Seventy Years of Fine Art at Leeds 1949 — 2019
Lessons in the Studio
Studio in the Seminar

Seventy Years of Fine Art at Leeds
1949 – 2019

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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.
Lubaina Himid was first invited to Leeds in 1984. Through her work, Sutapa Biswas has told us of her vivid memory of art as a treasury of artistic thought for the contemporary world artist even as she created her own works with media unknown before the 20th century, notably the moving image and temporality. Biswas reveals her deployment of colour in the apparent absence of colour while the moving image allows us to experience a child’s intense curiosity and fascination with a presence not revealed to the viewer until a moment of blankness shifts us from the child’s gazing to a long shot of the interior of a well-furnished room. In relation to this work, Sutapa Biswas has told us of her vivid memory of a lecture she attended while studying at Leeds in the 1981-85, that was delivered by the art historian Diana Douglas on 18th century painting, including a painting by George Stubbs. What Sutapa Biswas noted in this work initiated her investigation into art, imperialism and postcolonial theory because her attention was drawn to the possibility of women’s class and race-specific investments in, and readings of, these creative, often working-class, actors caught up in, but not only defined by, the world of the moving image. In academic research Bird created oral histories of her working-class mother’s and grandmother’s critical but knowingly enjoyed relation to the utopic world offered by Hollywood cinema, challenging the then current assumptions about women spectators as uncritical consumers of cultural mythologies. Bird was the first student to register for a PhD in Fine Art which Leeds introduced in 1992.女生在动画和电影中展示的肖像令人不安，因为它们让人想起虚构的、被干扰的相片中的简述。鸟在电影中使用了这样的形象，以及有影响力的角色（丽塔海普顿、戴安·斯坦怀克、乔安·考夫曼和玛丽莲·梦露）。“轰鸣”是鸟在2016年创作的一幅肖像。与普通的女性相比，鸟的肖像更具吸引力，因为她的肖像本身就是一个不可能被看透的蒙面表演。
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9. Kerry Filer Harker (b. 1971)
Marilyn Edt I (2002)
Print. Lent by the artist.

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

Kerry Filer Harker was interested in questions of representation, cultural iconicity and feminine subjectivity. Her MA work reworked a very famous series of photographs of Marilyn Monroe shot in June 1962 by Bert Stern for Vogue magazine. They were never printed, as Monroe died on August 4, 1962. Monroe always retained the right to deface any image of which she did not approve, usually by scratching the negative or painting over the contact strips in nail varnish. In 1982, however, Stern published the entire photo shoot (2,500 images) including those Monroe had defaced. Filer Harker’s intention was to fade out from the negated images all but Monroe’s mark, not only respecting Monroe’s agency but also evoking, in the painterly gesture, the cultural ‘other’ to her role in the popular culture of America in the 1950s — Abstract Expressionism and gestural painting. This financial and symbolic meaning of the gesture in the modernist economy forms part of artist Mary Kelly’s foundational article, ‘Reviewing Modernist Criticism’ (1982). She has a long and varied career and involvement in cultural practices, pedagogy, industry, urban regeneration, and communities. A transdisciplinary theorist, he has a polymath’s interest in arts and sciences. In 2017, John Hyatt: ROCK ART at HOME, Manchester was hailed as highly influential as has his 2009, STATE LEGACY exhibited in association with Huang Zhan of OCAT, Shenzhen, China.

Music fans know John Hyatt in many incarnations and collaborations but primarily as singer/songwriter with assistance from one of the best players of the 1970s on Guitar, Geof Bradfield. He has been a frequent contributor to the world of music and arts, including the creation of a film about the late, great John Lennon, ‘Mystery Train’. In the 1990s, while also being in dialogue with Griselda Pollock’s feminist intervention into the historiography of Abstract Expressionism alongside its contemporary, 1950s Hollywood cinema. Her “small book” Killing Men and Dying Women was published in the collection of collaborative and independent writings by Fred Orton and Griselda Pollock: Avant-Gardes and Partisans: Reviews (1996). The book collects their co-authored work in social histories of art and introduce single-authored texts that reveal the difficulties of resolving tensions between social history of art and contesting feminist methods and questions. The book, open on the floor of the nearby library, is in dialogue with Filer’s single print which is from a series the artist developed post-MA at the University of Derby where many Leeds graduates (Steve Edwards, PhD with Adrian Rifkin, then Head of Historical & Theoretical Studies in Photography at the University of Derby 1991-97, now Professor at Birkbeck) and David Barlow, PhD Leeds, 1990, now Professor of Photography (University of Westminster) contributed to and led MA and PhD programmes on critical practice and theories of the image and specifically photography.

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

John Hyatt studied Fine Art at Leeds (1977-1981) and is now Professor in Contemporary Art at Liverpool John Moores University’s School of Art and Design. In October 2016, he became Research Leader for the School and Director of ART LABS, a networked set of specialist Artistic Research and Technologies Laboratories. Formerly Professor at Manchester Metropolitan University for 10 years, he has led MPhil and PhD programmes on Critical Cinematic, Literary and Visual Arts, and also traced the ways in which the concentrationary has seeped into and permeated popular imaginary and cultural forms.

Lorna Green, sculptor an environmental artist
University of Leeds

Two photographs of Meet, Sit and Talk, 1995

Created, with landscape architect Alan Ruff Chancellor’s Court at the University of Leeds.

Lorna Green’s environmental sculpture is made up of three circles of seven sandstone boulders with a larger one in the centre, and each stone features a rectangular of polished black granite that reflects sky and sun creating the effect of infinite space and depth inside the stone. Lorna Green was commissioned on the recommendation of Leeds art historian Benedict Read to transform the desolate modernist space of the Chamberlin Powell & LeBon Chancellor’s Court into an environmental garden that would encourage citizens to come into contact with nature and explore the park throughout the seasons. Each circle sits amongst a sensory garden scheme designed by Allan Ruff and based on the flow of a river at different times of the year as described by the poet, John Drinkwater in his collection of poems and lyrics, Green Living.

In 1999 Conversation, an additional sculptural trio, was added to this environment. The whole project gained two commendations for landscape in the 2000 Leeds Architecture Awards. Lorna Green is an internationally recognized sculptor and environmental artist who works mainly in public art and environmental projects, sculpture and communities. A transdisciplinary theorist, he has a polymath’s interest in arts and sciences. In 2017, John Hyatt: ROCK ART at HOME, Manchester was hailed as highly influential as has his 2009, STATE LEGACY exhibited in association with Huang Zhan of OCAT, Shenzhen, China.

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11. A Library (In descending order—)

TOP SHELF
Concentrationary Memories 2007-2018

These four books represent an AHRC-funded research project co-directed by Griselda Pollock (CentreCATH) and Max Silverman (Modern Languages and Cultures) with assistance from Leeds funded since the 1960s by Montague Burton (father of Stanley Burton), a fellowship in whose name is still attached to the School. A BA and MA in Modern Jewish Studies was initiated in 1970, which needed the attraction to be moved to its students a year to its modules; it was closed down in 2004. The Centre continues to foster PhD studies, and research into the rich archives and resources at Leeds, currently leading an international programme on the Cecil Roth Collection of manuscripts and books which forms part of the Wild Pansy Press. Established in 1995 by Adrian Rifkin and Chris Taylor, WPP is a small publishing house which has built up a considerable catalogue of books and projects, often linking a publication to an exhibition in ways which extend and confound the usual notions of a catalogue. Based in the School of Fine Art, History of Art & Cultural Studies at the University of Leeds, WPP actively develops partnerships with other groups to build a network of practitioners who explore and advance publication — in its widest sense — as both a distributional strategy and medium of practice. In 2010 the Wild Pansy Press Project Space was founded as a public venue for exhibitions and publications which work uses food, reading, writing and publication as their medium and/or content. In 2011 the Portable Reading Room was designed and built as a mobile bookshop, gallery, performance and production space. This cabinet of curiosities offers a more proactive and creative role — initiating new, experimental publications and participating in exhibitions and other projects as an independent creative entity.

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

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

FOUR SHELF
Wild Pansy Press: Model of the Portable Reading Room and publications.
Editors: Simon Lewandowski and Chris Taylor

Wild Pansy Press is a non-profit organization that produces publications and events that explore the boundaries between art, literature, and community. They publish books, pamphlets, zines, and zine-based projects that explore themes of place, identity, and social justice. Their work is characterized by a commitment to collaboration, experimentation, and the exploration of new forms of communication and distribution.
Krasner. With this international journal, Katy Deepwell has created a unique archive of international feminist thinking, curating and artistic practice and art through a journal that has never been published before. It remains one of the most important art publications of its era. The University Library recently refused a gift of the entire run of n.Paradoxa, which it is hoped will soon be contributed to the MA in Feminism and the Visual Arts through a gift of National Lottery funding.

SECOND SELF

parallax is a quarterly peer-reviewed academic journal publishing work in cultural studies, critical theory and philosophy. It is produced by a network of leading feminisms scholars and editors and regularly compiled by guest-editors who are drawn from the community of the School and wider university. The journal was established in 1995 by Adrian Rifkin, Marj Smith (MA, PhD Cultural Studies, Leeds, now Professor UC Institute of Education, Programme Leader in MA Museums and Galleries in Education) and Joanna Morra (MAFEM, PhD Leeds, now Professor of Art and Culture Central St Martins), both of whom went on to found and edit The Journal of Visual Culture, parallax is now published by Routledge. Its executive editors are Barbara Eng and Eric Prenowitz. Since 1995, parallax has established an international reputation for bringing together outstanding new work in cultural studies, critical theory and philosophy. It is edited by Griselda Pollock and the Editorial Board includes as work by Christine Taylor Patten (1999-2003), whose drawings, Tangents, are exhibited in the Stanley & Audrey Burton Gallery.

Cultural Studies

The Centre for Cultural Studies (CCS) was founded at Leeds by Benedict Read in 1982. The Centre has always treated photography as a form of drawing and remains one of the most important art publications of its era. The University Library recently refused a gift of the entire run of n.Paradoxa, which it is hoped will soon be contributed to the MA in Feminism and the Visual Arts through a gift of National Lottery funding.

THIRD SHELF

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


n.Paradoxa: An international feminist art journal (1998-2017) was conceived and initiated by a team of internationally renowned cultural critic and artist Katy Deepwell who followed her Fine Art studies at St Martin’s with an MA in the Social History of Art at Leeds in 1985-1986. In addition to her research on British women artists working between the wars, Katy Deepwell was also one of several scholars to explore the significance of Jewish histories and cultural identities in relation to the New York School, to explore the significance of Jewish histories and cultural identities in relation to the New York School and remains one of the most important art publications of its era. The University Library recently refused a gift of the entire run of n.Paradoxa, which it is hoped will soon be contributed to the MA in Feminism and the Visual Arts through a gift of National Lottery funding.

A Conversation with Others

The Centre for Cultural Studies

The Centre for Cultural Studies was initially founded at Leeds by a transdisciplinary consortium led by Janet Wolff (Sociology) in 1985. An MA programme in Cultural Studies was initiated in 1988. In 1990 the Centre and its programmes, directed by Griselda Pollock, became part of the Department of Fine Art. With the appointment of Adrian Rifkin in 1992, and the creation in 1993 of MA Fine Art (see above), a new dedicated Lecturer in Cultural Studies, the MA programme developed into one of the most influential in its field. Diane Morgan, Eric Prenowitz and Claudia Steeman have extended CS with the development of BA in Cultural (and now Cultural and Media) Studies. Professor John Mowitt joined the CS group in 1993 from the University of Minnesota. He is the editor of the new international interdisciplinary journal Cultural Critique. Barbara Eng’s research into theories of voice and musicality has made Cultural Studies at Leeds one of the leading and most sustained destinations for doctoral researchers in this area. On the shelf is a collection of writings Interrogating Cultural Studies (2003) by Leeds MA and PhD graduate Paul Bowman, now Professor of Cultural Studies at Cardiff University.

CAVE

Sharing research with Barbara Eng and John Mowitt in sound, voice and musicality, Sam Belinfante (BA Fine Art, MA Slade and PhD, Leeds) founded CAVE Centre for Audio Visual Experimentalation in 2016. “It is the ambition of CAVE to become the foremost centre for investigations into the ‘audio-visual’ within contemporary art theory and practice. CAVE relates to the development of new knowledge and extension of leading academics and practitioners, including composer / performers / producers / curators. CATEC’s international range of leading leading academics and practitioners, including composer / performers / producers / curators is also represented by the video work Focus and the catalogue of the exhibition he curated that was winner of the Hayward Touring Curatorial Open in 2014 titled Listening. On show is also The Listening Reader edited by Belinfante and Joseph Kohlmaier (2016).

Ben Read

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

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

In 1992, the MA in Feminism and the Visual Arts was launched. Its aim was to recruit artists, art historians and artists who had never before studied at Leeds or any other art school, across three components: feminist cultural theory, feminist analysis of twentieth century art, contemporary feminist art and historical and critical curatorial practice. While all students had the potential to produce an innovative dissertation, their written dissertations could take practice-based or academic form. This was a unique example of the long-term Leeds Fine Art conjugation of practice, theory and history, indicating the potential of this exciting exhibition to be part of the official installation in the Parkinson Court as a statement about their experience as working class women students and their lasting impact on the field.
artists entering in the normatively white, middle class academic environment.

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

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

13. Suzanne Mahdi Wilks
Stones (2006)
DVD loop, 11 mins 7 sec
The artist writes: Stones is a short experimental film that offers an embodied encounter with the ways in which discursive forces (social, political and institutional), together with unknown psychical activities, work, inter-relationally and dynamically, to position subjectivities through sentient childhood memories. This work invites reflection around how the ‘violence’ and the implied ‘oppression’ of the original structure of the seminar is reflected in the making of the sculpture. This is made even more poignant given the subsequent carving of a place’s fiction and not necessarily of the place itself. ‘EXIT K directs drivers to leave the road system that connects the airport to the city, at a point where the asphalt ends and there are no more road signs. It is an exit point from the motorway into an off-road geography, where urban and rural landscapes exist side by side. The film outlines the contemporary transport and immigration patterns in the outskirts of a European city. In her PhD Janis Rafa encountered the community of immigrants from Pakistan living in these marginal zones of the city of Athens, working with them to make several films.

14. Janis Rafailidou
Known as Janis Rafa (1984, Greece)
Exit K! (2012)
Digital film, 15 mins
Janis Rafailidou completed her BA in Fine Art, MAFA and PhD at Leeds. Her doctorate was titled Mapping Mobility Through The Moving Image: New Geographies, Migratory Movements and Urban Spaces in Contemporary Video Practices. After her PhD she completed the Rijksakademie Residency in 2013-2014 with a scholarship from Onassis Foundation, followed by Konstanza Villa Concordia Residency in 2017-2018. She has participated at the Feature Expanded programme, organised by HOMEx and Lo Schermo dellarte and won the Feature Expanded Distribution Award 2020 for her film kala azar (2020) whose realization was supported by De Verbeelding, Netherland Film Fonds, Mondriaan Fonds, the Greek Film Center, ERT, AFK and Abraham Tuschinski Fonds. Her second film was presented at Martin van Zomeren Gallery in 2016 followed by a solo exhibition at Centraal Museum Utrecht in 2018/19, curated by Laurie Rowley (MAFEM, PhD, Leeds). Her research was focuses on class, art and pedagogy. In her own teaching practice in further education, Sue Mahdi Wilks had witnessed a disturbing of the threshold relations between her students and art. Participating in a CentreCATH project inspired by Mieke Bal’s Traveling Concepts (2002), Wilks contributed a chapter on provision for art in schools to Colette Hanssen (2007) in The Library (itself a shell) where she wrote: By using my art practice as a means through which to research the effects of the audit culture upon subjectivity and art education, I am applying an already transgressive form through which to invite multidirectional and critically intimate working relations with others, the outcomes of which are unpredictable and unmeasurable.

15. Sam Belinfante
Focus (2012)
16mm film transferred to HD video, 13 mins
Sam Belinfante completed his BA in Fine Art in 2006, at the same time as Janis Rafailidou, to whom he shares this projection space with. After an MA in Fine Art as Slade, UCL (2006-08) he built a practice as an artist and curator working internationally. Belinfante returned to study for a PhD at Leeds (2011-15), the title of which was The Voice and the Lens: Facing Technologies in the Audio-Visual Installation. Focus was made during this time and is a collaboration with the phenomenal vocalist Elaine Mitchener. Their collaboration grew out of a shared interest in ‘exercise’ as both a device to practise and test techniques and a repetitive activity that requires great physical effort. As an artist new to analogue film, Belinfante explored the limits and idiosyncrasies of his camera in a series of choreographed moves paced by each wind of the machine. Paralleling these movements, Mitchener engages in an intensive workout routine that has dramatic effects on her own (vocal) instruments. Sam Belinfante is University Academic Fellow in Fine Art and Curation and is co-curator of this exhibition.
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The Stanley & Audrey Burton
Gallery and Fine Art Building,
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Curated by Sam Belinfante and
Griselda Pollock
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