



What is space?

So many questions

Opinions

Like minded folk

Sharing expression

Individuality

New ideas

Relevant old ones

Make them better with acquired knowledge

Urban interventions

Exhibition

Freedom

Motivational creativity

Collaboration

Contemporary art

Justin Turton

INTRODUCING... COLLECTIVE PROJECTS

responded to the context of cities and urban living. Working individually and in groups you will be asked to respond to activities and proposals that will allow you to explore, record and interact with Contemporary art practices in an urban context.

Themes:

Urban Canvas: Transformation of the urban landscape, buildings, locations etc.

Localized: Critical and contextual responses to specific places & sites.

Attachments: Additions to existing places and spaces
Public Privacy: Blurring boundaries between public and private space.

Activated: Performative acts made in response to people, places and spaces.

Advertised: Confronting existing signage and media communication.

Natural Ways: Placing nature in an urban context.

You are not required to address all of the following parts that ask you to make work, but you should try and follow up all of the references and questions.

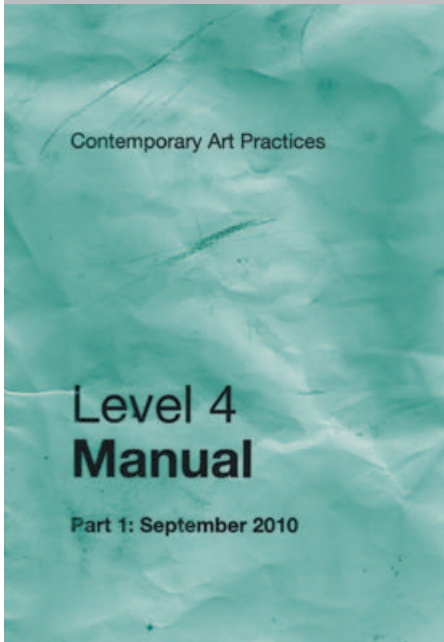
Please keep a record of your findings by making notes or collating your research.

9. Transform an everyday object into an object of desire.

10. Spend one week being someone completely different and document it.

11. What is a panopticon? How would you turn the 2nd floor studio into one without using cameras? Make a model to demonstrate how it would work. Watch the film "The Conversation". (1974, Francis Ford Coppola)

12. Find out about Germano Facetti. With this knowledge make a book cover for each year of your life.



The Manual



An introductory booklet made up of 2-100 questions, proposals and tasks that are intended to help you form and understand contemporary practice. It also introduces you to strategies, methods and approaches for making work.

September 2010

60 students

5 weeks

5 questions

Studio

City

Things thrown in the air



Interpret in your own way

Think about what you are being asked to do

It's all about resourcefulness and creativity

Show others

Discuss what you have done

Man looking at an intervention, yesterday

Rhizome

Principle of multiplicity. A rhizome may be broken, but will start up again on one of its old or new lines

Arrive in studio

White walled, furnished only with wooden pallets

Immediate challenge, confusion

Speculation-amphitheatre layout too literal to only serve as seating

Instructed to buy hammer, nails and saw

Continuation of speculation

Generation of possible ideas

Informed of project

Anti-consumerism

Elementary ideals of Enzo Mari

Originally daunted by task

Work begun

Strenuous production begun

Daunted still

Substantial progress

Becomes a reality

Splintered, strained, enthusiastic

Attachment with piece

Due to amount of effort applied

Personal urge to complete, see project through

Distaste of amount of effort applied

Love/hate relationship, strain to finish

Formed bond with piece because of creation process

Influenced to complete by workshop atmosphere

Peer and self-approval comes with completion

Approaching finish

Individual exercise – realise importance of hands on project

Educational value

Experiment

Individuality

Complete involvement from start to finish

Limited monetary value

Value = input of effort

Each chair similar with different creators

20th century lecture – inspiration to transform chairs

Chairs = Sculptures

No Boundaries

Found objects/items

Arte Povera – Junk = Art

Building art with found materials

Placing objects in different contexts

Alters original meaning

Unconventional

—Bryony Shakespeare-Smyth



Chairs



Simulacra

An unsatisfactory imitation or substitute



INTRODUCING...

NEW PERSPECTIVES

We began a series of lectures into the various disciplines and practices across the very broad subject of contemporary art.

Each week we were given a text from *Documents in Contemporary Art*, MIT Press and Whitechapel Gallery. We were asked to explore the meaning of the essay, make notes and write down any words we were unfamiliar with (the glossary of these words are dispersed throughout this publication). In the lecture, as a class break we discussed and broke down the essay. We were shown videos and artwork, which would better help our understanding of the writing.

Here are a few short responses to these lectures:

Relational Aesthetics

Relational Aesthetics is a term which is used to describe artwork as a social gathering, taking what used to be an artwork in a gallery space to different spaces, making artwork to do with the everyday to create an involvement between people, an event which allows interaction and participation.

I didn't have a clue what Relational Aesthetics was until I was given the essay to read. I couldn't quite grasp the concept of it at first because I was too taken back with the vast number of words I was not familiar with. This was a struggle to get my head around but I highlighted the words and looked up the definitions; I was then able to read through the text again more easily and fluidly.

I recently worked on a project where I placed objects within a social context such as a high street and a food store and discreetly recorded people's reactions to the found item. Relational aesthetics was the term I was looking for to describe my practice when it came to critiquing my work. It's that interaction with people and sometimes relying on their reactions or opinions which makes relational aesthetics as a practice so appealing.

—Natalie McCluskie

Appropriation

Appropriation is a term seen much like a collage: images or words that have been collected from different sources, which could then have been re-worked, slightly changed and manipulated to suit the current occupant of these sources.

The 'readymade' which was made famous by Marcel Duchamp can be seen as appropriation, much like the work of John Stezaker whereby he takes found film stills of postcards and slices different ones to create one artwork is seen as appropriating to create a *new* piece of artwork out of another.

Art does not imitate life: life imitates art

Oscar Wilde

The thing that stuck out for me most from the lecture series was learning that Nicolas Bourriard made a musical analogy when explaining the term appropriation. Appropriation became sampling or remixing an old song (photograph of a photograph), which proves successful in music. This reference really seemed to work for me, as curators of a museum are then similar to DJs, carefully selecting 'sets' of work and placing them together. Then for me a classic love song is like a Rembrandt and Banksy would have started out as an underground rapper and so on. As an artist wondering what to do in my work this analogy helped me to ask the right questions when trying to put work in the public realm, the same questions as when we choose what music to listen to.

Important musical artists talk about what's relevant to us, creating feelings, telling stories and touching on political messages: same with the majority of artists.

There's a lot of 'pop' rubbish out there but works that have meaning connect to us, making me ask myself: *So where am I coming from? What have I got to say? What am I talking about?*

—Evan Barlow

Semantics

The study of meaning used by humans to express themselves through language

Design and Art

The two you elements you see here were not always found in the same category. Most people would expect them to go hand and hand but it only quite recently the two are regarded as being equal against one another.

A designer, unlike an artist, works through and for other people and is concerned primarily with their client's problems rather than their own. And a painter's first responsibility, on the other hand, is to the truth of his own vision.

The lecture discussing Design and Art was a personal favourite for me because it touched subjects that I found to be both interesting and influential. During the lecture we identified what was made using design in some form or another; we struggled to find anything that didn't use it at all.

Some art is as bad as design, and some design is as good as art

M/M in conversation with David Blamey

There were some very interesting but surprising points brought up by the lecturer, quoting from current designers' statements. Some of these quotes opened my eyes to things I've never really thought long and hard about before, statements such as: *Good designers rarely get the recognition or pay that good artists do* and *Design is not taken as seriously as art is* (Rick Poyner).

Hearing things like this from many different professional artists and designers in our lectures has changed many of my beliefs and perceptions of art and design and what role it plays in today's world. The lectures have taught me some important and interesting points that I would have otherwise never had the reason or motivation to research.

—Owen Cooper

A Timeline Through Art History

Modernism

Cubism
Dadaism
Surrealism
Abstract Expressionism
Constructivism
Bauhaus
Surrealism
Social Realism
Minimalism

Post-Modernism

Pop Art
Installation Art
Performance
Conceptual Art
Stuckism
Sound/Video Art
Relational Aesthetics
Public Intervention
Appropriation

—*Natalie McCluskie*

Your private space has been commercialised.
Labels put a line between art and audience so has something without a label still got an audience?
Alison Jackson is a different type of audience.
It's a shame that not everyone turns up.
They all have been in response with the practical workshops. I like the way they flow from one to another.
Hey, it was good
I listened,
I learned
I was late
I was laughing
I was lethargic
It was light hearted
It was lucrative
It was lengthy
It was lemony.
Bruce Nauman didn't have any money so he used the chairs in his studio to make a piece of work. The biggest shock for me was seeing a sculpture of a chair by Roy Lichtenstein, as the many times I have seen his work, never have I seen him work in the third dimension. We learnt a lot of half decent stuff, Picasso.
The psychological breakthroughs of Sigmund Freud of the unconscious revealed that we use only 5% of our brain capacity.
The history of art and its ism's. Dadaism was the first 'fuck you' movement headed by Duchamp and his fountain.
Some artists are known for a specific thing, stripes. "You don't pay for the stripes you pay for the name"
It's hard to sit still and its taking a bit of getting used to. It's a shame the lights as so unnatural.
However I did make use of my time via mass doodling in my notebook which probably wouldn't have happened otherwise, so great doodling time.
I can't help wondering how Corrine Day got herself in that situation. Kate Moss looks as if she is spaced out on something as she is spread over a couch on her dirty flat with black bottoms to her feet. Click, snap, edit, print.
The city is one large open studio. The urban interventions. The history of photography greatly opened my mind.
There have been a few that have stuck in my mind. The same cannot be said for the rest of them.

(excerpts)

Collective review of Level One, Lecture One Lecture Series, Semester One, 2010.

EXPANDING...
WORK WITH VISITING ARTISTS



Conviviality

Sociability, cheer, festivity
and liveliness

Light Night

Ben Parry



Light Night in Leeds is an annual evening celebrating video, moving image and light. Louis Le Prince, the foremost pioneer of moving image, had his workshop on the current site of Broadcasting Place in 1888 when he filmed the first ever moving image of traffic on Leeds Bridge, making Leeds the birthplace of moving image.

Students worked with the artist Ben Parry to celebrate this heritage of our current site. Moving image and light pieces including animations, text pieces, videos, slideshows and stills of all natures were projected all over the walls and windows of Broadcasting Place. In conjunction with the National Media Museum in Bradford and Lumen, we also arranged for the first ever outdoor projections in Leeds of Le Prince's fragments and along with the rest of the city, Contemporary Art Practices students played their part in an October evening that came to life to celebrate this outstanding moment in history.

jumpshiprat.org
lightnightleeds.co.uk
nationalmediamuseum.org.uk

—Rob Blackburn

Philip graduated from Contemporary Art Practices in 2005 and returned in March 2011 to employ the skills of various members of Contemporary Art Practices to generate a body of work based around a song entitled *You Know This* by one of his Performing Alter Egos *Diamond Junkie Death Defy*. Philip launched the project with a performance filmed by approximately 20 students scattered around the Student Union space using video cameras and mobile phones. Over two weeks the Fortnight Factory generated hours of video footage which went on to be edited into a three minute music video for the song *You Know This*, included as part of Philip's *Thank You Phenomenal* installation at the *Bam Bam Bam* show in Wolstenholme Creative Space in Liverpool. Graphics, T-shirts, paintings, web content, comics, animation, video edits, sculpture, photographs, and remixes were also created simultaneous to the production of the video.

worshipmeandmine.com

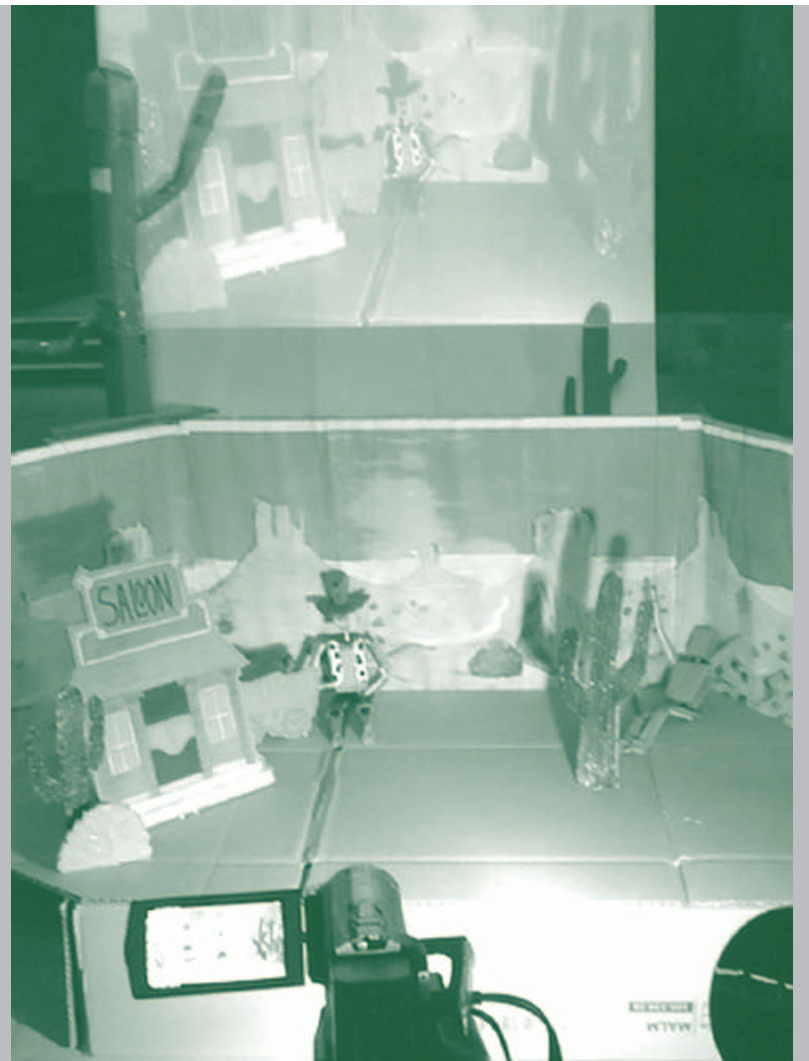
Parasitic

Relying on or exploiting others

Fortnight Factory

Philip McHugh

EXPANDING...
WORK WITH VISITING ARTISTS



CardBored Wars

Juneau Projects

CardBored Wars was a Wild West themed afternoon that gathered people for all-round fun times at Left Bank Church in Leeds. Stalls for making your own cowboy hats, a Marionette puppet set and backdrop projected onto our own theatre screen, photo opportunities riding 'Natcho' the trusty full-sized steed and a quick draw competition with trophies for the winners were just some of the things on the agenda, surrounded by cacti, barrels, Wild West music, a saloon bar and the occasional robot. Not forgetting that practically everything was made out of recycled cardboard!

Visiting artists Juneau Projects and a group of second year Contemporary Art Practices students worked to organise and develop the location, activities and theme, then occupied the space and built everything from scratch and invited people along to take part.

A thoroughly good time was had by all, making the project feel a success with the day highlighted by the competitive quick draw. It was inspiring to see what had been accomplished using imagination, recycled cardboard and some space.

juneauprojects.co.uk

—Rob Blackburn



Satire

A vice to ridicule or expose peoples' stupidity



Soundscapes

Chris Watson

For two weeks of the year students from across the school are offered the incredible opportunity to work with Chris Watson, renowned sound artist and world leading specialist in wildlife recording.

We spent the fortnight experimenting with techniques and equipment, putting these into practice in as many ways as possible, including a day of field recording in Roundhay Park. A vast array of skills, techniques and ideas were discussed and demonstrated, from field and experimental recordings to surround sound, building customised microphones to learning about equipment and theory of sound and sensory experiences.

We took huge amounts of knowledge and influence from an experience which taught us how to really listen, and opened our ears to the rich world of possibilities with sound. Working with Chris opens one's mind, often exploring the world by 'putting a microphone where you can't put your ears' and thus exposing the hidden sounds that surround us all the time. The experience is truly inspirational, and is as enjoyable for the knowledge one gathers as it is for the exciting creative processes and practice.

chriswatson.net

—Rob Blackburn



Sublime

The quality of greatness of vast magnitude whether physical, intellectual or artistic; greatness to which nothing else can be compared

INTRODUCING...

*A representative selection of
is viewable at the fol*

cagd.leedsmet.ac.uk/fe

Exhibition

A display which ena
with exhibits and li

*of graduating students' work
following web address:*

estival/contemporaryart

ables interaction
ive dialogue

REFLECTING... ON THE ART SCHOOL



Utopia

A conceptual ideal for structuring society

Art Schools

Initially as an introduction to our time at university, we were given a task to examine the idea of art school, what art school was and how would we define it. We were asked to look at four different models: Bauhaus, Free International University, Black Mountain College, and Sundown Schoolhouse. Each model was presented to us by a different member of staff and we had to choose which school we would attend.

The government then announced their funding cuts and rise in higher education tuition fees. We were then asked by our tutors, *if you were to form an art school which model would you pick, if any, or how would you do it differently?*

This got us thinking about the art school we have now and the art school we would like and what changes we would make, if we were to create our own. As of 2012 tuition fees will rise and this may jeopardise the future of potential students. The fees will force people to think more carefully about what they want from the courses they are applying for and maybe question where their courses will take them in the future. The rise in fees may separate those who are determined to succeed from those who follow the crowd

Students have voiced their opinion on the cuts with protests all over the country and here in Leeds. Crowds of students protested peacefully in front of Leeds Town Hall, whilst at Leeds University students took up residence in a lecture hall where they held a sleep-in demonstration.

The choices made by the government will affect our future and affect our art school.

These decisions will change the way we work and the way in which art schools are run in the future.

—Hannah Cordingley



*Graduating students' discussion with lecturers
James Chinneck & Graham Hibbert*

Do we think the art school is an important thing to have? To engage with? To go through...

...within the early part of the 21st century? And if we do, what do we think it allows young people (such as yourselves) to do once you leave it?

Voice 1 I don't know, that was very formal. I'd say that it's quite important. I think people who come out of the art education system have a sort of alternative approach towards career and things like that. Partly because it's not a normal career, you're not sat behind a desk, you're a creative, you're there to make stuff, think about things.

James So you're saying that you think something that's central to the three year experience is understanding how to develop a kind of creative attitude towards things?

Voice 1 Yeah...

Voice 2 I think the important part of that creative side is to how you can apply it to other things when you finish, not just in an art and design career. I think it's just that general creativity, that can be applied to a lot of aspects.

James I agree, having been through an art school system myself, which mainly all the staff in the school have too, I think there is a sort of idea that creativity doesn't mean that we're making artwork that is designed to be presented within a gallery setting or context. But there's something other going on here, I think. And I think that word 'creativity' is a really good word to use. It's like the notion of enterprise, or being enterprising. Or the idea of being entrepreneurial perhaps, and maybe the idea of identifying things, opportunities, possibilities, that you can then engage with.

Graham I think there's a distinction between being creative within employment and being creative about employment. Being creative within the constraints that are put on you by the role you play because you've got a job, or being creative about what you actually define as your job in the first place. I think these days, people are very career focused because it's a huge commitment to go to university, rather than the luxury that it used to be. So everyone's very focused on the career they're going to do afterwards, and I think one of the benefits of an art education, is that you can be quite creative about what that career is.

It's more about developing an attitude rather than just a knowledge base, it's a creative attitude

Voice 3 I think it's beneficial, rather than go into a creative job, having the chance just to create your own job.

James I think it's that idea of maybe having more control over your future, in a sense is what your saying; that if you get to set the agenda, get to reflect on the things that you like, that you enjoy, that you feel that you're good at, you can take these core things and begin to mould a future for yourself, centred around these things. You can spend three years investigating what being a creative person is all about and operate in maybe quite open, experimental, kind of ways.

And making errors, failing and learning from those sorts of mistakes in a sense. Which I think is what we've all been doing really over the last three years, you know you try something it doesn't quite work, but you reflect on why it hasn't worked. You know these are all really good things, skill sets if you like, to then take and apply to the outside world. So you've almost used the course as a testing ground, for that sort of approach I think.

Graham It's a little bit more than how to pass an exam, it's teaching you how to set an exam. It's about getting you not to conform to this sort of structure of what an exam is, but giving you the kind of ability to go out and say this is how I'm going to examine myself.

Voice 6 I think the skills you learn here, the things which I've taken away from my art education are about being self initiated about what you do, and also being able to articulate ideas within your work and to be able to respond to criticism, to be able to criticise your own practice.

I think that one of the really valuable things I've taken away from my education is that you sort of internalise what a tutor or fellow student would say about something, you internalise that kind of critique, and you think 'what would Jim say about this' even five or ten years later.

Voice 8 I think it's more about developing an attitude rather than just a knowledge base, it's a creative attitude, it's not like going 'oh your good at painting, you've got that skill to be an artist', it's a creative way of thinking.

Continued overleaf...

REFLECTING...

ON THE ART SCHOOL

You can adapt that to anything, and I think that's what Graham was saying, that you can take this kind of mindset and adapt that to any kind of career.

Voice 9 With the course that we do you're constantly encouraged to begin to understand how you approach it, ask questions about why you do things the way you do it. When you start to answer those questions, you find you can achieve a lot more, if you have an understanding of how your own thought process works.

Graham I think one thing that is really interesting is how the stuff that you wouldn't normally associate with being part of your career, the stuff that goes on the outside, your interests, things that interest you, things that excite you outside of what you normally define as being 'this is what I do' all feed into this and you can actually turn these things into what you do. I quite like that we encourage you to wander off and meander all over the place because often, I know I've found this in my own work, it's the things that interest you on the side lines that end up being the most important thing you do. I mean, what I do now is so different to what I intended to do when I was 19, and that's only because I kind of got, waylaid and side tracked.

James How do people feel about the future?

Voice 10 Scared shitless... These three years were another safety net for us as in we didn't have to grow up, we were in education, for another three years more, and now this is over and even the graduation tickets coming out the other day made me go, 'oh my god' we've only got so long left and we have to actually think about what we want to do for the rest of our lives, and where you're going to go, if you're

going to go back home or stay here; it's a lot of decisions to make in such a short space of time.

Graham One thing I'd say is, that you don't have to make all those decisions now. You might find when you're 47 you're going to make exactly the same decisions again. And end up somewhere completely different.

James Do you feel more equipped to make those decisions now, than you would have done three years ago?

It's the things that interest you on the side lines that end up being the most important thing you do

Voice 10 I know before if something hadn't worked for me I'd just give up, but through this course I've learnt to carry on and keep trying and keep experimenting then eventually I'll find something out about it, I know I'm going to take that practice into everyday life. If something doesn't work out you'll go try something else.

James I think there is that sort of spirit that's entrenched within what we do, and I think it's really fascinating when we hear back from students and 3, 4, 5, 6, sometimes 10 years down the line, you meet up with someone again and listen to what they've been doing and it's incredible actually what's happened over that period of time and how they've been doing interesting creative activities, and how they have developed individually. There's often an expectation in that sense that when you leave university and you've

Discursive

Covering a wide field of subjects and proceeding to a conclusion through reason rather than intuition

Interlocutor

A person who takes part in a dialogue or conversation

got the piece of paper and you've had the graduation photograph that that's maybe the golden ticket to some sort of career success. But I think it takes a lot of hard graft to get there, it takes a little bit of time maybe for students to find their feet and fall into things. It's more of a slow burn rather than a quick fix.

Voice 12 You don't have to worry about having a job in a creative field to be creative, you can just be creative for yourself. It's that kind of a attitude I developed on the course, because a lot of the time you don't get asked to produce work for a certain day.

Graham I think what you're talking about there is a bit of a continuity, it's about how that graduation day, isn't really a line at all. The only difference between then and now, this is something that I've found, is that after that point you no longer have the ready made audience that you would have here. You have exactly the same need to make things, exactly the same creative kind of energy going on, but the only difference is that you don't have a group of people around you to tell you whether it's good or bad. The thing about going past that date, is to keep the momentum going.

Voice 13 But you can't do that without money. You have to get a job as well.

James I think that that's interesting that that's the first time you've used the word money; maybe your suggesting that creativity is quite indulgent, in a sense. So you're kind of locked into this Catch 22 situation a little bit, which I think is an age old dilemma for anybody who's wanting to make creative work. But for me I think, it goes back to this idea of if you can apply creative strategies to situations,



maybe there're ways in which you can legitimately come up with an idea that perhaps has quite a commercial underpinning to it.

Voice 3 Well what I've done, is that I've basically got a job for after university, working for a furniture maker. I make sculpture out of furniture, and this job comes with a space; I've worked it out so I'm self employed with him so that when I work for him I make the furniture but other than that I can use the space for what I want.

What we do here is to make you think of the things that don't exist, so you can go out and do them

James I think that's a really good example, of a creative strategy, that you've applied to a situation to enable you to continue with things.

Voice 10 I know myself, I'm planning on staying in Leeds. And I've still got my job, that I recently got promoted in and I'm going to have to balance that with my mate's magazine, as she's asked me to co-run it with her. So I think it is balancing it all and making time for yourself to be creative, no matter what that might be.

James I think maybe when you're young it's a really good opportunity to spend as much time as you can pursuing things that you really love and that you really enjoy: that's not time wasted.

It's incredibly important, to be able to do that I think. I think when you mentioned there about technology, as well, with the advent of those sort of digital

processes, the internet, faster computers, it's making a lot of entrepreneurial approaches much more viable, much more possible, than maybe for the generation before.

Graham I think a lot of people leave university and expect to go work for a group of people in a company, there's nothing to stop you guys joining up and working for yourselves, forming groups and forming little collectives to do things and that's happened quite a few times in the past. Hopefully that's something you get from an art school education: within a vocational course you get taught how to do something that already exists, whereas what we do here is to make you think of the things that don't exist, so you can go out and do them.

Voice 6 I think that's a really interesting point, because if you are studying, say, physics, you perhaps have to get up to a PhD or post doctoral level to contribute original thoughts and research, and to put new work into the world; you have to learn so much stuff to get to that level, but here by the time you're in the third year you're already doing quite detailed enquires into completely new areas of practice; I think that's one of the really exciting things about studying in an art school is that you can break new ground at a much earlier stage in your education.

Voice 15 I guess with some courses you're expected to come out of it, and have your 2:1, and be like 'I know everything about this subject and I can do my job perfectly'. You're expected to do a lot, whereas with this you can do so many different things.

Graham I'd be interested to know what the difference is between the way you look at life onwards from now, and how you

might have looked at it three years ago. Does anybody have any thoughts on that?

Voice 16 I feel a lot more confident, whereas three years ago, I think I would have ignored it. I don't think I knew anything of what I wanted to do. When I first started, I think that's kind of why I came here because I was like 'oh I dunno what to do'. I know I've always been creative and I knew this was the way I wanted to go, but I had no idea how I'd come out of it.

Everyone still has the same creativeness so the experience itself won't change: it's a shared thing that everyone has

James Final question, I think this has been really interesting, what do you think the next generation experience is going to be like? Given the changes with the educational system, particularly art and humanities are under a lot of pressure.

Voice 16 The rise in fees you mean?

James Yeah the rise in fees, whether these places are deemed appropriate any longer.

Voice 18 I don't think we'll come out with different experience, because at the end of the day it's a shared thing that everyone goes through. You say it's different when you were there to how it is now, but everyone still has the same creativeness so I still think the experience itself won't change: it's kind of a shared thing that everyone has.

EXPANDING...
WORK WITH VISITING ARTISTS

Life in General



Katrin Lock

Talking to someone with a lifetime of experience about something that interests you can be an exceptional way to learn about it. Students from across the Contemporary Art Practices course did just that, briefed by Katrin, based on the idea of the elders able to educate and reflect on matters with a lifetime of wisdom and knowledge.

Each recorded a four-question interview with someone at least thirty years older than themselves about a topic of their own interest. The final outcome was a poster and audio collage influenced by the conversations and in addition included video clips from relevant news reports and films. Like the current vocal student attitude towards unpopular social and political activity, the posters had a strong theme of protest and demonstration. The outcome was eclectic in style and content but worked well as a mix of poignant material produced by a group of individuals each exploring a personally important topic. The work was exhibited at Broadcasting Place and The Highlight Club in Leeds as part of the MA Art & Design event *SuperHybrid!*

katrinlock.net

—Rob Blackburn

Interstice

A term developed by Karl Marx to describe bartering and forms of exchange which are non-capitalist

The Uncanny Valley

Serena Korda



Students were asked to design, develop and realise a puppet show using everyday materials. They developed a narrative based around Leeds local history and the discovery that Quarry Hill was once the site of the largest ever social housing complex in the UK, demolished in 1978. The puppet show is entitled *The Disappearance of Francis Showerface* and is a murder story that questions the utopian desires of social planning.

serenakorda.com

Uncanny

An instance where something is familiar but foreign resulting in feeling uncomfortable or strange

Appropriation

Re-working, re-noting,
borrowing to reference things



Curatorial Project

Ben Judd

The artist Ben Judd worked with students on a series of curated exhibitions at Project Space Leeds and, moving on to London. One of the participating students, Jessica Firbank, reflects on her exhibition with Cassie Geraghty and Rachel Pilkington:

‘Our exhibition, *Suddenly having the thought that I was in a dream, realising I was in fact in a dream*, presented and interpreted anonymously collected dreams through photography and text at Project Space Leeds. A narrative was developed from a selection of dreams contributed to Cassie’s ‘dream-catcher’ website and the exhibition glorified certain aspects of these collected dreams, taking as their subject some of the most unusual or uncanny dreams. The pieces are currently being reworked for further group exhibitions in Bethnal Green Library and the Rag Factory, London.’

benjudd.com
projectspaceleeds.org.uk
dreamcatcher2.weebly.com

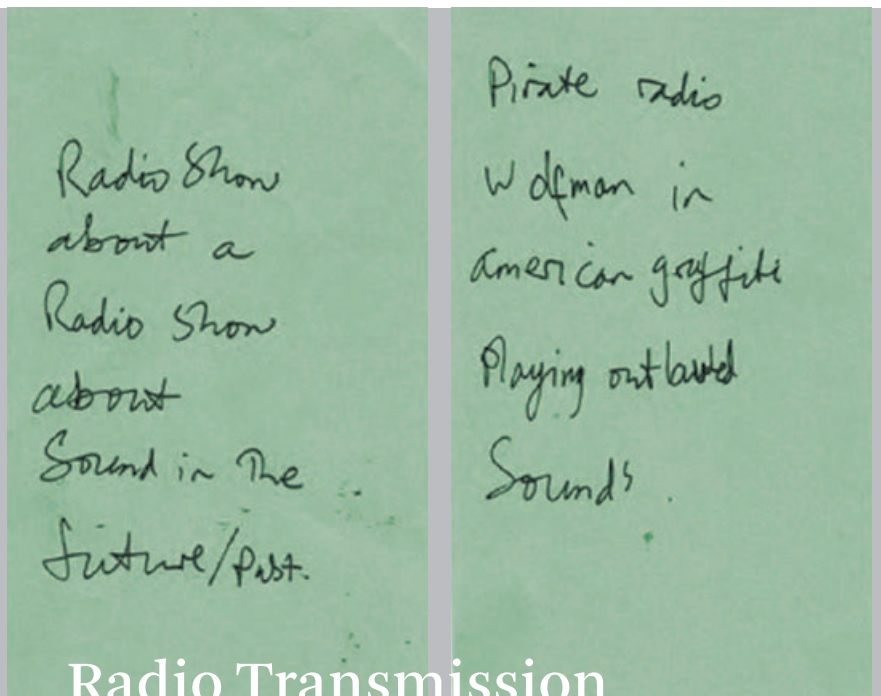
—Jessica Firbank



EXPANDING... EXHIBITING AND BROADCASTING

Idiosyncratic

Very particular to you
and how you're working



Radio Transmission

Relational Athletics: Art, sport, science fiction and politics in the realm of the acousmatic

In collaboration with Richard Thomas
and Resonance 104.4 FM

resonancefm.com



A History of Background

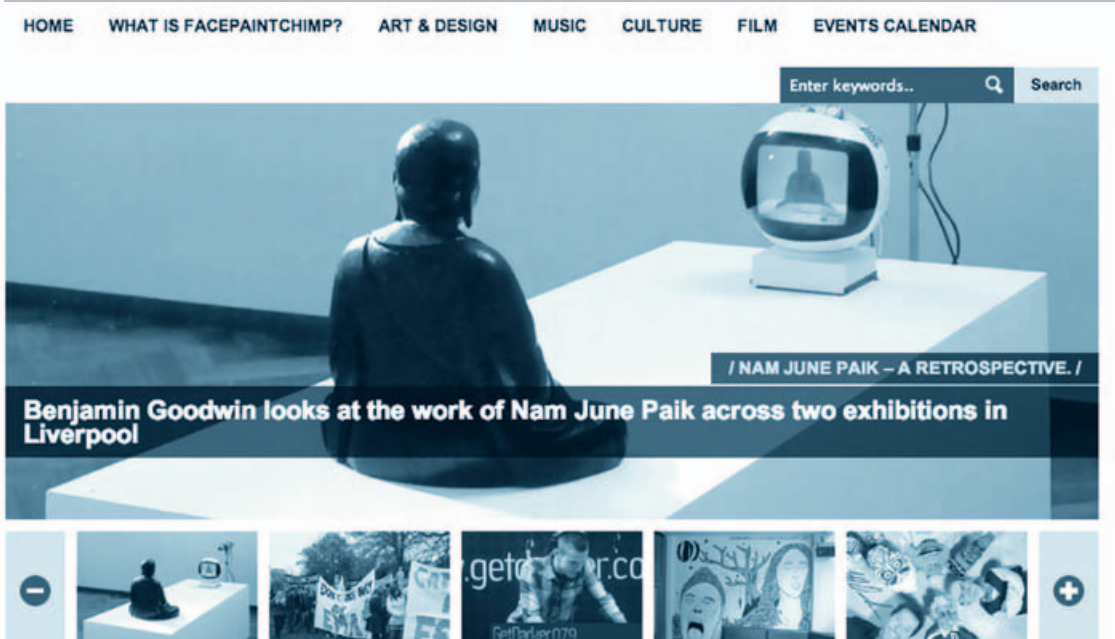
Each year we produce an audio CD that brings together new works by artists, archival material and soundworks by students around a specific theme such as revolution or the colour grey.

In 2011, *A history of background* explored notions of background in art, design, film and music through dub, soundtracks, muzak, punk and bass guitar. Amy Leach recorded a gig from the background on her mobile, Beth Turner used radio noise as foreground interference, Emma Parry reworked the background music from Sims, Joe Finister reconstituted other tracks already on the CD and Talesh Patel captured the background noise of daily walks.

These student works sat amidst content from Brian Eno, Lisa Stansbie, Andy Warhol, Eve Hell, Einstürzende Neubauten, Michelangelo Antonioni, Bo Diddley, Lee 'Scratch' Perry, Erik Satie, the legendary Carol Kaye and a textual contribution from Yoko Ono. The CD was completed with recordings from deep space, original 1960's office background music and an exclusive backing track from David Bowie's *Space Oddity*, creating a new 51-track thematic sound work. Two students designed the CD packaging and 1000 units were manufactured and distributed freely across the globe.

alandunn67.co.uk/67projects.html

—Alan Dunn



FacePaintChimp.com

FacePaintChimp is a blog project founded by Grant Brydon, a graduate of Contemporary Art Practices. The name came about after a lengthy discussion about googlewhacking, an online phenomenon where the idea is to get just one result from a google search of two words combined *ie* Facepaint + Chimp.

The editorial team is made up of a few members of the course and the intention is that it will be introduced to other universities nationwide. The website is run by art students for art students. Anyone can submit work, which can be about anything the author finds inspiring, or something that they are passionate about. It can be a gig review, an artist profile, an article on an ecological movement – anything.

—Clare Halls

Relational Aesthetics

Works that use human interactions and the social context in which they happen as material



Blend at Left Bank

First Year Exhibition

Just before Christmas 2010, Level 4 (First year) Contemporary Art Practices students set up an exhibition at Left Bank in Leeds. It was a chance for us to express ourselves and show other students, and the public the kind of work that we make. Left Bank was an ideal space to use because of its large size and also as an old church building it allowed people to put their work up on surfaces other than the walls, such as the pillars and the pews.

In the middle of the room we reconstructed the pallets (used to build chairs at the beginning of the year), and made a giant television that played a selection of our videos throughout the exhibition. Collectively, we came up with the name *Blend* for the exhibition and new art collective we formed. On the opening night a large audience enjoyed performances and interactive installations. For most of the students it was the first time we'd organised an exhibition and it proved to be a very successful night.

—Beth Howson



Stooky Bill to Twitterville

At the start of the project we looked at early audio, video and internet based art works. As a group we saw how artists have utilized the internet to make statements about various subjects like anti war protests, taxes and even gas prices. The group responded by making work that was influenced by what we'd learnt about the use of audio, video and the Internet within an art context.

We set up a variety of different sized TVs around the exhibition space, alongside projections. A central feature of the installation was a 4m x 4m television stand made from 16 TVs playing some of our chosen iconic films from the history of electronic audio/video art.

—Evan Barlow and Owen Cooper



BA Hons Contemporary Art Practices

The BA Hons Contemporary Art Practices course was established in 1997 and is the youngest course within the School of Contemporary Art and Graphic Design at Leeds Metropolitan University.

Contemporary Art Practices continues to develop its tradition of an experimental, dynamic and questioning approach to contemporary culture and art practice.

This publication reflects upon a programme that includes collective artist projects, theoretical seminars, visiting artist lectures, one-to-one tutorials, written tasks, collaborative off-site activities and live curatorial projects, enabling students to develop their own individual creative practice.

Students have shown resourcefulness, energy, creativity, humour, commitment and generosity, both to each other and to the course throughout the year. They question and challenge the course in pursuit of their own creative voice, whilst trying to get hold of the wobbly sphere that is contemporary art and work out where to put it. As the last rushes of panic subside, we wish our graduating final year students good luck and look forward to meeting our new students in September 2011.

For further information, see: contemporaryartpractices.com

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Laure Prouvst
Jenny Hogarth
Bernd Trasberger
Dan Mitchell
Nathan Barlex
Sidsel Christensen
Tim Jones
Leah Capaldi
John Stezaker
Bob Levene
John Wakeman
Serena Korda
Ben Parry
Juneau Projects
Chris Watson
Richard Thomas
Grant Brydon
Philip McHugh

Student opportunities include

Edna Lumb Travel Award
Film & Video Salon
European Exchange Academy

Trips to

Liverpool Biennial
British Art Show
Glasgow
Krakow

The Leeds School of Contemporary Art & Graphic Design,
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Readymade

A term coined by Marcel Duchamp to describe a fully formed object that can be adjusted and re-contextualised



Political Pizzas

Printmaking project with Dale Devereux Barker

