2000). Millward was the first creative director of the agency (1960-1979) and Collins was an art director, with a big character and creative legacy to match.

This retrospective reveals how CDP's art direction and copywriting, was clearly grounded in a British culture, characterised by satire and under Millward, uncompromising creative excellence. Such achievements were recognised recently by the British educational charity D&AD (Design and Art Direction) during its 50th year anniversary; pointing to CDP as the most-awarded agency of all time.

OUTSIDE Collett Dickenson & Pearce is the first exhibition of creative advertising at Leeds College of Art. It hopes to raise the awareness of the professional roles in the industry and skills that our students studying BA (Hons) Creative Advertising practise today. The exhibition explores the creative achievements of CDP by looking at the design of Millward's creative directorship and beyond to the wider context in which the agency existed, including the developments in art and design education. In doing so, parallels are drawn between the structures that nurture creative talent within and outside industry settings.



They obviously felt like shooting each other.

Who can blame them?

They've got their hands on an Olympus XA. Automatic exposure control and a coupled range-finder ensure a perfect seaside snap.

A great help, whether you are an accomplished photographer, like the gentleman on the right. Or a less experienced one, like the gentleman on the far left.

It's nice they're seeing eye to eye over something.



THE OLYMPUS XA.

Olympus Multi-processor for better results with electronic flash (any Olympus). © Olympus, 1980. Olympus Camera Co., Ltd. 1-800-828-2772

Handbuilt by robots.



The Strada.

Various dates
Blenheim Walk and Vernon Street

End of Year Shows

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



June 2015
Truman Brewery Building, London

Free Range 2015

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 students' 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



10 July – 2 October
Blenheim Walk Studio Gallery

James Turrell

Infinite Light

James Turrell has been using space and light as his two primary mediums since the early 1960s. His site-specific artworks, from the ambitious and on-going *Roden Crater* in the Arizona desert, which Turrell is transforming into a naked-eye observatory, to his *Skyspace* series, make manifest the physical presence of light and heighten the viewer's visual perception. The *Skyspace* series, which began in the 1970s, have been constructed around the world such as in the version below adapted from a deer shelter at the Yorkshire Sculpture Park. They are enclosed spaces open to the sky through an aperture in the roof that

enable viewers to observe changes in light from minute to minute and season to season and this has been described as a religious experience.

Infinite Light is a unique, limited edition, publication, signed by the artist and printed on archival paper. The 14 individual prints provide an overview of both the *Roden Crater* and *Skyface* projects as well as room-size light works in which forms seem to float in air and spaces gradually fill with mysterious light. The iconic symbols related to the *Roden Crater*'s underground chambers are embossed and die-cut into the folios of each section.

James Turrell, Deer Shelter Skyspace, 2006. An Art Fund Commission.
Image Courtesy Yorkshire Sculpture Park. Photograph by Jonty Wilde.



24 July – 2 October
Blenheim Walk

John Angerson

English Journey

Since its publication 80 years ago, 'English Journey' by JB Priestley has become a benchmark for writers, social historians and photographers. George Orwell's 'The Road to Wigan Pier' and much of the work of photographer Bill Brandt bear its influence; it has even been mooted that it played a part in the policy-making decisions of the Labour Government in 1945.

This contemporary photographic journey embraces the spirit of Priestley's 'English Journey', by using the subtitle of the book: 'Being a rambling but truthful account of what one man saw and heard and felt and thought during a journey through England.'

As my journey has taken shape, another global economic downturn similar to that of the 1930s has taken hold. 'Americanisation' and homogenisation seem to penetrate almost every town and city. The England I discovered is

manufacturing less and has become highly reliant on technology. Celebrity culture and its media stronghold is fast becoming a national obsession. The perceived threat of global terrorism means new laws have been created curtailing the freedom to photograph in public places and PR departments are increasingly stringent as to how their organisations are portrayed.

However, the open-hearted spirit of the people I have encountered while wandering across England has made me believe, as JB Priestley did, that we work as individuals towards a common goal of cooperation never forgetting that we are all dependent on one another.

John Angerson
London, 2014

Images © John Angerson



Library Interventions

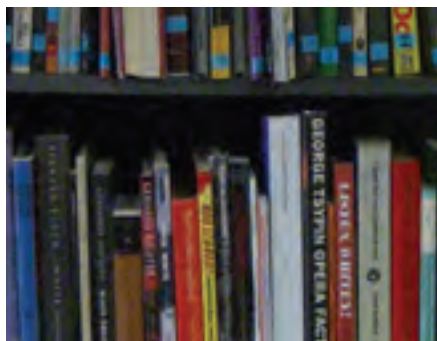
Explorations Inventions Investigations
Collaborations Games Presentations
Revelation Mediation Exposition
Play Redefinitions

Library Interventions is a series of artist led forays into the Library's collection. Library Interventions was conceived of as an opening into which artworks may be directly situated in and interact with the books, the films, the catalogue or library environment.

How is the gap between research and practice bridged? How can we encourage people to look afresh at this remarkable resource?

Library Interventions offers an opportunity for a dialogue with the Library.

Library Interventions step into an already interactive and dynamic space, whether conceptually or through the physical space of shelves, books, collections or subject areas. An intervention engages with, and becomes an active part of, the Library.



**Pavel Büchler, Library Intervention:
Red and Black. Spring 2014.**

Proposal for Library Interventions,
Leeds College of Art

Instructions: The library will create a new subject/thematic section under the heading 'Red and Black' anywhere within the collection (but not a separate bookcase) and will gather together all the books that have the words 'red' and/or 'black' in the title or in the author's name.

Within the section, the books will be arranged either by the author or in no particular order. The section will be identified by a sign in exactly the same style as the existing signage. It is not necessary that the collection includes Stendhal's novel unless it is in stock.

Kate Briggs. Drawing: My eye movement reading page three of a Henry James short story called The Story in It.



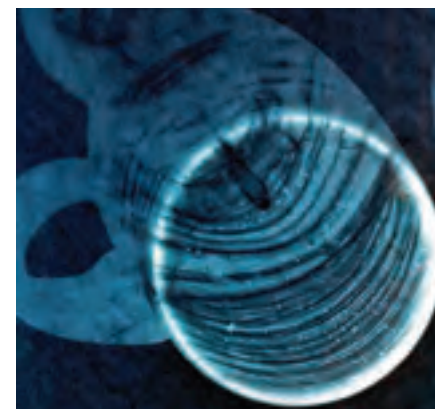
Library Interventions

**Kate Briggs, Library Intervention:
Individual Reading Records.
A workshop that ran on May 8th 2014.**

"How to collect information about reading? What is (not) relevant to the reading experience? How to register or materialise that (each time) unique experience? How might we want to modify our existing reading, writing or critical practices in anticipation of the devastating effects of reading a book?"

The fruit of this practical and lively session will form the basis for her Library Intervention: And This Is What We Call By The Book's Name, scheduled for November 2014.

Kate Briggs is a writer and artist concerned with translation and practice-led research. She has published original work and translations (Barthes, Foucault). She teaches at The American University of Paris.



**Sharon Harvey, Library Intervention:
Ultraviolet.**

"Over the past few summers I have observed stunning shadow and silhouette effects formed on the library walls and surfaces by sunlight shining through the windows, onto the books and shelving beyond. It is possible that shadows and silhouettes of (willing) students and staff may also be captured?! My aim is to try and fix this fleeting, solar reaction permanently onto paper. During Summer 2014 (between July 7th & 18th) I wish to produce a series of Cyanotypes (sun-prints) in the College Library at Blenheim Walk.

"A Cyanotype is a Victorian camera-less, photogram process whereby paper pre-coated (potassium ferricyanide and ferric ammonium citrate) is then exposed to strong sunlight. Objects (opaque or translucent) can be placed in the path of the sun's UV rays and then exposed (5-10 minutes). The paper is then rinsed in water producing a beautiful blue (cyan) background, whilst the objects are presented as a range of shadowy tonal blues and solid whites. I intend to carry out some initial test exposures as this is an experimental process and the results are unpredictable (and exciting)!"

Sharon Harvey, Library Intervention:
Ultraviolet.

Various dates
Hyde Park Picture House and Blenheim Walk

The Illuminated Room

The Illuminated Room is a series of monthly screenings that survey the field of artists' film and video. The screenings are a unique chance to engage with the work of contemporary artists alongside films and videos from the rich histories of experimental/avant-garde film, video art and underground cinema.


From September, The Illuminated Room screenings will primarily take place at the Hyde Park Picture House, Leeds, with occasional screenings at the College.

The Illuminated Room is open to the public and is free for College staff and students on presentation of the Leeds College of Art identity card.

Curated by Will Rose for Leeds College of Art. Presented in partnership with Hyde Park Picture House.

Sign up to The Illuminated Room mailing list: www.theilluminatedroom.org.uk
For information on the Hyde Park Cinema visit www.hydeparkpicturehouse.co.uk





Alongside our exhibitions programme Leeds College of Art also offers creative short courses, Creative Network evenings, the Children's Art School, study days, College tours and many other events open to the public.

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

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, 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 and Elizabeth Price; designer Wayne Hemingway; media entrepreneur Jamal Edwards; editor of Creative Review, Patrick Burgoyne; street artist, James Jessop; photographer Kevin Cummins; actor/comedian/director Adam Buxton and artist and film maker Clio Barnard.

Children's Art School

The Children's Art School offers a fantastic opportunity for those in school years 7 to 18 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 for their own personal satisfaction. 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. 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.

Study days and Tours

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, including visits behind the scenes at our Vernon Street building where Henry Moore, Barbara Hepworth and Damien Hirst once studied. For further information contact exhibitions@leeds-art.ac.uk or call the Exhibitions Officer on 0113 202 8000.

10 – 17 April 2015
Blenheim Walk

The Tetley Feast

The Tetley Feast was a collaborative project between BA (Hons) Visual Communication at Leeds College of Art, The Tetley Centre for Contemporary Art and community organisations from South Leeds and Richmond Hill.

The overarching aim of the project was to foster new links and greater understanding between socially dynamic

organisations working in South Leeds and undergraduate students living and working primarily in the north of the city.

This exhibition of documentary photography and video accompanies the publication of a book by staff, students, collaborators and participants which catalogues and reflects on this social design initiative.

Alumni

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. If you attended Leeds College of Art or Jacob Kramer College for three months or more then you're welcome to join our creative community of College alumni, staff and current students. 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



