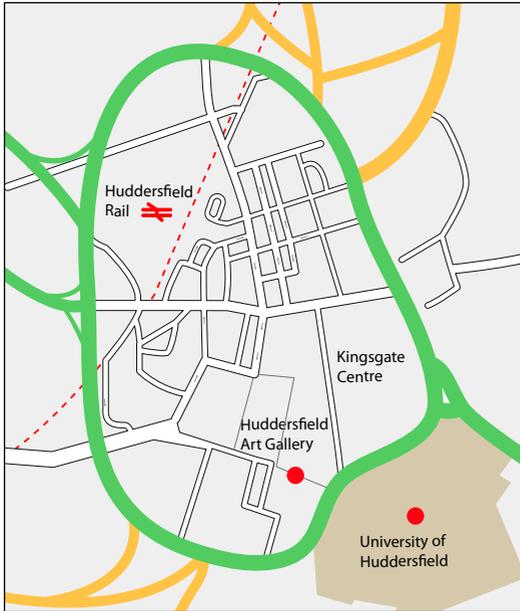


ROTOR



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◆ [huddersfieldartgallery](http://huddersfieldartgallery.com)



Jill Townsley, *Spoons*, 2008. 9,273 plastic spoons, 3091 rubber bands.
Courtesy of the artist.





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РОТОЯ

Part II Transdisciplinary dialogue and debate

РОТОЯ Part II

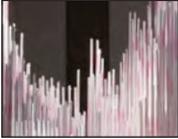
РОТОЯ is a two year programme of exhibitions, public events and talks at Huddersfield Art Gallery featuring the transdisciplinary work of art and design staff from the University of Huddersfield. Now in its second year, РОТОЯ showcases a community of artists, designers and curators whose ideas and connective practices migrate and span artistic production, techno-design research, craft and cultural studies. РОТОЯ is located at the pivot between art and design disciplines and society, where points of intersection and engagement are considered and debated from multiple perspectives. The programme signals a unique partnership between Huddersfield Art Gallery and the University of Huddersfield to present a broad spectrum of practices and dialogues. Each exhibition features a number of public events in the form of artist/designer and curator talks.

Review

Publications of critical essays reviewing РОТОЯ Part I (2012) and РОТОЯ Part II (2013) are currently forthcoming and in press.

For further details about the РОТОЯ programme please contact:
Catriona McAra, Research Assistant in Cultural Theory
(c.f.mcara@hud.ac.uk)

Programme



Jill Townsley

Sisyphus

26 January - 13 April 2013



Gil Pasternak

Future Backgrounds

27 April - 6 July 2013



David Swann

Mobilising Healthcare

20 July - 28 September 2013



Brass Art

The Imagining of Things

12 October - 21 December 2013

ROTOR

Part II Transdisciplinary dialogue and debate

Jill Townsley

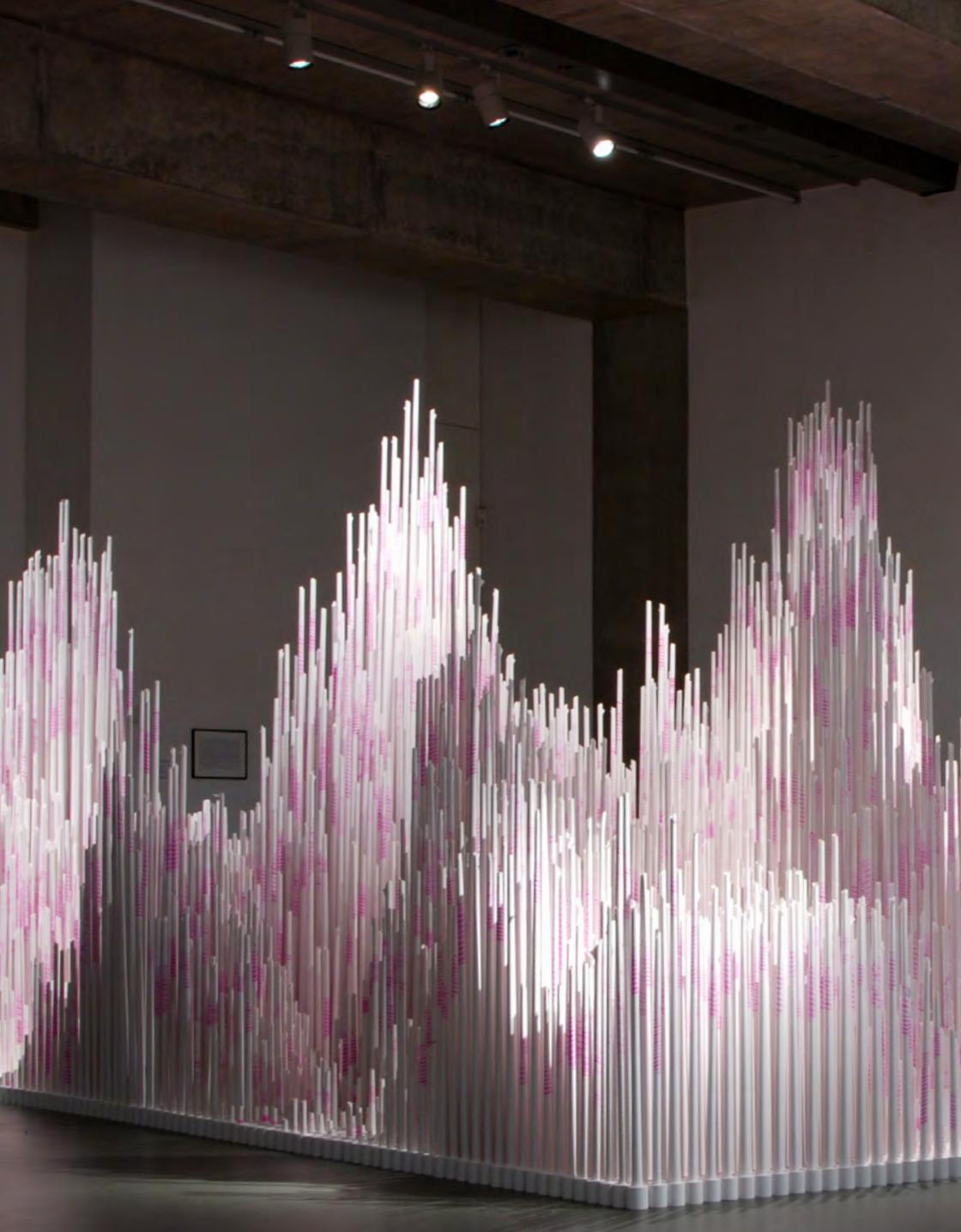
Sisyphus

26 January - 13 April 2013

The title of Townsley's exhibition is a reference to Albert Camus' *The Myth of Sisyphus* (1942) where he concludes that happiness can be found in the simple repeated action of labour. He uses the analogy of King Sisyphus, who in the Greek myth was condemned by Zeus to an eternity of repetitive labour; tasked to roll a rock up a hill, a rock that before reaching the top would always just roll back down again.

The work in this exhibition demonstrates a similar dedication towards repeated actions of labour. Materials such as till rolls and plastic spoons are appropriated for any characteristics that can indicate repetitive ways of working. The final artworks are accumulations, often vast in scale, such as a sculpture made from 10,000 till rolls, or a large pyramid made from 9273 plastic spoons, where the formation slowly decays and collapses during the exhibition.

The time-based element of many of the works offer a system of moments, such as a video logging numbers being chalked on a blackboard from one to 840. Two hours of continuous labour is rewarded only by a return, as the whole process loops around, beginning again from number one. Another installation shows the development of five scribbled drawings. Five screens offer a sequence of 500 moments in the development of each drawing, moments that would (if left unrecorded) be erased by the continuity of repeated labours. In this context the act of repetition is capable of questioning wider cultural concerns including time, temporality, the concept of the moment, failure, erasure and authorship.



Jill Townsley, *Till Rolls*, 2011. 10,000 till rolls. Courtesy of the artist.

Gil Pasternak

Future Backgrounds

27 April - 6 July 2013

Pasternak's installation explores politically-loaded backgrounds in Middle Eastern family photographs. In the early days of photography, a variety of painted backdrops enabled professional studio photographers to create portraits that secured the identity of their sitters. The repeated appearance of these distinct backdrops turned them into the main protagonists in studio photographs. However, the establishment of the Kodak 'snappy culture' in the early twentieth century often meant that sitters became the centre of photographic attention while the settings surrounding them were perceived as circumstantial.

Future Backgrounds stems from Pasternak's research into the background in landscape-family-photographs taken in geographies of conflict, in particular within the Israeli-Palestinian terrain. The majority of this land has been created and recreated over decades, blurring its identity, both culturally and geographically. In *Future Backgrounds*, Pasternak presents photographic backdrops depicting Middle Eastern hybridized geography.



Gil Pasternak, from *Future Backgrounds*, 1971/2013. Courtesy of the artist.





David Swann

Mobilising Healthcare

20 July - 28 September 2013

The exhibition explores innovative healthcare design and the power of design to improve people's lives. It considers 150 years of taking healthcare into the community and the home. The show provides a historical, contemporary and future view on the support technologies used by healthcare professionals to deliver patient care away from hospital. Museum objects such as Victorian medical instruments and remedies will be shown alongside contemporary design that will save lives in the future.

Mobilising Healthcare features products and prototypes that have purposely been designed to improve patient safety, home healthcare, and emergency care. The show provides an insight into the development of a multi-award winning twenty-first century *Nursing Bag* designed by Swann with support from NHS East Riding of Yorkshire. Swann's *Nursing Bag* design has been exhibited in California, Copenhagen and London, and will be seen in a new context in Huddersfield's *Mobilising Healthcare* exhibition.



David Swann, *21st Century Nursing Bag*, 2011. Courtesy of the designer.

Brass Art

The Imagining of Things

12 October - 21 December 2013

Brass Art – Chara Lewis, Kristin Mojsiewicz, and Anneké Pettican – have worked collaboratively since 1999. Their practice explores doubling and the limen – the in-between spaces of the physical world and the realms of the imagination. Brass Art employ traditional analogue and contemporary digital media, using and misusing them to create artworks in which the artists are both present, and at the same time absent.

Brass Art capture themselves in real and imagined situations. They have occupied museum collections, been passengers in hot air balloon flights and acted as trespassers. In 2008 they started researching white light laser technology in order to scan their bodies. The resulting portraits were staged, performed, digitised, modelled and printed in 3D to create 'uncanny doubles'.

In 2011 Brass Art initiated a project titled *Shadow Worlds: Writers' Rooms*. Beginning at the Brontë Parsonage Museum, Brass Art captured the masking and unmasking of themselves, imagined alter egos and uncanny doubles within the domestic spaces. The project used both digital photography and custom built software, combined with Microsoft's Kinect, to produce strikingly different versions of the scenes. The installation of the work at Huddersfield Art Gallery will include a new sound commission produced in collaboration with a contemporary electro acoustic composer.



Brass Art, *Shadow Worlds: Writers' Rooms: Brontë Parsonage*, 2012.
Digital print on archival photrag paper; courtesy the artists and
International 3.

Accompanying Events

ROTOR and Public Engagement

To support the ROTOR exhibition programme additional events will be advertised by e-flyer on the ROTOR blog:
<http://www.transdisciplinarydialogueanddebate.com>

The School of Art, Design and Architecture at the University of Huddersfield is conducting research on how to measure public engagement in contemporary art and design. Log on to:
<http://www.contemporaryartengage.wordpress.com> to find out more.

A symposium exploring Public Engagement will take place at the Institute of Contemporary Arts (ICA), London in Spring 2013. For further details please contact:
Anna Powell, Research Assistant in Contemporary Art
(a.powell@hud.ac.uk)

Guided Tours

Student Ambassadors from the University of Huddersfield will be available at Huddersfield Art Gallery on select Saturdays for interpretation of exhibitions.
To book a tour please contact:
Catriona McAra +44 (0)1484 47 3287

Artist and Curator Talks (6pm)

Jill Townsley: Sisyphus
Thursday 31 January 2013

Gil Pasternak: Future Backgrounds
Thursday 2 May 2013

David Swann: Mobilising Healthcare
Thursday 25 July 2013

Brass Art: The Imagining of Things
Thursday 17 October 2013

Acknowledgements and Credits

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Manchester Metropolitan University MIRIAD
University of Edinburgh/Edinburgh College of Art
NHS East Riding of Yorkshire PCT
Brontë Parsonage Museum
Jeremy Mills Publishing
Institute of Contemporary Art
Yorkshire Sculpture Park
Stephen Calcutt
