

THE LEEDS SCHOOL OF ART,
ARCHITECTURE & DESIGN

WWW.LEEDSBECKETT.AC.UK/AAD

Leeds is a youthful and vibrant city that is culturally energetic and this dynamism certainly feeds into the course to enrich the experience of Fine Art at Leeds Beckett University. Our studios are located in central Leeds and responds to the cosmopolitan vitality of the city, which is celebrated through the achievements of our students identified throughout this booklet.

'Making is thinking, and thinking is making', is our course philosophy. We regard the creative production of artworks as a language of ideas, as thought expressed in, from and through material as a culturally valued activity. Accordingly, we encourage our students to explore their interests and creative concerns to find suitable 'expressions' for their ideas.

At each level, there's a year long studio module and appropriate subject orientated lectures as critical analysis modules. Students have access to all of the fine art staff team through our open door policy. To provide consistent and direct support through continuous feedback each student is assigned a personal tutor, at the start of every level, who will provide individual and group tutorials. To allow the greatest creative freedom for our students throughout the year assessment occurs at the end of each level with a grade allocated in consideration of the entirety of a student's engagement with the course and their studies.

We employ a range of teaching and learning opportunities that include: tutorials, lectures, group critiques, seminars, visiting lecturers, artist led projects, flash shows and students getting involved in developing and working in, on and with external live projects. Research active fine art staff support these activities, as do the School's comprehensive workshops and the wider resources of the university.

HAROLD OFFEH
PERFORMANCE
INTERNATIONAL WOMEN'S DAY
LEEDS 2016



Central to our students' creative endeavours is the ongoing dialogue and discussions that students have with the course staff and each other about their work and artistic development. Through the supportive criticism of discussion, debate and reflection our students develop their critical objectivity in tandem with their increasingly informed creative practices. The course provides our students with the appropriate experiences to bolster their confidence, promote their self-belief and creative courage for them to engage in artistic enterprises out of the course and into the city and wider culture.

The course fosters the students' creativity in new and exciting ways. Free from the limitations of aligning themselves to one media area our course promotes an open, investigative and experimental approach. The interdisciplinary nature of our course supports and encourages our students to be brave and distinct, to extend what art is, can and could be.

We recognise that our students want to make an artistic contribution, a difference. Our course is structured and delivered over three years to maximise the opportunities for students to find their own creative voice. It fosters in them the will to achieve, to take risks, believe in their intentions and realise their ambitions; to be a cultural producer.

We pride ourselves in the creative atmosphere of the studios, the supportive ethos of the staff and the collaborative relationships between the students, the city and ourselves, contributing to a strong sense of community. This course recognises that students want to learn from doing, to apply their developing knowledge as soon as possible. Our students start to build their CV's whilst on the course through the invaluable experience of being active and creative artists that empowers them to believe they can make a difference, to take control and create their own futures.

SIMON RINGE MA RCA
FINE ART COURSE LEADER

LIVE PROJECTS & THE CITY

“Curation is a theme that has been running throughout the past three years for Fine Art. I think this is partly influenced by the ‘Flash Shows’ in which we have to take control and work together as a year, responding to a venue and putting on an exhibition in a matter of days.”

“Leeds is a very healthy place for art students, there are many affordable spaces at our disposal and the possibility of putting on an exhibition is widely available. (Assembly House, &Model, East Street Arts temporary spaces membership, STCFTHOTS, Headrow House, The Tetley book fair).”

HELENA WHITTINGHAM
LEVEL 6 STUDENT

BEHAVIOURAL AESTHETICS
BROADCASTING PLACE



SAMELA OTOVIC
DUCK DUCK GOOSE



DOMINIC WHITE
TRAVEL AWARD EDNA LUMB
GREECE



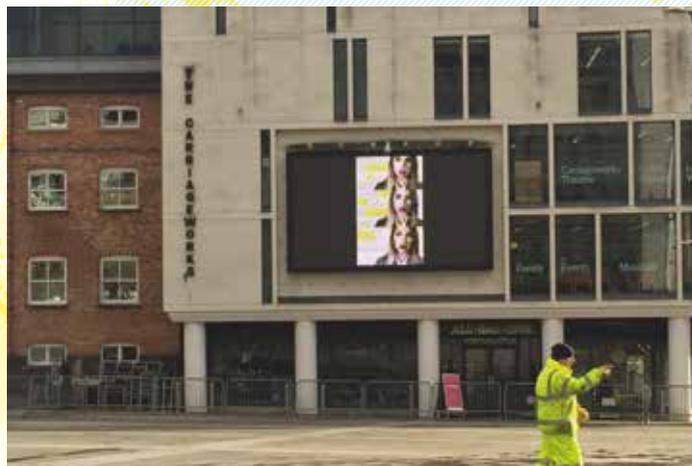
JELLY
INTERNATIONAL
WOMENS DAY



AMY DUNWOODY AND
CRESSIDA BARRETT
EXAGGERATED IDEALS



AOIFE O'ROURKE
FLICKER



LILLI MATHOD
*BIG SCREEN
MILLENIUM SQUARE
LEEDS*



HELENA WHITTINGHAM
*I MISS YOU FOREVER AND
EVER NORWAY XOXO*
EAST STREET ARTS

Exchange

Fine Art students took part in *Exchange*, a student symposium at The National Gallery, Edinburgh on 29th April 2016.

They were invited to present experiences of their relationship with *British Art Show 8* and for this event we produced for a 24- page publication titled 'For what you have missed...' and an 18-minute film.

Our students worked collaboratively with Graphic Arts and Design staff and student Ben Rimmer to produce content for the publication. The film was made in the empty galleries of Leeds Art Gallery (closed for renovations 2016-2017) and is edited with student's own footage and documentation of the BAS8 Tuesday Talks programme.

The full version of the film can be seen on the blog at www.britishartshow8.com



"In advance of next time..."

The publication is a collection of observations, articulations, reflections and creative responses to the event of *British Art Show 8* opening in Leeds in October 2015. It has been conceived and produced by final year Fine Art and Graphic Art & Design students from the school of Art Architecture and Design Leeds Beckett University, with the support of University and Gallery staff.

British Art Show 8, Leeds Art Gallery and Leeds Beckett University worked together to provide students and the public with a number of opportunities and experiences that enriched and substantiated the event. At the forefront of this was a Lecture series held in the Art Gallery every Tuesday for the duration of the show, this brought together an audience of the city's students and the general public and greatly enhanced an articulation and understanding of the exhibition and the artists experiences and intentions.

The series was concluded by the *Art Science Fiction* Symposium hosted by the Gallery that featured keynote speakers Brian Catling and Mark Von Schlegell. Students also acted as live guides for the show continuing a great tradition of students and graduates of the city being supported and employed by the Art Gallery and its neighbour the Henry Moore Institute. It has been an important occasion of initiatives and events for the creative student in Leeds and the opportunity to witness and participate in the workings and complexities of the production, curating and reception of the show is in itself a valuable legacy.



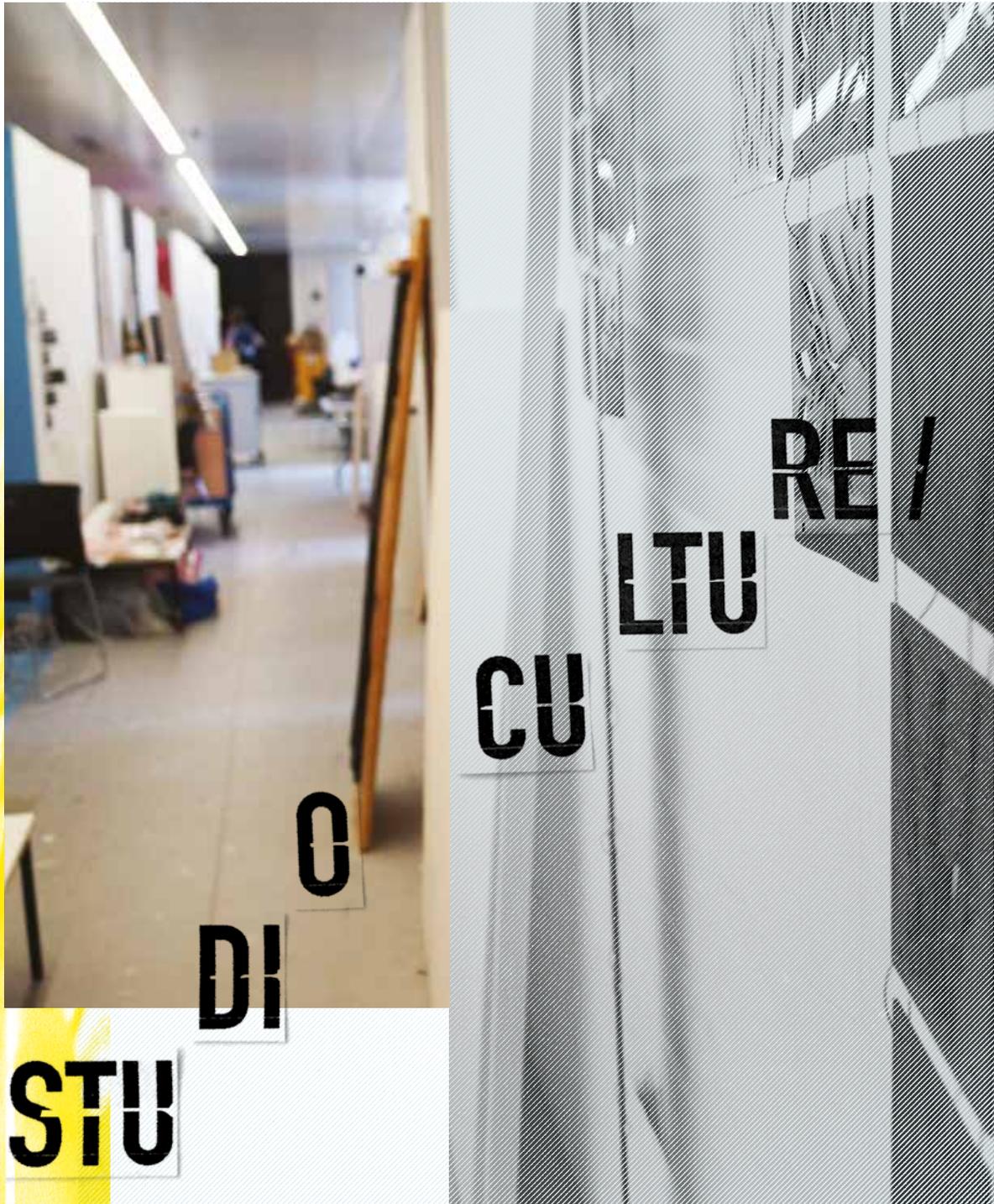
"In advance of next time..."

The publication is a collection of observations, articulations, reflections and creative responses to the event of *British Art Show 8* opening in Leeds in October 2015. It has been conceived and produced by final year Fine Art and Graphic Art & Design students from the school of Art Architecture and Design Leeds Beckett University, with the support of University and Gallery staff.

British Art Show 8, Leeds Art Gallery and Leeds Beckett University worked together to provide students and the public with a number of opportunities and experiences that enriched and substantiated the event. At the forefront of this was a Lecture series held in the Art Gallery every Tuesday for the duration of the show, this brought together an audience of the city's students and the general public and greatly enhanced an articulation and understanding of the exhibition and the artists experiences and intentions. The series was concluded by the *Art Science Fiction* Symposium hosted by the Gallery that featured keynote speakers Brian Catling and Mark Von Schlegell. Students also acted as live guides for the show continuing a great tradition of students and graduates of the city being supported and employed by the Art Gallery and its neighbour the Henry Moore Institute. It has been an important occasion of initiatives and events for the creative student in Leeds and the opportunity to witness and participate in the workings and complexities of the production, curating and reception of the show is in itself a valuable legacy.

Students also acted as live guides for the show continuing a great tradition of students and graduates of the city being supported and employed by the Art Gallery and its neighbour the Henry Moore Institute.

It has been an important occasion of initiatives and events for the creative student in Leeds and the opportunity to witness and participate in the workings and complexities of the production, curating and reception of the show is in itself a valuable legacy.



The Studio

The studio is a mess of creative ideas. Sat in wet paint. Wipe it off. Drill the holes, cut the image, find a plug, slouch on the sofa, wait for a mac, bin the work, take it out, bin it again, get a comfy chair, inhale a sandwich, stare at the screen, stare out the window, stare at the wall, why is there black smudges everywhere? Move over, I need more space, look at that- do they seriously think that looks good?

A place of compromise. A place of inspiration, frustration, contemplation and distraction. We learn to coexist with fellow 'Creative Minds'. It allows you to test your work in the comfort of fellow artistic thinking minds, critique and analyse while adapting to the space in ways which you never thought you would have to. Cliques form, the comforting chatter of the sculptors, the eerie silence of the adobe fanatics and the incoherent guitar strums from mixed media. Every year group has a guitar player. Every year group has a singer. Every year group has a loud laughter. But that's just part of studio life. The energy keeps you going, keeps you thinking and keeps your work progressing. An artist day in the studio can be long and exhausting so any form of brief distraction is always welcome.

AOIFE O'ROURKE
LEVEL 6 STUDENT

ACTIVITY / FACILITIES

Fine Art Trip to Venice November 2015

The Fine Art trip to Venice in November 2015 provided students with an opportunity to experience the international art world on a huge scale.

The *Venice Biennale* is the art world's biennial survey of contemporary art. Established in the 19th century it is sometimes referred to as the art world Olympics with artists chosen to represent their countries in national pavilions. However, in recent years the exhibition has expanded well beyond the confines of the pavilions to take over the whole city of Venice. Leeds Beckett Fine Art students had the opportunity to explore 2015's biennale curated by Nigerian curator Okwui Enwezor and entitled *All The World's Futures*. Over 4 days they had the chance to experience a staggering array of works from hundreds of artists. But beyond the opportunity of seeing work on such a vast scale, the trip provided students from different levels the opportunity to interact, socialise and explore an extraordinary city.



Artist Led Projects: Chris Watson

Each year we welcome sound recordist Chris Watson to work with a group of students on field recording and sound editing.

Chosen from a long-list of applicants, the selected students spend an intensive three days with Chris in the studio and on location, learning how to construct their own contact microphones, create surround-sound compositions and elevate their understanding of and aptitude with sound across film, animation, installation and radio. Each year Chris delivers a keynote lecture to the school, discussing installations in Japan, Finland, Italy, Spain and Mexico.



Artist Led Projects: *Noise Orchestra*

Noise Orchestra are sound artists Vicky Clarke and David Birchall; following their Artists in Residence at the National Media Museum they spent three days working with our Fine Art students.

Inspired by the radical spirit of the 1920s Russian avante garde; they use turntables, electronics and graphical scores to turn images and objects into sounds. Our students created their own graphic scores, built circuits and performed live.



Artist Led Projects: Patrick Wildgust

Patrick Wildgust is the curator of the Laurence Sterne Trust.

He cares for Shandy Hall, the house where Laurence Sterne lived in the eighteenth century and wrote *The Life and Opinions of Tristram Shandy, Gentleman* and *A Sentimental Journey through France and Italy*. *Tristram Shandy* is regarded as the first work of experimental literature which playfully mixes the visual and the verbal. As Steve Coogan wittily pointed out: "*Tristram Shandy* was a post-modern classic written before there was any modernism to be post about." Students made a visit to Shandy Hall in Coxwold, North Yorkshire to participate in an experimental writing workshop.



Artist Led Projects: Sophie Mallett

Artist Sophie Mallett 3 workshop looking at radio, sound and politics.

Sound recording experiments were played back through shortwave FM transmitters - students spent the workshop creating works that explore sound through its own invisible architecture and get a chance to experiment with sound recording equipment, contact microphones, broadcast and playback technologies.

Sophie Mallett is a London based artist and radio producer exploring sound through the social, and the social through sound. She uses a background in music, radio and documentary to pursue a practice focused on sounds' intersection with affect, politics and value.



RESEARCH CULTURE

Staff & Students

Visiting Lecturers 2013-2016

ÅBÅKE	RYAN GANDER	TOM RAILTON
CAROLINE ACHAJNTREE	JOE HANCOCK	JANE RENDELL
DAVID BATCHELOR	ANTHEA HAMILTON	CLUNIE REID
JÉRÉMIE BENNEQUIN	SAMSON KAMBULA	SUSAN RONALD
KATE BRIGGS	MIKHAIL KARIKIS	WILL ROSE
JAAP BLONK	ALAN KANE	EMILY SPEED
PHOEBE BOSWELL	KIRKE KANGRO	IMOGEN STIDWORTHY
ANNA BUNTING	SAMUEL LEVACK & JENNIFER LEWANDOWSKI	GERALDINE SWAYNE
BEN CAIN	LINDER	HAYLEY TOMPKINS
LEAH CAPALDI	JOHN O'SHEA	TEAL TRIGGS
BENEDICT DREW	DAVID OGLE	STUART WHIPPS
CHRIS DOBROWOLSKI	AHMET OGUT & PILVI TAKALA	GILDA WILLIAMS
CONSTANT DULLAART	EDDIE PEAKE	MATT WILLIAMS
CRAIG DWORKIN		SARAH KATE WILSON
PAT FLYNN		

Students

SARAH ABLEY	ASHLEIGH KEATING
YASMIN AKRAM	MARILENA
FASIHA ASHIQ	KONSTANTINO
MADIHA ASHIQ	ROKSANA KUJAWA
CRESSIDA BARRETT	EMMA LANCASTER
MEGAN BEATTIE	LILLI MATHOD
MICHAEL BOUCHER	JACK MILLER
LAURA BRADY	SOPHIE MUNDEN
CHARLOTTE BROWN	JAKE O'NEILL
JACQUELINE BRUNO	AOIFE O'ROURKE
JODIE BURNLEY	SAMELA OTOVIC
ERIN CAINE	GABRIELLA PARKINSON
JAMES CARMICHAEL	LEAH PREWETT
JAMES CHOUCINO	NEISHA RAHMAN
WILLIAM CLARKE	ELIZABETH ROUSE
REBECCA COATES	ARIANWEN ROWSON
SERENA COMRIE	BETHANY SCANLON
AMBER DALE	CHRISTOPHER SEARLE
AMY DUNWOODY	KHADIJAH SEDDON
CHENSIHAN GAO	MEGAN SHERRY
NAOMI GILBY	MEGAN SKINNER
HAFSAH HAFEZ	REBECCA SMITH
CLAIRE HARGREAVES	SYLVIA SOSNICKA
STEPHANIE HAYES	JON STONE
RYAN HAYNES	ROSALIND SUTCLIFFE
LOIS HOY	EMILY THOMPSON
SHRASHTI JAIN	DOMINIC WHITE
IRMA JUNGIC	HELENA WHITTINGHAM

Artist Led Projects

LEAH CAPALDI
ELEANOR BROWN
ADAM KNIGHT
CHRIS DOBROWOLSKI
RACHEL REUPKE
LIAM SCULLY
TOBIAS KARLSON
CHRIS DOBROWOLSKI
LAURA KEEBLE
SIMON BLACKMORE
SARAH KATE WILSON
EMILY SPEED
KIRKE KANGRO + TAAVI TALVE
NOISE ORCHESTRA
TOM BLOOR
SOPHIE MALLET
CHRIS WATSON
PATRICK WILDGUST
DOUG FISHBONE
JOE HANCOCK

Fine Art staff

CARL ALLPORT
 SEAN ASHTON
 KIFF BAMFORD
 CHRIS BLOOR
 ALYSON BRIEN
 ALAN DUNN
 PETE ELLIS
 MARION HARRISON
 CLAIRE HOPE
 BEN JUDD
 PETER LEWIS

NATHANIEL MELLORS
 JO MCGONIGAL
 PROF. SIMON MORRIS
 KEVIN O'BRIEN
 HAROLD OFFEH
 ELISA OLIVER
 MIKE POWELL
 SIMON RINGE
 PETER SUCHIN
 IAN TRUELOVE
 JAMES CHINNECK



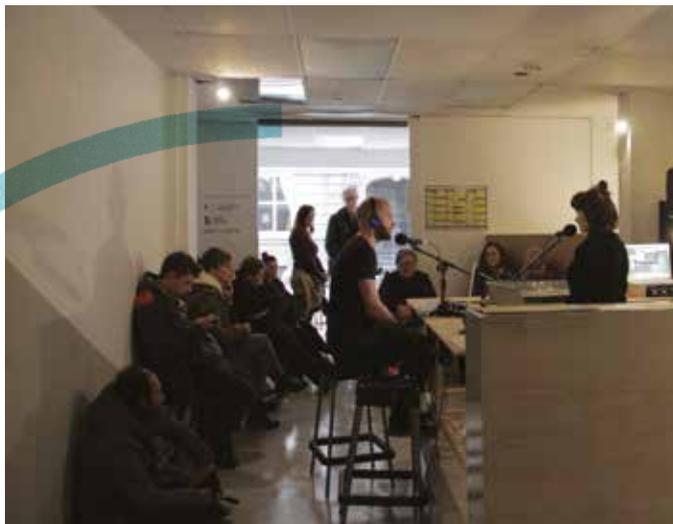
SIMON RINGE
 POOL 2014

We are proud of our staff who are research active and exhibit regularly on a national and international stage, helping shape the development of art, and design. Recent staff achievements include:

Peter Lewis was shortlisted for best global curated exhibition 2015 in the Contemporary & Post-War category, for his exhibition */seconds* at the Sharjah Art Foundation, Global Fine Art Awards, held at Miami Dade College, Museum of Art and Design, November 30th 2015. He was shortlisted alongside the Tate Modern, the Whitney Museum of Art, Los Angeles County Museum, the Guggenheim and the Smithsonian to give you a level of the competition.

Nathaniel Mellors was the Winner for the £60,000 Contemporary Art Society Annual Award 2014, in partnership with Harris Museum & Art Gallery Preston, November 2014 and the winner of the European Cobra Art award in 2011. He has just been selected with Erkkka Nissinen to represent Finland at the 2017 *Venice Biennale*.

Harold Offeh is currently shortlisted for the prestigious £50,000 Paul Hamlyn award.



MARION HARRISON
 PROJECT RADIO 2015 & MODEL LEEDS



JO MCGONIGAL
 UNMAKING PAINTING 1 2014.



ALAN DUNN
 FOUR WORDS 2016 LIVERPOOL

One of the virtues of the Fine Art course at Leeds Beckett University is that it regards the making of art as an open question, a position closely reflecting the current state of contemporary culture, with its immense diversity of materials, philosophies and expanded forms of artistic practice.

Rather than provide students with a fixed set of technical skills to be ingested in a mechanical and unthinking manner, the emphasis at Leeds is upon the student-artist's own particular interests and ambitions, and upon helping these to be realised in a relevant and engaging way.

The course therefore foregrounds ideas over technical ability, aptness of approach and presentation above stale or irrelevant convention. The aim is to introduce students to a wide range of possibilities from which they may develop their own personal methodologies and practices as artists. Students work alongside the many established figures who visit the course to run collaborative projects within both the fine art studio and across the city, often in unorthodox, "non-art" venues where unusual conditions of installation or public involvement demand courage, invention and flexibility. Throughout the course the students themselves organise "flash" or pop-up shows, held both inside and outside the university, which, again, encourage adaptability and a conscious understanding of what it means to operate as an artist in the public domain.

The generous Fine Art studio spaces and technical facilities allow students to try out many different ways of working. Traditional approaches to art-making are not ruled out but taught if required, in, around and through a friendly, supportive context with tutorial and peer support close at hand.

There is a long tradition at Leeds of exhibiting and developing work outside the art school. In 1972 London's prestigious Institute of Contemporary Art presented a show by students of what was then known as "Leeds Poly Fine Art", and recently a new joint partnership between the School of Art, Architecture and Design and the ICA has been initiated. During the recent (2015-16) staging at Leeds City Art Gallery of *The British Art Show 8* the course capitalised on its existing lecture programme, expanding this in partnership with Leeds City Art Gallery to produce a series of twelve public talks, held in the art gallery itself. Leeds' students also produced a related publication and film, and played a major role in a Hayward Gallery Touring Programme symposium at Edinburgh College of Art.

The degree show itself is clearly something of a paradox, marking the end of a specific period of study while also functioning as a pivotal moment from which further developments can occur. Although it is a showcase for what has been learnt and achieved during three years of serious and sustained work, the "final" exhibition also provides a pause for introspection within a broader, long-term trajectory. It is a critical – but not conclusive – stopping point within the still-unfolding track of the student's personal progression through the wider cultural field.

PETER SUCHIN

Peter Suchin is an artist, critic and curator, and was a student of the Fine Art course from 1979-82. He has contributed to many publications, including *Art Monthly*, *Art Press*, *The Guardian*, *Frieze* and *Mute*. He recently co-curated *Fourteen Turns: Meditations on a Coffee Mill* at Lubomirov/Angus-Hughes, London, and will exhibit in *Abstract Apartment* at Deborah House, London, during 2016.

UCAS CODE W100
INSTITUTION CODE L27

courses.leedsbeckett.ac.uk/fineart



**LEEDS
BECKETT
UNIVERSITY**

Opening minds
Opening doors