

Project Space

the
Leeds
University
Studio

Seventy Years of
Fine Art at Leeds
1949 – 2019

Lessons in the Studio Studio in the Seminar

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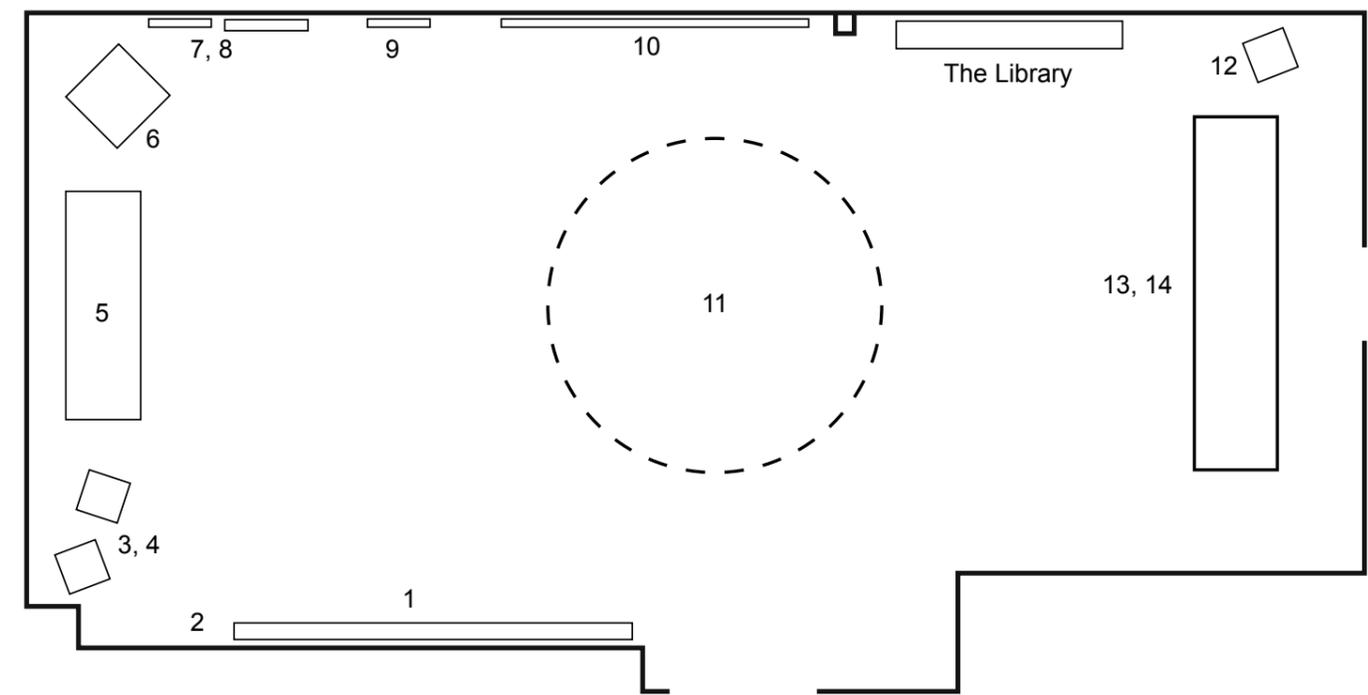
This exhibition – jointly presented in the Stanley & Audrey Burton Gallery and the Project Space in the Fine Art Building – reviews the past 70 years of Fine Art at this University. Through artworks, artefacts and multimedia, it explores a long conversation between making art and studying the history of art and culture, in the context of the radical social and cultural changes since 1949.

Fine Art at Leeds was proposed by the trio of influential British war poet and modernist art historian Herbert Read, Bonamy Dobrée (then Professor of English at the University), and painter Valentine Dobrée. The fledgling Department of Fine Art was first led by painter, art historian and pioneering theorist of modern art education, Maurice de Sausmarez – assisted by the distinguished refugee art historians Arnold Hauser and Arnold Noach. Quentin Bell, Lawrence Gowing, T. J. Clark, Adrian Rifkin, Vanalyne Green and Roger Palmer followed him as Chairs of Fine Art.

Read and the Dobrées believed that having Fine Art at the University of Leeds could challenge what they feared was the unfair privileging of science and technology over the arts and humanities. In 2019, again, the arts and humanities are under threat at universities and art, drama and music are disappearing from our schools. They are considered less economically valuable or useful subjects in higher education. Telling the story of Fine Art at Leeds through this exhibition aims to challenge this troubling trend.

What is now a School of Fine Art, History of Art and Cultural Studies has become internationally-renowned for its critical projects in social, feminist and post-colonial questioning of art and culture and radical approaches to interdisciplinarity. It also has a longstanding programme in gallery and museum studies, working closely with local and regional museums, galleries and artist-led projects. Former students have gone on to be artists, musicians, screenwriters, film directors, teachers, curators, editors, and novelists. Several of them are highlighted in this exhibition, and across campus.

Calling on a range of voices and media, Sam Belinfante and Griselda Pollock have proposed an exhibition as a type of grand seminar, allowing trans-historical lessons across the University as it stands now.



Lessons in the Studio

Studio in the Seminar

Project Space, School of Fine Art,
History of Art and Cultural Studies,
University Road, University of
Leeds, Leeds LS2 9JT

1. **Sutapa Biswas (b.1962)**
Birdsong (2004)
16mm film transferred to digital format. 2 channel work. Duration: 7 minutes, 7 seconds. Colour with sound. Commissioned in collaboration with Iniva (London, UK) and Film and Video Umbrella, (London, UK), and realised with the generous support of the National Touring Grants Arts Council England, AHRC, Chelsea College of Art and Design, UAL.

“Initiating a finely poised call-and-response between a pair of near-identical projection screens, Sutapa Biswas’ Birdsong circles through a cluster of dream-like images of slow-burning power and intensity. While the repeated motif of a child’s paper mobile instills a mood of delicate reverie, the sudden, hallucinatory appearance of a fully-grown horse in the midst of a typically bourgeois living room lends a frisson of Freudian fantasy. Ruffling the illusion of domestic tranquillity with a note of mystery and ambiguity, Biswas collides the familiar and the unfamiliar to capture something of the strangeness that lurks behind the surface of ordinary, everyday reality.”
<https://www.fvu.co.uk/projects/birdsong>

As an artist Sutapa Biswas embraced the history of art as a treasury of artistic thought for the contemporary world artist even as she created her own works with media unknown before the 20th century, notably the moving image and temporality. Birdsong reveals her deeply visual and painterly sense of space and colour while the moving image allows us to experience a child’s intense curiosity and fascination with a presence not revealed to the viewer until a moment of blankness shifts us from the child’s gazing to a long shot of the interior of a well-furnished room. In relation to this work, Sutapa Biswas has told us of her vivid memory of a lecture she attended while studying at Leeds in the 1981-85, that was delivered by the art historian Diana Douglas on 18th century painting, including a painting by George Stubbs. What Sutapa Biswas noted in this work initiated her investigation into art, imperialism and postcolonial theory because her attention was drawn to the presence, at the left-hand margin, of a seated African man, dressed as a groom in the yellow livery of his ‘owner’, the Duke, holding the bridle of a horse, both he and the horse watching the animal massacre in progress. Identifying as an artist with all of the world’s art as resource—she studies Vermeer and Edward Hopper as closely as the Ajanta caves and Jasper Johns—Sutapa was acutely aware of emerging Black consciousness in British art at the time. Through her initiative to study contemporary Black women artists, Lubaina Himid was first invited to Leeds in 1984.

2. **George Stubbs (1724-1806)**
Photograph of Shooting at Goodwood (1759)
Oil on canvas, 140 x 205 cm. Goodwood House

3. **Talking Head**
Adrian Rifkin, Professor of Fine Art, (1992-99) in conversation with Francesco Ventrella (PhD, Leeds, now University of Sussex) and Griselda Pollock, University of Leeds
13 November 2019

Adrian Rifkin came to art history through attending the lectures at Oxford given by the German Jewish refugee art historian Edgar Wind (1900-71), Panofsky’s first doctoral student and an associate of the Aby Warburg circle. Oxford offered no art history studies but had appointed a Professor of Art History in 1955 who was allowed to give lectures. Wind was one of many European art historians who introduced the scholarly study of the subject into Britain, still very retrograde in regard to academic study of art history. Rifkin then went to Manchester University to do a Master’s degree with another refugee, the architectural and feminist art historian, Helen Rosenau (1900-84), who, on her retirement, recommended that Adrian cross the Pennines to study with a third refugee, Arnold Noach.

At Leeds, Adrian prepared his PhD on the French 19th century painter J.A.D. Ingres, before choosing to teach history and art history at Portsmouth Polytechnic where he tutored filmmakers such as John Akomfrah (b.1957). Long associated with the debates on social history and art history, by the 1980s, he was a regular visitor to Leeds as the external examiner for the MA in Social History of Art. In 1992, he was appointed to the Chair of Fine Art, which had remained unfilled as a result of swingeing financial cuts to university funding enacted by Margaret Thatcher’s Conservative government after 1982. As Chair, Adrian consolidated the development of Cultural Studies (founded by Janet Wolff and Griselda Pollock in 1985), initiated the foundation of *parallax* as a graduate-edited international academic journal of cultural theory, created the Wild Pansy Press with artist printmaker Chris Taylor, and oversaw the initiation of the PhD programme in Fine Art. In 1995, he appointed Eva Frojmovic to found and direct the Centre for Jewish Studies.

4. **Talking Head**
Vanalyne Green, Emerita Professor of Fine Art, Professor of Fine Art, University of Leeds (2004-12) in conversation with Griselda Pollock
5 November 2019

Vanalyne Green (b.1948) is an American artist. She studied at Fresno State University when the historic first feminist art programme was initiated by Judy Chicago, before moving to California Institute of the Arts to study with Sheila Levrant de Bretteville where she completed her BA in Fine Art in 1974. She was a member of the Feminist Art Workers in Los Angeles and was actively involved in many campaigns when she lived in New York. Before coming to Leeds in 2004 as the first woman to be appointed to the Chair of Fine Art at Leeds, she taught at the prestigious School of the Art Institute of Chicago (SAIC; founded in 1866) and after leaving Leeds, she was Chair of Undergraduate Fine Art at Art Center College of Design from 2013 to 2015.

She is known for her innovative video artworks and her creative pedagogy.

5. **Jacky Fleming (b.1955)**
i) **Untitled**, 1978, 12 oil paintings on paper
ii) **Spare Rib**, 1978, featuring original drawings by Jacky Fleming
iii) **Living with the Dominator (2008)** and **The Trouble with Women (2016)**

Jacky Fleming studied BA Fine Art at Leeds between 1973-1978 and is now known as one of the most subtle and intelligent feminist cartoonists. Her collections *Be a Bloody Train Driver* (1991), *Never Give Up* (1992), *Falling in Love* (1993), *Hello Boys* (1996) and *Demented* (2006) are in the exhibition’s library. Fleming’s drawings have appeared in *The Guardian*, *The Independent*, *The Observer*, *The New Statesman and New Society*, *The Huffington Post*, *Red Pepper*, *Diva and the Big Issue*. She was first exposed to feminist art and its critical analysis of the power of images, sexism and patriarchy in her final year of Fine Art at Leeds. She submitted these drawings with her essay for Theories and Institutions, the main lecture course directed at Fine Artists in their final year delivered by Griselda Pollock when she arrived in 1977 and infused the degree with contemporary feminist, film and cultural theory.

6. **Griselda Pollock (b.1949)**
Conflicted Desire: a feminist reflection on sites of labour and maternal subjectivity (1992)
Video transferred to DVD, 15 minutes.

Made using a heavy Sony Portapak and a Pentax single lens reflex camera, this early essay film is a document of both its moment and location: the early 1990s, a rural home and an academic workplace—the Department of Fine Art on the fourth floor of the Michael Sadler Building at the University of Leeds, next to Room 404 represented by Stephen Chaplin’s drawings in the Stanley & Audrey Burton Gallery part of this show. Feminist engagement with the complexities of desire and the conditions of labour sought to discover and delineate maternal subjectivity in its socially experienced sites through new aesthetic forms. At the hinge of the auto-biographical and the theoretical poles of an academic working mother’s life choices and intellectual practice, this video was a rough draft impelled by feminist inquiry into lived experience and familiarity with (envy of?) the major feminist artworks *Post-Partum Document* (Mary Kelly, 1976-82) and *Riddles of the Sphinx* (Laura Mulvey and Peter Wollen, 1976) regularly ‘taught’ in the Department of Fine Art from 1977 onwards as the latter was becoming a feminist space. See also Mary Kelly’s photographic essay, *Fort/da* in the Stanley & Audrey Burton Gallery.

7. **Nicky Bird (b. 1960)**
Dressed to Paint (Greta Garbo) (1994)
Oil on canvas. Private Collection

8. **Nicky Bird (b. 1960)**
Dressed to Paint (Greta Garbo)
Photograph by Tom Clancy. Private Collection

Nicky Bird was a member of the second cohort of students on the MA in Feminism and the Visual Arts (MAFEM) initiated in 1992 by Griselda Pollock. As an artist who had worked in photography for many years, now on a MA which enabled students to combine art practice with academic study, Bird was re-engaging with painting through a series of performative enactments of major movie icons: Katherine Hepburn, Gloria Swanson, Marilyn Monroe, Bette Davis, Barbara Stanwyck, Joan Crawford and Marlene Dietrich. Creating a mask for herself from the study of these photographically and cosmetically fashioned face-images (Roland Barthes’ face-object) and dressing up in costumes distilled from several of the stars’ iconic roles, Bird reworks the image of woman as image by claiming and enacting agency as painter-creator of an image in which she impersonates the very icon she is painting — with all the uncanniness and disturbance of making the impersonation so visible and the elements of the icon so mundane. The masked performance explores both the power of such images on the constitution of feminine identities and the space of art as a site for feminist interrogation of fascination, identification, unease and playful pleasure.

Mediated by a complementary engagement of class analysis, Nicky Bird’s staged paintings undo the fetishizing surface of cinematic glamour while intimating the possibility of women’s class and race-specific investments in, and readings of, these creative, often working class, actors caught up in, but not only defined by the Hollywood dream machine. In her concurrent academic research Bird created oral histories of her working-class mother’s and grandmother’s critical but knowingly enjoyed relation to the utopic world offered by Hollywood cinema, challenging the then current assumptions about women spectators as uncritical consumers of cultural mythologies. Bird was the first student to register for a PhD in Fine Art which Leeds initiated. Her thesis-practice culminated in *Red Herrings*, an installation and artist-book project published by the newly founded Wild Pansy Press (1998). It deconstructed a single photograph of Marilyn Monroe being dressed in a corset to ride on a pink elephant being obliquely observed by three shop assistants in the costume supplier’s store, where this back-stage scene was captured in an impossible photo by Ed Feingersh (1955). Marilyn Monroe as ‘Lorelei Lee’ was one of the figures Nicky Bird dressed to paint.

Nicky Bird is now Reader in Contemporary Photographic Practice at Glasgow School of Art with a focus now on found and abandoned photographs, and on collaborative practices with personal archives and sites with latent histories. The companion photograph is by Tom Clancy, who, with Bird, created parallel photographic works shown also in the exhibition her MAFEM group curated at the Leeds City Art Gallery: *Absent Bodies/Present Lives*. See the photograph in the exhibition’s library. Visiting Artist South African Artist Penny Siopis (b.1953) also participated in this show.

9. Kerry Filer Harker (b. 1971)
Marilyn Edit 1 (2002)
 Print. Lent by the artist.

Kerry Filer Harker studied Fine Art at Leeds, returning to undertake the MA in Feminism and the Visual Arts in 1998-9 before setting up, with fellow Leeds Fine Art graduate Pippa Hale, Project Space Leeds (PSL), an artist-led exhibition space for emerging artists. Hale and Harker then created The Tetley as a centre for art and learning with a similar commitment. Since leaving The Tetley, Kerry Harker has returned to the School to undertake a PhD in Curatorial Practice on artist-led arts organizations in the context of administrative and audit culture and policies on cultural value.

Like Nicky Bird, Kerry Harker was interested in questions of representation, cultural iconicity and feminine subjectivity. Her MA work reworked a very famous series of photographs of Marilyn Monroe shot in June 1962 by Bert Stern for *Vogue* magazine. They were never printed, as Monroe died on 4 August 1962. Monroe always retained the right to deface any image of which she did not approve, usually by scratching the negative or painting over the contact strips in nail varnish. In 1982, however, Stern published the entire photo shoot (2,500 images) including those Monroe had defaced. Filer's intervention was to fade out from the negated images all but Monroe's mark, not only respecting Monroe's agency but also evoking, in the painterly gesture, the cultural 'other' to her role in the popular culture of America in the 1950s — Abstract Expressionism and gestural painting. This financial and symbolic meaning of the gesture in the modernist economy forms part of artist Mary Kelly's foundational article, 'Reviewing Modernist Criticism' (*Screen*, 1982) while also being in dialogue with Griselda Pollock's feminist intervention into the historiography of Abstract Expressionism alongside its contemporary, 1950s Hollywood cinema. Her 'small book' *Killing Men and Dying Women* was published in the collection of collaborative and independent writings by Fred Orton and Griselda Pollock: *Avant-Gardes and Partisans Reviewed* (1996). The book collects their co-authored work in social histories of art and introduce single-authored texts that reveal the difficulties of resolving tensions between social history of art and contesting feminist methods and questions. The book, open on the floor of the nearby library, is in dialogue with Filer's single print which is from a series the artist developed post-MA at the University of Derby where many Leeds graduates (Steve Edwards, PhD with Adrian Rifkin, then Head of Historical & Theoretical Studies in Photography at the University of Derby 1991-97, now Professor at Birkbeck) and David Bate (PhD Leeds, 1999), now Professor of Photography (University of Westminster) contributed to and led MA and PhD programmes on critical practice and theories of the image and specifically photography.

10. John Hyatt (b.1959)
Untitled (1979)
 8 etchings

John Hyatt studied Fine Art at Leeds (1977-1981) and is now Professor in Contemporary Art at Liverpool John Moores University's School of Art and Design. In October 2016, he became Research Leader for the School and Director of ART LABS, a networked set of specialist Artistic Research and Technologies Laboratories. Formerly Professor at Manchester Metropolitan University, following 10 years as Head of Fine Art, Hyatt originated and developed the Research Institute, MIRIAD, and as its Director for 15 years he made it the UK's 6th highest-rated arts research centre. As an artist, he defines himself now as a painter, digital artist, video artist, photographer, designer, musician, printmaker, curator, author and sculptor.

Since 2010, Hyatt has exhibited in Australia, Brazil, China, India, Ireland, Portugal, Japan, the UK and the USA. He has a long and varied career and involvement in cultural practices, pedagogy, industry, urban regeneration, and communities. A transdisciplinary theorist, he has a polymath's interest in arts and sciences. In 2017, John Hyatt: ROCK ART at HOME, Manchester was hailed as highly influential as has his 2009, STATE LEGACY exhibition, co-curated with Huang Zhuan of OCAT, Shenzhen, China.

Music fans know John Hyatt in many incarnations and collaborations but primarily as singer/songwriter with legendary post-punk band formed in the late 1970s at the University of Leeds, *The Three Johns*. This suite of etchings was produced in partial response to a lecture course delivered in his second year to all fine artists, *Theories and Institutions*. From a young man's perspective, they explore the feminist issues raised by exposure to social theories of gender and psychoanalysis in the context of art history lectures (his etchings reference Goya for instance) and Terry Atkinson's anti-pedagogy in the studios. In 1984, John Hyatt was the youngest artist ever to be included in the recurring British Art Show: *The British Art Show: Old Allegiances, New Directions 1979-1984*. The show also included Art & Language and Terry Atkinson, Hyatt's tutor at Leeds.

11. **A Library** (In descending order:)

TOP SHELF

Concentrationary Memories 2007-2018

These four books represent an AHRC-funded research project co-directed by Griselda Pollock (CentreCATH) and Max Silverman (Modern Languages and Cultures) with assistance from Francesco Ventrella (see Adrian Rifkin's *Talking Head*). Taking up an overlooked political concept developed to specify the more widespread instrument of totalitarian terror, 'the concentrationary universe' that needs to be distinguished from the specialized racialized extermination project of the Third Reich, the project examined the call for perpet-

ually *anxious memory* that incites vigilance for the re-emergence of the 'totalitarian plague' defined by political theorist Hannah Arendt as the constant threat not only to democracy, but to the human condition. Tracing the analysis of the *concentrationary* from Hitler and Stalin to Apartheid and contemporary treatment of asylum seekers, the project explored both the aesthetic politics of resistance to the *concentrationary* through critical cinematic, literary and visual arts, and also traced the ways in which the *concentrationary* has seeped into and permeated popular imaginary and popular cultural forms.

Lorna Green, sculptor an environmental artist MPhil University of Leeds

Two photographs of *Meet, Sit and Talk*, 1995
 Created, with landscape architect Alan Ruff
 Chancellor's Court at the University of Leeds.

Lorna Green's environmental sculpture is made up of three circles of seven sandstone boulders with a larger one in the centre, and each stone features a rectangle of polished black granite that reflects sky and sun creating the effect of infinite space and depth inside the stone. Lorna Green was commissioned on the recommendation of Leeds art historian Benedict Read to transform the desolate modernist space of the Chamberlin Powell & LeBon Chancellor's Court into an environmental garden that would encourage students and staff to enter it, sit, talk and experience the seasons. Each circle sits amongst a sensory garden scheme designed by Allan Ruff and based on the flow of a river at different times of the year as described by the changing colours of the plants and trees within it.

In 1999 *Conversation*, an additional sculptural trio, was added to this environment. The whole project gained two commendations for landscape in the 2000 Leeds Architecture Awards. Lorna Green is an internationally recognized sculptor and environmental artist who works mainly in public art and environmental projects the world over, and uses all types of materials, including wood, stone, sand, flowers, and water. Her work is a mix of temporary and permanent, mainly outdoor pieces. In the late 1980s, she completed her M.Phil at Leeds researching and documenting the education, careers and professional practices and experiences of discrimination among contemporary women in British sculpture, many of whom she discovered were leading the development of public and environmental sculpture.

Centre for Jewish Studies

Founded in 1995 and directed by medievalist art historian Eva Frojmovic, the Centre inherits a long history of Jewish studies at Leeds funded since the 1960s by Montague Burton (father of Stanley Burton), a fellowship in whose name is still attached to the School. A BA and MA in Modern Jewish Studies was initiated in 2000 by Eva Frojmovic attracting as many as 80 students a year to its modules; it was closed down in 2004. The Centre continues to foster PhD studies, and

research into the rich archives and resources at Leeds, currently leading an international programme on the Cecil Roth Collection of manuscripts and books which formed an exhibition curated by Eva Frojmovic for the Brotherton Library. Jewish Visualities and Jewish Museologies form the two key research themes as does a Burton funded programme on Anti-Semitism in Contemporary Culture.

FOURTH SHELF

Wild Pansy Press: Model of the Portable Reading Room and publications.

Editors: Simon Lewandowski and Chris Taylor

Wild Pansy is one literal but also queering translation of the French *La Pensée Sauvage*, a term coined by structural anthropologist Claude Lévi-Strauss in his 1962 book of this title. The correct translation is "Wild Thinking", *sauvage* meaning wild in contrast to cultivated, as in wild strawberries. Wild thinking, often associated with mythic thinking, Lévi-Strauss argues, continually gathers and applies structures wherever they can be used. If scientific thought is represented by the engineer who asks a question and tries to design an optimal or complete solution, wild thinking is represented by the *bricoleur*, who constructs using whatever materials are at hand.

Established in 1995 by Adrian Rifkin and Chris Taylor, **Wild Pansy Press** is a collective art practice and small publishing house which has built up a considerable catalogue of books and projects, often linking a publication to an exhibition in ways which extend and confound the usual notions of a catalogue. Based in the School of Fine Art, History of Art & Cultural Studies at the University of Leeds, WPP actively develops partnerships with other groups to build a network of practitioners who explore and advance publication – in its widest sense – as both a distributional strategy and medium of practice. In 2010 the **Wild Pansy Press Project Space** was founded as a public venue for experimental works which use the practices of reading, writing and publication as their medium and/or content. In 2011 the *Portable Reading Room* was designed and built as a mobile bookshop, gallery, performance and project space. These activities reflect the move to a more proactive and creative role – initiating new, experimental publications and participating in exhibitions and other projects as an independent creative entity.

Three Books by Roger Palmer (b.1946) Emeritus Professor at the University of Leeds

Roger Palmer was Professor of Fine Art (2005-2012). As an artist and teacher, Roger Palmer has focussed on photography to address concepts of place and placelessness, location and dislocation, migration and settlement. He studied Fine Art at Portsmouth (a link with Adrian Rifkin) and Chelsea Schools of Art. He was included in *Three Perspectives in Photography* (1979) selected by John Tagg, a lecturer in Art History at Leeds at the time (see catalogue in the Library in

the Audrey and Stanley Burton Gallery). In 1987 he was awarded the Bill Brandt Prize for his exhibition *Precious Metals* (1986), the first of several projects undertaken in South Africa. His exhibitions, concurrently published also in book form, include *International Waters* (2000), *Overseas* (2004) exploring links between Scotland and the Caribbean, *Circulation* (2012), and *Phosphorescence* (2014). The Library includes *Circulation* (2012) *Jetty* (2014), tracing the journey of American artist Robert Smithson to Salt Lake where he created his famous work *Spiral Jetty*; *Spoor* (2016) a photographic work tracing disused railway lines across African continent. His work *Refugio – after Selkirk – after Crusoe* (2019) marked the tercentenary of Daniel Defoe's *Robinson Crusoe* based on the Scottish traveller Alexander Selkirk who was marooned off Chile. The exhibition included analogue and digital photographs made in Scotland and Chile; temporary works based on illustrations in an early 20th century book for children; and extracts from J M Coetzee's 1986 novel, *Foe*. www.studiointernational.com/index.php/roger-palmer-interview-i-have-always-treated-photography-as-a-form-of-drawing

THIRD SHELF

This shelf features some documentation of the first cohorts of the **MA in Feminism and the Visual Arts** (1992-2005), including the catalogue for the second group show, *Absent Bodies/Present Lives*. This display relates to the sculptural installation *A Conversation with Others* by the first three artists on this programme in 1992-93. The performance artist Bobby Baker was one of the Visiting Artists who contributed to this programme's doubled engagement with theory and practice. The South African painter Penny Siopis was a Visiting Fellow during the academic year 1993-94 and contributed to the teaching and participated in the final exhibition. The catalogue exhibited includes a text by Griselda Pollock on Siopis's work. Poster for the MAFEM includes as work by Christine Taylor Patten whose drawings, *Tangents*, are exhibited in the Stanley & Audrey Burton Gallery.

Catalogue by John Hyatt whose etchings are hung to the left of the Library

***n. Paradoxa: An international feminist art journal* (1998-2017)**

N.Paradoxa: An international feminist art journal (1998-2017) was created and edited by the major feminist critic and art historian Katy Deepwell who followed her Fine Art studies at St Martin's with an MA in the Social History of Art at Leeds in 1985-1986. In addition to her research on British women artists working between the wars, Katy Deepwell was also one of first scholars to explore the significance of Jewish histories and cultural identities in relation to the New York School, studying the potential significance of first generation immigrant subjectivity in the writings of Clement Greenberg and the art of Mark Rothko and Lee

Krasner. With this international journal, Katy Deepwell has created a unique archive of international feminist thinking, curating and artistic practice and art through a journal which has a remarkable international range and remains one of the most important art publications of its era. The University Library recently refused a gift of the entire run of *n.Paradoxa*, which it is hoped will soon be corrected. Leeds Fine Art cannot claim her work but as a feminist project itself, it must celebrate the fact that we have a connection with such a major scholar and publisher.

SECOND SELF

parallax

parallax is a quarterly peer-reviewed academic journal publishing work in cultural studies, critical theory and philosophy. Each issue has a theme and issues are regularly compiled by guest-editors who are drawn from the graduate community of the School and wider university. The journal was established in 1995 by Adrian Rifkin, Marq Smith (MA, PhD Cultural Studies, Leeds, now Professor UC Institute of Education, Programme Leader in MA Museums and Galleries in Education) and Joanna Morra (MAFEM, PhD Leeds, Now Professor of Art and Culture Central St Martins), both of whom went on to found and edit *The Journal of Visual Culture*. *parallax* is now published by Routledge. Its executive editors are Barbara Engh and Eric Prenowitz. Since 1995, *parallax* has established an international reputation for bringing together outstanding new work in cultural studies, critical theory and philosophy, gender studies, queer theory, post-colonial theory, English and comparative literature, aesthetics, art history and visual cultures, aiming to provoke exploratory, interdisciplinary thinking and response. Its aim is to support graduate students in developing skills in soliciting, editing and publishing major critical texts and each editor is encouraged to edit a special issue developing a critical issue from their own research or from current debates. "Elegant, literate, questioning, preposterous at times, never the least bit boring – *parallax* is that rare and wonderful thing, a real critical journal" so wrote the late Zygmunt Bauman.

This shelf also includes books by **Adrian Rifkin** (including his doctoral project on Ingres undertaken at Leeds) and a collection in honour of his work edited by Dana Arnold, formerly a Lecturer in this School, who initiated the graduate museum and art galleries studies programmes, while also transferring a long standing collaboration with city galleries (BA in Fine and Decorative Arts) fully into the School and initially leading new Graduate Programmes in this field which now, taught by Kerry Bristol, Helen Graham, Abigail Harrison Moore, Robert Knifton and Azadeh Faterad, forms a major field of graduate teaching and research. **See Adrian Rifkin Talking Head.**

The Centre for Cultural Studies was initially founded at Leeds by a transdisciplinary consortium led by Janet Wolff (Sociology) in 1985. An MA programme in Cultural Studies was initiated 1988. In 1990 the

Centre and its programmes, directed by Griselda Pollock, became part of the Department of Fine Art. With the appointment of Adrian Rifkin in 1992, and the following appointment of Barbara Engh as the first dedicated Lecturer in Cultural Studies, the MA programme developed into one of the most influential in its field. Diane Morgan, Eric Prenowitz and Claudia Sternberg have extended CS with the development of BA in Cultural (and now Cultural and Media) Studies. Professor John Mowitt joined the CS group in 2013 from the University of Minnesota. He is the editor of the influential international research journal *Cultural Critique*. Barbara Engh's research into theories of voice and musicality has made Cultural Studies at Leeds one of the leading and most sustained destinations for doctoral researchers in this area. On the shelf is a collection of writings *Interrogating Cultural Studies* (2003) by Leeds MA and PhD graduate Paul Bowman, now Professor of Cultural Studies at Cardiff University.

CAVE

Sharing research with Barbara Engh and John Mowitt in sound, voice and musicality, Sam Belinfante (BA Fine Art, MA Slade and PhD, Leeds) founded **CAVE Centre for Audio Visual Experimentation** in 2016. "It is the ambition of CAVE to become the foremost centre for investigations into the 'audio-visual' within contemporary art theory and practice. CAVE has worked with a wide range of leading academics and practitioners, including composer / performers David Toop and Juliet Fraser as well as the Turner Prize winning artist Susan Philipsz."

Co-curator of the exhibition Sam Belinfante is also represented by the video work *Focus* and the catalogue of the exhibition he curated that was winner of the Hayward Touring Curatorial Open in 2014 titled *Listening*. On show is also *The Listening Reader* edited by Belinfante and Joseph Kohlmaier (2016).

Ben Read

The final exhibit on this shelf is a volume of writings in honour of the late Benedict (known as Ben) Read (1945-2016). Son of the School's founder, Herbert Read, Ben Read was a distinguished sculptural historian who was appointed as Senior Lecturer in Art History at the School in 1990 when, with the financial assistance of the Henry Moore Foundation and the advocacy of Tate Gallery Director Alan Bowness, Sculpture Studies was initiated at Leeds. Ben Read directed an MA in Sculpture Studies from 1990-1997. He was then joined in 2000 by Will Rea initially as Henry Moore Fellow and then Lecturer in Sculpture Studies). Ben Read tirelessly worked to vindicate nineteenth and twentieth century British sculpture, notably revising the dismissive neglect of Victorian sculpture in particular. He also initiated major research into and documentation of public sculpture. He was an influential and supportive PhD supervisor and the range of writings in this volume are testimony to his lasting impact on the field and the enormous respect his dedication inspired.

FIRST SHELF

Centre for Cultural Analysis, Theory and History (CentreCATH) was founded in 2001 by Griselda Pollock (Art History & Cultural Studies) with Barbara Engh (Cultural Studies) and Eva Frojmovic (Jewish Studies) with a £1 million budget – half from the AHRC – as a transdisciplinary research centre to foster critical conversations and collaborations between fine art, histories of art, Jewish and cultural studies and post-colonial and critical theory. A fundamental research question was the tension between disciplinary modes of research training and practice, interdisciplinary innovations and the productivity of transdisciplinary encounter between disciplinary practices and interdisciplinary initiatives. All of the research in the creative, historical and theoretical components was inflected with questions of difference: sexual, postcolonial, queer and cultural-ethnic. Its five research themes or questions were: 'Hospitality', Difference and Social Alterity; Aurality, Musicality, Textuality ; Philosophy of Architecture | Architecture of Philosophy; Indexicality and Virtuality; Amnesia, Memoria, Historia. The themes were researched with commissioned lectures, invited seminars and an annual Congress. The complete history of its first five years can be found under **ARCHIVE** on the website. www.centrecath.leeds.ac.uk.

CentreCATH has since won two more grants for *Concentrationary Memories* (AHRC 2007-2011) and *Critical Thinking, Critical Making and Critical Curating* (Leverhulme 2013-14). This brought Documenta 12 curator Carolyn Christov-Bakargiev to Leeds of a Visiting Professorship. Her three Leverhulme lectures and many seminars are online via the website and by searching YouTube for her name and Leverhulme. CentreCATH regularly collaborated with Opera North (*Salome, Bluebeard, Orpheus*) and the Amsterdam School of Cultural Analysis (Migratory Aesthetics) creating publications from its seminars, conferences and symposia as well as publishing monographs and edited collections through a series titled *New Encounters: Arts, Cultures, Concepts* (with I B Tauris, now Bloomsbury).

12. Barbara Howey, Carol Massey Lingard and Jenny Stevens
A Conversation with Others
Six plaster heads on plinths with three text panels and additions.

In 1992, the MA in Feminism and the Visual Arts was launched. Its aim was to recruit artists, art historians and potential writers and curators to work together across three components: feminist cultural theory, feminist analyses of twentieth century art, contemporary feminist artistic, critical and curatorial practice. While all students had to engage with academic study, their dissertations could take practice-based or academic form. This was a unique example of the long-term Leeds Fine Art conjunction of practice, theory and history. Three students on the first intake created this installation in the Parkinson Court as a statement about their experience as working class women students and

artists entering in the normatively white, middle class academic environment.

The heads are titled *Logo Head*, *Dora*, *Kristeva*, *Silent Head*, *Gag Head* and *An Eye*. On the back of the plinths of *Dora*, *Silent Head* and *Gag Head* are three poignant hand painted texts: *Roundabout*, *Dance School* and *New Era*. 'Dora' refers to the pseudonym given by Freud to a young woman analysand whose case-study of a failed analysis has become major topic for feminist literary and psychoanalytic theory. Kristeva refers to the Bulgarian-French literary theorist Julia Kristeva whose work was also closely studied on MAFEM. The sculpture registers the 'shocking' experience of the seminar, of being exposed to the complexities, challenges and excitement of feminist thinking. But the varied heads also comment affectively on the social relations within the seminar space, its powerplays, its insecurities and its silencings.

How can education be a safe space to learn if agonistic differences — class, sexuality, gender, race, previous access to educational tools and the performance of privilege — are unacknowledged? This sculpture and the agonizing experiences that stimulated its creation led the students and the MA programme leader to undertake group work based on Augusto Boal's *Theatre of the Oppressed* (itself a development from Brazilian activist Paulo Freire's *Pedagogy of the Oppressed*, facilitated by Frances Rifkin in order to process what had been experienced in the seminar as 'violence'. Taking on board the dangers of not creating safe spaces for learning, each new MAFEM group began only once all participants had collectively established their collective conditions for learning together. The impact of this sculpture's courageous public statement of the politics and psychic life of the seminar can be seen in the photos on the shelves of subsequent MAFEM cohorts and their chosen modes of collaborative and group working. This is the first exhibition since the work was initially placed in the Parkinson Court in 1993.

13. Suzanne Mahdi Wilks
Stones (2006)
DVD loop, 11 mins 7 sec

The artist writes: *Stones* is a short experimental film that offers an embodied encounter with the ways in which discursive forces, (social, political and institutional), together with unknown psychological activities, work, inter-relationally and dynamically, to position subjectivities through sentient childhood memories. This work invites reflection around how these forces condition subjectivity, as much through resistance and conflict, as compliance, and points toward the profound significance and the complex relations between my experiences of being subjected to oppressive regimes, and my responses to them. This film represents an attempt to provide myself with a specific space, in which I might become aesthetically enabled to mobilise and experience intense feelings and desires that I am unable cognitively to think or know.

Suzanne Mahdi Wilks completed both her MA and PhD at the University of Leeds, supervised by Alison

Rowley (MAFEM, PhD, Leeds). Her research was focuses on class, art and pedagogy. In her own teaching practice in further education, Sue Mahdi Wilks had witnessed and documented (being one of the first PhD practice students to create a website as her research and artwork) the beginnings of what we now know as audit culture and the dire effects of the attempt to systematize and regulate teaching and assessment in art. Participating in a *CentreCATH* project inspired by Mieke Bal's *Travelling Concepts* (2002), Wilks contributed a chapter on provision for art in schools to *Conceptual Odysseys* (2007) in *The Library* (first shelf) where she wrote: 'By using my art practice as a means through which to research the effects of the audit culture upon subjectivity and art education, I am applying an already transgressive form through which to invite multidirectional and critically intimate working relations with others, the outcomes of which are unpredictable and immeasurable.'

She also did a performance, *University Challenge for CongressCATH I (Translating Class, Altering Hospitality)* on the conflict between two languages. 'In declaring that "I talk two languages" it may initially seem as though I am referring to the spoken word alone, but this is not the case. In this work I am also referring to the behavioural language of the body which is expected to act [speak] in accordance with specific standards in specific spaces. For example, our host environments for this conference — the Town Hall, the University of Leeds and, AHRC/CentreCATH at the University of Leeds — are all buildings that have expectancies as to how they want us to behave. As Mark Cousins has said, "they have been architecturally designed to coerce us in to acting in certain ways". There are dangers both (real and apparent) in stepping out of place in these buildings.' Referring to both Boal and Freire, Sue Mahdi Wilks' work speaks also to and with the sculptural installation no. 12 *A Conversation with Others*.

14. Janis Rafailidou known as Janis Rafa
(1984, Greece)
Exit K1 (2012)
Digital film, 15 mins

Janis Rafailidou completed her BA in Fine Art, MAFA and PhD (2012) at Leeds. Her doctorate was titled *Mapping Mobility Through The Moving Image: New Geographies, Migratory Movements and Urban Spaces in Contemporary Video Practices*. After her PhD she completed the Rijksakademie Residency in 2013-2014 with a scholarship from Onassis Foundation, followed by Kunstlerhaus Villa Concordia Residency in 2017-2018. She has participated at the Feature Expanded program, organised by HOME and Lo Schermo dell'arte and won the Feature Expanded Distribution Award 2017 for her first feature film *kala azar* (2020) whose realization was supported by De Verbeelding, Netherland Film Fonds, Mondriaan Fonds, the Greek Film Center, ERT, AFK and Abraham Tuschinskifonds. Her second solo was presented at Martin van Zomeren Gallery in 2016 was followed by a solo exhibition at Centraal Museum Utrecht in 2018/19, curated by Laurie

Cluitmans. Her work is part of the following collections: Stedelijk Museum, Centraal Museum, Museum Voorlinden.

Of her work the artist writes: 'Her moving image work balances between an empirical perception of landscapes and events and an authentic representation of them. Her narratives are located at the margins of the urban, haunted by stray dogs, road kills, fatal accidents and dissipated death. The cryptic and universal nature of these cinematic worlds is initiated by a certain realism that has very little to do with its usual representation. Dead and living, human and non-human coexist in an accord of dream and sensuality. This is the land of her semi-autobiographic narrations; returns to personal histories that reveal something of the subsequent carving of a place's fiction and not necessarily of the place itself'. 'EXIT K1 directs drivers to leave the road system that connects the airport to the city, at a point where the asphalt ends and there are no more road signs. It is an exit point from the motorway into an off-road geography, where urban and rural landscapes exist side by side. The film outlines the contemporary transport and immigration patterns in the outskirts of a European city.' In her PhD Janis Rafa encountered the community of immigrants from Pakistan living in these marginal zones of the city of Athens, working with them to make several films.

15. Sam Belinfante
Focus (2012)
16mm film transferred to HD video, 13 mins

Sam Belinfante completed his BA in Fine Art in 2006, at the same time as Janis Rafailidou, who he shares this projection space with. After an MA in Fine Art as Slade, UCL (2006-08) he built a practice as an artist and curator working internationally. Belinfante returned to study for a PhD at Leeds (2011-15), the title of which was *The Voice and the Lens: Facing Technologies in the Audio-Visual Installation*. *Focus* was made during this time and is a collaboration with the phenomenal vocalist Elaine Mitchener. Their collaboration grew out of a shared interest in 'exercise' as both a device to practise and test techniques and a repetitive activity that requires great physical effort. As an artist new to analogue film, Belinfante explored the limits and idiosyncrasies of his camera in a series of choreographed moves paced by each wind of the machine. Paralleling these movements, Mitchener engages in an intensive workout routine that has dramatic effects on her own (vocal) instruments. Sam Belinfante is University Academic Fellow in Fine Art and Curation and is co-curator of this exhibition.

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Studio in the Seminar

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