



**LEEDS
ARTS RESEARCH
CENTRE**

THE PART VERSUS THE WHOLE

BEN JUDD

OUTPUT INFORMATION

Title:
The Part Versus the Whole

Output Type:
M – Exhibition

Venues:
The Part Versus the Whole (2018); Victoria
Gallery & Museum, Liverpool; commissioned by
Rose Lejeune; funded by ACE. Nothing Human
is Strange to Me (2018); The Gallery, De
Montfort University, Leicester; commissioned
by fig-futures and Fatoş Üstek.

Year of First Exhibition:
2018

Month of First Exhibition:
June

Research Groups:
Curating



ADDITIONAL INFORMATION STATEMENT

Judd's two solo exhibitions were an enquiry into how the ritualistic activities of marginalised groups and individuals can be extended into an action realised by actors (one that itself hovers on the border between immersion and a more self-conscious, knowing state), and how, in turn, this action can be interpreted in a moving image work. The exhibition positioned Judd and the audience as both participant and observer, engaging the grey area between ritual and performance, searching for an unreachable and idealised state of community.

The exhibitions' method was to invite viewers to experience a series of alternative readings of the cities of Liverpool and Leicester, to reimagine what might have been and to bring their possible futures to life. Combining an eclectic mix of materials from the University of Liverpool and De Montfort University's collections and archives, including historic magic lantern slides and the archaeological photography of John Garstang, with new objects, performance and film, *The Part Versus the Whole* (2018) and *Nothing Human is Strange to Me* (2018) invoked lost communities that were developed specifically in relation to their site and context. The exhibitions weaved together threads of mythology with imagined and real histories of characters and architecture from the local environment to create immersive installations. Performances and films operated as palimpsests, imagining these communities existing within the galleries.

The context for sharing includes two solo exhibitions at the Victoria Gallery and Museum, Liverpool, and De Montfort University's The Gallery, commissioned by curator Rose Lejeune (formerly Serpentine Gallery) and Fatoş Üstek, director of Liverpool Biennial.

Significance was demonstrated by *The Part Versus the Whole* being part of VGM's New Perspectives 10th anniversary celebrations and receiving 2,225 visitors. *Nothing Human is Strange to Me* was part of the prestigious fig-futures national curatorial programme.



“We have recently worked with Ben Judd as a part of the national program Fig-Futures. Judd’s work is astonishingly rich both in terms of its exploration of ideas around community, history and identity, and through its engagement with a diverse group of collaborators and participants. His work draws together a range of disciplines to create performances and exhibition outcomes that are readily accessible to audiences new to contemporary performance.

The project was a direct response to the site of the university and the broader context of the city of Leicester. Drawing on the collections within the university and collaborating with a local writer, Judd was able to articulate a self-reflexive, folk history drawn from the particularities of Leicester’s industrial heritage. Through a process of collaborative storytelling the work gives voice through to local histories that would otherwise remain invisible. The project included local singers, costume designers, writers and film makers with varying levels of collaborative agency and the sense of this emerging group, under the directorship of Judd is of particular significance in an artistic practice that both observes fictional communities and in so doing builds real ones.”

Hugo Worthy, Curator, Leicester Gallery, DMU



The Part Versus the Whole

(2018)

Solo exhibition

Victoria Gallery & Museum,
Liverpool

Installation photographs by Julian
Hughes

Ben Judd *The Part Versus the Whole* (2018)





Ben Judd *The Part Versus the Whole* (2018)





Ben Judd *The Part Versus the Whole* (2018)



Ben Judd *The Part Versus the Whole* (2018)

Ben Judd *The Part Versus the Whole* (2018)





Ben Judd *Nothing Human is
Strange to Me* (2018)



Ben Judd *Nothing Human is Strange to Me* (2018)



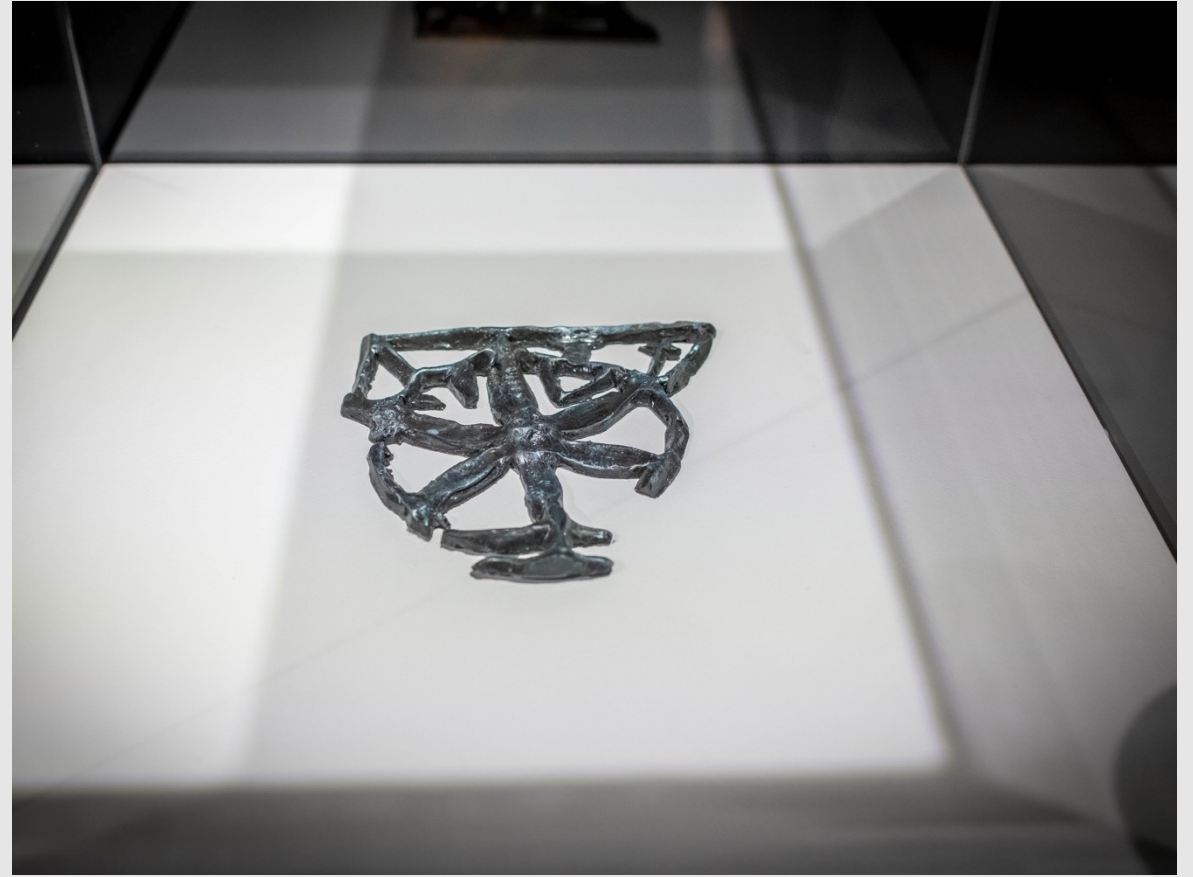
Ben Judd *Nothing Human is Strange to Me* (2018)



Ben Judd *Nothing Human is Strange to Me* (2018)



Ben Judd *Nothing Human is Strange to Me* (2018)



APPENDIX

REVIEWS & ARTICLES

“The old world existed, humming beneath, meeting the new”: Ben Judd’s The Part Versus the Whole, *The Double Negative*,
<http://www.thedoublenegative.co.uk/2018/06/the-old-world-existed-humming-beneath-meeting-the-new-ben-judds-the-part-versus-the-whole/>

June 2018

Alessandro Zambelli, Metropolitan Salem, Liuerpul,
<https://scandalousartefacts.com/2018/06/16/metropolitan-salem-liuerpul/>

June 2018

Art Daily, 26 artworks acquired for UK collections following fig-futures

<https://artdaily.cc/news/112479/26-artworks-acquired-for-UK-collections-following-fig-futures#.Xqlu7S-ZPdc>

Myths create magical art performance at The Gallery DMU

<https://www.dmu.ac.uk/about-dmu/news/2018/november/myths-create-magical-art-performance-at-the-gallery-dmu.aspx>

13 November 2018

fig futures 10/16 Ben Judd

<https://fig2.co.uk/#week10>

PRESS

“The old world existed, humming beneath, meeting the new”: Ben Judd’s The Part Versus the Whole, The Double Negative, June 2018

<http://www.thedoublenegative.co.uk/2018/06/the-old-world-existed-humming-beneath-meeting-the-new-ben-judds-the-part-versus-the-whole/>

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THE DOUBLE NEGATIVE

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f t s p

“The old world existed, humming beneath, meeting the new”: Ben Judd’s The Part Versus the Whole

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For his new exhibition at the Victoria Gallery & Museum, artist Ben Judd has created a “lost community” with its own folklore – using real artefacts from the museum’s archives. Here, writer and collaborator David Hering imagines traces of this lost community’s ghost culture...

A circle of land.

The early lands were given over primarily to flora.

Marshland prevented settlements from becoming anchored.

It seems that pack animals were occasionally domesticated.

PRESS

Alessandro Zambelli, Metropolitan
Salem, Liuerpul,
<https://scandalousartefacts.com/2018/06/16/metropolitan-salem-liuerpul/>

June 2018

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[Ben Judd](#) makes deceptively 'gentle' yet provocative work, often depicting highly stylised fractured communities, or representations of communities, disassembling and reassembling themselves through invisible or at least barely discernible forces and in seemingly ad-hoc arrangements – a choreography of artefact and performance. You can see one in particular I like [here](#).

Writing about a previous exhibition of his, Ben claimed that it engaged with “an historical overlapping in the development of the empirical and scientific with the irrational and mystical. It is this relationship between the distant and the near, between the unknown and the known,”^[1] an analysis equally applicable to [The Part Versus the Whole](#) his new exhibition in Liverpool that I have had some small involvement in.

Last month Ben approached me, [Maria Venegas Raba](#) and Wanyi Zhang to make some work for a forthcoming exhibition. The exhibition, on from [9 June 2018–18 August 2018](#), is part of curator [Rose Lejeune's](#) series of exhibitions called [New Perspectives](#) and takes place at Liverpool's [Victoria Gallery and Museum](#), a location which became crucial for the work Maria, Wanyi and I produced.



The Part Versus the Whole
Ben Judd, Victoria Gallery and Museum, Liverpool, 2018. Photo, Bethanie Brown.

The *Part Versus the Whole* exhibition website says this:

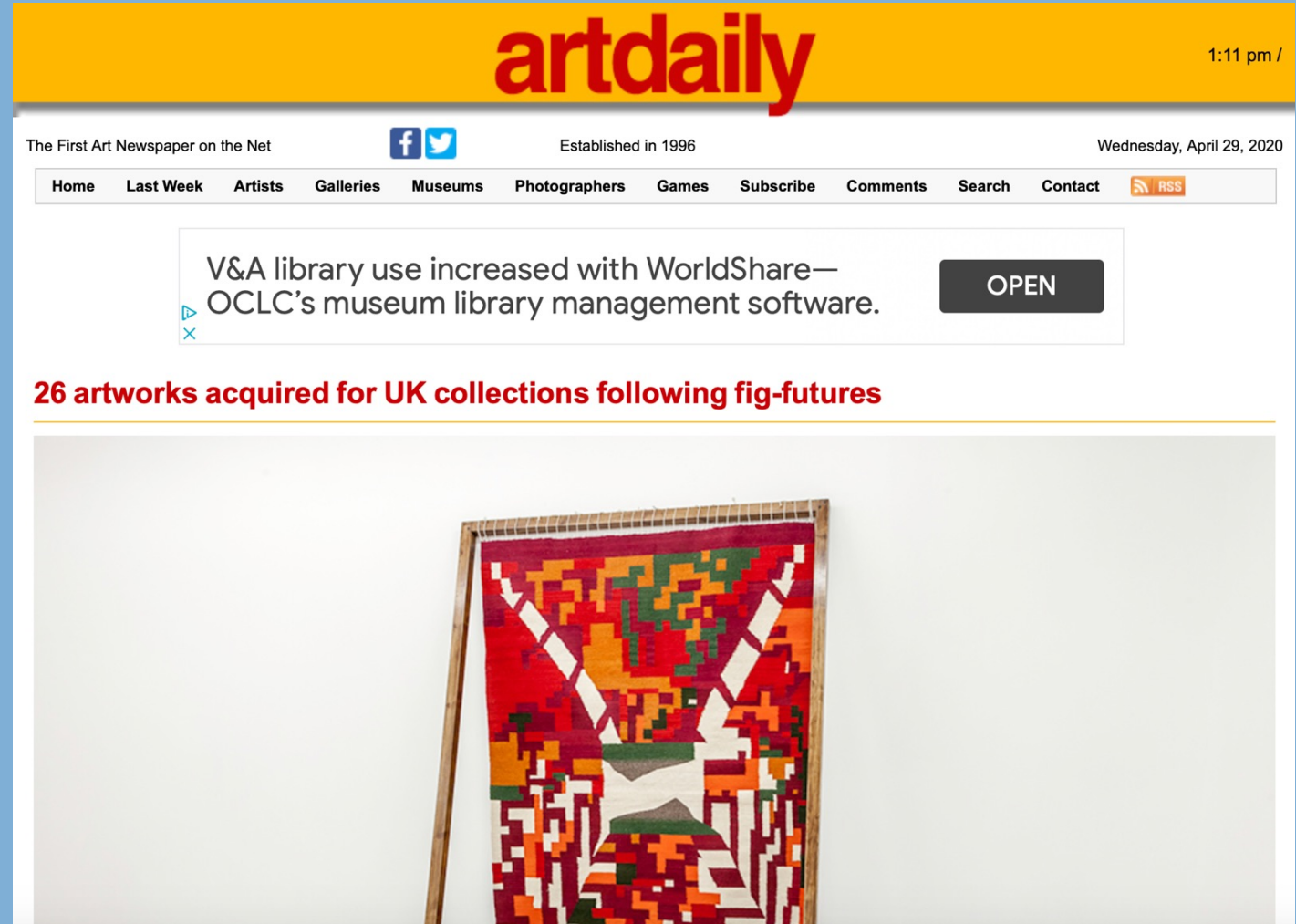
Combining an eclectic mix of materials from the existing Victoria Gallery and Museum's collections and archives, including historic magic lantern slides and the archaeological photography of John Garstang, with new objects, performance and film, *The Part Versus the Whole* by Ben Judd is a commission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

Through *The Part Versus the Whole* Judd invokes a lost community with its own internal systems, beliefs and taxonomies of knowledge. The installation weaves together threads of mythology with

PRESS

26 artworks acquired for UK collections following fig-futures, Art Daily

<https://artdaily.cc/news/112479/26-artworks-acquired-for-UK-collections-following-fig-futures#.Xqlu7S-ZPdc>

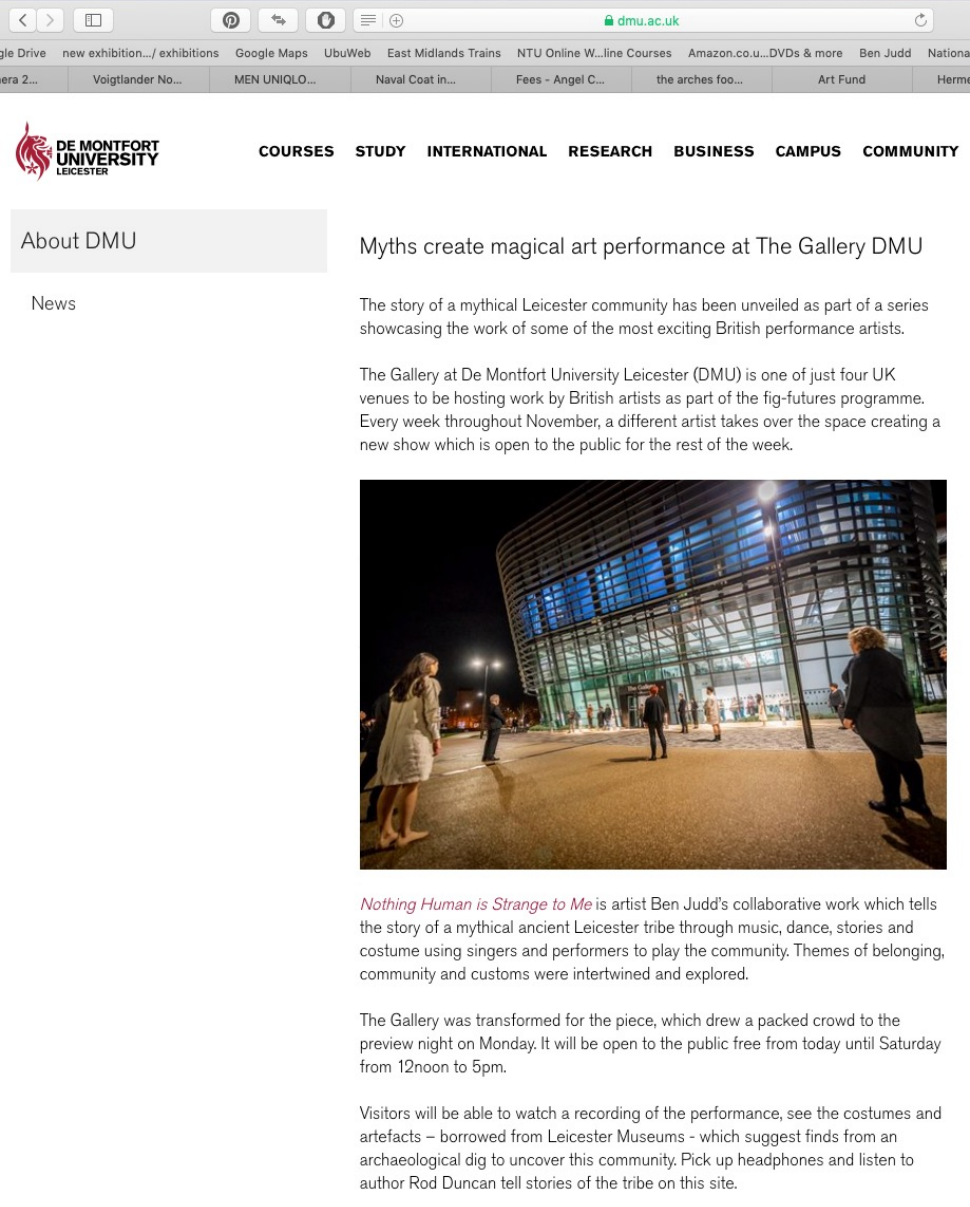


PRESS

Myths create magical art performance at The Gallery DMU

13 November 2018

<https://www.dmu.ac.uk/about-dmu/news/2018/november/myths-create-magical-art-performance-at-the-gallery-dmu.aspx>



The screenshot shows a web browser displaying the De Montfort University Leicester website. The browser's address bar shows 'dmu.ac.uk'. The website's navigation menu includes links for COURSES, STUDY, INTERNATIONAL, RESEARCH, BUSINESS, CAMPUS, and COMMUNITY. The main content area features a news article titled 'Myths create magical art performance at The Gallery DMU'. The article text describes a performance by Ben Judd, part of the 'fig-futures' programme, which takes place at The Gallery at De Montfort University Leicester. A photograph of the building at night is included. The article concludes with information about the performance's availability and a link to a recording.

DE MONTFORT UNIVERSITY LEICESTER

COURSES STUDY INTERNATIONAL RESEARCH BUSINESS CAMPUS COMMUNITY


About DMU

News

Myths create magical art performance at The Gallery DMU

The story of a mythical Leicester community has been unveiled as part of a series showcasing the work of some of the most exciting British performance artists.

The Gallery at De Montfort University Leicester (DMU) is one of just four UK venues to be hosting work by British artists as part of the fig-futures programme. Every week throughout November, a different artist takes over the space creating a new show which is open to the public for the rest of the week.



Nothing Human is Strange to Me is artist Ben Judd's collaborative work which tells the story of a mythical ancient Leicester tribe through music, dance, stories and costume using singers and performers to play the community. Themes of belonging, community and customs were intertwined and explored.

The Gallery was transformed for the piece, which drew a packed crowd to the preview night on Monday. It will be open to the public free from today until Saturday from 12noon to 5pm.

Visitors will be able to watch a recording of the performance, see the costumes and artefacts – borrowed from Leicester Museums - which suggest finds from an archaeological dig to uncover this community. Pick up headphones and listen to author Rod Duncan tell stories of the tribe on this site.

PRESS

fig futures 10/16 Ben Judd

<https://fig2.co.uk/#week10>

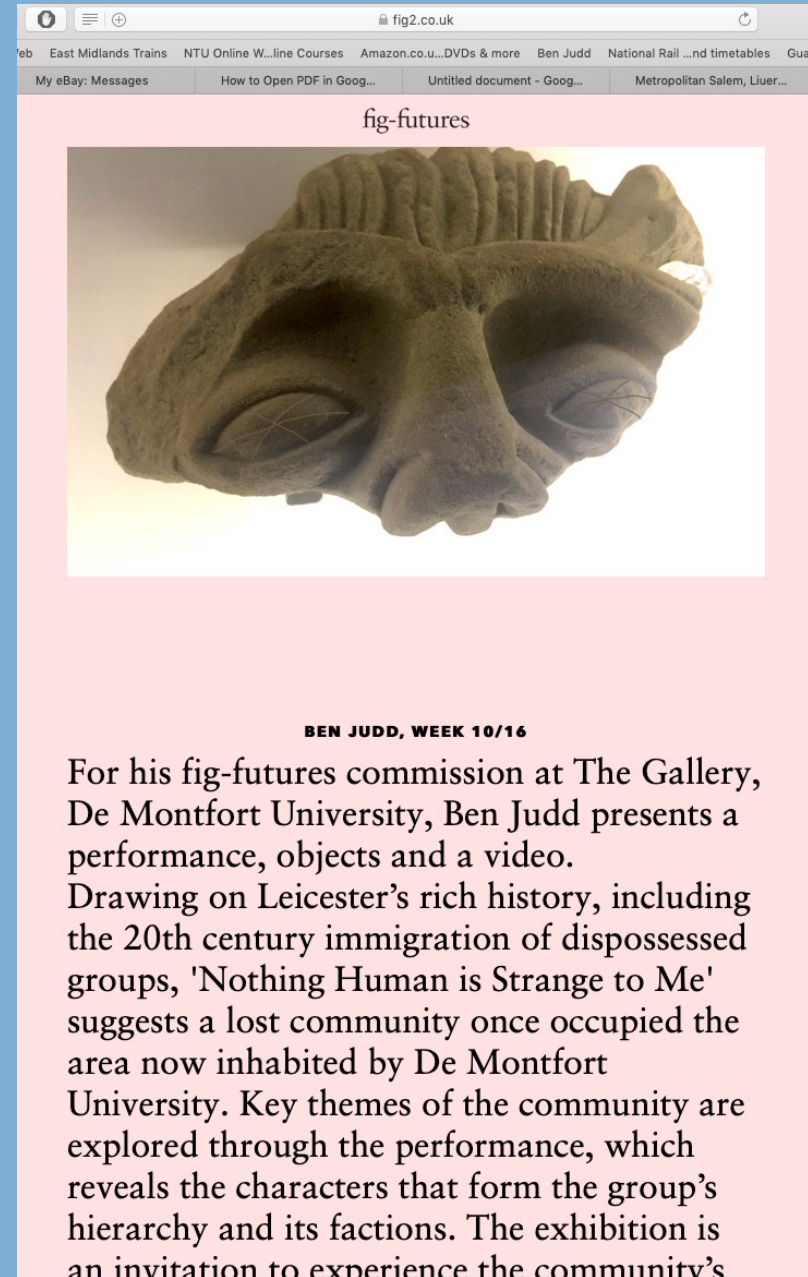


fig-futures

BEN JUDD, WEEK 10/16

For his fig-futures commission at The Gallery, De Montfort University, Ben Judd presents a performance, objects and a video. Drawing on Leicester's rich history, including the 20th century immigration of dispossessed groups, 'Nothing Human is Strange to Me' suggests a lost community once occupied the area now inhabited by De Montfort University. Key themes of the community are explored through the performance, which reveals the characters that form the group's hierarchy and its factions. The exhibition is an invitation to experience the community's

Keywords:

Architecture
Curation
Participation
Performance
Installation

Key dates:

The Part Versus the Whole: 9 June – 19 August 2018

Nothing Human is Strange to Me: 12 – 18 November 2018

Funding:

Arts Council England
Leeds Beckett University
De Montfort University
Nottingham Trent University

Links:

www.benjudd.com

Email:

ben.judd@leedsbeckett.ac.uk

WWW.LEEDSBECKETT.AC.UK/LARC

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