



# Art and architecture

Monday 8 April – Friday 17 May 2013

Google definitions:

art (/ärt/), noun

- 1 The expression or application of human creative skill and imagination, typically in a visual form such as painting or sculpture ("the art of the Renaissance")
- 2 Works produced by such skill and imagination.

Synonyms

craft - skill - artifice - science - workmanship - knack

ar·chi·tec·ture (/ˈärki,tekCHər/), noun

- 1 The art or practice of designing and constructing buildings.
- 2 The style of a building with regard to a specific period, place, or culture.

Synonyms

architectonics

Is architecture art? For many historians it unquestionably is. But what is it that inspires artists to be attracted to use the theme of buildings as their subject matter? Is it the iconic presence they have in society or is it familiarity within our own environment and our daily lives?

'Art and architecture' investigates the influences that architecture has on art, exploring how buildings can be the inspiration for artists' work and embedded in their practice.

The exhibition brings together work by seven visual artists and a designer who explore their subject matter through a variety of media:

Adrian Baynes – drawing and digital prints

Ruth Chalk – textiles

Sarah Kirby – printmaking

Chris Pickup – sculpture

Steffie Richards – sculpture

Andy Sunbeam – photography

Michael Westmoreland – photography

### Window Gallery: The Figure in the City

Paintings by year 10 pupils from Judgemeanow Community College in the windows in the Arts Bar.



Supported using public funding by

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ENGLAND**

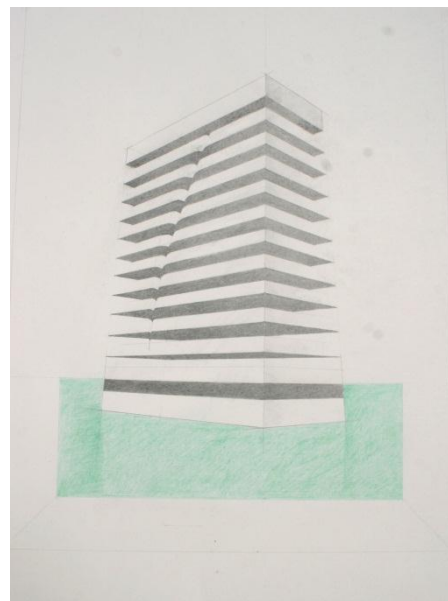
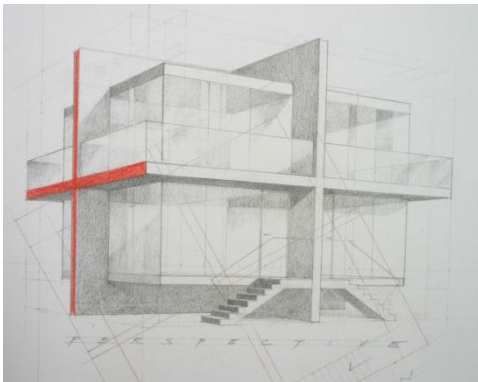
The University of Leicester's arts centre – open to all

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### Artists' statements

Adrian Baynes – drawing and digital print



On my passport it says “designer”. That’s good enough for me. I design objects, buildings, art. If I was an artist I would create art, but my desire to please always gets in the way.

It is intriguing to deliberately create architecture inspired by art. First attempts resulted in a tower block slashed like Lucio Fontana and a building trussed like a Christo. This approach seemed facile and I became more interested in the process.

Architectural drawings are usually a set of instructions for a third party to construct. What happens when you convert a piece of art into a working drawing? What does it become?

These resultant works are all investigations of the space between art and architectural practice.

## Ruth Chalk – textiles



I am a textile artist / craftsperson working in knitting, machine embroidery and collage. An important aspect of my practice is the use of reclaimed materials and rubbish. The knitted buildings feature yarns made from plastic bags, hosiery and cassette tape.

The buildings depicted in the knitted buildings series are well-known landmarks on frequently-walked routes around my adopted home of Leicester. Shown in isolation from their surroundings, they are icons from my mental map of my local environment, recreated through the most homely of crafts.

Despite the apparent mismatch between the hard structure of what is represented and the softness of the materials, the techniques and medium of knitting are integral to the images created; for example different-sized needles have been used to show the buildings in perspective.

Materials provide inspiration for what to make, as well as how to make it. The idea to knit buildings grew from the realisation that the blue of St George's Tower, which features on the first piece in the series, is the same shade as many of the disposable carrier bags that litter our streets.

## Sarah Kirkby – printmaking



My introduction to printmaking happened while on a foundation course at Cambridge School of Art. I followed my passion and graduated from Farnham in 1987, having studied Fine Art and an MA in Museum and Gallery Studies. I later completed an MA in Fine Art at Nottingham Trent University.

In 1993 I moved to Leicester where I now live and work as an artist and printmaker. I have a beautiful plant-filled back yard, an allotment and two ginger cats.

Significant places such as gardens, plants and buildings form the inspiration for my work. I have been part of Leicester Print Workshop since moving to Leicester, teaching occasional courses in printmaking and bookbinding.

In recent years I have completed both private and commissioned work, held an artist residency at Rugby Museum and illustrated a poetry collection entitled '40 Lies' by poet John Gallas which was first published by Carcanet.

- Sarah Kirby is currently the Centre of Urban History's first-ever artist in residence at University of Leicester.

## Chris Pickup – sculpture



The surfaces of my sculpture are sourced through photography of real surfaces in real places. As I find a surface I wish to photograph, I experience that surface as a reality.

However, from the point at which the shutter clicks, to the point at which you the audience experience the work, that reality is manipulated as an illusion.

To enhance the sense of reality, a three-dimensional work is created from the photographic material, through clay modelling, casting and paint effects. The attempt to increase its reality means that the work has to be manipulated by the artist and so becomes more illusionary.



## Steffie Richards - sculpture



The works selected for this exhibition began with an objection to a local planning notice to build 99 houses on green belt land close to my home.

Wanting to comment on the detrimental effect, of such development, I began creating beautiful white paper constructions: ivory towers which are architecturally splendid but have an underlying tension – a question of “Why would you build something like this?”. It speaks of the untoward nature of planning when community is the last thing on the agenda and each piece projects how things could really have to develop if we fail to heed the warning signs.

My exploration into 3D-paper sculpture developed while I was studying for my MA, questioning at the time whether painting could be both flat 2D and structurally 3D in form. My engagement with it was inspired by a tiny photograph from a flight magazine of Malaga, the birthplace of Picasso. I viewed discovering how three-dimensional forms could be made from painterly surfaces, such as watercolour paper and linen, as a possible extension of my painting; but in retrospect, it has grown to become a separate practice within itself.

My interest lay in forging a link where the fragile materials associated with painting reflect upon the fragility of nature and how, when mistreated or mishandled, it can so easily be destroyed.

Andy Sunbeam – photography



My work is influenced by many things, from the new to the old and decaying. I feel that if a building is old then it has far more to say than if it is new and pristine. We need to let old things look old and full of character, allowing us to imagine their stories and past life.

In this show I have focused on creating two projects - one looking from the outside at doors and windows, and the other examining interiors and the stories they tell.

I have been photographing the world around me since childhood, spending many hours teaching myself new techniques and technologies, and have developed from film cameras to digital processes. I carry my camera everywhere I go, taking photographs wherever I can, and am always on the lookout for that unusual shot.

Not having formal training gives me freedom to explore and experiment, and not to be restricted by formulas and methodologies. I feel that my work is focused on depth and bringing out atmospheres, no matter what or where the subject.



Michael Westmoreland – photography



Back in the 1980s before digital photography, I built a unique camera to make what were then unique images: vertical colourfilm panoramas. My aim was to document the vaulted ceilingscapes of the major cathedrals in the UK and France.

In some instances, however, I could not achieve the quality I was seeking because of the ambient lighting; many places had too great a tonal range between stained glass and dark vaulting for film to encompass on one exposure. Nonetheless I was pleasantly surprised by the sharpness of enlargement from 24mm filmstrip on primitively- engineered slitscan rotating cameras.