

SPUR EXCHANGE

From 28th March to 4th April 2013, SPUR took over a space in Leeds Corn Exchange and initiated a series of one day residencies. The unit functioned as a temporary project space, artists studio, workshop, printing press and gallery. Artists unveiled and shared their creative processes and the public were invited to watch, participate and contribute.

Thursday 28th March	Cherry Kino
Friday 29th	Simon Boase
Saturday 30th	SPUR
Monday 1st April	Jay Cover
Tuesday 2nd	Lucy Sherston & Greg Owen
Wednesday 3rd	Phoebe Eustance
Thursday 4th	Closing Event

This project has been created in association with Project Space Leeds [PSL]. PSL was founded in 2006 by artists/curators to provide a platform for contemporary artists to make and show work, including publishing artists' projects in print. In 2013 we will open a new centre for contemporary art, The Tetley in central Leeds.

'SPUR Exchange' is funded by Arts Council England as part of REcreative Live, in partnership with PSL, Yorkshire Sculpture Park, The Hepworth Wakefield and Leeds Art Gallery. Find out more at www.recreativelive.com/project/recreative-live.

www.REcreativeUK.com is an online community and resource exploring contemporary art.



28/03/13 - 04/04/13

The hex of ergot (popping corn)

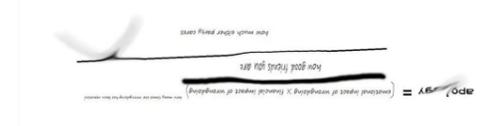
a film by Martha Jurkatits (Cherry Kino)

A Super 8 work edited in camera, and shot and processed in one day during the Spur Exchange artist residency. 'The hex of ergot' is a musing on the connection between grain, ergot (a poisonous and sometimes hallucinogenic fungus that can grow when grain is damp), the witch-hunt trials in Salem in the 1690s, and consumerism in Leeds. Popcorn and cinema have a long and well-known affinity. The Spur Exchange residency took place in the Corn Exchange, where corn and other grains used to be traded. It's now full of shops and restaurants, and has a carefully monitored aesthetic and ambience. My film came from a feeling that these things are all connected. Women were hanged for witchcraft in Salem where many people were hallucinating (supposedly 'possessed' or 'cursed' by these 'witches') probably as a result of 'ergotism' after accidentally eating grain that had become mouldy. The bright colours and gaudy trinkets in the shops in the Corn Exchange made me think of a kind of sugary, gobstopper coloured hallucination, and that altered states and consumerism are closely connected. I then started thinking about systemic candidiasis (a condition a huge number of people unwittingly suffer from), where consumption of sugar leads to an overgrowth of fungus in our bodies causing mood swings and depression as well as many other imbalances, and causes a sugar addiction hence further deterioration. As for the fate of hallucinating shoppers... only time will tell.

Cherry Kino

Simon Boase

The Spur Exchange gave me room for experimentation. In this instance I overlaid multiple images of a piece of architecture (Roger Stevens building) I found to be disorientating which was then projected onto a section of the wall with an alcove and fireplace. The physical structure I made during the day is part of an on-going project exploring 'oblique' or disorientating spaces. I enjoyed how the shadows caused by the sculpture cut up parts of the image projected.



40 Apologies (Incomplete) at Spur Residency//PUBLIC VERSION (spoiler)
An apology is more complex than just saying sorry, much of it depending on the extent of the wrongdoing and the relationship between the characters involved, and its resolution should be the return to a social equilibrium. It could be considered something like this:

In each case the variables are different and shifting, so it is impossible to calibrate to any reliability without many things being assumed or inappropriately quantified.
During my residency at Spur, I decided it would be good time to use to complete a work '40 Apologies'. Without going into too much detail about my relationship to the other party, or what my 'wrongdoing' was, I calculated that screen-printing 40 blank T-shirts (some featuring images of dinosaurs), posting them to the other party and not expecting any money in return would be a suitable apology.
In this case it was about **meeting** an expectation.

A one-day residency with Spur seemed a fitting time to try and complete this work, a day which was about fulfilling expectations in terms of being an artist, and delivering various tasks. This text being one of them:
'To provide some explanation in the space (on a blackboard, as well text or other means) explaining that you are in residence that day, who you are and what you are doing in order that visitors have some context for your residency (this is to be discussed with SPUR).'
The text you are now reading was in turn late, and will no doubt be attached to an email which starts with 'sorry this is late...'
Operating in a continuous cycle of social, professional and economic imbalance and debt seems to be a reality for artistic practice. However the equation is ultimately divisible by how much you care; if you don't care then the imbalance doesn't matter and the equation can't compute.

Jay Cover

Lucy Sherston & Greg Owen

Before our residency Greg and I had planned on spending our time just doodling really and seeing where that led us, and maybe making those doodles into zines, so we didn't really have a set plan. When I arrived at the Spur Exchange I wasn't sure what to expect. I found it was an amazing space and was really excited to see the Riso printer; Spur did a great job of getting us set up.

It's a very daunting experience when you're in a public space and confronted with a big blank piece of paper to fill, but thankfully drawings came easier than I imagined. I love the idea of an 'open residency' as it's rare you get to really see someone's working process and it can add a lot to your outlook on the work, especially when motivating you to do it yourself and being able to see what's achievable. I think that not having a set brief on what to do forced me to just 'go with it' and draw a lot more freely which I really enjoyed. Having the use of the Risograph printer made my day, it's such a fantastic method of printing and I'm really grateful to Spur and Catalogue for allowing us to use it.

Illustration can be quite a solitary thing when you're sat working alone in your room all day so working around other people was nice change! It was a really great atmosphere to work in and I think the set up worked really well, having a permanent space like that to communally work in would be amazing. I had a great day, Thanks Spur!

I see drawing as a way of thinking, so created a mind-map on the wall of the Spur Exchange. This allowed me to look over quick sketches, both written and drawn ideas, mixed with more formal drawings and compositions to see if any of these disparate things start to connect and tell me something I wouldn't be able to see simply through sitting and thinking. I decided to do the feature about things I want to do - but don't do, or don't find time to do - those hobbies that float around in your head and you romanticize about, joyfully taking your time being productive, amusing and distracting yourself through playing music, working on your latest beer brew or fashioning a box out of oakwood.