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BACKGROUNDS & BACKDROPS

DR LEWIS PAUL





Dr Sarah Taylor & Dr Lewis Paul Backgrounds and Backdrops

Backgrounds and Backdrops is a curatorial research project that brings together two new short artists' films and interdisciplinary materials such as photography, painting and domestic objects. The exhibition investigates concepts of class and gender in relation to value systems in art and design practice.

Backgrounds and Backdrops considers how a curated space might continue the debate around a post studio practice, the concept of working together in a shared practice, in person or remotely, and the engagement that a curated site can offer as a situation of extending practice in a transdisciplinary way.

Transdisciplinary in this context considers both the expectations of medium specific engagement such as film or painting and blends, morphs and identifies new threads made good for contemporary politicised consideration in relation to class, gender and hierarchies of value.

24 February - 27 April 2022

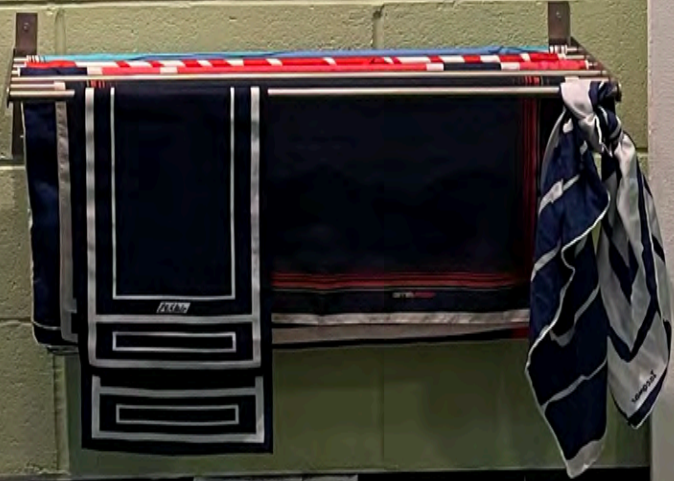
B Gallery, Leeds Arts University, LS2 9AQ

[Backgrounds and Backdrops](#) is available to view from 10am-4pm Monday to Friday by appointment only. Please email curatorial@leeds-art.ac.uk to make an appointment.

Image: Still 1. Pouf du vent Taylor/Paul.



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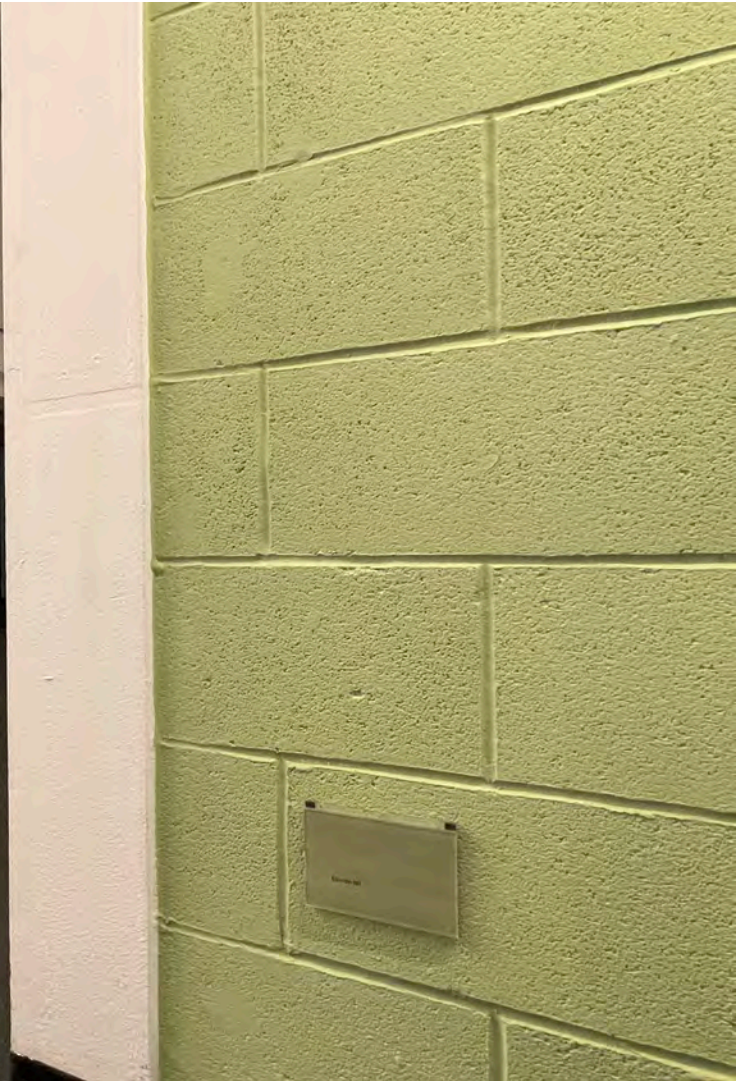
Taylor/Paul. Installation photographs of the Backgrounds and Backdrops Exhibition 2022



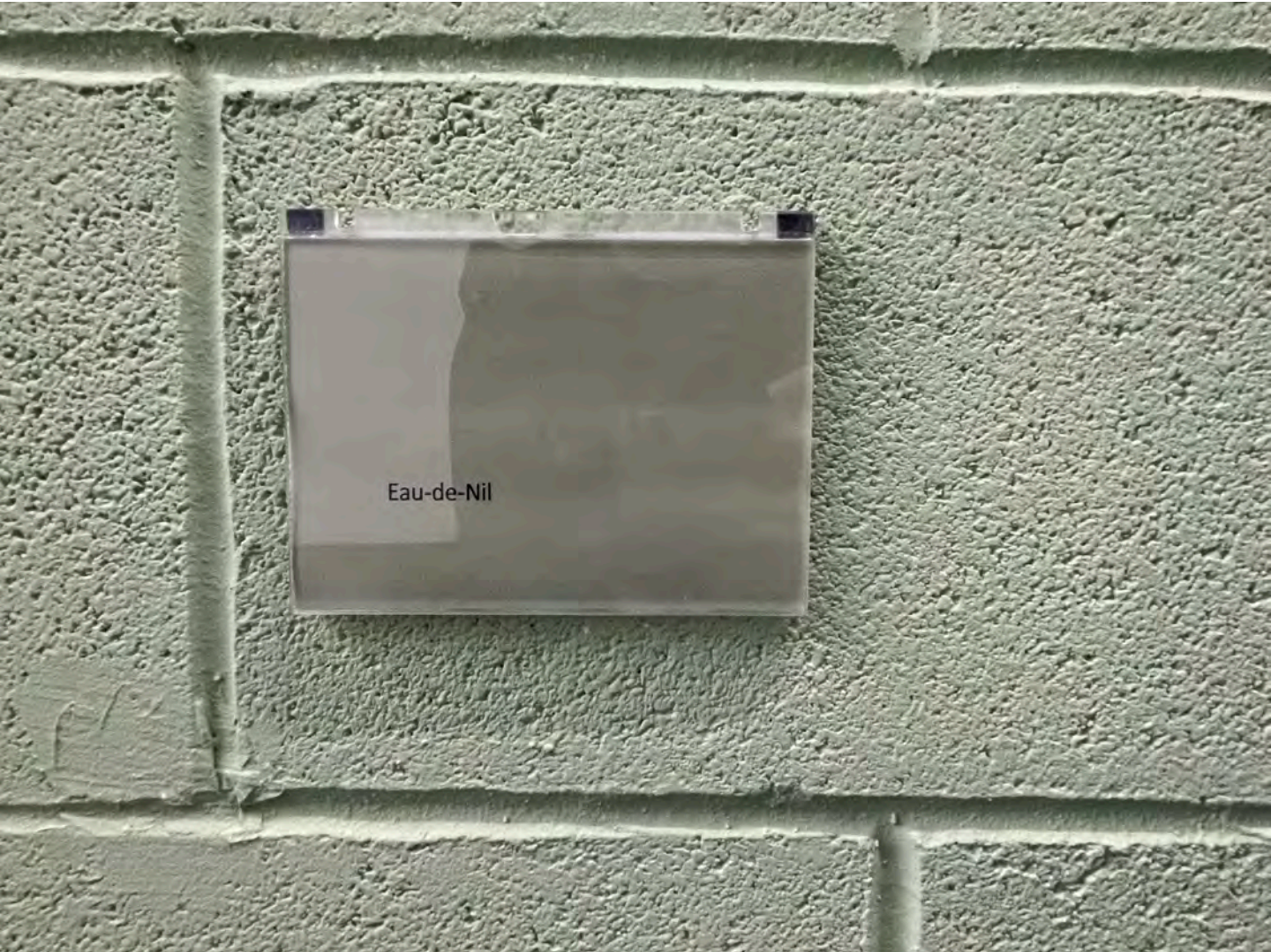
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Taylor/Paul. Installation photographs of the Backgrounds and Backdrops Exhibition 2022



Taylor/Paul. Installation photographs of the Backgrounds and Backdrops Exhibition 2022



Taylor/Paul. Backgrounds and Backdrops
Exhibition 2022. *Eau-de-Nil*

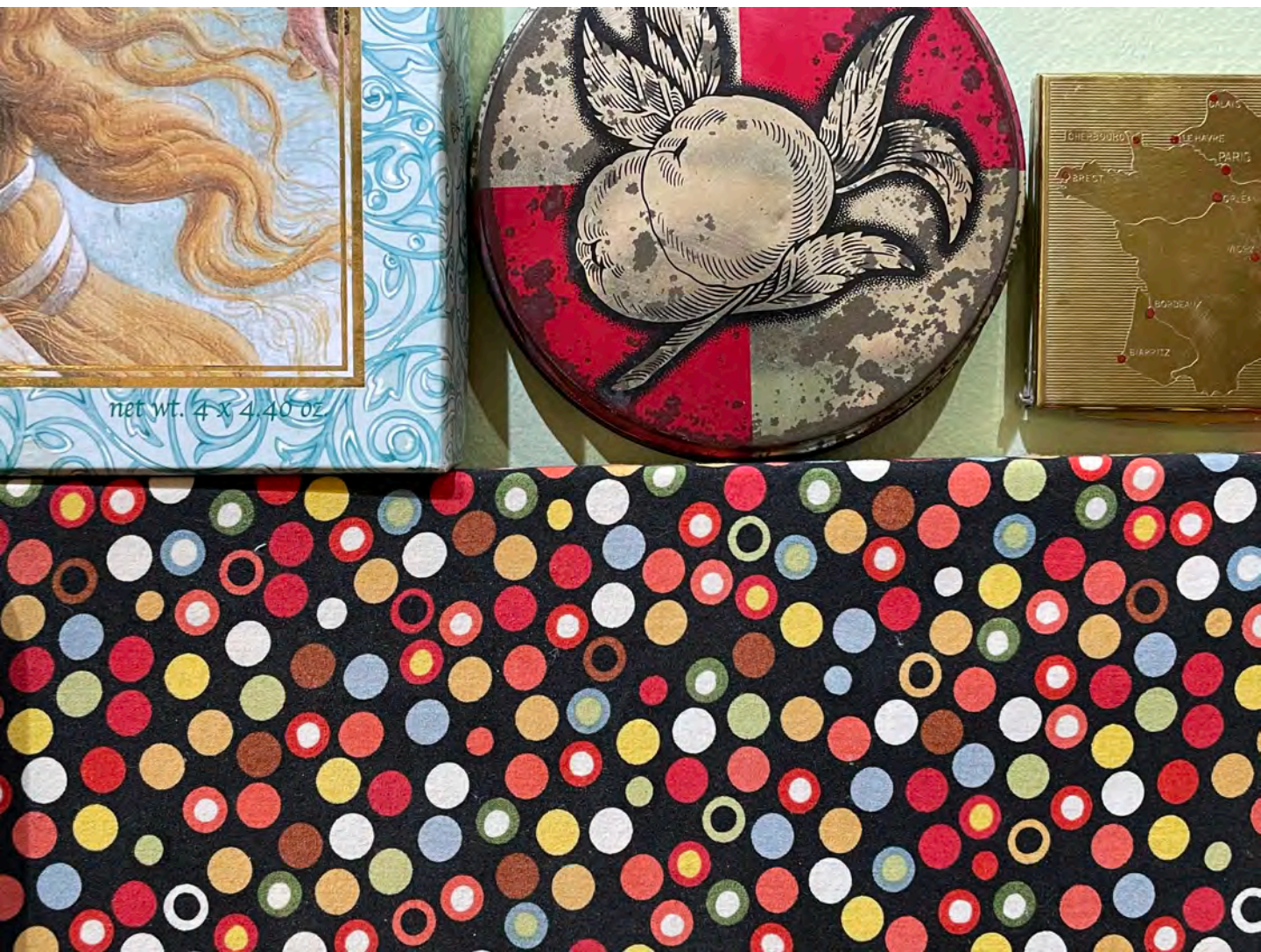


Taylor/Paul. Installation photographs of the
Backgrounds and Backdrops Exhibition

Detail of assemblage 3. 2022



Taylor/Paul. Installation photographs of the Backgrounds and Backdrops Exhibition 2022



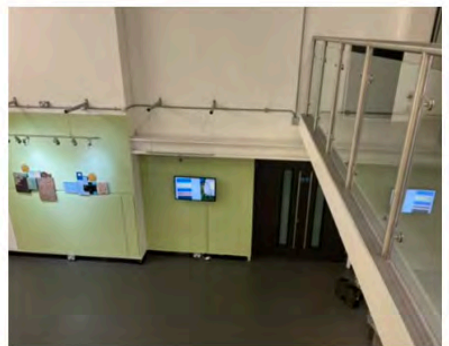
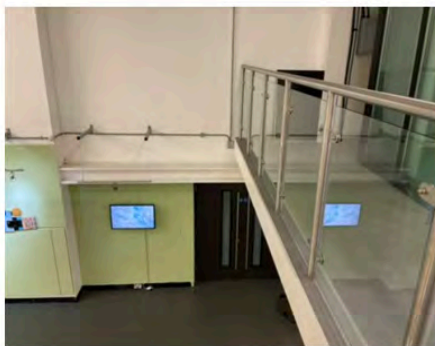
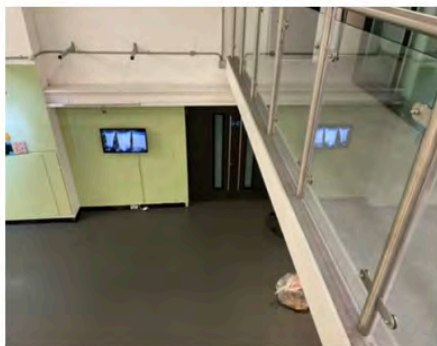
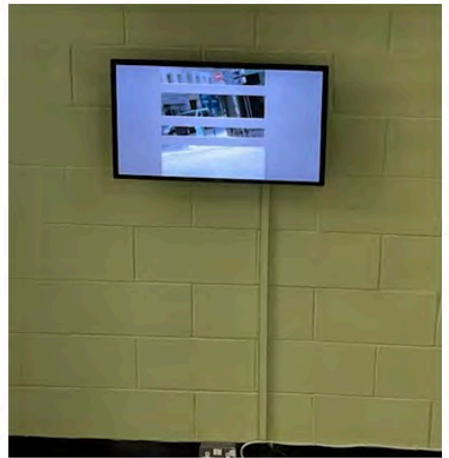
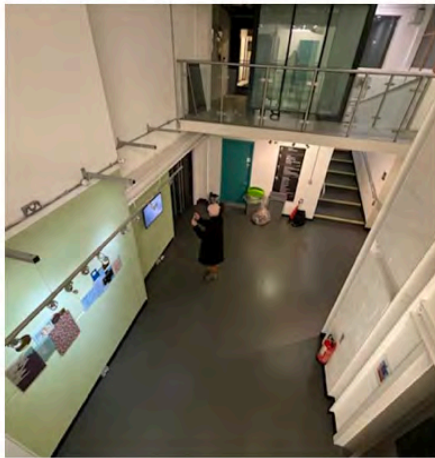
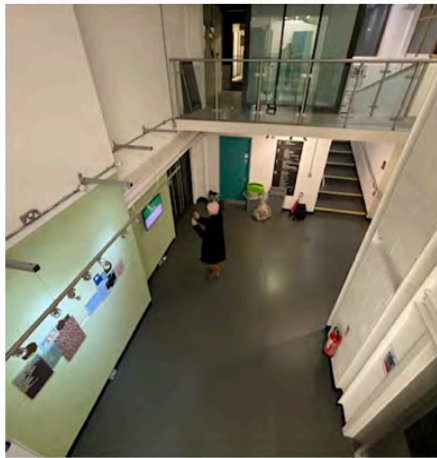
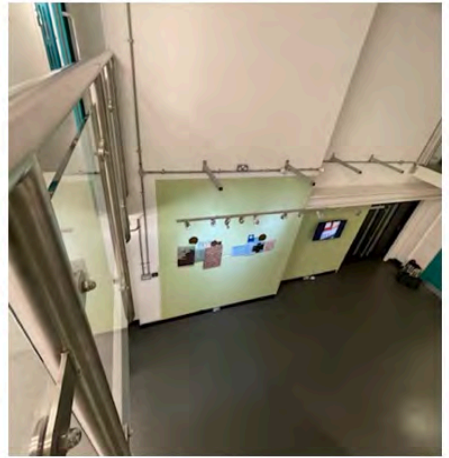
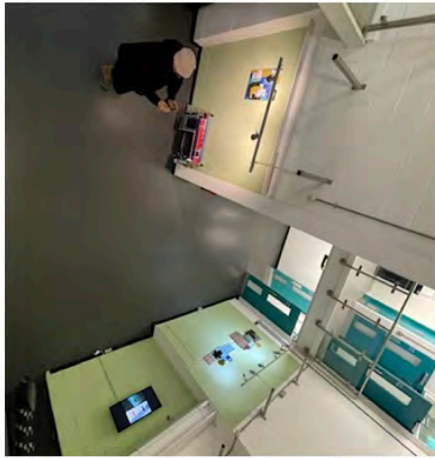
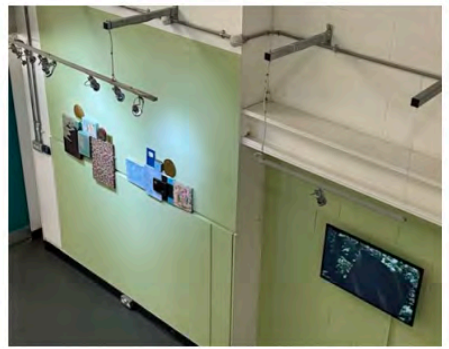
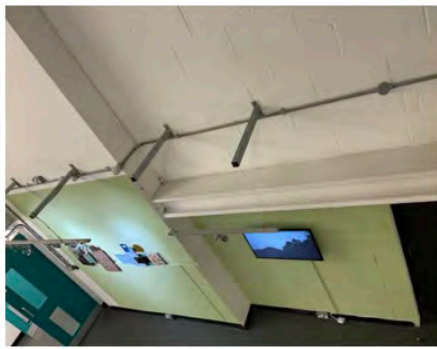
Taylor/Paul. Installation photographs of the
Backgrounds and Backdrops Exhibition 2022
Detail, assemblage 1.



Taylor/Paul. Installation photographs of the
Backgrounds and Backdrops Exhibition 2022
Detail, assemblage 2.



Taylor/Paul. Installation photographs of the
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Detail, assemblage 2.



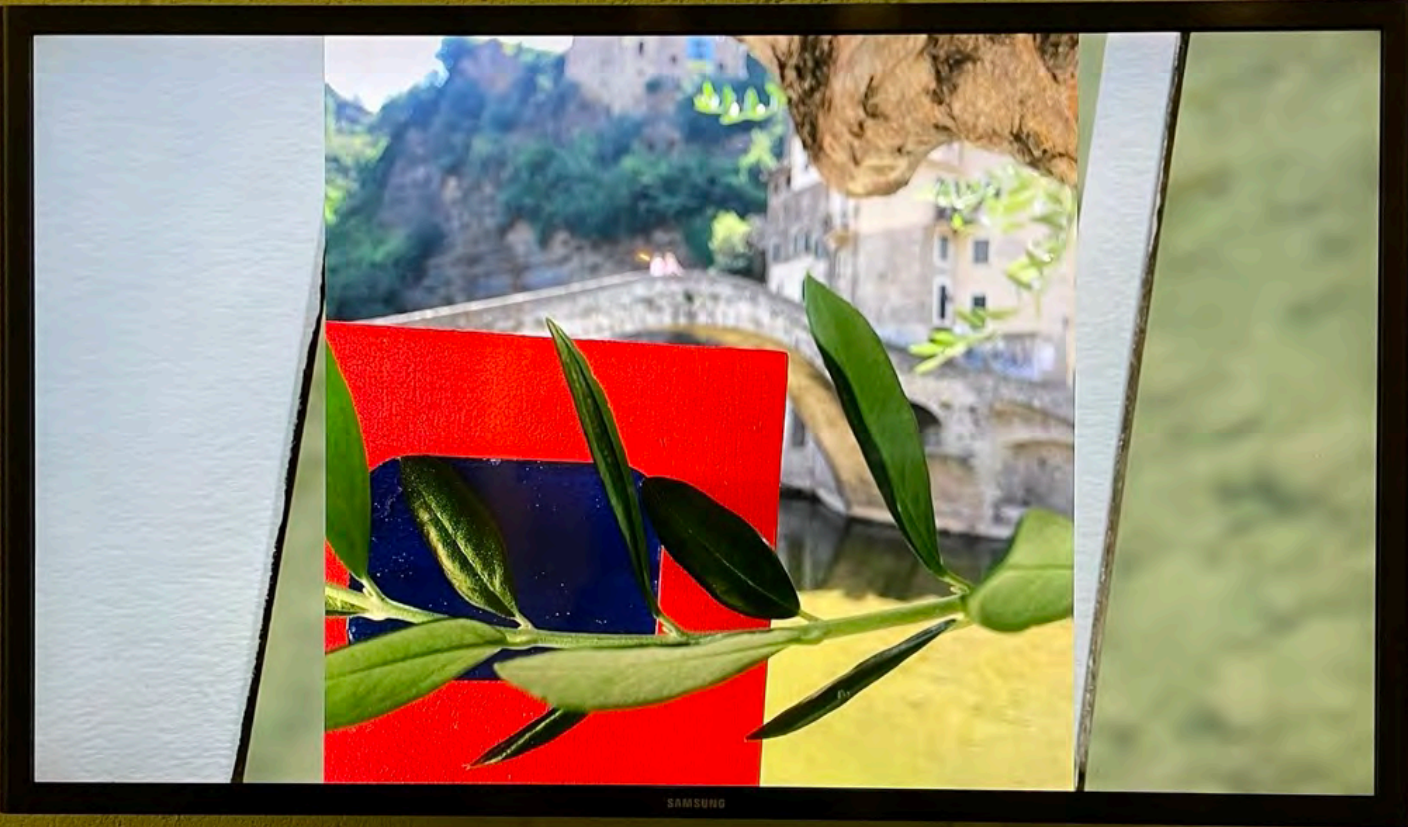
Taylor/Paul. Installation photographs of the Backgrounds and Backdrops Exhibition 2022



L'amour Pouf du Vent

Dr Sarah Taylor & Dr Lewis Paul





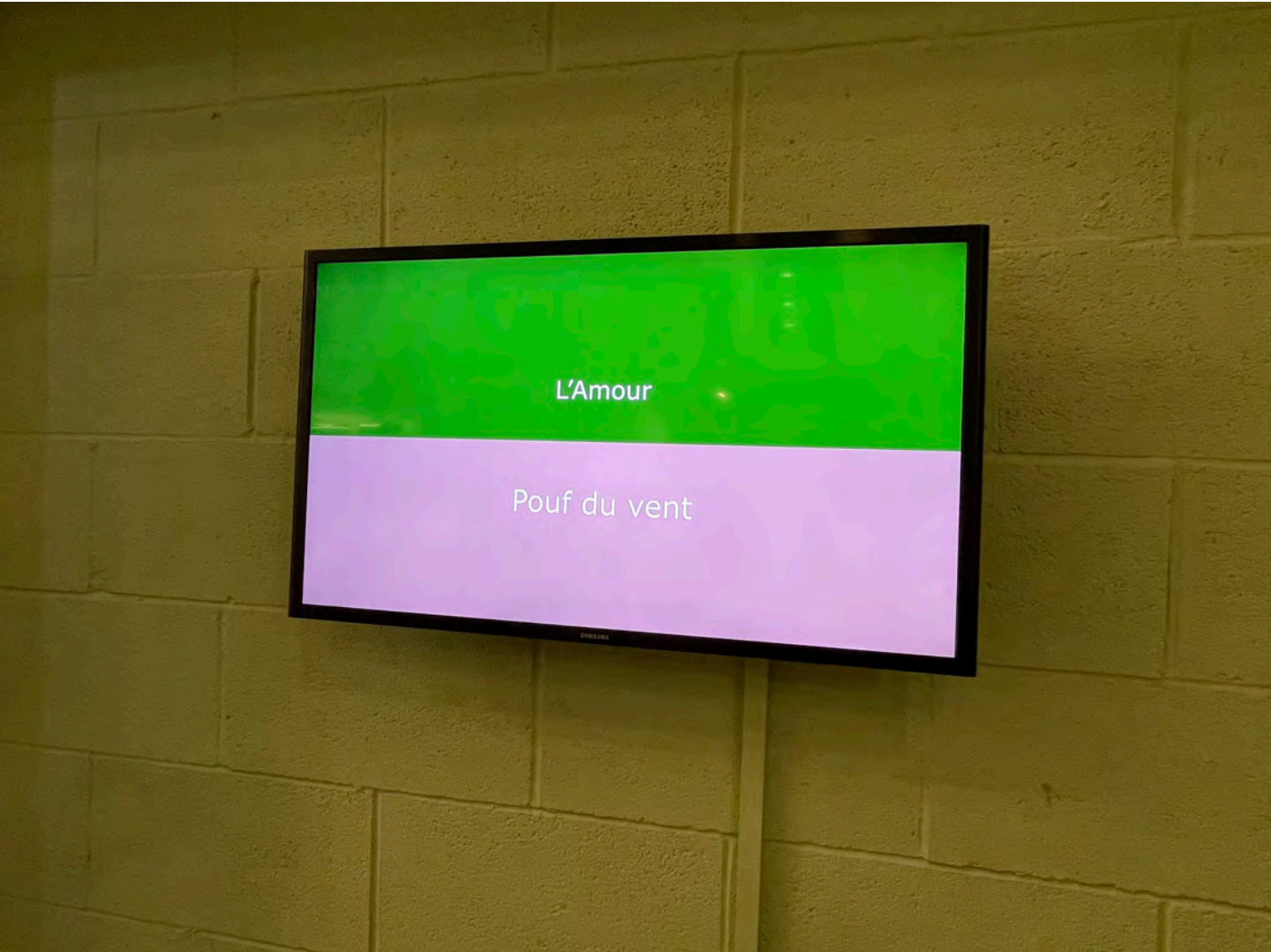
Taylor/Paul
Film Still, *L'amour Pouf Du Vent*, 2022.



Taylor/Paul
Film Still, *L'amour Pouf Du Vent*, 2022.



Taylor/Paul
Film Still, *L'amour Pouf Du Vent*, 2022.



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Taylor/Paul
Film Still, *L'amour Pouf Du Vent*, 2022.



Taylor/Paul
Film Still, *L'amour Pouf Du Vent*, 2022.



Ghost

grey

Dr Sarah Taylor & Dr Lewis Paul

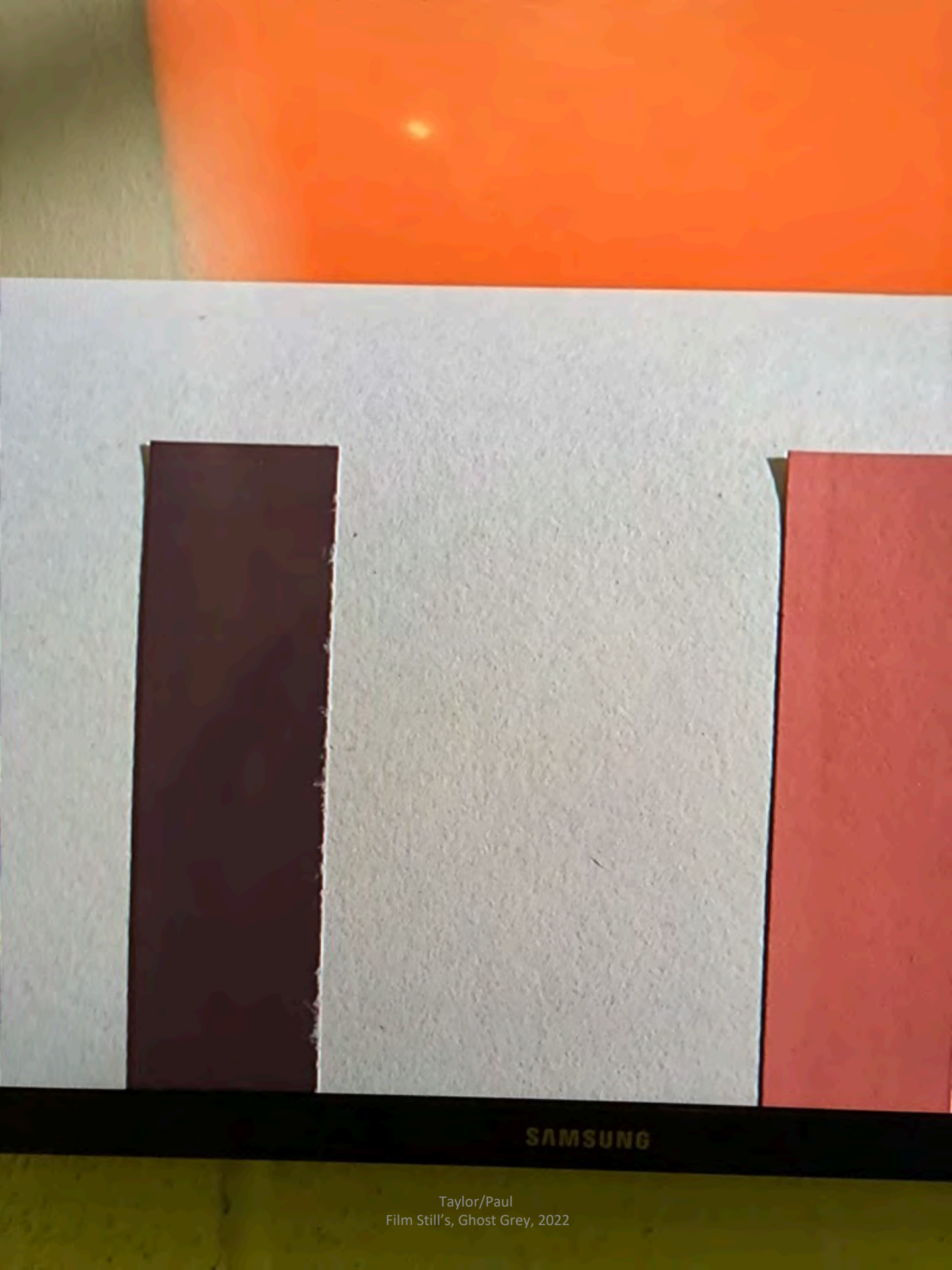
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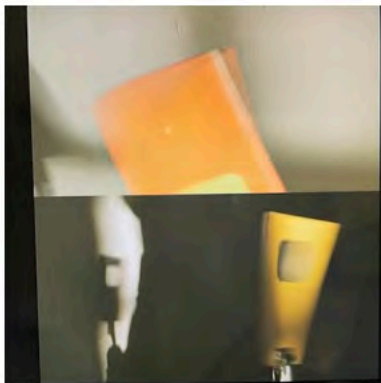
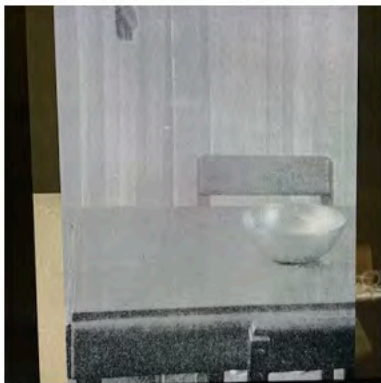
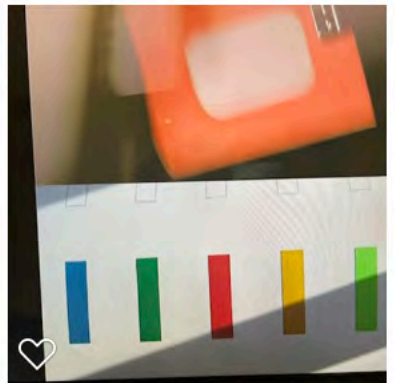
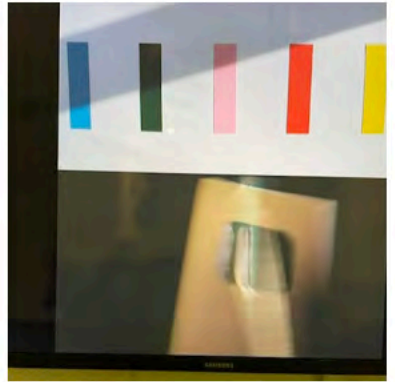
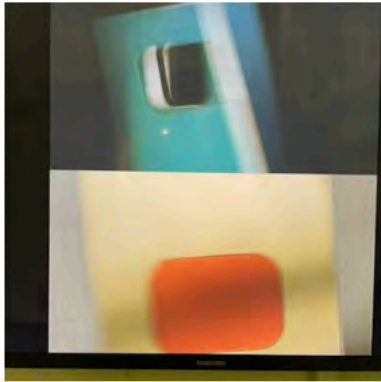
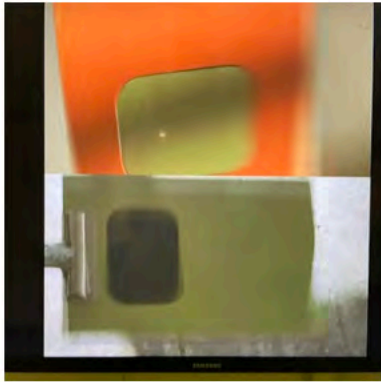


Taylor/Paul
Film Still's, Ghost Grey, 2022



SAMSUNG

Taylor/Paul
Film Still's, Ghost Grey, 2022



Taylor/Paul
Film Still's, Ghost Grey, 2022



DR SARAH TAYLOR & DR LEWIS PAUL: BACKGROUNDS AND BACKDROPS

24 February - 27 April 2022

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Inspired by domestic paint charts and the Contemporary Colour Guide, How controlled colour contributes to modern living (1947), the short film Ghost Grey, pays homage to the colour consultancy work of Elizabeth Burris-Meyer. Her books of the 1930's-1940's, are now rare. In the surviving examples, closed tight for decades, painted colour samples pressed against opposite pages of her often lyrical text have left ghostly imprints. This ghosting nods to the history of gendered design process, and hierarchical systems of value. Like these spectral imprints in Burris-Meyer's books, this film work combines two images, one above the other, neither landscape nor portrait. This levelling transforms the usual viewing window of film and stacks two worlds, in a short visual call and response; a version of 'is there anyone there?' a staple of the séance and ghostly apparition. In Ghost Grey, the historic haunted house is dissolved into its component parts. It is staged in the non-space, the corridor, the route from one domestic laboured task to another, a passageway that is made like the female laboured staff as invisible as possible.

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Apply



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