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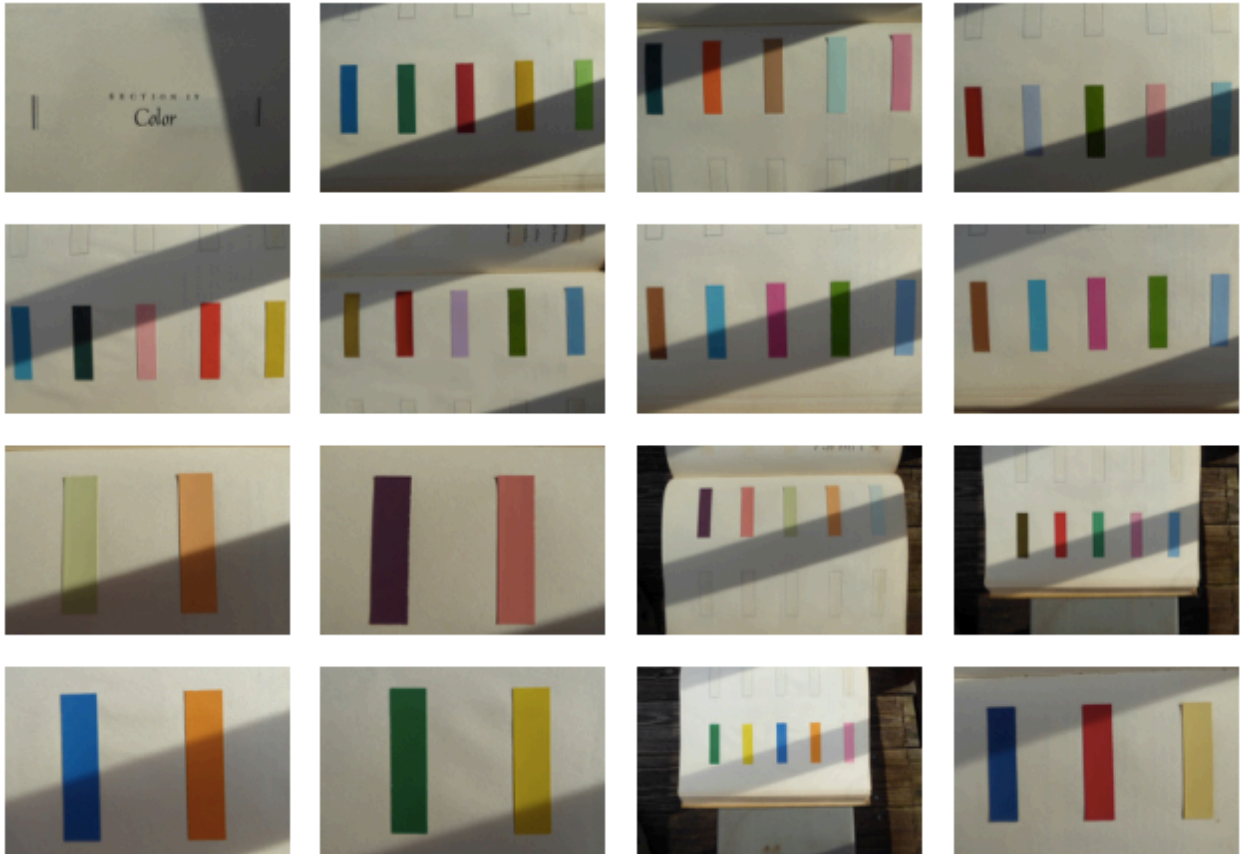
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Making...Making Research

CURATED BY DR SARAH TAYLOR

Opening night: Wednesday 15 November 5-7pm

The Studio Theatre Gallery, Leeds Arts University, LS2 9AQ

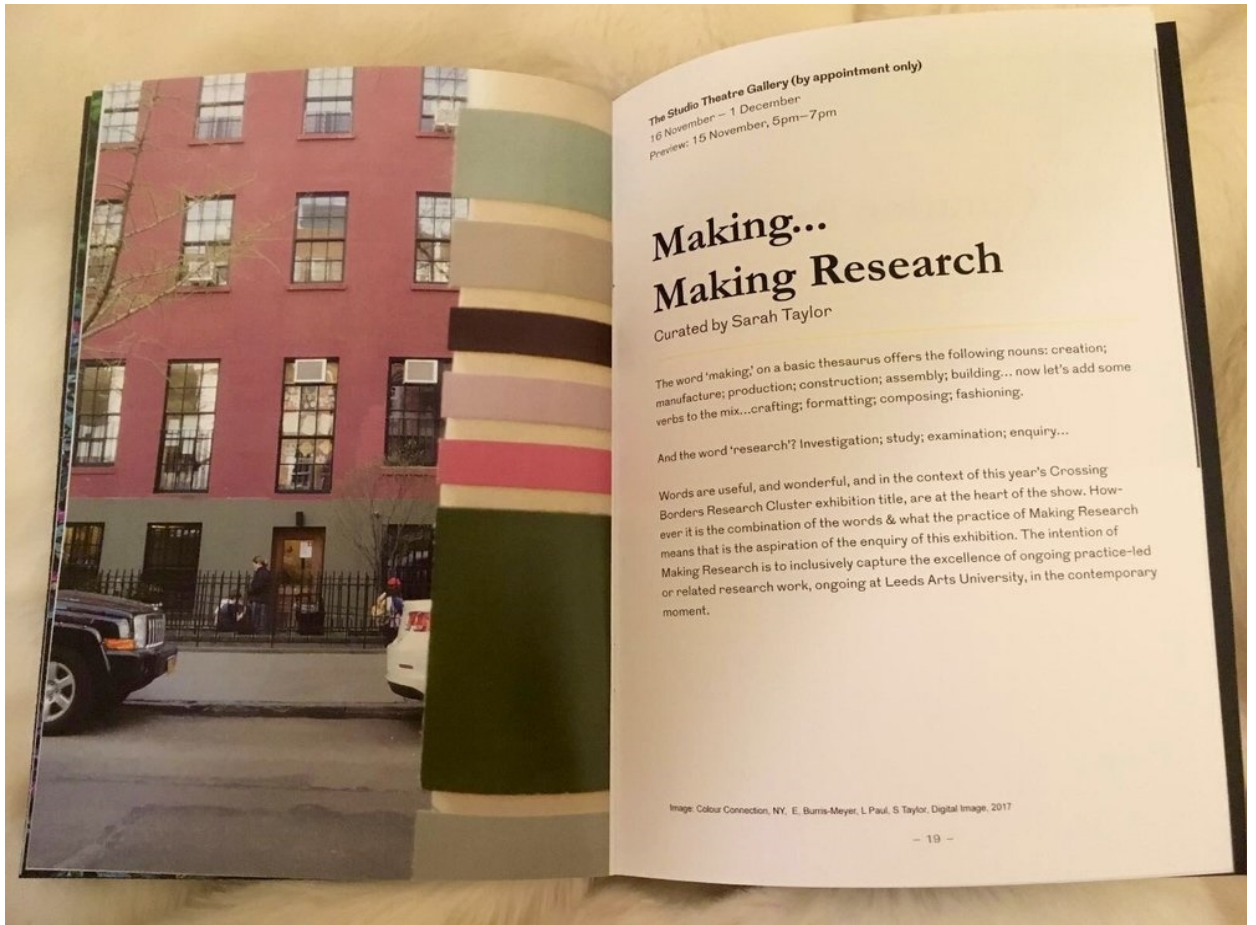


The work presented by the participating artists reveals that the 'studio' is and can be relocated to a site of research.

This exhibition proposes that the process of making art and doing research are inextricably linked and often include the passionate study of books, articles, artefacts and historical references.

The work in *Making...Making Research* points to somewhere beyond the visible or audible, to a site where ideas and artefacts may coexist, and allows us to consider what lies beyond the art work and our initial observations of it.

Making...Making Research is then an exhibition in search of meaning that lies somewhere else...



Participating artists;

Paula Chambers
Kelly Cumberland
Sheila Gaffney
Lewis Paul
David Steans
Sarah Taylor

Image: Colour Connection, NY, E, Burris-Meyer, L Paul, S Taylor, Digital Image, 2017.

Leeds Arts University, Blenheim Walk, Leeds, LS2 9AQ
0113 202 8000



Making ...Making Research.

The work for this exhibition was selected from an open call to all cultural workers at Leeds Arts University.

The word *making*, on a basic thesaurus search conduces up the following nouns: creation; manufacture; production; construction; assembly; building... now let's add some verbs to the mix...crafting; formatting; composing; fashioning.

And the word research? Investigation; study; examination; enquiry...

Words are useful, and wonderful, & in context of this years *Crossing Borders* Research cluster exhibition title, are at the heart of the show. How-ever it is the combination of the words & what the practice of *Making Research* means that is the aspiration of the enquiry of this exhibition. The intention of *Making Research* is to inclusively capture the excellence of ongoing practice research, ongoing at Leeds Arts University, in the contemporary moment.

Alongside the titles of the work the artists provided information of works cited in the initial research.

Artists: **Lewis Paul & Sarah Taylor**

Work presented: *Little Pink Bush*, prores.mov. 2017.

***Dining Room-Informal, Plate 9. Painted Walls, A Re-interpretation, 2017.* Elizabeth Burris-Meyer, Lewis Paul & Sarah Taylor.**

Elizabeth Burris-Meyer, *Contemporary Color Guide: how controlled color contributes to modern living*, William Helburn, New York, 1947.

Elizabeth Burris-Meyer, *This is fashion*, Harper & Bros. New York, London, 1943.

Elizabeth Burris-Meyer, *Decorating livable homes*, Prentice-Hall, New York, 1937.

Elizabeth Burris-Meyer, *Color and Design in the Decorative Arts*, Prentice-Hall, New York, 1937.

Elizabeth Burris-Meyer, *Historical Color Guide, primitive to modern times*, W. Helburn, New York, 1938.

Installations technician Matthew Wheldon, David Lazenby

Artist: **Paula Chambers**

Work presented: *Rupture*, 6xA4, Laser print on paper, 2017

Lyon Playfair, G (1980) *This House is Haunted: The True Story of the Enfield Poltergeist*. Stein and Day.
Young, I. M (1980) *Throwing Like a Girl: A Phenomenology of Feminine Body Comportment Motility and Spatiality*. Oxford University Press.

During, S (2002) *Modern Enchantments*. Harvard University Press.

Grant, C (2011) *Girls! Girls! Girls! In Contemporary Art*. Intellect Books.

Kokoli, A. M (2016) *The Feminist Uncanny in Theory and Art Practice*. Bloomsbury.

Artists: **Kelly Cumberland**

Work presented: *Vestigium* [dust b/w], Acrylic Glass & Acrylic Paint, 400 x 400 x 25mm, 2017

[Ben Campkin \(ed\)](#), [Rosie Cox \(ed\)](#), *Dirt: New Geographies of Cleanliness and Contamination*, (I.B.Tauris; New edition. 2012).

[Mary Douglas](#), *Purity and Danger: An Analysis of Concepts of Pollution and Taboo* (Routledge Classics, 2002).

Dr Adriana Ionascu (ed), *Drawing: Research, Theory, Practice* (Intellect Publishers, 2017).

Virginia Smith, Brian Ralph, [Elizabeth Pisani](#), [Rose George](#), [Rosie Cox](#), *Dirt: The Filthy Reality of Everyday Life* (Welcome Trust, Profile Books, 2011).

Jeni Walwin & Henry Krokatsis, *You'll Never Know; Drawing and Random Interference* (Hayward Gallery Publishing, 2006).

Artist: **David Steans**

Work presented: ***Magical Winterland*, 99mm x 210mm, 8 page colour saddle-stitched leaflets, 2017**

The Complete Icy Man Volume 3, 3 minutes 38 seconds, .WAV, 2017

Simon O'Sullivan (2017): *Mythopoesis or Fiction as Mode of Existence: Three Case Studies from Contemporary Art*, Visual Culture in Britain

Greaney, Patrick, *Quotational Practices: Repeating the Future in Contemporary Art* (London: University of Minnesota Press, 2014)

Ngai, Sianne, *Our Aesthetic Categories: Zany, Cute, Interesting* (London: Harvard University Press, 2015)

Cynthia Freeland, *Realist Horror*, Chapter 7 in: ed. Cynthia and Thomas Wartenberg, *Philosophy and Film* (London: Routledge, 1995)

Ghostwatch, dir. by Lesley Manning (BBC One, 31st October 1992)

Artist: **Sheila Gaffney**

Work presented: ***St Lucy, bronze, 2017***

Christopher Bollas, *The Shadow of the Object: Psychoanalysis of the Unthought Known* (London: Free Association Books, 1987).

Christopher Bollas, *The Mystery of Things* (London: Routledge, 1999).

Francesco Del Cossa, *St. Lucy*, c.1470. Oil and tempera on panel. 79 x 56 cm. The National Gallery of Art, Washington, DC, US.

Germaine Richier, *L'Eau*, 1953-4. Bronze. 144.1 x 64 x 98.3 cm, Tate, London, UK.

Ali Smith, *How To Be Both*, London: Penguin, 2015).

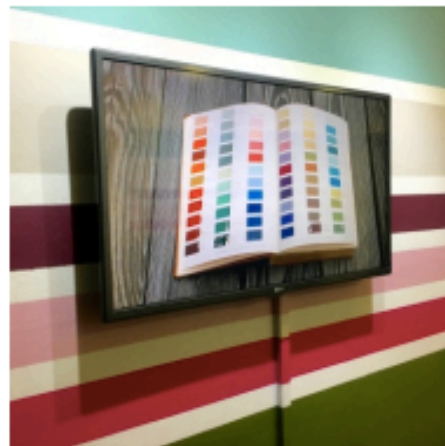
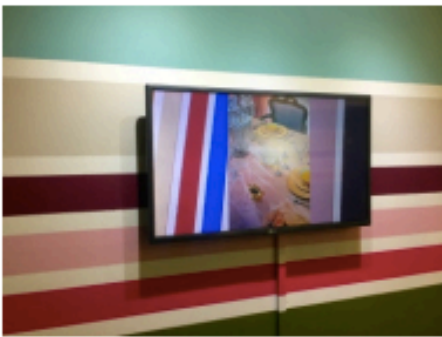
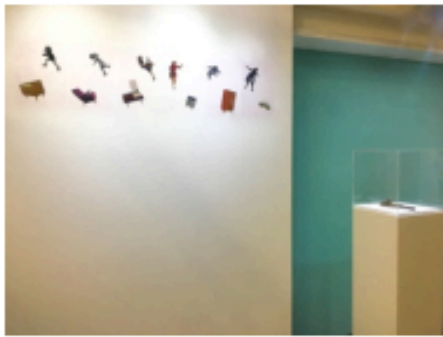
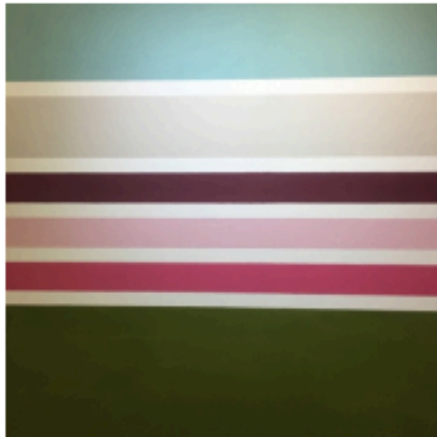
Work Presented: ***Dressing Table Vanitas, bronze, 2017.***

Christopher Bollas, *The Shadow of the Object: Psychoanalysis of the Unthought Known* (London: Free Association Books, 1987).

Christopher Bollas, *The Mystery of Things* (London: Routledge, 1999).

Beverley Skeggs, *Formations of Class & Gender: Becoming Respectable*. (London: Sage Publications Ltd, 1997).

Carolyn Steedman *Landscape for a good woman: A story of two women* (London: Virago, 1986).



Exhibition Installation: Making...Making Research



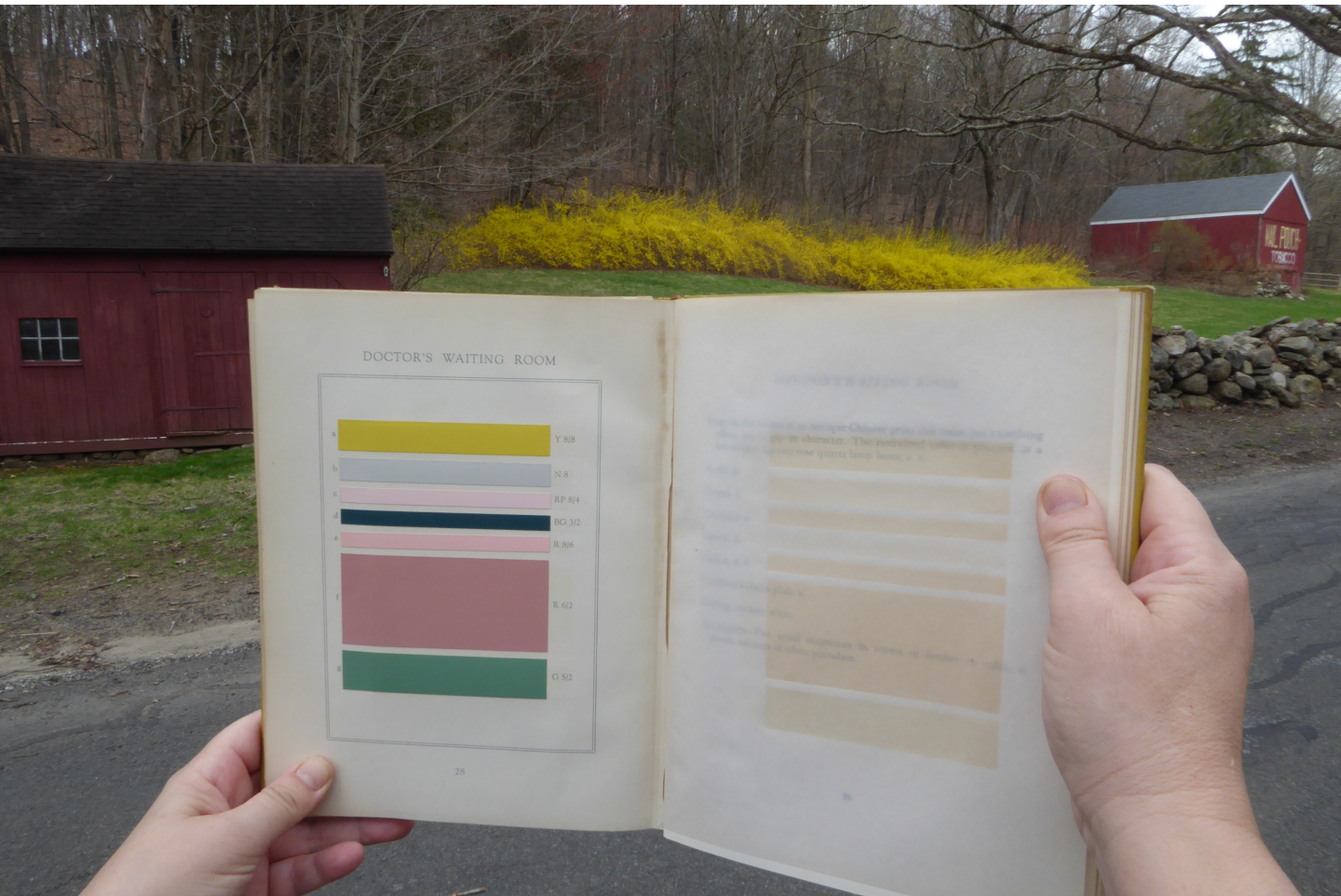
Little Pink Bush: Paul, L and Taylor, S, Installation view



Little Pink Bush: Paul, L and Taylor, S, Installation view



Little Pink Bush: Paul, L and Taylor, S, Film still (rushes)



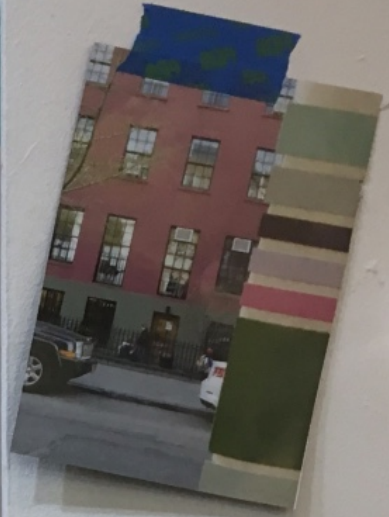
DOCTOR'S WAITING ROOM

a	Yellow	Y 818
b	Light Blue	N 8
c	Pink	RP 814
d	Dark Blue	BC 312
e	Light Pink	R 816
f	Red	R 612
g	Green	G 512

Little Pink Bush: Paul, L and Taylor, S, Film still (rushes)



Little Pink Bush: Paul, L and Taylor, S, Installation view



Little Pink Bush: Paul, L & Taylor, S, Installation in progress



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