

The Stanley
& Audrey
Burton Gallery

Seventy Years of
Fine Art at Leeds
1949 – 2019

Lessons in the Studio Studio in the Seminar

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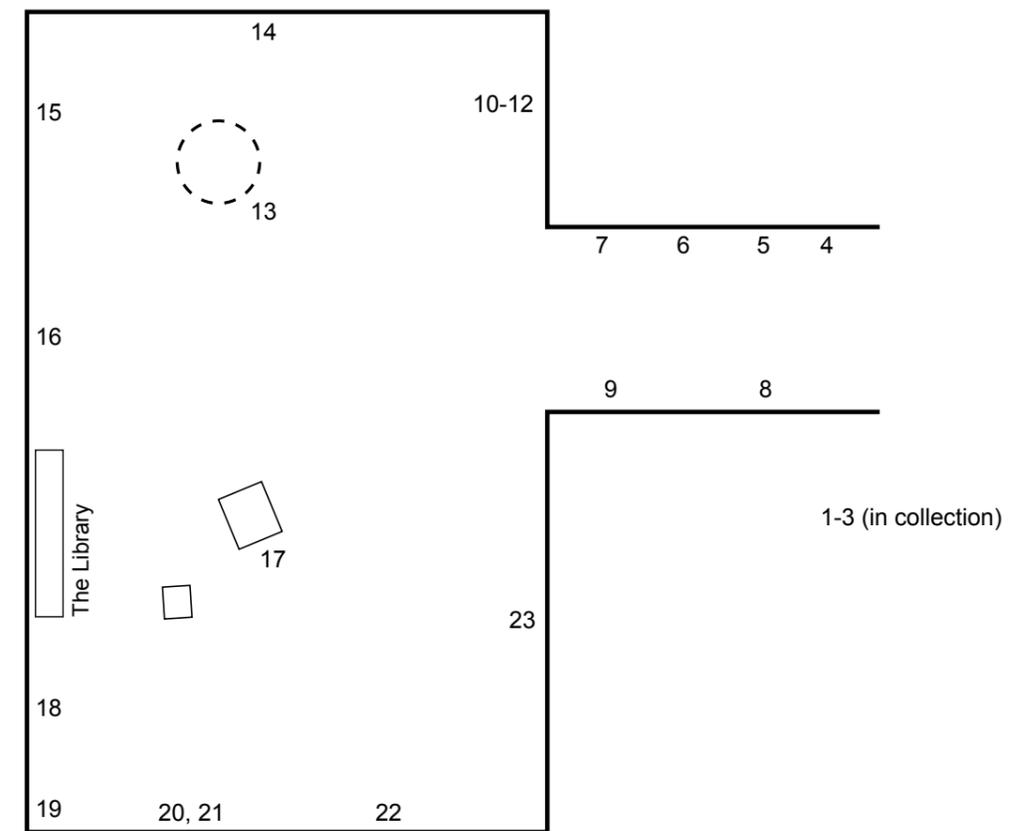
This exhibition – jointly presented in the Stanley & Audrey Burton Gallery and the Project Space in the Fine Art Building – reviews the past 70 years of Fine Art at this University. Through artworks, artefacts and multimedia, it explores a long conversation between making art and studying the history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

The Stanley & Audrey Burton
Gallery, Parkinson Building,
University of Leeds, Leeds LS2 9JT

1. Maurice de Sausmarez (1915-1969)
Tuscan Summer
1955
Oil on canvas
Purchased with funding from the Arts Council England/V&A Purchase Grant Fund, the Art Fund and the Friends of University Art and Music (Leeds), 2018.

Maurice de Sausmarez was an influential and widely exhibited modernist painter who was appointed the founding Head of the Department of Fine Art at the University of Leeds in 1949. Having been Head of the already famous Leeds College of Art, he took up his post on 1 January 1950. He then became Head of Fine Art at Hornsey College of Fine Art (1959-62) and Principal of the Byam Shaw School of Drawing and Painting (1962-69). A knowledgeable and astute art historian, he was also a major theorist of modernist art education and wrote *Basic Design: The Dynamics of Visual Form* (1964). In 2015 the Gallery organised a retrospective of his work coinciding with the launch of *On Artists and their Making; Selected Writings of Maurice de Sausmarez*. This book enables us to glimpse the aesthetic and theoretical principles he sought to establish for this unique experiment at Leeds whose lineaments, as a deep dialogue between contemporary formal making and art historical understanding of the art of the past, he brilliantly outlined and personally and pedagogically enacted.

2. Maurice de Sausmarez (1915-1969)
Whitelocks
1955
Oil on canvas
Purchase, 2007

Whitelocks Ale House, 6-8 Turk's Head Yard, off Briggate, opened in 1715 at the Turk's Head. In 1867 it was taken over by John Lupton Whitelock becoming one of the most famous meeting places for theatrical performers. In 1963 it became a listed building and received a blue plaque in 2008. Poet John Betjeman described it as 'the Leeds equivalent of Fleet' Street's Old Cheshire Cheese, and far less self-conscious... It is the very heart of Leeds.' Is it possible that de Sausmarez is making a wry comment here on the different social and cultural forms of social entertainment by painting a classic Yorkshire institution with knowing reference to Edouard Manet's *Bar at the Folies-Bergère* (1882)? The frontal composition enhanced by the deep space of the overhanging canopy, echoes Manet as does the reflection of the bartender on the right finishing off his pint, which replaces Manet's suggestive exchange between bourgeois consumer and fashionable barmaid. Rich in colour and texture, this painting also evokes cultural and literary theorist and University alumnus, Richard Hoggart, whose pioneering writings about a Northern city childhood led to *The Uses of Literacy* (1957) which is considered a founding text for Cultural Studies, the third component of what is now School of Fine Art, History of Art & Cultural Studies.

3. Barry Herbert (b. 1937)
An Argosy of Beauty passing the Artist
1992
Print on paper
Bequest of Benedict Read, 2017

Barry Herbert was Senior Lecturer and Head of Department of Fine Art in the uncertain period when the Chair was 'mortgaged' to the austerity cuts that the Department experienced in the 1980s. His judicious and kindly leadership provided the Department with settled and transparent procedures, displacing older hierarchical norms and involving all staff and creating a collective identity and a sense of a responsible community. His practice as an internationally renowned printmaker, often drawing on historical imagery, sustained a strong tradition in fine art graphics in the School. This print, part of his 'Argosy' series, is a photocollage. The punting ladies in the middle ground were from the collection of Quentin Bell. Herbert was Bell's studio assistant in the 1960s and this image fascinated him; Bell gave him a copy which Herbert subsequently re-used in over 100 artworks. The artist figure in the foreground is taken from a Godfrey Bingley photograph; this 10,000-strong collection of 19th century photographs was in part preserved for Leeds University Special Collections by John Jones, another lecturer and artist in the Department. Herbert gave this experimental print to his colleague Ben Read, who was a leading expert in public sculpture. In the breadth of his work in founding Sculpture Studies in Leeds and his influential teaching, Read not only carried on his father Herbert Read's legacy at Leeds, but enriched the University collection with generous gifts and a significant bequest.

4. Maurice de Sausmarez (1915-1969)
Self Portrait
1966
Oil on canvas
Private Collection

The first Lecturer in Fine Art, at the University of Leeds (1950-59), Maurice de Sausmarez drew and painted many self-portraits in pencil and oil, some finely drawn in pencil in a manner reminiscent of Ingres, others painted, as is this one, as studies in colour and form. His bold and affecting portrait of the Gregory Fellow in Poetry at the University of Leeds, James Kirkup is also in the University's collection. De Sausmarez consolidated the nascent project for Fine Art at Leeds by delivering many series of art history lectures to staff and to students, then drawn from a General BA Honours while initiating concurrent practice classes. He departed for positions in London art schools after almost a decade of dedicated work to shape a unique project at Leeds that reflected his deep art historical knowledge as much as his commitment to issues of art pedagogy. He wrote the foundational text on modern art education, *Basic Design: The Dynamics of Visual Form* (1964), and his collected writings on art and art education edited by former curator of the University, Hilary Diaper, reveal the range of his critical thinking

and contribution to art education in Britain were published in 2016.

5. Valentine Dobrée (1894-1974)
Mon Semblable
Collage on board
Acquired 2000

Born in India as Gladys May Mabel Brooke-Pechell, Valentine Dobrée was a painter, poet and novelist who was briefly taught by the Fauvist French painter, André Derain (1880-1954). After her marriage to literary scholar Bonamy Dobrée, she renamed herself. Having lived in France, she moved to England in 1920, meeting Surrealist artists Roland Penrose and Dora Carrington, and exhibited with the London Group, an open submission group of artists formed in opposition to the Royal Academy. She was also associated with the Bloomsbury circle and Mark Gertler painted a famous seated portrait of her in 1919. She had her first exhibition in London in 1931 and her collages were shown in 1963 at the Institute of Contemporary Art (Herbert Read was one of the initiators). She also was recognized for her published poetry and novels. A retrospective exhibition of her visual art was held at this gallery in 2000. She was part of the conversations between Herbert Read and Bonamy Dobrée that led to the founding of a Department of Fine Art at Leeds. Read owned several of her works. Shown here is an example of her intricately constructed and colour-rich collages, its title *Mon Semblable* translating as My Double/My Other. This suggests an indirect but somehow alienated self-portrait. Its flatness contrasts with her earlier painting style which combined cubist planes with surrealist hyper-reality.

6. Maurice de Sausmarez (1915-1969)
Bonamy Dobrée
1955
Oil on canvas
Acquired, 1960

Born to a banking family in the Channel Isles, Bonamy Dobrée planned a military career and served in the First World War. As a veteran, he went to Cambridge to study literature in 1921. After lecturing in London and Cairo, in 1936 he was appointed Professor of English Literature at the University of Leeds. He retired in 1955. Close to modernist poets T.S. Eliot and Herbert Read, he also knew the Bloomsbury Group, Ezra Pound and D.H. Lawrence. In 1913, he had married an artist, who was self-named Valentine Dobrée (Gladys Brooke Pechell, 1894-1974). Dobrée was a partner with Herbert Read in proposing a Department of Fine Art at the University of Leeds.

Dobrée was also a mentor for Richard Hoggart, a working-class student from Holbeck in Leeds. Hoggart went on to write the influential book, *The Uses of Literacy* and became the founding Director of the Centre for Contemporary Cultural Studies at Birmingham University, a reference point for the Centre for Cultural Studies initiated at Leeds in 1985 and since 1990, an

integral part of the School of Fine Art, History of Art & Cultural Studies.

7. Jacob Kramer (1892-1962)
Portrait of Herbert Read
Pencil on paper
Gift of Benedict Read, 2010

Kramer was born into an artistic family— his father was a painter and his mother a singer — in the Russian Empire. They were forced to flee the anti-Jewish pogroms in 1900 and came to Leeds. Kramer attended the Leeds Art School and became involved in the Leeds Arts Club where he learnt about the emerging expressionists and their spiritualist aesthetics. There he met Herbert Read.

Kramer studied at the Slade School of Art, London (1913-14) meeting Augustus John and David Bomberg. He served in the War but returned to Leeds, founding the Yorkshire Luncheon Club that met at Whitelocks. In addition to his painting and exhibitions, he taught at the Leeds College of Art, later renamed after him (1968-1993). He drew and painted many portraits, including Mahatma Gandhi and Frederick Delius as well as drawing on modernist, notably Vorticist, forms to represent the striking visualities of Jewish ritual and spiritual life. This portrait serves to link the exhibition in the Treasures of the Brotherton Gallery that celebrates the extraordinary range and importance of Herbert Read, founder of the Department of Fine Art

8. **Talking Head**
T. J. Clark
Interviewed by Griselda Pollock
28 October 2019

T. J. Clark was appointed Professor of Fine Art in 1975 following the departure of Lawrence Gowing (1918-91) for the Slade School of Art. Gowing had succeeded Quentin Bell in 1967. Clark was thus the first art historian to hold this Chair. Having studied history at Cambridge and then completing his MA and PhD in art history at the Courtauld Institute of Art, Clark taught at the newly founded University of Essex and then at Camberwell School of Art before taking up a position at the University of California, Los Angeles. After leaving Leeds, he went to Harvard University and then to Berkeley from which he has only recently retired.

9. From left to right

Stephen Chaplin (b. 1934)
Committee Room 1, on 3 December 1981

Senate on 4 Dec 1976

Emma Barelli and the examinees, Crabtree Lecture Theatre, 10 June 1983 2000-1

Examinees, Crabtree Lecture Theatre, 10 June 1983 2000-2001

Brotherton Dome and meeting in Room 404, New Arts Block, Fine Arts dept, 15 Feb 1989

Gowing's Kitson with Arts Sub Dean Donald 3 Dec 1981
2000-2001
Oil on board
Gifts of the Artist, 2002

Stephen Chaplin studied at the Slade School of Art. He is an artist and art historian who taught at the Leeds College of Art (1961-66) and then in the Department of Fine Art from 1966 to 1991. He was Head of Department in the 1980s. Ceaselessly observing and drawing, he has created a unique visual archive of a university community from its formal Senate meetings and committees to lectures and seminars, one featuring the Renaissance specialist Emma Barelli. A donation of 40 archive boxes of his sketchbooks, diaries, notebooks and photographs trace his formation as a child, a student, a teacher, are now part of the University Art Collection.

The academic offices, seminar room, library and Professorial studio of the Department of Fine Art were housed on the fourth floor of the Michael Sadler Building from the 1960s until 2001. The modernist architecture of the Sadler Building with its geometric iron grid windows opened onto a view of the Brotherton Dome – 3 inches in diameter larger than the dome of British Library Reading Room, a condition set down by Lord Brotherton, the building's foremost donor. Room 404 was a popular seminar and lecture room. Next door, Room 403, was Diana Douglas's, later Griselda Pollock's office; this appears in the short essay film shown in the School of Fine Art's Project Space.

10. Ken Hay (b.1955)
Falling Figure
2000
Digital print on laminated paper
Bequest of Benedict Read, 2017

Ken Hay completed his BA in Fine Art at Leeds (1973-77) writing his thesis on Howard Hodgkin and Linguistic Philosophy before doing an MA and PhD at the University College of Wales (Aberystwyth). He came back to Leeds in 1989 as Lecturer, and was Head of School 1997-2001, completing his career at Leeds as Professor of Contemporary Art Practice (from 2004). With a history of exhibitions as long as his academic publications, his multifaceted practice represents the University of Leeds Fine Art project to the fullest.

From the bequest of the astute Ben Read, this digital print relates to an exhibition in 1996 *Backgrounds to History and Falling Figures*, which included 22 digital prints shown at the Brahm Gallery, Leeds. The most famous falling man is Icarus, who escaping from Crete with his father, the legendary and originary artist, Dedalus, ignored his father's caution and flew too near the sun, a scene made modern in a famous painting by Brueghel the Elder, *Landscape with the Fall of Icarus*, 1558 – a surviving copy of which is in the Royal Museums, Brussels. The sun melted the

wax wings of Icarus who plunged to his watery death. Suspended by the camera 'shot' in digitally invented fall, Hay's beautiful young man remains forever suspended in his apparent weightlessness against an infinite blue of space, offering a dream of defying the weight of history.

11. Quentin Bell (1910-1986)
Drawing for Sculpture, "Levitation"
c.1960
Ink on paper
Gift of Phyllis Winning, 1983
12. Quentin Bell (1910-1986)
Drawing for Sculpture, 'Levitation'
Drawing for Sculpture, Draped Figure
Ink on paper
Gift of Phyllis Winning, 1983

These works were donated to the University by one of the key figures in the history of the Department of Fine Art. Phyllis Winning was secretary to the Professor of Fine Art in an era when that post meant, in effect, administrating the entire operation from admissions, examinations, teaching allocations and planning to running the art gallery and its exhibitions. Her involvement in all aspects of student and staff experience secured the organizational and social core of the department in an era when the division of labour was deeply gendered. Nonetheless, it is clear that whatever the Department was relied on the vision, skill, intelligence, astute psychological understanding and total involvement of extraordinary women such as Phyllis Winning. Professors come and go. Phyllis Winning sustained the Department's continuity across many decades. Her commitment to art is reflected in her donations of small, significant and intriguing works such as this *Draped Figure* and the drawing for *Levitation*.

13. Elizabeth Price (b.1966)
BOULDER
1995 – on going
Packing tape
14. **BOULDER**
1996 – ongoing
Etchings on paper
On loan from the Artist

Elizabeth Price was born in Bradford and raised in Luton. She studied Fine Art at Oxford University (Ruskin/ Jesus, 1988) and, after an MFA at the Royal College, she became only the second artist to undertake a PhD in Fine Art at Leeds (1999). She was drawn to Leeds because of the specific engagements with theory and conceptual practice but also the social attention to difference, class and gender. She won the Turner Prize in 2012.

Much of her work explores invisible histories of labour. *BOULDER* began as a minimal object in the corner of her studio in Lifton Place as she challenged

the productivist ethos typical of studio practice. For each outing, *BOULDER* enlarges, and a new etching is made. An etching will be made to mark this appearance of the boulder back at Leeds. She is now mostly known for her innovative audio-visual installations. Her work *The Tent* (2010) was the inaugural exhibition in the Project Space of the Fine Art Building that is paired with this space for the exhibition.

15. Christine Taylor Patten (b.1940)
1250 AD Tangents 1-9
9 Tangent drawings from the project micro-macro, 2001
Crow quill and ink on paper
Lent by Leyden Gallery and Private Collector

In 1997 Taylor Patten initiated a series of 2000 drawings, each one dated for the two millennia of the Western calendar. The reference for this drawing is 1250 AD. The corollary series of Tangents are created from exploring other possibilities inherent in each one of the 2000 drawings. Starting from a single dot, the 2000 micro-drawings evolve from responses to the events and possibilities of the preceding one. The tiny drawings are made with the stroke of a crow quill pen and ink. They explore every possibility of the line, the paper and the ink.

Hailed by physicists and mathematicians for their extraordinary capacity to make visible forces and processes of cosmic transformations and generativity, these drawings also connect with the aesthetic of minimalist drawing in the 1960s-1970s, while their engagement with the body and gesture on both micro and macro formats were informed by concurrent feminist explorations of abstraction. Mathematician Mary Lupa wrote of Taylor Patten's drawing:

What do I see in these drawings? Gravity, deflection, association, blasts of power as rays and balls of fire, pathways, dead-ends, parabolas, fire and ice, orbits, distance, speed and acceleration, time out of mind, a violent harmony, the beginning and the end of the world. She wanted to leave us with the notion of time and change. The fourth dimension delivered as a three-dimensional figure on two-dimensional paper, all of which can be said to make a single point.

16. Mary Kelly (b.1941)
Fort/Da
4 Photographs, framed
1974
On loan from Pippy Houldsworth Gallery

In the 1980s the Department of Fine Art organized the exhibitions in what was then named the University Gallery Leeds. Fred Orton, a lecturer in modern and contemporary art curated several important exhibitions, showing work of artists such as Stuart Marshall and the conceptual art group Art & Language and Ghanaian-Scottish artist Maud Sulter.

American Mary Kelly's six-part exploration of the reciprocal processes of the mother-child relationship, *Post-Partum Document* (1973-1979), exhibited first in London in 1976, was shown in one such exhibition and is now recognized as one of the most important works of Conceptual Art engaging with the feminist problematic.

Kelly regularly visited the Fine Art Department, being a Visiting Professor in 2000-01 and a keynote speaker at the two-day event celebrating A Feminist Space at Leeds in 2017. The work shown here is from a series of photographic works created before *Post-Partum Document*. *Fort/da* refers to a game Sigmund Freud observed his grandson playing with a cotton reel that the boy repeatedly threw away (saying fort: gone) and who was delighted at its return (da: here). Freud interpreted the child imaginatively mastering its mother's absence and symbolically alleviating the anxiety of abandonment.

A Library

TOP SHELF

Steve Bell (b. 1951)
Drawings for Dork Lords project occasioned by the violent suppression of the 1984 Miners' Strike by the Thatcher-led Conservative Government.
Bell keeps the original drawings. These are scans.
Lent by Peter Morton

Steve Bell is an award-winning cartoonist who graduated from Leeds in filmmaking and Fine Art in 1974. He trained as an art teacher before becoming a free-lance political cartoonist in 1977. His best-known cartoons appear in *The Guardian*. His books and other projects reveal his deep art historical knowledge from Goya and Hogarth to Turner and Gustave Doré. He also wrote a moving obituary for his tutor at Leeds, the painter and filmmaker, John Jones.

FOURTH SHELF

Three Perspectives in Photography (1979)
The Pavilion: Four Photographs (1985)
Andrea Fisher Let Us Now Praise Famous Women (1987)
John Tagg The Burden of Representation (1988)

This section of the library addresses a major element of the Fine Art at Leeds project in the 1980s: the historical and theoretical study of **photography** that was specifically initiated and led by **John Tagg**. He was appointed when Tim Clark took up a year's research Fellowship and then a full-time position at Harvard University in 1979. Tagg's temporary post fell victim in 1984 to the massive financial cuts imposed on universities by the Conservative government of Margaret Thatcher. The Department of Fine Art was exceptionally 'punished' by the University itself, being asked to find a 17% cut in its budget when 3% was the

university norm. By mortgaging the Chair, losing a senior Lecturer Emma Barelli to early retirement and John Tagg's temporary post, the Department survived. A fine artist turned art historian, arriving at Leeds just before the National Museum of Film and Photography was founded in Bradford in 1983, John Tagg taught with Orton and Pollock on the MA in the Social History of Art, expanding its special topics to include a study of 19th and 20th photography examined through the lens of Michel Foucault's theses on the modern, socially disciplinary processes of surveillance. Tagg defined also defined the *burden of representation* falling upon those bourgeois society othered, needed to regulate or force into manageable visibility (workers, the poor, the ill, the criminal, the mad, and women). One of the most brilliant students on this project was the feminist artist and writer Andrea Fisher whose PhD thesis formed the basis for one of the earliest exhibitions at the National Museum in Bradford: *Let Us Now Praise of Famous Women: Women Photographers of the Farm Security Administration and the Office of War Administration*. Andrea Fisher performed her feminist interpretation by offering a brilliant reading of the photograph by Marjorie Collins placed on the cover of this book a reading of which will be available at points during the exhibition.

In 1982, two Fine Art graduates, **Dinah Clark** and **Caroline Taylor** and an MA graduate **Shirley Moreno** worked with the support of John Tagg and Griselda Pollock founded the first ever women's photography centre in a disused sports pavilion on Woodhouse Moor. The topic of art historian Gill Park's PhD (2018), the radical importance and impact of The Pavilion project was marked by an exhibition that Gill Park curated in 2017 at the Project Space of the School of Fine Art titled ***A Feminist Space at Leeds***. Gill Park wrote: 'During the early 1980s, The Pavilion exhibited work by many important artists who were exploring the convergence between feminism and photography. This exhibition re-presented work that was shown at The Pavilion during the early 1980s by artists Jo Spence, Maud Sulter and Marie Yates. It also featured *Kali*, a remarkable film by artist Sutapa Biswas who was a Fine Art student at the University of Leeds and, after graduation, a worker at The Pavilion.' The Pavilion had three main aims: to exhibit critical, contemporary feminist work on representation, image and difference; to develop community access for women to learn how to take and print photographs (in a predigital age when the technology and image making of photography was largely in the hands of men); to build links between the artistic and academic exploration of the role of photography and visual representation and the lives and experiences of the diverse communities of women around the university and nationally. After many metamorphoses, **Pavilion** still exists as a significant and critical cultural presence advocating for critical and engaged work in moving image arts in the city of Leeds. The photographs shown here are drawn from the archive of the Pavilion in the Feminist Archive North housed in the Special Collections of the University Library. Pavilion was the first dedicated feminist photography centre in Britain.

Conditions of Artistic Creation 1974

This article by T. J. Clark was published in the *Times Literary Supplement* in 1974. In conjunction with his introduction 'On the Social History of Art' to his book *Image of the People: Gustave Courbet and the 1848 Revolution* (1973), it outlines his concept of social history. Clark begins: *I could begin by saying that art history is in crisis, but that would have too strident a ring. Out of breath, in a state of genteel dissolution—those might be more appropriate verdicts. And in any case, in whatever form it was proposed, it would be such an ordinary diagnosis—stock accusation, stock depreciatory smile—that perhaps the first question to ask is this: why should art history's problems matter? On what grounds could I ask anyone else to take them seriously?* Turning back to the earlier twentieth century when art history was considered one of the major areas of serious historical investigation, Clark then argues for dialectical thinking to replace bland celebration of great artists and beautiful things plotted into stylistic stories of art. *The rollcall of names—Warburg, Wölfflin, Panofsky, Saxl, Schlosser—is not what matters exactly. It is more the sense we have, reading the best art history of this period, of an agreement between protagonists as to what the important, unavoidable questions are. It is the way in which the most detailed research, the most arcane discoveries, lead back time and again towards the terrain of disagreement about the whole nature of artistic production. What are the conditions of artistic creation? (Is that word "creation" allowable anyway? Should we substitute for it the notions of production or signification?) What are the artist's resources, and what do we mean when we talk of an artist's materials—is it a matter, primarily, of technical resources, or pictorial tradition, or a repertory of ideas and the means to give them form? Clearly—convenient answer, which has become the common wisdom now—it is all three: but is there a hierarchy among them, do some "materials" determine the use of others? Is that hierarchy fixed? Clark analyses why such modes of questioning and dialectical thinking through the problems has been abandoned only to be replaced by thin abstractions into off the shelf 'methods'. While advocating a renewed social history of art, Clark dismissed some current trends: *It ought to be clear by now that I'm not interested in the social history of art as part of a cheerful diversification of the subject, taking its place alongside the other varieties—formalist, "modernist", sub-Freudian, filmic, feminist, "radical", all of them hot-foot in pursuit of the New. For diversification, read disintegration. And what we need is the opposite: concentration, the possibility of argument instead of this deadly coexistence, a means of access to the old debates. That is what the social history of art has to offer: it is the place where the questions have to be asked, and where they cannot be asked in the old way.* Clark set an agenda that would become the foundations for a critical social history of art researched, taught, debated and contested in the Department of Fine Art at Leeds notably through the MA in Social History of Art, initiated by Clark in 1979. Caroline Arscott, now Professor of Art History at the*

Courtauld was one of the first MA students and a PhD student at Leeds (see the book *Culture of Capital* which contains a chapter on images of the industrial city co-authored with her supervisor Griselda Pollock). In outlining his proposals for art history's work, Clark took Vermeer as his example of the way works of art have ideology but work it. *What we attend to in Vermeer is the subtle—infinately subtle—lack of synchronization between two different interiors, which ideology wants us to believe are consonant: between the space and furnishing of those ascetic, gaudy rooms and the space and furnishing of a particular gaze, a particular inner life.* Clark's reading creates a fascinating and deeply radical contrast with the interpretation of this artist by Clark's predecessor, Lawrence Gowing, writing in 1952, as an artist and as a representative of the very model of painting and art appreciation Clark wanted to uproot.

The Shelf collects books that represent the Clark inspired phase of the Leeds project to rethink both art history and art education. From the right the books are Griselda Pollock's monographs, *Millet* (1977) and *Mary Cassatt* (1978), both written under the influence of Clark's social history of art but before Pollock was appointed to Leeds. Shortly after coming to Leeds, Fred Orton and Griselda Pollock co-authored a radical re-reading of Vincent van Gogh based on their respective doctoral researches. Griselda Pollock curated and wrote the catalogue for an exhibition at the Van Gogh Museum, Amsterdam in 1980, setting Van Gogh into the context of his Dutch contemporaries and their negotiation of changing conditions in both the modern city and the industrializing agrarian countryside. These about Clark's three major interventions in the study of the modernism of the 19th century, culminating his study of Manet and *The Painting of Modern Life* on which he lectured while at Leeds, also teaching a seminar on Manet which Andy Gill, lead singer of the group **Gang of Four**, vividly recalled as shaping his own political and theoretical framework as musician and artist. See *Second Shelf* for a sketch by Stephen Chaplin of Andy Gill and a colleague explaining this to Tim Clark and Terry Atkinson and himself in a 'crit' session. If Clark dismissed 'feminist' as one of modish approaches alien to his social history of art, at this very time Griselda Pollock wrote and published her foundational 'feminist intervention in art's histories' (1988), co-authoring *Old Mistresses: Women, Art & Ideology* (1981) with Rozsika Parker in 1977-79. Appointed by Clark in 1977, Fred Orton and Griselda Pollock also wrote and taught together on French 19th century and 20th century American modernism. Their collaborative articles were collected in 1996 in a volume *Avant-Gardes and Partisans Reviewed*. Their title refers to their engagement with the question of avant-gardist consciousness, notably in New York, hence the reference to the leftist cultural journal *Partisan Review* in which early writings by modernist critic Clement Greenberg and many other leftist intellectuals were published. Orton and Pollock moved eventually in different directions, he becoming involved in writing a history of *Art & Language*, writing on Jasper Johns, and later becoming a specialist in Anglo-Saxon art history—hence the small volume carrying a drawing of Orton at

work on the project with the artists and the eraser head on the shelf. Griselda Pollock engaged with feminist film theory and cultural studies, creating a dedicated feminist MA programme in 1999 and teaching on the MA in Cultural Studies. She was also attempting to find a means of reconciling the Clark/Orton masculinist models of social history, notably of New York modernism, with a feminist social but also cultural analysis of image, body, gesture and subjectivity In Cold War American culture. In this period, Clark and Orton & Pollock also played a critical part in the production of the Open University's innovative Leeds influential social art historical module Modern Art & Modernism. Francis Frascina had moved from Leeds to the OU to develop the project with Charles Harrison, associate of Art & Language. Clark, Orton and Pollock wrote and delivered many of the programmes and radio programmes on Manet, Pissarro, Van Gogh, Peasants, Greenberg, and Museum of Modern Art. Finally, we have included a key reference text, Laplanche and Pontalis *Language of Psychoanalysis* (1967). It signifies the engagement with psychoanalysis in art history and cultural theory, present in Clark's interpretation of critics' reactions to modernist paintings, and important for Orton and Pollock who created a module to teach both New York modernism and Hollywood cinema in the McCarthy period.

This section also marks a key development in the history of the Department of Fine Art: the launching of a single honours three-year BA in History of Art, which ran side by side with the four-year BA degrees in Fine Art, Fine Art (film) and Fine and Decorative Arts. This was complemented by the MA in Social History of Art which attracted both fine art and art history graduates in considerable numbers and internationally and generated many PhD students who disseminated the Leeds project and now teach and research throughout higher education in Britain and elsewhere and at Leeds (Gail Day, Joanne Crawford).

Mary Kelly (b.1941) is an American artist represented in the exhibition for three reasons. She has been a highly influential Visiting Professor in the Fine Art studios. Fred Orton, curating the gallery's exhibition programme was very radical in showing several parts of Mary Kelly's major conceptual work, *Post-Partum Document* (1973-80) at Leeds, thus introducing our students to her meticulous minimalist aesthetic and the general public to one of the major feminist-inflected works of art of the twentieth century. As significantly, her artistic practice and writings formed the aesthetic and theoretical backbone of major debates studied and explored by generations of students in our studios and seminars up to the present. As a conceptual artist working in the wake of the politics and theories of the 'new social movements' of ca.1968, Mary Kelly's feminist thought is in dialogue with Clark, on the one hand, (he was product of Parisian situationist theory and practice), and on the other, with Griselda Pollock, whose work is informed by Mary Kelly at two levels. The transformation of art itself during and after the 1960s by conceptual art, performance, installation and video made possible artistic practices inflected by

feminist questions because this new kind of art defined itself as ‘investigation, inquiry, reflection’. Encountering and seeking to understand Kelly’s mode of working and its larger context directed 19th century specialist Griselda Pollock into the study of contemporary art, making possible her work in Fine Art as an art historian of current art. Once aware of the challenges artists who were women still faced in terms of both the sexist language of dismissive art criticism and art history’s institutional and market neglect, Pollock also realized the necessity to research and create the art historical backstory for women in the present of all the many artist-women throughout history who had in effect been erased from art history, notably by art historians and by museums only in the twentieth century. She thus developed her double project of researching *Old Mistresses* and working with contemporary feminist-inflected artists. In 1999, Sabine Breitwieser of the Generali Gallery in Vienna finally exhibited, *Post-Partum Document* (1973-80) in its entirety with all its six parts. As an internationally recognized and long-term scholar of Mary Kelly, her work, and her historical moment, Pollock was invited to contribute a chapter to the book on the PPD.

THIRD SHELF

The Leeds 13

The shelf is dedicated to a major event of the 1990s that registers one cohort of students’ comprehension and transformation of the radical anti-pedagogy of Terry Atkinson, and the expanded historical and theoretical input of the social and feminist art historians into the Fine Art studies. They represent an integration of theory and practice. During most of the history of Fine Art at Leeds, there was only a Fine Art degree. It was a four-year degree, and practice and art history were, as the founders had planned, 50/50. The impact of radical teaching and radical thinking on both sides of the degree was, however, and remains, a challenge for students. How could theory, history and practice be integrated into a fine art practice?

The Leeds 13 (Victoria Anderson, Simon Clark, Matthew Dunning, John Crossley, Hannah Foot, Benjamin Halsall, Christian Hershell, Siân Jones, Jen Larkin, John Crossley, Siân Jones, Sarah Thornton, Ellie Welsh, Susanna Wesley – there were in fact 14 students in the cohort but one, Victoria Anderson, took a year out in her third year, returning to participate in the *The Final Degree* exhibition in 1999, catalogue also on show) emerged as such as a result of their third year end of year project. The significance of their work rests on the three elements. They formed a group, worked collectively, and thus refused and challenged the individualism of the conventional art world and of the competitive system of university academic assessment. Their tutor, Terry Atkinson consistently and politically challenged the idea that art could be a pedagogical project since the latter involved the cult of singular artistic personality and schemes of individualizing evaluation rather than critical engagement with the reality of the social world, critical thought and critical

intervention in and through art understood as a practice not a series of evaluated and valuable objects of cultural consumption. Working as a group, the Leeds 13 demonstrated their critical understanding of this proposition. Secondly, it also integrated the feminist proposition of actively challenging the default of masculine leadership and the invisibility or secondary position of women as artists. During the final year when one student had had a child, part of their division of labour in preparing their final show was the egalitarian allocation of childcare to allow the student-mother full participation. Thirdly, the students absorbed and transformed a diverse range of studio and seminar resources into two of the most radical projects ever undertaken by Fine Art students at Leeds, *Going Places* in 1998 and *The Final Degree Show*, in 1999.

For their third-year project the 13/14 students successfully applied for a grant of £1000 from the Students’ Union in order to put on an exhibition. The exhibition, *Going Places*, consisted, however, of the following: an invitation to come to a gallery in Leeds where there was nothing on view but a table offering Sangria to the accompaniment of Spanish music and a woman dressed as an air steward who directed the assembled guests to a bus. This transported everyone to Leeds Bradford Airport where a flight from Malaga soon arrived. Thirteen bronzed students came through the exit with their baggage informing their tutors and guests that they had just been on holiday in Spain for two weeks. The story broke in the *Leeds Student* paper. The Union was outraged at this ‘con’ – students misusing money for a holiday instead of an exhibition. The story went national. Leeds 13 students were interviewed on TV and radio, while the press decried both students for the stunt and contemporary art for its vacuity. Finally, on a Radio 4 at the end of a hectic week, the students revealed that they had gone nowhere. The entire event had been carefully planned and executed with the photographs purporting to show them sunbathing and swimming in Spain having been staged in freezing conditions on the North Coast near Scarborough and in a North Leeds swimming pool. Having spent two weeks in Leeds in hiding, using a sunbed to acquire a tan, the students had also hand painted a Spanish postal stamp on postcards sent to their tutors as if from Spain. At this point even more intense controversy spread across the media about the meaning of art itself if such an activity could be considered art at all. The Leeds 13, named as the way groups of terrorists were then named, were branded con artists and hoaxers. While the conservative art pundits pontificated about real art consisting only as created objects, others reminded the media that since Marcel Duchamp’s readymades, and after conceptual art, such views had been fundamentally challenged. Project, gesture, event, proposition, art practice was now, in Terry Atkinson’s immortal words, ‘complex and expanded’. The brilliance of the Leeds 13 was also to integrate art historical elements: the critique of artistic tourism by artists such as Van Gogh and Gauguin (See Pollock and Orton).

The group had still a final degree show to conceive and execute after this astonishing and internationally discussed 1998 event. In 1999, they hired an inner-city

venue on Albion Street and curated a show in which not one piece of work shown was by them. The exhibition was entirely made up of the work of others, and what others! Henry Moore, Marcel Duchamp’s *Green Box*, Jeff Koons, Damien Hirst... all borrowed and freely given by these often-prestigious lenders. In addition, the exhibition catalogue was composed entirely of the citations: from theorists, critics, writers, all of which informed and displayed the collective reading, debates and thinking of the fourteen students. Even more powerfully refusing the fetishized individual thesis of art as object, they delivered an astounding and irrefutable challenge to the institutions – of art and the university – in the very terms the critical project in art and art history that Leeds Fine Art had offered them.

Our exhibition represents this project through its archive. This includes a commercial digital photo-frame spooling their fabricated holiday snaps (themselves a visual performance of leisure and pleasure [cf. T. J. Clark on Manet and Modernity]) and a compilation of the press and TV news appearances on the screen. This includes an episode of *Have I Got News for You* with Germaine Greer recommending giving the students all an A. There is also an interview by Vanessa Bridge, one of the University’s Press Officers at the time, who was fielding up to 70 calls a day from the press about the students’ project. Research into this exhibition has led us through Vanessa Bridge and filmmaker Katherine Lacey (a key part of the team in doing all the filming for our exhibition project) to Sarah Thornton, one of the Leeds 13 still an artist and living in Leeds. Sarah then contacted John Crossley and his entire archive has been united with hers, and brought to Leeds. Renewed contact has led to the reunion of the participants. There will be an evening with Leeds 13 and more research on this critical project.

SECOND SHELF

This shelf marks with books the research and teaching of the first artists and scholars who delivered the **art history lectures** that were offered by the Department of Fine Art under the aegis of the General Humanities degree offered at Leeds during the **1950s** and developed into the programme for the BA (Hons) Fine Art that emerged formally in 1960. This includes **Maurice de Sausmarez**, painter, art historian and author of *Basic Design* who was followed by **Quentin Bell**, and then by **Lawrence Gowing**: all three wrote about art historically as artists, lending a perspective as rigorous as but also different from the conventions of academic art history

From 1 January 1950, the major intellectual force was the artist and also brilliant art historian **Maurice de Sausmarez**, represented here by the catalogue of the exhibition curated in this gallery by **Hilary Diaper** (Leeds Fine Art PhD under T. J. Clark) and her excellent collection (2015) of his published writings on art and art education. At that moment Britain had only one institute for art history (The Courtauld Institute had been founded in 1932) so there were few home-grown art historians to teach the subject. Emerging art history departments in Glasgow, Leeds, and Manchester were able to offer some employment to the many displaced

European Jewish refugees who brought the great intellectual traditions of European art history (links with Tim Clark’s article on the Fourth Shelf). Arnold Hauser (1892-1978) was one. He lectured at Leeds (1951-57) before moving to Brandeis (USA) and returning to London where he taught at Hornsey School of Art. Hauser was a key member of the famous intellectual *Sonntagkreis* (Sunday circle) in Budapest (1915-1918) whose major lines of thought led to the social history of art (Hauser and Fredrick Antal) and literature (György Lukács), film theory (Béla Balázs) and sociology of knowledge (Karl Mannheim), and featured polymath Michael Polyani as well as art historians Johannes Wind and Charles de Tolnay. Hauser was forced to escape from Vienna to Britain in 1938 after Austria’s take-over by the Third Reich. Strongly but not uncritically engaged with Budapest Marxism, Hauser published his major works in English, notably his Mannheimian four-volumes of *The Social History of Art*, (Vol. 1 appearing in 1951 and the fourth in 1959) and *The Philosophy of Art* (1958) during his tenure at Leeds.

John Elderfield

When Yorkshire-born John Elderfield (b. 1943) was awarded an Honorary Degree by his alma mater (he studied BA Fine Art 1962-1966 and M.Phil. in 1970) in 2005, he recalled his unique experience of studying Fine Art at Leeds when his each year there were only about 10-15 students, taught by the Professor Lawrence Gowing, lecturers John Jones and Barry Herbert in the studio and art historian Arnold Noach. In that environment, he was introduced to the work of the refugee German Dadaist, Kurt Schwitters (1887-1948) who had been interned on the Isle of Man as an enemy alien during the War and spent the last years of his life in the Lake District where he had attempted to recreate his most famous work, *Merzbau* (destroyed in 1943 by Allied bombing of Hanover). Moving on from being a fine printmaker and painter, Elderfield used his doubled art and art history Leeds training to undertake his M.Phil. and then PhD on Schwitters, before being appointed as Lecturer in Art History at Leeds (1973-75). He then moved across the Atlantic to become curator of painting and sculpture at the prestigious Museum of Modern Art in New York. As Chief Curator Emeritus of Painting and Sculpture he retired from the Museum in 2008. Since 2012, he has worked as a senior curator for special exhibitions at Gagosian Gallery, New York. He is a specialist on Matisse and also on the painting of the New York painter Helen Frankenthaler (1928-2011). He curated a recent exhibition on her work at the Venice Biennale 2019. His outstanding monograph on Frankenthaler is missing from the University Library (second hand copies sell for over \$400.00) Despite having no feminist inclinations in his work, the topic Frankenthaler links Elderfield with several art historians associated with Leeds in the 1980s, Griselda Pollock and in the 1990s and artist-art writer Alison Rowley whose book, *Helen Frankenthaler: Painting History; Writing Painting* is in the Library in the Project Space. In his 1996 Walter Neurath lecture, *Pleasuring Painting; Matisse’s Feminine Representations*, Elderfield

obliquely registers and deflects the impact of feminist questioning of the representation of women in modernist painting, notably Matisse's.

Lawrence Gowing (1918-1991), educated in Quaker Schools, was a conscientious objector during World War II. Gowing studied art with William Coldstream at the Euston Road School of Art and was a self-taught art historian who researched and wrote major studies on **Vermeer, Hogarth, Turner, Cézanne, Matisse and Lucien Freud**. The significance of his books arises from the manner in which Gowing brings his concerns as a Euston Road painter to bear on art historical writing. In 1948, he became Professor of Fine Art at King's College Durham, now Newcastle University, Principal of Chelsea College of Art (1958-1965) before being appointed Professor of Fine Art at Leeds (1965-1975) following Quentin Bell, who had lectured (1952-59) under Gowing at King's College Durham before becoming the first Professor of Fine Art at Leeds (1959-65). Bell's time at Leeds is briefly discussed in his memoir *Bloomsbury Recalled* (1996).

Stephen Chaplin Notebook open at the page which notes a presentation to T. J. Clark and Terry Atkinson by Fine Art student Andy Gill (b.1956) on the political theory of the music and performances of his band, *Gang of Four* (Gill, Jon King, Hugo Burnham and Dave Allen) which can be heard on the record player. In an interview in 2009 with Andy Gill by the music journalist also called Andy Gill, the latter writes that coming on to the Leeds Fine Art course Andy found his already 'inquisitive attitudes were further fostered by the most radical art department at any British university, a hotbed of Situationism and Structuralism.' Quickly signed to EMI, 'We'd be off doing gigs with Siouxsie & the Banshees by night, and by day I'd be writing my dissertation, painting my final show, and in between we'd be writing songs. It was hard work but stimulating. I'd be writing a song, like 'History's Not Made by Great Men', and writing a dissertation on Manet [he took Clark's Seminar on Manet], and the two things would cross-fertilise, ideas from one would end up in the other.' (*The Independent* 18 September 2009)

Terry Atkinson

The Library displays several catalogues and collections of writing by Terry Atkinson (b.1939). In the wake of his participation in the collaborative art group, Art & Language founded in 1966, whose journal *Art-Language: the Journal of Conceptual Art* was first published in 1969, writing remained integral to Atkinson's practice and represents a singular intervention that undoes the conventional opposition between the volubly verbal critic or art historian and the silent maker. In 1972, Art & Language exhibited at the influential *Documenta 5*, the fifth of the quinquennial exhibitions of contemporary art held in Kassel, Germany, where they presented Index, a filing system of the work written and published by members of the group. Atkinson responded to this development critically and, in a move that challenged the textually conceptual format of their intervention in modernist art

and criticism, Atkinson turned to making large-scale paintings and drawings, one series titled *War Works*, one of which is on show to the left of The Library. Atkinson's fractured and expanded model of painting negotiated huge risks, given that his apparent return to painting occurred at a moment when conservative curators gambled on an anti-conceptual turn in art such as '*The New Spirit in Painting*' (Royal Academy 1981), *Neo-Expressionism* (in Germany), *Bad Painting* (USA) and *Transavantgardism* (Europe). Far from retrieving the myths embedded in such concepts of painting, Atkinson's calculated and carefully calibrated materialism and purposefully anti-aesthetic and anti-postmodernist 'awkwardness' was part of a practice that engaged with major historical and political events shaping the world: the First and Second World Wars, the Russian Revolution, Trotsky, Stalin, the Vietnam War, Nuclear War and the Cruise Missiles situated in Britain, Northern Ireland, events that he also imbricated with the images of his own domestic sphere and family life. In his book *The Cultural Devolution: Art in Britain in the Late Twentieth Century* (2003), Neil Mulholland names Atkinson's expanded critical projects as 'history paintings'. Leeds Art Gallery owns a major example from the series *Postcards from Trotsky* (1982): *Postcard from Trotsky to Trotsky (Comic-map made by both Trotsky in heaven and Trotsky in hell – a really dialectical condition)*, accompanied by a second canvas with the artist's interpretation of the iconography which declares the 'impossibility of history painting in our own times with multiple-perspectives caught up in opposing ideologies.'

On this shelf is the affectionate and deeply respectful obituary for the painter, filmmaker and long-term backbone of the studios of the Fine Art Department, **John Jones** (1926-2010) written by his student, the artist-cartoonist **Steve Bell** (see top shelf). John Jones was appointed in 1962 by Quentin Bell, first Professor of Fine Art. Having studied under William Coldstream at the Slade School of Art in London after his army service, he also won the art history prize there. Jones was also a filmmaker and introduced a specific film-making strand into the Fine Art degree. He made art documentaries including a film on *Matisse* (1969), topic of books by both John Elderfield and Lawrence Gowing. On his sabbatical year in 1965 he made a series of historic filmed interviews with contemporary New York artists such as Marcel Duchamp, Man Ray, Larry Rivers, Louise Bourgeois and the already well-established poet and performance artist **Yoko Ono** who was soon invited to Leeds by the College of Art; she stayed with the Jones family in Headingley. Way ahead of exhibitions and general knowledge of New York art in the UK, Jones shared these remarkable films with his students, and they are a now a historic archive. John Jones' large-scale triptych, *The Tower of Babel* forms part of this exhibition, installed in the entrance to Special Collections in the Brotherton Library.

FIRST SHELF

In 2017, Zanzibar-born British artist **Lubaina Himid** was the first Black woman to win the Turner Prize. It was a just but belated recognition of her significance as a major British painter, who has also dedicated her life to ensuring, by active advocacy and curating, that her contemporary Black women artists are also sustained and recognized. In the 1980s, researching Black women artists for an MA at the Royal College of Art, she concluded that racist indifference would have to be countered by the artists themselves. In the early 1980s, contesting racist art historical and curatorial exclusivity, she curated several key exhibitions to make Black women artists visible, culminating in *The Thin Black Line* which was to have been a large exhibition at the ICA, but was ultimately allocated only the corridor space: hence the painfully ironic title. In 1985, as Sutapa Biswas, the lone Black artist in her Fine Art degree at Leeds used her BA dissertation to research a context for her Black feminist practice, having, in her second year, already challenged her lecturer Griselda Pollock to 'decolonize' the core lecture course, *Theories and Institutions*, and to research and integrate historical and contemporary Black artists and issues of postcolonial critique, requested Lubaina Himid as a Visiting Lecturer given the absence of any role models for a Black woman artist in her studio environment. Lubaina Himid and Sonia Boyce thus came to speak at Leeds, initiating a long conversation between these artists with feminist art historians at Leeds. Lubaina Himid has since regularly visited Leeds Fine Art, as external examiner to Main Feminism and the Visual Arts, to speak at conferences and other events. She has offered immense support to Ella S Mills (MA and PhD Leeds) who has dedicated her own research and writing to undoing art history's white bias. The display includes Lubaina Himid's signed invitation to Griselda Pollock to *The Thin Black Line* in 1985, which included Sutapa Biswas's final degree work *Housewives with Steak-knives* (1985) but the display also contrasts these small publications that have traced the consistent series of major exhibitions of Lubaina Himid's work such as *Naming the Money* and *Beach Houses* with the first, very substantial monograph on the artist's long artistic career and considerable range of writings: *Workshop Manual* (2019), made possible by the dedicated work of two gallerists Lisa Panting and Mahlen Stahl at Hollybush Gardens. They have affirmed that their curatorial support for Lubaina Himid has been assisted by the existence of publications by a handful of feminist art historians (Pollock, Cherry, Beckett, Rowe) on Himid's work over her entire career. In her Turner Prize speech, Himid also acknowledged it was the art historians who had sustained her in the dark years of institutional disregard.

The shelf also contains an exhibition catalogue by a show by Leeds MA graduates **Claire Slattery and Sarah Jane Edge with artist and curator Sutapa Biswas** curated for Cooper Art Gallery, Barnsley, *Along the Lines of Resistance* (1888-89). They exhibited works by Chila Burman, Mona Hatoum, Sonia Boyce, Monica Ross, Lesley Sanderson, Anne Tallentire, Lubaina Himid, all of whom explored issues of political and private violence

while their work articulates aesthetic resistance to the varied modes of oppression they had experienced.

Amongst these texts is the catalogue for Sutapa Biswas' exhibition *Synapse* curated by Nigel Walsh for the Leeds City Art Gallery and the Photographer's Gallery, London in 1992, from which four photographs of *Synapse I* are exhibited on the opposite wall. The main essay is by Gilane Tawadros, first director of InIVA (Institute for International Visual Art now INIVA) established by Stuart Hall and others in 1994 as a counterpoint to the Arts Council to redress the latter's limited selectivity with regard to 'international' artists who were not 'white' and the representation of culturally diverse artists in Britain. Texts include short essays by Moira Roth and Griselda Pollock.

17. Peter Morgan CBE (b.1963) Scripts and Films

Peter Morgan studied History of Art at Leeds, shifting to the subject from English when he heard from fellow students about the interesting approaches in the Department of Fine Art. In an interview at Leeds, he shared with students the sense of shock and excitement the teaching there created. He did his undergraduate thesis with Fred Orton.

Peter Morgan is now an internationally reputed screenwriter and producer of what may be called political dramas, which focus on the complexity of positions of power and the subjectivities of those who occupy these positions. Queens (*The Crown, The Queen, The Audience*) presidents (*Frost Nixon*), prime ministers (*The Special Relationship, The Audience, The Queen*) self-appointed kings (*The Last Kind of Scotland*), politicians (*The Deal, Longford*) football managers (*The Damned United*) and racing drivers (*Rush*). Masculinity is a recurring topic of his Shakespearean investigations. He has also written for television *The Jury, Metropolis, Henry VIII, Colditz* and, his own special favourite, *The Lost Honour of Christopher Jeffries*. In 2016, The University of Leeds conferred an Honorary Doctorate on Peter Morgan in recognition of his contribution to drama and screen writing in Britain.

18. Terry Atkinson (b. 1939) PRODUCTS Thornycroft 3-ton J Type truck, made in Basingstoke, Hampshire, knocked out by a Krupp 'Universal' shell made in Essen. Menin Road, Ypres, September 1917 1977 Conte crayon and gouache on paper Purchased 1978

Son of a Yorkshire mining family, Terry Atkinson was born in Thurnscoe, near Barnsley. After studying at Barnsley School of Art, he went to the Slade School of Art. In London he was exposed to the new work of Jasper Johns, Larry Rivers and Jackson Pollock as well as American rock and roll. This was radically changing the cultural climate that was at odds with the tradition of painting at Slade, formerly represented at Leeds by Lawrence Gowing.

After teaching at Birmingham School of Art, in 1967 he moved to Coventry School of Art, where, with Michael Baldwin, David Bainbridge and Harold Hurrell, he founded the conceptual art group Art & Language in 1968. He was appointed Lecturer by T. J. Clark in 1977. He made a radical break from Art & Language with his *War Works*. Here he juxtaposes the exhausted working man and Tommy with the industrial machines that defined the horror of that war. In 1976, The Hayward Gallery had curated an exhibition that re-introduced the work of French painter Jean-François Millet (1814-75) who had reclaimed pastel from 18th century portraiture to create tough and troubling images of the devastating impact of rural labour on the labouring body and mind. Atkinson had undoubtedly drawn on his encounter with Millet's visual radicalism in treating the faces of bodies of those exhausted by labour. Ironically, Griselda Pollock, also just appointed, had written her first monograph on Millet in 1977 (to be seen on shelves in the exhibition's library.)

19. Talking Head

Terry Atkinson (b. 1939)
Interview with Sebastiano Dell'arte, 25 April 2018
71 mins.
Courtesy of Galleria Six, Milano, Italy

This interview enables us to share in a review of Atkinson's long and sustained career as a critical artist. The account enables us to gain a deeper understanding of the key transitions and continuities of his major engagements with issues of class structures and power on the one hand and the necessity of critical, often formal philosophical investigation on the other.

His role in the Fine Art studios involved a radically anti-pedagogical position which had a major impact on the students we now know as the **Leeds 13**. The Leeds 13 are represented here on the adjacent shelves by the intense media attention to their most radical gesture *Going Places*, an entirely collaborative conceptual project involving the creation of a non-existent holiday in Malaga. Building on and responding to Atkinson's 'non-teaching' they challenged the institution that individualizes the artist and then grades or classifies art. The Leeds 13 sustained their project with a collective degree show in which no work by any of them was exhibited and the catalogue was a perfect confection of quotations from theoretical texts, again challenging the systems of valuation and classification and individualization. Presenting this interview beside the archive of the Leeds 13 truly represents this critical moment in the history of Fine Art at Leeds.

20. Judith Tucker (b.1960)
Why Destroy a Thing of Beauty
2019
Oil on linen
On loan from the artist

Judith Tucker's work explores the meeting of social history, personal memory and place. She investigates their relationship through drawing, painting and writing.

In a long-term collaboration with the radical landscape poet Harriet Tarlo, she has worked, since 2013, with a contested coastal community on one of the U.K.'s last existing plotlands, the Humberston Fitties in Lincolnshire. Here, since the 1930s, local people and visitors have erected their diverse dwellings, in order to enjoy the simple, restorative pleasures of seaside life. In this painting from the series *Night Fitties* Tucker explores the play of light and dark and the uncanny transformations of the chalets that take place after hours.

In the shadow of recent dramatic political convulsions in British politics after the 2016 referendum, her paintings allow us to consider how place and identity are constructed on domestic and larger scales. Here this is reflected by the play on flags and other indications of Englishness. Many of the inhabitants of the Fitties come from Yorkshire mining communities eviscerated after the defeat of the 1984 Miners' Strike. The painting enters into a fortuitous conversation with the neighbouring work of Terry Atkinson, a miner's son whose paint-drawings of British World War I soldiers refer to an earlier traumatic history which miner-soldiers passed onto their sons.

21. Judith Tucker (b.1960)
Ahlbeck 1932
2006
Charcoal and white pigment on paper
On loan from the artist

Like Elizabeth Price opposite, painter Judith Tucker studied Fine Art at Oxford University (Ruskin) before completing an MA and her PhD in Fine Art at the University of Leeds. She was an AHRC Postdoctoral Fellow at CentreCATH in the School of Fine Art 2001-03 when she developed a body of work titled *Resort*. Over a combination of large-and small-scale drawings and paintings of different sizes she worked from two sources: family photographs of a moment in 1932 when her Jewish grandmother and mother enjoyed the seaside on the North coast of Germany months before the National Socialist regime banished Jewish visitors from such spaces.

Judith Tucker visited Ahlbeck to draw in this formerly East German resort where she was drawn to the beach chairs – the *Strandkorb* (lit. beach basket) – visible in her family photos, still in use. Tucker evokes the concept – postmemory – formulated by Marianne Hirsch to elucidate the affectivity of photographs of lost European worlds on the generations born elsewhere to displaced survivors and refugees. Her richly material drawings seek to touch on the uncanniness of places once associated with freedom and pleasure that now carry a heavy burden of unspoken historical trauma. Tucker is deeply involved in landscape, ecological and environmental art practice and cultural theory.

22. Lubaina Himid (b.1954)
Beach House 1995
Oil on paper
Part of a series first exhibited Wrexham Library Arts Centre 1995
Private Collection

Turner Prize-winning artist Professor Lubaina Himid has been a long-term associate of the School, working with staff and students since 1984. She has worked ceaselessly as both an artist and a curator, seeking to ensure the visibility of many other Black women artists of her own generation while also supporting emerging Black artists. In 2019 Himid was presented with an Honorary Doctorate from University of Leeds.

Consisting of paintings in oil on canvas and paper, *Beach House* form a series of reflections on memory and history but without the powerful presence of Black figures that had populated her canvases in the past. This solitude and emptiness set against dramatic skies and wide sweeps of ocean create a haunted sense of displacement and longing which might forge a dialogue with Judith Tucker's equally charged exploration of another history of displacement by means of the trope of the beach.

The Locations Beit El Ras, Havana, Aldeburgh, Shanklin, Brighton, Wells-next-the-Sea, Blackpool, Santa Monica, Barrow, Dieppe, Malibu, St Ives, Dungeness, Morecambe, Fleetwood.

Lessons in the Studio

Studio in the Seminar

23. Sutapa Biswas (b.1962)
Synapse I
1987-1992
Hand-printed photographs
On loan from the artist

Born in Shantiniketan, Bengal, Sutapa Biswas studied Fine Art at Leeds (1981-85). She engaged deeply with the radical studio pedagogies of Terry Atkinson, absorbed the critical social histories of art offered by Fred Orton's lectures on Jasper Johns and recent American painting, and drew support from Griselda Pollock's feminist lectures even as the young artist challenged the indifference to race and the unquestioned whiteness of the Leeds curriculum. Her performance *Kali* (1983-85, Tate Gallery) was an exorcism of imperialism drawing on Indian mythology, dance, gesture and imagination. Biswas also created a vast pastel and oil drawing, on the same scale as Atkinson's war works, titled *Housewives with Steakknives* (1985, Cartwright Hall, Bradford) again impersonating the powerful Indian goddess of Truth: Kali. Sutapa Biswas requested visiting artists such as Lubaina Himid, who selected her *Kali* and *Housewives with Steakknives* for the benchmark exhibition she curated at the ICA in 1985 titled *The Thin Black Line*. After graduation, Biswas visited India for the first time since childhood to discover the visual languages, forms and landscapes of a lost past and a recovered present. With a turn to photography, *Synapse* was one outcome of this encounter with the sculptural richness of the Buddhist Ajanta caves and other Hindu sites. Daringly, in terms of Indian conventions, she worked with her own naked body as the 'holder' or surface onto which she projected photographic images that she cradles against her belly.

Lessons in the Studio
Studio in the Seminar

4 December 2019 - 4 April 2020

The Stanley & Audrey Burton
Gallery and Fine Art Building,
University of Leeds

Curated by Sam Belinfante and
Griselda Pollock

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Lessons in the Studio

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Studio
in
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