















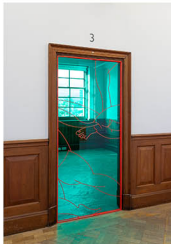
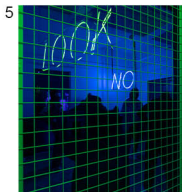
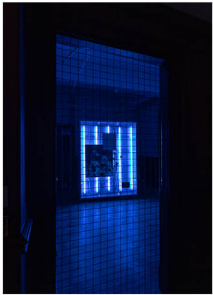
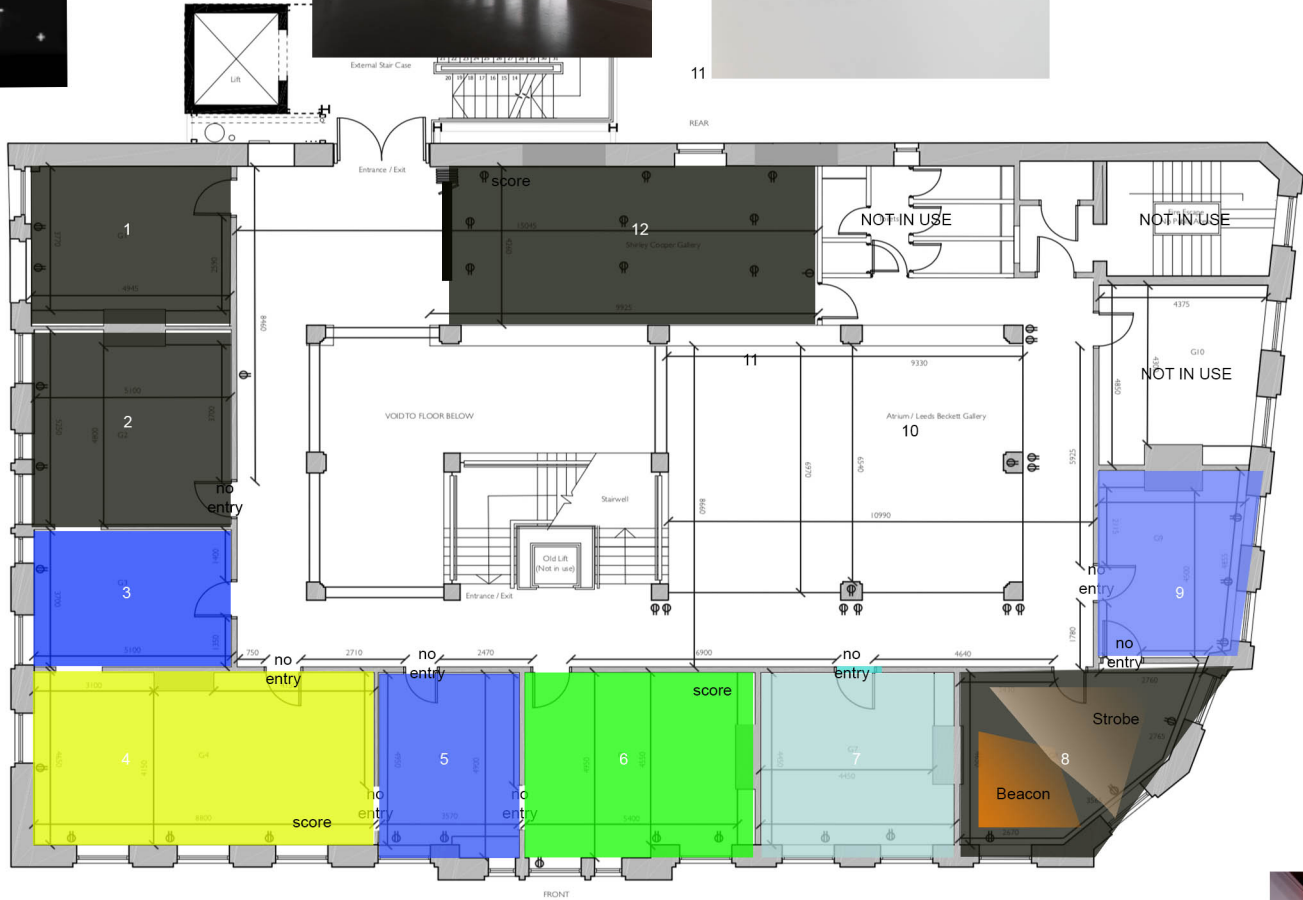
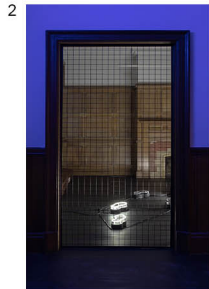


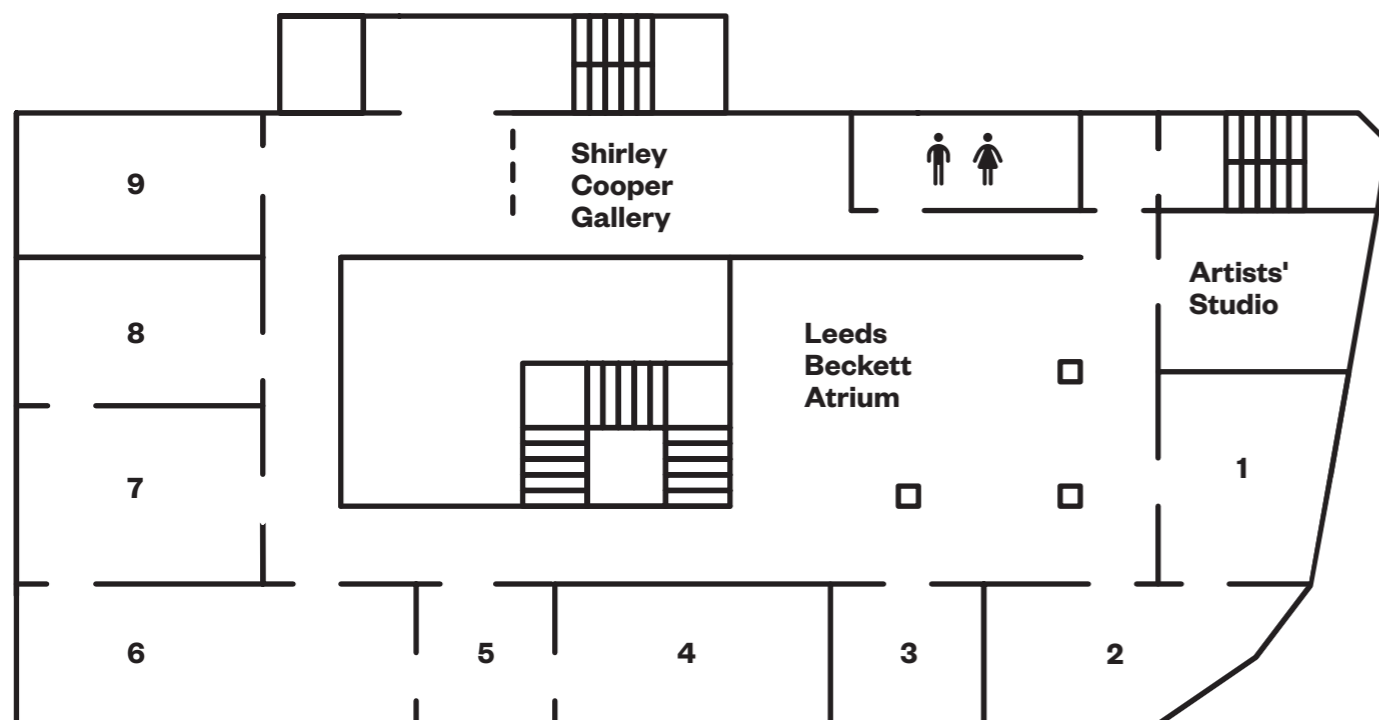






BUS 2 MOVE





## Events

**Simeon Barclay in Conversation with Laurence Sillars**

16 January, 6pm, free, booking essential

Join us for an in conversation between Simeon Barclay and Laurence Sillars (Head of Programme at Henry Moore Institute). Discover more about the artist's practice and this new body of work.

The Tetley is a charity, with your support we create a platform for amazing emerging artists, present breathtaking free exhibitions and help communities and young people in Leeds find their creative voice. Please consider making a donation in one of our donation boxes or to find out more about getting involved, please contact [supportus@thetetley.org](mailto:supportus@thetetley.org).

Your support makes all the difference. Thank you!

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# THE TETLEY

## Simeon Barclay: Bus2move

27 October 2018 – 3 February 2019

In his first institutional solo exhibition in the North of England, Simeon Barclay presents a new body of work informed by research into dance. From the visual spectacle of contemporary dance theatre to the communal experience of the night club dance floor, *Bus2move* manifests as a series of sculptural installations combining costume, film and video, photography, lighting and sound. Barclay's interest in dance and its many facets centres on the construction of masculinity, with particular focus on the way popular perceptions and stereotypes become defined, contested and encoded upon the performing male body.

Barclay recently undertook a research residency at the internationally renowned Phoenix Dance Theatre based in Leeds to inform the creation of new artwork for this exhibition. Focusing on choreography; sound design; costume; lighting and stage design, this research has informed a series of new installations which continue Barclay's ongoing interest with the complexity of subjectivity and how these states of consciousness are refracted through race, class and received notions of identity.

Creating immersive environments with lighting and sound that bring theatrical influences into the gallery setting, *Bus2move* brings together resonant images and objects that speak to each other across cultural divides; between high theatre and popular culture; individual and collective identity.

Supported by Bryan Robertson Trust Award 2018 and Arts Council England National Lottery Project Grants. The exhibition will be reconfigured for Workplace Foundation, Gateshead and The Turnpike, Leigh.

With thanks to Neon Workshops, Wakefield.

**Leeds Beckett Atrium**

*Slight*, 2018  
Glass  
50 x 22 x 2cm  
Courtesy the artist

*Fail to Learn*, 2018  
Transparent acrylic, photographic print, vinyl  
Each 70 x 70 x 70cm  
Courtesy the artist

*Calyx*, 2017  
Choreography: Sandrine Monin  
Score: Robert Rusconi  
Courtesy of Phoenix Dance Theatre

In the Atrium, Barclay presents a contemplative portrait of the pop artist formally known as Terence Trent D'Arby (now known as Sananda Maitreya), in a set of three floor-based sculptures. *Fail to Learn*, considers the various ways in which we assemble and perform individual identity, and the psychological implications that become apparent when we don't measure up to our own perception of self within society.

Barclay is drawn to the figure of D'Arby whose beauty, resistance to racial profiling and self-assertive bravado were part of the allure of his meteoric rise. His subsequent demise and fall from fame was just as rapid and for Barclay, endemic of a catastrophic crisis of self-expectation.

Alongside *Fail to Learn*, Barclay also presents *Calyx* a performance selected from the archive at Phoenix Dance Theatre that again alludes to ideas around the self-destructive impulses of pleasure. *Calyx* was produced by company dancer and choreographer Sandrine Monin and was been inspired by the infamous '*Flowers of Evil*' by Charles Baudelaire, in seeing love as both a muse and a curse. The work explores themes of beauty, desire, sin and decadence, set to a sweeping original score by composer Roberto Rusconi.

**Gallery 1**

*Truly, Madly, Deeply #1*, 2017  
Aluminium lightbox, transparent acrylic, photographic print, vinyl  
200 x 145 x 11.5cm  
Courtesy the artist

The lightbox *Truly, Madly, Deeply #1*, dominates this room to which Barclay has blocked the entrance to with a wire mesh. As visitors are only able to look from the doorway, the gallery space beyond is cast in a cold blue light creating a strange and uncomfortable atmosphere. Throughout this exhibition, Barclay employs light and barriers as sculptural interventions, transforming The Tetley's gallery spaces into integral parts of his work.

*Truly, Madly, Deeply #1* features a photograph of the model and actress, Isabella Rossellini, who is a recurrent theme throughout Barclay's work. Looking through the pages of Vogue as a young boy, Rossellini's image stood as shorthand for luxury, beauty and sophistication. For Barclay these glamorous images were a sort of escapism, a chance to be transported out of day to day existence, yet they also raised awareness of the nature of his own reality. This sense of displacement might be suggested by the crosses or kisses that mark the work; a show of affection that might be read as missing their intended target, but which also allude to 'spot the ball', a game found in the competition section of traditional tabloid newspapers.

**Gallery 2**

*Learn to Fail*, 2018  
Billboard, blue back print, beacon, strobe  
300 x 244cm  
Courtesy the artist

Only visible momentarily though flashes of intense light, is a black and white image taken from a book researching different types of housing, produced in the 1980s. The shifting nature of memory, and the power of indiscriminate stimuli to impress itself on the psyche are ongoing explorations in the artist's work. Learn to Fail is a meditation on self-consciousness, stigma, fear, self-perception and the managing of pre-conceived assumptions. It brings into focus the high stakes that exist in both a group dynamic and the individual, as we struggle to find an outlet for these conflicting emotions.

**Gallery 3**

*2 Step*, 2018  
Transparent acrylic, powder coated steel  
210 x 90 x 3cm  
Courtesy the artist

A decorative panel covers the entrance to Gallery 3. It is a life size rendering of a detail from *The Dance (II)* by Henri Matisse which depicts a circle of dancers. Matisse's painting has special resonance for the artist as one of the artworks he struggled to imitate when he was studying at night school. After recently seeing its sister painting in the flesh for the first time at MoMA, New York, he was struck by its' sheer size and presence within the space: "it was as if it was in 3D, almost as if I could join hands and join in".

In offering only a segment of the painting Barclay says he wanted "to imply movement, and the sense of space created by Matisse" and by leaving the room empty he suggests the space itself is needed to complete the full circle.

**Gallery 4, 5 & 6**

*Look No Hands*, 2018  
Neon, video, mannequins, clothes, sonic score  
Dimensions variable  
Courtesy the artist

Club culture has been a profound influence on Barclay, affecting the way he thinks about space architecturally, sonically and socially. A hierarchy of space and restricted access is also hinted at throughout the exhibition, inferring the way that clubs bring people together yet once inside, areas such as the VIP lounge and even the dancefloor, can be highly demarked, reflecting the spaces we inhabit within wider society.

In contrast to the more formal and considered choreography of theatre productions, some of Barclay's original research for this exhibition was based upon his own experience of the British jazz dance scene. Birthed in the underground clubs of London in the 1970s, 1980s and early 1990s it was a specific subcultural movement that eventually expanded beyond the capital to the North of England. The scene fostered its own hierarchies and subtle nuances invisible to the uninitiated. Dancers borrowed from many sources, including ska, reggae, ballet, tap, jazz, film musicals and martial arts. These different styles were fused with dances drawn from the African and Caribbean diaspora, creating a highly idiosyncratic style that defied easy categorisation. Through practice, the dancers' technical ability was honed for battles that would take place in the club. There was an emphasis on complexity of movement, experimentation and virtuosic display of prowess, which Barclay alludes to in the neon signage placed throughout the gallery spaces.

This created highly competitive arenas in which recognition amongst peers, one-upmanship and bragging rights were the highly-prized spoils of victory. "It was a liberated space" Barclay remarks, "exciting, something you wanted to be part of... it was attractive and confusing in the way that it offered up both conflicting and alternative formulations of how to be a man."

In pairing altered found video footage and what the artist terms 'sonic scores' that cut through the space, Barclay both exorcises and re-claims this energy as a form of re-remembering.

**Gallery 7 & 8**

*U Nah Ready*, 2018  
Sequenced neon, black proplex  
Dimensions variable  
Courtesy the artist

*Blue Period*, 2018  
Blue transparent gel, black proplex  
Dimensions variable  
Courtesy the artist

Through his recent residency with Phoenix Dance Theatre, Barclay accessed the company's archives held at the University of Leeds. There he came across a vast number of documents of dance notation, which record the meticulous detail and planning that goes into every production. Inspired by these detailed notation drawings that mark out every single choreographed movement within a performance, *U Nah Ready* is programmed to copy the artist's own re-creation of choreographed movements borrowed from Michael Jackson, and the fictional character Tony Manero from the 1978 film 'Saturday Night Fever'.

**Gallery 9**

*Forming the Phoenix*, 1984  
Directed by Kim Evans  
52:56  
Courtesy Phoenix Dance Theatre

This film by documentary maker Kim Evans follows the original founders of the Phoenix Dance Company (later to become Phoenix Dance Theatre). First shown in 1984 on LWT during the South Bank Show, it charts the beginnings of the company as well as the more personal thoughts, ideas and aspirations of the original forming members.

Based in Leeds, Phoenix Dance Theatre is the UK's longest standing contemporary dance company outside of London. Since the Company's small beginnings in 1981, it has grown to be a key Northern forerunner in contemporary dance and for three and a half decades has performed across the globe educating and inspiring audiences through the medium of dance.

**Shirley Cooper Gallery**

*En/counter in 5 Movements*, 2018  
Altered found footage, sonic score, monitors  
Courtesy the artist

Barclay recalls watching Saturday matinees of musicals, in which the likes of Fred Astaire, Gene Kelly and the Nicholas Brothers demonstrated a physical prowess and masculinity through dance. Here Barclay presents altered found footage with his own sonic score.



