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ROTOR: Part I Transdisciplinary dialogue and debate

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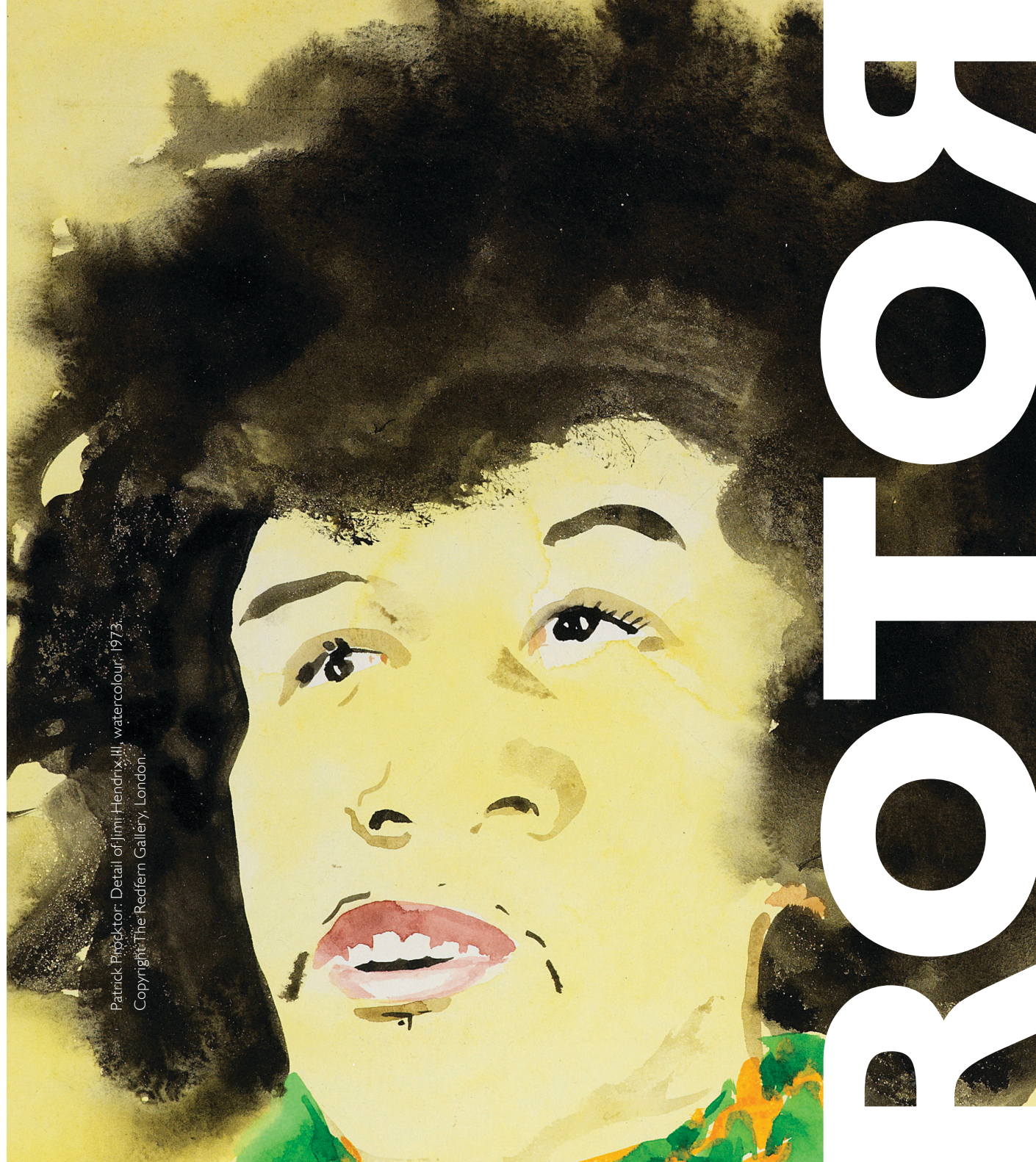
ROTOR



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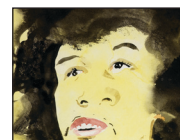


Patrick Brocktor: Detail of Jimi Hendrix II, watercolour, 1973.
Copyright: The Redfern Gallery, London.

ROTOR

Part I Transdisciplinary dialogue and debate

ROTOR 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. ROTOR 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. ROTOR 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, student ambassador tours, reading groups and film screenings. A publication of critical essays reviewing the ROTOR programme will be available from winter 2012. Please see the penultimate page of this brochure for further details.



Programme

Lisa Stansbie:

Flight

28 January – 24 March 2012

Kevin Almond & Kathryn Brennan:

Insufficient Allure:

The Art of Creative Pattern Cutting

7 April – 2 June 2012

Barber Swindells:

Mining Couture

16 June – 11 August 2012

Ian Massey:

Patrick Proctor: Art and Life

25 August – 10 November 2012

ROTOR

Part I Transdisciplinary dialogue and debate

Lisa Stansbie

Flight

28 January – 24 March 2012

Stansbie's work is generated by collecting mundane information via search engines on the internet. She has been building these connections into a digital archive of fragments over the past 6 years. The archive is then used as a source for the creation of satellite art works; films, sculptures and installation created from individual parts of the archive and as a result the archive acts as an index to Stansbie's practice.

A recurring sense of nostalgia pervades her films. 'The metaphor of the archaeological dig, apt for researchers excavating boxes of papers, rummaging through store rooms and venturing into dusty warren-like archives, has become redundant with the uniform accessibility of information online. In Stansbie's work, nostalgia rubs shoulders with the sense of geographic and chronological dislocation' – Anna Parlane (2008).

Flight is a collection of works that has its roots within the archive. The pieces are connected to each other through the act of flight. These seemingly arbitrary pieces involve wings, aeroplanes and birds and their genealogy can be traced to the archival starting point. The fictional narratives encourage notions of flight in one's mind, instilling a sense of leaving, loss, escape and journeys.



Lisa Stansbie: The Wings, 2009. Copyright the artist.

Insufficient Allure

The Art of Creative Pattern Cutting

Curated by Kevin Almond and Kathryn Brennand

7 April – 2 June 2012

Pattern cutting is a series of body measurements that ultimately creates a three dimensional shape to accommodate a human body. The most traditional method is through flat pattern cutting, which involves creating a block pattern that fits the human form and adapting and manipulating the block to create the desired shape, as dictated by the design. Other significant methods of cutting include draping on the stand and tailoring.

Creative pattern cutting is a craft-based skill that extends the boundaries of fashion design and traditional tailoring to innovate new spheres of body shape. Insufficient Allure features a series of clothing compositions or *toiles* and a series of corresponding photographs which show complex pattern cuts and loose layers of fabric constructed imaginatively and then placed onto the design to create accentuated forms. Insufficient Allure locates the role of the pattern cutter as a highly skilled craftsperson within the fashion industry, one which is as significant and creative as the elevated position of the fashion designer. The exhibition provides a critical review of the pattern cutter's integral position in context to creative design.



Keri Cowdell: Final Collection Toile, 2009



Huddersfield Art Gallery and Library Committee Room, 2011.

Barber Swindells

Mining Couture

16 June – 11 August 2012

Mining Couture explores a relationship between coal mining and fashion; the concept emerged from an art commission at Snibston Discovery Museum in North West Leicestershire. Snibston is based at an ex-colliery which also houses one of the largest fashion collections outside of London. Mining Couture resulted in a series of mini-projects and interventions that are founded on site-conditional and artist-in-residence contexts; weaving human narratives, places and activities into the content and production of the work. The exhibition features the design of work-wear within the everyday and considers how work-wear designs manifest themselves within broader community settings.

Working across art and craft disciplines Barber Swindells have no restrictions on media, where the relationship between site, community, production and interpretation is often conflated into one composite form. Clothes, fashion designs, artist's drawings, paintings, inflatable sculptures, video and photography explore this latency as a simultaneous interface between artist and audience.



Barber Swindells; Portakabin, Snibston Discovery Museum, 2011. Copyright the artists.

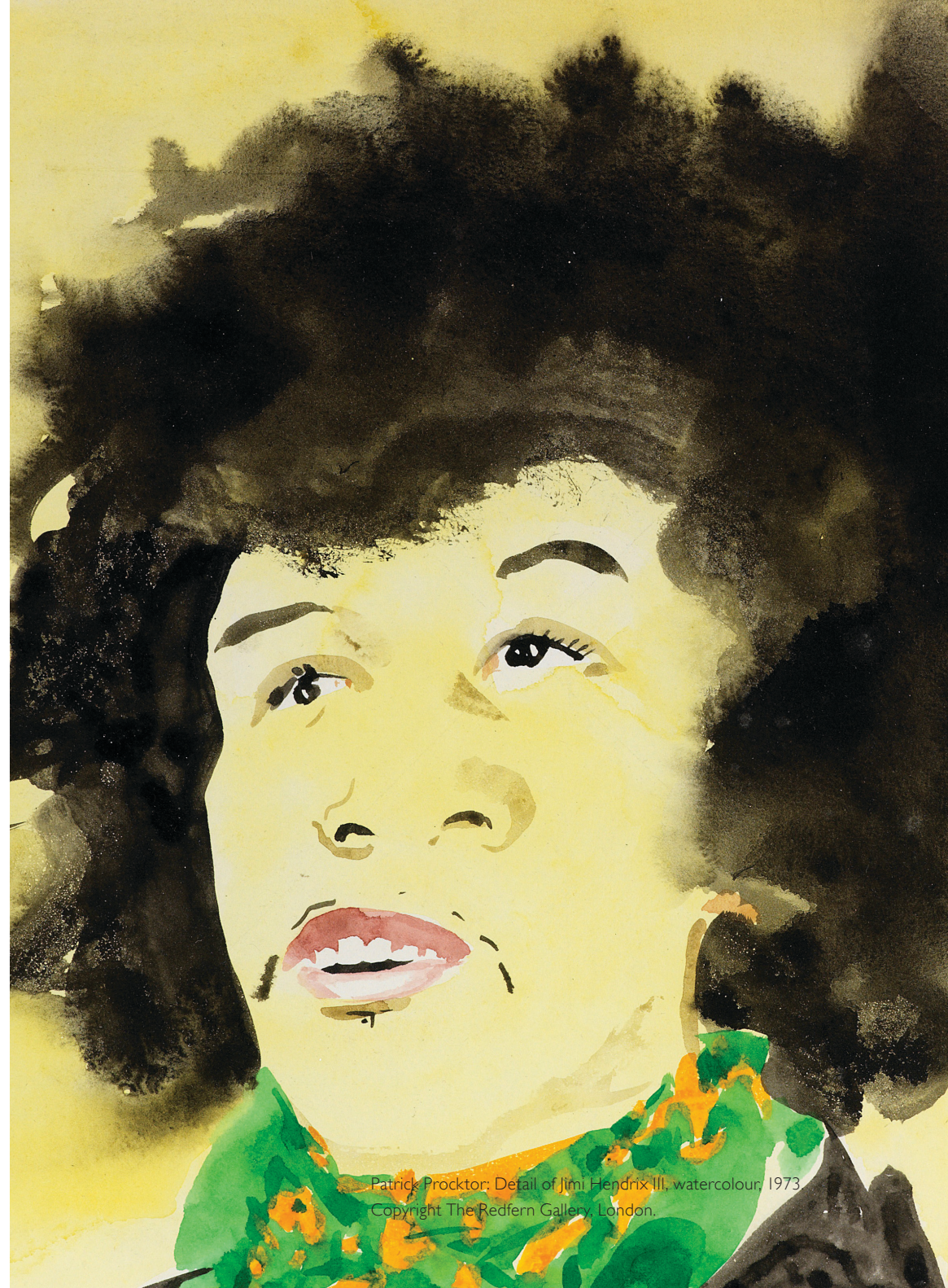
Patrick Procktor

Art and Life

Curated by Ian Massey

25 August – 10 November 2012

This exhibition, the first museum show of Patrick Procktor's work since his death in 2003, will constitute a unique opportunity to consider the career of this somewhat neglected artist. Procktor was part of a subsequently mythologized bohemian circle in 1960s and 1970s London, that also included his great friends the artist David Hockney and the fashion designer Ossie Clark. The focus will be on the artist's paintings and works on paper from that period, and will examine pictorial, stylistic and technical developments within a context that refers also to broader artistic and social developments. This era in British cultural history continues to fascinate a wide public, and although subject to much analysis (in both popular media and academic terms), remains open to re-examination. To this end, the exhibition will serve to extend themes contained within Ian Massey's book *Patrick Procktor: Art and Life*, in particular the crosscurrents of inspiration and influence of the period.



Patrick Procktor: Detail of *Jimi Hendrix III*, watercolour, 1973.
Copyright The Redfern Gallery, London.

Accompanying Events

Artist and Curator Talks (6pm)

Lisa Stansbie: Flight,

Thursday 2 February, 2012

Kevin Almond: Insufficient Allure:

The Art of Creative Pattern Cutting,

Thursday 12 April, 2012

Barber Swindells: Mining Couture,

Thursday 21 June, 2012

Ian Massey: Patrick Proctor: Art and Life,

Thursday 6 September, 2012

Film Screenings (6pm)

Lisa Stansbie: *Thursday 23 February, 2012*

Kevin Almond: *Thursday 10 May, 2012*

Barber Swindells: *Thursday 28 June, 2012*

Ian Massey: *Thursday 27 September, 2012*

Reading Groups (1.30pm)

Lisa Stansbie: *Monday 19 March, 2012*

Kevin Almond: *Tuesday 29 May, 2012*

Barber Swindells: *Saturday 23 June, 2012*

Ian Massey: *Monday 29 October, 2012*

Guided Tours

Student ambassadors from the University of Huddersfield will be available for interpretation on Saturdays 11am-1pm and for guided tours of the exhibitions on Tuesdays from noon-2pm. Please inquire at the information desk for more details.

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Acknowledgements and Credits

Anthony Hepworth Fine Art

The Redfern Gallery

Snibston Discovery Museum

The National Coal Mining Museum for England

For further details about the ROTOR programme please contact:

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Review

A publication of critical essays reviewing ROTOR will be available from winter 2012.