

LEEDS
COLLEGE OF
ART

EXHIBITIONS

SEPTEMBER 2012
- JULY 2013

ex

Nat Finkelstein

Hampus Ericstam
Banknotes, Dreams
& Signatures

Local Imagination

Adie Russell

Andrew Huggett

Sarah Taylor

From Chloe Early
to Miss Van

Adam Chodzko

Wildness Between Lines

Irina and Silviu Székely

SMS Editions

Reece Leung

No Assembly Required

Una

Ian Forsyth & Jane Pollard

The Truth Claim

Legacy

Cooper Union

End of Year Shows

André Stitt





Left, detail from Edie with Chain; right, Andy with Balloons, both photographs by / copyright Nat Finkelstein. Courtesy of The Estate of Nat Finkelstein.

NAT FINKELSTEIN

BLENHEIM WALK

1ST OCTOBER - 16TH FEBRUARY

Edie, Andy and Bob



Nat Finkelstein was born in Coney Island, Brooklyn in 1933. Throughout the 1960s, he worked as a photojournalist for the PIX and Black Star photo agencies, reporting primarily on emergent subcultures and the civil rights movement. In 1964, he entered Andy Warhol's Factory as a journalist and remained for three years and his photographs from this period are now regarded as some of the most iconic of the time. The works in this small display are from this period, featuring photographs of Edie Sedgwick, Andy Warhol and Bob Dylan.

Finkelstein has exhibited his work worldwide. While best known for his images of Warhol's Factory, he documented stories as wide ranging

as civil rights protests for Life Magazine in the 1960s to the "club kid" scene of the 1990s. His monographs include *The Andy Warhol Index* (with Warhol, 1968), *Girlfriends* (1991), *Merry Monsters* (1993), *Andy Warhol: The Factory Years* (2000) and *Edie Factory Girl* (2006). He died in 2009.

His photographs are in the permanent collection of The Metropolitan Museum of Art, New York; the Andy Warhol Museum, Pittsburgh; The Victoria & Albert Museum, London; The Ludwig Museum, Cologne; Centre Georges Pompidou, Paris; and the Smithsonian Institute, Washington DC among many other public and private collections.

HAMPUS ERICSTAM

**BLENHEIM WALK
1ST - 24TH OCTOBER**

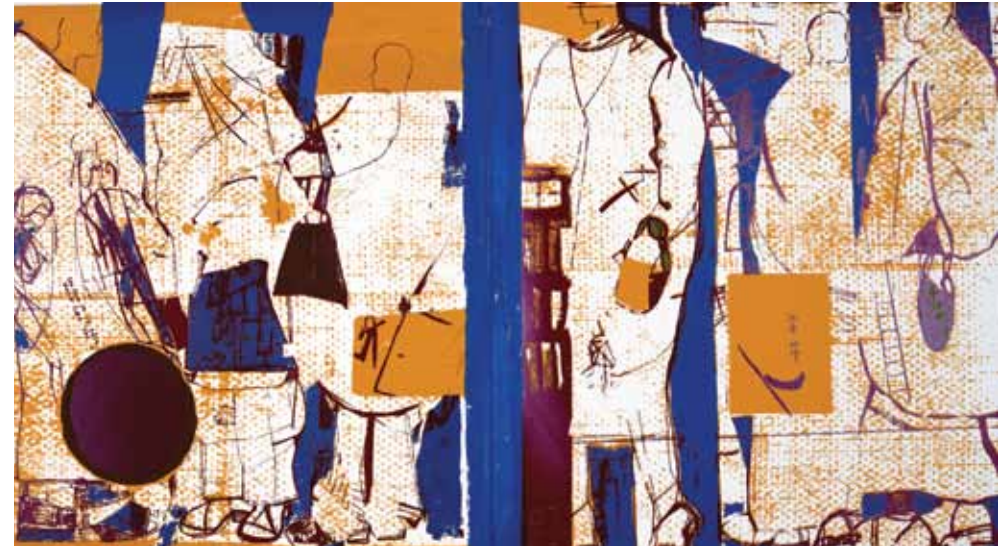


Hampus Ericstam is a Swedish illustrator, graphic designer and artist who studied at Stockholm's Royal School of Art, developing a style influenced by video games, 1950's design and 1990's street art.

Hampus is a well known illustrator and has worked with many major clients including Virgin Atlantic, Virgin Mobile, The New Yorker magazine, Sony Ericsson, Mastercard, Levi Strauss, EMI, Lee Jeans, BMG Music and H&M.

BANKNOTES, DREAMS & SIGNATURES

**BLENHEIM WALK
1ST OCTOBER - 10TH DECEMBER**



Banknotes, Dreams & Signatures is a rotating exhibition of independent/ underground vinyl LP covers taken from the collection of Leeds musician Michael Flower.

The display, from the 1990s onwards, will focus on DIY production (screen printing, letter press and paste-ons) themed around groups, labels and artists and features work by SIWA, NNCK, Poon Village and many more.

LOCAL IMAGINATION

VERNON STREET 15TH OCTOBER – 14TH NOVEMBER

**Richard Baker, Garry Barker, Kelly Cumberland, Sheila Gaffney,
Andrew Lister, Tom Palin and Sarah Taylor.**

Local Imagination is an exhibition created as part of an exchange project between Leeds College of Art and The San Francisco Art Institute. This work was exhibited in SFAI in their famous Diego Riviera gallery during August 2012 and it brings together the work of seven artists who all teach on the BA(Hons) Fine Art programme at Leeds College of Art. Together, their works explore and question the idea of local imagination, difference, belonging and the importance of tradition.

Pevsner noted a detachment and self-effacement among English artists and an understated but often quirky intelligence. This exhibition offered the San Francisco audience an opportunity to assess if this is still the case and to see if George Bernard Shaw's often quoted aphorism that "We are two countries separated by a common language" still stands. The fact that the artists in this exhibition are English is the localised premise, however what is particular to each artist's vision is a set of imaginings born from the hybrid matrix of what it is to be any nationality within a modern society. These English artists have Irish, Italian, Polish and other historical roots and what is local is often the learning of a received pronunciation of contemporary culture. Therefore, what it is to be an English artist in the 21st Century is problematic and conflicted. Even so, the long visual history of what has often been said to be a literary culture has re-occurring strands that enable artists to, on the one hand, feel they belong to a tradition and on the other to believe that they can partake in the constant reinvention of the now.





ADIE RUSSELL

BLenheim WALK 29TH OCTOBER – 9TH NOVEMBER

The Reveal

In a 1973 television interview with Marlon Brando, talk show host Dick Cavett asks “Why do you downgrade acting?” In the interplay that unfolds, Brando, arguably America’s greatest actor, reveals the artificiality of both that interaction and the contrivance of social relations at large. By refusing to play the part of “a famous actor” he insists on a kind of authentic interchange, exposing the gulf between Cavett’s personal and public persona.

In her video, *The Reveal*, Adie Russell recontextualizes this recording, replacing the original visual cues with an altered context, and replacing the protagonists’ acting with her own. In associated large-scale drawings and photo interventions she investigates fractured space, partial view, optical illusion and ultimately questions of authenticity, identity, and essence.

Adie Russell studied at The New School for Social Research and Parsons School of Design in New York City. Her videos, drawings and paintings have been exhibited internationally, with recent solo exhibitions at Roos Arts, Rosendale, NY, and Melle Finelli Studio, Boston, MA. She has also been included in group exhibitions at Spike Island, UK, The Chelsea Art Museum, NY, Pace Digital Gallery, NY and The Woodstock Video Art Festival, NY. In 2011 she was awarded a fellowship by The Center for Photography at Woodstock. She lives and works in Kingston, NY.

ANDREW HUGGETT

BLENHEIM WALK 5TH NOVEMBER – 4TH JANUARY



The work in this exhibition by artist and printmaker Andrew Huggett usually incorporates laborious drawing processes and printmaking that is used as a tool to allow imagery to be pushed through different stages of making, allowing the process and technique to strongly influence the outcome. The analysis and application of deconstructing and reconstructing an image can be as important as the image itself.

Working in series there was a realisation that narrative can never be fully avoided so images have become loaded with signifiers. These are coupled with a pre-empted process that strengthens their feeling of utter hopelessness and self inflicted rituals - a nihilistic set of work that sits quietly with the hope that everything will be OK in the end – whenever and whatever this may be.

SARAH TAYLOR

BLENHEIM WALK 13TH NOVEMBER – 8TH DECEMBER



Image: 'The Lie of The Land', oil on canvas + postcard, 2009, various dimensions

A Fake's Progress

Tea towels, ragbag remnants, plastic bags, and printed packaging are some of the items of domestic bric-a-brac that are elevated to a higher status of painting stretchers. In the ongoing series, 'Prior Arrangements' these items are stretched on to frames as approximations of painting. Grouped together and arranged in "lots" as in an auction, the individual works are displayed leaning against the wall and aspire to be presented as painting, the most aristocratic of art forms.

Taylor's project investigates painting as an aspirational activity in which she considers what can and cannot be classified as painting. The work shifts between the modest and the monumental, the discarded and the valued, engaging with themes of class and hierarchical classification.

Sarah Taylor studied painting at Chelsea College of Art, London and was Junior Fellow in painting at The University of Wales Cardiff.

FROM CHLOE EARLY TO MISS VAN

VERNON STREET
19TH NOVEMBER – 20TH DECEMBER



Marci Washington, The Architects House

From Chloe Early to Miss Van is a small exhibition of works on paper, including screenprints, drawings and papercuts by women artists, illustrators and designers who could loosely be described as part of Nu Art, including work by Chloe Early, Miss Van, Leia Bell, Marci Washington, Valerie Phillips, Rose Vickers, Bonnie and Clyde and others.

ADAM CHODZKO

BLENHEIM WALK
11TH – 12TH DECEMBER



Image © Lux and Adam Chodzko

Pyramid

Adam Chodzko studied at Goldsmiths College, London and lives and works in Whitstable, Kent. Since 1991 he has exhibited extensively in international solo and group exhibitions including the Tate St Ives, Museo d'Arte Moderna, Bologna, Athens Biennale, Venice Biennale, Royal Academy, London and PS1, New York. His work is in many public collections including the Tate, The British Council, The Arts Council and the Contemporary Art Society.

Pyramid is a short film from 2008 about the near future with 2017 as the recent past and focuses on Folkestone's Leas Cliff Hall, a cliff edge concert hall, where inverted pyramidal shapes underpinning the building, are believed to be the cause of town's bad luck. The film is a mix of fact and fiction, combining actual BBC news reports, straight documentary, acid visuals and trance music.

Pyramid will be shown on a continuous loop from 10.00am to 4.00pm.

WILDNESS BETWEEN LINES

BLenheim WALK 14TH DECEMBER - 2ND FEBRUARY

Wuthering Heights, Jane Eyre, The Tenant of Wildfell Hall; these are just some of the works produced by the Brontës which have an enduring and universal appeal. The inspirational legacy of the Brontë family can be seen in a wide variety of contemporary creativity.

This exhibition is a unique opportunity to see, in one place, the work of a number of emerging and established artists from the USA, Canada, Israel and the UK, all of whom cite the Brontës as a source of continuing inspiration for their own creative practice.

This exhibition is part of a larger project that also includes:

Visions of Angria

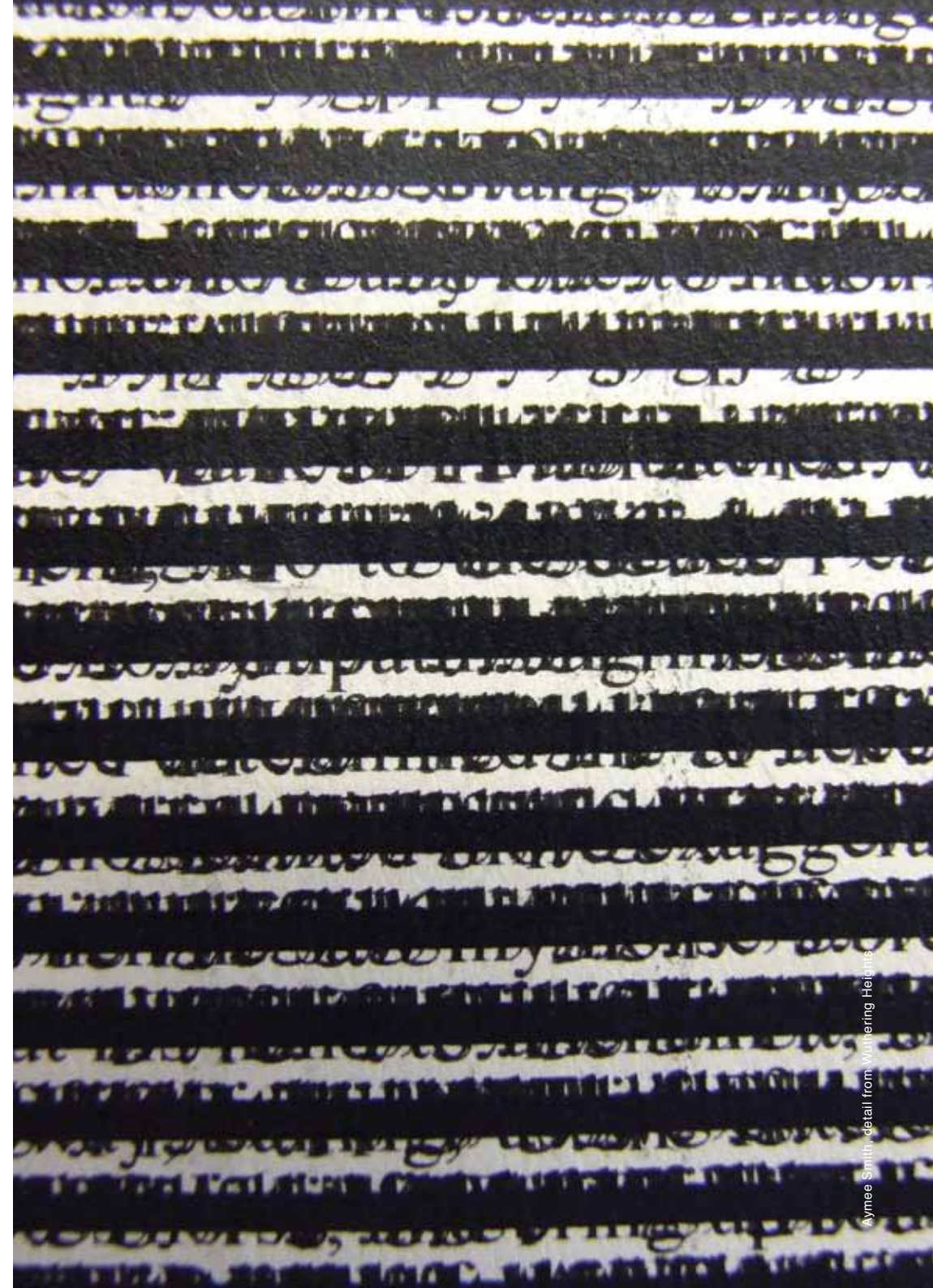
Stanley and Audrey Burton Gallery, Leeds University
7th January – 23rd February 2013

This exhibition highlights rarely seen manuscript material written by the young Branwell Brontë from the Brotherton Library Special Collections which has been 'brought to life' by contemporary interpretations of this material by students from Leeds College of Art's Visual Communications course.

ReVisioning the Brontës

Leeds University
Tuesday 29th January 2013

This one day cross-disciplinary conference will explore the contemporary 're-visioning' of the Brontës through critically examining artistic responses and interpretations of their work. The conference will address ways in which the legacy of the Brontës is exerting an influence in a range of creative fields, and across a variety of media.



Aymer Smith, detail from Wuthering Heights



IRINA AND SILVIU SZÉKELY

VERNON STREET 10TH JANUARY – 7TH MARCH

Irina and Silviu Székely were born in communist Romania, and currently live and work in Wales. After studying philosophy in Romania they spent time in France and Italy, gradually developing collage and photomontage as their medium, fascinated by the possibility to remove an object from its original space allocated in a definitive reproduction such as photography or the printed image and to place it in a totally different environment in order to produce alternative visual and conceptual behaviours with parallel functionalities.

Their approach to art is both naïve and hazardous; the manifestations of this approach end up sometimes in finite and continuous reconstructions of once thoroughly accomplished objects. Taking into account the proliferation of these objects through photographic means and the gradual loss of ontological values filtered by several artificial mediums, they are giving shape to a series of subdivided collations, whose affinities can be traced back to Dadaist photomontage, magical realism, surrealist collage and other similar futile denominations.

“Photomontage is related to the collage but far more radical. It is not content with beauty, nor is it complacently based on ‘inner laws’. It has an everyday, sober character, it wants to teach and instruct, its rearrangement of parts indicates ideological and practical principles. Thus, photomontage is connected to life itself.” (Richard Huelsenbeck)

SMS EDITIONS

BLENHEIM WALK & VERNON STREET 8TH FEBRUARY - 30TH MAY



The New Museum was founded in 1977 and is the only art museum in New York City exclusively devoted to presenting contemporary art from around the world.

A major attraction of The New Museum is their bookstore which has allowed us access to this exhibition to be held in both Blenheim Walk and in the Vernon Street library. The SMS Editions were collaboration between William Copley & Dmitri Petrov in 1968 and were published through their Letter Edged in Black Press, working with some of the most important artists of the 1960s. Copley sought to produce a new form of art journal and accepted contributions in almost any medium. All contributors, from the world-renowned to the obscure, received the same sum of \$100 for their work. Presented without comment, each portfolio was mailed directly to subscribers every two months. Only six portfolios were produced, and each portfolio contained from eleven to thirteen artist objects.

This display of all the editions includes work by a diverse range of artists such as Roy Lichtenstein, Marcel Duchamp, Yoko Ono, John Cage, Christo, Man Ray, Richard Hamilton, On Kawara, Mel Ramos, Bruce Nauman, Dieter Roth, Richard Artschwager and Lawrence Weiner.

REECE LEUNG

BLENHEIM WALK 8TH FEBRUARY - 30TH MAY



Reece Leung's work mainly consists of a range of documentary and action photography and is involved with a lot of editorial work with such magazines as Sidewalk. His photographs are predominantly shot using colour film-based materials and artificial lighting. This constructed documentary work is experimenting with narrative / tableau photography using a medium format camera and unique lighting techniques to emphasise the dramatic scenes.

The works show a distinctive unsettling narrative style to engage the viewer's attention and to spur them into their own interpretation of the work. He hopes that his narrative / tableau photography will aid his artistic endeavours within the realms of fabricated imagery.

NO ASSEMBLY REQUIRED

BLENHEIM WALK 8TH – 20TH FEBRUARY



This exhibition in the gallery at Blenheim Walk is a joint collection of work designed, created and curated by students on Leeds College of Art's FD/BA (Hons) Furniture Making courses.

UNA

BLENHEIM WALK 22ND FEBRUARY – 15TH MARCH



Unbecoming

This exhibition of drawings, comic books and 'zines by UNA is also the first opportunity to catch a newly published graphic narrative: *Becoming/Unbecoming*.

Set against the notorious misogyny of the late 70's, in *Becoming/Unbecoming* an unseen, unheard, unnoticed girl wanders a dark Yorkshire landscape, looking for justice.



Image © Lux and Iain Forsyth & Jane Pollard

IAIN FORSYTH & JANE POLLARD

BLenheim WALK 18TH MARCH - 20TH MARCH

File Under Sacred Music

In 1978 The Cramps played a legendary gig at Napa State Mental Institute, California, which was captured on blurred and grainy black and white film. Twenty five years later, on the 3rd March 2003, Iain Forsyth and Jane Pollard recreated the infamous performance at the Institute of Contemporary Arts in London, consulting with a range of mental health organisations before inviting members from Core Arts, Mad Pride and Sound Minds to attend the performance.

Captured at broadcast quality, the resulting footage was edited and degraded to meticulously re-create the content, spirit and damaged aesthetic of the original videotape Forsyth and Pollard had purchased on eBay. The artists worked with editor Robin Mahoney to explore more tactile strategies for degrading the footage, such as refilming on dusty monitors, copying and recopying using a bank of damaged VCR machines and physically scratching the videotape.

File under Sacred Music pushes beyond any simple re-presentation of a cultural moment to project an alternate testament of reality that examines liveness beyond the limitations of needing to be there. The work marks a significant development in the artists' practice, and addresses one of the most important questions facing all kinds of performance today: what is the status of the 'live' and the 'real' in a culture now obsessed with simulation and dominated by mass media and mediation?

File Under Sacred Music will be shown in the gallery at Blenheim Walk on a continuous loop from 10.00am – 4.00pm.

THE TRUTH CLAIM*

VERNON STREET 18TH MARCH – 25TH APRIL



- 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.

*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.

LEGACY

BLENHEIM WALK 22ND MARCH - 12TH APRIL



Lithographs by Picasso and Matisse from 1952 to 1956

For the French portfolio, *Verve*, Matisse supervised the production of lithographs after his paper cutouts. These were printed by Mourlot Frères, one of the main lithographic studios of Paris, but half-way through the project, Matisse died. These lithographs were published in 1956 in a special issue of *Verve* entitled *Les Derniers Oeuvres de Matisse*. They are both a celebration of life and in many cases also point to the artist's acceptance of his own death. In the same year Mourlot Frères published a spiral bound folio by Picasso, *Le Carnet de la Californie*, which pays tribute to his friend's work.

'when Matisse died, he left his odalisques to me as a legacy, and this is my idea of the Orient though I have never been there' Picasso in conversation with Roland Penrose

COOPER UNION

BLENHEIM WALK 18TH APRIL - 23RD MAY



Photographs by recent graduates from The Cooper Union School of Art

The work in this show is concerned with the experience and perception of space, the intersection of photography and sculpture. These photographs explore the articulation of space through observation, intervention, optical distortion or juxtaposition. How three dimensions are translated into two is of primary importance in the work produced by these young alumni from The Cooper Union School of Art.

The Cooper Union for the Advancement of Science and Art, located in New York City, is among the oldest institutions of higher learning in the United States. The School of Art has a structured, integrated curriculum that fosters connections between disciplines, as well as between traditional and new media.

END OF YEAR SHOWS

BLENHEIM WALK, VERNON STREET AND OTHER SPACES - VARIOUS DATES



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 main buildings in open studios and exhibition areas.

The Foundation Diploma Show at Vernon Street will take place from the 25th until the 31st May and all other courses will exhibit at both Vernon Street and Blenheim Walk from the 15th to the 20th June.

Contact the College or visit the College website for dates, times and further information or visit www.leeds-art.ac.uk



André Stitt; detail from "Thresher" oil on linen 180cm x 250cm 2011

ANDRÉ STITT

BLenheim WALK 30TH MAY - 6TH JULY

Recent Paintings

"My recent work reflects a concern with the visual codification of post-colonial landscapes, and inhabited futures. Paint is utilised as a synthetic transmitter of experience that reflects the historical uncertainty of place and proposes contemporary genre painting as a transformative medium with redemptive potential. These paintings aspire to a condition of association and evocation rather than representation. As such, they occupy a liminal space that might be defined as ambiguous abstraction. This often reveals itself as a searching out of small elusive moments and unconscious dilemmas that may implicate us in a larger communal, collective or indeed; cosmological narrative."

André Stitt was born in Belfast in 1958. He studied at Belfast College of Art & Design 1976-1980 and he is currently Professor of Fine Art at Cardiff School of Art & Design. His work has been included in group exhibitions at a range of spaces including PS1, New York 2000; Venice Biennale 2005; Baltic Contemporary Art Centre 2005; Bangkok Art & Culture Centre, 2008; NRLA Glasgow 2010 and Galerie Lehtinen, Berlin 2011. Among his many solo exhibitions are shows at Chapter, Cardiff 2005; The Drawing Centre, New York, 2006; Artspace, Sydney, Australia 2007; Spacex Gallery, England 2008; The Lab, New York, 2009 and St Paul St. Gallery Auckland, New Zealand 2011. In 2008 he was awarded a major Creative Wales Award to develop his painting practice.

FREERANGE 2013

TRUMAN BREWERY LONDON



The graduating students from BA (Hons) Fine Art take their degree show to London to take part in FreeRange, 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.

Visit the College website for dates and further information. For information on how to find the Truman Brewery visit www.trumanbrewery.com

THE ILLUMINATED ROOM

VERNON STREET & BLENHEIM WALK



Andy Warhol - Outer and Inner Space, 1965
16mm film, b/w, sound, 66 minutes or 33 minutes in double screen
© 2012 The Andy Warhol Museum, Pittsburgh, PA, a museum of Carnegie Institute. All rights reserved. Film still courtesy The Andy Warhol Museum.

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 held in the Blenheim Walk Gallery and in the Vernon Street Lecture Theatre, are open to the public and are free. For dates and times visit the College website.

The Illuminated Room will be showing films to accompany the Nat Finkelstein exhibition in the Blenheim Walk Gallery including Warhol's Outer and Inner Space from 1965.

LIGHT NIGHT - SHADOW & LIGHT

VERNON STREET 5TH OCTOBER

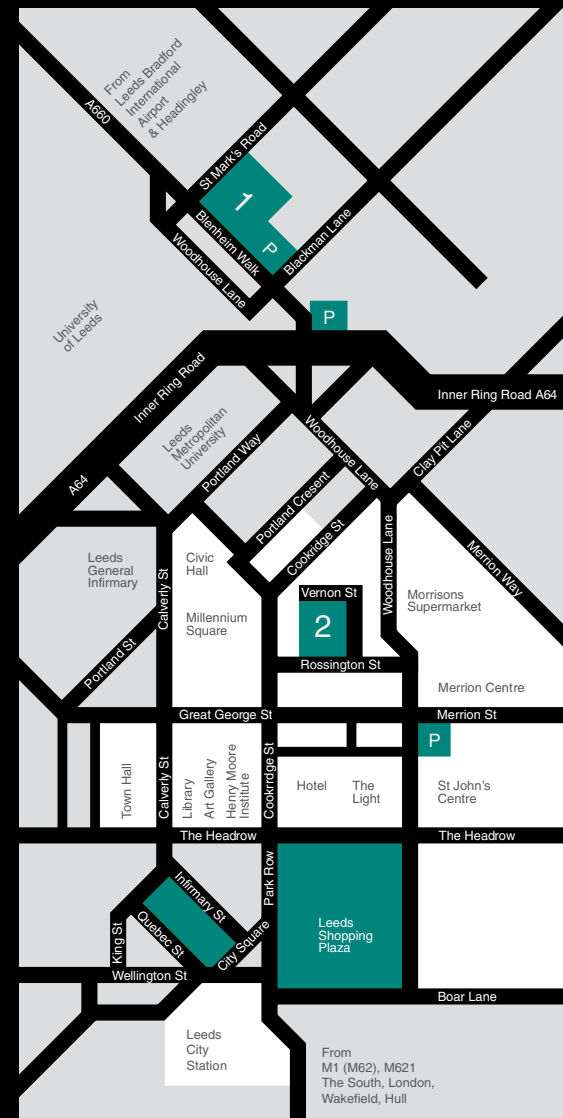


For Light Night 2012 Leeds College of Art presents a dark, interactive performative event involving improvisation, projection and live music. For one night only visitors can explore our historic Vernon Street building and discover moving light projections and shadowy vignettes within changing soundscapes, ethereal and mysterious Super 8 films from Cherry Kino's 'Wondermental Cinema' and our Access to HE and BA (Hons) Art & Design (Interdisciplinary) students, a sinister and nostalgic participatory event from BA (Hons) Fine Art graduates, and an ominous improvised operatic performance and projection by Steve Mackenzie and friends.

Within our Bring Your Own Beamer area we will present a fantastic collection of digital and electronic projections by local artists, staff, students and alumni of Leeds College of Art. The evening will also include activities for visitors of all ages to create and exhibit their own paper cut-outs within the shadowy vignettes.

Leeds College of Art in Vernon Street will be open from 6-10pm for Light Night.

For more info on Light Night visit www.lightnightleeds.co.uk



Locations:

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

Cafe facilities are available at all buildings

Disabled access is available



Leeds College of Art has a large programme of exhibitions held in the new gallery in Blenheim Walk and in Vernon Street as well as other spaces in both our main buildings. We welcome proposals and suggestions for future shows.

For more information or if you would like to be placed on our mailing list, contact exhibitions@leeds-art.ac.uk or call Terry Jones, Exhibitions Officer on 0113 202 8000.