

Art & Design: History, Practice and Theory
2019
Leeds School of Arts
Leeds Beckett University



LEEDS BECKETT UNIVERSITY
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Dialogue #3



Introduction

This year, with REF 2021 looming over the horizon, it seemed apposite to introduce Dialogue #3 with an interview with Professor Anne Boddington, Chair of the sub-panel for REF Unit 32: Art & Design: History, Practice & Theory. Professor Boddington is the Pro-Vice Chancellor of Research, Business & Innovation, at Kingston University. In October 2018 I went to London to interview Anne. The following is a transcript of our conversation about Practice as Research and the forthcoming REF assessment exercise:

dialogue



Professor Anne Boddington

Simon Morris (SM): I thought I would start with practice as research, practice-led research, practice-based research—so many terms—where do you place yourself in this debate?

Anne Boddington (AB): Where I place myself in that debate—simply put, it's just research. Ok [laughs] sorry that is a very short answer. We all have a practice whether we are medics, philosophers, scientists or artists. Research is about knowledge formation and knowledge building and we can get ourselves caught in all of those debates and argue that we are different because we conduct this or that form of practice. Designers, artists, performance scholars all have practices. I think, the question is more, what role the practice takes in the research. So, as you know, the traditional method of evidencing research is very much about producing a journal article or a paper, but a paper is a description of the research conducted, it isn't the research itself. And often the difference with practice is not that it is conducted but where the research is situated within the practice, and may or may not be embodied in particular forms of practice. So, scientists tend to describe what they do post experiment in words and in a paper. In other cases, the practice is more intrinsic to the research questions, and we need to be clear about that and how it is manifest in the output and outcomes of research. So, in short, I just prefer to call it research.

SM: That's good. [laughing] Professor Rob Shail and myself, my colleague who is in film. We were presenting at a research conference and we said the same thing, we basically said, forget the practice as research, practice-led research, practice-based ... just say practice is research or research is practice ... end of story.

AB: Well, I think that's also, not entirely true,

SM: [laughing]

AB: ... and the reason I think that's also problematic is that I don't think all practice is research by default.

SM: True.

AB: And certainly, in my own field, [architecture] doing regular alterations using tried and tested methods is a practice, but it's not the same as undertaking research in architecture (i.e. producing new insights or new knowledge in a field). So, I think people can conduct excellent practice without being researchers. Quite often, the most sophisticated architectural practice may be the most unlikely place for research to be conducted, in part because of the significant risks and costs involved and because architects are generally managing other people's money and the political and logistical risks, which can be enormous particularly in large public projects. So quite often the very best architecture may not embody the best research for good professional reasons, although there may be, in any project, new integrated constructional and/or spatial combinations

that evolve. The responsibility for articulating the research, for making the research case, lies with the architect as a researcher and the demonstration of the new insights or new knowledge formation, quite often irrespective of the quality and standing of the built architectural form as a well-honed professional craft. Taking such risks in the context of practice and in an austere climate involve considerable risks.

SM: So, no Gordon Matta-Clarks?

AB: Perhaps not! Matta Clark is now a well-known trope. So, even work in the vein of Matta-Clark is now well-honed and may add little in terms of new insights or new knowledge. Structurally the precariousness and risk is minor although the pieces may intentionally appear visually and spatially risky and affectively unsettling. The first time Matta Clark produced such work, it was new and likely quite a risk and more challenging and precarious. I'm not sure it's so true now. I saw the 'Matta Clark inspired' piece, 'Turning the Place Over' that Richard Wilson did in Liverpool in 2007.

Visually brilliant, a joy to see, but you kind of know what you are going to get and despite the joy of the piece, I'm not sure there were new insights or any new 'risks' or challenges embodied in the engineering and construction. I'm also not sure there was much evaluation as to the effect or affect of the encounter on others, on new audiences or arguably on 'seeing differently'. There is no doubt there is the opportunity to undertake research in these contexts but it is vital that we as communities can locate and articulate the research, especially when we are funded by the public purse through whatever channel.

Last night I was watching a programme on Christo, and the construction of the piece in the Serpentine. It was fascinating watching his methods. I went to see a number of the Christo pieces in the distant past and they went up, came down and disappeared except for the photographs and drawings and memories in our collective imagination.

SM: "Revealing through concealing." It's their motto—it's lovely isn't it.

AB: It's beautiful and thought-provoking stuff and Christo is an interesting case because he funds much of his own work. He has a model—a financial model—that means that he is not the victim of another agency; and that's a very powerful place to be. He constructs and produces the economic engine to pay for the production of the work. I mean, I think those models of production are really powerful but good examples. We might ask though where the research resides in Christo's practice. My guess would be that each project is in essence a project of projects and has multiple (if unarticulated) research questions.

SM: Christo made a box once as a limited edition for the collectors to make some money for one of his projects. He sent it out. The collectors tore it open in excitement when they

received it and inside was a beautifully printed card that said, 'you have just destroyed an artwork'. [laughing] That's great. Ok, question two, for artists as makers, what do you see as the value of the REF exercise?

AB: What do I see as the value of the REF exercise? I think one of the things that REF 'brings to the party' is to integrate art and design within the broader research landscape with all other academic fields. And I think the art and design communities have spent a long time, and rightly probably, still sit critically on the edge of lots of conditions because that is the role of art (and design) in a way. But I think bringing those questions to the fore in the context of other research is really important. The reason I am interested in REF and the behaviours it engenders is that it stimulates and encourages us to think about consistency, about methods, about how and why we think in particular ways and how does that impact on the way we reflect on and create work or generate ideas.

One of the questions that was asked on Friday at the Practice Research Advisory Group (PRAG) meeting, for example was: 'If REF is a peer review exercise ... so long as your peers understand that isn't enough?' But the audience for REF is by default broader and widening as it develops and evolves. Hence the 'open access' agenda and the opportunities for the public to access research that is funded from the public purse. One of my long-term goals, working with many other colleagues is to try and ensure that our practice research (in whatever field) is visible and discoverable in the longer term, that it, like text-based outputs can be accessed, read and built upon in whatever way researchers wish to do so. Currently few get to see the extraordinary research that is submitted to the REF through practice as there is no 'web of arts' as a parallel and complement to the 'web of science', only a kind of 'REF graveyard', that exists in the minds of panellists but that cannot be reviewed or developed. So, pretty much every paper that is published you can find online or in a library, but there is no systematic equivalent for practice research. What the Practice Research Advisory Group (PRAG) has been established to do, is to try and resolve this challenge, not solely for REF but for a much broader purpose. PRAG comprises REF chairs, such as myself and Professor Maria Delgado [Chair of sub-panel 33: Music, Drama, Dance, Performing Arts, Film and Screen Studies, Royal Central School for Speech & Drama], for example. It is chaired by Professor Oriana Baddeley at the University of the Arts, London. PRAG is looking at how we might develop the conditions for a 'web of Arts' to sit alongside the 'web of Science' and effectively address issues such as 'Open Access'.

How do we make clear the research imperatives within different forms of practice? Many researchers, particularly those that work creatively challenge the need to articulate their research as they believe that it is self-evident, and to others in their field it might be, and it is equally true that they will recognise its quality as practice, but I believe we

must communicate our research to a broader audience, to the audiences that support us, to our tax-payers.

As someone interested in research I do want to understand the significance, originality and rigour in other fields. I think we mustn't be naive about such an 'opening up' of our research activity and welcome the opening up to our academic peers, beyond only those in our immediate disciplines, to reach other creative fields, to reach colleagues in science and social science such that we find and create new forms of understanding and new synergies. Personally, I believe we have a duty to make our research explicit to other audiences. I'd like my scientific colleagues to say, actually, I get that, I now understand that this composition, novel or design has significance, originality and rigour. What I don't want is someone scratching their head and saying, 'this is a nice bit of entertainment but I don't understand where or what the research is'. That worries me particularly in times of austerity. So, while I'm an advocate of open access—I think that's the right way to go—I think we have to work towards making our research 'open access' in other words, searchable, visible and accessible to future generations. Future generations should be able to know what we were talking about this evening and PhD students in the future should be able to review former research.

All of this should be clear and accessible as this is the basis of how research is conducted. We are all building knowledge and that should be discoverable and searchable. The REF is currently one of our key tools at present that makes this explicit and places us in the same context as other researchers, and as vital and creative contributors to knowledge. I believe that is really important as it doesn't set or cast us aside as irrelevant or request that we are treated differently - we should be prepared to be as critical and as rigorous as everybody else and prepared to articulate our research, however hard that might be.

SM: Yeah, I think that's really good. You know, we are trying to get everyone at the University to have an Orcid account so at least it can be recognised whatever type of research it is. If it's not a journal article, if it's not a book chapter or a monograph but also, I think, I mean, when it comes down to it, I think, I always think, it's just basically, one of the things you do as a teacher, it's about 'show and tell'. And what I like about the REF, is that, it's actually, you come in to an institution now and someone might ask you: "what does your academic Harold Offeh do?" And I would go, he does this and I could hand them a portfolio of his work. And before, I would have said: "Well, I'm not really sure, he does some sort of performance thing over there." Now, I can tell you exactly what he does and I can actually give you the documents, I can give you the audience feedback, I can actually just provide it. And I don't see that as a bad thing, I think it's a fantastic thing. You can actually share what people do.

AB: It's also about outlining new insights and knowledge

formation. We no longer have the excuse that it's a technological problem. We now have the technology to show our research and we probably have all the devices we need to actually make much of what we do visible or tangible and have a responsibility to share that. I appreciate that many academics and colleagues resist the REF as a system, claim that the REF is 'bunkum' and that people should be left alone and trusted to do their research, but it has stimulated activity and arguably performance.

The culture we are now working in, whether we like it or not, requires us to justify the funding we receive and the value of our activities in ways we did not have to previously and which are challenging. We can argue about that politically, but given the systems we have, it is important to work within them as intelligently as we can and to respond without creating unnecessary administrative or academic burden. From an academic perspective, it is important that it will likely be QR funding from the REF that will be used to fund sabbaticals and future research support for grant writing because that is what is paying for it. I also believe in public accountability, and if we really want to be recognised as serious then we have a responsibility to make these things count. I think that's a really important part of what we do, what we do when we work with PhD students, in building the next generations of academics, and the older I get, the more I feel a sense of wanting to contribute and to help people take that step forward and not have to go through some of the pain and confusion that some of us went through at the time.

We can help others get there faster and then they can do more. So, it is about how we share in order to accelerate the learning process. For me, there are so many positives if we are creative and thoughtful, but I think, as I said it at the DASSH conference [The Council of University Deans of Arts Social Sciences & Humanities], many people will say, "Oh, the REF does this or that to us. The REF does nothing. It's just an audit framework." Institutions however, use and apply the REF outcomes in different ways. I think that's the bit that creates a damaging press. It's like people at interview stating that they have four 4* outputs. How do they know? and who told them?

SM: I've heard that as well, yeah, yeah ... absolutely. One of the things I also think is so wonderful about the REF is my job would be absolutely impossible if it wasn't so transparent. The fact is that they actually publish everything from the last REF. It's just amazing. If it was completely secret I wouldn't really have a clue of how we could unpick it, what we need to do and where we need to go forward. But because we've been able to look at the people who got fantastic results last time, look at their impact case studies, look at their outputs, look at their environment statements. You know, it's not rocket science, you can actually see how it works. And I think that's really useful.

AB: For the most part it is a well-designed process and the more you use it and the more you are involved with it and the more you are part of refining it, the more you get to understand the dynamics of it, the more it can assist you in many integrated ways—it is one of the things people forget. Many people for example, focus only on outputs, but it's about the whole structure and how each of the parts work together to provide an environment for research and its impact.

SM: Ok, question three...

AB: Go on then...

SM: There's a positive emphasis on interdisciplinary research for REF 2021, with specialists from other units sitting on each panel to make sure they can cross over, can you please tell me why Research England is moving in this direction?

AB: I think in the arts and humanities interdisciplinary work has never been a particular issue, but in 2014 there were far more challenges in science and health as to how interdisciplinary work was considered and assessed. One of the things I am concerned with is that the REF 2021 will make an industry out of interdisciplinarity when actually all it is about is knowledge formation across disciplines and we invented disciplines and we now seems to be trying to join back together the thing that we took apart. I think the arts and the humanities are generally are reflexive and nuanced and the focus is to ensure that wherever interdisciplinarity happens it is fairly and transparently assessed and that there is strategic oversight at all levels of the REF for that to happen, such that we can as panels, ensure consistency and an appropriate approach in every field.

SM: It's almost a norm, isn't it?

AB: Yeah, I think the REF team were responding to reflections and requests and in that sense the REF management has always been very responsive to issues that have come from the feedback and reflection of REF 2014 and of course from Stern.

SM: We had in the introduction to Dialogue#2—because your interview today is going to be included in Dialogue#3—we talked about Mark Dion and how he was part of the Whitney Independent Study programme, taught by Craig Owens in the 90s. And how four of them really became sensational in mapping critical art strategies on to other disciplines. So, we've got Andrea Fraser on to the Museum, we've got Renée Green on to identity politics, we've got Mark Dion on to the Natural History Museum and we've got Greg Bordowitz on to the AIDS crisis. So, you have people literally moving in to completely different territories and that interdisciplinary methodology has been a given for a long time in the arts.

AB: Yes and if you take an artist like David Cotterrell who you may know from Sheffield Hallam and was also at Brighton for a while—

SM: Had a good Impact Case Study. [laughing]

AB: He developed a very interesting impact case study about where and what the role of art and the artist might be in war and conflict, and how all of the different roles an artist plays, began to rebuild connections in people's lives in ways that they didn't understand and that others in the armed forces didn't understand either.

SM: We've got a fantastic researcher at our institute called Dr. Jill Gibbon and she just got an Independent Social Research Foundation grant, and what she does, again with war—she's very critical of the arms trade. So, she goes to Arms Trade Fairs—her project is called 'The Etiquette of the Arms Trade'—and she surreptitiously draws the people who are buying the weapons.

AB: Oh, I've seen this...

SM: It's fantastic. It was in the Guardian, yeah. And it's a brilliant project as well, but again, using war. It dovetails nicely into the next question which is about collaboration which came up too in Dialogue#2. My favourite teacher, Professor Jane Rendell put it so eloquently: "I discover parts of myself in my encounters with Others." And the brilliant American artist Mark Dion said: "Collaboration, if you are honest about it, is like taking a vacation from yourself." Can you please give me your thoughts on the value of collaborative practice, please?

AB: Well, I think Jane said it all in a way, and I've known Jane for a long time and in all sorts of contexts. Partly, because we've worked together but also, well, originally we come from the same subject and because she studied architecture and worked at the Bartlett before transitioning into the Slade.

SM: Oh, you're from the Bartlett as well?

AB: No, but I'm trained as an architect so I have a broad knowledge of that field and I taught architecture for fifteen years before I went anywhere near art and design or indeed the management of research. But to return to collaboration, it is always that moment when you have the privilege to have a conversation with somebody else—and the most important thing about collaboration is learning how to listen and how to respond, it's always that moment when by hearing the way others describe either themselves, you or something else, you do encounter yourself in a different way. And you respond in new ways—it's like a good conversation it has a momentum to it and one thing sparks another...

SM: Metaphysical poetry. When two unrelated terms come together, there is a spark of recognition.

AB: Yeah. You end up saying and articulating things that you haven't articulated before because you are hearing and responding if you like, in a rhetorical sense. I don't know if you know the philosopher and writer, Daniel Coffeen.

SM: No.

AB: American, used to teach rhetoric at Berkeley and his courses are still online. He writes, talks and tweets about rhetoric as an encounter. The surfer's encounter with the wave. You can't predict it, you can't plan it entirely, you just have to ride it. And you know, it's the encounter that matters; and it's the encounter in a conversation or in a collaboration that you have that matters. A collaboration is not a collaboration until you allow yourself to be part of it rather than detached from it – it is being part of the performance. You can't 'stage' collaboration. To collaborate, you have to let go in a sense. You can't 'stage' surfing. You have to just surf. The encounter with art is very similar, you can't stage it, you have to allow it to happen. Coffeen is really fantastic writing about this and Jane Rendell likewise in writing about that sense of encounter with the work of art. I remember years ago reading something that she had written about the encounter with the work of art, irrespective of the artist constructed it and however they intended it to be encountered, the encounter is still the encounter and it is individual and affective—it's about you and the work. Your response will be about where you are at a moment as about your personal intellectual moment. So, it can't be taken in any other way. And that's why that kind of description, if you like, of rhetoric is an interesting one. Daniel is worth listening to—I follow him on twitter and have engaged in some modest discussions with him over the years and a few things. He talks a great deal about the encounter with the city. The kind of constant encounter, the walk around here every day, is different every day, and you see and feel different things. I think collaboration is allowing that kind of reflexive poetry. But you have to have the confidence to surrender to it.

SM: That's what Dion said in terms of 'taking a vacation from yourself'. He said, if it turns out the way he intended it, then it's been a failed collaboration. He says because he works with people with very strong personalities, and sometimes it's their way or the hi-way, and sometimes you have to give a bit and it changes what you were going to do; but that's a good collaboration because it doesn't look anything like what you intended it to in the first place. You've actually learnt something from the Other—being open to that engagement.

AB: The thing that often gets in the way is an overbearing sense of politeness, of Englishness, perhaps, which can be a barrier to that kind of surrender, a fear of letting go—[both laughing] I know that's a really weird thing to say...

SM: "No, please, you go first..."

AB: Well, it's kind of like: "Oh, after you" or "yes, of course"—it's that we are often charmingly deferential and yet there's nothing worse. Unlocking ideas, and stimulating dialogue and opinion is difficult—it is about almost giving people the permission to speak and to act, to be creative

and to test and understand the limits of ideas but also their possibilities. Universities should be good at this and I guess is why they vary in their creative proposition, you have to give people permission to speak and to act and not tie them down. You know...

SM: You've got to trust.

AB: You have got to trust but it's a very difficult thing in a world driven by the management of risk and where responsibility, accountability and trust is often designed or drowned out by risk assessment. I was meeting with our Unions yesterday as I'm in the process of leading the creation of a new career framework for Kingston. I've a lot of time for our Unions—we had a very constructive dialogue and they have a really important role to play, and it is vital for management to be clear, in order to be fair, and to talk through where you are trying to get to beyond thinking about Higher Education simply in terms of teaching, research and bureaucracy. Sadly that's how many staff experience and view Higher Education these days. There's no sense that impact or business or the world beyond Higher Education has a place within Higher Education.

It's a conversation that is rarely had, and the thing that interests me about both the REF—we were talking about it earlier—and impact more broadly, is actually in simple terms, that it is about the difference you make, and the evidence of the difference you make. And that's really important to many artists, designers and academics and professionals who work in Higher Education—that they want to make a societal difference. They want to make a difference to the people they teach and to communities beyond higher education.

If you describe and think about impact in those terms rather than as a bureaucratic exercise or task, it's a very different thing and potentially an exciting opportunity, because, it is what joins all the other bits together. It is where REF and TEF come together. It's where REF, TEF and KEF—if it comes to fruition—will come together. It's one of my weirder interests and pastimes is working out how the parts of policy and practice fit together such that we can work with and between them intelligently—so I take a strange pleasure in thinking about where and how REF, TEF and KEF join together.

SM: Where's the interdisciplinary moment? [laughing]

AB: Yeah. It is in a way. I'm a great fan of Sennett, Richard Sennett. About ten years ago Sennett published the first of his trilogy, *The Craftsman*. I think Higher Education is a craft in Sennett's terms, not just teaching, or research, but how to bring them together and perhaps the trouble we face now is that people in leadership are not interested in it as a craft and are not prepared to learn it. I think I have been very lucky

in my academic life to spend more than 15 years of my life in teaching and learning, learning how to teach and exploring what happens in that educational space, before I went anywhere near managing research. I was also fortunate to have good teachers and great mentors that taught me not only about research, but about how to think about managing and supporting it. Bruce Brown appointed me at Brighton and was my manager for many years. So, I had a Main Panel chair as my boss and as I said I've been lucky and had a fortunate pedigree in many ways. I was involved in those conversations at a particular time when a lot of people of my generation were not. So, I hope I've kind of built on that and I'm still learning how to talk about bringing research, teaching, business and impact together.

SM: Robin Nelson posits practice as research as a new form of research alongside more traditional models of qualitative and quantitative analysis. Is that how you see it, as a new research paradigm?

AB: No. I don't necessarily think it's a new research paradigm at all. I just don't think we've recognised or articulated the full extent of knowledge or knowing. For me, it's just a different kind of knowing or knowledge. I'm keen that we include all kinds of knowledge, knowing and questioning in whatever the medium, which seems to be the issue—I think they all come together. There will be times, for example, when we use and apply different forms of qualitative methods that come from Social Science, or from Arts & Humanities and quantitative methods from Science or Medicine; actually, I don't really care what paradigm it comes from as long as we are aware of the distinctions and their implications. What is important is that it makes sense to how you ask and answer questions or interrogate ideas, and that the methods have some sense of understanding and relationship with the question being asked, and what you are trying to explore or discover or what you are trying to find new insights for.

I'm not sure it's new at all, I don't think any of it is new. It's like we're inventing an industry that we don't need to invent—just to surface. The questions have always been there, and we've been asking them for years in similar ways, Leonardo asked them, performers have been performing and the Greeks asked those profound and significant questions in philosophy. They are not new questions, just new in the context of the world we live in and we need to surface, unearth and revisit our answers. I don't really think they are necessarily about new things but just things we have to re-discover and recalibrate. Maybe that is about our understanding of what civilisation feels like. I don't know... it feels curious to me that we have to invent a new paradigm about something we've known and experienced for a long time but haven't quite yet found the words for. That doesn't make any sense to me. We invented the disciplines that have got us in to the problem we now face so we are now trying to unwind this labyrinthine structure. It's the same structure we build every University around—discipline.

SM: It seems to me more about a level of acceptance. I read in the introduction to Peter Barry's book *Beginning Theory*, he was talking about when subjects were accepted and it wasn't until 1828 that English was offered as a subject for study at University College London. And that was totally shocking for me ... I was like, that's incredible...English Literature wasn't accepted as a subject for study until the beginning of the 19th century. Oxford and Cambridge only accepted English Literature as a subject for study in 1894 and 1911 respectively, having until this point only offered the Classics (Greek & Latin literature). Even more surprisingly, the current British undergraduate degree system, with its division into first, upper and lower second, and third-class honours, was only developed one hundred years ago in 1918 to distinguish between students on the basis of their academic achievement. And yet it wasn't until the 1970s that Art moved from diplomas to degrees. And PhDs were introduced to the British educational system in 1917 but you could only take a PhD in fine art practice at the very end of the twentieth century. It's just taken a really long time, bit by bit to get that recognition, that level of acceptance.

AB: So, it's only bureaucracy. You know people accuse the REF of creating bureaucracy. Look at the bureaucracy of what disciplines and degrees are all about. Art was as you say just a diploma and English Literature wasn't a serious subject. And now we are surprised that now you can do a BA in English Literature and move straight to PhD. So, something's changed [laughing]. But we invented that bureaucracy and we're now trying to untangle ourselves from something that I don't think is really difficult because we don't really have the language or we have to re-discover the language for something we've lost. That's why I think it's maybe something about unearthing a language or finding a different way of communicating knowing and knowledge. It's why the communication matters so much. And it's interesting because as phenomena like social media have now become universal—so much has interestingly become about communication through images and visual language. So, we converse (in a fashion) with friends and colleagues in Japan and China with emojis, because we in particular, are not good linguists. Sometimes we get a bit muddled up about but in broad terms we no longer have to speak the same language or use the same alphabet. We conduct a lot of communication that is powerful and affective but not in text or through language. We have just failed to necessarily always read it and I think some of the things that we are struggling with now are precisely those. I am not saying that it's not new, but I think it's about a rediscovery of something rather than something that has not necessarily ever been done before, it's a new insight, in a new time about the human condition.

SM: I didn't really buy that argument that it was a new kind of research paradigm. I completely agree with you there. But, having said that, Robin Nelson put in a good shift—there's no

doubt about that—in terms of clarifying some things about practice as research. But, his research is five years old so who are the people our researchers should be looking to now, please? Where has the debate gone to and who should we be reading? If it's not Robin Nelson?

AB: Oh, I'm not saying for a minute you shouldn't read Robin Nelson, you absolutely should and I really respect those who have contributed to the debate—it is invaluable. As I noted earlier, the person I've cited and used a lot, not primarily because of the specifics of what he writes but an interpretation of the ideas is Sennett. I've read his last three books with real interest. *The Craftsman*, *Together* and now *The Ethics of Building and the City*. They're all interesting but it is their 'meta description' that interest me. The first book about craft, is not about craft as in particular 'crafts' but about what 'craft' means. In our context—it is about how we apply our craft as educators and researchers in Higher Education, how we understand what and how we practise with an 's', and get closer to a sense of iteration. You begin for example, to recognise different ways of thinking about how something or a system works and its effect and affect. You can observe and reflect on the dynamics. In teaching, the best way to describe it might be that when you teach and you've taught for a while you understand how to recognise the dynamics of a year group. You understand after about a term whether things are working and whether the group is engaged. That's a craft, that says: so, do I know what to do to change that before the end of the module or the year? When something is going wrong or going differently—you are iteratively doing something—whether it's cooking, music or art and you recognise that something has changed and because you are a craftsman you understand and can adjust, adapt or transform it. Or, say, something magical is happening and you can capture it, but you recognise the signs and the opportunities that it presents.

SM: So, you are evaluating them as you are going along?

AB: Yes, but for me, rhetoric is similar. They come from a similar source. Learning what it is to communicate to others in a meaningful and memorable way. How you commit lectures to memory through whatever devices, how you do things in threes because they can be remembered in threes. They are rhetorical structures and rhetoric is a craft as are research and teaching in that broader sense.

SM: I think you craft in your head. I joined twitter, only to have a go at Grayson Perry. I wrote one tweet, it's the only tweet I ever wrote to Grayson Perry just to say: "I respect what you do with your hands, why can't you respect what some of us do with our heads?" I think he's fantastic and I really admire his work but he really is down on conceptual artists. And there is a craft to your mind...

AB: For me, it is why Sennett is interesting, because he understands that condition of crafting. His second book

in the trilogy is called 'Together' and it's broadly about partnership and collaboration, about living together, about how we respond to one another, how we learn the difference between, for example, sympathy and empathy; and how we learn and understand a kind of critical distance that permits us to understand the pain of others—what someone is going through—but maintain a critical distance. Which is very different from giving somebody a sympathetic hug. Empathy is quite a difficult thing to grasp, and an interesting and critical concept. Sennett talks about being respectful in a community where, you don't have to like them but do have to be respectful of difference and open enough to listen and to hear. That's the collaboration discussion we've just had. So, for me, his first book is about self and craft and about embodied knowledge, the second book is about the 'we'—in our context here, i.e. the sense that research is not about you, it's about contributing to knowledge and insights in the world. It is often quite difficult, particularly in creative fields, to communicate the that research is not about personal opinion and personal creative activity; and it is hard when colleagues get upset if you appear to have no interest in their personal creativity and self-expression, but research is where we meet and interface with the wider world, where you add to the sum of human knowledge and insights, the rest is just 'too much information'. What people do creatively is not the question and I am not interested in everyone's individual creative activity.

SM: But how you present it?

AB: But how you...

SM: Articulate it ... yeah

AB: How you communicate that in the world—that's really, really important and it's also about how you communicate your research with others?

Sennett's third book, which I just read on holiday, is I think called *The Ethics of Building and the City* and yes, it's about the city but, if you strip away the detailed examples, what Sennett seems to be talking about is two intersecting and interconnected views of the city, 'the cite' and 'le ville'—the lived-experience of the city and the construction and the physical form of the city and we oscillate between those two things and when does one shape the other? So, as a cultural geographer I'm really interested in the inter-relationship between man and land—sometimes man shapes land and sometimes land shapes man and that reciprocity is what Sennett seems to be talking about. I think that is true in research, particularly in research where there is an embodied practice—so, in research where there is an embodied practice and an emotional, affective response. I'm really interested in that reciprocity in the relationship between those two things; for me Sennett's trilogy—which comprise a decade of research and writing, if you strip away

the immediate subject matter and examine what the core and common issues in here? One is about our built experience, physical, emotional and affective, about our relationships with one another and with the worlds we encounter, and the other is about 'self'; a sort of 'me', 'we' and 'us'. That 'me', 'we' and 'us' structure I find useful in terms of how we ask questions and interrogate actions and thoughts. So, I check myself and ask what's the 'me', what's the 'we' and what's the 'us' in any action or idea? And it works for me in lots of different ways and contexts. It's not the only device but it works in a managerial sense, in a leadership sense, but it also works in research or teaching terms, how does the 'me', the 'we', the 'us' operate? Sennett is great in that space—he's written on class, on culture and on the body and the city. So, it's rooted and grounded and he's unlikely to write another three books, he's not from the arts per se, but he is a cellist, a cook and a creative planner...

SM: He's a polymath...

AB: Yeah, I think so. A great academic.

SM: That's good, Richard Sennett—that's a good tip. Thank you. There is a huge emphasis on impact outside of academia. Getting out of the Ivory Tower and making an impact with your research socially, culturally and politically. We've talked about that a bit. What about the material that belongs inside the ivory tower? I'm thinking of my own fascination with reading. I've been researching reading and asking whether it can be seen as its own form of making, or my colleague Dr. Kiff Bamford, who is a formidable Jean-Francois Lyotard scholar—these are specialist subjects that I believe are worthy of intense scholarship but probably have little relevance outside of academia. So, basically, my question is, is there a space for the esoteric in the Research Excellence Framework?

AB: Yeah, that is what all research outputs are about. So, research outputs remain about the academy and the development of knowledge for knowledge's sake. The environment description is also precisely about the academy and how we as institutions interface with the world, except that now we have to explain impact also. So what we are assessing is any form of research, esoteric or otherwise. Not all research has to be impactful.

SM: So, the esoteric stays in the Outputs. It would be hard to have an Impact Case Study with someone who isn't having a massive impact in social, cultural or political terms.

AB: Yes, I think there is a place for research for its own sake. It's a perfectly reasonable thing to do, because you need to build bodies of knowledge that are purely about the subject. That's perfectly right. There are all sorts of questions about why but, broadly, in the academy there has to be room for the academy to develop itself. That must be part of its job. That's as much its job as having an Impact beyond academia. It's not about one or the other. I would ask the question

the other way around—it's a bit like your discussion about 'useful' or 'useless' art. The question might be what is art for and/or what does art do?

SM: It's a form of communication.

AB: It's all of those things but its job is also to ask questions well and in the world we inhabit and experience. But there is also art that is just 'for art's sake'. That's perfectly legitimate in the academy but it's about actually being clear to be fair. There still has to be quality and what the REF assesses is the quality. The quality of the intellect or the quality of the discussion is really, really important. So, it isn't just because it's ok to be esoteric within the academy. It still has to be of quality in that context. But that's the point of examining research impact independently from research outputs and environment. There are lots of fields such as philosophy that are about the development and articulation of philosophy but philosophy can also be applied to many fields as we all know. That much of it beats me personally is ok, that's not my specific interest, but I can respect and admire those that are able to contribute to such fields. I'm somebody trained to create stuff in the world. I was trained to make big complex systems and these kinds of buildings—like the one we are in.

SM: I totally see the value of that and I completely applaud it. But, it's just seems the impact case studies seem to be based on having an Impact in the external environment. Dr. Kiff Bamford is one of our best researchers in the School. He's a top expert on Jean-Francois Lyotard. But it's a very narrow audience of people who want to hear about that specific philosophical enquiry. He went and learnt French just so he could go and talk to Madame Lyotard who is still alive.

AB: That's perfectly ok. It is academia for its own sake and there is rightly a place for that. That's why there are case studies and not everybody has to produce impact and a case study. In a University like Leeds Beckett or at Kingston, the really interesting thing about that, is that we are impactful. We probably have more diverse impact and professional skills than we have pure research expertise. We probably have around 50% of our staff across the University that undertake research of some kind and many brilliant professionals. Those that do research are predominantly applied researchers but we do have a lot of people who make a difference in the world beyond the university, professionally, socially and culturally and that is fantastic but that's very different from research for its own sake and that is different from academia in the Oxbridge sense. That's why Oxford, Cambridge and many other Russell groups actually have to work harder to create capacity for impact because they are much more focused within strong academic research traditions. It's arguably why impact was challenged because for many it was seen to level the playing field between different types of institutions and different strengths. It was of course more likely about building public confidence and responding to the Treasury.

SM: It's a shame though that it can't expand in the future to encompass both.

AB: It will and it will become more nuanced and refined in terms of evidence.

SM: Because we could have Impact Case Studies that would say how incredible the benefits of a research project are inside academia.

AB: Well in a sense that's happened in REF 2021 within the inclusion of impact from teaching and while we have yet to see what it will produce—it is there already. What we don't have at the moment are examples, because in REF 2014 the impacts of teaching within the university were not permitted. In REF 2021, it is. I have a longstanding desire to teach all students to teach and to convey what they know to others effectively and formally as a transferable professional skills—I believe that would be a really powerful thing to do. I would also build in some formalisation of teaching into every Master's course such that one twenty credit module or similar was about actually developing one cohort of students to teach another and to share their knowledge—it's a kind of cross between peer learning and a MOOC I guess, and it is a very fast way of re-cycling and keeping knowledge and methods contemporary, encouraging students to innovate as to how they explain something to a fellow human being or community—it is a powerful and pertinent skill. I've written and published about the idea in a book on the circular economy, and if it did get rolled out across universities that would be an impactful proposition if done systematically. But, it could equally be something about a subject pedagogy in an institution that influenced change and I don't think it's a problem just a new challenge and a potential opportunity. But none of that was permissible in 2014 and I look forward to seeing examples.

SM: We're getting there. You've survived, you've got to question 8. What would you suggest are the best ways of creating a vibrant research environment at a University? We've made an annual research newsletter to share good practice, both internally and externally. Your interview today is going to be featuring in our annual research newsletter. We've created a dedicated display space for our own researchers to exhibit their ideas. We've brought in external advisors and former REF panel assessment panel members to advise us on framing our practice-based research. We are submitting our School for the Athena Swan Bronze award to ensure we are promoting gender equality in the workplace. We are providing open access to our research through Symplectic. We are doing all those things. What do you see as the key factors to creating a vibrant research culture in a University?

AB: As Chair of the Unit 32, Art & Design REF sub panel, I cannot give you privileged advice but in general terms there are key things to remember about the REF. There are three

parts, Research Outputs, Environment and Impact and the integration and interrelationships between the three parts and the integrity of the submission would be something to reflect on and what is right and gives a good account as to how you provide an institutional context and narrative that reflects the institution and its values. How does the university support research and its impact, and how might this be reflected in the outputs? Where do environment and impact intersect? The last paragraphs in the Stern review reflect the concerns of institutional burden between REF and TEF and where they might meet conceptually. What will the KEF do and what is it, for example? I have just appointed a 'Head of Impact' at Kingston and although she hates the title (it does sound like something out of 'W1A') impact and what difference do you make and what is the evidence base that demonstrates that difference and the value of what we do, is a key question for this decade and one we have to become accustomed to answering?

SM: Impact Head [laughing].

AB: It's not a good title for sure but it is a good role—are we relevant, useful and valuable? If you were really being basic and you were sitting in government, you might say, well, are you useful? And do we need all these universities? What could we do online? Can you do it any other way? So, if we're useful, how are we useful? And impact is part of that question. What difference have you made? Who cares? And did it change anybody's life? It's interesting when we come to addressing change and is where our behaviours are perhaps most marked. People often ask what are you researching and the response is "Well I do this, this and this..." and they tell you what they do without telling you what the research is and why they are doing it.

SM: What's the research question?

AB: Well, at least—what's the research? I'm surprised when people get offended by that as I'm not being dismissive. I would say the same to students. In India recently at a Q&A one of the students asked: "Well, how do you know when you've reached the right point? When do you know you have you reached the optimal solution? Is it about time?" No, you don't know, but you don't stop asking questions and testing your hypothesis. So, you might say I think I've got a proposal in week three of ten, but you spend the next seven weeks asking questions, testing your hypothesis. Students will also say: "Well, I get stuck" or "I feel bad when I get something wrong" even if there is no such a thing as 'wrong', we have to thrive on asking good questions and we have to recognise the distinction between ourselves and the work we make. It's hard to explain sometimes that it is not a personal criticism, it's a criticism of the work or the research. Even though we know that we often lose sight of that and I don't think that's just in the arts although it might be more keenly felt in the arts. The personal investment means that we lose sight of whether it's critically sound or not, and self and the

work become conflated—learning to liberate ourselves from those fragilities is one of the most difficult and important things we learn.

SM: The inability of people to take criticism ... absolutely.

AB: And it is really hard and interesting if painful at times. Many academics are really comfortable giving advice to students but they do not like receiving it despite supporting peer review. Some institutions were really unhappy at their outcomes after REF 2014 and they blamed the process—its easier to do that—and we need to judge when the process may not have been satisfactory and may have unintended consequences and when the process rightly eliminated opinion. It's a fine line. But REF, like anything else, is just a framework and does nothing, but is often interpreted in particular ways by particular universities.

Quite often the issue is more about answering the question that is being asked rather than providing an answer to a different question you would like to have been asked.

SM: Answer the questions that are being asked.

That's a good place to end it. Thank you very much for being so generous with your time.

AB: It's a pleasure.

- Interview conducted and transcribed by
Professor Simon Morris, Director of Research,
Leeds School of Arts

Art & Design Research Clusters

Academics from Leeds School of Arts have identified the following subjects as areas of shared research interest:

The clusters allow visitors to see the wide range of subjects our academics are engaging with. Through encouraging interdisciplinary dialogue between individual subject specialists, the clusters foster collaborative activity.

ARCHIVE

Performance, Memory, and Archive. Research in this area is concerned with how memory and archive are performed and played out; and how notions of forgetting, deleting and failure can be considered within the disciplinary areas of performance and dance, especially in relation to innovative digital practices.

AUDIO INTERACTION

The audio interaction group has a wide range of interests from installations to field recording, from audio for games to creating live interactive performance tools. Research staff are active in a range of activities including working on interactive installations to presenting papers at Ludomusicology conferences.

CINAGE

The CINAGE and the Age-Friendly University project has enabled staff and students to support the delivery of a wideranging European project concerned with later life research, the development of learning opportunities and the delivery of practical filmmaking. Cross-school researchers have collaborated within the field of active ageing, the development/delivery of a new learning package and through experiential learning opportunities and the production of short films.

CURATING

This group investigates curating in the post-medium condition. Research explores the expanded field of curating in the digital age when the relationship between the artist, the curator, the spectator, the critic, the writer, the publisher and the institution are increasingly complex. Academics working in this field recognize that curating can be applied to many different forms of knowledge production including exhibitions, publications, symposiums, happenings, interventions and online activities.

DANCE

This Research Cluster provides a context for collaboration with the Yorkshire Dance Hub which brings together practitioners throughout the region and provides support for the development of this research strand which includes a focus on applications outside the field; in areas such as health and social welfare.

DESIGN

Design grouping covers research relating to fashion, graphic and product design. It includes collaborations with industrial partners and addresses issues of sustainability in design, technological and materials research, digital technologies for 2D and 3D design, pattern cutting, visual communication for fashion, and trend analysis. This group explores visual language in correlative design forms, investigating new methods of communication in traditional and contemporary fields of practice. There is a focus on methodology and process, how alternate strategies or interventions can influence forms of communication, product development, and user-experiences.

DIGITAL

This group interrogates digital technologies and exploits their creative potential. The ubiquity of technology in our daily lives means that we are all digital now, but this group has a particular focus on extending the scope of digital media through a careful consideration of its inherent qualities. The traditions of a wide range of other disciplines provide the material for this research group, which is naturally interdisciplinary and employs a variety of research methods.

ECHOCHROMA

Echochroma New Music Research. Echochroma consists of composers and technologists whose work is having an increasing impact in the contemporary music scene, with recent performances, prizes and conference presentations across the globe. Their work spans the fields of composition, contemporary musicology and technology, reaching to the outer limits of these disciplines to cross creative and technological boundaries.

EMBODIMENT

Performance Processes: Site, Text and Collaboration. This group seeks to articulate and engage with the possibilities of practice and process as instigated by the interdisciplinary dialogues of site, text and collaboration through research and employment of: writing; improvisation; choreography; spoken word; performance; and other inter-dependent doing and thinking methods.

FEMINISM

The research group F= explores the role of feminism and equality in creative practices, research and pedagogies. We explore feminist interdisciplinary approaches to collaborative making and teaching that draw on the Women's Movement and design activism. We employ an embodied practice that includes performance and spectacle through non-hierarchical means to provoke responses. We work with students, community groups, artists and national and international researchers in the field of feminist art education via our annual conferences, exhibitions and workshops.

IDENTITY

This theme brings together practitioners with more traditional academic researchers to explore a range of questions around identity and its representation. Engaging directly with social and political discourses, the group focuses on the meanings generated by identifiers such as gender, race, ethnicity, class, age and sexuality.

Art & Design Research Clusters

IMAGE

The group researches the image as an evolving continuum of material and technological manipulations explored from evidence of its prehistorical existence through chemical photography into binary processing. The actions of painting, drawing and reproduction are considered in their symbiosis with iconography, script, and narrative. Research also examines the place of image-making within aspects of consumption, power, entertainment and information.

MUSIC PERFORMANCE

This theme aims to encourage creative practice-based and practice-led research through performance, integrating traditional research in popular music studies, ethnomusicology and cultural studies with new practice-led methodologies, incorporating live and studio performance, music technology, composition and recording. The analysis of music as sound is at the centre of our research.

PEDAGOGY

Research in this area explores the distinction between moral and ethical pedagogy as well as engaging with the idea of pedagogy as performance. The group examines the role of race, gender and sexuality in pedagogy and promotes a radical approach that creates spaces of possibility and exchange whilst eradicating traditional hierarchies between student and teacher. Research into Jacques Ranciere's emancipated spectator, bell hooks' freedom from oppression, John Baldessari's post-studio practice, Emma Smith's ethics of participation and Robert Irwin's project of general peripatetic availability provide key starting points for dialogue and debate.

PERFORMANCE

This research group considers how philosophical traditions inform the practice of making, reading, and writing about contemporary performance practices and, in turn, how contemporary performance-making might provide new insights into the historical perspectives and philosophical traditions it inherits. Concerns of the group are brought together through ideas of re-working: using performance to examine and question forms of presentation and representation. As a mode within fine art practice, performance has a long and significant history, one which we seek to extend while exploring its inherent uncertainty. As such the direction of the group is open to new manoeuvres and collaborations.

POPULAR MUSIC

This group aims to develop popular music research in the music, sound and performance subject area and connect with other discipline and areas of the University more widely. The group aims to include popular music research from across the broad spectrum of popular music studies, including practicebased research, music industry studies, and historical and cultural exploration of popular music.

PROFESSIONAL PRACTICE

New Pedagogies in Creative Professional Practice. This thematic strand will undertake research into the impact of convergence within the creative industries which, with the emergence of digital technologies, has led to a change in working patterns. The rise of the freelance, self-employed sector has brought major challenges to the provision of education within the arts and this group will consider how Higher Education needs to realign its methods to provide students with the skills to thrive in this new environment.

PUBLISHING

This research group explores publishing possibilities in both physical and digital platforms. Researchers in this field investigate methods to communicate content through diverse, user-tested media and materials. Its members challenge publishing contexts and evaluate reader interpretation of the visual language. Collaboration with writers, publishers, artists, designers, editors and curators is encouraged to determine applicable environments for the work to be read, exhibited and instigate interaction.

SCULPTURE

This group is exploring sculpture as a concrescence of multi-media conversation; a container for ideas evolved polyphonically between written forms (literature, poetry, script-writing), philosophy & theory, music, film & video, performance and painting; also an explicit anthropological tact, the consideration of sculpture as part of a 35,000 year history of objectified forms and graphic image-making.

SOUND

Research in this area reflects the increasing sonic crossovers between visual artists, musicians, curators and sound artists. Research interests include curating sound art, the role of radio and a consideration of sound's role within cultural institutions. Staff are actively involved within a global community of creatives representing broadcasts, installations, publications, lectures, master classes, festivals and critical texts. Research ranges across analogue and digital formats in the pursuit of new models for the production and dissemination of sound art.

SPACE

This research cluster considers how to engage with philosophical and artistic conceptions of space to inform interdisciplinary and collaborative making, drawing, reading and writing across art, design and performance. It employs a critical approach to spatial practice that consists of working between art and architecture, design and public spaces, and body and space. It embraces innovative methods of mapping, constructing and sensory design to intervene in interior, institutional and exterior spaces.

TEXT

This group encompasses a wide range of practitioners, from artists working with text in a visual way, to writers using it, well, to write things with: articles, stories, critiques, instruction manuals, defences, broadsides, dialogues, monologues, poems, eclogues, sea shanties and elegies for deceased bankers... If we think of two camps inclining towards 'semiotic' and 'literary' paradigms, then the Text group might also be concerned with methods that fall between the two.

VIRTUAL REALITY

This cluster interrogates the emerging fields of virtual reality and augmented reality, and seeks to exploit immersive technologies in order to expand artistic and design-based practices. The cluster recognises that spatial presence is the key characteristic of VR and AR, and that there is more to simulation than meets the eye.

VISUAL STORYTELLING

Experimentation and Innovation in Visual Storytelling. This area covers a wide range of research work which concerns itself with the possibilities for innovation brought about by new technologies and aesthetics. This ranges across new forms such as virtual reality, the use of motion capture animation in explorations of music, movement and dance, and multiplatform storytelling or transmedia.

Staff Research



Ricky Adam

M1

A travelogue narrated through bodily effluent. A motorway journey described in the call and response of the full bladder. A British road movie—Two Lane Blacktop and Wild At Heart reduced to a trail of piss-filled plastic bottles.

– Aidan Winterburn

As a young photographer nearly all of my favourite photo books were based around road trips: Robert Frank's *The Americans*; Paul Graham's *A1 The Great North Road*; Ed Ruscha's *Twenty Six Gasoline Stations*, etc. etc.

I wanted to make a book about 'the road' but not in the traditional sense.

I thought I was a relatively normally adjusted person and then this somehow happened?! To quote Dickens: "It was the best of times, it was the worst of times."

Ricky Adam's M1 is a deceptively simple documentary project which collects photos of bottles of piss found along the route of the M1. Beyond the voyeuristic pleasure in the anesthetization of abjection, the project catalogues a number of things at once: variations in color and volume of human waste, suggesting the profound and unknowable differences between bodies; variations in branded commercial waste, suggesting the infinite but meaningless differences between disposable plastic commodities; and variations in location, suggesting a situation that criss-crosses the globe, and in which the M1 is metonymic of highways in general.

– Steven Zultanski



Dr Sean Ashton

Natural Selection

Andy Holden / Peter Holden: Natural Selection

Former Newington Library, Walworth Road, London

10.09.17 – 26.11.17

Joint Second Prize: Entry in English, The Fourth Edition of the International Awards for Art Criticism Ltd. (IAAC), London and Shanghai, 2017

Though outlawed in 1954 in the UK, egg-collecting retained an air of legitimacy well into the 1970s. I remember coming home one day, as a six-year-old, with my own first egg (a song thrush's), expecting no admonishment from my father, and none was meted out. On the contrary, he showed me how to blow it. First, you had to place the egg in a sink of water. If it floated that meant there was an embryo inside and you could expect difficulties when, having pricked both ends of the shell with a needle, you tried to force the half-formed bird through the tiniest of holes. The sink test was grim, the degree of buoyancy indicating, as it were, how alive the thing you were about to kill was, had to kill in order to preserve your trophy. And what came out was hardly ever pure yolk, even from those eggs that sank.

This principle obsession of my youth is the subject of much of the work comprising *Natural Selection*, Andy Holden and Peter Holden's father-son collaboration, currently showing at the former Newington Library in South London. The 'oological' material is located in the basement, under the heading *A Social History of Egg Collecting*, where it presents very much as ornithology's unconscious. But let us begin on a lighter note, on the ground floor, with *A Natural History of Nest Building*.

Two video installations form the spine of this Artangel commission, augmented with photographs, prints, drawings, sculptures and found objects. The centrepiece of the upper section is the three-screen video installation, *A Natural History of Nest Building*. It's here that we meet our didactic hosts: on the right-hand screen, Peter Holden MBE, a renowned ornithologist in his late sixties, whose forty-year tenure at the Royal Society for the Protection of Birds engendered the Young Ornithologists' Club and also involved regular TV appearances; on the left-hand screen, his son, Andy Holden, an artist in his mid-thirties. The central screen shows a mixture of archival footage and diagrams, various evolutionary theories being offered to account for birds' nesting habits, both men talking directly to camera. We learn

why the funnelled entrances to weaver birds' nests are getting longer (because snakes are also getting longer); why the reed warbler continues to feed the cuckoo after it has ejected the other eggs (because its parenting instincts respond to the cuckoo's crimson gullet); why the beguiling tent-like constructions of the bower bird, made from twigs and surrounded by objects collected by the male and grouped according to colour, could be seen as evidence of non-human 'art' (because this behaviour appears to demonstrate the ability to see an image of the bower in advance of its construction, the bird repositioning any items moved by human hand back into place in an apparent attempt to conform to the original blueprint). In the main, it falls to Andy to parlay these scientific assessments into more metaphysical assertions. For example, the sharply pointed eggs of the guillemot are able to roll within a tight circumference. Given that guillemots build no nest, this is crucial, as it stops them falling off the narrow coastal ledges the birds favour for breeding. In other words, Andy informs us, with no little excitement, that the egg is the nest, protected by its own morphology. It's a poetic leap of the imagination, like something out of Magritte, and not everyone will buy it, but it's moments like this—set up with painstaking scientific reasoning—that lift the film beyond a faux-televisual treatment.

The two presenters appear to flip roles to prevent their delivery becoming predictable, Holden Sr at times less patrician, Holden Jr more steely in his determination to match his father's ornithological prowess. Long-haired, bespectacled and wearing a suit-and-tie combination reminiscent of Open University presenters circa 1982, Andy initially appears as an ironic counterpoint to his father's authority figure, but this is soon dispelled by his autodidactic intensity, which, if anything, adds to the High Pedagogic mode. Despite the archive footage and Reithian educational approach, more structuralist elements remind us that this is not television. At one point, clips of the courtship display of the great crested grebe on the central screen are flanked by static-camera shots of two lumps of concrete poking out of the water—a momentary correlation between the angular beaks of the birds and the shards of a demolished building. And the fact that both presenters are frequently seen against a background of enlarged details of paintings by Paul Nash contextualises the sometimes bizarre products of nest-building as much within the latter's 'vernacular surrealism' as within the canon of nature documentary. A critique of television is perhaps inevitable given Peter Holden's long association with

the medium, which clearly taught him much about verbal timing, and how to speak to—and write for—the camera. The ease of his presentation, compared with his son's more raffish approach, is a strength of their film, most apparent when one hands over to the other, sometimes passing him a nest or an egg, which disappears behind the central screen into the other's hands, disrupting the transitive delivery of information characteristic of TV. These props also form part of an adjacent glass cabinet display of nests, some made by birds, others by human hand, in an effort to understand the technical aspects of their construction. The Holdens have also fashioned a gigantic bower from twigs, based on the aforementioned bower bird's, through which can be viewed the central screen of their video.

While there are stand-alone works here—six lathed wooden sculptures, based on sonograms of bird songs; cartoons drawn by Andy for the magazine *Bird Life*, in which his father is characterised as 'Mr Holden', tasked with controlling the unruly 'Rook'; and some blown-up photographs from the family album—most things operate as grounding material for the films. The mood darkens considerably in the basement, where *How the Artist Was Led to the Study of Nature*, a replica of notorious egger Richard Pearson's collection, amassed over forty years and numbering 7,130 eggs, is shown alongside the second video installation, *The Opposite of Time*, a story of egg-collecting's transition from a scientific pursuit in the 1800s to a present-day crime. Pearson's original collection, destroyed after his arrest in 2006, is recreated in painted porcelain and presented in the same kind of cardboard boxes and margarine tubs he might once have used for ease of concealment, a far cry from the varnished cabinets of his nineteenth-century predecessors, the gentleman collectors John Wolley, Lord Rothschild and the Reverend Francis Jourdain, founder of the British Oological Association (later, to morph into the more squalid Jourdain Society). This social history is told mainly by an animated crow, which flaps lugubriously across a background of images culled from landscape paintings by Constable, Hockney and Turner. Voiced by Andy, Crow's narrative, recounted on the larger left-hand screen, is accompanied by interjections from Peter, on the smaller right-hand screen, with news archive footage from the last fifty years detailing significant arrests, the key question being how it is that eggers can ignore the perversity of killing the thing they love, in order to own it for aesthetic pleasure.

This fusion of Eros and Thanatos is not the only thing of interest to psychoanalysts here. In an interview towards the end of the film, Richard Pearson, now in his fifties, reflects that if he'd only had 'a female' in tow on his many excursions, he could have 'showed her a thing or two'. Given that egging is an exclusively male pursuit, it isn't easy to picture this putative companion as anything other than an idealised female version of Pearson himself, and the sympathy this elicits is *The Opposite of Time's* finest moment. The Holdens don't join the Freudian dots, but Pearson himself seems to acknowledge that egging may have been counterproductive to his psychosexual development. There is a poignant sense, here, of his finally emerging from the illusion that many boys harbour up to the age of eleven or twelve: that it might be possible, somehow, to forestall adulthood, or deflect it with a pursuit that is sufficiently hermetic. This attraction to remaining on the cusp of adolescence—strong enough and smart enough to get what you want, but not yet old enough to answer for the consequences—is the province of the man-child, and it's not difficult to see how egging feeds this impulse, how the activity's youthful origins give it an imprimatur of innocence long into middle age. If the Holdens' replica of his collection is numerically and taxonomically faithful, then Pearson took clutch after clutch of the same species. I recall that I and my reprobate friends took just a single egg—as though willing to let it stand metonymically for the more deep-seated pathology to which we too might have succumbed.



Dr Kiff Bamford

Dr. Kiff Bamford's short critical biography, *Jean-François Lyotard: Critical Lives*, has attracted further attention since its publication by Reaktion Books, London, in June 2017. In October Lyotard's work was the focus of a seminar held at Leeds University, organised by Dr. Andy Stafford (Dept. French) and chaired by Prof. John Mowitt, (Critical Humanities); Kiff presented a paper titled 'Powerlessness and the Word: Lyotard's Breathless Hesitation', which was followed by a presentation on Lyotard and Higher Education by Katie Crabtree (PhD candidate at Leeds Trinity), for whom Kiff is a co-supervisor.

The book *Jean-François Lyotard: Critical Lives* was the subject of an extensive review by Keith Crome which appeared in *The Journal of the British Society for Phenomenology*, 2018, Volume 49, No.1, pp 87-89; the following is an extract:

'It was the enigmatic singularity of the work of art – at once inviting commentary and refractory to it, posing questions to which the philosopher is summoned to respond – that provoked Lyotard to engage repeatedly with art. Bamford's beautifully written book brings this home with passion, conviction and force, and as a result it is likely to exert considerable influence over future responses to Lyotard's work.'

The Chinese translation rights to the book have been picked up by Nanjing University Press, China. The English edition is being distributed in North America by Chicago University Press.

In April 2019 Kiff was invited to speak about Lyotard's work in the United States: first at a symposium on Lyotard's book *The Differend*, hosted by the Centre for Theoretical Inquiry in the Humanities at the University of Indiana, and second at the University of Stony Brook, New York. At an event titled 'Get My Drift? A Conversation on the Legacy of Jean-François Lyotard', Kiff was in conversation with the Lyotard translator and scholar, Robert Harvey, who is Distinguished Professor at Stony Brook. Robert Harvey read extracts from his review of Kiff's book which will appear later this year in the journal *Cultural Politics*.

Kiff is now working on a new collection of interviews and debates with Lyotard, to be published by Bloomsbury Academic in 2020.



Kiff Bamford

David Beckett

I was asked to produce an editorial illustration for Backwash surfing magazine—my third for the publication. Each edition of the magazine centres on a feature location (Ireland and Japan in previous issues); issue three's location is the UK, and the piece accompanies an article focussing on the transition from summer to autumn.

Autumn is universally considered to be the best time of year for surfing in the UK, with water temperatures still high after the summer's warmth has passed, and with the increased chance of significantly larger and more regular swells. The summer doldrums seem but a distant memory, and surfers can once again concentrate on testing themselves in more challenging conditions.

My illustration is a simplistic reminder of the basic elements focussed on in the article. By default, my starkly reductive visual narrative is present, with the fallen leaf forming the centre piece of the illustration, which in turn provides a view through the eye of a barrelling wave—the ultimate goal for every surfer.

Chris Bloor

Concentrating on a particular strand of previous research, Chris is organizing, coordinating and providing editorial control of a publication that retrospectively celebrates the now defunct &model Gallery in Leeds.

Between its opening in 2014 and its closing in 2017, Chris co-directed the gallery with James Chinneck and Derek Horton. The final exhibition in May 2017 was of the early 'Light Works' of celebrated British Sculptor Barry Flanagan, curated by Jo Melvin. The works, made using basic materials such as sand and light found a fitting home in the stripped back space of the emptied three storey building—an emptiness that inspired the concept and aesthetic of the publication project.

The book will be a realization of the show that never happened, the next show intended to take place foiled by the gallery's sudden closure. Imagined by American artist and writer Will Corwin, it will be accompanied by photographs of the empty space housed in a book designed by Leeds Beckett graduate Liam Johnstone, who is currently studying visual communication at the Royal College of Art whilst establishing a healthy professional design practice. There will be contributions from other associates and friends of the gallery and an introduction that reflects on the significance of artist led independent projects and spaces. It is due to be launched in December 2019.

Sally Booth

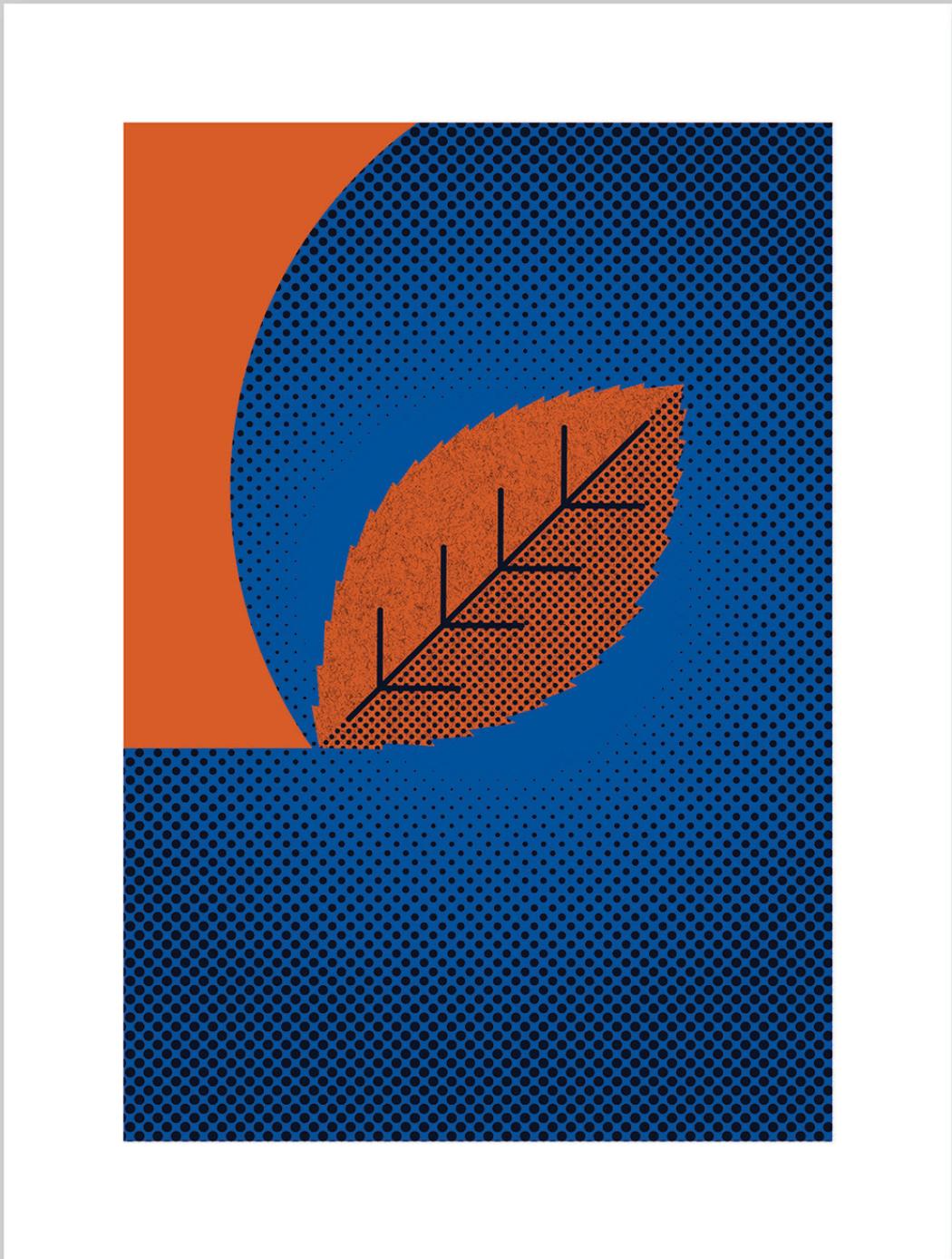
Global Trend Directions by Camira

Global Trend Directions is a major ongoing trend-forecasting project for the field of textile design commissioned by the international fabric manufacturer Camira. The content of Sally's work also reaches interior architecture and design communities, serving to spark conversations in these markets.

The project offers a key research insight into contemporary trend evolutions in design: contributing to the field of textile design and specifically contributing to the field of trend and colour forecasting for fabric manufacture and specification. Since 2015 Sally has collaborated with Camira to generate new and unique design content to inspire existing and future customers, placing Camira ahead of its competitors for its forward thinking and trend driven products.

The *Global Trend Directions* books that resulted from Sally's research were shared in the form of published books (*Global Trend Directions* 2016/17; 2017/18; 2018/19; 2019/20) and website content. These were then presented at specialist trade shows and exhibitions in the UK, Sweden and the US, as well as their content being shared on the online platforms of these trade shows and exhibitions.

Over 6,500 printed copies of *Global Trend Directions* have been printed in English and German and distributed internationally. Through her trend forecasting for Camira, who have active markets in over 80 countries, Sally's research findings have impacted upon international design markets. Sally's research has guided the usage and application of fabric design at major international organisations and institutions such as Media City, Salford, and on the London Underground. Sally's trend content has also been referenced by internationally renowned trend forecasting agencies such as WGSN (wgsn.com) and Nelly Rodi (nellyrodi.com) within trend publications.





Chris Bloor



Sally Booth



01

Challenge
Having the flag for a moment in history
inspires us to be proactive
and positive.

Inspiration & colours

Coming together

Spinning, swirling, and in some instances
and patterns, they're all the same
color. They're brought to life with
inspiration and color. They're a great
inspiration for a great color.



- Colorful, vibrant, and energetic



dialogue: 12.19

Matty Bovan

For his first solo show *Vigilamus* (We are watching), February 2018 at London Fashion Week, Matty Bovan drew inspiration from his late Grandma's wardrobe of tweed suits for both the shapes and textiles of the collection. He conducted further research into the colours of the North Yorkshire Moors and the history of tweed.

His method is to blow up sections of Hound's-tooth check in both print and also woven sections whose fabric edges are often left ragged. The richness of these robust tweeds is further enhanced by taffetas, velours and teddy bear furs. The faux-furs are decorated with black paint and the rigid grid of the tweed is contrasted by bleached denim. Matty's research methodology brokers a unique relationship between the handmade and cutting-edge technologies; such as the Stoll knitting machine. His knitwear is often raw-edged, woven and of knitted panels in various colour, and textures meet at 'off' angles, causing ridges, spines and fins to rise out of the surface of the clothes.

The collection featured in *Love* magazine (including an interview by Lynn Barber), *Dazed* magazine, *Elle Italian*, *The Elle List for 2018*, and *ID* magazine. Hannah Marriot for the *Guardian* featured Matty Bovan on the front cover and referred to him as the Neon Shaman: Fashion's great bright hope (15.02.2018). It was also seen in *Vogue* magazine (16.02.2018), *Financial Times* (18.02.2018), *WWD* (17.02.2018), *The New York Times Style Magazine* (18.02.2018), and Paul Flynn for the *Evening Standard* (20.02.2018) headlined his feature with the statement: "How Matty Bovan became one of the UK's most exciting and subversive designers". Matty was sponsored by Wool & the Gang, Marc Jacobs Beauty and the British Fashion Council.

The collection features in the publication *Beazley Designs of the Year*, The London Design Museum 2018, nominated by the designer Peter Jensen and one whole look was exhibited in the Museum. The British Fashion Awards recognise creativity and innovation in fashion, celebrating exceptional individuals whose imagination and creativity has broken new ground in fashion globally over the past twelve months as well as brands and businesses that have transformed the possibilities of fashion today. The Fashion Awards 2018 voting body, made up of 2000 key members of the fashion industry across 32 countries, was invited to put forward their preferences for each award and nominations were made in ten categories with the five brands/individuals receiving the most nominations shortlisted in each. Matty was shortlisted in both 2017 and 2018 for Emerging Talent: Womenswear. *American Vogue* voted Matty Bovan as one of the top shows of London Fashion week, 2019. Since 2018, Matty Bovan has been a Senior Lecturer on the rapidly growing BA Fashion course in Leeds School of Arts at Leeds Beckett University.







Matty Bovan

Bovan's research has cultural, economic and attitudinal benefits. His global cultural impact is evidenced through catwalks (London Fashion Week, Paris Fashion Week, Fashion East), the media (Vogue, New York Times, Guardian, Elle), celebrity endorsements (Bjork, Rita Ora, Tilda Swinton) and awards (nominated for British Council Fashion Awards for Emerging Talent: Womenswear 2017 & 2018). His economic impact is generated through research and design for global brands (Coach, Mont Blanc, Selfridges, Wool & the Gang) and local industry (regional factories and craftspeople). His attitudinal impact is through questioning gender identity (Representing Leeds at the London Design Biennale, his editorial work for Love Magazine, his zines, his commissions for Barbie and his Girlness film).



Alyson Brien

Alyson is Currently completing the sixth and last large sculpture, 'Vif', in the *Sound of Colour* of series. All of the sculptures are constructed from laminated pine wood, made into hollow forms, covered in gesso and painted with oil paint. 'Vif' is 6ft tall, 2ft wide, 2ft deep. Like the rest of the series 'Vif' is named after a paint colour. The starting point for the sculpture was to create a tall, convex, compound form that twists. Bright orange and grey are applied with hands and a brush, linking both sides of the form.

Colour is a significant visual quality, that strangely has no actual reality. Experience of colour lies amid, amongst or even behind single hues. It burns and sinks and is pulled back and obscured.

'Vif' was influenced by ideas found the book *The Luminous and the Grey* by David Batchelor. He quotes Wassily Kandinsky that most colours, "existed in motion: in horizontal movement that makes them advance towards or retreat from the spectator, and in either 'eccentrics' or concentric movement, which makes them appear to expand or contract. The exception is grey which just sits there motionless". Batchelor adds that "You couldn't call grey a quick colour ... Grey is the colour of loss and the colour of losing ... Grey is the most tentative of colours ... Grey is the colour of in between."

Alyson is particularly interested in Batchelor's idea that "The notion of ambivalence suggests that our relationship with colour is in a constant state of tension or flux; that chromophobic and chromophilic impulse coexist and might be affected and modified, one way or another by colour experiences, and that while these experiences may be ignored they cannot be entirely avoided or fully resolved." He asks: "doesn't it make more sense to think of all colour experiences as events, and to think of luminous colour experiences as one particular and particularly vivid kind of colour event?"

Jonny Briggs & Ben Hall

The Delay Line

A collaborative exhibit designed by Jonny & Ben, under their collaborative name Project Something.

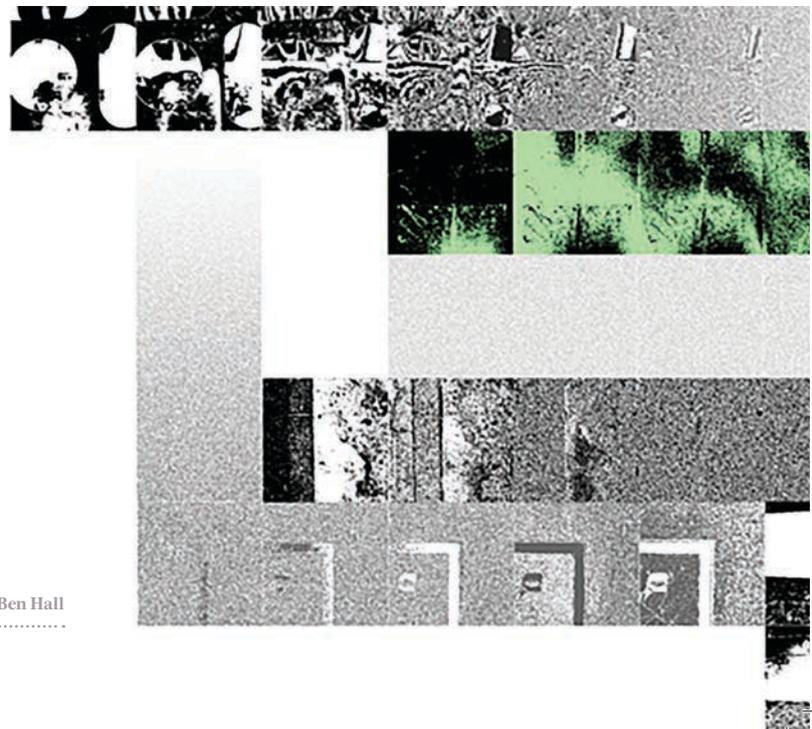
"The streets are completely filled with dirt, clay packs the rooms to the ceiling, on every stair another stairway is set in negative, over the roofs of the houses hang layers of rocky terrain like skies with clouds."

– Italo Calvino, *Invisible Cities*

The Delay Line makes reference to the travels of Marco Polo, in particular those found in Italo Calvino's *Invisible Cities*. The suggestion is that Polo never actually visited any of the locations within his accounts, instead turning to existing narratives to make up the work. In a similar way *The Delay Line* gathers material—fragments of place—and presents them as a tile-set of digital excavations. This raises the question: can we create an experience of place without the need for ever having been there?

Invoking once emergent and often redundant technologies, *The Delay Line* takes its cue from an obsolete computational method for the storage and retrieval of memory. These early systems were dependent upon keeping data in relay, so that it could remain lucid and accessible. In order to keep the memory in flux, the work invites audience participation, interacting with and disrupting the digital archaeology. Without volunteers the memories become obsolete, lost among the noise. The result is a combinatorial work that the viewer completes, arriving with and projecting their own narrative upon a recreation of place.

The Delay Line features as part of The PlatFORM exhibition at TATE Exchange, Liverpool.



Robin Brinkworth

Robin Brinkworth's ongoing research centres on connecting students from the BA Design Product course on which he teaches with industry through his design practice. This includes organising design competitions, exhibitions and industry networking events which provide a rich source of material to enhance the teaching and learning of undergraduate students. This is achieved through Robin's growing network of collaborators from within Leeds School of Arts, the wider university, including The Retail Institute, and Industrial Partner Organisations such as Rushbond. Work with the Retail Institute ranges from design consultancy services, in-house research project support and the running of student design competitions.

Robin's personal practice includes projects for global leaders in packaging manufacture to designing specialist tools for use on the glass bottle production line and to improve the consumer experience of drinking coffee on the go via the design of an integrated paper cup and lid. Recently, he has also worked on designs as part of a funded research collaboration within Leeds Beckett University: The Research Cluster Award supported a cross-school research project which investigated whether pro-environmental behaviour can be affected through the design of packaging. This research also provided an opportunity for students to help explore the potential for connecting institutional digital spaces with digital social spaces on the web in a HEFCE funded project led by the Centre for Learning & Teaching.

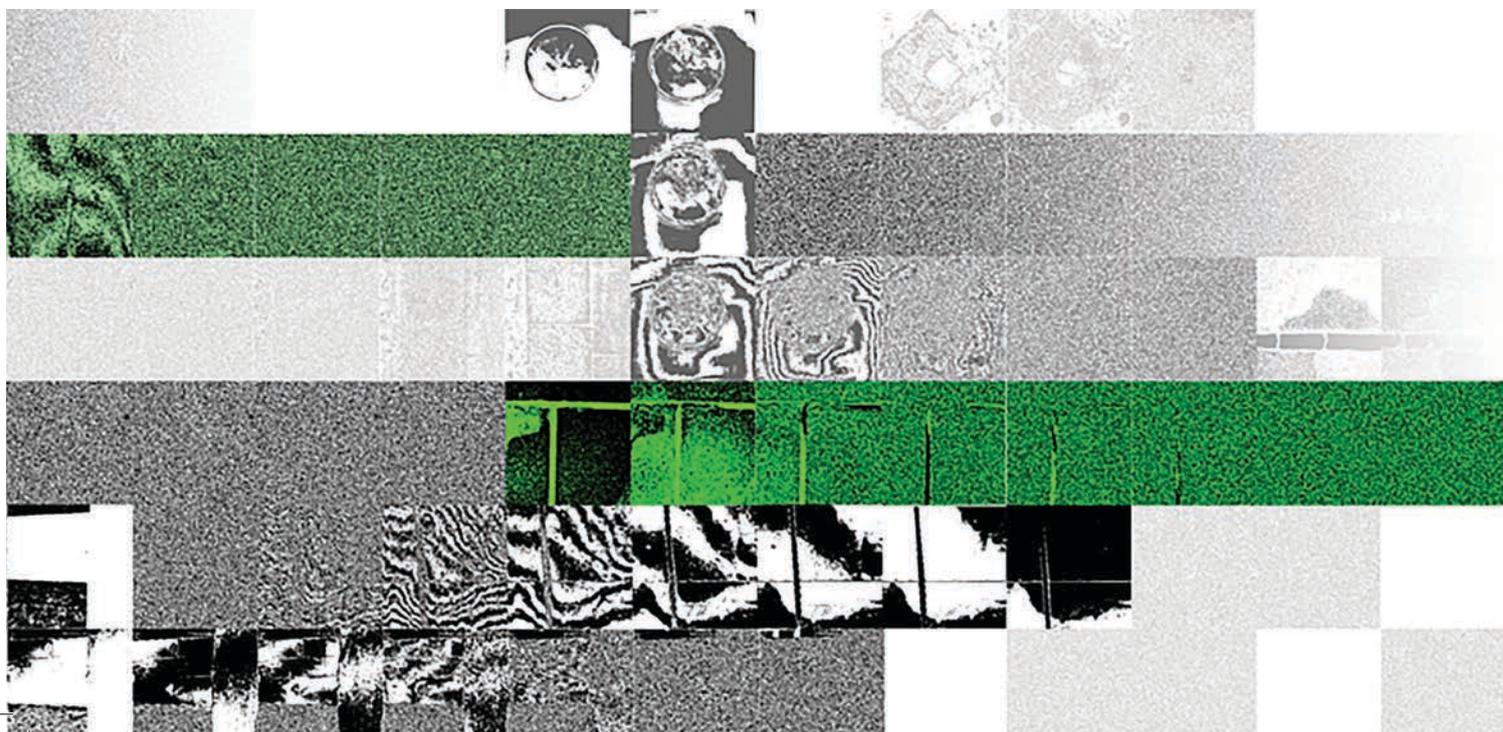
Over the last 12 months, linking research practice with the learning experience of product design students has led to a student exhibition at the Corn Exchange, a conference, exhibition and industry networking event with The Retail Institute and generated 16 regional, national and international placement opportunities for students.

Justin Burns

A plethora of persuasive typographic messages greets the seaside visitor as they negotiate the promenades and piers of the British coastline. The seaside has a multitude of sensory associations, which for some tourists ignites nostalgic connections of recreation. Linguistic, typographic and multi-disciplinary forms of graphic design look to persuade and inform.

Justin's research, as part of his PhD, focuses on the typographic articulation, graphic language and identity within selected seaside resorts in the UK. This research inquiry considers the role of typography and graphic environmental design in current and future regeneration strategies of coastal towns. The aim of this Practice as Research PhD is to analyse the intentional design decisions, and the unintentional forms of communication and art recorded within the coastal locations.

Justin is currently investigating the tensions between language and typography within the resorts. Typographic interpretation of language possesses identity and personality, with words articulated in a multitude of different tones, dependent on the choice of lettering style and typeface. The implemented typographic decisions will be deconstructed to ascertain how the designs identify and relate to the reader. There are traditions and expectations in the graphic promotion of tourism that have become distinctly associative and evocative of the entertainment on offer, often providing a form of escapism. Visual communication can often identify the resort and lead to an interpretation of the locale's class and validity. Language has an important role in recognition, association and persuasion. The core aim of the inquiry is to determine the value of typographic communication within the coastal locations and the recognition of environmental graphic design.





Robin Brinkworth

Alyson Brien



Justin Burns
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James Chinneck

Following on from my book, *Looking Beyond the Window, 18 Unrealised Artworks*, conceived and published in 2001 whilst art-in-residence at the National Glass Centre, Sunderland—and in the spirit of Hans-Ulrich Obrist's *Unbuilt Roads: 107 Unrealized Projects* and e-flux's *Agency of Unrealised Projects*—I am working on a new publication of my as yet unrealised artworks.

Some technically impossible; some too expensive to ever produce; some have not yet found anyone willing and able to take them on; some just exist as imaginative acts.

The book will reveal a series of proposed artworks that have been conceived since 2014.

Luci Clements

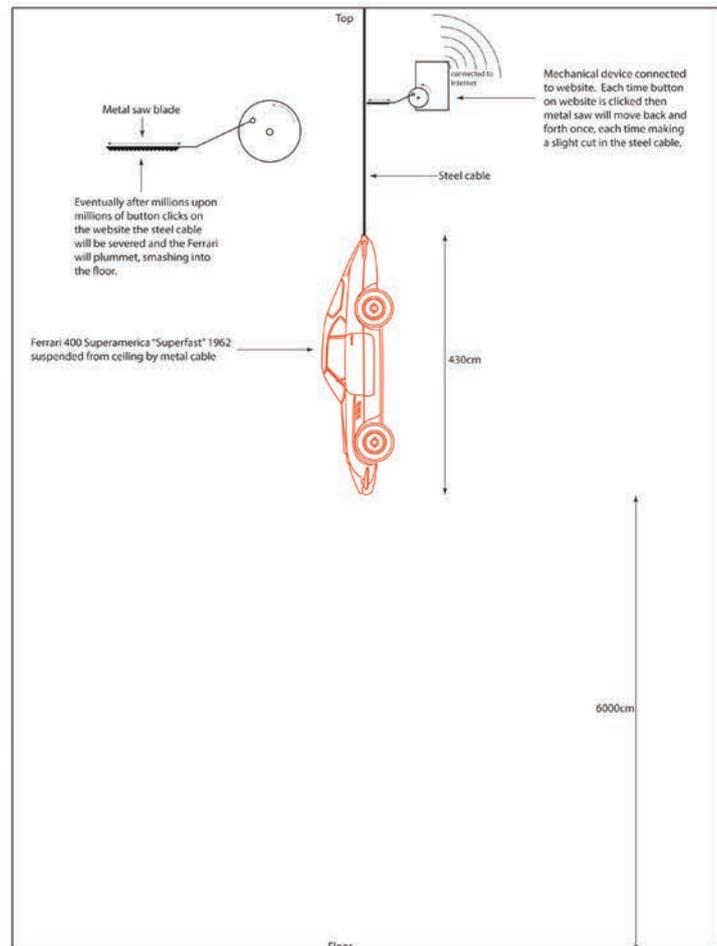
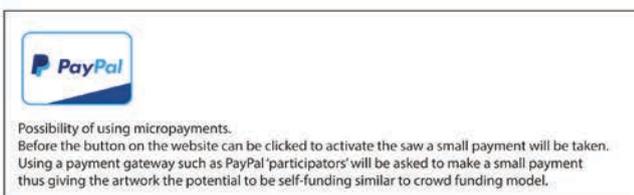
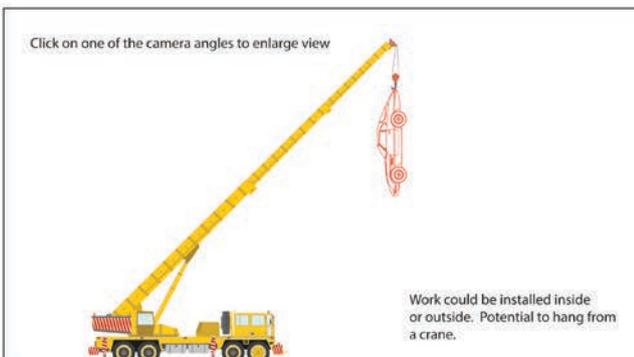
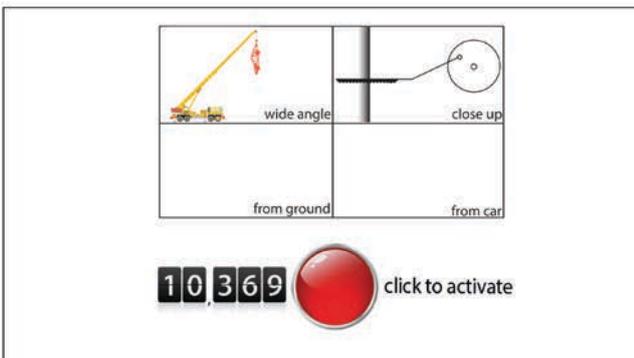
This project developed through research into traditional Japanese printing stencils, called katagami. Used for applying patterns to kimono cloth, the stencils were produced simply as tools as part of the process of dyeing indigo designs onto clothing. The stencils are made from layers of handmade Japanese traditional paper bonded together with persimmon tannin and hand cut to create repeat patterns. My research explores preserving the unique heritage/traditional qualities of katagami whilst using new digital technologies such as laser cutting.

The final design collections, made using a laser cutter, were based upon original katagami from the University of Leeds International Textile Archive (ULITA). The intention was to fuse traditional Japanese craftsmanship with digital skills, focusing upon the decorative qualities, but also attempting to gain an understanding of the significance of the designs within the Japanese culture.

'Some katagami evoke a season, or express wishes for longevity and good fortune. In some cases, they make reference to an entire folk story.'

<https://moda.mdx.ac.uk/2016/09/06/what-are-katagami/> (2016)

James Chinneck



Dr Anja Connor-Crabb

Hands warm in pockets
Cool rolled up sleeves like I don't care
Blue felted comfort

Earthly, warm, wet,
Wool in the rain –
Wrapping me

This Haiku was one of 24 created by participants of the workshop: 'Quality: Beyond Seamlines and Fabrics'. Facilitated by Dr Anja Connor-Crabb and Dr Emma Dulcie Rigby (University of Northampton), the workshop was delivered at an academic conference in London (*What's Going On? A Discourse on Fashion, Design and Sustainability*, London College of Fashion, October 2018). Participants were encouraged to capture aspects of their 'best quality garment' in the form of a Haiku poem—the restricted syllable structure of the Haiku encourages concise summaries of feelings, memories and thoughts.

The workshop forms part of an enquiry into the combined material and social construction of garment quality. Beyond a garment's seams and materials, the research builds on aspects of the authors' empirical research and aimed to explore in more detail how quality is understood through the everyday wear of clothing, from the perspective of the user.

Expectations for garment quality have co-evolved over time alongside changes in the way clothing is produced, consumed and used. It is no longer usual to pass garments down through generations, nor is it generally expected that garments should last more than a few years. Our experiences of quality are critical to how we understand, care for and relate to our clothes and are thus implicitly connected to sustainability—yet the notion of *quality in use* remains an underexplored part of fashion culture.

Through processes of discussion, reflection, writing and image-making, the workshop invited participants to consider how they understand, recognise, engage and enjoy quality through their everyday wear and care of clothing. The activities pooled together different representations of quality and through considering the relational connections, it helped to expand on the meaning of quality, where it exists and who creates it. Further, it aims to highlight how these subjective experiences of quality are central to our relationships that constitute fashion.

A paper entitled *Garment Quality and Sustainability: A User-Based Approach* will be published by peer-reviewed journal *Fashion Practice* (Taylor & Francis) in late 2019; available in print and online.

Sarah Cooper

Sarah is studying for a PhD on the subject of the impact of haptics and the consumption of journalistic content. She has worked as a journalist since 1999, and has observed first-hand the impact paper stocks, binding and print formats can have on the way in which a reader interprets content. Sarah's PhD has included a number of focus groups, interviews and observations that are railing against the widely held notion that 'content is king'. Her research suggests that it is more the experience of the reading of journalistic content—most notably longform articles—that is 'king', and that reading the same content on different platforms and paper stocks results in varying interpretations.

As part of this study, two focus groups have been held, wherein the same content of a magazine (*Delayed Gratification*) was published in its entirety on different paper stocks. *Delayed Gratification* is a quarterly magazine, published by The Slow Journalism Company. This company's main ethos is based on the production of a quality product that a reader 'slows down' to consume in a less frenetic, rushed and distracted way. The publication is printed on uncoated and heavy paper stock, and bound with a printed spine—to encourage the archiving of the magazine. The reprinted version used in focus groups was printed on glossy, lighter, cheaper paper, with a plain spine.

The focus groups were of two demographics. One was a group of 19-21 year old females who largely read news online. The second was a group of 35+ males and females who read news online and in print. The reaction to the readers' response was observed and gauged. Some of the key variations between these experiences related to the readers' trust, willingness to invest time, and willingness to archive the publication in their home. For instance, the reprinted version was considered less trustworthy and less worthy of investment than the original version on the higher quality paper.



Delayed Gratification
 £10 ISSUE 28
 9 772046 183008



12th Aug

19th Jul

2nd Aug

2nd Aug “ It is impossible for you to believe what you see 📺 How video became the new frontline of fake news

3rd Sep “ The H-bomb went off at almost the exact moment I was standing in front of Kim Il-sung’s embalmed body 🇰🇷 Inside a nuclear North Korea

6th Jul “ He is the conqueror of the sea! 🏊 The Gaza swimmers trying to reach the Olympics

25th Aug “ Getting through Irma without a roof over your head must have been terrifying 🌀 Looking back on hurricane season 2017

19th Sep “ I remember thinking that if I die here in this graveyard at least it will save money on transport costs 🇲🇽 Surviving the Mexico City earthquake

3rd Aug “ Instead of conserving its funds, a blocked Qatar bankrolled the signing of the world’s most expensive player 🇰🇲 Qatar, Neymar and a game of political football

30th Sep “ Have you seen how a tree falls? That’s how he fell 🇵🇷 The Paraguayan boxer hoping to make the sport’s greatest comeback

11th Sep “

I’ve seen with my own eyes how many persecuted and tortured people have died 🇧🇩 The photographer bearing witness to the Rohingya crisis

24th Jul “ People will go and get a paternity test like they’ll go and buy an ice cream 🧊 The business of personal genomics

Delayed Gratification

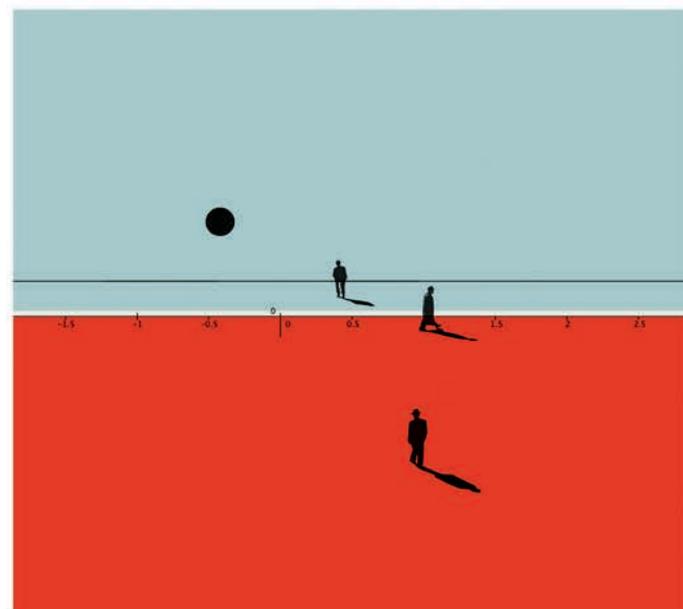


Last to breaking news

Delayed Gratification

THE SLOW JOURNALISM MAGAZINE
 ISSUE 28

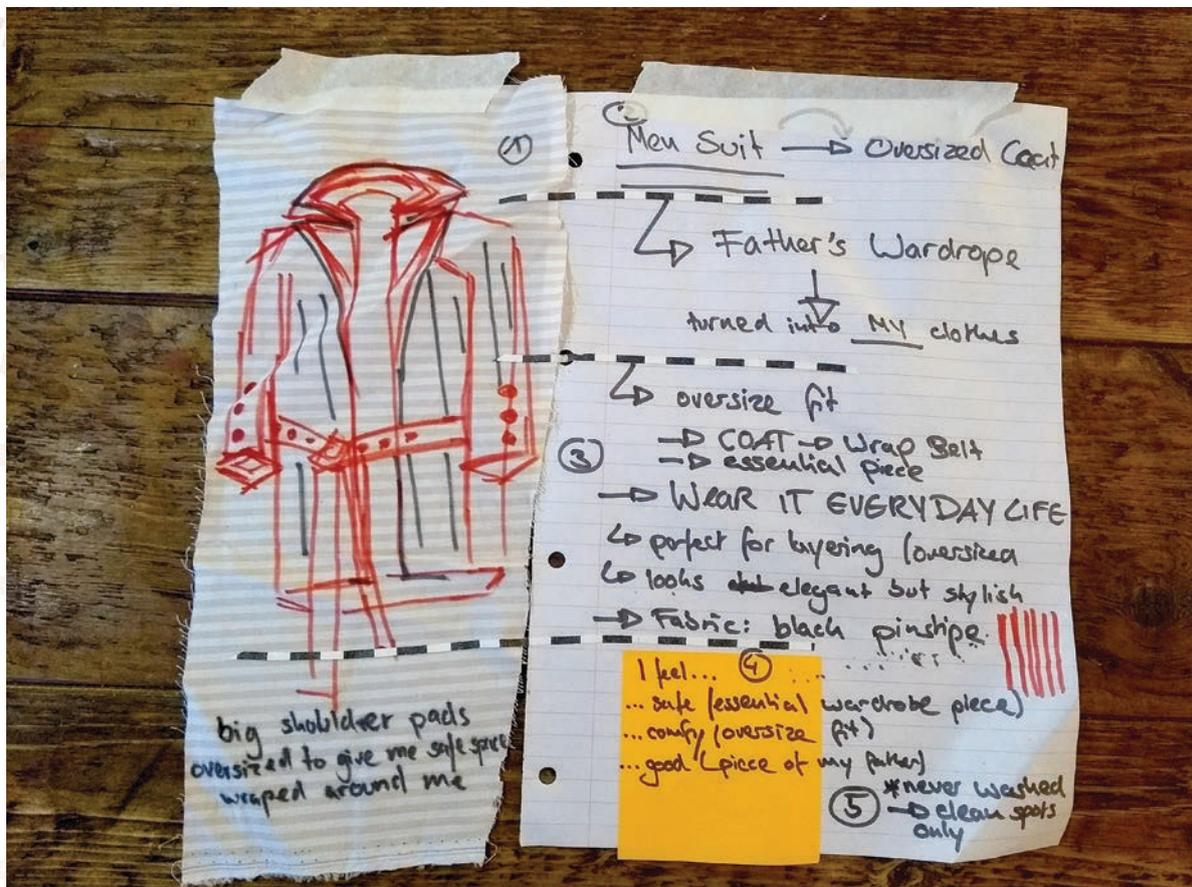
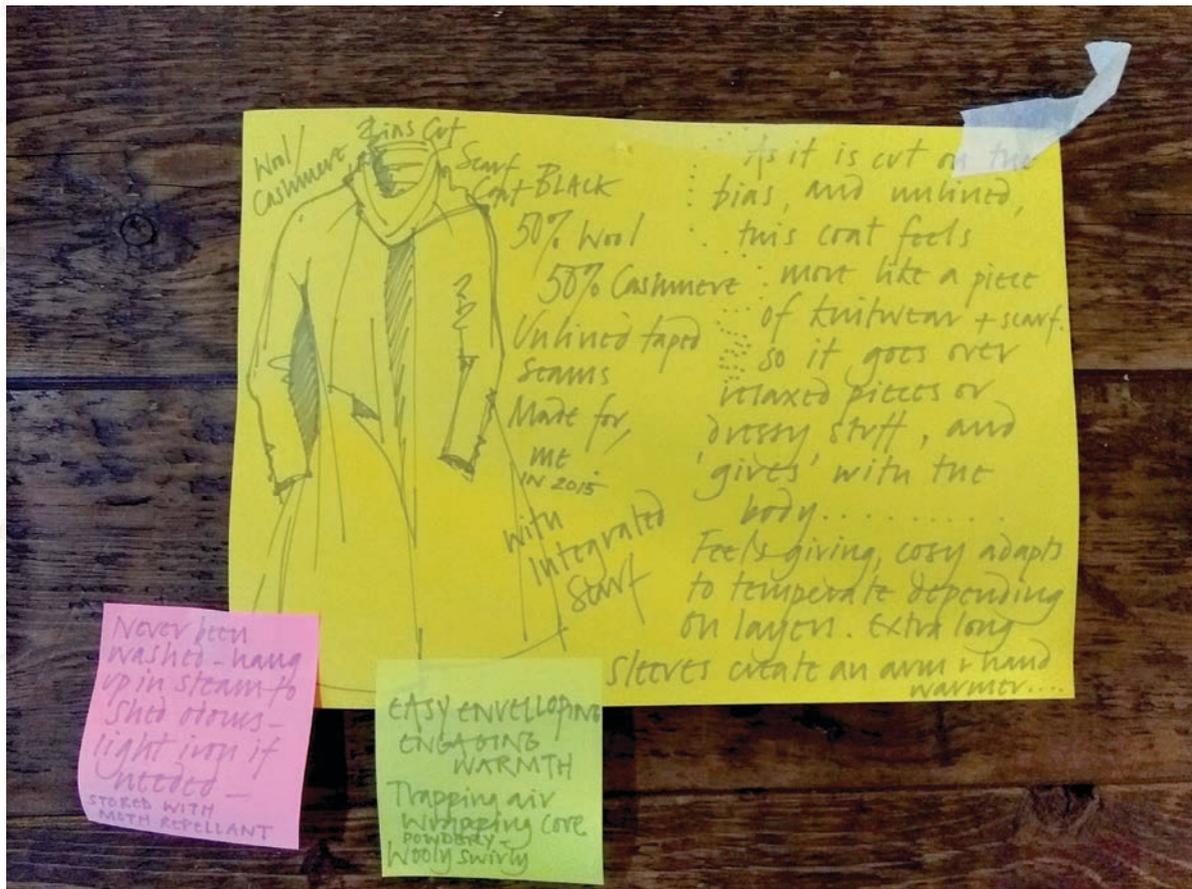
- Why Neymar was worth €250m
- The Rohingya exodus
- Gaza’s Olympic swimming dream
- North Korea gets an H-bomb
- The economics of genomics
- The long road to Charlottesville
- Surviving the Atlantic hurricanes
- The saviours of UK film
- All the slow news that mattered



Then There Was Silence by CHRISTINA COCCINO

Sarah Cooper





Claire Curtin

Claire Curtin has taught Printmaking at several art schools across the UK and participated in international residencies and exhibitions. Her practice centres around freedom, focussing on portraiture and social activism. She produces work in response to current affairs and politics. This can manifest itself in expressive and unflattering portraits and collages of politicians. Recently she has produced portraits of people she admires such as civil rights activists, musicians and artists. Drawing is key to her practice; she tries to convey the character of the person by producing simple, expressive line drawings.

Since living in Sweden in 2015, Claire became more aware of her own personal freedom as well as that of others, experiencing the most freedom she had ever had and, at the same time, becoming more aware of what a privilege that was. She tried to take advantage of this newfound freedom by exploring the city of Umeå, taking a psychogeographic approach to exploring the town and its surroundings. This meant drifting around the city and the forests in the hope of finding inspiration. The resulting body of work celebrated Umeå and thanked Sweden for unlocking this freedom.

During a recent residency at St. Pancras Crypt Gallery in London Claire explored Outsider Artists. Producing a series of portraits of these prolific artists, she wanted to capture them because of her admiration for their drive, devotion and lack of ego. She mirrored their proliferation through the production of work; drawing, mono printing and mono screen-printing. There were no printmaking facilities at St. Pancras Crypt so she built her own low-tech screen bed to direct print with. It was here that Claire developed a process using old washing up bottles to 'squirt' the ink on to the screen to transfer her fluid drawing style to print. Claire continues to explore and refine unconventional methods of print.



Dr Ben Dalton

Developing diffractive design research practice

Ben is an experimental media technologist who uses research methods of design and art. Ben's research is focused on the field of identity design including technical, social, political and aesthetic aspects of identity in digital public space. Over the last several years Ben has been investigating the theme of identity design and identity play of networked publics, as a member of the Creative Exchange AHRC Knowledge Exchange Hub in the School of Communication at the Royal College of Art, London.

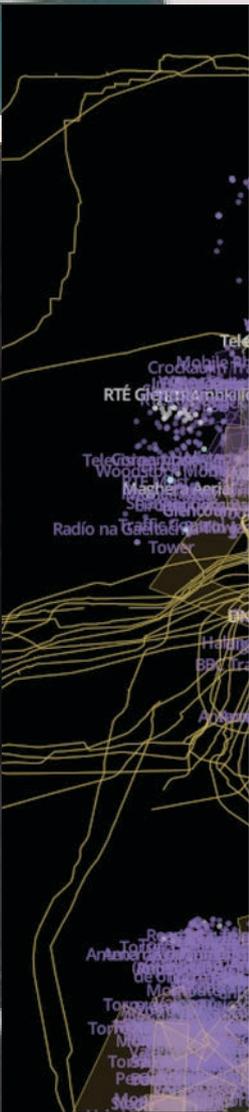
Ben's current research investigates identity design by looking at the themes of identity performance and digital public space through Karen Barad's 'diffractive' methodologies of 'material-discursive agential realism'. Identity construction has long been a key element of design in typography, branding and layout. Identity construction is also key in the politics of social systems and theories of self. These perspectives help uncover the future of designing identity online and in digital systems. Ben's research includes developing prototype apps and services that explore modern fragmented identity, as well as experimental design, participatory research and art practice. They have explored identity construction in the workplace and social spaces, following collaborative projects with partners like the BBC, FutureEverything and FACT.

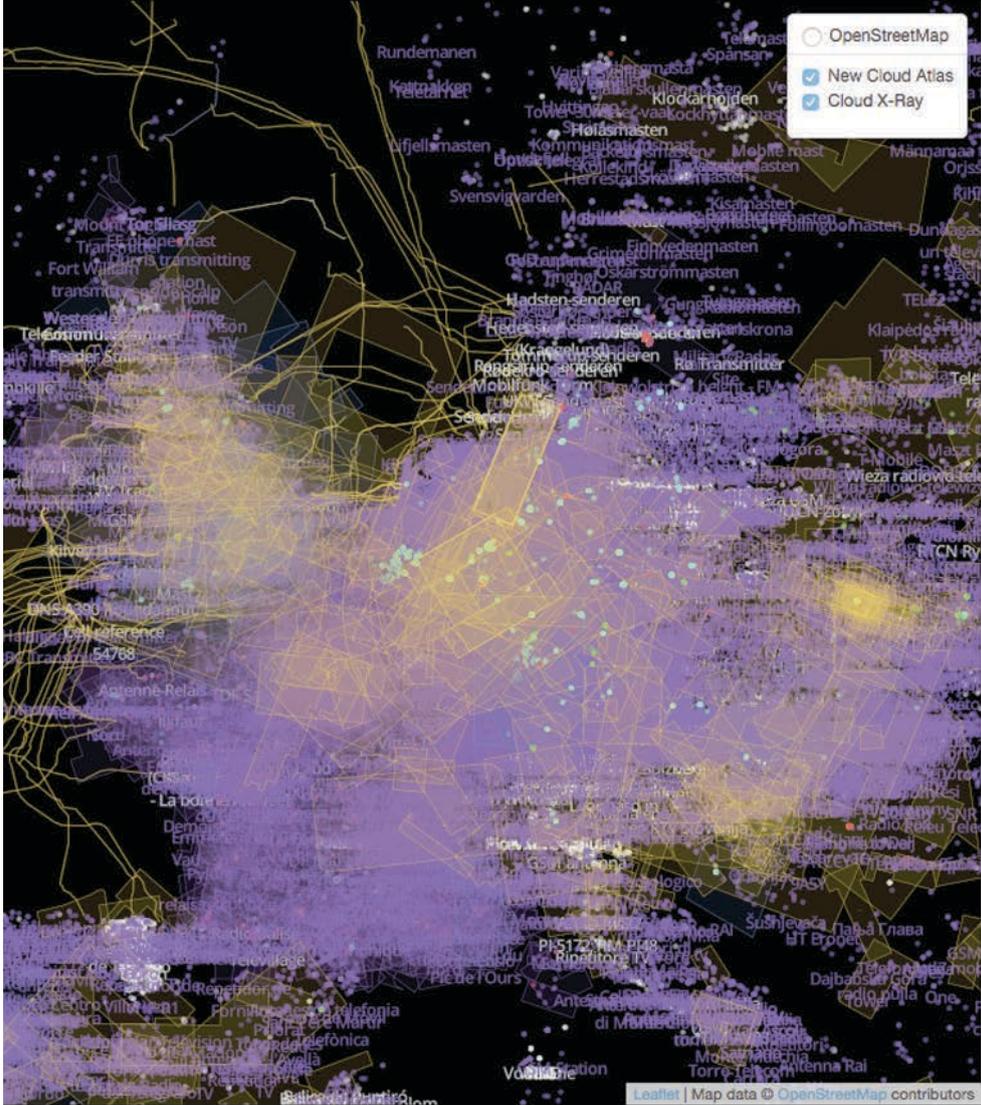
Digital public space is a growing field of research that encompasses personal data stores, networked commons and construction of sustainable digital 'publics'. Ben's research with the Creative Exchange builds on years of work exploring the role of digital technology in physical public spaces, in particular in relation to government safer spaces agendas and notions of critical infrastructures. Ben has developed apps and interactive media with commercial and government partners including urban big screen interaction, mobile city geolocation games, and festivals.

What does diffraction mean for doing design research? It provides a way of working—a diffractive methodology—and a way of understanding—a diffractive superposition of ethics, ontology and epistemology. For example, in trying to design ways for people to make their own DIY pamphlet zines in the context of the internet, social networks and cloud services, Ben found that apparatuses of identity authentication quickly enact boundaries in determining who gets to publish and how audiences are made. In response, prototype design patterns took the form of collaborative workshops with multiple audiences, including the entangled non-human agencies of network infrastructures. For example, Ben collaborated to make an OpenStreetMap of accountable internet infrastructure; to make empowering zines out of Raspberry Pi kits and Tor network cryptography; and to make other re-distributive carnival spaces of potential networked identity play. Diffraction is more than mere additive interdisciplinarity, as it allows us to co-constitute differences that matter, and to notice quantum effects of time, space and matter.



Ben Dalton
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New Cloud Atlas

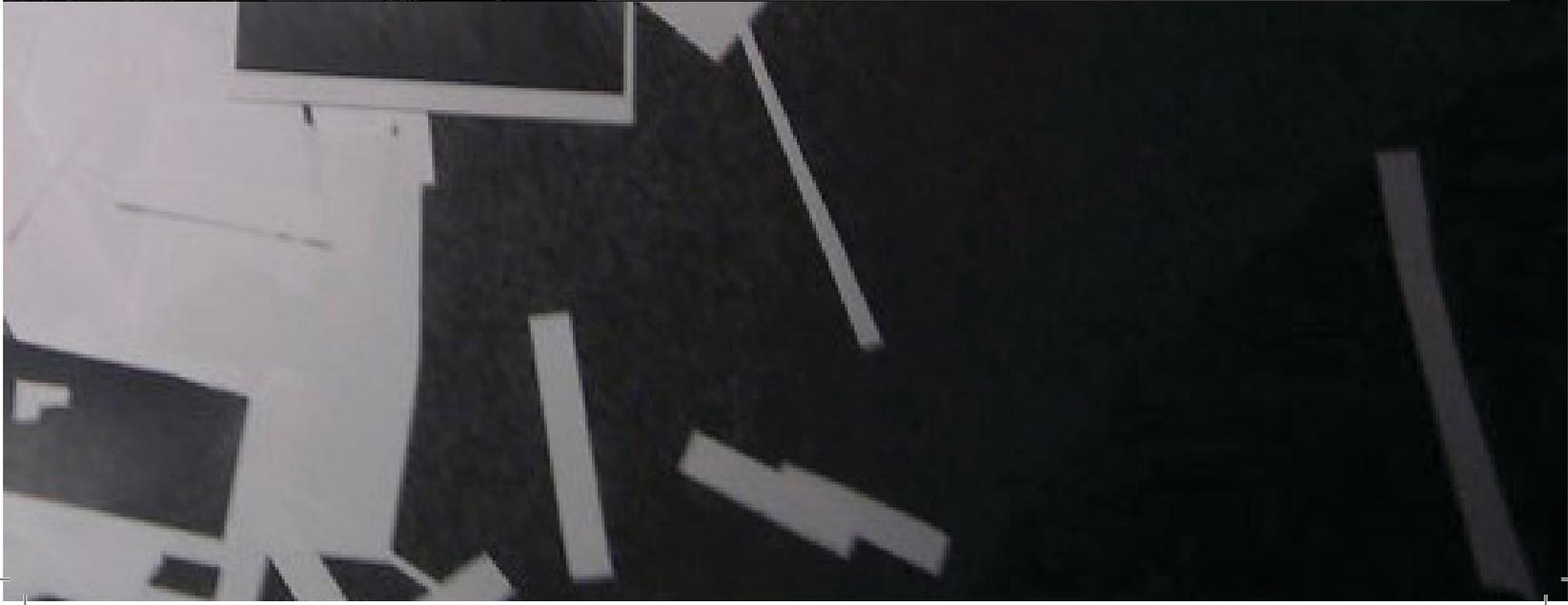
The New Cloud Atlas is a global effort to map each data place that makes up the cloud in an open and accountable way. We have set out to find and map each warehouse data centre, each internet exchange, each connecting cable and switch. Anything of any physical significance in the operation of the cloud should be observed in some way, and recorded for everyone to see and use.

Read More: [About The New Cloud Atlas](#)

Contribute: [Edit the map](#)

Key

- Data Centre
- Telecoms Office
- Telephone Exchange
- Telecoms Tower / Mast
- Submarine Cable
- Telephone Line
- Telephone Pole
- Manhole Cover
- Street Cabinet



Sarah du Feu

Sarah du Feu works as a Learning Officer and manages a team of other Learning Officers working within the School of Arts.

She is also an artist currently exploring still life through printmaking, using multiple processes including mono print, screen print, etching, photo etching and chine colle. As well as exhibiting at many art fairs and print fairs, Sarah's work is exhibited in galleries throughout the UK.

Her recent exhibitions include a two man show at the Leeds Design Centre and Craft Gallery entitled 'Still Life' and a group show at the Lotte Inch Gallery in York entitled 'An Ode to the Humble Jug'

The Still Life works, despite containing recurrent vase, jug and bowl motifs are a study in form, composition, colour, space, light and volume. The subtle shifting relationships between these elements is a constant source of exploration and investigation.

Sarah's work is grounded in familiar, universal forms and objects, some of them her own hand thrown pots and jugs. These simple household pieces, printed in rich tones and multiple layers imbue the objects with a deep textural quality and a significance that resonates with us as human beings.

"One can travel this world and see nothing. To achieve understanding it is necessary not to see many things, but to look hard at what you do see"

– Giorgio Morandi

sarahdufeu.co.uk

Dr Alan Dunn

Artists' uses of the word revolution

In 2009 Alan Dunn curated the double-CD collection *Artists' uses of the word revolution* to capture manners in which each generation returns to the sound of the word revolution, including content from Turner Prize winner Douglas Gordon, Marcel Duchamp, Chumbawamba, Sarah Jones and Aldous Huxley, alongside Mexican hip-hop, Spanish punk, disgruntled teenagers, German heavy metal, Trinidadian reggae and Leeds Beckett staff and students.

The CD has since been presented at around twenty international sound art festivals and broadcasts in New Zealand, Italy, Germany, USA, Ireland, Czech Republic and UAE, but what is it that attracts us—the sound of the word, or the desire to change the status quo every time we create something new? Used within advertising for hearing aids, contactless payments, craft beer and slippers, can a word lose its potency and meaning through overuse?

In 2017 Alan was commissioned by Liverpool Sound City and Edge Hill University to create a new large-scale iteration of the project for October, marking the centenary of the Russian Revolution.

Fusing two key songs, The Beatles' 1968 collage *Revolution 9* and Gil Scott-Heron's *The revolution will not be televised*, written when he was 21, the new project consisted of lectures, video installations, posters, a Media Wall, contemporary dance and a climatic 24-hour happening featuring content from 21-year-old Edge Hill students, Alice Lapworth, Leeds Beckett MA students Erin Caine, Michael Boucher and Lara Rose, Cavalier Song, Rich Rath from University of Hawaii, Joe Martin (Cabbage), Tom Rea Smith, Marion Harrison, Derek Horton, members of Gil Scott-Heron's band and Liverpool poet Malik Al Nasir whom Scott-Heron mentored from the early 1980s.

alandunn67.co.uk/therevolutionwillnotbeedgehill.html

Andy Edwards

Andy Edwards is a graphic designer and lecturer based in Leeds. His priority is to provide non-retail sectors with inventive conceptual thinking and effective design. Andy specialises in working with cultural and educational organisations, across most areas of graphics including identity, print, digital, architectural schemes, exhibitions and public spaces.

Amongst other projects this year, Andy was commissioned by English Heritage to design the identity, environmental graphics, art direction and print for an exhibition by artist Susan Philipsz at Belsay Hall in Northumberland. *The Yellow Wallpaper* is a sound-based installation by Philipsz, a Turner Prize winning artist, and is a new work which forms part of *Mapping Contemporary Art* in the Heritage Experience. Andy's graphic response was informed by both the specificity of the site, and an understanding of Philipsz's past work and approach.

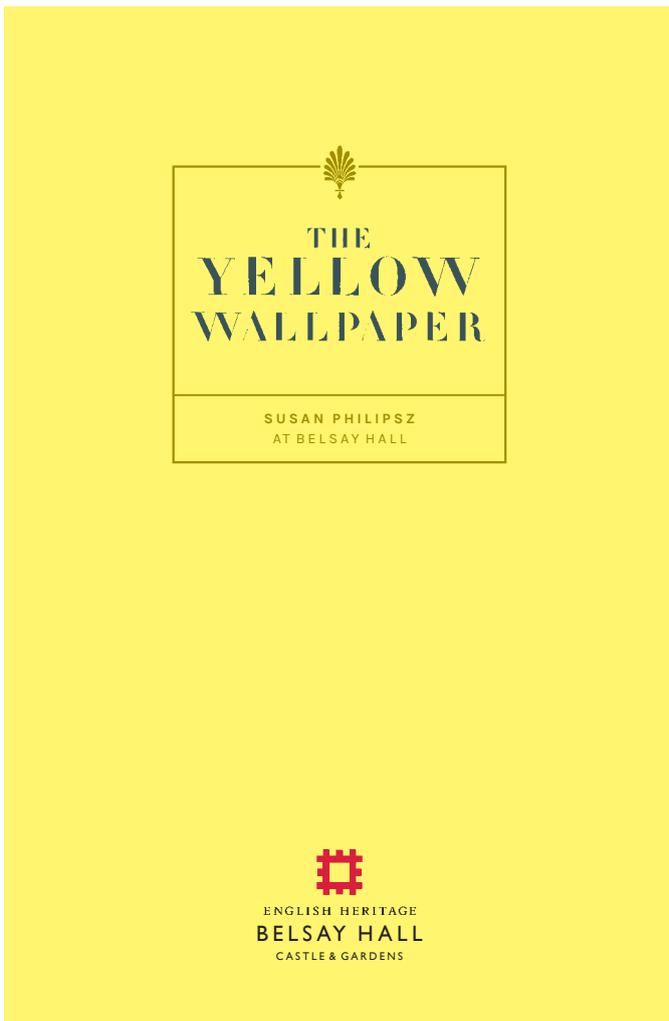
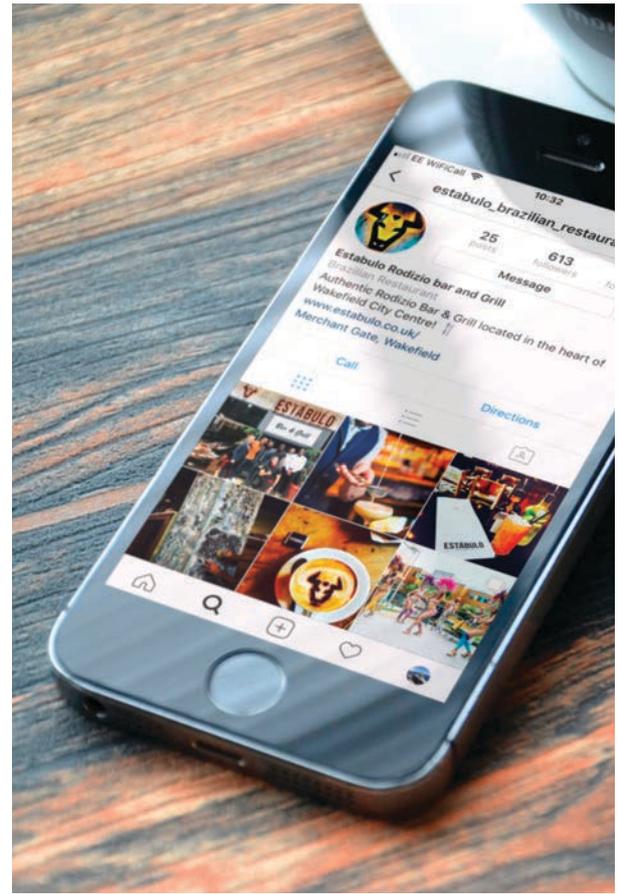
Belsay Hall is a 17th century, Greek Revival, stone mansion devoid of furnishings. English Heritage describes it as a 'building of austere perfection'. Using cues from the remaining architecture—such as anthemion/honeysuckle used in the friezes in the bedrooms—the branding also returns to the typography evolved through the rational mathematics of Fournier and Didot who were working at roughly the same time as the construction of Belsay Hall. Though classically inspired, these letters reject all previous aspects of calligraphy. Belsay Hall, in much the same way, seems to reject the gentle Palladian 'wing' of classicism in favour of raw stone, now re-animated by Philipsz's sound installations sited in the chimney flues of empty rooms.

Hannah Edyvean

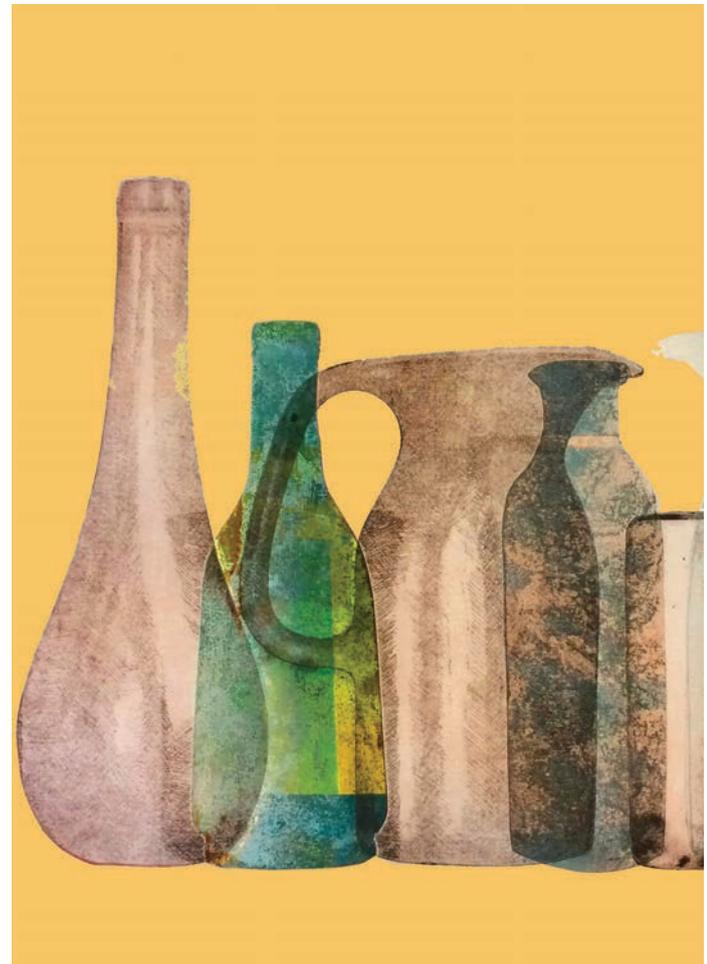
Over the past eight months, Hannah Edyvean has been working towards an MRes in Professional Practice. The work documents Hannah's extensive professional experience in all forms of marketing, spanning the last ten years. This includes specialisms in both print and digital marketing design and implementation for a wide range of clients.

Hannah's research explores the field of digital marketing further, with a specific interest in social media marketing and the synopsis of recommended best practice techniques for this area. Initial research findings have been applied to a live case study to test these practices further.

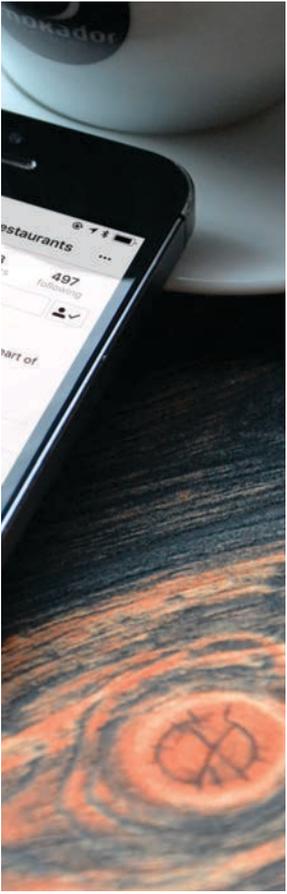
The resulting research findings aim to document the validity of such techniques for similar businesses in the industry, as well as providing a platform upon which further research can be built. Following the completion of her MRes, Hannah will continue to research within the field of digital marketing moving forwards.



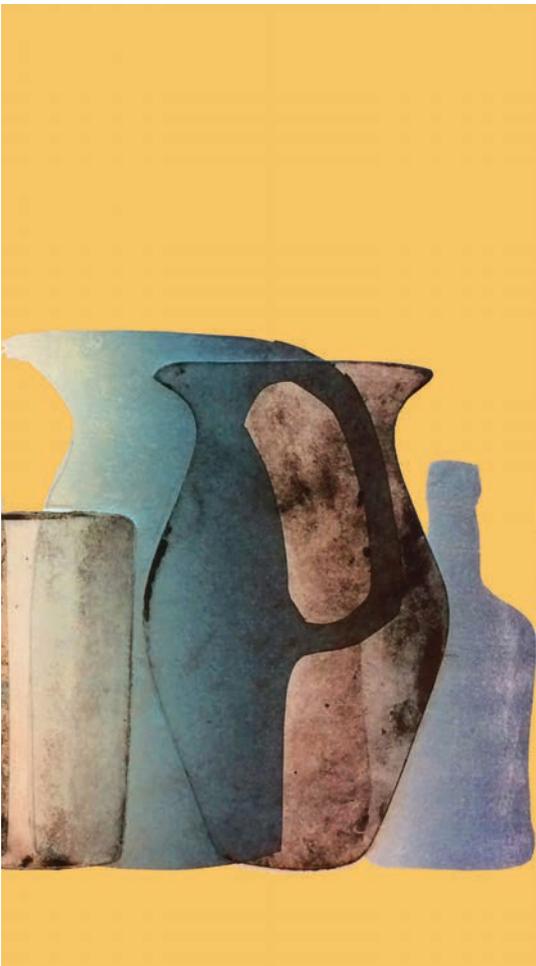
Andy Edwards



Sarah du Feu



Hannah Edyvean



Alan Dunn

dialogue: 12.19

Trudi Entwistle

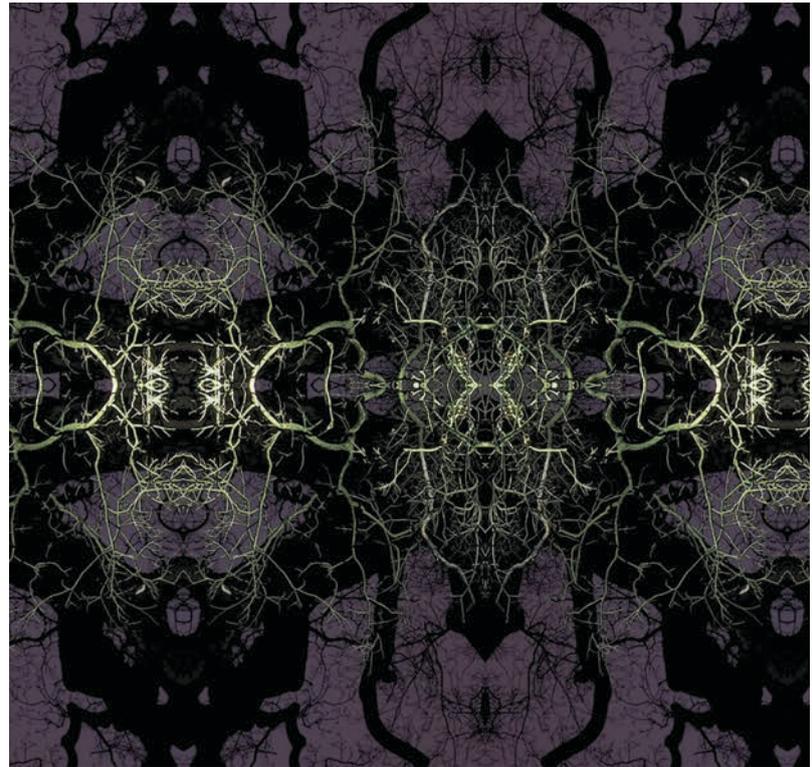
[SEE HERE](#)

Group Exhibition, Old Neale's Auction House, Nottingham, 14th June - 13th July 2018

Sponsored by Art Council, Experian, Mojatu Foundation, Trinity Church Nottingham, Eranda Rothchild Foundation, Kenya Airways, The Bakehouse.

Trudi Entwistle is part of the arts group Quarry Lab, based in Nottinghamshire. Quarry Lab hosted a landmark art exhibition and mini arts festival celebrating diverse communities and collaborations. The exhibition SEE HERE presents the work of local, national and international artists who are engaging with the ideas, challenges and process of changing communities, collaboration and place making, and offering creativity as a positive way forward. Celebrating the creative energy of Nottingham and the wider region, and as part of the Midlands Engine initiative for creativity and collaboration, the exhibition of visual arts also provided the foundation for an exciting programme of events showcasing the work of musicians, performers and theatre groups, and offering lectures and workshops which explored the exhibition's core themes.

Trudi created two artworks exploring the qualities of Sherwood Forest and its great Oaks. The forest has seen changes and been vulnerable to human pressures. Once a mighty swathe of forest is now a patchwork of small wooded islands dotted over Nottinghamshire. One piece, *Silence*, captures the nightscape of the forest, emphasising its intimacy and the fragility of the forest. As coal has strongly influenced the landscape and local communities of Nottinghamshire, *Provenance* gives coal a new aesthetic value by casting coal dust and resin in the shape of an oak branch. Both pieces will influence further work to culminate in a land art proposal.



Trudi Entwistle



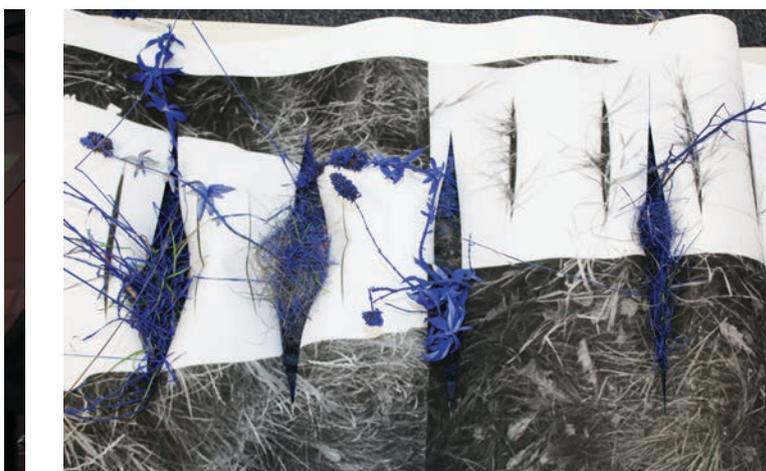


Dr Joanna Leah Geldard

Joanna exhibited her practice-based PhD work at Leeds Beckett in The School of Arts, introducing blubilds as a drawing system of alteration. blubilds will continue to be exhibited at Liverpool Independents Biennial in two exhibits, one of which will take a group of artists from Derbyshire who have responded to her research on Edgelands spaces, dwelling and artistic activity.

Drawing from the restraints of static plans, diagrams and blueprints, blubilds work as an active process between body, apparatus and the syntax of gesture, movement notation, language, marks and objects interpreted from interstitial sites. In June Joanna took a presentation of her drawing system blubilds, a critical drawing and spatial practice to the Drawing Panel at the British Museum for the RAI (Royal Anthropological Institute) conference on Art, Materiality and Representation. She presented her work as a drawing system and process, to act as a critical and poetic device that reflects on dominant meanings of space and place.

Produced in Edgeland sites, blubilds draw on the actions, activity, materials and culture to invent transparent rooms like a 3D diagram, hence blubild instead of a blueprint. With nonsense, parody, playful and futile repetitive tasks, Joanna aims to prise open the sites for different meta-narratives and cultures that challenge the materiality and representations of spaces. Edgelands are coded with a range of practices such as graffiti, photography and 'wandering' activities, dominating how they are represented. blubilds embody devices of the informel and process drawing to both undo and 'draw-out' these edgeland sites.



Joanna Leah Geldard

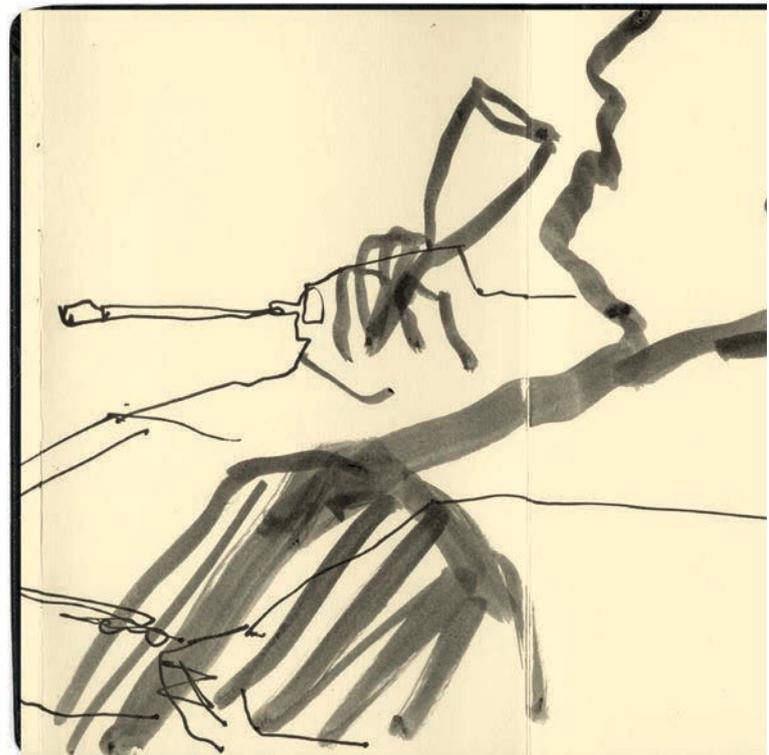


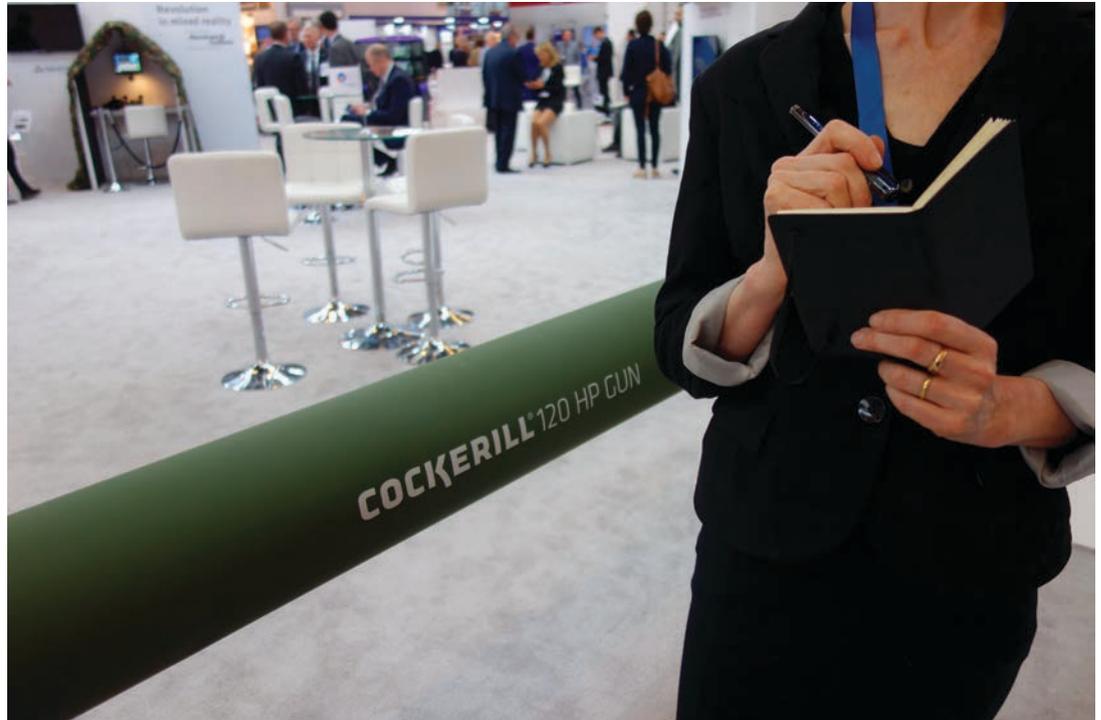
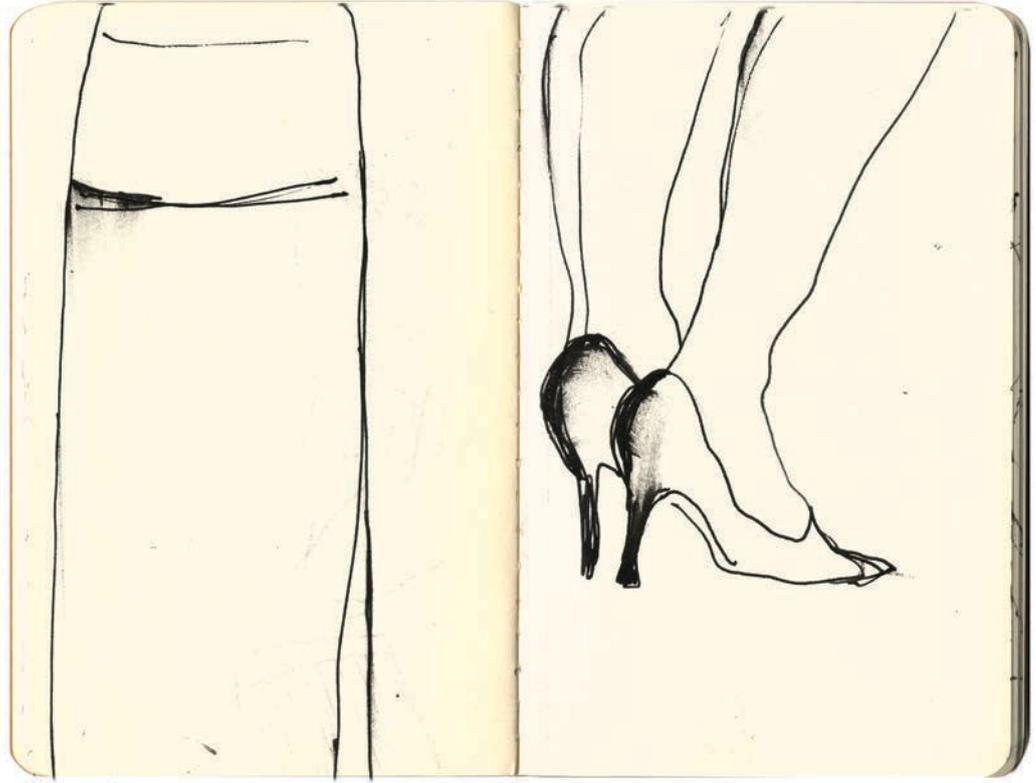
Dr Jill Gibbon

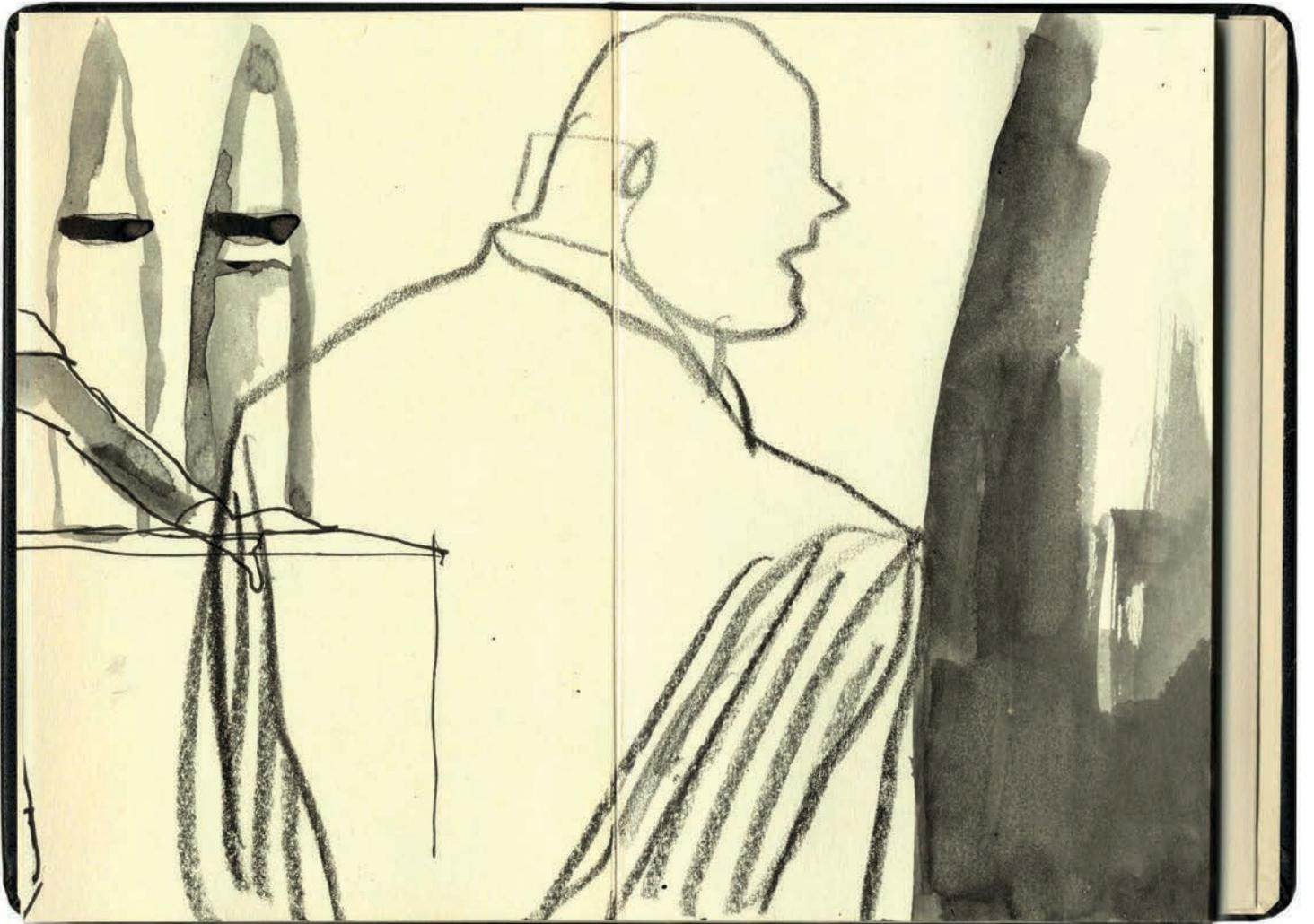
The Etiquette of the Arms Trade, a solo exhibition of Jill's research, took place at The Bradford Peace Museum, May 13–June 29th 2018. Jill goes undercover into arms fairs dressed as a security consultant, then draws the weapons, marketing and networking, and collects complementary gifts from the stalls. Through the use of mimicry, performance and drawing she aims to identify and interrupt the gestures, tropes, and rituals that shroud the arms trade in a veneer of respectability. The exhibition included an installation of sketchbooks, gifts, photographs of her performance, and a mannequin wearing her outfit—a suit, pearls, accreditation pass, and lanyard. It was the most successful exhibition ever hosted by the museum, and has been extended in a pop-up venue in the city. The exhibition was covered by the Guardian, the BBC World Service, and The World Tonight on BBC Radio 4.

She has also completed a book about the project, published by Joff and Ollie in Summer 2018. It includes a selection of drawings and two essays, the first situating her practice in the context of social science research about the arms trade, the second exploring the politics of drawing through a reflection on the project and writing by Michael Taussig and John Berger. The juxtaposition of drawing, performance, and social science contributes to the aesthetic turn in International Studies. The interdisciplinary importance of her work was been recognized in the award of an early career fellowship by the Independent Social Research Foundation.

Jill continues visit arms fairs, most recently Eurosatory in Paris, June 2018.







Jill Gibbon



Dr Mohamad Hafeda

Sewing Borders

A group of residents of Beirut with different experiences of displacement encounter the map of the city and that of the region. Through their sewing skills, they negotiate and narrate notions of spatial, temporal and historic borders. The film opens up the history of displacement in the Middle East and issues related to the representation of individuals in urban space. It explores the role of representational techniques (map drawing) and processes (treaties, declarations) in the making of borders, while revealing their temporal nature through the residents' lived experience.

The current narratives dominating the media and formal politics present refugees and migrants particularly from the Arab world, as a threat, and their movement as an attack on the hosting countries whether in Europe or the Middle East. This movement is perceived as ahistorical, isolated from the history of displacement and the implications of international and western colonial politics in the on-going making of the Middle East (as well as the role of political classes within modern day Middle East). Hence the project refers to the concept of the colonial reversal that anthropologist Ghassan Hage uses to critique the perception of refugees' movement as a 'siege' on Europe, and to explain the current movement of the displaced to Europe as a consequence of the colonial past and present, as a two-way movement. However, the film employs the concept of reversal as a bordering method between different geographies, times, politics and cultures, through moving forward in space, and moving back across times through the use of political maps, documents and testimonies. This reversal process aims to undo and destabilize these political borders through exposing their temporal aspects, as well as the processes of construction of their narratives.

Sewing Borders was commissioned by Ashkal Alwan for Video Works 2017. The film was selected for the International Film Festival Rotterdam (IFFR) 2018, in the Bright Future Short category.

Jo Hamill

Jo Hamill's work explores how our habitual use of conventions denotes our compliant respect for language as well as an inherent need to be understood. Familiar limits mark out a territory for expression, governed by a complex code system, which is deciphered into letters, words and syntax in order to form meaning. This meaning is challenged by what lies beneath the surface; social conventions, arbitrariness, ambiguity and the unsaid. An inexhaustible range of conventions, which although designed to elucidate and help us find meaning, often highlight the impenetrable inadequacies of language. The interstice between the concrete presence of language and the 'other space' that language takes us belies the nature of where and how intimacy is formed. What potential does the estrangement of these conventions have to allow us to suspend our formed relationship with language and consequently our role as an expectant reader, to become an uninformed viewer, seeing language afresh? How dependent are we on our need for established conventions to access language within new contexts? Can investigations into the materiality of language help bridge the interstice between the concrete and the conceptual?

Jo has continued her 'Gutter Words' project which forms part of her PhD study, the first episode of which has been published in the forthcoming edition of *Convolutions* 5.

Dr Chris Harris

I am working on a project that considers the patterns and structures present in woven Nigerian textiles, and their relationship to geometric abstraction. This links to a previous body of abstract painting I produced derived from a system of abstraction based upon the prosodic structures in the Anglo-Welsh poetry of Dylan Thomas. The new work incorporates painting and animation, and explores digital immersive environments in relation to their potential psychological benefits. It is a collaborative project with Dr. Kevin Laycock from the University of Leeds, and Dr. Henrietta Bowden Jones from Imperial College, London.

The project was exhibited in September 2019 at the Atkinson Gallery, Southport.

Marion Harrison

Marion's recent practice has included a new work, *Janet and Howard are in the Audience*, 2019, produced for the forthcoming vinyl release in November 2019 as part of Conversations with the Anthony Burgess cassette archive / 2xLP and 2xCD, plus downloads curated by Alan Dunn in collaboration with The Anthony Burgess Foundation, Manchester.

Janet and Howard are the main protagonists in the novel *One Hand Clapping* which Burgess wrote in 1961 under the pseudonym Joseph Kell. The novel is centred around the couple's preoccupation with game shows and TV culture.

The audio is taken from Burgess's lecture *Can Art be immoral?* given in 1960s at Tate Britain.

Marion has also been working with East Street Arts since Autumn 2018 developing a new art space. Formerly a convent and then an accountants, Convention House is a large-scale Victorian terraced building situated in Mabgate, Leeds.

Episode 1—*Tomorrow is our Permanent Address*, devised by Marion, is the first project to investigate Convention House. Artists have been invited to playfully, critically, practically and technically test the potential scope of this new space through collaboration.

Dr Caroline Hemingray

Caroline Hemingray continues to research in the area of colour and sustainability for the fashion and textile industry. Caroline's work explores methods of colouring textile materials using four-colour mixtures of spun-dyed fibre. Research has been carried out to understand the colour-difference required between component colours within a blend, so that the resulting colour is homogenous, as well as methods for optimising such a fibre blend system to be commercially viable. In July 2018, Caroline presented her paper "Optimisation of colour fibre-blend systems", co-authored with Professor Stephen Westland, at the 91st Textile Institute World Conference.

Ben Judd

The Part Versus the Whole

Curated by Rose Lejeune at Victoria Museum and Gallery, University of Liverpool
9th June–19th August 2018

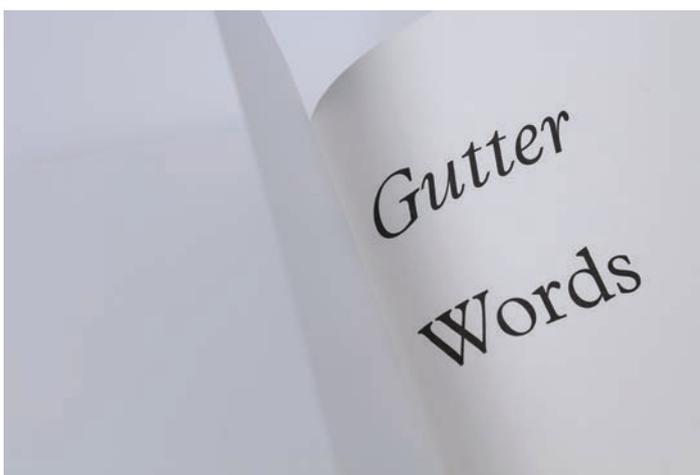
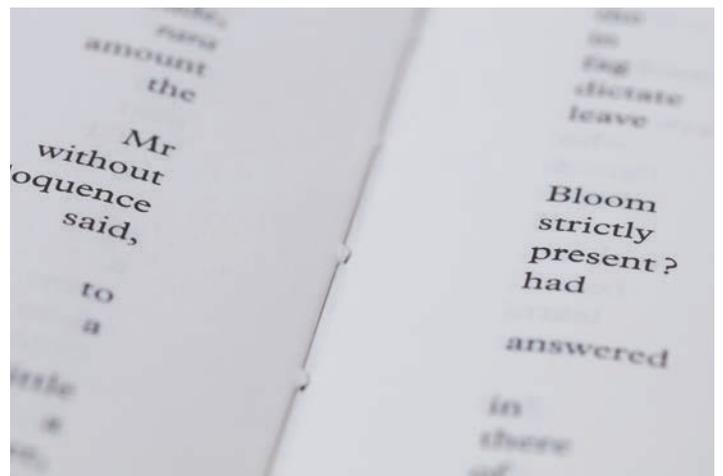
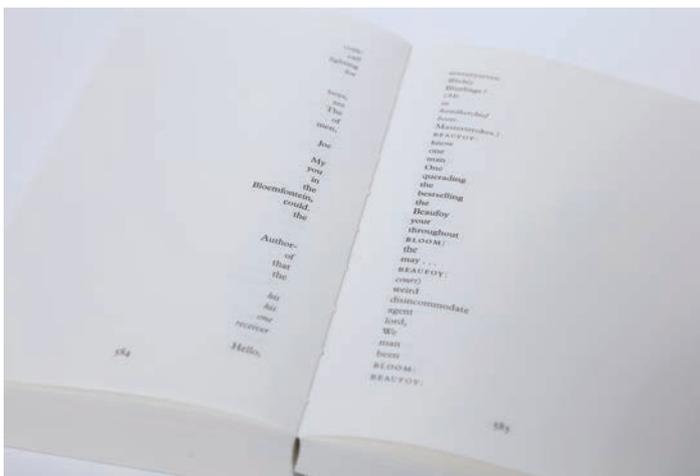
"...sometimes different cities follow one another on the same site and under the same name, born and dying without knowing one another, without communication among themselves. At times even the names of the inhabitants remain the same, and their voices' accent, and also the features of the faces; but the gods who live beneath names and above places have gone off without a word and outsiders have settled in their place."

– Italo Calvino, *Invisible Cities*

Taking an eclectic mix of materials from the Victoria Gallery and Museum's collections and archives, including historic magic lantern slides and the archeological photography of John Garstang, and combining them with new objects, performance and film, *The Part Versus the Whole* by Ben Judd is a commission for the VG&M as part of their New Perspectives 10th anniversary celebrations, curated by Rose Lejeune.

Through *The Part Versus the Whole* Ben invokes a lost community with its own internal systems, beliefs and taxonomies of knowledge. The installation weaves together threads of mythology with imagined and real histories of characters and architecture from the local environment to create an immersive installation. A performance and an accompanying film imagine this community existing within the VG&M.

The Part Versus the Whole is an invitation to viewers to experience a series of alternative readings of the VG&M, and the city of Liverpool's history, to reimagine what might have been and to bring its possible futures to life.



Among the raft of outraged correspondence sent to *The Little Review* following the periodical serialization of Joyce's *Ulysses*, one described the Nausicaa chapter as "filth from the gutter of a human mind," going on to lament not so much "the mire of his effusion" [...] but "all those whose minds are so putrid that they dare allow such muck and sewage of the human mind to besmirk the world by repeating it." Here, that repetition continues, though in a radically expurgated version of "paper/smut." If Joyce's first readers found he had his mind in the gutter, readers now can see what Jo Hamill has mined in the gutter.

– Professor Craig Dworkin, University of Utah, USA

Gutter Words

Working with an edition of James Joyce's *Ulysses*, Hamill systematically obliterated most of Joyce's language but carefully retained those words positioned closest to the gutter—the technical term used to describe the central margin of a bound page.

Gutter Words explores the relationship between the book, as a sculptural space and the role the body of the reader plays in activating this physical space. Notable here is how design and typographic terminology is so entrenched in bodily references. Header, footer, body-copy, the arm of a 'K', the crotch of a 'Y', the foot of a 'T', the ear of a 'G', the shoulder of an 'R' and so on. As is the architectural scaffolding of Joyce's schema which underpins the structure of *Ulysses*, kidney, genitals, heart, lungs, esophagus, Brain, Blood, Ear. etc. Lawrence Weiner refers to language as material for construction. Accordingly, the act of deletion in *Gutter Words* exposes the architectural scaffolding that holds words in place. Voids are physical spaces to be read and words become unanchored, set adrift in an uncertain space. The architectural qualities of this physical space are here exposed; *Gutter Words* is devoid of many of the accoutrements associated with a 'book': cover, boards, end papers, dust jacket -- leaving only the innards, an unprotected text, pooled to the gutter.

Jo Hamill's *Gutter Words* is co-published by Yorkshire Sculpture International and information as material.

Yorkshire Sculpture International is a dedicated sculpture festival, a series of exhibitions, international commissions and learning programmes—with sculpture in its broadest forms on display across four major galleries—the Henry Moore Institute, Leeds Art Gallery, the Hepworth Wakefield and Yorkshire Sculpture Park. The inaugural festival also marked the launch of its publishing imprint and its first two publications by Jo Hamill and Julia McKinlay.

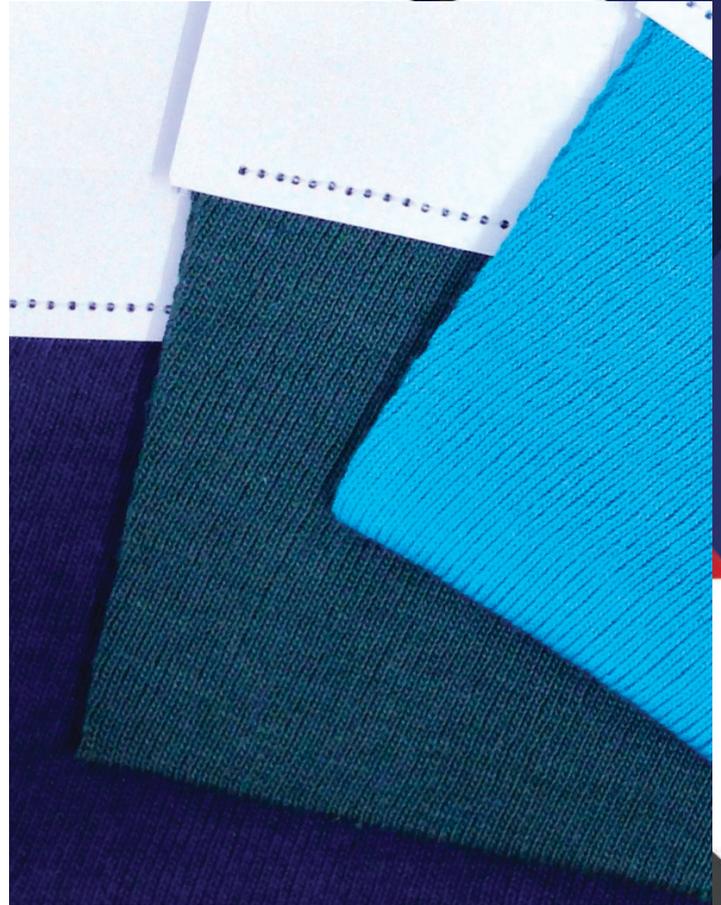
Information as material is an independent imprint that publishes work by artists who use extant material—selecting it and reframing it to generate new meanings—and who, in doing so, disrupt the existing order of things.



Ben Judd



Caroline Hemingray



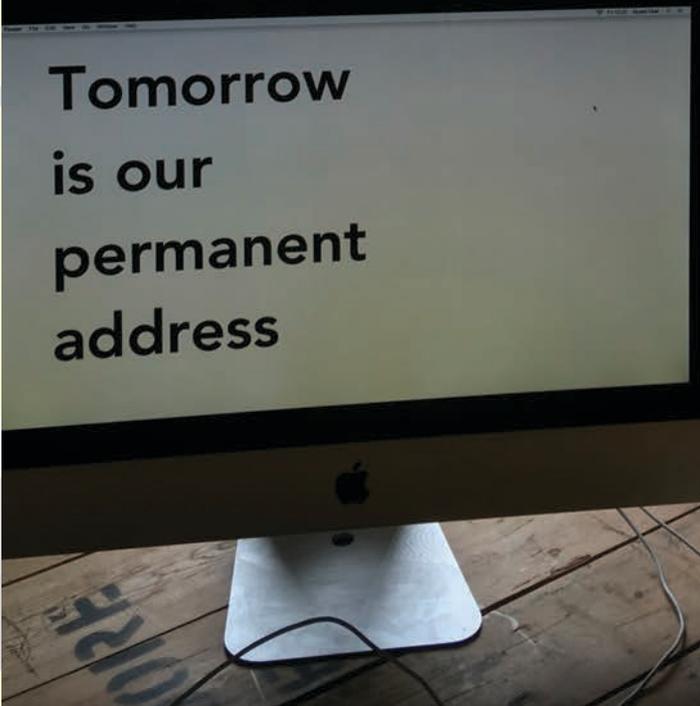
Mohamad Hafeda

Chris Harris
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Marrion Harrison
.....



Tomorrow
is our
permanent
address



Dr Julia Kelly

Julia's essay on *Chance in Modern Sculpture: Accident and Agency* came out this year in the volume *Peripheral Alternatives to Rodin in Modern European Sculpture*, published by Horizons and the University of Malta. The reception of Rodin's work in the mid-20th century by Henry Moore and Jean Arp, and then in the 1970s by sculptors like Bill Tucker, and the ways in which they saw chance as a central aspect of his working process, were discussed in this essay. Rodin was rediscovered and reinvented during the second half of the century, in the context of rapidly changing conceptions of what sculptural practice might be and become. The essay also explored tensions between references to the natural world and its inherent forces, and the control exerted by the maker over their materials, a central theme in a wider project Julia is developing into sculpture and chance in the modern and contemporary periods.

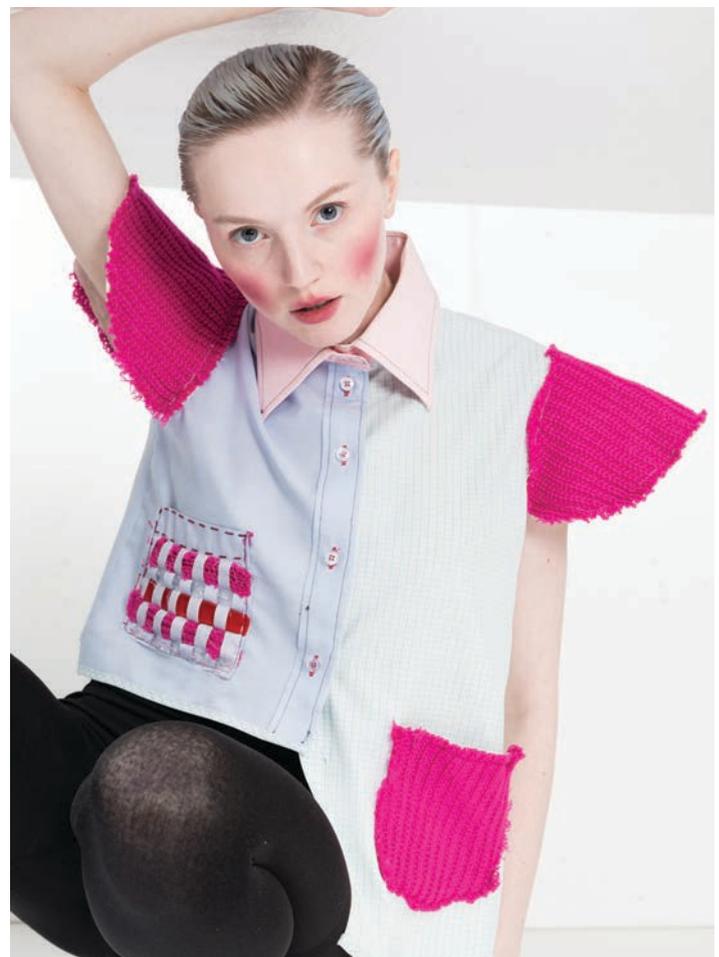
This theme was also developed in a paper Julia gave in November 2017 at Turner Contemporary in Margate for the conference 'Arp: Influence and Exchange', which accompanied the gallery's exhibition 'Arp: The Poetry of Forms'. This paper examined Arp's relationship to concepts of chance in surrealist practices, through his vocabulary of organic forms evocative of found natural objects like pebbles and stones, comparing this to the strategies of other artist including the British sculptor Paule Vézelay. It also looked at the way that Arp's work, and in particular Arp's relationship to nature, has been taken up in the work of contemporary artists, looking at the role of Arp's *Cloud Shepherd* sculpture in Elmgreen and Dragset's *Drama Queens* for the Münster Skulptur Projekte in 2007, as well as Paul McDevitt's reinventions of Arp sculptures rooted in their natural environments in his drawings for his Vancouver publication *The Cant* in 2009.

Katie Lenton

Keepers of Lost Clothes is an ongoing project exploring the relationship we have with found or discarded garments and considers the ways in which this clothing might be remade. Each of our garments is unique. They are made from clothes that other people have fallen out of love with; found in the back of the wardrobe, the bottom of the drawer or jumbled on a charity shop rail. These garments have been washed, ironed, unpicked, dismantled, cut and re-stitched to create new clothes to fall in love with.

Some design details from the original garments have been salvaged and whilst some retain their original functionality, others assume a new decorative purpose: a patch pocket traditionally found on the breast of the left bodice appears on the back yolk; a button stand traditionally found at the centre front shifts to the side seam; stripes and checks originally cut on a straight grain appear on the bias.

All of our garments have been designed by students studying BA Fashion at Leeds Beckett University.



Peter Lewis

Women's Art Practice and Thinking: A Staged Event
May 3rd 2018

Hosted in collaboration with Kingston University's Contemporary Art Research Centre, Dorich House Museum, Women's Art Practice and Thinking, A Staged Event, is part of the Contemporary Art Research Centre's Centre for Useless Splendour event programme 2018.

Women's Art Practice and Thinking: A Staged Event re-imagines the structure of symposium as a live event—a theatrical presentation that situates speakers and audience in new relationships to one another within a fluid changing 'set' where gesture can be enacted.

Ideas of fracturing, instinct, multiplicity, fluidity and subjectivity in relation to a feminine approach to research are explored through presentations by artists, curators and writers. A Staged Event stresses the presence and particular approaches of women within their research investigations—in the spirit of Dora Gordine in the house she created.

Speakers Included: Cullinan Richards, Anni Ratti, Laura Gannon, Melissa Gordon, Anat Ben-David, El Vonne Brown, Mothers Of God (Katrin Plavcak and Ulrika Segerberg), Rachel Cattle, Peter Lewis, and Andi Magenheimer.

Publication launch DORA: Dialogues on Women's Creative Practice and Thinking, Part 2; with new contributions from Hilary Lloyd, Laura Mulvey, Penny Sparke and Fran Lloyd.

Peter Lewis and Makiko Nagaya invited by the Research Group CARC at Kingston University to participate as a speaker and performer in the symposium / performance event, exhibited a series of paintings, derived from the flowers of Georgia O'Keefe, to be placed in the home and studio of Dora Gordine, at Dorich House Museum. A collaboration with Annie Ratti, wearing the orgone blanket derived from Wilhelm Reich's healing apparatus, was staged against the paintings.

Women artists in /seconds presented by Rudy Kanhye and Peter Lewis included work by Fabienne Audeoud, Milena Dragicevic, Nooshin Farhid, Cullinan Richards, Makiko Nagaya, Hoor Al Qasimi, and Annie Ratti.

Joan Love

Exposed & Hidden Posters

Joan Love continues her research into autism but has diversified the form of output, in parallel to the student-centred project with local schools, into a series of word-based images. These 'exposed and hidden posters' undertake to raise an awareness of the complexity of the sometimes silent condition and buried information.

Utilising changes in scale, within bold text or concrete poetry, the works can look minimal from a distance but, on closer inspection, communicate research regarding the often misunderstood disorder. They reflect on how we continue to cover our eyes to the visible changes happening around us.

Mick Marston

A History of Football

Commissioned by A+E Networks for The History Channel

Some days I have to pinch myself and this was one of those days.

Do I enjoy making daft pictures? Check.

Do I like football? Check.

Am I interested in history? Check.

Would I like to see my illustrations moving about on television? Check.

Do you think you could art direct and storyboard this script? I'll have a go.

Will this be enough money? Cheque.

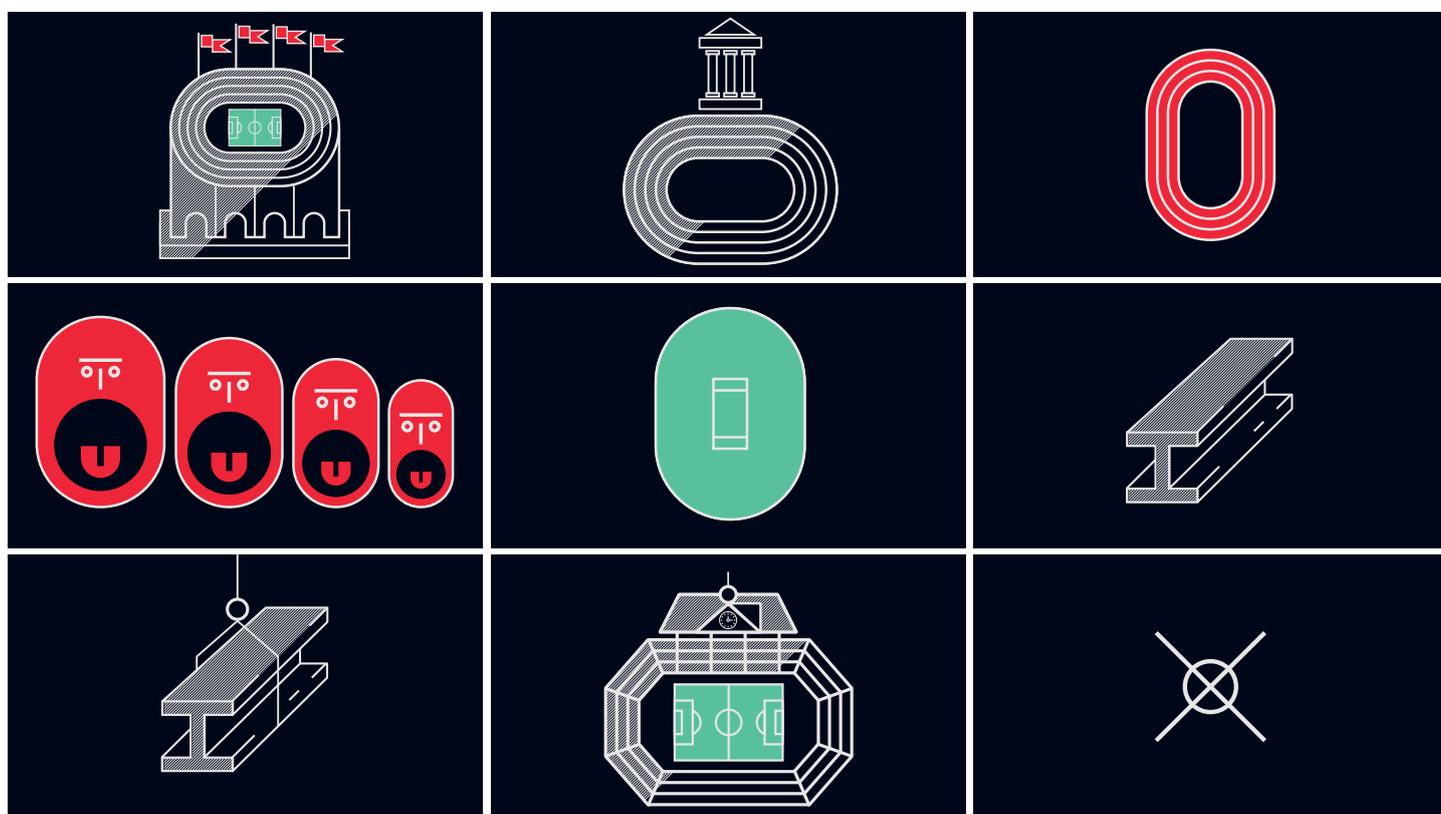
When research and commerce collide.

An exercise in reducing complexity through shape association and simple transitions.

Get in!



Peter Lewis



Julia McKinlay

I am currently undertaking a practice-based PhD with new sculpture exhibition Yorkshire Sculpture International (YSI). YSI took place across the Yorkshire Sculpture Triangle venues and public spaces in Leeds and Wakefield from June to September 2019. I was based in the YSI team throughout the development of the programme until the end of the exhibitions in 2019 and my research responded to this experience. The project is currently focusing on sculpture fabrication and exploring the links and overlaps between sculptural materials and processes with geology and natural history.

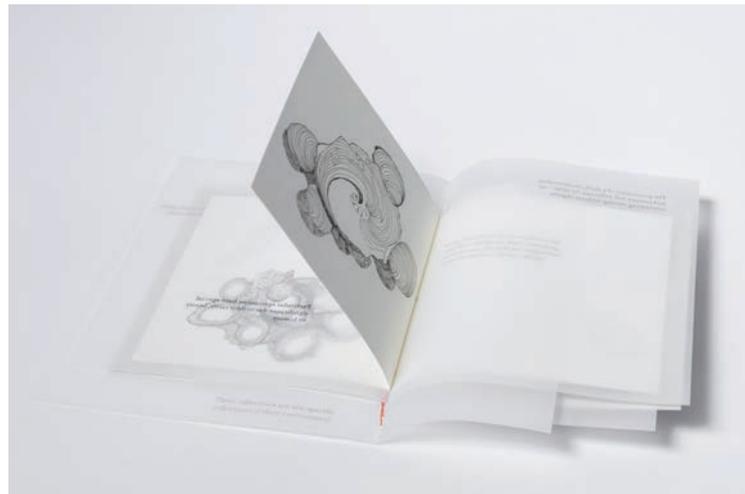
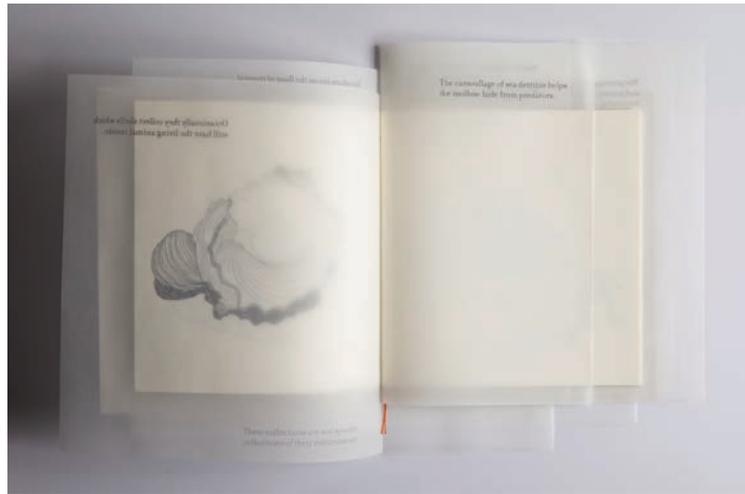
I am working on a series of screenprints inspired by the specialised pupil shapes of lizards, cephalopods and fish. The strange forms of these adapted eyes, designed to aid survival in specific light conditions are still partly a mystery to science.

The prints use the materials of silkscreen: ink, light and stencils to imitate the gathering and control of light into the eye. Lithographic tusche or drawing ink is used to make tones and patterns that mimic the camouflaging properties of eye pigmentation. Sediment forms naturally in the ink washes, evaporating to leave a map of oily waterways, microscopic terrains and blood vessels. The lithographic ink is dense with pigment and blocks out ultraviolet light, making a screen to print with. Simple newsprint masks perform as dilated and constricted apertures to push brightly coloured ink through, mirroring a pupil letting in light. The scalpel-cut edge of the mask outlines the form of the pupil, separating fields of flooded colour.

juliamckinlay.com



Feeling
the
Underside
Julia McKinlay



Feeling the Underside

An artist's book made for Yorkshire Sculpture International 2019 in partnership with Leeds Beckett University.

Julia McKinlay, artist and PhD student at Leeds Beckett University has made a limited edition collection of prints inspired by an encounter with a museum specimen of the shell collecting snail *Xenophora*.

I was curious about the way that this animal gathers and cements found objects from the sea floor to its shell. In this collection of work, I am mimicking the *Xenophora*'s behaviour, to curate my own collections of images and objects and bring together disparate strands of research to find the connections.

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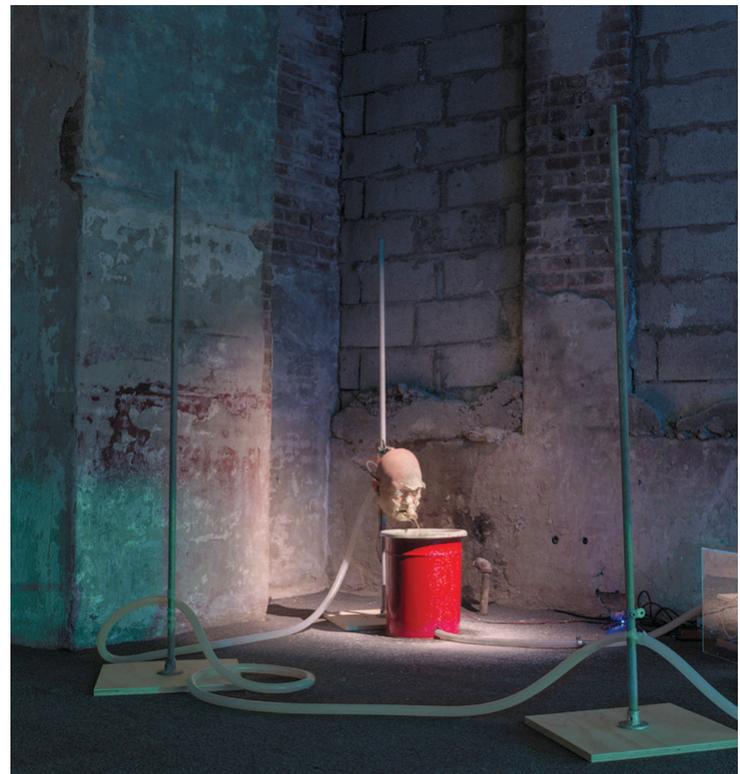
Nathaniel Mellors

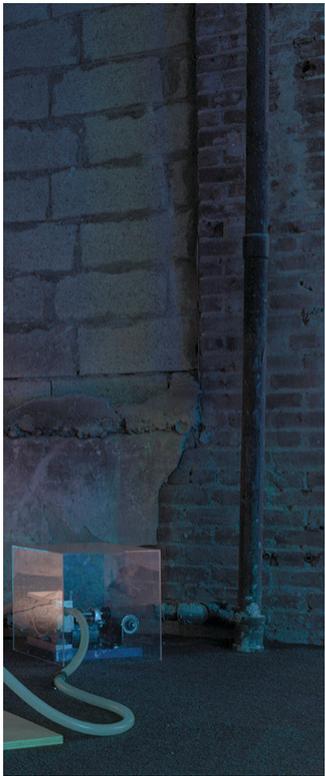
In February 2018, Nathaniel Mellor's solo exhibition, *Progressive Rocks* took place at the New Museum in NYC. Using the Upper Paleolithic period as a lens onto the present, many of the works in *Progressive Rocks* feature the Neanderthal, a species of early human previously thought inferior to Homo sapiens. Apparently incapable of making art—a marker of human intelligence—the Neanderthal nevertheless here functions as an artistic savant, raising questions about how we 'recognise' art, what the framework is for its deployment.

The methods vary widely, four films appearing alongside sculptures and paintings. In the film *The Sophisticated Neanderthal Interview* (2014), an interview between a contemporary man and a Neanderthal artist culminates with the Neanderthal taking control, the power dynamic between the two shifting as he reveals his own primitive 'practice'. The *Neanderthal Container* (2014) also flattens linear time, depicting a Neanderthal in perpetual free-fall over California's San Joaquin Valley, trapped in an eternal feedback loop.

Progressive Rocks is Mellors' first solo presentation in a New York museum. The New Museum produced a fold-out publication and guide, free to visitors. The exhibition, seen by over half a million, was broadly reviewed online and in *The Village Voice*.

The significance of *Progressive Rocks* lies in its status as a mid-career retrospective showing the range of Mellors' work, from the fantastical comic videos to the sculptures they engender, the animatronic heads and installations, consolidating his practice as one that moves between disciplines with intellectual purpose rather than purely formal gregariousness. The works speak to each other, sometimes literally in the case of the animatronic heads. As William Corwin writes, 'Mellors' dramatic interactions follow a Socratic model—a naïf is schooled on reality [by a] wiser foil' in a critique of morality, religion and power. Cinematic tropes are combined with methods from TV sitcom, theatre, science fiction and anthropology, showcasing his versatility as script-writer, director, editor and producer.







Nathaniel Mellors



Lauren Moriarty

Lauren Moriarty has recently completed the first year of her PhD study entitled *Designing Graduates: How can a higher education experience be optimised to align most effectively with the product design industry?* The study investigates the transition of product design graduates between higher education and the workplace and the impact this has on designing learning and teaching materials. It is defined by the following questions:

- What attributes do product design graduates currently have that prepare them for employment in the relevant field and in what areas/skill sets are they currently lacking?
- How do Higher Education Institutions currently prepare graduates for employment in their subject area?
- When considering graduate employability, should higher education be reactive to the needs of employers or proactive in innovating to inspire employers, encouraging industry development?
- How would the Higher Education curriculum need to change/develop in order to optimise employability of product design graduates?
- How could these recommendations be incorporated into an employability toolkit for product design course teams to use?

This is essentially a study of graduate attributes; the academic abilities, personal qualities and transferable skills that each student will have an opportunity to develop on their course, and the ways in which these attributes can be aligned to the needs and expectations of the product design industry and associated career paths. Lauren plans to design learning and teaching materials based upon the findings of the research. This will involve the collaborative aspect of working with students to shape their practice as product designers whilst at the same time shaping the curriculum to aid this process.

The study has involved an ongoing extensive review of literature and mapping techniques to categorise and build upon the research themes.

Professor Simon Morris

information as material

"Institutions cannot prevent what they cannot imagine."

– *'Do or DIY'*, 2012.

Simon Morris established the independent publishing imprint information as material (iam) in 2002, the first press dedicated to the genre of conceptual writing. The field of conceptual writing maps contemporary art methodologies on to existing literary works, utilising methodologies such as appropriation, chance procedures, copying, constraint based systems, DIY self publishing, interventions, redaction, the readymade, reframing, transcription, translation, and undesigning whilst acknowledging earlier twentieth century precursors of this conceptual aesthetic in the work of Dada, Oulipo, Fluxus, Conceptual Art and Language Poetry. To date iam has published over fifty works of experimental literature. They publish work by artists and writers who use extant material—selecting it and reframing it to generate new meanings—and who, in doing so, disrupt the existing order of things. information as material's editorial team is Craig Dworkin, Kaja Marczewska, Simon Morris and Nick Thurston (2006-18). The imprint's activities involve writing, publishing, exhibiting, curating, web-based projects, lectures and workshops. iam publications and editions are held in private and public collections around the world including Tate (UK), National Library of France (FR), and MoMA (USA). iam bookworks and DVDs are distributed internationally by Cornerhouse Publications Ltd. (UK) and available in numerous bookstores.

Three iam titles (*Catch-words*, *13 March 1911*, and *On the Literary Means of Representing the Powerful as Powerless*) have been reviewed in the *Times Literary Supplement* in 2019, whose critics made the following comments on our press:

"It is a fine piece of work by its publisher, too, information as material ("iam"), which specializes in work by artists and writers that uses extant material. At a time when archive information is so profuse and easily obtainable online, and when the creative curation of such material is increasingly valuable, this is a project rich with the promise of further insights into literature, history and culture."

– Ellen Wiles, TLS, August, 2019, p.30

"These kinds of conundrums are the stock-in-trade of INFORMATION AS MATERIAL, an experimental collective specializing in upending the parameters of literature, reworking existing books in unexpected, mischievous ways."

– Gill Partington, TLS, May, 2019, p.30

Sara Nesteruk

Searching for stories. Holodomor, Ukraine, 1932–1933.

“When I set out on the 27th March, the dawn
sky was misty.”

– Bashō.

I have been exploring stories from Ukraine in the early 1930's. Holodomor, recognised as genocide in Ukraine, killed 7 million people in rural Ukraine, wiping out millions of farms and workers, and their families. It is now recognised widely as an attempt by the Communist Government to overthrow the farming populations in Ukraine. A detailed debate continues to this day. I have been exploring stories, histories, and the language of the material. In August 2017 I visited Kyiv for a residency and exhibition at the National Museum (Holodomor victims Memorial), supported by a grant from the Arts Council England. In working on the project I have uncovered and revealed material, exhibited in the UK in 2017. In Ukraine, the meaning of the project changed. I am exploring poetic responses to the tragedies, using Japanese poetry and form, a pivot-form, how the word, and idea of famine is used, and a structure for a series of films, based on poetry.

A trailer for my project can be found online here:

<https://vimeo.com/264865038>

Exploring memory, perception, and approaches to meaning. How, who, and what we contain, and reveal, within ourselves, and how the memories, and society, shift with meanings.

My opening quote is from *The Narrow Road of Oku*, a travel diary, journal, and series of poems, by Bashō, a seventeenth century Japanese poet.

Harold Offeh

Harold Offeh participated in the group exhibition Material Environments at the Tetley in Leeds from the 4th May to 8th July 2018.

Harold proposed the formation of a live archive. *The Real Thing: Towards an Authentic Live Archive* used performance, workshops and discussions to construct a model of a living and evolving archive. The concept of a live archive has been a tool for Harold in his research and has helped to explore the importance of live and direct experiences in the activation of historical material. *The Real Thing: Towards an Authentic Live Archive*, was concerned with mapping ideas of reality, realness and authenticity. The project has emerged in the context of our increasingly mediated lives. The internet and social media seem to re-enforce our subject positions. Knowledge and certainties have become overwhelmingly shaped by the realities of peoples' feelings and emotions and the direct experiences that might act as a trigger. Realness, a queer colloquialism that relates to the inhabiting or construction of identity through performance offers a clear strategy. People are able to perform multiple identities and place them in real physical and virtual contexts. *The Real Thing: Towards an Authentic Live Archive* presented an installation of an existing archive of a selection of Harold's work made over a period of 20 years. The installation also acts a site for research and production through a programme of activities and events that sought to invite audiences and collaborators, including a selection of Harold's students from Leeds Beckett's Fine Art programme into wider explorations of identity, representation and authenticity.

Sara Nesteruk



Lauren Moriarty



Harold Offeh

Elisa Oliver

Tasting Joyce

Tasting Joyce took place at the James Joyce Centre Dublin on Nov 3rd 2017 and utilised food as a lens to provide a particular point of access to Joyce's writing. The resulting publication, also launch at the centre on June 17th 2018, is both a reflection of the event and a further interdisciplinary exploration of the issues it raised. Contributions include, *Taste – a thinking process*, (Elisa Oliver) which addresses the philosophy of taste from a point of aesthetics to an experiential mode of curation and interpretation raising questions about connections between gastronomy and aesthetics. Marty Gilroy's contribution *Tasting the World – Food, Empire and the Global in Joyce's Ulysses* explores a narrative of trade in the novel that establishes Dublin in the early 20th century as a city containing the whole of the world despite, or perhaps because of, the novels' close reading of the particularities of Dublin. Dave Power's recipes from the original menu allow us to create our own 'taste' of Joyce at home. Paul Kavanagh's photo essay creates a contemporary melding of food, space and wandering as he pulls on Irish Food Trails' www.irishfoodtrail.ie tours of the city to create a reflection on connections between place, food and self. *Food and "A Day in the Life" of Ulysses' Leopold Bloom* by Flicka Small provides a semiotics of ingredients that takes us directly to food in Joyce but demonstrates how these references communicate a multitude of topics within the writing. Artists Nuala Clooney and Kaye Winwood had a selection of work projected throughout the meal and together they have used word and image in the publication to reflect on the development of an 'expanded' notion of dining creating a series of objects that heighten the everyday function of eating and drinking underlining oral pleasure ricocheting us back to Molly and Bloom's chewed seedcake kiss in *Ulysses*. Orality as a theme continues in Máirtín Mac Con Iomaire's essay *Orality in Joyce: Food, Famine, Feasts and Public Houses* where food as absence and presence frames a discussion of famine and feasting in Irish literature, identifying what closes the mouth to food and what opens it to story-telling and song in the hospitality of the pub.

Dr Casey Orr

The Erotic Power of F= Conduit Tour 2018

"We tend to think of the erotic as an easy, tantalizing sexual arousal. I speak of the erotic as the deepest life force, a force which moves us toward living in a fundamental way."

– Audrey Lorde

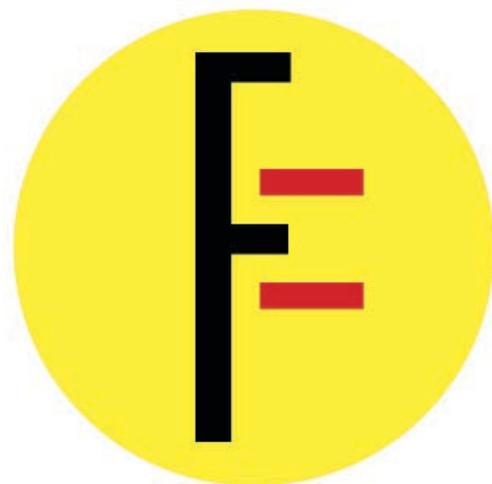
Feminism, landscape and history collide in an erotic concurrence as F= looks to The North and the ways in which art connects us.

The Erotic Power of F= Conduit Tour 2018 sees F= exploring the connections between feminist history and walking in Leeds, Pendle and Ambleside. The project celebrates women in the North, past and present, using walking together as a way to connect with each other, our environment and those who have walked before us.

This Arts Council England funded project takes place throughout 2018.

Since 2014 feminist art collective F= have organized, overseen and participated in parades, happenings, festivals, workshops, exhibitions, conferences and performances. They are also a band.

F= are School of Arts Lecturers and Researchers Dr. Liz Stirling, Dr. Casey Orr, Jo Hassall and artist Laura Robinson.





Get in touch! We'd love to hear from you!

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fequals.co.uk

fequalsnorth.wordpress.com

<https://www.facebook.com/F-1541644356110735/>

twitter - @art_feminism

#fequalsconduittour

Leeds Put Up Your Hands! Walk

Leeds - March 2018

As part of Leeds Beckett University Gender Conference F= and students from the School of Art led a walk through the city to celebrate International Women's Day. This year's walk included responses to material in Feminist Archive North, the history of Reclaim the Night and the current women's marches.

Deeds Not Words! Walk

Nelson, Lancashire - June 2018

In collaboration with Pendle arts organisation in-situ, F= invited women's groups and the public on a 3.5 mile walk. The socialist, suffragette and feminist legacy of Unity Hall marks the starting point in which to leave the town for the countryside and The Clarion House.

Live Your Best! Walk

Ambleside - September 2018

"You better live your best and act your best and think your best today, for today is the sure preparation for tomorrow and all the other tomorrows that follow."

– Harriet Martineau

F= join The Women in Cumbria Festival and The Armit Museum in search of the legacy of the social reformer Harriet Martineau. Performative learning as a research method is shared as a prompt for further discussion in this public event.

It's Easy Being In A Band! Walk

Leeds - December 2018

The Erotic Power of F= Conduit Tour 2018 ends the year with a celebration in Leeds.



Casey Orr





Anna Pepe

Anna Pepe's photography series on recurring forms in contemporary architecture explores seriality and repetition, patterns and variations. The images, captured in different countries around the world, have been curated in numerous photography group exhibitions in Europe, United States and Canada, including among others: Multiples at Darkroom Gallery, US, an international exhibition on the theme of repeating subjects, where one of Anna's photographs entitled "Sun-drenched" received an Honorable Mention; The Shape of Things at PH21 Gallery in Budapest, Hungary, an international exhibition with a strong focus on composition, where the shape of recognisable things becomes the driving compositional component of images; Modules at Loosen Art Mag / Gallery in Rome, Italy, an exhibition exploring the "aesthetics of seriality", "based on the repetition of forms understood as an allusion to the industrialized production cycle and to the copy and paste of the digital era models, inspired by the dialogue between the forms, the light and the space that imposes optical-perceptual messages favored by the use of repetitive and serial strategies" (from the call for entries); Brooklyn 2017, organised by the Art Bureau NYC and the Lumière's Beam Photo Agency, in Brooklyn, New York, US; Moments of Color at Blank Wall Gallery in Athens, Greece; Architectural Photography at the South East Centre for Photography, Greenville, US; Urban Landscapes and Abstracts at 1650 Gallery in the Echo Park neighbourhood of Los Angeles, California, US; and Patterns, a Canadian magazine and annexed online exhibition curated by ArtAscent and exploring patterns as "natural or accidental arrangement or sequence" related to behaviours, visual design, occurrences in nature, methods, and more.

In just over two years, Anna's photographs, which can be viewed online at www.annapepe.photography, have been exhibited in a solo exhibition in Leeds, UK, and 48 international group exhibitions. Shortlisted for several awards, Anna has been the recipient of an honourable mention and two awards.

Mike Powell

It starts again. At the time of writing, in early July, the undergraduate year has drawn to a close and after a seemingly all too brief vacation its time to get back to the studio. The journey through paint takes time, space and prolonged focus. Weekends don't cut it. You get the paints out and its pretty much time to clean up.

The gap between summers in the studio, my teaching year, provides an opportunity for forgetting, an emptying out. It degrades, gets rid of too much sticky residue. It disrupts the beguiling narratives implied by continuity. Fundamental to me and my practice is improvisation and its associated, if ultimately always limited, liberation from imposed forms and authorities. For one thing it gets me there quicker in the short space of time available. New triggers, usually in the form of images, are sought and found that might connect or resonate in some way.

In the Nineties and Naughties I fostered an apparently necrophilic excess in the face of the minimal, embracing multiple painterly languages and implied narratives, recognising and offering an identity that revelled in the tawdry and played footsie with populism. My how that word rings now! More recently, whilst maintaining and hopefully pushing my vulgarity until I might go pop, I seem to have veered away from accessibility, at least on the surface.

There are always many, often unexpected, encounters with others at this point. Michael Powell and Titian dropped by to give me a hand in the image Diana presented here. At times queasy and at times indignant at the interference of others, my relationship with my scopophilia is such that I have to give way to base drives at times or disappear entirely. Casting my shame aside like Acteon's curtain it is almost time again to bite the apple and take a cheeky peep...

(all mixed references are a wilful indulgence)

Martyn Rainford

The 5 Acts of Art (Text-Sound composition)

The 5 Acts of Art was formed in 2012 by Gavin Wade for the artist Nicolas Party after his invitation to write a text that he would design as a silk screen publication. It remained unpublished until it was included in Wade's 2017 book *Upcycle this Book*. Its manifesto is to steal and take and copy and change. I used the words and created five typographic treatments for each of the acts. I worked on the possibility of describing actions and forces through abstract compositions within the text. These act as plans/scores for the performer Claire Potter, an artist and writer from Merseyside who works across performance, publication, installation, and film, to address modes of reading, speaking and writing. The recordings of each of the five acts took the form of sound composition, sound poetry, word play and intonation and voice inflection. The idea is to continue looking at the boundaries between visual art and aural modes of creative practice.

Simon Ringe

My latter PhD research activities have developed from training in Butoh, exploring ideas concerned with embodied experience, and enquiries into how humans acquire a sense of self, emotional intelligence and bodily awareness through infant sensory perception and movement. These enquiries led me to recognise my body as not only the means but as the primary tool for production. Accordingly, I've been exploring how I can employ and control my body when it is restricted, for example with my right hand tied to my left foot behind me, to circumnavigate a space to produce body drawings as a record.

Tom Rodgers

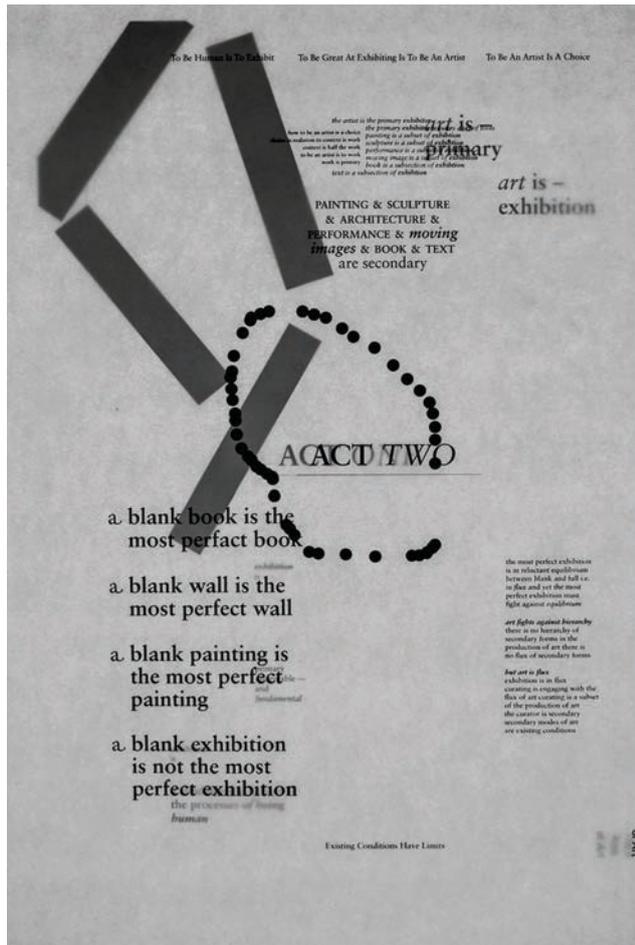
Invocation

The entirety of existence is contained in each and every photograph.

Invocation is an exploration of photographic and existential uncertainty. Equating the inherently ambiguous and limited nature of photographic images with the ever partial understanding that we possess into the complexities of existence, I am interested in our desire for meaning and how we generate, through such cultural and aesthetic mediation, a sense of personal significance. Whilst these photographs might be said to exist as a result of my own efforts to construct significance, the images are as open as possible. The work is full of potentiality, traces of events, open-ended directions and suggestions of there being far more than what meets the eye. The accumulation of imagery and the prolonged and changeable relationship that is constructed between the reader and the work is, for me, the essential characteristic of the *Invocation* series, and is so much more fruitful than attempting to convey my ideas in small sets of images. Indeed, in this body of work, the quantity of images is an important factor. I want the viewer to be literally overwhelmed by the amount of imagery on offer, as we are, often without admitting it, overwhelmed by life. Ultimately, this body of work is a photobook that aims at being difficult to take in entirely, the images growing in significance as the viewer revisits the work. Whilst I don't want the work to be unreadable, I do want to avoid traditional narrational devices. In wanting the book to be revisited and for new associations to arise, groups of images, formal textures, symbolic details and repetitive elements are arranged throughout the book to create cyclical, repetitive and multi-directional threads of interest. Much as a photograph has no one starting point, or a particular direction of engagement, I would want the book to be open to all beginnings and no ends other than what the reader chooses for themselves.

'What it shows invokes what is not shown'

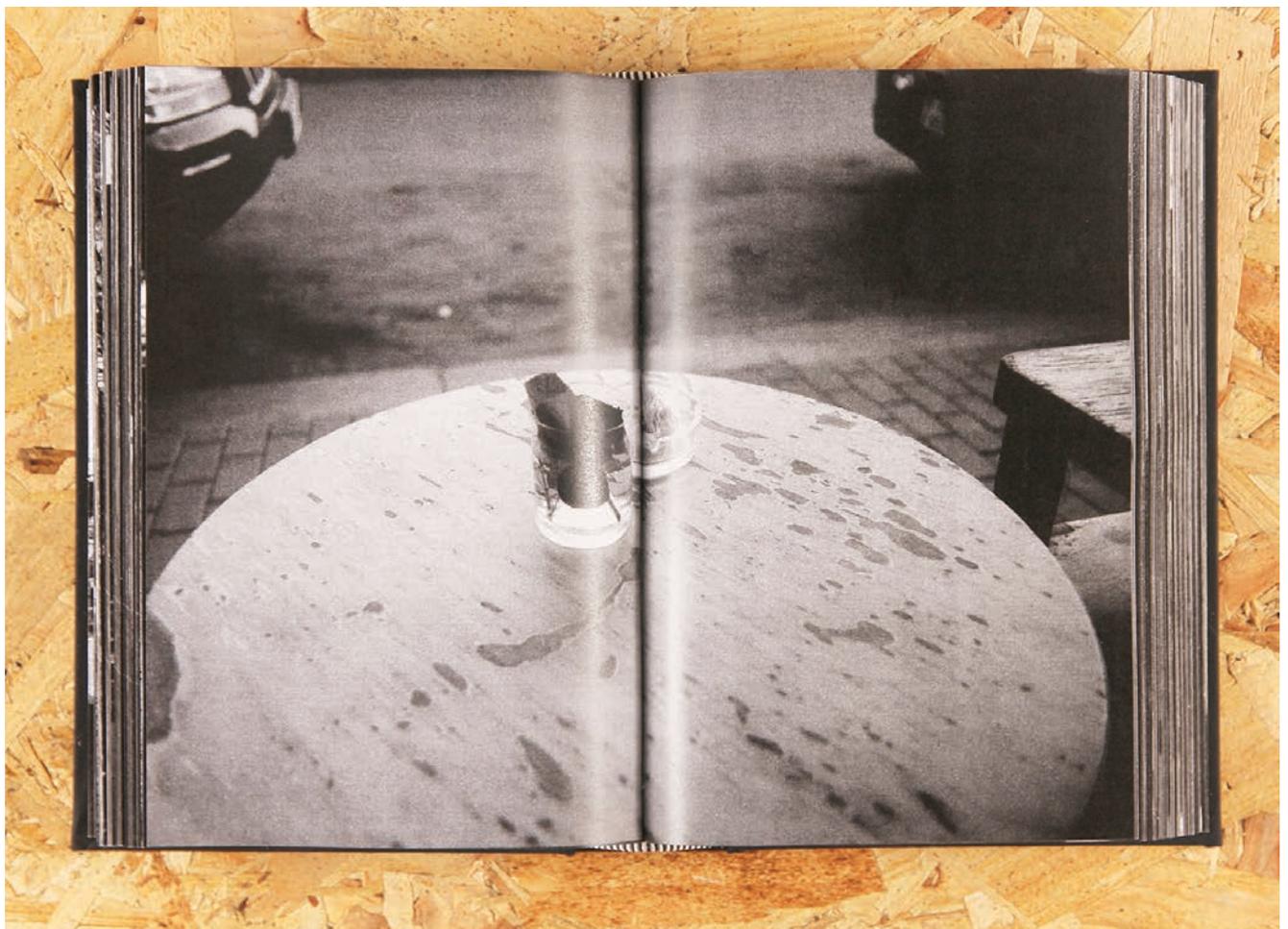
– John Berger, *Understanding a Photograph*



Martyn Rainford



Anna Pepe



Tom Rodgers

Mike Powell



Simon Ringe

Victoria Sharples

5 Pieces

Victoria Sharples is an artist and researcher working between Sheffield and Leeds. Currently working towards her practice-based doctorate in Fine Art, Victoria meditates on issues surrounding human imposed authorship of materials and contemporary eco-politics. Often durational, her practice encompasses time-based performance, video, photography, conceptual scores and events.

5 Pieces (2017–2018) is an international e/mail art project, in which five pieces of white A4 paper were placed on the five-coloured seas around the world; Red Sea, Black Sea, White Sea, Yellow Sea & Green(land) Sea. The project responds to the performance *Watercolor: Trabzon, Turkey-Aqaba, Jordan* (2010), by Francis Alÿs, and is the result of a world-wide collaboration with a group of artists and scientists.

To realise the conceptual “watercolour”, Victoria emailed instructions to each collaborator—each of whom performed the action of laying the sheet of paper against the surface of the water. Once the paper had dried, each participant sent their contribution to the UK using their local postal service. Further affected in transit, the papers act as records. While some changes are visible (tears, watermarks, algae), imperceptible materials remain invisible.

Over a period of sixteen months, Victoria received contributions from Yujin Ju from Seoul (The Republic of Korea); Professor Lena Håkansson from Svalbard (Norway); Nickolay Usov, Alexander Tzetlin & Konstantin Biyagov from The White Sea Biological Station (Russia); Dr. Ali Muzaffer Feyzioglu & Nick Hobbs from Trabzon (Turkey), and Dr. Ramona Marasco from The Red Sea Research Centre (Saudi Arabia).

5 Pieces was recently exhibited at Bloc Projects, Sheffield.

victoriasharples.co.uk

Dr Carol Sommer

The task of classifying can perhaps never be more than a (serious) game. Iris Murdoch’s observation continues to be a catalyst for me, offering both a starting point and a strategy, for engaging with the absence of the feminine subject position in the discourse surrounding her philosophical and fictional writing. Although she clarifies that not all states of consciousness are evaluating (or can be evaluated), it seems fitting to imagine that feminine subjectivity in the moral philosopher Iris Murdoch’s fiction might be located in the consciousness of her women characters. My research project has involved using the text from Murdoch’s twenty-six novels that relates to these fictional women’s experiences of reality (their thoughts, emotions and bodily sensations), to generate outcomes of contingent form in response to Murdoch’s philosophical stance on the dangers of classification, or imposing form. These include a book, *Cartography for Girls, an A - Z of Orientations identified in the Novels of Iris Murdoch* published by information as material in 2016, and an Instagram account, @cartography_for_girls. I set up the account to explore the relationship between Murdoch’s incorporation of her particular metaphysical thinking into the reflections, doubts and deliberations of her fictional women, and social media’s affect driven, instantaneous sharing of all that we think and feel. ‘I think I’m happy, she thought, but am I real?’ as example, is one of one hundred Instagram posts, shared daily from October 21st 2017 to January 23rd 2018. Making a distinction between the image and the real is a key aspect of Murdoch’s 20th century philosophy. Against the backdrop of Web 2.0, where the depiction (and definition) of happiness and reality is ambiguous in ways more than metaphysical, Murdoch’s philosophically loaded language takes on a curious contemporary resonance despite its dislocation. Instagram offers both an alternative context and a contingent form through which to view the connection between moral agency and feminine subjectivity in her work.

@cartography_for_girls
carolsommer.net

Mark Staniforth

Nation-building-as-art preoccupied the originators of the Fluxus movement: not least in their spectacular failure to establish a new country, Ginger Island, with all the trappings of what passes for 'normal' nationhood (postage stamps, etc) in the Caribbean [1]. In a world in which few true wildernesses remain, and in which Google Earth enables far-flung travel without having to leave our seats, my current project, #FLUXCUP18, aims to harness the anarchic and ephemeral spirit of Fluxus in proposing a re-purposing of our relationship with the 'big wide world'. #FLUXCUP18 re-appropriates subjectivity and fantasy as intermediary elements which, when imposed upon its long-established objective parameters, allow us to look at tired old cartography anew. By submitting one's whim to an aleatory process, in which 364 nations are reduced via draws and dice-throws to a single 'winner' over the course of a year-long tournament—and chronicling each nation as it exits—#FLUXCUP18 will gradually build what one might call a truly aleatogeographic atlas of the world, and, within its attendant paratextualities, establish the new kinds of the wildernesses we crave. In doing so it will propose a successor to the ailing notion of the global capital as espoused by the likes of Walter Benjamin and Kenneth Goldsmith, which the critic Michael Hampton has derided for becoming blighted by a 'conformist non-conformity' in which it is 'simultaneously co-opted by entrepreneurial capitalism and sold back to its target consumers... as off-the-shelf product and lifestyle choice' [2]. The aleatory element of #FLUXCUP18 plays a further role in creating rising expectations which render the fashionable suppression of subjectivity obsolete: in this case, #FLUXCUP18 comes with a commitment that I will travel to the winning nation in 2019, simultaneously committing to a further year-long project whose destination, obliterating the homogenised touristic hierarchies of Tripadvisor and travel brochures, will have been determined by wholly aleatory means.

[1] see Williams, E. & Noel, A (1997) *Mr Fluxus: A Collective Portrait of George Maciunas*. London: Thames & Hudson.

[2] Hampton, M. (2018) *Beyond Walter Benjamin's Paris & Kenneth Goldsmith's New York*. London: MA Bibliotheque

#FLUXCUP18 evolves daily via fluxcup18.wordpress.com (see the drop-down menu for results, schedule etc) and on Twitter at @markFLUX1

Professor Lisa Stansbie

Journal Article and Forthcoming Conference organisation

Fields of Vision: Arts and Sport Communities and Methods of Practice In The Athens Journal of Sports

The disciplines of arts and sport are usually divided in education, research, professional practice and cultural policy, even though in the UK they both lie within a single department of Government (Department for Digital, Culture, Media and Sport).

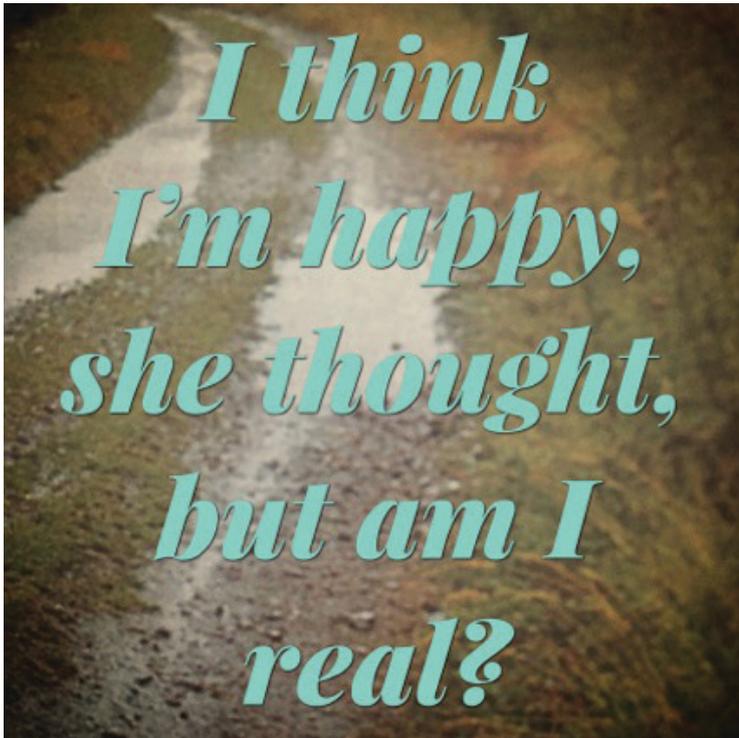
In the UK the relationship between arts and sports can sometimes appear awkward, with the two disciplines often only bought together for large international mega sporting events such as the Olympics (Cultural Olympiad), Commonwealth Games, The Tour de Yorkshire, The Tour de France, The FIFA World Cup and the ICC Cricket World Cup. However, links between the arts and sport can enhance strategies to increase participation in each and promote cultural citizenship, stimulate experimentation, innovation and tackle challenging topics.

This journal article takes the *Fields of Vision Project* (2012–2017) and the associated *Fields of Vision Manifesto* (2017) as a departure point to propose pioneering modes of practice that cross the discipline boundaries of sports and art, whereby a dialogue and community of practice develops that encourages audience diversity, community engagement and hybrid forms of practice. It analyses precedents from contemporary visual art including Julien Previoux, Martin Creed, Guido Van Der Werve, Phillip Pareno and Douglas Gordon alongside international arts and sports projects such as *L'Entorse* (France) and *RUN RUN RUN* (U.K). Propositions are expressed for new experiences and opportunities for practitioners, producers and audiences that might offer impact and legacy beyond the mega sporting event.

"Art and sport are brought into a creatively unstable interaction with each other. A third space emerges in which each transforms the other in participant experience giving rise to new cultural experience." (Froggart 2016)

"The (UK) government invests in sport and the arts not just for their own sake, but for the very similar social roles they are expected to play. Nevertheless, collaboration and partnership, never mind synthesis, do not come easy." (Long 2017)

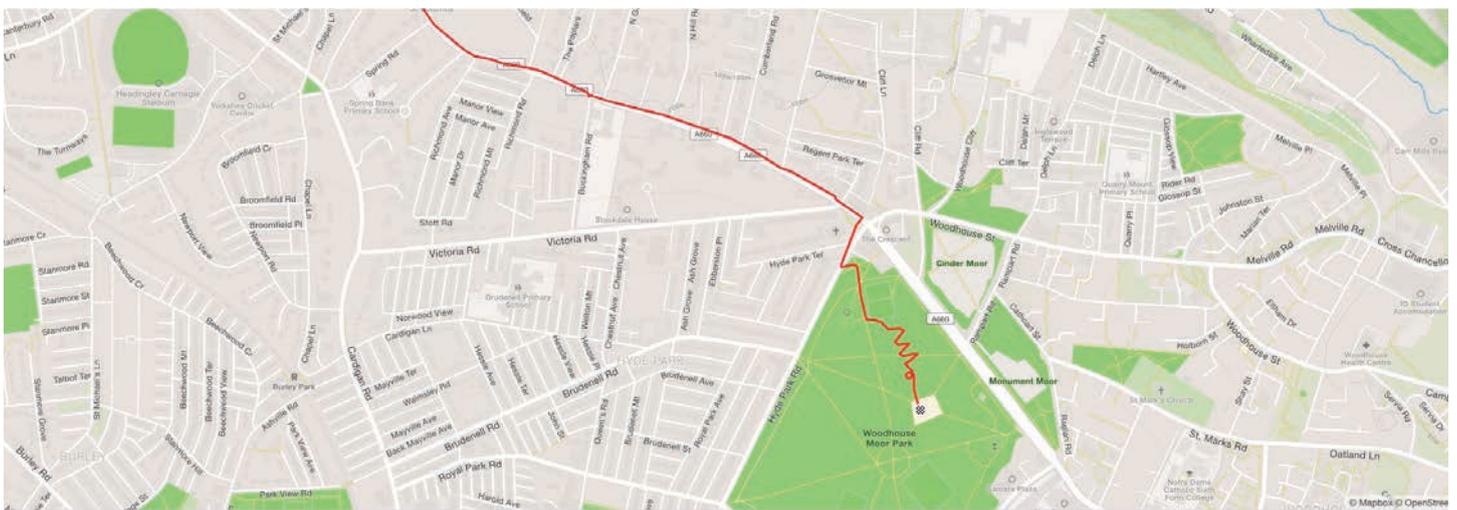
Ending in a Flourish is a run that ends in a flourish in Woodhouse Moor Park on the site that Thomas Fairfax and the parliamentary forces gathered in 1642 during the English Civil War, before they stormed the town of Leeds, taking it from the Royalists.



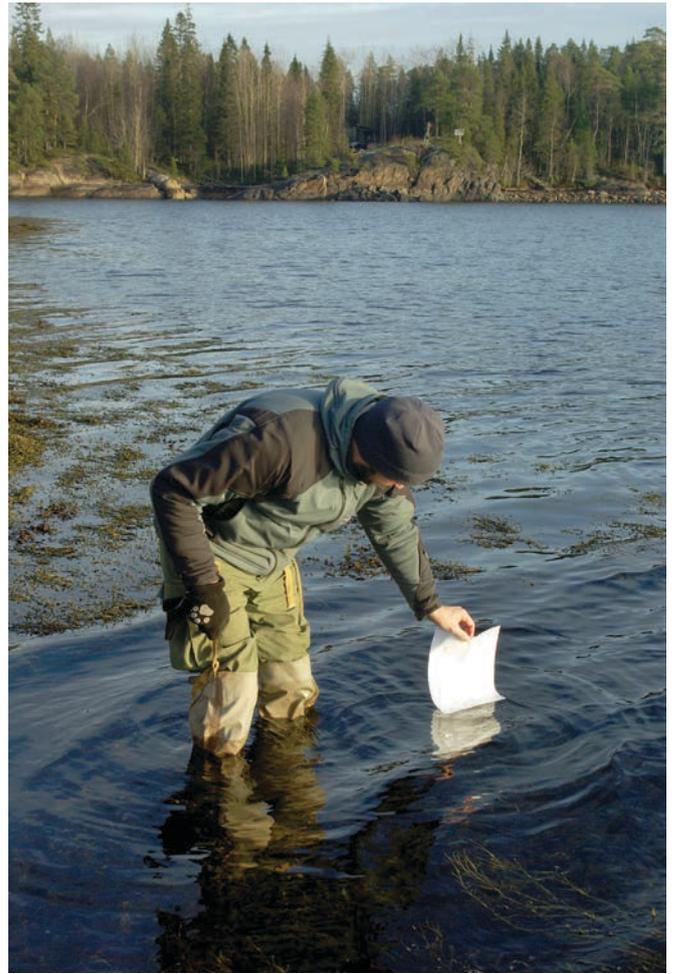
Carol Sommer



Mark Stanforth



Lisa Stansbie



Victoria Sharples



dialogue: 12.19

Dr Liz Stirling

My research continues to develop new models of accessible, non-hierarchical creative spaces and platforms for collaborative making, working with people in Leeds from all over the world. Projects use a feminist situated methodology to develop ways of being and making together, placing care, need and having a voice at its core.

105 Women

105 Women has continued at Union 105 in Chapeltown in partnership with East Street Arts and begun a programme of activities and events in addition to becoming a limited company. Funded by Leeds Community Fund and Leeds Inspired we launched 105 Women Press at the Open Studio exhibition in December 2017, featuring new work made with artists Cherry Styles and Liz Riley, including jewellery, painting, window installation and the first zine: *I Raised my hand and talked. Will you raise your hand with me?*

In March 2018 we spoke at Leeds Beckett University Gender and Equality Conference and exhibited a series of commissioned dresses and two banners for International Women's Day.

We are currently working on our second commission, responding to the *Natural Selection* exhibition at Leeds Art Gallery, to produce new work and to design an interactive public event at the Pop Up and Play festival in Victoria Gardens in July and August.

105women.wordpress.com

Art Doctors

The Art Doctors are currently working on the Leeds Inspired funded year-long project *Who's Afraid of Contemporary Art?* Inspired by the success at the British Art Show 8 The Art Doctors, in partnership with East Street Arts and Leeds Art Gallery, are working with people across the city through workshops, events and interventions to explore preconceptions and gain confidence in responding to and discussing contemporary art.

The project culminated in two participant-curated exhibitions in March and April 2019, a publication/tool-kit and a film that harnesses how multiple, diverse voices navigate across the contemporary art world in Leeds. The exhibitions will be designed to offer alternative ways to create open, welcoming and engaging spaces for a diverse public to engage with.

facebook.com/artdoctors.org

Dr Ian Truelove

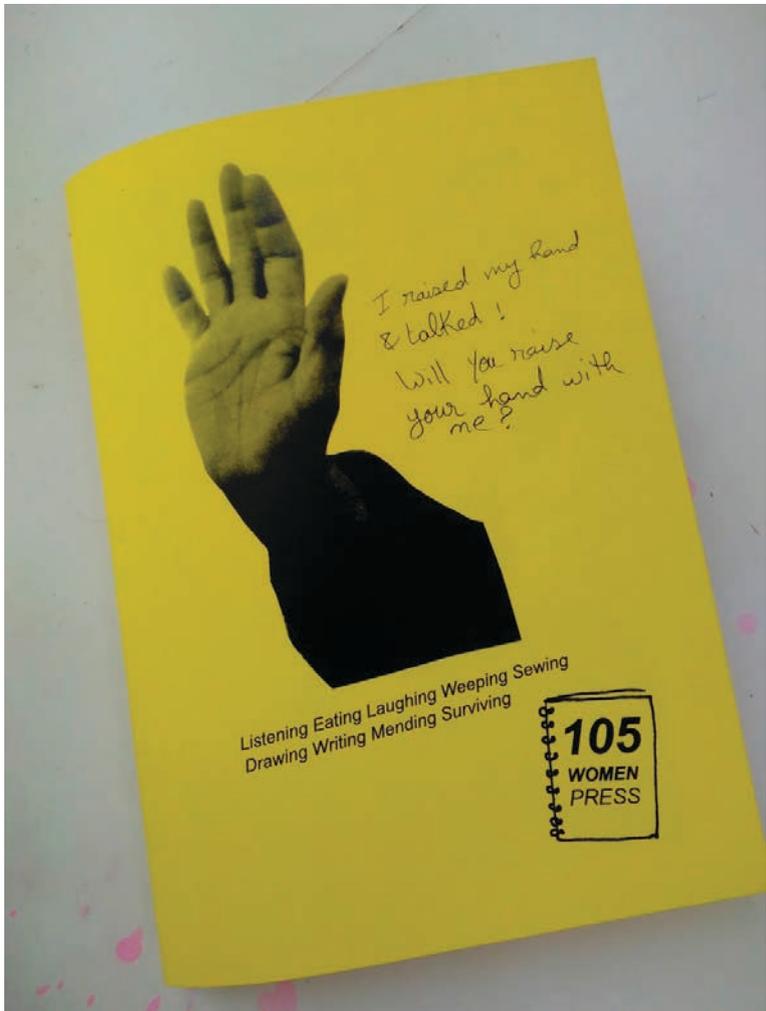
Skinscape

On 9th June 2018, Ian launched his virtual reality artwork *Skinscape* on Steam, an online software distribution platform that primarily serves a community of gamers, but also allows VR experiences to be published. Steam users are not typically seeking contemplative encounters with art, but this platform is the best way to reach an audience with compatible VR headsets. Seventy people downloaded *Skinscape* within the first 12 hours of its release, and comments ranged from "I L0V3 TH1S G4M3 1 C4N PL4Y 100 H0UR" to "I didn't get it at all".

Skinscape explores what happens when one of Ian's digital paintings is scaled up to an area that spans several square kilometres. Although the land-like forms in this artwork are very similar to digital landscapes generated by algorithms, each valley and hill in this world is determined by a human gesture rather than a mathematical formula—everything in this world is hand-painted. The pixels of the original digital painting are clearly visible in the sharp-edged, mosaic-like texturing of the artwork, which forms the impossibly thin digital skin of the landscape. Each pixel is mapped to a corresponding polygon whose height is determined by the intensity of the original painted pixel. The specificity of digital media—the inherent qualities of pixels and polygons—is accentuated in a deliberate rejection of mimesis. Here, the reality of the virtual is not obscured by an attempt to simulate an everyday experience of the physical world. The pixels and polygons are not shiny and do not cast shadows: this artwork paints a crude, raw digital reality, stripped bare of special effects.

Skinscape is compatible with the HTC Vive, Oculus Rift and Windows Mixed Reality VR headsets, and can be download here:

<http://bit.ly/skinscape>

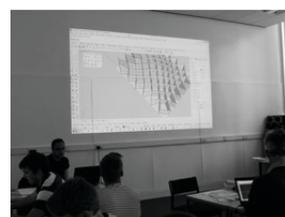


Amanda Wanner

Founder and director of ECA Lab

Since its inception in 2011, ECA Lab (Environmental Ceramics for Architecture Laboratory) has developed seven research programmes which look to explore the possibilities of ceramics for sustainable technologies, while examining the role of emerging digital technologies alongside traditional ceramic craftsmanship skills.

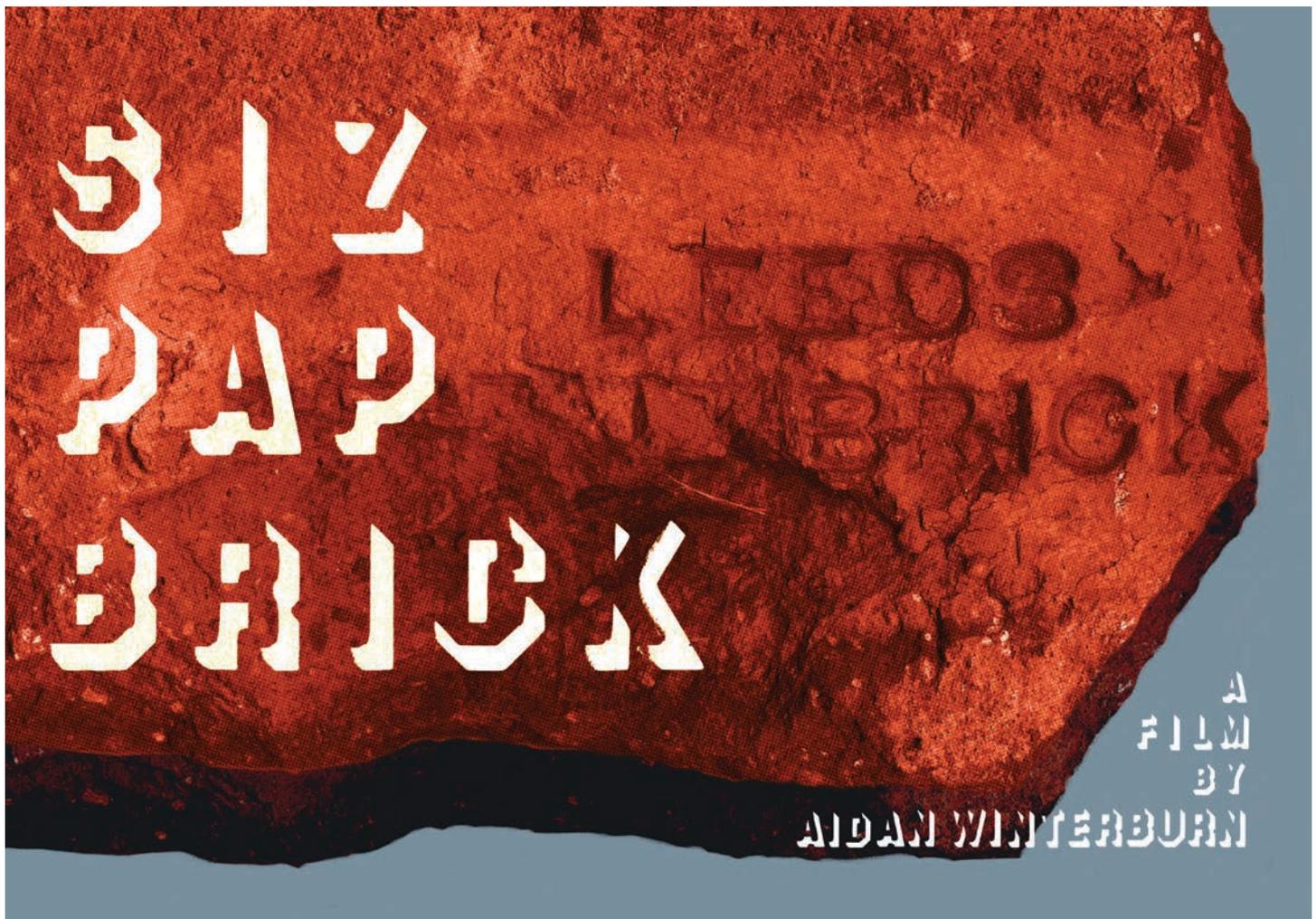
We have developed our own collaborative experience, bridging disciplinary boundaries that bring together researchers, professionals, designers, engineers, architects and ceramicists to realise projects with an environmentally sustainable focus. Ultimately our aim is to develop new applications for ceramics within an architectural context and introduce emerging designers with new ways of thinking about this material. Our research-led teaching programme has developed through either summer workshops or integrated into the teaching curriculum at the LSA at undergraduate and postgraduate levels. The programmes include high-profile speakers, training in specialist software (parametric and algorithmic design, CAD/CAM techniques for ceramic materials, daylighting design and daylighting simulation tools), and training in ceramics manufacturing techniques. The resulting projects use digital platforms to design forms and utilise file to factory techniques, which are then ultimately interpreted by time served craftsmen to generate bespoke and crafted pieces. This final stage engages ceramic artists to share their expertise with us, to harness the unique qualitative expression of ceramics as a material. In these years, we have engaged 140 students, and have produced 85 innovative digital designs and 42 full-scale physical prototypes that explore the innovative use of clay in architecture. ECA Lab's experimental design methodologies have been internationally published and presented. This year our *Cerámica* exhibition was showcased at RIBA North National Architecture centre in Liverpool between 28th October 2017 and 5th March 2018, this was a collaborative work with 13 ceramic artists from across Europe. The exhibition was supported by the *Moulding Futures* symposium, and our Artists Workshops, Artists Lectures, Curators tours and the *Moulding Futures* film. A new event, *PlatFORM*, featured at TATE Liverpool in September 2018 exploring interactive ceramic facades.





Aidan Winterburn

Siz, Pap, Brick is a film about the humble brick told from a number of different viewpoints—it's a film about my hometown Leeds, about craftsmanship, both in terms of materiality and new virtual digital forms, about my father and about art and architecture in general. The film is an attempt, rather perversely perhaps, to animate the inanimate using a range of different visual forms to expound on its loose themes; archival footage is juxtaposed with animated forms, documentary and actuality footage is combined with poetic voiceover and typographic intertitles and a soundtrack I composed, in an extended form of 'soft montage' as Thomas Elsaesser identified in Harun Farocki's work. As such the film is also concerned with the 'horizontal montage' of word and image—moving between straight voiceover 'anchorage' through to more poetic, elliptical and sometimes ironic and contradictory relationships between word and image in an attempt to articulate the research I had undertaken. As a graphic designer I was particularly interested in the notion of writing with images both through editing and montage but also through post-production and animation. Originally the film was conceived as a series of much shorter interstitial, motion graphic pieces that subsequently grew into a more coherent narrative.



Zara Worth

Commissioned by Yorkshire Sculpture International (YSI) 2019 as part of their engagement art programme, Prayer Hands (iPad poses) consists of 94 casts of the hands of Year 9 students from Abbey Grange Church of England Academy in Leeds. The casts fix gestures used specifically to grip and operate handheld technological devices such as iPads and smartphones.

I originally intended to develop a piece of work with the students exploring self-presentation on social media, however, having been partnered with Henry Moore Institute and Abbey Grange Academy by YSI, I was struck by the School's policy that all students were given an iPad on joining the School. This policy was presented as a selling point for the School, and I was interested in how subsequently this particular handheld device was welded into the School's teaching practices and the student's day to day experience. The extent of the omnipresence of these devices in the structure of school life was revealed through conversations with staff and students: these iPads served as the student's timetable; attendance and behaviour record; a space to produce and submit homework assignments; and achievements record. All school communication was circulated through these iPads and students were expected to have them on their person at all times. The students were required to charge the iPads at home each evening and failure to do so would result in a note on the record—kept on their iPads. It seemed that the students' relationship with their iPads simply presented an acuity and formalisation of a relationship dynamic which the majority of us have with handheld devices: one of dependency and constant close proximity. Of course, for this generation of students, the current ubiquity of handheld technology is an assumed part of their everyday lives.



Prayer Hands (iPad poses) developed out of and in response to this context. I wanted to create a piece of work with the students which would prompt them to consider the accoutrements of the everyday objectively and as valid subjects with which to critically engage through art practice; whilst also responding to Phyllida Barlow's provocation that, "sculpture is the most anthropological of all art forms": by engaging with the body and its behaviours specific to our contemporary conditions.

The title of the work emerged as a result of the process. The poses were like signatures; specific to each student, even if the differences were only slight, despite the purpose of the poses (to operate iPads and smartphones) being the same. What was striking was how so many of the poses, now vacant, empty poses, with the iPad removed from their proximity, now resembled the hand gestures which often feature in byzantine and renaissance religious paintings, and orthodox icons. This similarity was then underscored by painting each hand gold, underlining the value we attach to these devices, which often goes beyond monetary worth.

Prayer Hands (iPad poses) was first exhibited alongside Eduardo Paolozzi's AG05 as part of the YSI Masterpieces in Schools (2019) exhibition series and has subsequently been exhibited in Victoria Gardens, Leeds as part of Create:Sculpt:Play (2019) and Presence, at The Newbridge Project, Gateshead (2019).

Zara Worth is an artist, writer and doctoral researcher interested in online communities and contemporary moral value systems. Exploring the behaviours and cultures associated with hand-held technology and social media, Zara's practice spans object-making, gilding, drawing, performance to video and digital collage. In 2017, curator Tyler Robarge described Zara's practice as 'swipe-specific', in response to her frequent use of social media as a medium as well as a subject.

Motifs, language and gestures from social media content and orthodox Christian iconography are cited in Zara's works; drawing unexpected connections between the two in order to revise assessment of the former's cultural significance. Often playing linguistic games; punning and employing homonyms, Zara's works disorient the signified and the symbolic to reflect on meaning making, belief and value systems and how we express identity in post-religious cultures.

Recently, Zara has been gilding imagery derived from social media onto diaphanous materials to create shroud like paintings which connect the spiritual and the everyday; the sacred and the profane. Zara is currently guest-editing SMS (Social-Media-Speak) as/for/in creative practice, a special issue of the Journal of Writing in Creative Practice due to be published in January 2020.

The INSIDE/OUT series offers historical, practical and theoretical discussions about subjects and themes from numerous creative fields, including art, architecture, design, fashion, film, music and performing arts.

Claire Tancons

Wednesday 11th October 2017 1.30pm-3pm
Mas' in the Museum?
Carnival, Performance and Exhibition

In 2014, a year short of the 50th anniversary of the Notting Hill Carnival, Claire Tancons was invited by Tate Modern to curate a performance in the Turbine Hall as part of the BMW Tate Live series. How can Carnival occupy the location of the institution? What position can mas perform in the museum? Where should roadworks occur outside of the territory of the road understood not as the space of the street but rather as both an escape from and perpetual return to the Middle Passage? Drawing from her historicization of the modern carnivals of the Americas, conceptualisation of the contemporary practice of processional performance and contextualization of the notion of roadwork, Tancons shares insights into her decade-long critical engagement with post-Bakhtinian Carnival theory and curatorial experimentation with large-scale public performance against the practice and discourse of performance in contemporary art.



As a curator and scholar of performance, Claire Tancons has experimented with the political aesthetics of walking, marching, second lining, masquerading and parading in large-scale public performances as part of emerging and established international biennials including Prospect New Orleans (2008); the Gwangju Biennale (2008); the Cape Town Biennial (2009); Biennale Bénin (2012) and the Göteborg Biennial (2013). In addition to being a guest curator for the BMW Tate Live Series at Tate Modern (2014) Tancons was more recently the artistic director of Tide by Side, the opening ceremony of Faena Forum Miami Beach (2016). She is currently the artistic director of etcetera: a civic ritual for Printemps de Septembre in Toulouse, France. Her touring project EN MAS': Carnival and Performance Art of the Caribbean (with Krista Thompson; CAC New Orleans, 2014–15 and ICI New York 2016–18) received an Emily Hall Tremain Exhibition Award.

Cherie McNair

Director of the Australian Centre for Photography
Wednesday 18th October 2017 1.30pm-3pm

Cherie McNair, educated in Melbourne, holds an MA in Gallery and Museum Studies, together with a Post Grad Dip in Art History and Film Studies and a BA in Media Arts. McNair has over fifteen years' experience in the visual arts sector in Australia and internationally and has delivered major photography exhibitions with institutions and photographers throughout her career. Previous roles have included Head of Exhibitions and Creative Services at the Queensland Museum Network, Head of Exhibitions and Design, National Museums Scotland, Edinburgh, Project Manager, National and International Partnerships Tate, London, Director of Exhibitions Museum of Architecture (London Festival 2012), Curator/Exhibitions Manager Anthony d'Offay, London, and Project Manager, Contemporary Victoria and Albert Museum, London, and Senior Exhibitions Coordinator National Gallery of Victoria, Melbourne.



Organised by Professors Simon Morris and Rob Shail from the Leeds School of Arts, the series offers a platform for internationally recognised practitioners to come and talk about their ideas and work. Events are open to all.

Mishka Henner

Wednesday 25th October 2017, 1.30pm-3pm
Counter-intelligence

The Internet and the geospatial age have changed everything we thought we knew about photography. Events and non-events are captured from a myriad of angles by a tireless network of drones, satellites, close-circuit cameras, and amateur photographers. Where there was once a single viewpoint there are now many thousands. In this golden age of perspectives, the infinite array of documents uploaded to the web offer unprecedented opportunities to reveal the workings of our world. But how do we navigate across this vast ocean of imagery and data? How can we give form to our discoveries? And how are our works recycled and reformulated in the fast-flowing currents of networked media? In this lecture, Mishka will present and reflect on his own strategies of appropriation and aggregation as ways to engage with all of the above.



Mishka Henner is among a new generation of artists redefining the role of photography in the internet age. Much of his work navigates through this vast digital terrain to focus on key subjects of cultural and geo-political interest. Henner was awarded the ICP Infinity Award for Art and shortlisted for the Deutsche Börse Photography Prize in 2013, shortlisted for the Prix Pictet in 2014, and the recipient of the Kleine Hans award in 2011. His works are held in the Tate Collection, the Victoria & Albert Museum, the Metropolitan Museum of Art, the New York Public Library, the Centre Pompidou, the Nelson-Atkins Museum of Art, Museum of Fine Arts, Houston, Portland Museum of Art, and the Cleveland Museum of Art. He has exhibited internationally in numerous group shows and surveys, and is a member of the ABC Artists' Books Cooperative.

Natalie Czech

Wednesday 01st November 2017, 1.30pm-3pm

Natalie Czech presents an artist's talk on her practice. Czech's work interrogates the interplay between visual image and readable text, complicating the ways in which we understand messages and meaning to be legible. Invoking existing texts or calling upon writers to collaborate with her, Czech builds a rich intertextual field in her photographs. Her work formulates an open and playful poetic language, which nevertheless lays bare certain operations of language and meaning, constantly interrogating how we look and read.



Natalie Czech lives and works in Berlin. She has presented solo exhibitions at Heidelberger Kunstverein, Palais de Tokyo, Paris; Kunstverein Hamburg, Kunstverein Braunschweig, Ludlow 38, New York; Kunstverein für die Rheinlande und Westfalen, Düsseldorf; Kadel Willborn, Düsseldorf; and Captain Petzel, Berlin; among others. Recent group exhibitions include Kunsthalle Hamburg, Sprengel Museum, Hannover; Zabłudowicz Collection, London; Museum of Modern Art, New York; Pinakothek der Moderne, Munich; Kunsthalle Bremen; Kunsthalle Wien; Deichtorhallen, Hamburg; Kunsthaus Bregenz; She has received numerous awards and grants, including, in 2014, the Villa Romana Prize.

INSIDE/OUT

Derek Beaulieu

Wednesday 14th March 2018, 1.30-3pm,
MAKING NOTHING FROM NOTHING

With *a, A Novel*, Derek Beaulieu erases the vast majority of Andy Warhol's infamous 1968 novel. Leaving only punctuation marks and onomatopoeia, Beaulieu's wreckage is a found symphony, a score for New York. With all dialogue removed, Warhol's novel echoes John Cage's 4'33" (1952). Cage's score, while popularly known as a "silent" piece of music, actually allows the ambient noise of performance halls—the shuffling and creaking, the coughing and sniffing—to become the focus on attuned listening by the gathered audience. The pages of Beaulieu's *a, A Novel* may look hollow, but they include the background noise of traffic and overheard conversations, radios and music from passing cars and open windows, each part of a portrait of New York City's clamor. *a, A Novel* builds upon Beaulieu's previous visual novels, each one a visual record a reading; a new writing which uses graphic marks and detritus to explore the edges of the novelistic, leaving gesture and scansion, white space and colour to build narratives.



Derek Beaulieu is the author/editor of 18 collections of poetry, prose and criticism including two volumes of his selected work *Please No More Poetry: the poetry of derek beaulieu* (2013) and *Konzeptuelle Arbeiten* (2017). His most recent volume of fiction, *a, A Novel* was published by Paris's Jean Boîte Editions. Beaulieu has exhibited his visual work across Canada, the United States and Europe and has won multiple awards for his teaching and dedication to students. Derek Beaulieu was the 2014–2016 Poet Laureate of Calgary, Canada.

Brian Dettmer

Wednesday 21st March 2018, 1-3pm

In this talk I discuss my art, the ideas that inform my work and the process that ties into my philosophy through a series of images. I begin by discussing my earlier work with codes and communication systems that began incorporating book pages and explain how working with the material from books evolved into working with books as a conceptual focus and sculptural material. I will discuss ideas about the history and the future of the book, the relevancy of the issue and the position we are in now that most of our information has adapted to the digital format. I also introduce how working with books has made me consider other analog media including cassettes, records and maps that have all decreased in use in our recent history. We are at a pivotal moment as much of our media shifts from print to digital, from the tangible to the ephemeral. The book has been freed from its duties as the principal conveyer of content and we can access more information faster than ever before but the formats are constantly shifting and the lack of tangibly makes our personal and cultural records increasingly more fragile and unstable. I discuss the practical and conceptual consequences of our situation and how my work is an illustration and a metaphor for the recent history of the book but also for the way we remember, the way we record and tell stories, the way technology evolves and the way we have evolved to make sense of the world.



Brian Dettmer lives and works in New York. He has been the subject of solo exhibitions at numerous institutions including the Hermann Geiger Foundation, Cecina, Italy, the Museum of Contemporary Art of Georgia, Atlanta, GA and the Virginia Museum of Contemporary Art, Virginia Beach, VA. His works have been exhibited Internationally in shows at the Museum of Arts and Design, NY; The Renwick Gallery of the Smithsonian Institute, Washington, DC; The Chicago Cultural Center, Chicago, IL; The High Museum, Atlanta, GA; and the Perez Art Museum, Miami, FL among others. Dettmer's sculptures can be found in the permanent collection of the Smithsonian American Art Museum, DC; The Art Institute of Chicago Ryerson and Burnham Libraries, IL; The High Museum, GA; and the Yale University Art Gallery, CT. He has lectured at the Victoria and Albert Museum, London, UK and The New York Public Library, New York, NY and given a TED talk for the TED Youth Conference in 2014. Dettmer's work has been featured in several publications and programs including *The New York Times*, *The Guardian*, *The Telegraph*, *Chicago Tribune*, *Art News*, *Modern Painters*, *Wired*, *The Village Voice*, *Harper's*, *CBS News* and *NPR*. Brian Dettmer is represented by P•P•O•W Gallery in New York.

Matty Bovan

Wednesday 11th April 2018, 1-3pm

Having grown up in York, where he is still based, Matty Bovan, graduated from Central Saint Martins in 2015 with an MA specialising in Fashion Knitwear (under the late Louise Wilson for the first year, followed by Fabio Piras for the final year), having previously spent 4 years doing his BA specialising in Knitwear. His 12-look graduate collection opened the final show, exhibiting his cacophony of sculptural knits, textures and wild, handmade adornments, which earned him the L'Oréal Professional Creative Award, closely followed by the LVMH Graduate Prize 2015, for and a year's placement as a Junior Designer at Louis Vuitton, under Nicholas Ghesquière.



Before starting at LV, he was invited by Katie Grand to do some research for Marc Jacobs in New York, resulting in a collage of his illustrative work decorating a dedicated segment of Marc Jacobs Spring/Summer 2016 Collection. In March 2017 he collaborated with Barbie to celebrate her 58th anniversary, creating *GIRLNESS*, a film with Lucy Alex Mac exploring female identity. In February 2017 he held his 2nd show with Fashion East at Tate Modern, during London Fashion Week. He is a Senior Contributing Fashion Editor of LOVE Magazine, who sent him to Paris to meet designer John Galliano and style his latest collection for Maison Margiela, for their latest issue. In July 2016, during Paris Couture, he customised all the mannequins for the Miu Miu Resort 2017 Presentation.

Professor Craig Saper

Professor of Language, Literacy, & Culture at the University of Maryland Baltimore County (UMBC)
Wednesday 03rd October 2018, 1pm-3pm

In Automatic Reading, Craig Saper presents two emerging forms of poetry. First, in a demonstration of his recently constructed reading machine at readies.org, automatic reading appears as a form of poetry, para-literacy poetics, and avant-garde history. Second, Saper will perform typœttry through an automatic reading, and place that genre in a historical lineage. The concept of automatic reading builds on decades of Saper's writing and research on, and through, visual-, concrete-, networked-, machined-, video-, and socio-poetry. The title of this presentation explicitly alludes to Surrealist "automatic writing." Unconscious-automatic poetry hides in plain sight, revealed through the act of reading. Before literacy, even before our phonetic translation of letters and words, reading begins with a visual poetry. We do not notice this visual poetry in naturalized reading processes, but it pops out in machine reading, in typøs, stray marks, censors' bars, an editor's corrections, voice-misrecognition, and in anything that foregrounds the visual pō try [sɪæ] that precedes, even as it makes possible, a type of meaning-making.



Craig Saper, a Professor in the Language, Literacy & Culture Doctoral Program at UMBC in Baltimore, Maryland, has published: *Artificial Mythologies*; *Networked Art*; *The Amazing Adventures of Bob Brown*; and, with his pseudonym dj Readies, *Intimate Bureaucracies: a manifesto*. He has co-edited scholarly collections and most recently on: *Electracy*; *Imaging Place*; *Drifts*, and, *Mapping Culture Multimodally*. He edited and introduced five volumes of Bob Brown's avant-garde books: *The Readies*; *Words*; *Gems*; *1450-1950*; and *Houdini*. A google search will pull-up his many published chapters and articles on visual poetry, art, media, Fluxus, artists books, and literary theory and history. He built the reading machine at readies.org, co-curated *TypeBound* (on typewriter and sculptural poetry), and was the co-founder of folkvine.org. He is the co-publisher of the Hyper-Electric Press digital book-equivalent series, and on the editorial boards of *Rhizomes.net*, *HyperRhiz.io*, and *Textshop Experiments*. His next book on the "auteur publisher" was recently accepted for publication by Edinburgh University Press. He hopes to publish his annotated and introduced new edition of *Readies for Bob Brown's Machine*, which is the inspiration for Saper's own online machine.

Kimsooja

Wednesday 10th October 2018 1pm-3pm

Dimensions of A Needle



One day in 1983 Kimsooja and her mother were sewing a traditional Korean bed cover. Suddenly, as she drew the needle through the fabric, an electric shock shot through her: "The energy of my body channelled through the needle, seeming to connect to the energy of the world. From that moment, I understood the power of sewing: the relationship of needle to fabric is like that of my body to the universe." That incident became an enduring, key experience for Kimsooja. Since then the needle, as a metaphor in her artwork, has evolved in multiple ways, continuously undergoing transformation. Initially the needle served as a tool, replacing the paintbrush: a tool that can penetrate the painterly surface of her tableaux-or any surface. By penetrating the surface with her needle Kimsooja found a way to enter the realms of space and time but also to push through to another, unknown side. And that practice has embedded within it a desire that pervades all her work, namely to bridge the gap between art and life, between aesthetic experience and the process of everyday life.

The talk will explore Kimsooja's long lasting ontological and formalistic questions as a painter that has tried to expand its boundaries in all dimensionality towards multi-disciplinary practice focusing from daily life actions and objects, as to the responses to the vulnerable world around her.

Kimsooja is an internationally acclaimed conceptual multi-media artist. Her practice combines performance, video, photo, and site-specific installation using light and sound. Kimsooja's work reaches into conceptual and experiential domains latent in our surroundings and brings us to an awareness of self and others; she investigates questions concerning the conditions of humanity, while engaging issues of aesthetics, culture, politics, and the environment. Her principle of 'non-doing' and 'non-making,' which follows

a conceptual and structural investigation of performance through modes of mobility and immobility, inverts the notion of the artist as the predominant actor.

Kimsooja's work invites us to question our existence, the world, and the major challenges we are facing in this era.

Kimsooja represented Korea at the 24th Sao Paulo Biennale (1998) and the Korean Pavilion at the 55th Venice Biennale (2013). She also participated in the 48th, 49th, 51st, and 52rd Venice Biennale (1999, 2001, 2005, 2007) and over thirty major international biennials and triennials. Her work has been shown in numerous venues and museums around the world. Most recently, Kimsooja has had solo exhibitions at Kunstmuseum Liechtenstein in Vaduz, Liechtenstein (2017), the National Museum of Modern and Contemporary Art in Seoul, Korea (2016), Guggenheim Bilbao Museum in Bilbao, Spain (2015) and Centre Pompidou Metz in Metz, France (2015).

Acclaims and awards for her work include Best Show of the Year 2000 for Kimsooja – A Needle Woman Who Weaves the World, Plateau Samsung Museum of Art in Seoul; Artist of the American Art Award, granted by the Whitney Museum of American Art in 2002; Anonymous Was A Woman Foundation Award, in 2002; the Visual Arts Grant from New York's Foundation for Contemporary Art in 2007; the John Simon Guggenheim Memorial Foundation Fellowship in 2014; the Ho-Am Prize given by Ho-Am Samsung Foundation for life time achievement in 2015; Ha Jong Hyun Award in 2015; the Asia Game Changer Award by Asia Society in Hong Kong in 2017; the Kim Se-joong Sculpture Award and Chevalier L'ordre des Arts et Lettre from the French Minister of Culture.

Professor Felipe Cussen

Wednesday 17th October 2018, 1pm-3pm
How I Wrote *Trilogy*

Trilogy is the gathering of three books by Felipe Cussen: *Explicit Content*, *Closed Caption* and *Regional Restrictions*, published by Gauss PDF (Oakland, California) in 2015, 2016 and 2017. The books that form *Trilogy* allude to the contemporary experience of watching movies through digital platforms, and have been constructed from the appropriation of comments from parent forums in the IMDb database (*Explicit Content*), the subtitles that transcribe the effects of sound or music (*Closed Caption*), and the messages that warn of the impossibility of watching a movie (*Regional Restrictions*). These books, in turn, have been converted into videos through various procedures such as random combinations through the use of an electronic music software and international collaboration through a platform with unknown people. In this talk, Felipe Cussen will recount the process of sampling, sequencing and remixing the elements with which *Trilogy* was made, and the various reflections that were given in the different stages of writing, live reading and video editing, which involve complex language, cultural and geopolitical issues.

Felipe Cussen holds a PhD in Humanities at Universitat Pompeu Fabra (Barcelona), and teaches at Instituto de Estudios Avanzados, Universidad de Santiago de Chile. His main fields of research are experimental literature and mysticism, and now he investigates contemporary representations of nothingness with La Oficina de la Nada. He's part of Foro de Escritores, Collective Task, and the music and poetry duo Cussen & Luna. He has recently published the ep *quick faith* (records without records, 2105), the books *Explicit Content* (Gauss PDF, 2015), *Closed Caption* (Gauss PDF 2016), *Regional Restrictions* (Gauss PDF 2017), *Letras* (Gegen, 2017), and the project *Correcciones* (Information as Material, 2106).



Steven Zultanski

Wednesday 17th October 2018, 1pm-3pm
Narrative and Hallucination

In the last few years, many poets (myself included) have increasingly turned to narrative forms—story, memoir, essay, reportage—to directly engage with social reality. This focus on representation is at least partly a response to the urgency of overlapping political, financial, and environmental crises; more abstractly, it's also a means of evoking the displaced temporalities of daily life and history. In this talk, I'll observe how recent poetry explicates the world through narrative while producing anachronies and recursions, and takes strong positions while forefronting the hallucinatory experience inherent to reading and interpretation. Looking at a range of texts, and including examples from my own works, I'll discuss narrative as a generative vehicle for experimentation with direct political statement, the representation of lived and dreamed reality, and the perversion of allegory.

Steven Zultanski is the author of several books of poetry, most recently *On the Literary Means of Representing the Powerful as Powerless* (Information as Material, 2018), *Honestly* (BookThug, 2018) and *Bribery* (Ugly Duckling Presse, 2014). His critical writing has appeared in *4 Columns*, *Art in America*, *frieze*, the *Los Angeles Review of Books*, *Mousse*, and elsewhere. In January 2017, an art exhibition inspired by his book *Agony* (BookThug, 2012) entitled *You can tell I'm alive and well because I weep continuously* was shown at the Knockdown Center in Queens, New York. He lives in Copenhagen.



Bryndis Snæbjörnsdóttir and Mark Wilson

Wednesday 24th October 2018, 1pm-3pm

The Only Show in Town

For the last twenty years, the collaborative artist team, Snæbjörnsdóttir/Wilson, have been practicing and producing in the field of contemporary art on an international stage with projects and exhibitions in the UK, Europe, Australia, and the USA. They have built a reputation, resonant in many fields – in contemporary art, animal studies, human geography, museology, the environmental sciences and more. In this respect, it has been their strategic intent to drive the idea that contemporary art is a significant voice, made possible by the application of unique blends of original methods and cross-disciplinary appropriation.

Snæbjörnsdóttir/Wilson's artwork is multidisciplinary in nature, most usually taking the form of installation, involving anything from sculptural interventions, found objects and materials, video, audio, drawing, photography and texts. Notwithstanding their participation in International Biennales and major gallery shows, their adherence to the significance and advantage of site-specificity have often led them strategically to exhibit in some tiny and otherwise most obscure venues.

The production of their work is unashamedly driven and facilitated by intensive research and interdisciplinary associations, because as artists they consider art to be both the most promising platform and the most likely instrument by which the fusion and mutual complication or disturbance of traditionally discrete knowledge-fields will succeed in effecting significant and increasingly urgent cultural and behavioural change.

And change is the only show in town.

So, the lecture will examine what it means in the context of crisis, (e.g. extinction, the Anthropocene), to consider and practice art as a tool of disruption and mediation, how passivity is a weapon and how complex cross-disciplinary relationships can effectively and otherwise, be productively managed.

As a consequence of their approach, through many projects, the artists have invested and directed their energies towards alliances and conversations across multiple fields in exhibitions, associated seminars and international conferences. For them, every exhibition made, is a provocation of sorts and is used to create opportunities for extending discourse, often between people who would otherwise rarely, if ever, engage. Over this time and as a consequence, they have exhibited and otherwise continue to be involved with many other internationally significant artists and theorists across the world.

Now, in 2018, they continue to develop ongoing projects in Rhode Island (at the David Winton Bell Gallery at Brown) and in Alaska (the Anchorage Museum).



Bryndís Snæbjörnsdóttir and Mark Wilson are a collaborative art partnership. Their interdisciplinary art practice is research-based and socially-engaged, exploring issues of history, culture and environment in relation to both humans and non-human species. Working very often in close consultation with experts and amateurs in the field, they use their work to test cultural constructs and tropes, and human behaviour in respect of ecologies, extinction, conservation and the environment. Underpinning much of what they do are issues of psychological and physical displacement or realignment in respect of land and environment and the effect of these positions on cultural perspectives.

Their artworks have been exhibited throughout the UK and internationally. They are frequent speakers at international conferences on their practice and related issues. Their works have been widely discussed in texts across many disciplinary fields and regularly cited as contributive to knowledge in the expanded field of research-based art practice. They conduct their collaborative practice from bases in Iceland, the north of England.

Bryndís Snæbjörnsdóttir is Professor of Fine Art at the Iceland University of the Arts, Reykjavík

Mark Wilson is Professor of Fine Art at the Institute of the Arts, University of Cumbria, UK

www.snaebjornsdottirwilson.com

Francesca Capone

Wednesday 31st October 2018, 1-3pm

American artist Francesca Capone will present *Weaving Language*, an interdisciplinary long-term work, which has taken the form of multiple exhibitions, publications, and performances since 2012, supported by institutions such as the MoMA Library, Printed Matter Inc., Foundation for Contemporary Arts, Brown University, and information as material press. The project focuses on textiles as a longstanding but often overlooked medium for record keeping, storytelling, and poetry. The most recent



installment, *Weaving Language II: Language is Image, Paper, Code, & Cloth* has just released as a book in an edition of 500, launching through the MoMA PS1 performance space & shop ArtBook, as well as through events at Printed Matter's NYABF and the Bard Graduate Center's pop-up textile-themed library hosted by NY grass-roots institution Wendy's Subway. Through collecting and mapping over 40 academic texts and artist projects addressing global instances of textile-as-language dating back to the beginning of recorded history, Capone exercises through writing style the very medium that she is celebrating. She expounds on the poetic space between textiles and writing, inviting the reader to participate in her thinking and practice. Commonplace understandings of the history of writing are teased apart, then gathered and rewoven back together through a lens that focuses on the feminine, using the woven form as a vehicle for the written word.

Francesca Capone is a visual artist, poet, and textile designer. Her books, *Woven Places* (2018), *Text means Tissue* (2017) and *Weaving Language* (2015, 2018) focus on textile poetics, and are both in the collection at the MoMA library. She is a represented artist at Nationle in Portland, OR, and has exhibited at Whitechapel Gallery in London, LUMA/Westbau in Switzerland, as well as Textile Arts Center and 99¢ Plus Gallery in NYC. She has been an artist in residence at the Anni and Josef Albers Foundation, Andrea Zittel's A-Z West, and the Haystack Mountain School of Crafts. More of her published work can be found through information as material and Printed Matter, as well as in *The New Concrete* from Hayward Press. Her academic work includes lectures and workshops at Brown University, Rhode Island School of Design, and Reed College, among others.

Carolyn Thompson

Wednesday 31st October 2018, 1-3pm

For the INSIDE/OUT lecture I will begin by talking about my love of books, my discovery of semiotics and what initially set my work on the path it has followed.

I will give a brief synopsis of the themes and general interests behind my work, these being: romance and sentimentality; structure and architecture; alteration, manipulation and adaptation; and the intimacy of the book, reading and writing. I will also talk about the physical format the resulting works take: text works, drawings, collage, sculpture and installation.



Following this I will mention the commission *Folie a Deux* at Shandy Hall as this may link with Francesca's work, and contribute to our later discussion.

I will then talk about the Great Loves body of work, produced in 2014, which was based upon the Penguin box set of the same name. This encompassed a variety of works including prints, drawings, collages and sewn pieces, all based on the contents of individual books from the collection. I will also mention the installation *The Beast in Me* at this point as an alternative installed piece of work.

Finally I will discuss/show examples of a new body of work that I am in the process of creating, for a touring show in London and also going to Shandy hall in late 2019 or early 2020. This body of work is based on the Penguin Modern series. It comprises 50 artworks, based on 50 books by 50 different writers, all adhering roughly to the page format of the original, but completely different in format from one another, each created by allowing the content to lead the concept of the adaptation.

Carolyn Thompson (born 1976) is a visual artist living and working in the UK. Her research is grounded in the materiality of printed matter, both as an object and as a medium. Using found texts, images and documents as source material she explores the content or narrative of such matter through manipulation and appropriation, and develops it into new renderings, in order to alter meaning and understanding of the information at its most fundamental level. The resulting adaptations become altered books, drawings, prints, collages and/or installations. Beyond the UK she has exhibited in Istanbul, Ljubljana, Melbourne, New York, Porto, Prague, Venice and Vienna.

Carolyn Thompson is represented by Eagle Gallery, London

www.carolynthompson.co.uk

Phyllida Barlow in conversation with Louisa Buck

Wednesday 6th March 2019, 1pm



Phyllida Barlow studied at Chelsea College of Art and the Slade School of Art. Invited to be the 'provocateur' for the first Yorkshire Sculpture International, Barlow proposed a series of thought-provoking statements. The 2019 event will explore one of the most compelling of these—'Sculpture is the most anthropological of the art forms'—responding to the idea that there is a basic human impulse to make and connect with objects.

Barlow creates tactile, seemingly precarious structures that resonate with emotional intensity and the urgency of their creation, taken inspiration from her surroundings to create imposing installations that can be at once menacing and playful. Often recycling her materials, Barlow recontextualises detritus and found matter in unexpected ways, creates anti-monumental sculptures from inexpensive, low-grade materials such as cardboard, fabric, plywood, polystyrene, scrim and cement.

In 2017 Phyllida Barlow represented Britain at the 57th International Art Exhibition of La Biennale di Venezia, 2017 with new commission for the British Council Folly.

Barlow will be in conversation with Louisa Buck. Buck is a leading British art critic and contemporary art correspondent for *The Art Newspaper*. Alongside providing regular commentary for BBC TV and radio, she has written several books and sat on the Turner Prize judging panel.

Tarek Atoui

Wednesday 13th March 2019, 1pm



Tarek Atoui lives and works in Paris. Atoui is an artist and composer who works within the medium of sound. Atoui's works are informed by extensive research into music history and tradition, that come to life in performances that explore new methods of collaboration and production. At the center of his work there is an ongoing reflection between the individual and the general and the open and dynamic nature of live performance.

Atoui will be presenting new work across three of the Yorkshire Sculpture International venue's including live musical performances in the public realm throughout the festival.

Atoui has presented his work internationally at Sharjah Biennial 9 and 11, United Arab Emirates (2009 and 2013, respectively); the New Museum of Contemporary Art, New York (2010); SeMA Biennale Mediacity Seoul, South Korea (2010); the Haus Der Kunst, Munich (2010); Performa 11, New York (2011); dOCUMENTA, Kassel, Germany (2012); Serpentine Gallery, London (2012); Berlin Biennale (2014); NTU Centre for Contemporary Art Singapore (2018) and Garage Museum of Contemporary Art, Moscow (2018).

Tamar Harpaz

Wednesday 20th March 2019, 1pm



Tamar Harpaz lives and works in Amsterdam. Harpaz graduated from Bezalel Academy of Arts and Design, and was the recipient of the Rijksakademie Fellowship Award in 2016, and the Wolf Fund Anselm Kiefer Prize in 2013. In 2018, Harpaz had a solo exhibition at the Tel Aviv Museum of Art and Edel Assanti in London. Harpaz is best known for sculptures that use light, mirrors, and lenses to create uncanny optical illusions. Combined into meandering installations, they unfold into narratives that touch on the cinematic and spectacular but lay bare the simple mechanisms of their creations. Harpaz will be showing new work at Henry Moore Institute in Leeds as part of Yorkshire Sculpture International.

Other recent solo exhibitions include March Madness at Kunstfort bij Vijfhuizen (Holland, 2017); Kitchen Sink Drama at Center for Contemporary Art Tel Aviv (Israel, 2014); Girl-to-Gorilla at Sommer Contemporary Art, (Israel, 2012). Recent group exhibitions include Rolling Snowball, 8th edition at CEAC Xiamen (China, 2017); Sense of Sound, Dordtyart (Netherlands 2017); Artricks at The Israel Museum (Israel, 2013); Reinventing the Future at MACRO (Italy, 2013); WYSIWYG at Tel Aviv Museum of Art (Israel, 2013).

Nobuko Tsuchiya in conversation with Sarah Brown

Wednesday 27th March 2019, 1pm



Nobuko Tsuchiya lives and works in Japan. Tsuchiya studied art at the Accademia di Belle Arte in Florence and Goldsmiths, University of London. She is known for making sculptures out of found scraps of household objects such as antennae, rags, plastic tubing, and an old pair of shoes. Her works have been shown at the Saatchi Gallery (London), the Venice Biennale, the Busan Biennale, and the Fondazione Sandretto Re Rebaudengo (Turin), and La Maison Rouge (Paris).

Tsuchiya will be in residence at Leeds Art Gallery for a month prior to Yorkshire Sculpture International with resulting new works showcased at the gallery throughout the festival.

Recent exhibitions include 30 Ways to Go to the Moon, SCAI the Bathhouse, Tokyo, Japan, 2018, Cactus Triple-Meter Cave, Soko Komagome, SCAI the Bathhouse, Tokyo, Japan, 2017 and Performance: Parking fish project-Vol. Tora-san, Benito Juarez Market, Mexico, 2017.

Tsuchiya will be in conversation with Principle Keeper at Leeds Art Gallery Sarah Brown, introduced by Godfrey Worsdale, Director of the Henry Moore Foundation.

Ayşe Erkmen

Wednesday 3rd April 2019, 1pm



Ayşe Erkmen's practice takes the social and physical environment that she is in as a starting point and by repositioning the existing structure in her particular style, impels viewers to think about space. The artist invites viewers to engage deeply in dialogue with the physical, visual, social, and psychological dimensions of environments such as galleries, windows, parks, rivers, and squares.

While Erkmen makes "sculptural" propositions in her temporary interventions, taking the space as is, in exhibition spaces, she adds on as few "foreign" elements as possible. By reconfiguring the objects and relationships in spaces that we encounter daily or at times by getting rid of them, disrupting them, she interweaves art and life, forming singular areas. The artist makes visible models of socializing that open up reality; the works are complete only when viewers are present.

Erkmen will be responding to a site of historical interest in Leeds to create a new work commissioned for Yorkshire Sculpture International.

Ayşe Erkmen, lives and works in Berlin and Istanbul. The most recent shows she has been on are *On Water*, MunsterSkulptur Projekte, Münster (2017); *KıpraşımRipple*, Dirimart, Istanbul (2017); *Pond to Pool to Pond*, Saidaji Temple, Nara (2016); *Uncertain States*, Akademie der Künste, Berlin (2016); *"A" Exhibition*, SMAK, Gent (2016); *Strange Pilgrims*, Austin Contemporary (2016); *Imaginary Audience Scale*, Auckland Art Space (2015); *Fingerspitzgefühl*, Galerie Barbara Weiss, Berlin (2015); *Une Histoire Art, Architecture, Design des Années 1980 a nos Jours*, Centre Pompidou, Paris (2014); *Ayşe Erkmen: Intervals*, Barbican Centre, London (2013); *More than Sound*, Bonniers Konsthall, Stockholm (2012).

Jean-Pascal Flavien

Wednesday 02nd October 2019, 1-3pm

Flavien's practice combines elements from architecture, sculpture, and the performative, to create works that are both precise and concrete but also poetic and evocative. The models of houses, for example, are generated from settings imposed by the artist. Like preliminary sketches of large-scale paintings, his models for houses are maquettes for possible scenarios and perhaps views from the past or future of these fictional buildings.



His altered domestic objects, such as chairs, tables, outlets or blinds draw attention to the way in which design and architecture shape our experience of space but also how they can more fundamentally determine our experience of ourselves and of others. Lives and works in Berlin.

Paul Stephens

Wednesday 09th October 2019, 1-3pm

absence of clutter: Minimal Writing as Art and Literature

"Art and literature," Marcel Broodthaers mused in 1975, "which of the moon's two faces is to remain hidden?" This slide-lecture will explore works of text art and visual poetry whose semantic content is generally shorter than a sentence. Such works blur the distinction between visual art and literature. By and large, the emergence of minimal writing in the 1960s is coeval with pop art and conceptual art, and this talk will pay particular attention to works that are



self-reflexive with regard to their presentation on the page as well as in the form(s) of paintings, billboards, sculptures, films, and other media. As such, these works should be of particular interest to literary scholars, art historians, and scholars of new media—as well as to practicing poets and visual artists. Writers and artists to be discussed (briefly!) include Erica Baum, Pavel Büchler, Natalie Czech, Hollis Frampton, Robert Grenier, Joseph Kosuth, Glenn Ligon, Adrian Piper, Ed Ruscha, Aram Saroyan, Gertrude Stein.

Paul Stephens is the author of *The Poetics of Information Overload: From Gertrude Stein to Conceptual Writing* (Minnesota 2015) and *Absence of Clutter: Minimal Writing as Art and Literature* (forthcoming, MIT 2020). He edits the journal *Convolution*, and has taught at Bard, Columbia, and NYU.

Professor Nick Montfort

Wednesday 16th October 2019 1pm-3pm
Infinite Verse in Theory and Practice



While infinity is an intimidating concept to many, truly infinite literature is actually abundant, can be conceptually simple, and often is formally easy to understand. Nick Montfort will describe properties of infinite (or, to phrase it differently, “boundless”) verbal art, ranging from oral verses through postmodern print literary examples and into digital media. Montfort will focus on verse—poetry which, when composed, is “turned” into lines in some typical or unconventional way. Some of the works discussed are most often considered prose fictions, but, as they are infinite, they exhibit at least one verse-like turn.

Montfort will begin with simple loops of language. Even this formally “simple” type of infinite verse, easily understood in terms of how its infinity is accomplished, includes a wide variety of verbal art, e.g., the folk chant “Pete and Repeat” (included by Bruce Nauman in the video installation *Clown Torture*), “Frame-Tale” by John Barthes, and *Finnegans Wake*. The next type of infinite verse considered will be endlessly repeating generated lines, stanzas, or other structures of language, of which there are many digital examples. These include creative text generators from the 1950s and 1960s that could produce an arbitrary number of lines; there are also more recent examples from Montfort’s own work, as seen in the set *Concrete Perl* (2011), the series *ppg256* (2007–2012), and the poetry generator *Taroko Gorge* (2009). Also, infinite verse can be produced through transformations of infinite sequences. Examples of this type are much more sparse, but Montfort’s 2013 *Round* provides one. Finally, there is verse which is fractal (endlessly self-similar). This sort also has not been widely explored, but an example is found in Marko Niemi’s c. 2006 *Midwinter Night’s Dream*.

Montfort will conclude his survey with some practical, simple explanations of how anyone—whether they have previous programming experience or not—can easily begin to productively experiment with the composition of different types of infinite verse, using no more than a networked notebook computer, a Web browser, and a text editor.

Nick Montfort studies creative computing of all sorts and develops computational art and poetry. In the past several years he has published several computer-generated books of poetry, beginning with *#!* (Counterpath, 2014). His digital projects include *Taroko Gorge* and the collaborations *The Deletionist* and *Sea and Spar Between*. His MIT Press books, collaborative and individual, are: *The New Media Reader*, *Twisty Little Passages*, *Racing the Beam*, *10 PRINT CHR\$(205.5+RND(1)); : GOTO 10*, *Exploratory Programming for the Arts and Humanities*, and *The Future*. He is professor of digital media at the Massachusetts Institute of Technology and lives in New York.

Anat Ben-David

Wednesday 23rd October 2019, 1-3pm

Ben-David is an artist-musician who recently staged an Opera at the V & A in London and was formerly a member of the group , 'Chicks on Speed.' Anat is focussed on the concept of Alienation involved in the creative process, wherein the artist allows the tools and materials involved in creation produce their own narratives. Examining lyrically performed text, voice, movement and compositions, her work often takes the form of live performance. Ben-David's work has been presented internationally at Tate Britain; MoMA, New York; Migros Museum, Zurich; Borealis Festival, Bergen; and MoMAK, Kyoto.



Professor Anna Abraham

Wednesday 30th October 2019, 1-3pm

Is it possible to scientifically investigate creativity? For psychologists and neuroscientists who study creativity, the first step towards uncovering the neurological and psychological basis of this fundamental human capacity is to settle on which empirical approach to adopt. The choices are actually quite vast. The dominant approach views creativity as a unitary and domain-general construct. Alternative approaches, on the other hand, vary in their focus. Some take on a multidimensional view of creativity in evaluating diverse creative mental operations. Others seek to identify variables that are crucial for domain-specific creativity. This lecture explores what is currently known about the brain basis of creativity and how the chosen path of investigation necessarily impacts our wider conceptualizations of creativity entails.



Anna Abraham is a Professor of Psychology at the School of Social Sciences in Leeds Beckett University. She investigates the neurocognitive basis of creativity and other aspects of the human imagination including the reality-fiction distinction, mental time travel, self-referential thinking and mental state reasoning. Her educational background is in the disciplines of psychology and neuroscience, and she has studied and worked in several academic institutions across the world. She has published numerous peer-reviewed publications, and is the author of the 2018 book—*The Neuroscience of Creativity*—with Cambridge University Press. She is also the Editor of the forthcoming multidisciplinary volume—*The Cambridge Handbook of the Imagination*.

www.anna-abraham.com

Michael Landy RA

Friday 8th November 2019 6pm-8pm



Michael Landy RA is one of the Young British Artists (YBAs). He is best known for the performance installation piece *Breakdown* (2001), in which he destroyed all his possessions. *Breakdown*, the work which put him in the public eye, was held in February 2001 at an old branch of the clothes store C&A on Oxford Street in London (C&A had recently ceased trading, and the shop had been emptied). Landy gathered together all his possessions, ranging from postage stamps to his car, and including all his clothes and works of art by himself and others, painstakingly catalogued all 7,227 of them in detail, and then destroyed all in public. The process of destruction was done on something resembling an assembly line in a mass production factory, with ten workers reducing each item to its basic materials and then shredding them. *Breakdown*, which was a joint commission from *The Times* newspaper and Artangel attracted around 45,000 visitors. At the end of the process all that was left was bags of rubbish, none of which was sold or exhibited in any form, except for the edition of inventory books, listing all destroyed items, available to buy when exiting through the gift shop. Landy made no money as a direct result of *Breakdown*, and following it had no possessions at all. Landy was left standing in a pair of underpants and a boilersuit. At this point, his gallery dealer took him down Oxford Street to the Gap store to buy him some new clothes.

“Part of what this work is about is sustainability. As consumerism grows and accelerates, it does come up against the material limits of what this planet can sustain. That will force people to confront their habits and the ramifications of them.” – Michael Landy

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Art & Design: History, Practice and Theory
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Staff Research Newsletter

December 2019

Edited by Professor Simon Morris
Director of Research, Leeds School of Arts

Proofed by Zara Worth
PhD Student at Leeds Beckett University

Publication coordinated by Vicky Sharples
PhD Student at Leeds Beckett University

Designed by Tom Rodgers
Senior Learning Officer, Leeds School of Arts

Front cover image: Harold Offeh, winner of the Paul
Hamlyn Visual Arts Award, 2019

Set in DIN and Burgess



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