



**LEEDS
ARTS RESEARCH
CENTRE**

KEF

DR LEWIS PAUL

BACKGROUNDS & BACKDROPS

KNOWLEDGE EXCHANGE FRAMEWORK DATA COLLECTION

February 2023

The University's Research & Enterprise Service has requested information on knowledge exchange and engagement with the public and communities. Please complete the form below and return it to Professor Simon Morris (S.DC.Morris@leedsbeckett.ac.uk) and Dr Tina Conkar (t.conkar@leedsbeckett.ac.uk) by **21 February 2023**.

Many thanks for your support with information gathering for this submission.

Name:	Dr Lewis Paul
Job Title:	Senior Lecturer
Email:	l.paul@leedsbeckett.ac.uk
School:	LSA

Please use the template below to detail information on all projects you have undertaken since 1 January 2019 that involved public and community engagement. Please use one form per project.

Project Title:	Backgrounds and Backdrops
Project Date(s):	24 th February – 27 th April 2023
URL Link to Project:	
Brief Description of Project (250-1000 words max.) In the field below please give a brief outline of the project and what it entailed.	Backgrounds and Backdrops is a joint research project that combines research outputs, <i>L'Amour, Pouf du vent</i> , (digital film), <i>Ghost Grey</i> (digital film) in a transdisciplinary curatorial research Installation which is titled <i>Backgrounds and Backdrops</i> .

Backgrounds and Backdrops

Dr Sarah Taylor & Dr Lewis Paul 23 February - 27 April 2022

Backgrounds and Backdrops is a curatorial research project that brings together two new short artists' films and interdisciplinary materials such as photography, painting and domestic objects. The exhibition investigates concepts of class and gender in relation to value systems in art and design practice.

Inspired by domestic paint charts and the Contemporary Colour Guide, *How controlled colour contributes to modern living* (1947), the short film *Ghost Grey*, pays homage to the colour consultancy work of Elizabeth Burris-Meyer. Her books of the 1930's – 1940's, are now rare. In the surviving examples, closed tight for decades, painted colour samples pressed against opposite pages of her often lyrical text have left ghostly imprints. This ghosting nods to the history of gendered design process, and hierarchical systems of value. Like these spectral imprints in Burris-Meyer's books, this film work combines two images, one above the other, neither landscape nor portrait. This levelling transforms the usual viewing window of film and stacks two worlds, in a short visual call and response; a version of 'is there anyone there?' a staple of the séance and ghostly apparition.

The second film *L'amour Pouf Du Vent* takes a wider vantage point. In a Brexit and Covid world where travel and togetherness become heightened emotional aspirations this film charts a

contemporary re-evaluation of concepts of staging, value, class and looking. The romanticism of a continental image is re-imaged through a re-gendered consideration of painting history and colour historical settings.

Backgrounds and Backdrops considers how a curated space might continue the debate around a post studio practice, the concept of working together in a shared practice, in person or remotely, and the engagement that a curated site can offer as a situation of extending practice in a transdisciplinary way. Transdisciplinary in this context considers both the expectations of medium specific engagement such as film or painting and blends, morphs and identifies new threads made good for contemporary politicised consideration in relation to class, gender and hierarchies of value.

<p>Organisations Engaged with: Please list the names of any organisations engaged with, such as Schools or Community Groups.</p>	<p>Leeds Arts University, Public access.</p>	<p>Total participants: Please give an approximate figure for the number of people who engaged with your project.</p>	<p>@200</p>
<p>Knowledge Exchange Outcomes: If relevant, in brief, please describe any knowledge exchange outcomes such as new approaches to working with a community.</p>	<p>This exhibition event looks at sharing approaches to curation practices in the context of transdisciplinary artist's practice. The approach helps to consider art practice in a post studio context. The exhibition is contextualised by out of print and rare colour theory books, investigated from the context of gender and class.</p>		

Quotes

In the field below please include any relevant quotes that you would like to share which evidence the knowledge exchange and engagement your project received.

Images

In the field below please include any relevant images you would like to share.



Dr Sarah Taylor & Dr Lewis Paul

Backgrounds and Backdrops

Backgrounds and Backdrops is a curatorial research project that brings together two new short artists' films and interdisciplinary materials such as photography, painting and domestic objects. The exhibition investigates concepts of class and gender in relation to value systems in art and design practice.

Inspired by domestic paint charts and the Contemporary Colour Guide, How controlled colour contributes to modern living (1947), the short film Ghost Grey, pays homage to the colour consultancy work of Elizabeth Burris-Meyer. Her books of the 1930's – 1940's, are now rare. In the surviving examples, closed tight for decades, painted colour samples pressed against opposite pages of her often lyrical text have left ghostly imprints. This ghosting nods to the history of gendered design process, and hierarchical systems of value. Like these spectral imprints in Burris-Meyer's books, this film work combines two images, one above the other, neither landscape

nor portrait. This levelling transforms the usual viewing window of film and stacks two worlds, in a short visual call and response; a version of 'is there anyone there?' a staple of the séance and ghostly apparition. In Ghost Grey, the historic haunted house is dissolved into its component parts. It is staged in the non-space, the corridor, the route from one domestic laboured task to another, a passageway that is made like the female laboured staff as invisible as possible.

The second film L'amour Pouf Du Vent takes a wider vantage point. In a Brexit and Covid world where travel and togetherness become heightened emotional aspirations this film charts a contemporary re-evaluation of concepts of staging, value, class and looking. The romanticism of a continental image is re-imaged through a re-gendered consideration of painting history and colour historical settings.

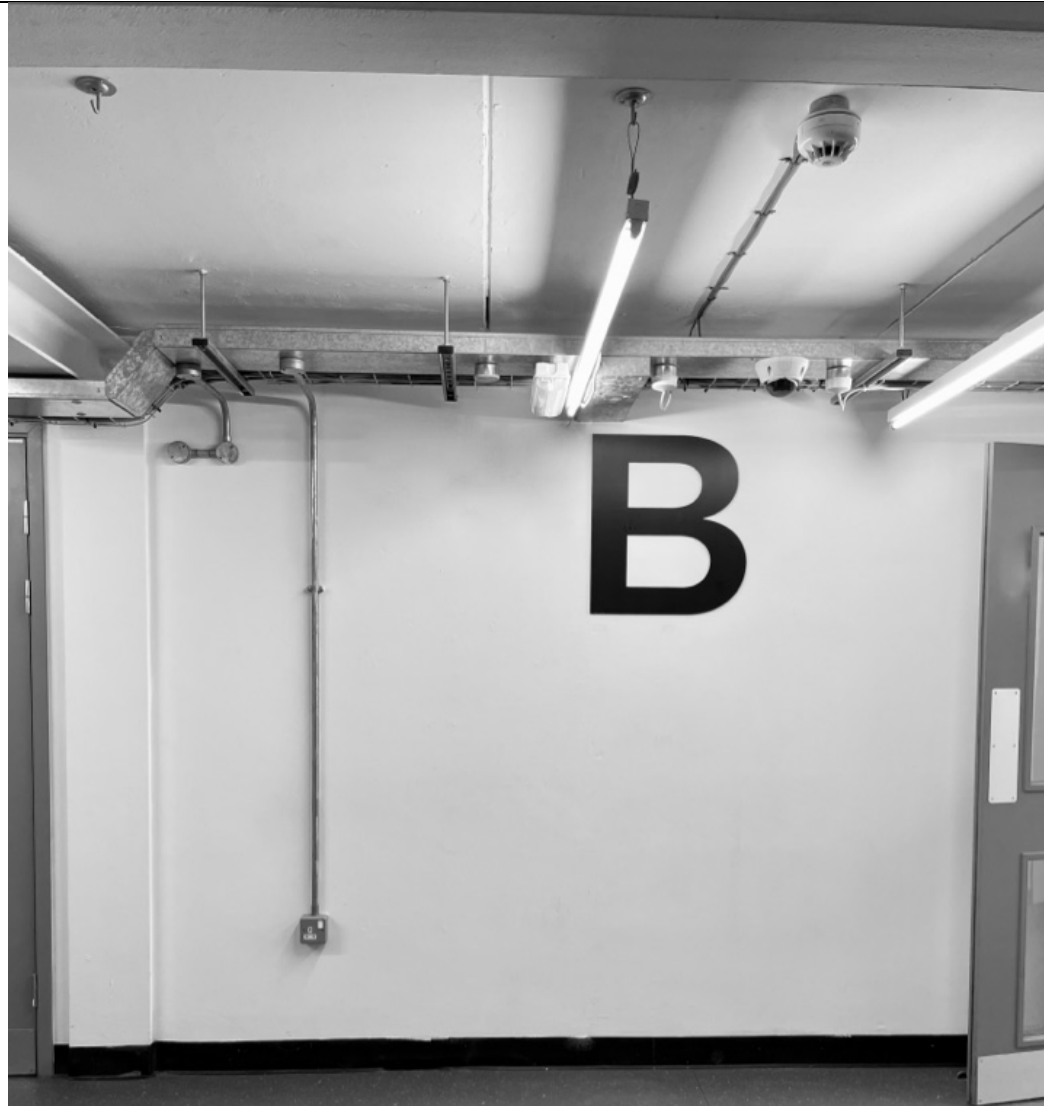
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Dr Sarah Taylor is Head of Postgraduate Studies at Leeds Arts University. Dr Lewis Paul is MA Lecturer, supervisor for Fine Art and Worldbuilding at Leeds Arts University.

24 February – 27 April 2022
B Gallery Leeds Arts University
Blenheim Walk
Leeds

LS2 9AQ Image: Still 1. Pouf du vent Taylor/Paul



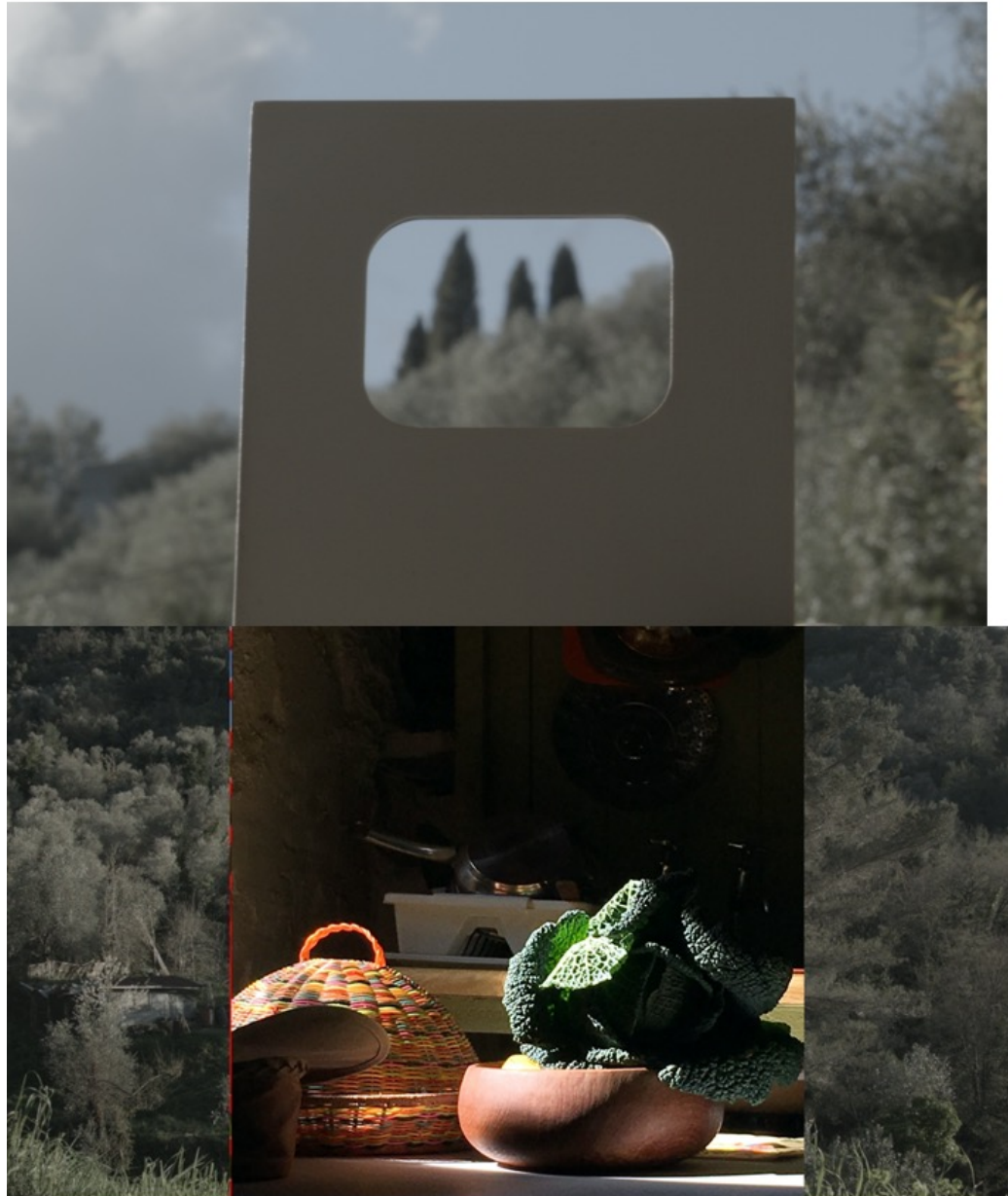
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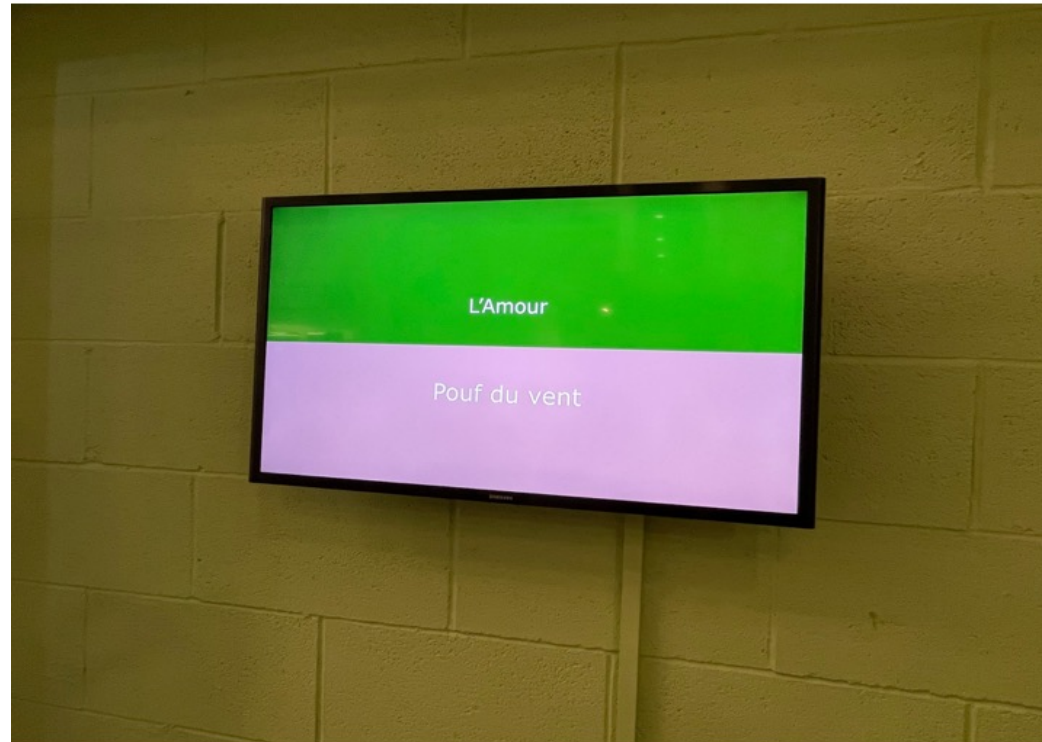
L'amour Pouf du Vent

Dr Sarah Taylor & Dr Lewis Paul









Taylor/Paul
Film Still, *L'amour Pouf Du Vent*, 2022.





Taylor/Paul
Film Still's, Ghost Grey, 2022



Taylor/Paul. Installation photographs of the
Backgrounds and Backdrops Exhibition 2022.





Taylor/Paul. Installation photographs of the
Backgrounds and Backdrops Exhibition 2022
Detail, assemblage 2.



Taylor/Paul. Installation photographs of the
Backgrounds and Backdrops Exhibition 2022
Detail, assemblage 1.