

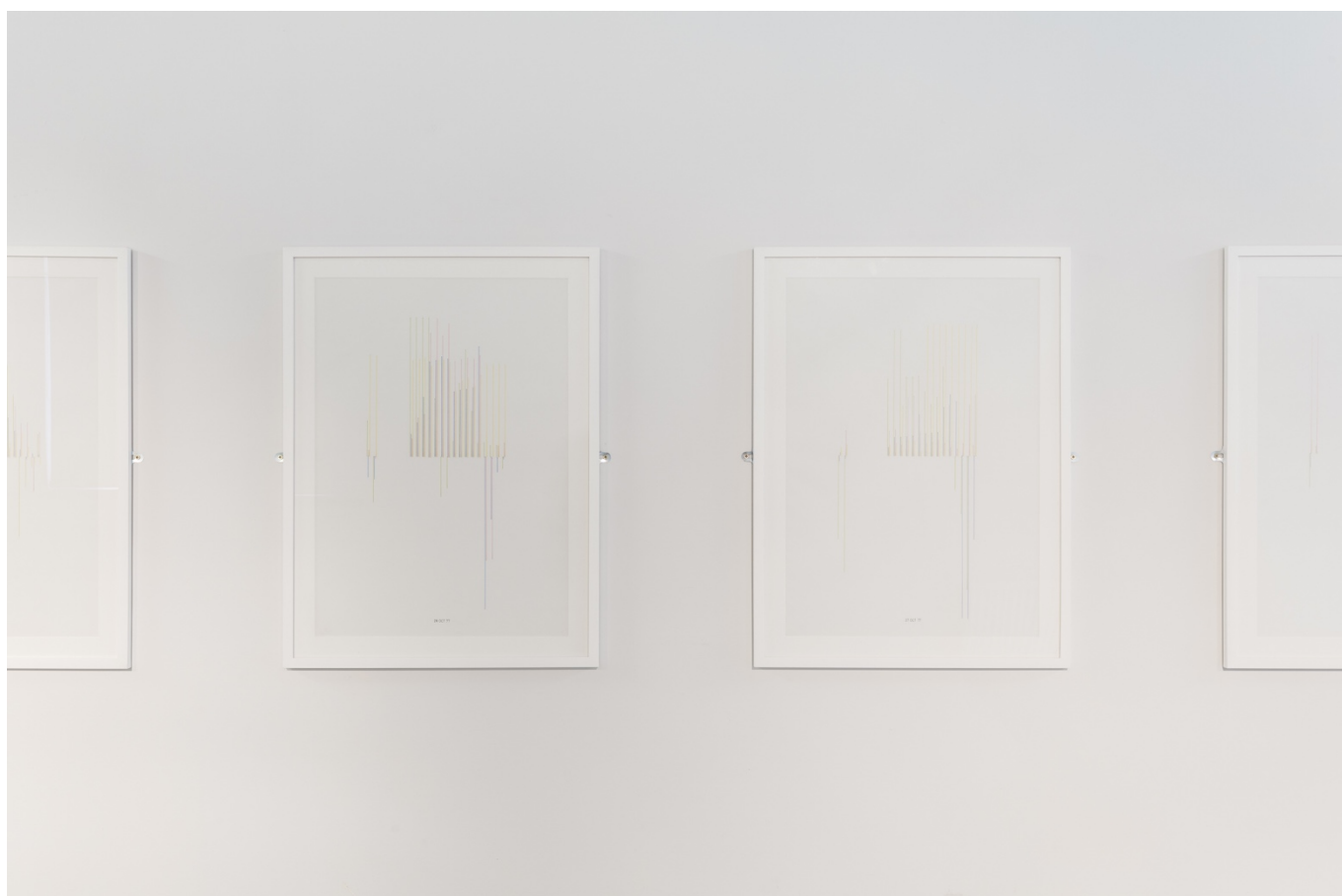
The Scientific Method
The Tetley, Leeds
22 October 2016–15 January 2017

How do we make sense of today's information overload, from post-truth politics to mind-boggling quantum physics and neuroscience? The Scientific Method showed how artists have revealed the structures and systems of knowledge that we consume daily, subverting the accepted and confounding the expected.

This exhibition brought together recent moving image works by artists such as Amelia Crouch, Patricia Esquivias, Sian Robinson Davies, Liz Magic Laser, Kate Liston and Yuri Pattison, alongside drawings by KP Brehmer and works by John Latham, Semiconductor and John Smith presented in association with LUX.

Some artworks appropriated a faux-scientific rhetoric, others highlighted the potentially unanswerable questions of contemporary science, or employed humour and irreverence to puncture conventional wisdom. Departing from the objective knowledge sought by the classical scientific method, these artists often foreground the bodily, the personal or anecdotal.

Exhibition Images



Top: Kate Liston, **Dasein and Casein** HD video installation (2016). Bottom: KP Brehmer, **Tagebuch**, Pencil on paper (1977).



Top: Semiconductor, **Do you think Science** Digitised colour SD video (2006). Bottom: Patricia Esquivias, **Folklore-II**, Digital video (2008).



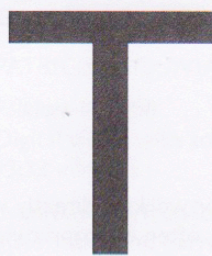
Top: John Smith, **Associations** Digitised 16mm colour film (1975). Bottom: Amelia Crouch, **Spectral Evidence**, Digital video (2016).



Top: John Latham, **Encyclopedia Brittanica** Digitised black and white film (1971). Bottom: Yuri Pattison, **colocation, time displacement**, Digital video (2014).



Top: Sîan Robinoson Davies, **Conversations**, Digital video (2016). Bottom: Liz Magic Laser, **The Thought Leader**, Digital video (2015).



THE
TETLEY

THE SCIENTIFIC METHOD

LECTURE, DIALOGUE, DEMONSTRATION
22 OCTOBER 2016 - 22 JANUARY 2017

CO-CURATED BY AMELIA CROUCH

AMELIA CROUCH, PATRICIA ESQUIVIAS, SIÂN ROBINSON DAVIES,
LIZ MAGIC LASER, KATE LISTON, YURI PATTISON, KP BREHMER,
JOHN LATHAM, SEMICONDUCTOR AND JOHN SMITH

EXHIBITION GUIDE

The Scientific Method includes moving image, sculpture and drawing works by artists whose work strives for systemic, graspable or quantifiable meaning in an uncertain world, yet who simultaneously undercut this endeavor. The exhibiting artists self-consciously question the relationship between word, image and world, using repetitive formats and modes of delivery that mimic lectures, demonstrations or pedagogical dialogues.

In 1620 the philosopher Francis Bacon proposed a 'scientific method' based on experience and observation, fueling an ongoing debate about the relationship between empirical observation and theoretical speculation. These artists' visual and verbal combinations provide fertile ground to continue to explore both rational and empirical modes of knowledge creation. However, these works depart from the objective knowledge sought by the classical scientific method, foregrounding the bodily, the personal or anecdotal.

The exhibition brings together recent moving image works with earlier pieces from the 1970s presented in association with LUX. The viewer is invited to make links between works old and new, and to reflect on modes of knowledge creation and dissemination.

LEEDS BECKETT ATRIUM

KATE LISTON

Dasein and Casein, 2016
HD video with sound, projected
18:00 minutes

Dasein and Casein considers human consciousness in a YouTube style demonstration that creates interplay between philosopher Heidegger's existential notion of 'Dasein' – or being in the world – with casein, a protein bodybuilders use to bio-hack the capabilities of the physical body. Liston uses the visual rhyme between these two words to construct an associative lecture about the 'stickiness' of ideas, describing learning as a process that is repetitive and sensuous as well as intellectual.

Pedagogical Structures, 2016
MDF, timber, paint, dimensions variable

Liston's *Pedagogical Structures* reference familiar formats of institutional information display. Through their blocky forms and flat, simplified colours the objects appear as theatrical stand-ins for structures that, with a few augmentations, might slip between the pedagogical, commercial or ecclesiastical. Liston is interested in the ways furniture is used in such institutional spaces to direct attention, disseminate knowledge or create spaces for working. The structures mirror human gestures of public address and private contemplation. An outsized humanoid lectern for example, performs the hunched-over posture of the reader, writer or technology user immersed in the production or consumption of knowledge.

Sweetly Absorbing Knowledge, 2015
HD video (silent) on monitor
08:00 minutes

Sweetly Absorbing Knowledge draws inspiration from the presentation modes of advertising and commerce, specifically, networked digital signage displays used in institutions to engage visitors through their peripheral attention. How might knowledge be absorbed through peripheral attention and sensuous engagement with information? The work imagines a future of accelerated user-led self-learning inspired by bio-hacking, in which the right sensory stimulation allows a learner to simply relax and consolidate the information.

Kate Liston lives and works in Newcastle-upon-Tyne. She recently completed a practice-led PhD at Northumbria University. Recent projects include performances and screenings at Baltic 39 Newcastle; Edinburgh Sculpture Workshop; MART Gallery, Dublin. Produced with support from Arts Council England.

SHIRLEY COOPER GALLERY

KP BREHMER

Tagebuch, 1977
Pencil on paper 10 parts
60 x 42 cm

KP Brehmer is best known for working directly with capitalism's modes of display, often expropriating techniques of typography, cartography, thermography and colour theory to reveal the ways in which everyday visual appearance is implicated in politics.

In this series of drawings Brehmer adopts statistical modes and methods of presentation to track his emotions over the course of a year. Bar graphs usually used to represent objective data are used to quantify his subjective experience on a range from happy and hopeful, to sad and fearful.

KP Brehmer (1938–1997) was a German painter, graphic artist and filmmaker who worked and lived in Berlin and Hamburg. Recent solo exhibitions include KP Brehmer Real Capital–Production, Raven Row, London (2014); KP Brehmer, Vilma Gold, London and Berlinische Galerie, Berlin (2013).

Courtesy of the artist's estate and Vilma Gold, London.

GALLERY I

SEMICONDUCTOR

Do you think Science, 2006
Digitised colour SD video with sound
12:00 minutes

By asking a group of space physicists the unanswerable, Semiconductor reveal the hidden motivations driving scientists to the outer limits of human knowledge. Contemplating the limits of scientific understanding, interviewees are compelled to consider philosophical questions about meaning, which may not ordinarily impinge on their day-to-day work.

Do you think Science uses a repetitive structure of disagreement, re-iteration and return, cutting between the opinions of numerous space scientists to draw the viewer into its debate.

Semiconductor is UK artist duo Ruth Jarman and Joe Gerhardt. Exhibitions and screenings include ArtScience Museum, Singapore; House of Electronic Arts, Basel; San Francisco Museum of Modern Art; FACT, Liverpool and Royal Academy of Arts, London.

Courtesy of Semiconductor and LUX, London.

GALLERY 2

PATRICIA ESQUIVIAS

Folklore II, 2008
Digital video with sound
13:33 minutes

Esquivias' work enacts a levelling out between historical grand narratives and more quotidian or everyday experiences. *Folklore II* draws similarities between King Phillip II of Spain (1527-1598) and Julio Iglesias, mixing historical facts about Phillip II's reign and tabloid gossip about Iglesias and his private life. The work takes us on an educational journey from the dark isolated Spain of Franco's reign to the sun-drenched Spain of present day mass tourism.

Patricia Esquivias lives and works in Guadalajara, Mexico, and Madrid, Spain. Recent exhibitions include *At Times Embellished*, CA2M, Centro de Arte Dos de Mayo, Madrid (2016), *III-III* Generalísimo / Castellana, Murray Guy, New York (2014), *Objects in Mirror are Closer than they Appear*, Tate Modern, London (2012).

Courtesy of Murrery Guy, New York.

GALLERY 3

JOHN SMITH

Associations, 1975
Digitised 16mm colour film with sound
07:00 minutes

Images from magazines and colour supplements accompany a spoken text taken from 'Word Associations and Linguistic Theory' by Herbert H Clark. By using the ambiguities inherent in the English language, *Associations* sets language against itself. Image and word work at times together and at others against each other to both create and destroy meaning.

Spoken as a type of lecture, with its authority undercut by the humour of its imagery, Smith's work can be taken as a key or a model for the viewer of how they might experience *The Scientific Method* exhibition as a whole.

John Smith lives and works in London. His work is held in numerous collections including Tate, Arts Council England, FRAC Île de France, Wolverhampton Art Gallery and Ferens Art Gallery, Hull. He is represented by Tanya Leighton Gallery, Berlin and Kate MacGarry Gallery, London.

Courtesy of John Smith and LUX, London.

GALLERY 4

AMELIA CROUCH

Spectral Evidence, 2016
Two-channel digital video with sound
Screen 1 (Black) 19:00 minutes
Screen 2 (White) 15:00 minutes

Commissioned for *The Scientific Method*, *Spectral Evidence* is a moving image work about colour perception and colour language. Combining research into the evolution of the eye, the physics of light, linguistics and semiotics, the work takes colour as a case study to investigate the cultural and biological limitations on our encounter with the world.

Displayed across two screens, the first is arranged sequentially based on the order of the colour spectrum as identified by Isaac Newton in 1665. The second follows the sequence of acquisition of colour terminology suggested by Berlin and Kay in their publication 'Basic Colour Terms' from 1969.

Thanks to actors: Fiona Egan, Rebecca Hoy, Orla Lyons, James Maxfield and Jowanna Rose. Camera: Rachel Bunce, Grading and Matt Buton. Animations: Ben Halsall. Violin: Sarah Bayles.

Amelia Crouch lives and works in West Yorkshire. Recent commissions and exhibitions include; Castlefield Gallery, Manchester (2016); Coventry Artspace (2016); Pavilion, Leeds (2015) and Beam, Wakefield (2014).

Produced with support from Arts Council England.

GALLERY 5

JOHN LATHAM

Encyclopedia Britannica, 1971
Digitised black and white film, (silent)
06:00 minutes

John Latham's *Encyclopedia Britannica* depicts the entirety of the volume named in its title, with one frame of the film for each page of the encyclopedia. The piece proposes to condense the entire history of human knowledge into six minutes, but recognises this is an impossible endeavour. As the pages turn, human history is reduced to an illegible, strobing stream of images.

John Latham (1921–2006) was a Zambian artist who lived and worked in London. Solo exhibitions include P.S.1 Contemporary Art Center, New York (2006) and Tate Britain, London (2005). Group exhibitions include documenta 6, Kassel, Germany (1977) and the 51st Venice Biennale (2005). His work is represented by Lisson Gallery and Lux.

Courtesy of the artist's estate and LUX, London.

GALLERY 6

YURI PATTISON

colocation, time displacement, 2014
Digital video with sound
18:32 minutes

A roving camera navigates the interior of Pionen, a former civil defence center in Stockholm, built in the 1970s to protect government functions from nuclear strike. The site is now a datacentre that has provided computing services for both Pirate Bay & Wikileaks. On screen, the postings of John Titor, a purported time traveller from the year 2036 appear using speed reading captions.

Yuri Pattison lives and works in London. Recent solo exhibitions include Helga Maria Klosterfelde Edition, Berlin and Cell Projects, London. Group exhibitions include British Art Show 8; The Weight of Data, Tate Britain, London, user, space, Chisenhale Gallery, London (2016). Pattison is the recent recipient of the Frieze Artist Award 2016.

Originally commissioned by Temporary Arts Project (TAP) Southend for Migrating Origins. With thanks to BAHNHOF AB, Sweden & the John Titor Foundation.

Courtesy the artist & mother's tankstation limited, Dublin.

GALLERY 7

SIÂN ROBINSON DAVIES

Conversations, 2016
Digital video with sound
26:22 minutes

Giving voice to the things around us, *Conversations*, imagines dialogues between talking objects and concepts. In these improbable encounters, a penis and a credit card discuss the nature of contactless payments; an argument ensues between flight and a feather as to where the responsibility for decisions lie; and grass and an apple try to work out their metaphorical status. Through their interactions, the objects attempt to understand one another, sometimes learning, other times failing.

Siân Robinson Davies is an artist and comedian based in Edinburgh. Recent exhibitions include; Maria Stenfors, London; Transmission, Glasgow and Rhubaba, Edinburgh.

GALLERY 8

LIZ MAGIC LASER

My mind is my own, 2015
Single-channel video with sound
8:05 minutes

For *My mind is my own*, Laser asked professional vocal coach Kate Wilson to teach her 11-year old daughter Ella to perform the role of a speech coach while training adults, in public speaking. Laser worked with the mother-daughter duo to develop sinister versions of vocal exercises.

GALLERY 9

LIZ MAGIC LASER

The Thought Leader, 2015
Single-channel digital video with sound
9:22 minutes

In *The Thought Leader* Laser appropriates the format of TED Talks – a series of motivational speeches primarily viewed online. Laser directed 10-year-old actor Alex Ammerman to deliver a monologue she adapted from Fyodor Dostoevsky's novel *Notes from the Underground* (1864). She insinuates the Underground Man's views into the TED format, wherein Dostoevsky's attack on the socialist ideal of enlightened self-interest and his exhortation to 'do nothing' sits askance with the TED aim to promote "the power of ideas to change attitudes, lives and ultimately, the world."

Liz Magic Laser lives and works in Brooklyn, NY. Recent exhibitions include Lisson Gallery, London; The Armory Show Focus Group, New York; Malmö Konsthall, Malmö, Sweden; Various Small Fires, Los Angeles; Derek Eller Gallery, New York.

My mind is my own and *The Thought Leader* both produced with support from Various Small Fires Gallery, Los Angeles.

FOLLOW THE EXHIBITION ONLINE

Twitter: [The_Tetley](#)

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Associated Events:

21 Oct 2016: Exhibition Launch.

11 Nov 2016 The Tetley Open: Artists' Film screening, with Leeds International Film Festival.

16 Nov 2016: The Scientific Method Artists' Talk – Amelia Crouch, Kate Liston & Sîan Robinoson Davies

18 Jan 2017: Making & Exhibiting Moving Image work, talk, screening and discussion with Amelia Crouch, Ope Lori and Chris Paul Daniel.

Press

Emery, T. (2016) 'Review: The Scientific Method,' *Art Monthly*, issue 402, Dec 2016-Jan 2017, pp20-21.

Yorkshire Evening Post (2016) 'The Art of Community in Leeds,' 30 November [online]

<https://www.yorkshireeveningpost.co.uk/whats-on/entertainment/the-art-of-community-in-leeds-1-8266555>