Dean Kelland

# Flawed Masculinities: "Rupturing" 1950s/60s/70s British TV Sitcom via a Performance-led Interdisciplinary Arts Practice.

## Appendix 2. Digital Portfolio

Central Saint Martins
University of the Arts London

Submission: July 2015

During the gestation of this work many of the artworks and performance films underwent minor alterations in editing and content. This was necessary in terms of both a review of the ongoing practice as well as in providing a platform from which to develop new works.

Whilst the work developed (showing at galleries, conferences and published online), these films were given ‘working’ titles. It is for this reason that some of the films that are documented here (within this digital portfolio) may appear as final submission films with titles that differ.

Episode One

# The Man Who Never Was

Becoming Hancock

**Early Experiments**

(One Day Public Performance - Hancock Monument, Birmingham)

Becoming Hancock
**Early Experiments**
(One Day Public Performance - Hancock Monument, Birmingham)
Contact Sheet

Becoming Hancock
**Early Experiments**
(One Day Public Performance - Hancock Monument, Birmingham)
Contact Sheet

Becoming Hancock
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Becoming Hancock
**Early Experiments**
(One Day Public Performance - Hancock Monument, Birmingham)
Contact Sheet

Becoming Hancock
**Early Experiments**
(One Day Public Performance - Hancock Monument, Birmingham)
Performance Still

Becoming Hancock
**Early Experiments**
(One Day Public Performance - Hancock Monument, Birmingham)
Performance Still

Becoming Hancock
**Early Experiments**
(One Day Public Performance - Hancock Monument, Birmingham)
Performance Still

Becoming Hancock
**Early Experiments**
(One Day Public Performance - Hancock Monument, Birmingham)
Performance Still

Becoming Hancock

# I'd Change Places With You (Studio Rehearsals)

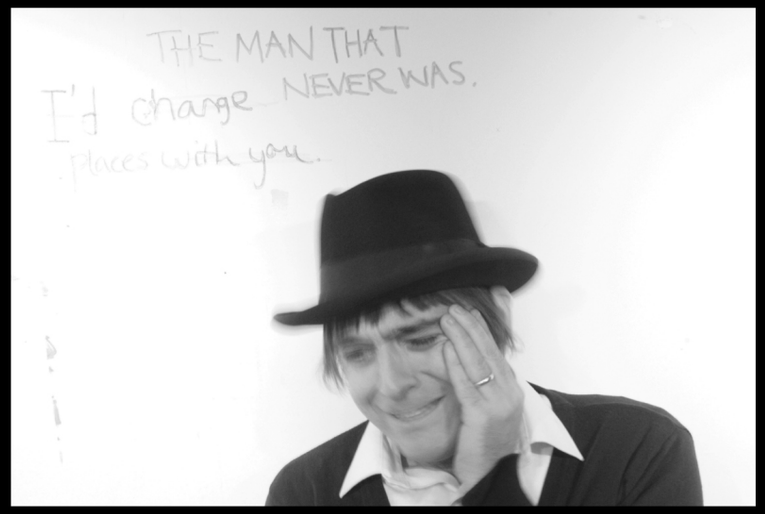
Becoming Hancock
**Studio Rehearsals**
Studio Rehearsal Still

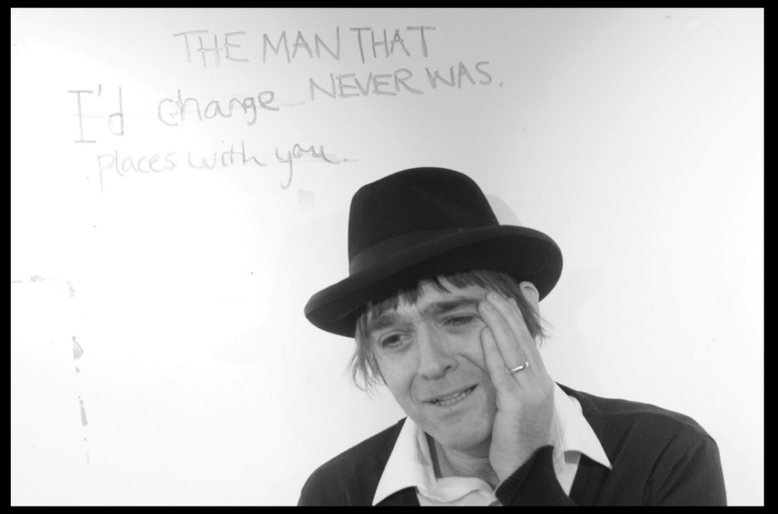
Becoming Hancock
**Studio Rehearsals**
Studio Rehearsal Still

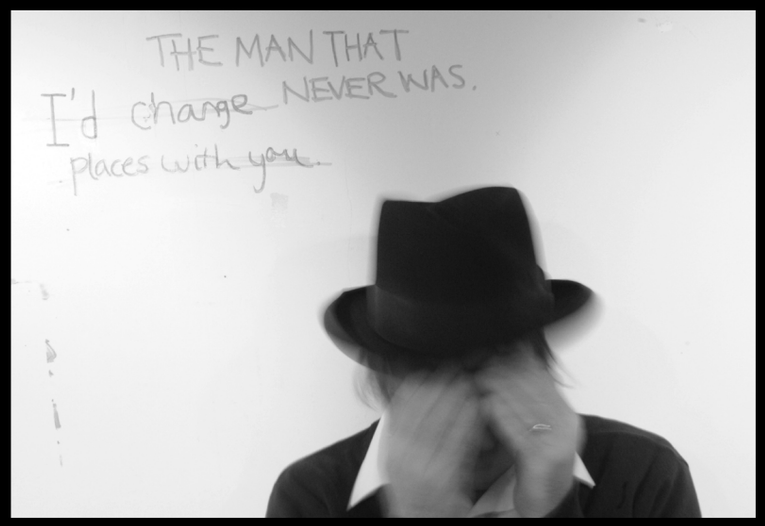
Becoming Hancock
**Studio Rehearsals**
Studio Rehearsal Still

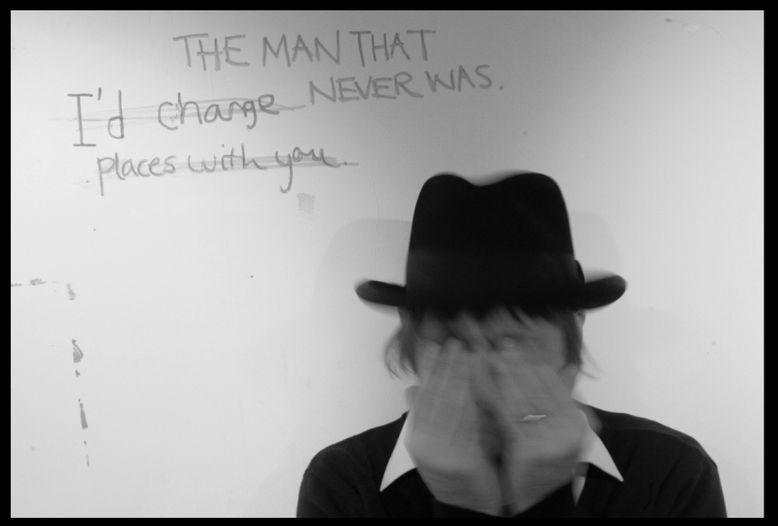
Becoming Hancock
**Studio Rehearsals**
Studio Rehearsal Still

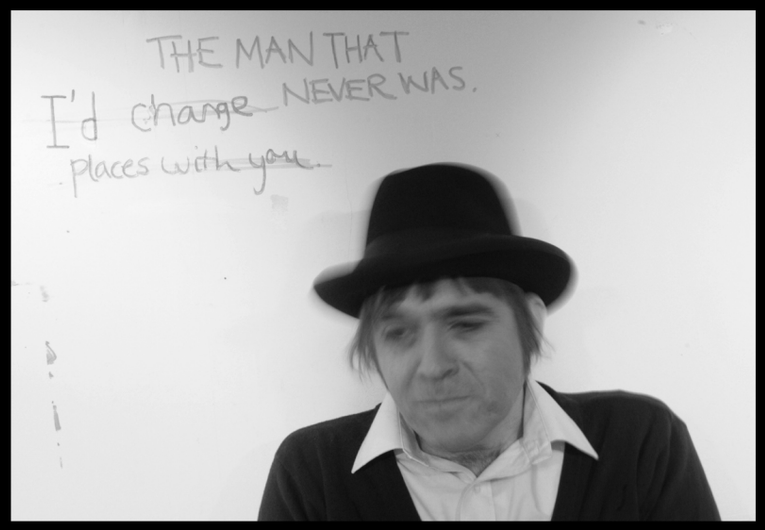
Becoming Hancock
**Studio Rehearsals**
Studio Rehearsal Still

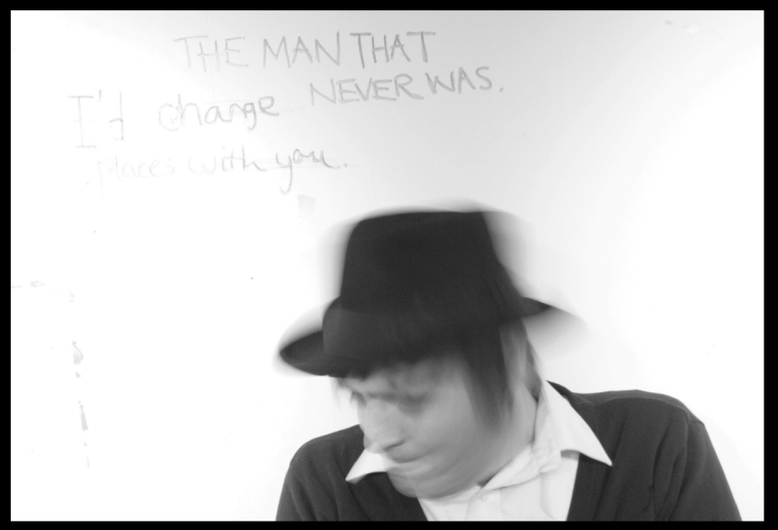


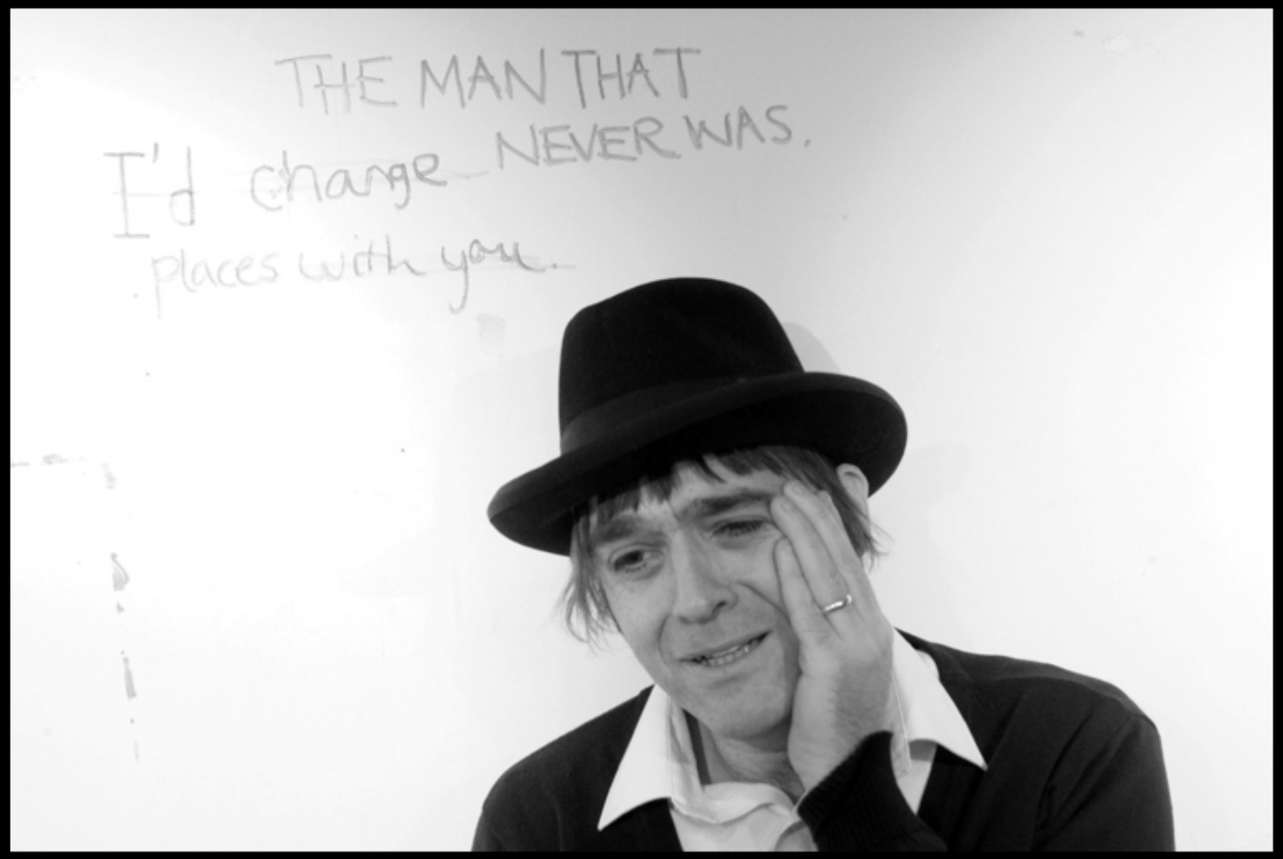



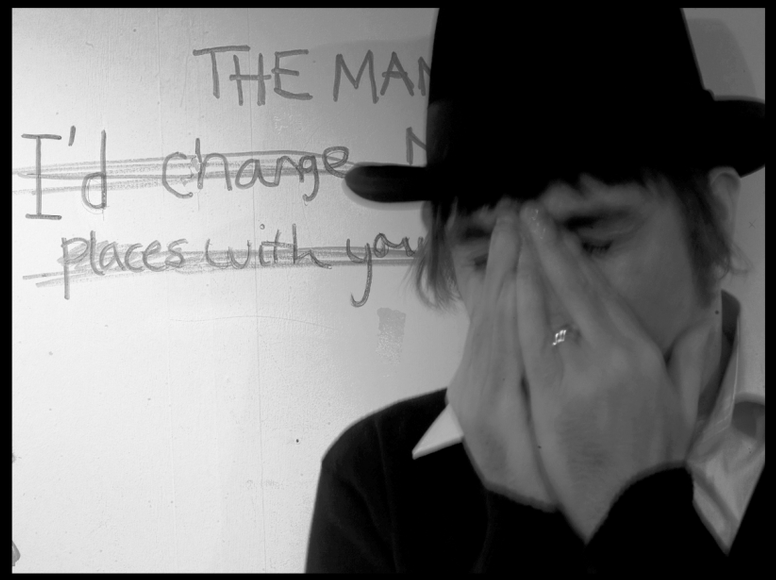



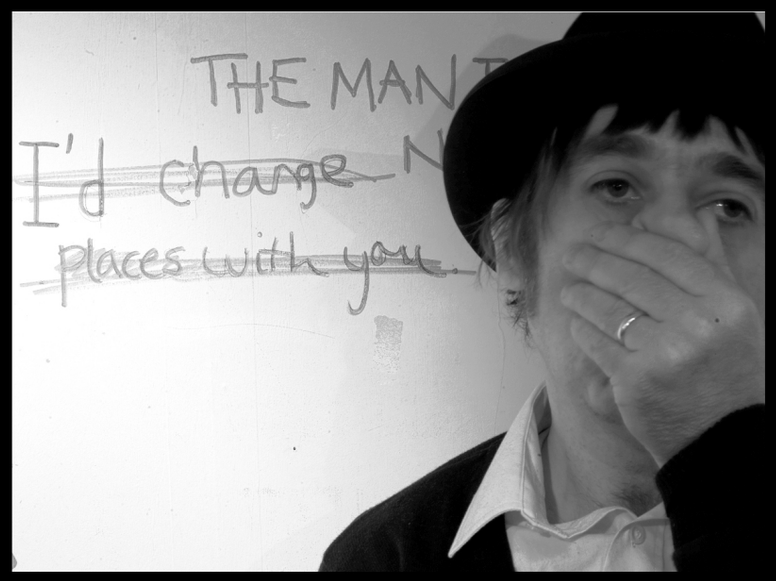



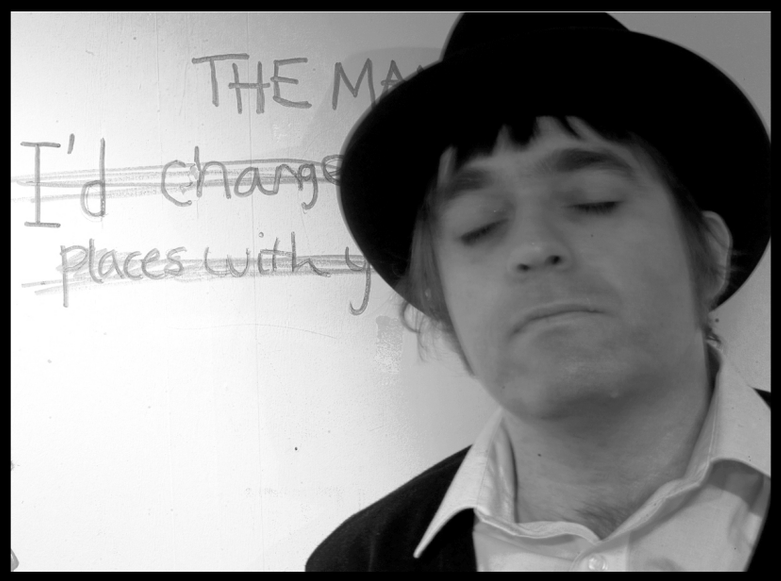

Becoming Hancock
**Studio Rehearsals**
Studio Rehearsal Still

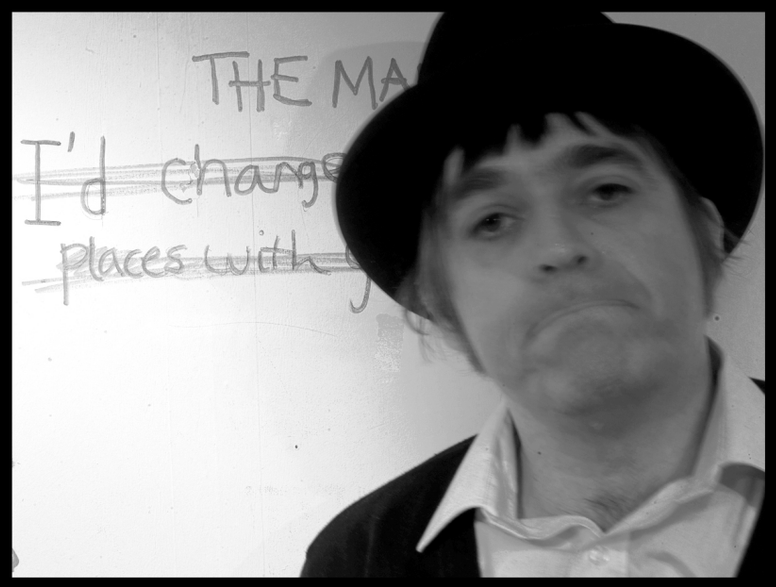


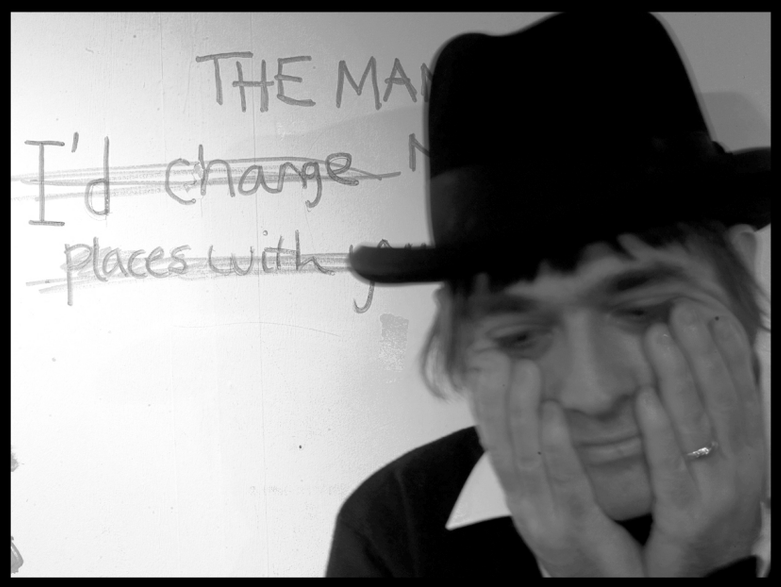
Becoming Hancock
**Studio Rehearsals**
Studio Rehearsal Still



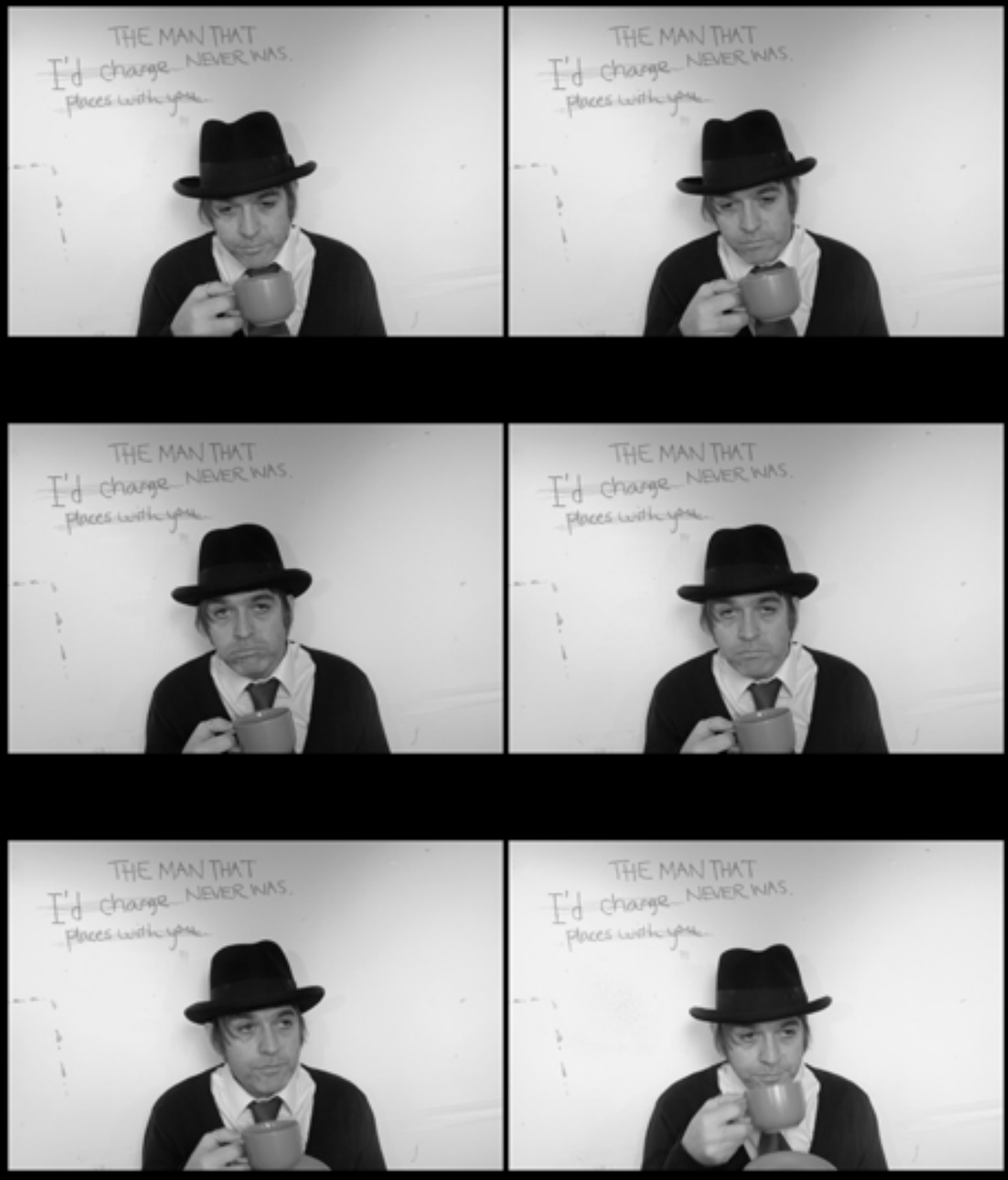


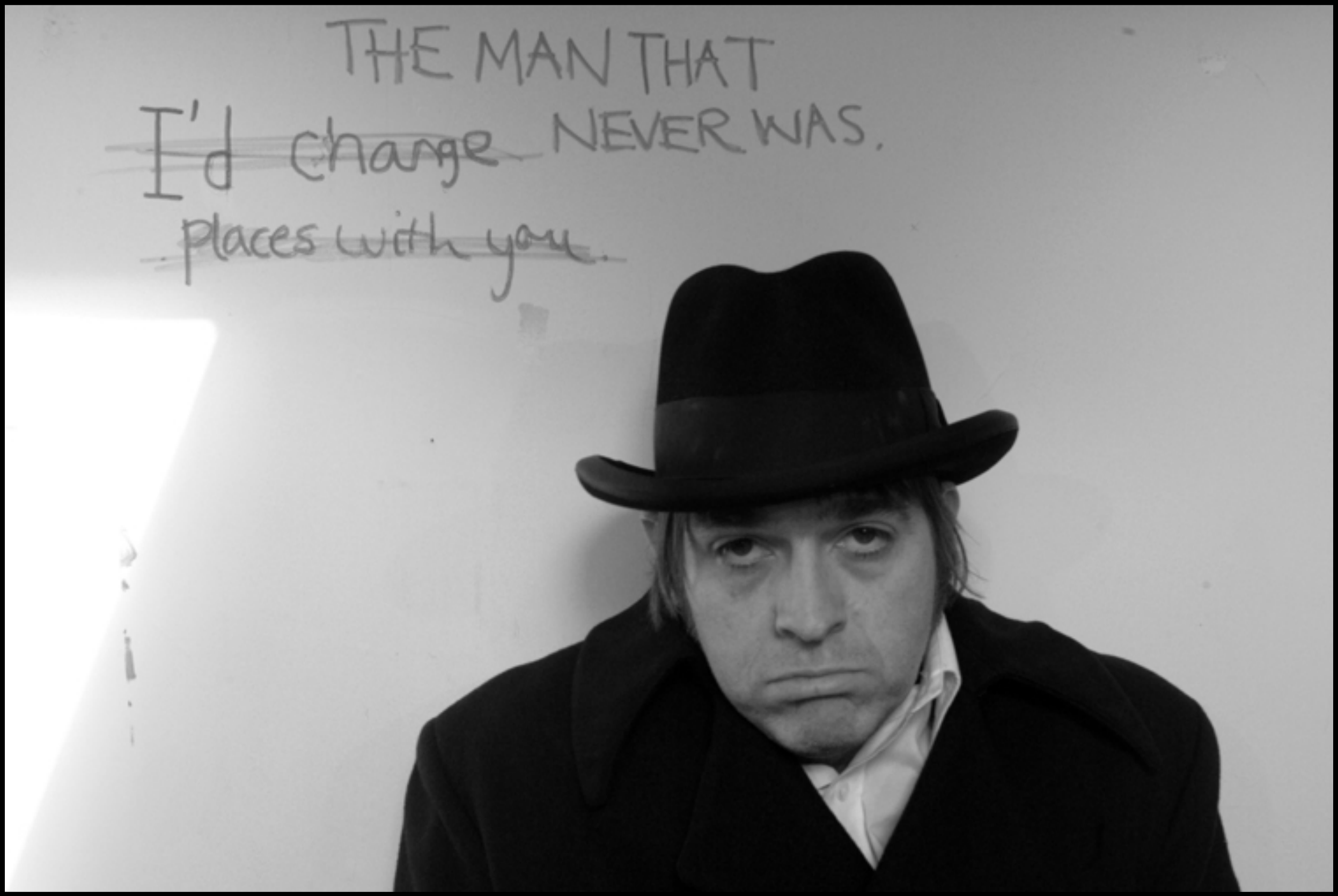

Becoming Hancock
**Studio Rehearsals**
Studio Rehearsal Still




Becoming Hancock
**Studio Rehearsals**
Studio Rehearsal Still

Becoming Hancock
**Studio Rehearsals**
Studio Rehearsal Still

Becoming Hancock
**Studio Rehearsals**
Studio Rehearsal Still




Becoming Hancock
**Studio Rehearsals**
Studio Rehearsal Still

Becoming Hancock

# Face To Face

(Live Performance - New Art Gallery Walsall Artist in Residence Public Event)

Re-enactment of the 'Face to Face' - the live Artist work in isolation, but could be developed as a live performance? The questions were the same that were asked to Hancock but answered as myself - the interesting responses perhaps come where there is a convergence. Thus could also be said of some of the still imagery and in the example below there is a similarity occurring in the facial features

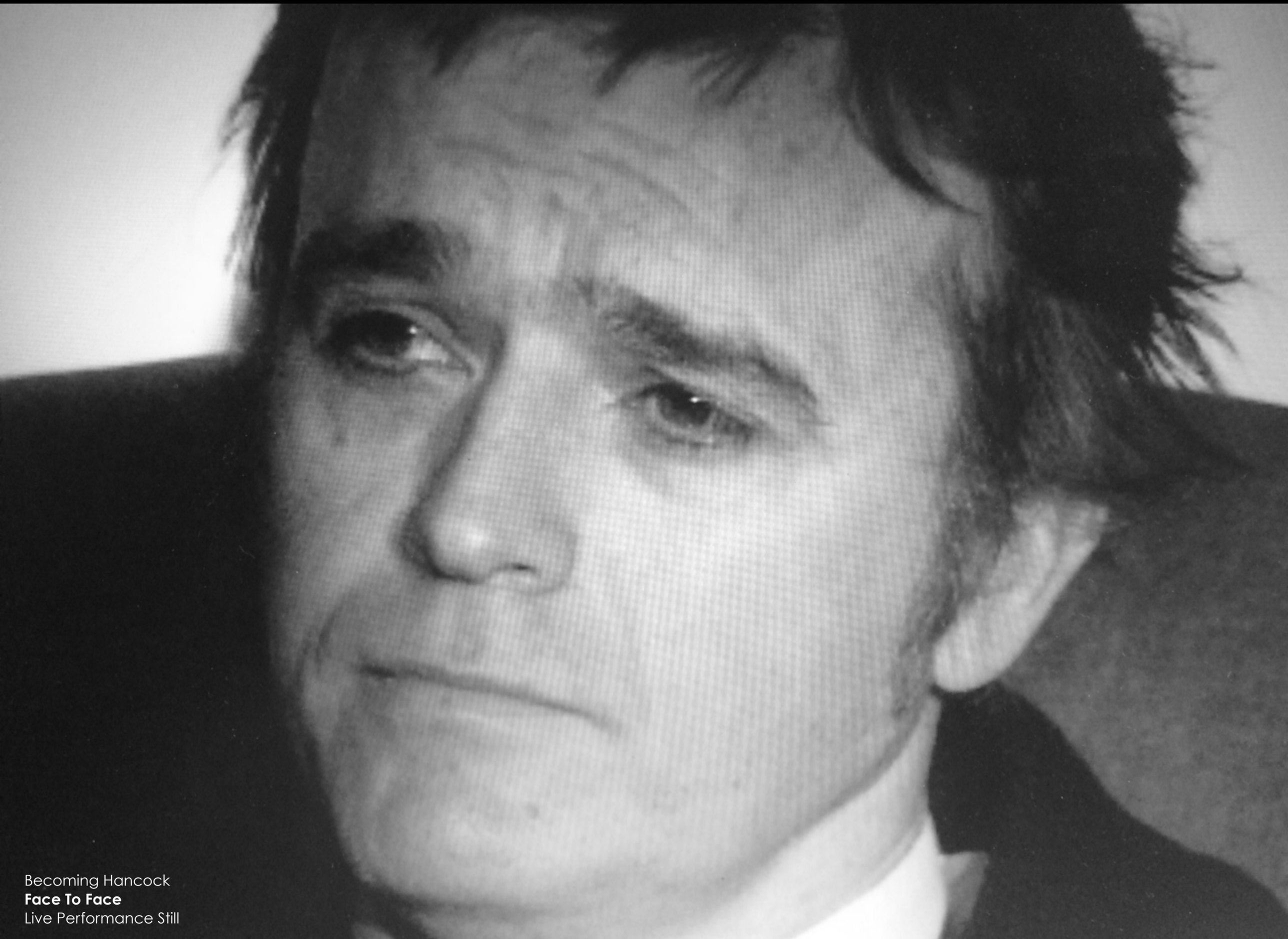
this could be due to the lighting and/or point of view etc - however the mouth in particular is starting to show a convergence visually.

this could be utilised on the performance - perhaps a three-way exchange of CAMERA → LIVE PERFORMANCE → VIDEO BACKGROUND

Re-enactment  Experiential  Reference

Becoming Hancock
**Face To Face**
Live Performance Still

Becoming Hancock
**Face To Face**
Live Performance Still



Becoming Hancock
**Face To Face**
Live Performance Still

Becoming Hancock
**Face To Face**
Live Performance Still

Becoming Hancock
**Face To Face**
Live Performance Still

Becoming Hancock

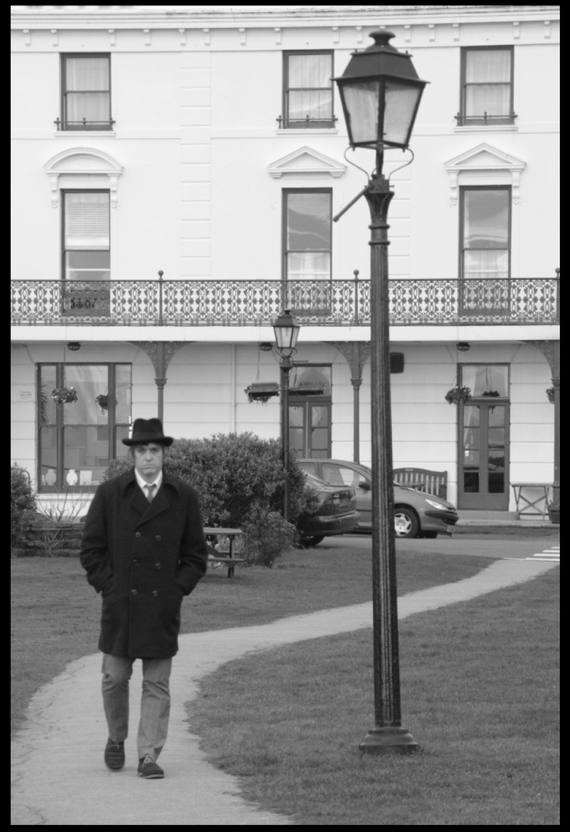
# The Man Who Never Was

(One Week Public Performance Piltdown*)

*Bognor Regis

Becoming Hancock
**The Man Who Never Was**
(One Week Performance - Piltdown)
Live Performance Still

Becoming Hancock
**The Man Who Never Was**
(One Week Performance - Piltdown)
Live Performance Still



Becoming Hancock
**The Man Who Never Was**
(One Week Performance - Piltdown)
Live Performance Still

Becoming Hancock
**The Man Who Never Was**
(One Week Performance - Piltdown)
Live Performance Still

Becoming Hancock
**The Man Who Never Was**
(One Week Performance - Piltdown)
Live Performance Still

Becoming Hancock
**The Man Who Never Was**
(One Week Performance - Piltdown)
Live Performance Still

Becoming Hancock
**The Man Who Never Was**
(One Week Performance - Piltdown)
Live Performance Still

Becoming Hancock
**The Man Who Never Was**
(One Week Performance - Piltdown)
Live Performance Still

Becoming Hancock
**The Man Who Never Was**
(One Week Performance - Piltdown)
Live Performance Still

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**The Man Who Never Was**
(One Week Performance - Piltdown)
Live Performance Still

Becoming Hancock
**The Man Who Never Was**
(One Week Performance - Piltdown)
Live Performance Still

Becoming Hancock
**The Man Who Never Was**
(One Week Performance - Piltdown)
Live Performance Still

Becoming Hancock

# Gallery Stills

(Live Performance/Installation Stills - Wedge Gallery, Lichfield)

Becoming Hancock
**The Man Who Never Was**
(Gallery Stills - Live Performance)
Live Performance Still

Becoming Hancock
**The Man Who Never Was**
(Gallery Stills - Live Performance)
Live Performance Still

Becoming Hancock
**The Man Who Never Was**
(Gallery Stills - Live Performance)
Live Performance Still

Becoming Hancock
**The Man Who Never Was**
(Gallery Stills)
Installation Still

Becoming Hancock
**The Man Who Never Was**
(Gallery Stills)
Installation Still

Becoming Hancock
**The Man Who Never Was**
(Gallery Stills)
Installation Still

Becoming Hancock

# Film Stills

The Wobbly Tooth (2013)
Very Nearly An Arm Full (2014)

Becoming Hancock
**The Wobbly Tooth**
(Performance Film - 2013)
Film Still

Becoming Hancock
**The Wobbly Tooth**
(Performance Film - 2013)
Film Still

Becoming Hancock
**The Wobbly Tooth**
(Performance Film - 2013)
Film Still

Becoming Hancock
**Very Nearly An Arm Full**
(Performance Film - 2014)
Film Still

Becoming Hancock
**Very Nearly An Arm Full**
(Performance Film - 2014)
Film Still

Becoming Hancock
**Very Nearly An Arm Full**
(Performance Film - 2014)
Film Still

Becoming Hancock

# Artist in Residence Blog “Never Had It So Good”

New Art Gallery Walsall 2013

Never Had It So Good - Artist Blog 2013
http://www.deankelland.com/section670600.html

Becoming Hancock
**Never Had It So Good - Artist Blog**
Blog Imagery - Composite

Becoming Hancock

# Sketchbook Excerpts

location and the figure becomes a player against it — there is still the presence of the Hancock figure - but does it go beyond this in terms of the broader Male stereotypes?

This would have to be considered carefully - has some resonance with the Campbell images from Peran porth.

Maybe consider cropping here to remove the distractions?

DSCF0687.TIF

DSCF0688.TIF

Becoming Hancock
**Sketchbook**
Excerpt

Obviously there is an air of comedy / humour in this sequence when the Vertigo doll comes into play - however there is also the feel of the Taxi Driver / DeNiro Loner male - Studying - assessing who is as well. The moments of silence in between the performance of the Vertigo doll add to the tension. The performance also includes a slight deviation from the Hancock dialogue. firstly it was important introduce the air of failure in the performance - so the actual vertigo doll sequence includes false starts and difficulty in pronouncing the 'C' and a couple of attempts are made before the whole piece is spoken

Picking up also on the eyes of some of the others that are important to is important to take up the character the hope that the figure. take over the Hancock — dummy — performer relationship is something that shifts through the film and as the film progresses through various transformations the three positions.

There is also something of the reduction within the scenario and how where this film — the sugg play upon the difficulties H occupying himself within the bedsit and the many reductions the attempts at activities. He remains the lone lonely pacing around his cage — companions can be made here I put to the testing together or the skeptoe figure as animal incarcerated. The differences lie in Hancocks reduction without another figure to create off. The gaps or silence in the

Becoming Hancock
**Sketchbook**
Excerpt

LOCATION: 'THE BEDSITTER' – VENTRILOQUISM – CYCLE of FAILURE
LACAN'S MIRROR STAGE.
INCARCERATED MALE. (CAGED).

CLASS: 'THE BEQUEST' — 'HOW TO WIN....' / 'ECONOMY DRIVE' – HANCOCK – 'ITINERANT CLASS MODEL'.
PETITE BOURGEOISE. 'THE BLOOD DONOR'

GENDER: 'THE NEW NOSE' / 'LADIES MAN' – DISLOCATED MALE – UNABLE TO COMMUNICATE WITH WOMEN.
'REDUNDANT MALE' → THE BLOOD DONOR – OFFER TO NURSE. → DISPLAYS OUTDATED ATTITUDES – 'NO FUNNY STUFF'.

PRIOR TO SOUND THE FIGURE IS 'INHABITED'? BY THE HANCOCK IDEOLOGY (ALTHUSSER) → Mix of Methodologies at play: Althusser / Connor

Stanislavski

Need to interrogate Connor's 'VOCALIC BODY' and the notion that in ventriloquism the voice animates the body. Knitting identities together.

The Voice in this case is an aggressive one – as it turns on itself.

The act of ventriloquism has to be referenced, as too does the Mirror (Lacan's mirror stage). → Some of this will be discussed in the Practical element of the text → along with Althusser's ideology. — links to ventriloquism.

Structuralism – just need to academicise the language?

Must remember to catch all of the themes within the analysis of the practice
Eg/ Location ☒ CLASS ☒ GENDER ☒

These are the background tests with the period colour — beautifully named 'A Nice Cup of Tea' — I think that at this stage and referencing the Hamilton the idea to have these colours painted in — Interior Design / Home magazine as well as having some connection with the figure should work???

Simulating the background with hand cuts roughly and centred to test the

The Mirror will Contain another version of the figure.
Cats shell / Wobbly tooth / Shawl ?

Becoming Hancock

# Collages

New Art Gallery Walsall Accession 2013

Becoming Hancock
**The Best A Man Can Get I**
Mixed Media Collage
New Art Gallery Walsall, Permanent Collection

Becoming Hancock
**The Best A Man Can Get II**
Mixed Media Collage
New Art Gallery Walsall, Permanent Collection

Episode Two

# The Desperate Hours

Becoming Harold Steptoe

# Early Experiments

he has h
dreams
and so

Becoming Steptoe
**Early Experiments**
Studio Rehearsals
Performance Still

Becoming Steptoe
**Early Experiments**
Studio Rehearsals
Performance Still

Becoming Steptoe
**Early Experiments**
Studio Rehearsals
Performance Still

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Studio Rehearsals
Performance Still

Becoming Steptoe
**Early Experiments**
Studio Rehearsals
Performance Still

Becoming Steptoe
**Early Experiments**
Studio Rehearsals
Performance Still

Becoming Harold Steptoe

# You Dirty Old Man (Studio Rehearsals)

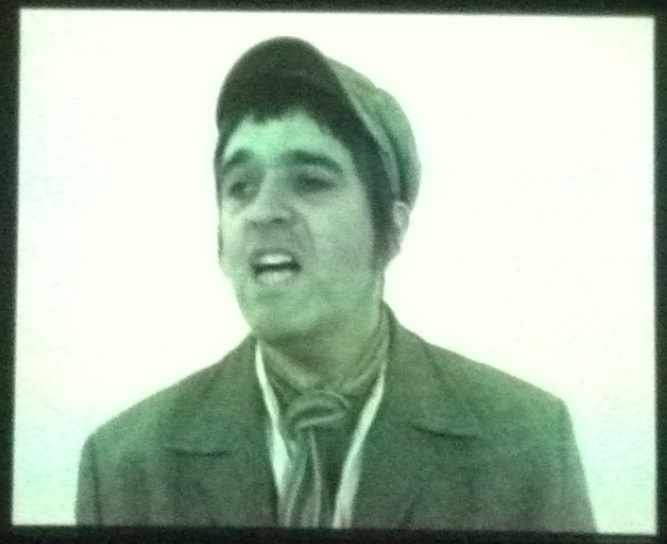
Becoming Steptoe
**Studio Rehearsals**
You Dirty Old Man (Performance Film)
Film Stills

Becoming Steptoe
**Studio Rehearsals**
Performance Stills

Becoming Harold Steptoe

# Gallery Stills

Becoming Steptoe
**You Dirty Old Man**
(Performance Film - 2010)
IKON Gallery Installation Still



Becoming Steptoe
**You Dirty Old Man**
(Performance Film - 2010)
Beton-7 Gallery, Athens  Installation Still

Becoming Steptoe
**You Dirty Old Man**
(Performance Film - 2010)
Blank Space Gallery, Manchester  Installation Still

Becoming Steptoe
**You Dirty Old Man**
(Performance Film - 2010)
Wedge Gallery, Lichfield  Installation Still

SONY
TRINITRON

Becoming Steptoe
**The Englishman's Panacea**
(Performance Film - 2013)
IKON Gallery Off-Site, Birmingham  Installation Still

Becoming Steptoe
**The Englishman's Panacea**
(Performance Film - 2013)
IKON Gallery Off-Site, Birmingham  Installation Still

Becoming Harold Steptoe

# Film Stills

Becoming Steptoe
**You Dirty Old Man**
(Performance Film - 2010)
Film Stills

Becoming Steptoe
**You Dirty Old Man**
(Performance Film - 2010)
Film Stills

Becoming Steptoe
**You Dirty Old Man**
(Performance Film - 2010)
Film Stills

Becoming Steptoe
**You Dirty Old Man**
(Performance Film - 2010)
Film Stills

Becoming Steptoe
**You Dirty Old Man**
(Performance Film - 2010)
Film Stills

Becoming Steptoe
**You Dirty Old Man**
(Performance Film - 2010)
Film Stills

Becoming Steptoe
**The Englishman's Panacea**
(Performance Film - 2013)
Film Stills

Becoming Steptoe
**The Englishman's Panacea**
(Performance Film - 2013)
Film Stills

Becoming Harold Steptoe

# Artist in Residency Blog “The Butterfly Collector”

New Art Gallery Walsall 2013

The Butterfly Collector - Artist Blog 2013
http://www.deankelland.com/section677683.html

Becoming Steptoe
**The Butterfly Collector - Artist Blog**
Blog Imagery - Composite

Becoming Harold Steptoe

# Sketchbook Excerpts

I'm not sure yet whether this will ultimately work – however this idea of demonstrating the construction of the environment could be quite interesting – Harold's prison is the junkyard Harry H. is imprisoned by the set of the show.

starting to think about
of the mirror and then
a desire to be unseen.
the performance
of the mirror?
to the Steptoe
Have been playing
with his face
on the mirror
replaces his
obscured face
The 'Pop Art'

a very simple script that strikes
a performance of the 'working class'
- covering up mirror/camera?
could be repeated - the
There are also the small
living room - Butterflies
around with an image
obscured - this could
so that the face seen
and/or the other way
fills in for the face in
layering is still important

an adrenaline addict
role' and then
Eventually
Coat falling
reference
etc....
of Harold
be placed
therein -
Harold's
the mirror
at this stage

Don't want to go over the top - but there possibility to build layers within
the set. Must try out camera angles to work out how easy it will be
to position the figure in the set. - Unless the camera could be seen?
might be too cheesy
at least the TV
seems something to
can fall from
to on replacing
that could be
portrayal of the
references.
the 'Cycle
explore in
In terms of
Is perhaps the
The figure in

if the lens is visible? Although
representation of the figure?
include and work with
the mirror (as in 'Film')
the coat the performance
interesting in addressing
working class male
The repetition also
of failure' that I
these masculine
Althusserian ideas
'voice' from the past
the present? May

it does point
The repetition.
if the coat
but rather
to repeated.
the repetitive
that Harold
speaks of
not to
figures.
the costume
that calls
have to cut

scenes together - haven't really done this before - need to map out the
type of shots required to make it work. main shot of mirror/set
close-up of Steptoe image / butterflies? - face whilst mirror is covered?

TO BE SEEN IS TO BE PERCEIVED' following the ring the thumb
was to be raised . . .

in terms of the structure and performance have I am extremely
pleased with the results — I wanted to try — or expected to have
to try more takes — but just felt I couldn't get it better than this
it feels strange and risky to go for a one off take — but at the same

Theories [illegible]
something that is
Key to addressing
Harold's
'improvement'!

Has some associations with the notion of collecting and the
appearance of exotica in Still Life Pecking to the Pattern (as well as artist)
broadened aspect of the Pattern
Don't want to get bogged down with too many
elements - although the clutter
I think Roof Simple is best . . .

Test for application of the film still sequence. - Used 'size' PVA/water mix - like the way the texture of the paper has been visible at the edges of the image and also where some of the image has 'come away' - This seems to be a more appropriate way of working with the images for the larger collage.

Becoming Harold Steptoe

# Collages

Becoming Steptoe
**The Desperate Hours I**
Mixed Media Collage

Becoming Steptoe
**The Desperate Hours II**
Mixed Media Collage

Becoming Steptoe
**The Desperate Hours III**
Mixed Media Collage

Becoming Steptoe
**The Desperate Hours IV**
Mixed Media Collage

Becoming Steptoe
**The Desperate Hours V**
Mixed Media Collage

Becoming Steptoe

# IKON Gallery Catalogue

# deankelland

## the living room series

episode two: the desperate hours

Becoming Steptoe
**The Desperate Hours**
**(IKON Gallery Catalogue - ISBN 978-0956020468)**
Excerpt

The Mouth is starting to fall into some sense of resemblance and I need to work on the eyes - bigger sideburns.

STEPTOESTILL03.JPEG

Methodology

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The Costume is working well here as well - hat might need more work but the mackintosh and coat has got a Similarity that works well.

Becoming Steptoe
**The Desperate Hours**
**(IKON Gallery Catalogue - ISBN 978-0956020468)**
Excerpt

# foreward

I was on stage in a Comedy Club in Manchester recently and it was a typically late night raucous affair, with plenty of banter being traded between myself and the audience. An older man, sitting in the balcony then made what I shall euphemistically call an 'inappropriate remark' and despite the noise in the club at the time everybody heard it. There was silence as the crowd digested what the man had said.

Suddenly, from the back of the room another man chimed in and with perfect timing said, "You dirty old man!" If I'm honest it wasn't the most accurate of impressions, but I think even Harry H. Corbett would have been pleased with the response as four hundred Mancunians dissolved into seemingly uncontrollable hysterics.

What's remarkable about that is that this wasn't an audience all of the age to remember Steptoe & Son, far from it, this was a Saturday in Central Manchester with all generations represented. What it shows us is just how important culture is to our society, how it binds us together, and none more so than the sitcom. It seemed that everybody in that room knew the reference, yet I'll bet that at least half of the audience weren't even born when Steptoe and Son was last made.

These younger people aren't aware of the programme and its catchphrases just through repeats, catchphrases don't catch on from repeats, but because of the impact a well-written, well-acted, hugely popular situation comedy can have when it first hits the audience. It may be less so now as the 'choice' of channel increases by the day, but back  then everybody would have talked about what they watched last night, *Hancock's Half Hour, Steptoe& Son, Fawlty Towers, Only Fools and Horses.* All of them hugely successful, all of them very idiosyncratically British, trading as they did on the 'put upon', the socially ambitious and the constant need for dignity at all times.

All the great sitcoms have one thing in common, that at times the audience doesn't know whether to laugh or cry; they constantly tread that fine line that separates comedy from tragedy. Dean Kelland deals with the way these comic references are woven into our cultural fabric, his approach shines a light on the individual threads that make up the patterns that have filtered there way into a our collective national psyche. What the images in this book show is that what is comic one second can be tragic the next just from the adjustment of an eyebrow, a sadness to the eye, a quivering of the lip. All great British comedy has always used this high wire act of emotion which is why it lives so long in the memory. Certainly, that old man in Manchester that night will never forget it!

**Ian Moore**
Writer and Journalist



Becoming Steptoe
**The Desperate Hours - Ian Moore Foreword**
**(IKON Gallery Catalogue - ISBN 978-0956020468)**
Excerpt

# time and again, over and over again
# dean kelland, harry h. corbett and harold steptoe

**1962 - 1974**

*Steptoe and Son* remains to be one of the BBC's most influential programmes. In its regular reiteration of what was essentially the same narrative, the show defined the template for the British sitcom: each week rag and bone man Albert Steptoe continually and successfully undermines his son, Harold, who dreams of either a better life or artistic pursuits. As was noted at the time of its broadcast, the show broke 'down the boundaries of comedy and tragedy' and presented the bond between father and son 'as a psychological prison' in which Albert *"is a comic monster, constantly undermining Harold to maintain control. The pain is compounded by the awful irony that, despite his decency and aspirations, Harold is a good deal less intelligent than his father"* (Wickham, n.d.).
While the programme's comedic centre came from the constant exchange of verbal insults between Harold and Albert, each episode would conclude in the suppression and, at times, blatant destruction, of Harold's hopes. In this sustained act, *Steptoe and Son* boldly transformed its comedy into tragedy as its audiences laughed at Harold's *'failure, embarrassment and disappointment'* (ibid). In this suppression, the programme's themes began to emerge: the older generations resistance to change, their fear of being left by their children, and the discontinuation of their heritage all of which was mirrored by the young working class man's failed attempts at sophistication and aspiration, a figure who felt both the pull of progress but also the heavy weight of the past. In both father and son, past and present, the singular image of entrapment becomes apparent – both are trapped within a vicious cycle of love and hate, loyalty and dishonour.

**2009 - 2011**

Filmed in black and white and in tight close up, Dean Kelland wears a battered cap that is pushed slightly back and a scarf tied loosely around his neck. He appears to be listening, composing himself in order to deliver an important line of dialogue. The silence is broken by a recording: Harry H. Corbett, playing his defining role as Harold Steptoe, speaking his most

*1 Caption text goes here in this style*



Becoming Steptoe
**The Desperate Hours - James Rose Introductory Essay**
**(IKON Gallery Catalogue - ISBN 978-0956020468)**
Excerpt

iconic line – “You dirty old man”.  There is a pause and Kelland repeats the dialogue. It’s a poor imitation. He tries again. And again and again. Repeating that one seminal line of dialogue, over and over. Sometimes he simply says it – muttering it, whispering it, mouthing the words, and Kelland’s actual voice is heard. Sometimes he mimes to Corbett almost perfectly, at other times he mimics the line in time with the actor and both their voices merge into a singular voice. It’s both disturbing and hallucinatory, the repetition of the line becoming both a signifier of the character and a mantra for Kelland: in this repetition he *becomes*, albeit briefly, Corbett who is *acting* as Steptoe. Three identities are suddenly collapsed into one voice, a collection of identities bound not by person but by a singular line of dialogue.

This act of repetition becomes a key trait that unites Kelland’s work with its inspirational source: just as *Steptoe’s* writers Alan Simpson and Ray Galton reworked the same narrative of aspiration reduced to failure, so Kelland attempts to accurately mimic Harold’s defining line of dialogue, a quality amplified by his wearing a similar costume to Harold and performing restricted gestures with his arms and hands. At first it seems that this cycle of repetition functions as an attempt to perfect the vocal impression of Corbett, a sustained recording as it were of the fledgling impersonator attempting to master accent and inflection. Yet as the recording plays out a more disturbing

*3  Caption text goes here in this style*



Becoming Steptoe
**The Desperate Hours - James Rose Introductory Essay**
**(IKON Gallery Catalogue - ISBN 978-0956020468)**
Excerpt

element becomes apparent in that the repetition leads not necessarily to success but to a sense of failure for it seems that Kelland never quite manages to master the voice. But, perhaps, it is here that Kelland, ironically, does *become* Steptoe for both, in their aspirations to become someone else, seemingly fail. Just as Harold's attempts to better himself are thwarted by his father, so too are Kelland's attempt at perfect mastery of that one line of dialogue. Both become trapped by a circumstance, doomed as it were to a constant cycle of repetition.

These attempts at mimicry primarily force attention to that one line of dialogue, its repetition indicating that its value lies not just in its delivery but in its resonance: "You dirty old man" carries a dual meaning in that it suggests both a sexual perversity and a literal description. As a sexual referent, the dialogue correlates with the disgusting lechery of Harold's father, a quality that only exaggerates the ever growing divide between father and son. As a verbal description, the dialogue adequately describes Albert for he is, quite literally, a dirty old man – wearing worn and ragged clothes, his scrawny skin is as filthy as his dirty dentures. While this may seem an obvious reading, the value of the dialogue as a descriptor carries a much greater weight for Harold's proclamation of "you dirty old man" is not just a criticism of his father but *all* that his father represents – the past, the weight of family responsibility, and the Working Class. For Harold, all that Albert represents is dirty, a filth squalor that is – perhaps ironically – amplified by their employment as collectors of other people's cast-offs. Their house is a collection of the broken, the discarded and the unwanted, effectively rubbish and waste which Harold desperately tries to transform by stating that some of it is antique. It is a desperate attempt on Harold's part, an attempt to better his surroundings through verbally changing their status from worthless junk to valuable antique. But, like his attempts to change his own status, this transformation consistently fails (for it is just junk) or his desire to elevate it is undermined by his father.

In the recognition of this failure, Kelland's performances and photographic works direct attention to Harold status as the Working Class aspirant, the masculine figure who desires change, if not transformation, through an idealised vision of betterment. Yet for all his efforts, the character of Harold Steptoe remains firmly fixed in the fictional rag and bone yard at Oil Drum Lane due to the oppressive force of his father



Becoming Steptoe
**The Desperate Hours - James Rose Introductory Essay**
**(IKON Gallery Catalogue - ISBN 978-0956020468)**
Excerpt

and his social status. While this quality is evident in Kelland's performance pieces in the lone figure who can only berate his father/social class through a singular line of dialogue, they are explicit in his photographic works: performing once again as Harold, Kelland stands before a background that appears to replicate the set of *Steptoe and Son* (as intimated by the vague, loose line drawing that is evident in one of the images) yet the detail of the location has been all but erased by the coarse application of white paint.

*3 Caption text goes here in this style*

The brush marks encase Kelland as Steptoe, simultaneously isolating him from the location and forcing a greater juxtaposition between him and the few areas of the background that are left exposed: a table, a Union Jack and a collection of beer bottles. These few objects become signifiers of Harold's working class origins, symbols of his patriotism, masculinity and honesty as a working man. But, for all this elevation, the figure of Kelland as Harold undermines them for Kelland/Harold is a repetitious failure, a quality that taints these symbols through transference.

In the end then, no one escapes. Both remain trapped. Harold remains locked in the time and space of both his fiction and in the nostalgic memories of the television series while Kelland, in his endless video loop of mimicry, aspires to perfect that one line of dialogue. Perhaps, in their constant repetition, they will finally succeed.

**© James Rose 2011**

References

Wickham, P., n.d. 'Steptoe and Son'. Screenonline, [internet]. Available at: http://www.screenonline.org.uk/tv/id/467085/
[Accessed 19/10/11].



Becoming Steptoe
**The Desperate Hours - James Rose Introductory Essay**
**(IKON Gallery Catalogue - ISBN 978-0956020468)**
Excerpt

Polaroid, to make or some performances with the words Screen with Harold overlooking proceedings - figure responding to the screen and the mirror.

TV Screen

MIRROR

I like the part I became the main low playwright of failure, and failures are often more interesting than successes. I THINK THERE IS A BIT OF EVERYONE IN HAROLD....

Becoming Steptoe
**The Desperate Hours**
**(IKON Gallery Catalogue - ISBN 978-0956020468)**
Excerpt

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# Living Room Series: Episode Two: The Desperate Hours Hardcover – 29 Nov 2011

by Ian Moore (Foreword), Dean Kelland (Author), James Rose (Introduction)

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Becoming Steptoe
**The Desperate Hours**
**(IKON Gallery Catalogue - ISBN 978-0956020468)**
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Episode Three

# Oh What Happened To You, Whatever Happened To Me?

Becoming Bob Ferris

# Early Experiments

Becoming Bob Ferris
**Early Experiments**
Location Rehearsals
Performance Still

Becoming Bob Ferris
**Early Experiments**
Studio Rehearsals
Performance Still

Becoming Bob Ferris
**Early Experiments**
Studio Rehearsals
Performance Still/Mixed Media Collage

Becoming Terry Collier

# Early Experiments

Becoming Terry Collier
**Early Experiments**
Location Rehearsals
Performance Still

Becoming Bob & Terry

# Early Experiments

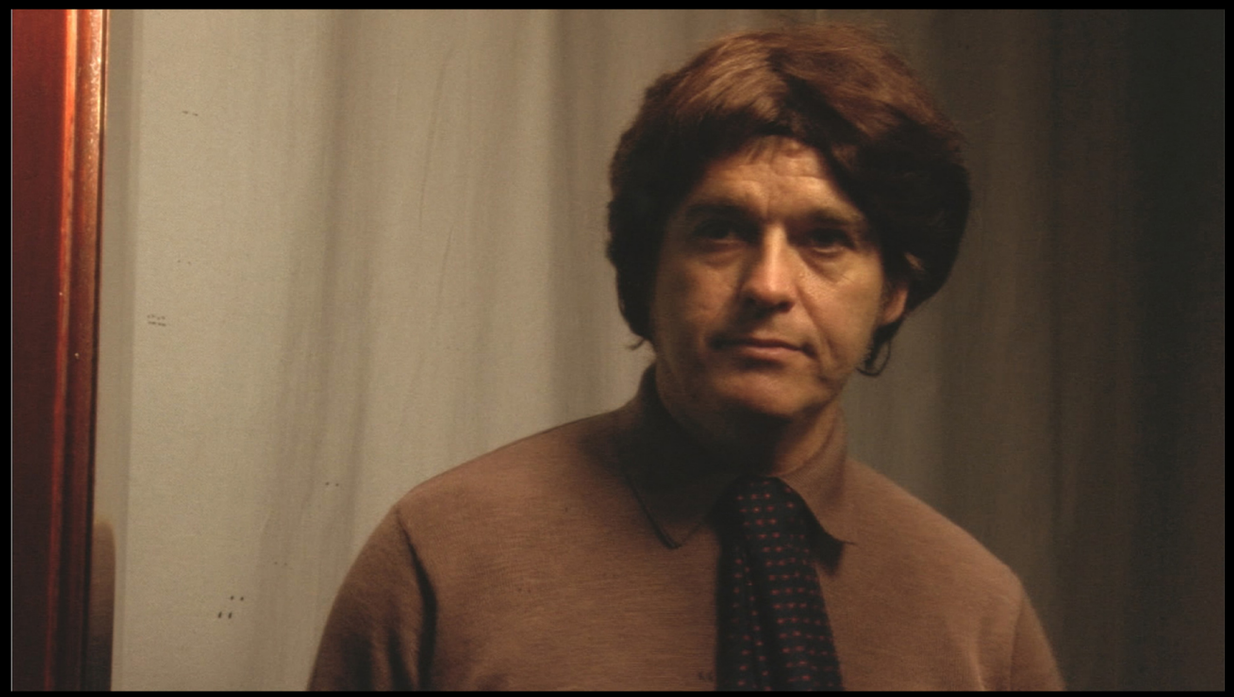
Becoming Bob & Terry
**Early Experiments**
Studio Rehearsals
Performance Still (Combination)

Becoming Bob & Terry
**Early Experiments**
Studio Rehearsals
Performance Still (Combination)

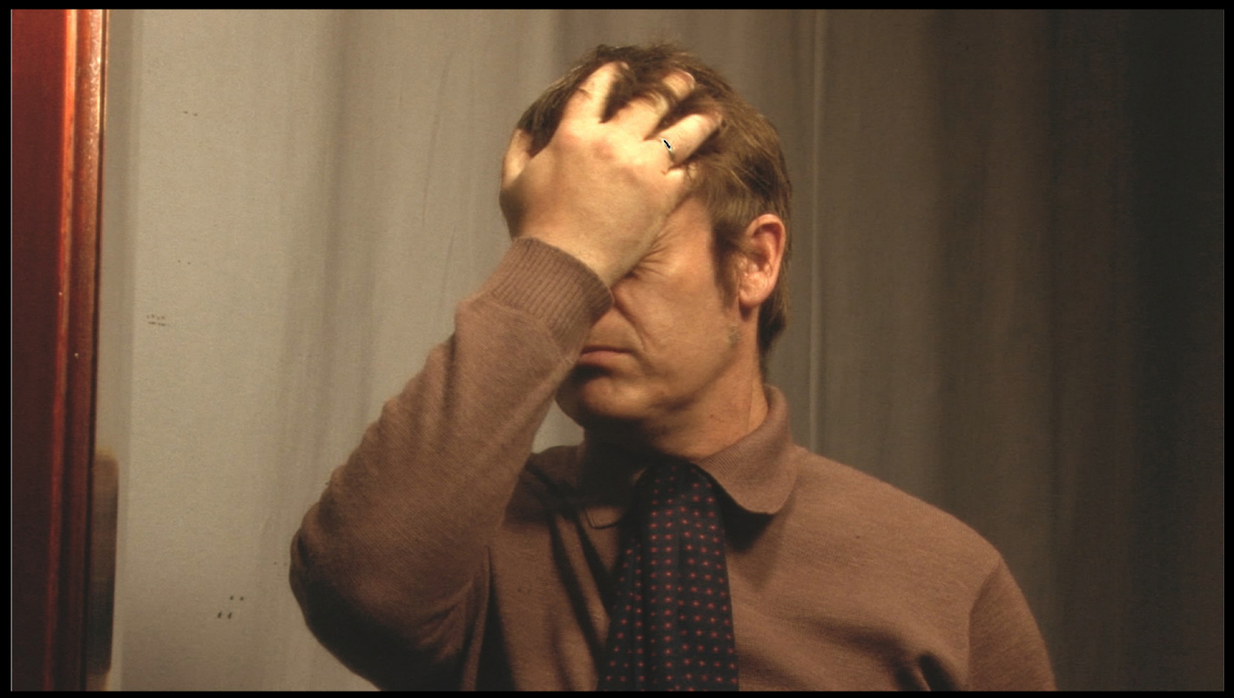
Becoming Bob & Terry
**Early Experiments**
Studio Rehearsals
Performance Still (Combination)

Becoming Bob & Terry
**Early Experiments**
Studio Rehearsals
Performance Still (Combination)

Becoming Bob & Terry
**Early Experiments**
Studio Rehearsals
Performance Still (Combination)



Becoming Bob & Terry
**Early Experiments**
Studio Rehearsals
Performance Still (Intertwined Characters)



Becoming Bob & Terry
**Early Experiments**
Studio Rehearsals
Performance Still (Intertwined Characters)

Becoming Bob & Terry
**Early Experiments**
Studio Rehearsals
Performance Still (Intertwined Characters)

Becoming Bob & Terry

# No Hiding Place (Studio Rehearsals)

(Prototype Performance Film)

Becoming Bob & Terry
**No Hiding Place (Prototype Film 2013)**
Film Still

Becoming Bob & Terry
**No Hiding Place (Prototype Film 2013)**
Film Still

Becoming Bob & Terry
**No Hiding Place (Prototype Film 2013)**
Film Still

Becoming Bob & Terry
**No Hiding Place (Prototype Film 2013)**
Film Still

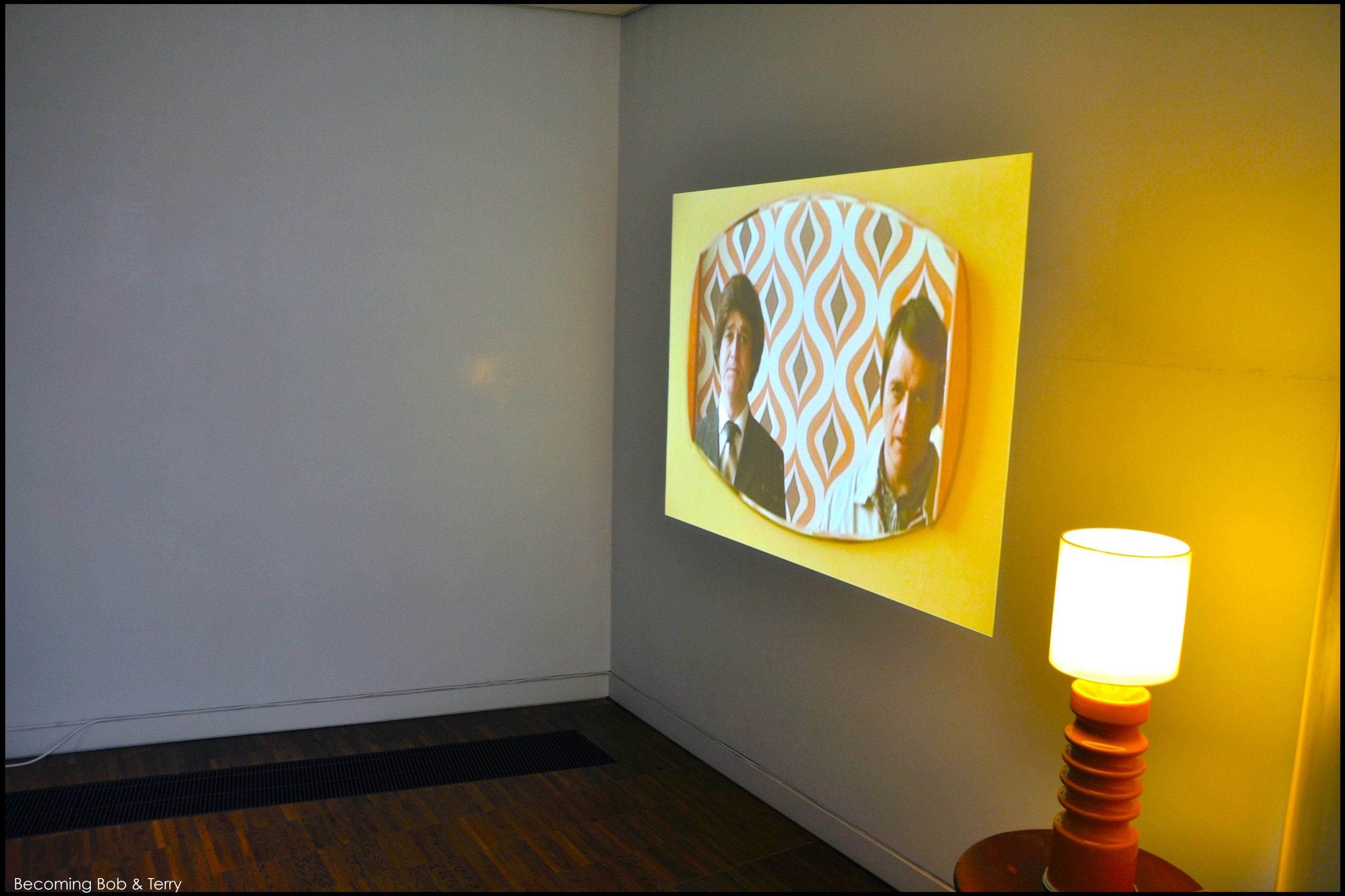
Becoming Bob & Terry

# Gallery Stills

Becoming Bob & Terry
**No Hiding Place**
(Performance Film - 2013)
Wolverhampton Art Gallery, Wolverhampton  Installation Still

Becoming Bob & Terry
**No Hiding Place**
(Performance Film - 2013)
Wolverhampton Art Gallery, Wolverhampton  Installation Still

Becoming Bob & Terry
**No Hiding Place**
(Performance Film - 2013)
Wolverhampton Art Gallery, Wolverhampton  Installation Still



Becoming Bob & Terry
**No Hiding Place**
(Performance Film - 2013)
Wolverhampton Art Gallery, Wolverhampton  Installation Still

Becoming Bob & Terry

# Film Stills

Becoming Bob & Terry
**No Hiding Place**
**(Performance Film - 2013)**
Film Still

Becoming Bob & Terry
**No Hiding Place**
**(Performance Film - 2013)**
Film Still

Becoming Bob & Terry
**No Hiding Place**
**(Performance Film - 2013)**
Film Still

Becoming Bob & Terry
**No Hiding Place**
**(Performance Film - 2013)**
Film Still

Becoming Bob & Terry
**No Hiding Place**
**(Performance Film - 2013)**
Film Still

Becoming Bob & Terry
**No Hiding Place**
**(Performance Film - 2013)**
Film Still

Becoming Bob & Terry
**No Hiding Place**
**(Performance Film - 2013)**
Film Still

Becoming Bob & Terry
**No Hiding Place**
**(Performance Film - 2013)**
Film Still

Becoming Bob & Terry
**Some Day We Will Laugh About All This**
**(Performance Film - 2014)**
Film Still

Becoming Bob & Terry
**Some Day We Will Laugh About All This**
**(Performance Film - 2014)**
Film Still

Becoming Bob & Terry
**Some Day We Will Laugh About All This**
**(Performance Film - 2014)**
Film Still

Becoming Bob & Terry
**Some Day We Will Laugh About All This**
**(Performance Film - 2014)**
Film Still

Becoming Harold Steptoe

# Artist in Residency Blog “Tomorrow’s Almost Over”

New Art Gallery Walsall 2013

Tomorrow's Almost Over - Artist Blog 2013
http://www.deankelland.com/section692668.html

Becoming Bob & Terry
**Tomorrow's Almost Over - Artist Blog**
Blog Imagery - Composite

Becoming Bob & Terry

# Sketchbook Excerpts

These are the next set of rehearsals - The facial expressions and posture are more refined now and the 'performance' is more concise. Hard to walk on the hair a lot more as it symbolises so much in terms of the research ie feminisation of Bob as demonstrated comedically by his hair style (not haircut) is a clear marker between the two figures and as such it has to be present in the performance. There are numerous references in the script to Bob's hair also and could offer the opportunity to explore dialogue and/or text at a later stage. Practically the process has made it clear that a wig is going to be the best way forward as the time 'lost' in growing the hair is two great when touring about performing both characters.

This method of mixed media could work as a section of a panel designed to refer to the split screen opening sequence

environment works well in terms of the Construction & Bob's new environment. Colour is important and the Mustard/Brown/Orange relation refers to the period. Play experiment with interior of pamphlet/brochure?

handkerchief are really important here and they offer a significant step forward from the very start with the character. The is much more appropriate

power to its new role as the 'Sick Man of Europe', glamorised an escapist fantasy, mirroring a widespread loss of faith in the nation's ability to recover. The retreat from political engagement, particularly from faith in a Socialist future, was expressed most clearly when Mott the Hoople included on the sleeve of their album 'MOTT' the text of a D.H. Lawrence's poem 'A Sane Revolution' written in the aftermath of the General Strike, the poem argued that

If there were
to be a
revolution
it should be
a personal
expression of
freedom' —
ALWYN
W. TURNER
'ROCKING WHILE
ROME IS BURNING'
2013.

During The Doctor Who / KEEL there is a
& the grey
young people
surrounding
Glam-Up' as a reaction to
or at least in contrast to the
To Terry
Significa
the back
a comfort
dislocation
his home
(and from
has made
Suspicious
Feminism
the 70s
Had he ne
he may
become like
and Jon
hair who
barefoot
dressed
extraterr
least in
with Ash
the day.
he blends
bewilderment
become
conspic
being

The Brown shes
1970s have an
It seems an app
is key in hinting
also signifying
washed out gre
feel awkward in
the Selby-but
maybe the Brown
is too heavy?

The Road is
returned as well
in these examples
and maybe there
is a sense that
that where Terry's
grey world is
being slowly
covered over in
the new decade
This is also the
the same reasons
Bob and a mute
Isolating the B
the shelter in pre
used road (Co
Bob stills. It's

Becoming Bob & Terry
**Sketchbook**
Excerpt

during the Script for this the figures both hint at the significance of the backdrop- Bob: Pride Terry: Disgust The wallpaper hints the work.

a. The final e of Bob is ger so this is as the although on Bob and sequence orts the idea e wig rather- nperishing ith low ghing.

e wallpaper ckdrop does e well and s ng the tomorrow

Bob raises the glass at various at key points and Terry holds a pint of Newcastle Brown Ale.

When Bob laughs at Terry it has to be a short won victory and his insecurities uncertainty must detract for him.

Terry has the upper hand as soon as he appears Morally he has the high ground in terms of the Class Betrayal that is discussed between the figures and this has to come across in the interaction between the figures.

Bob fluctuates between Pride

Terry at this stage is just too cynical — too desperate/gung - need to humanise him a bit more and expose some of his vulnerability Maybe not as much as in Bob's case - where insecurity should regularly rear its head, but nonetheless Terry has to have some weakness

Becoming Bob & Terry
**Sketchbook**
Excerpt

Althussers ideology - consider how the template is made manifest? Unlike the Hancock film and the Steptoe film that have the vocal and the image of the original actor/character this film does not

is it then the lyrics of the song? that form a route to the ideological

have to also think about the act - once more it is less a key feature and more have to examine - it is there enough distance between

70's style print.

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PHOTO FILTER - YELLOW 75%

Does the stanislavskian model of performance come in here? →
Need to consider whether there are other methodological signposts at play here?
verbalogism again within the Hancock film - is it true at all. →.
the two figures in terms of look/

Becoming Bob & Terry
**Sketchbook**
Excerpt

Becoming Bob & Terry

# Collage

Becoming Bob & Terry
**No Hiding Place**
Mixed Media Collage
Private Collection

# Conference, Symposia, Publications & Gallery Material

1 IKON Gallery
2 New Art Gallery, Walsall
3 Wolverhampton Art Gallery
4 Beton 7 Gallery, Athens
5 *Comedy Studies* Conference at Manchester Metropolitan University
6 *With Humorous Intent* Conference at Mostyn Oriel Gallery in Llandudno
7 *Comedy Studies Journal* [Vol.2 Issue 2] Intellect Ltd ISSN: 2040610X

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# New Exhibitions

Join us on **Tuesday 29 November from 6 – 8pm** for the opening of Ikon's new exhibitions by John Myers, Stuart Whipps and Dean Kelland.

**John Myers: *Middle England***
Ikon's exhibition features Myers' photographs from series made throughout the early 1970s, including *Middle England* (1970-1974), a selection of portraits of individuals and families close to Myers, living in and around Stourbridge.
Myers' approach is documentary in style, but the images speak to us of value, of the self perceptions and aspirations of his subjects and the spaces they occupy, as well as of the artist himself. More info

**Stuart Whipps: *Why Contribute to the Spread of Ugliness?***
Birmingham-based photographer Stuart Whipps is interested in questions of beauty, value and legacy. For his exhibition at Ikon, Whipps presents a number of new video and photographic works. The storage of over 400 archive boxes from the John Madin Design Group in the basement of Birmingham's Central Library has inspired a multi-screen slide projection whilst Whipps also continues his interest in issues around the formation of Snowdonia National Park. More Info

**Dean Kelland: *Living Room Series (Episode 2): The Desperate Hours***

Dean Kelland's interest lies in the language of popular culture; song lyrics, newspaper and magazine articles, scripts and in particular the British sitcom.
Ikon shows his 2010 film in which Kelland is re-represented in the guise of comedy character Harold Steptoe of the legendary Steptoe and Son. More Info

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Becoming Hancock
**You Dirty Old Man**
(Performance Film - 2010)
Gallery Material

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## Dean Kelland

*Living Room Series (Episode 2): The Desperate Hours*

30 November 2011 – 05 February 2012

Dean Kelland works with performance, photography, film and appropriation to explore portraiture, producing engaging observations of our collective cultural identities.

A publication accompanied the exhibition, priced £5. Click here to visit Ikon's online shop.

Kelland's interest lies in the language of popular culture; song lyrics, newspaper and magazine articles, scripts, and in particular the British sit-com. Ikon shows his 2010 film *Living Room Series (Episode 2): The Desperate Hours*, in which Kelland is re-presented in the guise of comedy character Harold Steptoe of the legendary Steptoe and Son. In-character, Kelland repeatedly voices Steptoe's most memorable catchphrase. With each new repetition he takes us further into the identity of Steptoe whilst simultaneously investigating the mechanics of performance and portraits of masculinity.

Dean Kelland Press Release (PDF 72kb)

**Dean Kelland.**
**Living Room Series (Episode 2): The Desperate Hours**
**Performance still**
**Courtesy the artist**

Becoming Steptoe
**You Dirty Old Man**
(Performance Film - 2010)
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# Dean Kelland

## Living Room Series (Episode 2): The Desperate Hours

### 30 November 2011 — 5 February 2012

Dean Kelland works with performance, photography, film and appropriation to explore portraiture, producing engaging observations of our collective cultural identities.

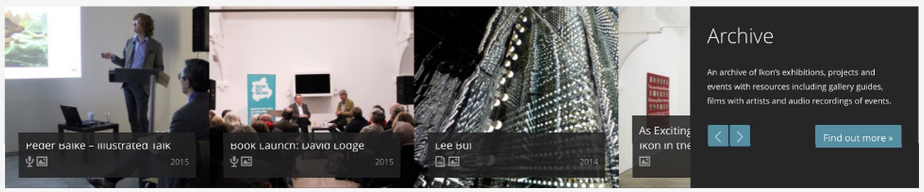
Kelland's interest lies in the language of popular culture; song lyrics, newspaper and magazine articles, scripts, and in particular the British sit-com. Ikon shows his 2010 film *Living Room Series (Episode 2): The Desperate Hours*, in which Kelland is re-presented in the guise of comedy character Harold Steptoe of the legendary Steptoe and Son. In-character, Kelland repeatedly voices Steptoe's most memorable catchphrase. With each new repetition he takes us further into the identity of Steptoe whilst simultaneously investigating the mechanics of performance and portraits of masculinity.

## Image Gallery

Living Room Series (Episode 2): The Desperate Hours Ikon, 2011 Photo: Stuart Whipps

## Documents

Dean Kelland Press Release (PDF 72kb)

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Becoming Hancock
**You Dirty Old Man**
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# Dean Kelland

## The Englishman's Panacea

4 December 2013 — 9 February 2014

**Offsite Exhibition**
**Fletcher's Walk, Birmingham B3 3HJ**

British artist Dean Kelland works with performance, photography, film and appropriation to explore portraiture, producing engaging observations of our collective cultural identities. Kelland's work is preoccupied with the British sitcom of the 1960s and borne out of an interest in the language of popular culture. For Ikon, Kelland returns to the iconic British comedy character Harold Steptoe in *The Englishman's Panacea* (2013). He stands before a mirror in what is seemingly his morning ritual. Referencing Samuel Beckett's plays Waiting for *Godot and Film*, the action is repeated with each new manifestation taking us closer to the identity of Steptoe while simultaneously examining the mechanics of performance.

### Image Gallery

Dean Kelland. The Englishman's Panacea. Performance Film Still. Photo courtesy the artist

### Documents

Dean Kelland Press Release

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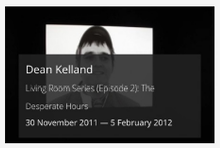

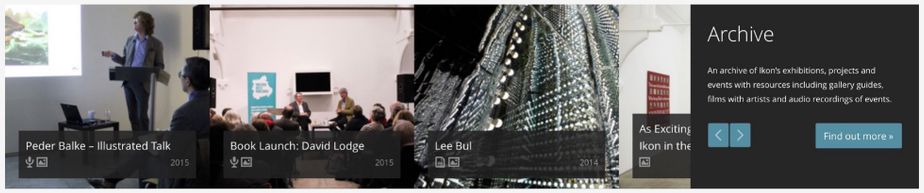




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Becoming Hancock
**You Dirty Old Man**
(Performance Film - 2010)
Gallery Material

# Dean Kelland

## *Living Room Series (Episode 2): The Desperate Hours*

Exhibition
30 November 2011 – 5 February 2012
Tower Room

5

Dean Kelland works with performance, photography, film and appropriation to explore portraiture, producing engaging observations of our collective cultural identities.

Kelland's interest lies in the language of popular culture; song lyrics, newspaper and magazine articles, scripts, and in particular the British sit-com. Ikon shows his 2010 film *Living Room Series (Episode 2): The Desperate Hours*, in which Kelland is re-presented in the guise of comedy character Harold Steptoe of the legendary *Steptoe and Son*. In-character, Kelland repeatedly voices Steptoe's most memorable catchphrase. With each new repetition he takes us further into the identity of Steptoe whilst simultaneously investigating the mechanics of performance and portraits of msculinity.

5 Dean Kelland
*The Desperate Hours (Studio Rehearsal)* (2010)
Performance still
Courtesy the artist

# Gillian Wearing

## *A Real Birmingham Family*

**Off-site project, 2011–2013**
Ikon Gallery and Birmingham-born artist Gillian Wearing are on a quest to find a 'real' Birmingham family. Nominate your family and you could be chosen to model for a life-size bronze statue located permanently near the new Library of Birmingham from 2013. Nominations close 31 March 2012.

Visit the website www.arealbirminghamfamily.com to see who has already nominated themselves. You can scroll through our Family Albums where each family has a chance to describe themselves and our Family Map shows how the project is building a picture of families across the city.

**Real Birmingham Families**
**22 November 2011 – 5 February 2012 – FREE**
**Café Ikon**
Following our recent exhibition at Mint Hotel, we now display a number of photographs from *A Real Birmingham Family* in Café Ikon. Selected from those taken at our temporary drop-in centre at The Pallasades Shopping Centre (30 April – 12 June 2011) these photographs are a snapshot of the families who have nominated themselves so far. This exhibition is available to view during Café Ikon opening times.

**The Big Family Portrait Day**
**Saturday 4 February 2012, 12–5pm – FREE**
Join us for a day of celebrating family and photography. Drop-in activities take place throughout the building, taking inspiration from the current exhibitions. Families can explore portraiture in fun and creative ways. Visitors can also have their photographs taken and nominate themselves to become *A Real Birmingham Family*.

Becoming Steptoe
**You Dirty Old Man**
(Performance Film - 2010)
Gallery Material

'OH WHAT HAPPENED TO YOU, WHATEVER HAPPENED TO ME?' (Performance still) Performance/mixed media 2012. © Dean Kelland

## Artists' Studio

# **Dean Kelland:** Living Room Series Episodes 1-3

**Until 20 April 2013**

Dean Kelland uses performance, photography, film and period materials to explore representations of class and masculinity in British situation comedy. His residency will explore the idea of the sitcom as a social mirror in relation to three situation comedies of the 1950s, '60s and '70s: *Hancock's Half Hour*, *Steptoe & Son*, and *Whatever Happened to the Likely Lads?*

Episode 1: 'The Man Who Never Was' (14 January – 9 February)
Episode 2: 'The Desperate Hours' (11 February – 16 March)
Episode 3: 'OH WHAT HAPPENED TO YOU?WHATEVER HAPPENED TO ME?' (18 March – 20 April)

Each residency period will culminate in a live studio performance:

**Saturday 9 February, 2pm**
Live performance/interview
'Tony Hancock'

**Saturday 16 March, 3.30pm**
Live performance/tea-drinking
'Harold Steptoe'

**Saturday 20 April, 2pm**
Live performance
'Bob Ferris and Terry Collier'

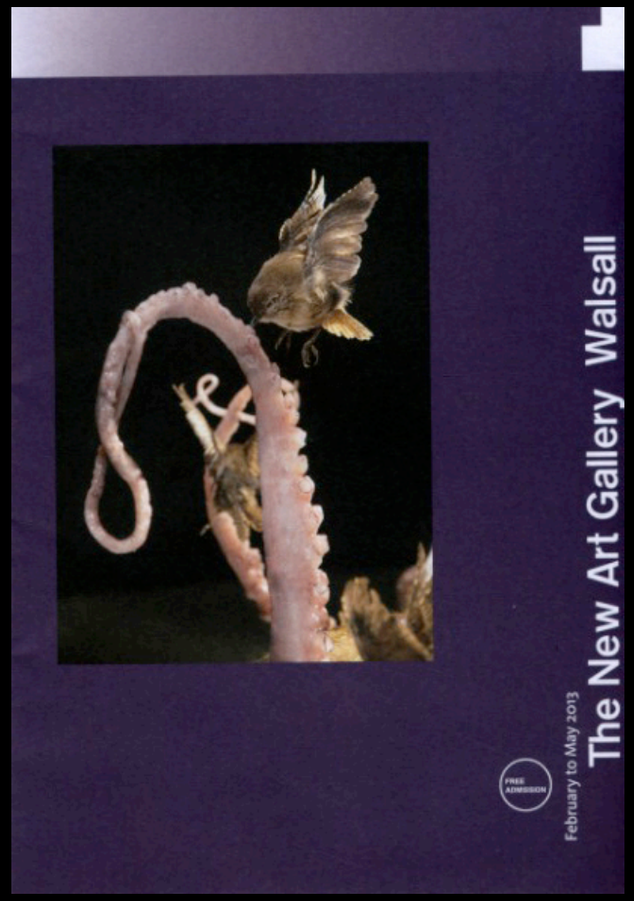
Studio performances are free, all welcome.

## Artist Development

The New Art Gallery, in collaboration with Turning Point West Midlands, is offering a range of professional and creative development opportunities for artists based in the region.

For the latest information, please visit tpwestmidlands.org.uk

artist development




Saturday 9 February, 2pm
Live performance/interview
'Tony Hancock'

Becoming Hancock
**Face To Face**
Gallery Material

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The New Art Gallery Walsall – Whats on – Event
www.thenewartgallerywalsall.org.uk/whats-on/event/dean-kelland-living-room-series-episodes-1-3
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# The New Art Gallery Walsall

## Artists' Studio:

## Dean Kelland: Living Room Series Episodes 1-3
## 14 January - 20 April 2013

Artists' Studio | Free

**Dean Kelland uses performance, photography, film and period materials to explore representations of class and masculinity in British situation comedy.**

His residency will explore the idea of the sitcom as a social mirror in relation to three situation comedies of the 1950s, '60s and '70s: *Hancock's Half Hour*, *Steptoe & Son*, and *Whatever Happened to the Likely Lads*?

Episode 1: '*The Man Who Never Was*' (14 January – 9 February)

Episode 2: '*The Desperate Hours*'
(11 February – 16 March)

Fri 24 May

**Exhibition:** ARTIST ROOMS: Damien Hirst >

**Exhibition:** Jacob Epstein and Damien Hirst: Birth, Death and Religion >

**Artists' Projects:** Artist Development West Midlands >

**Exhibition:** The Nature of the Beast >

**Exhibition:** Our Creatures >

**Exhibition:** David Rowan: Pacha Kuti Ten >

**Artists' Studio:** Group Occupation II >

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3 Thu 13:39 Dean Kelland
thenewartgallerywalsall.org.uk

## Exhibition:

Back to Front: 40 Permanent Collection Gems
16 November 2013 - 16 November 2014

Floors 1 and 2 | Free

### Back to Front: 40 Permanent Collection Gems

*To celebrate the Ruby Anniversary of the Garman Ryan Collection*

These interventions have been personally selected by our Front of House Team to mark the 40th Anniversary of the Garman Ryan Collection. The forty works have been

Front of House Team, The New Art Gallery Walsall

Thu 11 June

**Artists' Projects:** Artist Development West Midlands >

**Exhibition:** The Clive Beardsmore Gift: Interventions in the Garman Ryan Galleries >

**Events:** Elizabeth Rowe, everything lasts forever nothing lasts forever >

**Exhibition:** Siân Macfarlane, We Are Illuminated >

**Exhibition:** St Ives Artists from The Clive Beardsmore Gift >

**Events:** Group Occupation III & Group Occupation North/West >

**Artists' Studio:** Group Occupation III & Group Occupation North/West >

**Installation:** Pavel Büchler: Dialogo >

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Becoming Hancock
**Back to Front: 40 Permanent Collection Gems**
**(16 November 2013 - 16 November 2014)**
Gallery Material
New Art Gallery Walsall, Permanent Collection

July Artwork of the Month - YouTube video

June Artwork of the Month - video

June Artwork of the Month -

May Artwork of the

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Close

November Artwork of the Month - video

November Artwork of the Month - YouTube video



June Artwork of the Month - video

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November Artwork of the Month - video

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November Artwork of the Month - video

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Becoming Hancock

**Back to Front: 40 Permanent Collection Gems (16 November 2013 - 16 November 2014)**

Gallery Material

New Art Gallery Walsall, Permanent Collection

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Artist's Talk: Dean Kelland – WAVE

www.wolverhamptonart.org.uk/events/artists-talk-dean-kelland/

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# ARTIST'S TALK: DEAN KELLAND

**WOLVERHAMPTON ART GALLERY**

**16 NOVEMBER 2013**

**1:00 PM - 2:00 PM**

Join Dean Kelland and Exhibitions Curator Jane Morrow for an 'in conversation with' event about Dean's new and recent work.

For more information on Dean Kelland's latest work, please visit the exhibition page - Dean Kelland: No Hiding Place

No booking required, please report to the gallery reception 5 minutes before the talk is due to start.

*Still from Dean Kelland - No Hiding Place (2013).*

Like 6

## You might also like...

**Curator's Talk: Ron Mueck**

## OUR NEWSLETTER

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Help us to make the collection items on this website easier to find. You don't need to be an expert, simply add tags that describe what you see. Check out the User Tags page to find out how.



Becoming Bob & Terry
**No Hiding Place**
(Performance Film - 2013)
Gallery Material

**The Desperate Hours**

classic 60's,70's sitcom

by england4ever93 | 2 years ago | **446 views**

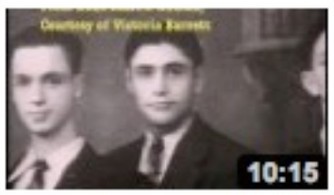
Midtown Madness 3, Work Undercover, **Desperate Hours**, Xbox

www.itsmee.co.uk From Midtown Madness 3's Paris setting on **the** Xbox, **the** Work Undercover mission titled **Desperate Hours** completed with 9.91 ...

by BarthaxDravtore | 2 years ago | **4,363 views**

**The Desperate Hours** Rehearsal Take 6

by kelland2710 | 9 months ago | **50 views**




Translate **Desperate Hours** - Turkey's Rescue of Jews- Türklerin Yahudil...

www.youtube.com Turkish **Hour** TV Show www.turkishhourtv.com A documentary and a director. An interview with Victoria Barrett. "**Desperate Hours**," a ...

by Thmedia1 | 3 years ago | **7,763 views**

**Desperate Hours**: Episode Three

**The** third part of **the** four-part series "**Desperate Hours**". After **the** death of his partner David Bennidict (Brandon Moseley), PI Eddie Marlow (Jacob ...

by gdude0725 | 4 years ago | **781 views**

**Desperate Hours** | Albert's Last Stand

"Albert's Last Stand" from **the** Michael Cimino film **DESPERATE HOURS**, featuring **the** song "Red River Valley"

by TheFunFlicks | 1 year ago | **478 views**

**The Desperate Hours** Rehearsal Take 5

by kelland2710 | 10 months ago | **64 views**

The Desperate Hours Rehearsal Take 6

by kelland2710

54 views

The Desperate Hours pt3

by steptoeandstuff

7,013 views

1/3 Steptoe & Son...The Desperate Hours

by SociopathicFruitloop

41,155 views

Becoming Steptoe
**You Dirty Old Man**
**Performance Film - YouTube**
Online Stills

WINTER PROGRAMME

# WOLVERHAMPTON ART GALLERY

SEASON LAUNCH

**WOLVERHAMPTON SOCIETY OF ARTISTS**
exhibition continues until 25 January 2014

The local Society returns to Wolverhampton Art Gallery for its biennial exhibition featuring artists working in a variety of media, from oil painting and collage to sculpture and printmaking. Members will be putting on regular practical demonstrations on Saturdays over the course of the exhibition.

**WOLVERHAMPTON PHOTOGRAPHIC SOCIETY PRESENTS: FROM DARKROOM TO DIGITAL**
exhibition continues until 15 February 2014

2013 marks the 125th anniversary of the Wolverhampton Photographic Society. To celebrate this occasion, they invite you to an exhibition which traces the rich and influential history of photography in Wolverhampton from the mid-nineteenth century to the present day. It features six key local figures of influence in the medium's development, including the 'father of art photography' Oscar G Rejlander, in addition to a display of contemporary photographs by Society members which document the present-day city. This exhibition is supported by the Heritage Lottery Fund.

**DEAN KELLAND: NO HIDING PLACE**
exhibition continues until 15 February 2014

This is a special commission by Wolverhampton Art Gallery to support our programme of exhibitions and events which celebrate the enduring influence of Victorian photography on artists working today. Like Rejlander, Kelland embodies the dual roles of artist and performer in his new film to explore shared interests in identity, social divisions and stereotypical representations of masculinity.

**SHAKTI: NIKHIL CHOPRA**
exhibition continues until 5 April 2014

Nikhil Chopra works across a number of media including performance, painting and photography to reflect upon personal histories and India's colonial past. We are delighted to present work by the artist alongside a curated selection of objects from the Gallery's Indian decorative arts collection. A unique performance event by the artist will take place over three days from Thursday 28 to Saturday 30 November. This exhibition is in collaboration with Meadow Arts as part of their Shakti programme.

Front cover image: *Fun in the snow on Lower Green, Tettenhall*, Dr Roland Sellors (2013)

You are cordially invited to the launch of our winter programme

**FRIDAY 15 NOVEMBER 2013**
**WOLVERHAMPTON ART GALLERY**
**5.30 – 8.00PM**

**SPEECHES 6.15PM**
Geoff Blackwell, Trustee of the Royal Photographic Society

FOLLOWED BY A PRESENTATION OF BRONZE ARTS AWARDS

COME EARLY TO THE PRE-LAUNCH EVENTS...

4.30 – 5.30PM
Join Wolverhampton Photographic Society for a tour of their first floor exhibition *From Darkroom to Digital*, in conversation with Exhibitions Curator Jane Morrow

5.30 – 6PM
Representatives of Wolverhampton Society of Artists will be leading a tour of their biennial exhibition in our ground floor Contemporary Gallery

Becoming Bob & Terry
**No Hiding Place**
(Performance Film - 2013)
Gallery Material

GRAIN and WOLVERHAMPTON ART GALLERY

# ‘TWO WAYS OF LIFE’ SYMPOSIUM AND PORTFOLIO DEVELOPMENT DAY

10.30am – 4.30pm  Saturday 23 November 2013

**WOLVERHAMPTON ART GALLERY**
**LICHFIELD ST**
**WOLVERHAMPTON**
**WEST MIDLANDS**
**WV1 1DU**

GRAIN, THE PHOTOGRAPHY HUB AND NETWORK FOR THE WEST MIDLANDS, IS EXCITED TO BE DELIVERING A SYMPOSIUM AND PROFESSIONAL DEVELOPMENT OPPORTUNITY IN COLLABORATION WITH WOLVERHAMPTON ART GALLERY AND ITS PROJECT PARTNERS.

This event has been developed in the context of the exhibition ‘From Darkroom to Digital’ at Wolverhampton Art Gallery, which is co-curated by Wolverhampton Photographic Society, and features Oscar Rejlander’s pioneering composite picture ‘The Two Ways of Life’.  This one-day event will enable photographers to explore and discuss analogue and digital image making, engage with professionals in critical debate and seek advice on their own career and portfolio development.

For many photographers and artists a portfolio is the main way to secure work, commissions and exhibitions. Developing and maintaining a portfolio is best practice for showcasing work and to demonstrate talent, career development and ambition. This event is a must for emerging photographers who wish to understand how to develop their work and their portfolio in order to secure opportunities.

FOR MORE INFORMATION **WWW.GRAINPHOTOGRAPHYHUB.CO.UK**
THE EVENT IS TICKETED AND PLACES MUST BE BOOKED IN ADVANCE THROUGH EVENTBRITE. **(£20 FOR PROFESSIONALS, CONCESSIONS FOR STUDENTS £12)**

GRAIN  REWRITING THE BOOK THE LIBRARY OF BIRMINGHAM

Supported by ARTS COUNCIL ENGLAND  WAVE THE MUSEUMS, GALLERIES & ARCHIVES OF WOLVERHAMPTON

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‘TWO WAYS OF LIFE’ SYMPOSIUM AND PORTFOLIO DEVELOPMENT DAY

## ‘Two Ways of Life’ Symposium and Portfolio Development Day

**Date(s)**
23rd November 2013

**Location**
Wolverhampton Art Gallery, Wolverhampton

**GRAIN, the photography hub and network for the West Midlands, is excited to be delivering a symposium and professional development opportunity in collaboration with Wolverhampton Art Gallery and its project partners.**

This event has been developed in the context of the exhibition ‘From Darkroom to Digital’ at Wolverhampton Art Gallery, which is co-curated by Wolverhampton Photographic Society, and features Oscar Rejlander’s pioneering composite picture ‘The Two Ways of Life’. This one-day event will enable photographers to explore and discuss analogue and digital image making, engage with professionals in critical debate and seek advice on their own career and portfolio development.

Our presenters and leading experts are Paul Herrmann (photographer, writer and Director of Redeye), Dean Kelland (artist, writer and teacher), Karen Newman (curator, writer and academic), Pete James (curator and writer) and Jonathan Shaw (artist, writer and academic).

For more information **www.grainphotographyhub.co.uk** the event is ticketed and places must be booked in advance through Eventbrite **https://twowaysoflife.eventbrite.co.uk** (£20 for professionals, concessions for students £12)

For more details of events and exhibitions at WAVE see **http://www.wolverhamptonart.org.uk/**

ALL LISTINGS

- **Trevor Appleson: Birmingham**
  - 2 May 15
- **Artists Talk: Sophy Rickett and Bettina von Zwehl talk about ALBUM 31**
  - 19 Jun 15
- **Sophy Rickett and Bettina von Zwehl: ALBUM 31**
  - 19 Jun 15
- **See all listings**

GRAIN PROJECTS

**ALBUM 31**
**Faye Claridge Residency**
**Grain Publication**
**Mining the Archive**
**5 PLUS 5**
**The State of Photography Symposium**
**I Sell the Shadow to Save the Substance**
**The City of Six Towns**
**GRAIN Photography Practice and Support**
**Magnum Photos Symposium**
**Guangzhou Exchange**
**EMPIRE: Jon Tonks**
**PLANE MATERIALS**
**Mat Collishaw Commission**
**After the Image**
**GRAIN Growth**
**NPS6**
**NEWFOTOSCAPES**
**The Photographers’ Wall**
**Mining the Archive: Exploring the Intentional and Unintentional Archive**

Becoming Bob & Terry
**Two Ways of Life Symposium**
**Wolverhampton Art Gallery, Wolverhampton**
Symposium Material

**The Ends of Art |** curated by Euripides Altintzoglou
**Opening | July 5, 2013| 20:00**
Duration | July 5 - 26, 2013
**Exhibition dedicated to the life and work of David Bainbridge**

BETON

Beton7
7 Pidnas str., Votanikos, 11855
info@beton7.com
www.beton7.com

**Rationale**

From Marius de Zayas to David Kalinowitch and Richard Huelsenbeck, and from Arthur Danto to David Koupit art is declared dead every time it goes through a critical stage in its course of development. Postmodern stylistic plurality posed as the end of art history but recently relational aesthetics placed Pluralism under dispute and in doing so signaled the dawn of a new era. Instead of joining conservative historians in a post-apocalyptic telgralgia about the loss of all that was great in art we need to turn to critical self-reflective strategies that echo the spirit of conceptualism. The intention of this group of works is not to simply demonstrate ways by which there can be art after the 'end of art' and thus to seek for means to satisfy Arthur Danto's uncertainty about the future of art after Plurality by sustaining a purist approach to art history. Rather, each work included in The Ends of Art deals solely with the nature of a given discipline through another and, thus investigates the potential for an even more radical and thorough process of examination of the changing nature of art through interdisciplinarity; expanding the field of each discipline is the methodology of this exhibition, not the aim. At the core of this methodology is the intention to eradicate the last remaining traces of humanism in art history: the dissolution of distinct art disciplines for the means of theoretical analysis.

Euripides Altintzoglou

**Jim Abernethy | Interventions**

This project looks at the loss of faith in modern technological progress and the ways by which it affects the current status and future development of printmaking. The notions of boundaries kept in place in traditional printmaking lend strong consideration for technical and aesthetic qualities, and thus are often considered more desirable than that of a digitally generated print. The woodcuts included in this series combine the two in a classic tension between traditional and new processes, which also reflect society's compulsion to drive progress into the unknown. In addition, this project questions notions of human digitally based existence within a natural environment, and our responsibilities to global issues and future generations. This was accomplished by digitally routing into two pairs of five cross section discs from a treestrunk. The routed shapes resemble commonly used computer based symbols. The brown age rings from the wood are then imitated by embossed computer generated contours, extending its virtual existence, therefore marrying a transition from natural to an unnatural intervention. Finally, this body of works aims at blurring the distinctions between man and our manufactured digital post human existence and thus question popular approaches on this matter.

**Euripides Altintzoglou | The End of Sculpture**

The installation consists of a series of video works documenting the stages of the industrial processing of marble into tiles. The videos are shot in a straight conceptualistic manner and have not been aestheticized neither during the shooting nor the editing stages. Likewise, the sound elements of the work have been left unaltered in order to evoke the original atmosphere of the factory. The clinical portrayal of the common calculation of an otherwise historically traditional material for sculpture (marble) through an industrial repetitive process underlines the recent methodological progress and the ways it affects the readymade, the substitution of the unique hand-made artifact by a massively reproduced object. In other words, it is a 'behind the scenes' documentation of the process that produces a sculpture/readymade while at the same time the material (marble) by which this object is produced is considered to be an important constituent of sculpture's history and tradition. Likewise, due to the fact that this work problematizes the promise of a 'new sculpture' offered by the historic transition towards interdisciplinarity it demands an approach that is foreign to the conventional aesthetic means and phenomenological confines of traditional sculpture. Hence, the choice of video. Despite the radicality of Duchamp's fountain it persists as a sculptural form, regardless of how much it expanded the methodological field of sculpture and by extension the definition of art it remains an object.

**Andrew Stacey | Reconfigure Paintings**

In 1839 Paul Delaroche is famously (perhaps mis) quoted as having said, "From this moment painting is dead" in response to seeing the Daguerreotype for the first time. In the years since painting has survived many pronounced deaths and reinvented itself numerous times. In many ways the challenge set down by photography has forced painting into ever more interesting corners. The painter, Steven Farmer said, "I see this as an interesting place for painting... death can be refreshing, so I started engaging in necrophilia, approaching history in the same way that Dr. Frankenstein approaches body parts." The paintings that I find most engaging expand out from this discipline to consume and use ideas and approaches of other mediums of art, there is much interest in the slippage between painting, sculpture, print, photography, installation and so on. Recently, I have turned to painting's rich history as my subject matter, with the attitude of a contemporary cross-media artist. Reconfigure Paintings feature an additional abstract geometric triangular structure to the human figures within the compositions of printed reproductions of well-known historical paintings. The eye alternates between this contemporary addition and the background of the original, something that is usually sidelined by the dominant figure. Despite a consistency of rules that I adopt when painting, each work takes on its own unique character and alters our perception of the original source. For The Ends of Art a further layer has been created between original and reproduction. Paul Delaroche's The Execution of Lady Jane Grey has been printed onto canvas in the National Gallery shop to be transformed into a new Reconfigure Painting. In my studio to then be turned into a print, at the size of the Delaroche's original canvas.

**Cornford & Cross | Praxis**

This work presents a visual resemblance between a slab of stone and a stack of paper pointing to the ambiguity between presence or fusion of different forms of power. The A4 page is part of a system that combines classical geometry with metric measurement, to correlate scaling and multiplication. The proportions of all pages in the system are a diagon, a geometric construction of a square and an arc described by the diagonal of the square. This produces a rectangle in which the ratio of the short side to the long side is one to the square root of two. Thus, two sheets of A4 placed side by side are the same size and proportion as one sheet of A3, and so on, so that 16 sheets of A4 make A0. The revolutionary republic of France devised and established the metric system. In 1795 one metre was defined as one ten-millionth of the distance from the North Pole to the Equator, measured along the meridian passing through Paris. One litre was defined as the volume of a cube with edges of ten centimetres, and one kilogramme was defined as the mass of one litre of pure water at the melting point of ice, 0° centigrade. Because one sheet of A0 is one square metre, the weight of paper can be measured in grammes per square metre (gsm), allowing accurate calculations for mass production. As a key element of international standardization under modernity, the A4 page became so ubiquitous as to appear neutral. Yet its success is aligned with bureaucracy, in which production is subordinate to administration, and creativity struggles with the alienation that is a reaction to control. The block of marble was cut from a quarry on the Greek island of Paros. Parian marble has been prized for its purity and whiteness, and used for masterpieces of classical Greek sculpture, historic buildings and structures including the tomb of the French Emperor Napoleon. In Ancient Greece, the philosopher Aristotle proposed that there were three basic activities of man: Theoria, Poiesis and Praxis, which have truth, production, and action as their respective purpose or end. Today, when economic, social and political tensions presage transformation and destruction, this work draws on the symbolic identity of Athens as the birthplace of popular sovereignty and direct democracy.

**Mat Darlington | Ruin**

The crossover of image, sound and other senses dates back centuries. However, fuelled by technological advances of the period and a recognition of the fluidity of sensation once captured by electrical or electromechanical means, the early 20th century saw an influx of quasi-pure/synthetic inventions intended to transpose one sensory domain into another. Notable sound-to-light ('often known as visual music') systems such as the Sarabat, Clavilux, and Mobilcolor were followed in the 1960s and 70s by video synthesizers such as the Scanimate, Rutt-etra, and Ionas Colorizer. However, the their (modular) audio synthesizer cousins, these analogue innovations were pushed into obscurity by the arrival of the personal computer. In the post-digital age, powerful laptops and accessible programming environments have greatly widened participation, but the resulting 'loss media' has often been blind to all that went before, driven by newness for its own sake. With the allure of newness diminished and eroded (to quote Ra, environmental concerns, etc.), RUINS seeks to reconnect the digital with its neglected histories. In doing so it develops an alternative historical narrative of 'lost' media in which the computer is not year zero but a continuation of a far longer strand of artistic activity. Taking the form of a participatory installation, RUINS invites gallery visitors to play (individually and collectively) the instruments of a prototypical rock band (e.g. guitar, bass, keyboard), set their 'lyrics' and output is transposed (in real-time) into image. Nevertheless, this is not simply a nostalgic recreation, for while the underlying processes are informed by historical aesthetics (e.g. video feedback), RUINS exploits (and is reliant upon) contemporary techniques such as real-time FFT analysis of the instrumental input.

**Dean Kolford | Living Room Series - Desperate Hours**

This project seeks to investigate and examine the construction of masculine gender stereotypes in selected situation comedies from the 1950's, 1960's and 1970's. The references and source material derive from my own personal nostalgic experiences and memories of the television medium. The research draws from historical contextualization of situation comedy within Post War Britain, autobiographical account, historical figure and sitcom character. In doing so, this project utilizes multi-disciplined approaches that encompass performance, photography, filmmaking, and mixed media processes. It touches on philosophies of identity, cultures of taste, and histories of class identity and structure in order to produce engaging dialectic tions of collective cultural identities. In addition, the production of performative work within contemporary spaces is linked with the comedy characters as performed by the original actors. Concentration on the sitcom as a significant historical/political reflection of period Britain becomes a testing ground for a multi-disciplined arts methodology. The artist is represented in the guise of comedy character Harold Steptoe of the legendary sitcom Steptoe and Son. In character, the artist repeatedly attempts to inhabit the figure. This element of repetition, characteristics of the principles of representational acting, marks the transition from the immediacy of live performance in theatre to the pursuit of perfection in studio productions for cinema and television. As a result, each romantic repetition exposes the blurring of one identity into another and so interrogates the inter-subjective identifications between actor and audience mobilized through 'performing masculinity'.

**Adam Kassoff | Glitch**

A photographic still taken from video grab from filmed footage of a protest march in support of the Stata Resurgimo 5. Glitch foregrounds that which has migrated indelibly from film to video, from video to digital, and then to the still photograph. A glitch, a short-lived fault in a system, for example when an image, on video or computer, is momentarily corrupted, as a sudden, unexpected violent eruption that quickly passes. It is a momentary failure that foregrounds the technological and a sudden shift in the sensibility of memory and the political. In the early 1970's the Angry Brigade carried out a bombing campaign, during which they targeted banks, embassies, the Miss World event and the homes of Conservative politicians. One person was hurt and no one was killed. In 1972 the especially formed police 'Bomb Squad' raided a flat in Stoke Newington, N.E. London, found a cache of guns and explosives including a machine gun used in attacks on the Scottish and Welsh Secretaries of State(sic) and eventually arrested eight people. The defendants were held for nine months, before one of the largest criminal trials in British history took place. Four people were found guilty of conspiracy to murder and sentenced to ten years in jail, adding to the 1990s, already sentenced for 15 years. Perhaps regarded as a glitch in British politics (the 80s campaign aside), the Angry Brigade soon became part of the forgotten British left. The debate around a politics of change is currently confined to a false sense of unity, bonded by the correspondence sensibilities of democracy. This is a view ingrained into our everyday psyche, indelibly impressed upon us by the imagined exchange contained by the consumerist model that sustains and informs the aesthetics of life and world. Favouring the distribution of the sensible, Jacques Rancière dismisses Walter Benjamin's incidental line on the centrality of technology. But aesthetics cannot be considered a neutral conduit for sensibility, for as Bernard Stiegler continually argues, technology (and knowledge/technology) makes memory and thus subjectivity possible by externalizing it. The glitch reflexively repositions the spectator, disrupting desire and exposing the contraints of the technological.

**John Timberlake | Manzer's Empire**

These works were made by first taking large format (10cm x 15cm) photographs with a technical camera. These were then digitised and sections of the image removed. The resulting altered photograph was printed on to a matte paper. I was then able to draw directly onto the paper in the erased areas with a soft pencil. The works arise out of an ongoing fascination with the idea of the artist's impression. This fascination is partly rooted in a notion that an artist's impression of something may be speculative or, perhaps, somehow misleading (ie standing in place of an actual thing not yet realised, or perhaps unrealisable). Thus we find artist's impressions of privatised aircraft, cities in space, unbuilt hotels and housing developments. At the same time, the artist's impression is often governed by a particular ethics of illustration that arises from the need to construct an image as quickly as possible through a set of shorthand conceits: the sketch, the montage, the composite, or the appropriation. The seemingly pointless set of proposals I arrived at – half road working, half land art – seemed to suggest the deflationary, unresolved tension of a small unfulfilled promise.

**Alistair Payne | False Dawn**

The contemporary condition of painting calls it within a vastly expanded field, one in which it has begun to free itself from its relationship with the notion of a fixed purity of form, thus casting aspersions upon discussions around its imminent and recurrent, or recurrently imminent, demise aside for the time being. Yet, I would argue that this still maintains a particular type of practice, at least a form for painting, which is rigorously defined within the medium itself. Painting has sought to intensely destabilise its formal arrangement or organisation as an object, but it still or many ways is left dealing with a 'greenbergian' ghost or spectre, which has become a perennial thorn in its own side. These notions allude to (medium) specificity and singularity, material dependency and definitive structural boundaries, creating and structuring division rather than integration, which in effect creates a form of resistance, a form embedded through its dependence upon this very notion of resistance. In order for painting to persist it must seek external possibilities, which can force new forms to be considered, spatially, temporally and architecturally, structured through multiplicitous connections, rather than focusing upon the singular internal manifestations of a medium specific practice. Persistence here might be defined as the potential for painting to continue to move forwards through different histories and objections, through, or whilst, often conjuring conjectural and divided opinion. The installation proposed for The Ends of Art, presents painting as a persistently subversive, and interjectional tool for negotiating the complex territorial distributions of alternative media. The work breaks down formal divisions in order to reconsider and reorganise the constraints imposed upon painting as a practice. The installation consists of two works displayed upon laminate surfaces - placing the projected surface alongside the painted surface.

Becoming Hancock
**You Dirty Old Man**
(Performance Film - 2010)
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# 2. Comedy and Conflict : The Fifth International Comedy Conference: in collaboration with Dr CP Lee of Salford University

**Comedy is often a bedfellow of conflict, whether in the domestic sphere or on an international stage. Double acts have made their careers through representations of conflict real or imagined. Comedians have used conflict as the basis for performances since comedy began – a pie in the face is as guaranteed a laugh getter as a well timed insult. There would be no Odd Couple without conflict – The War of the Roses used matrimonial conflict as the basis for its discourse and comedy has often flourished in the face of conflict, we need only look at the 'tiny revolutions' of gags that were told during the days of Soviet occupation in Eastern Europe**

## Dr David James

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# 'No Laughing Matter' : Humour and Contemporary Art Practice

Becoming Steptoe
**With Humorous Intent Symposium**
**Mostyn Oriel Gallery, Llandudno**
Symposium Material

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Staff - University of Wolverhampton | Bedwyr Williams' talk and performance & Symposium 'With Humorous Intent' @ MOSTYN | alcramer [Alfredo Cramerotti]

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## Bedwyr Williams' talk and performance & Symposium 'With Humorous Intent' @ MOSTYN

Posted in **nEws and rEleases** by alcramer on February 25, 2012

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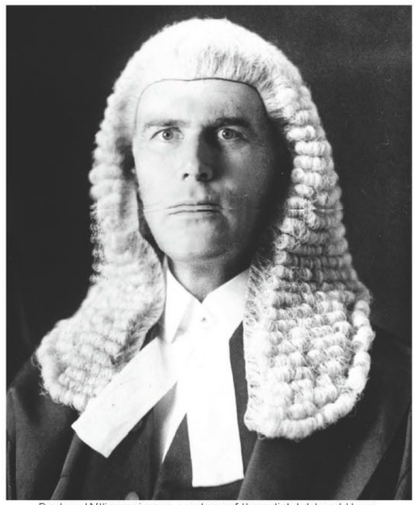


Bedwyr Williams, image courtesy of the artist / delwedd trwy garedigrwydd yr artist

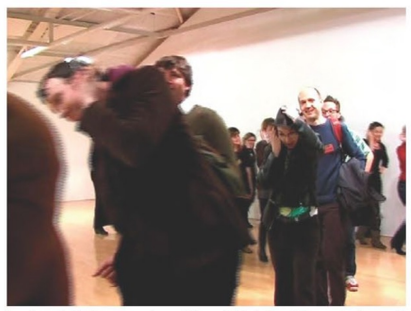
**WITH HUMOROUS INTENT**
**03/03/12 – 04/03/12**

**A two-day symposium interrogating the deployment of humour within contemporary art practices.**

**Symposiwm dau ddiwrnod yn edrych ar y defnydd o hiwmor mewn arferiadau celf cyfoes.**

Organised by Lee Campbell, PhD researcher in conjunction with Politicized Practice Research Group, Loughborough University School of The Arts in co-operation with Mostyn.

Trefnir gan Lee Campbell, ymchwilydd PhD mewn cydweithrediad â Grwp Ymchwil Politicized Practice, Ysgol Gelf Prifysgol Loughborough ar y cyd â Mostyn.



Lee Campbell, image courtesy of the artist / delwedd trwy garedigrwydd yr artist

Places must be reserved in advance / for more information, please contact sian@mostyn.org or call 01492 868196.

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Loughborough University

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Becoming Steptoe
**With Humorous Intent Symposium**
**Mostyn Oriel Gallery, Llandudno**
Symposium Material

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# With Humorous Intent (Symposium) @ Oriel Mostyn 03 - 04 Mar 2012

(Excerpt from 'With Humorous Intent (Symposium)' posted on Oriel Mostyn Gallery website. Found on http://www.mostyn.org/whats_on/event_detail/with_humorous_intent_symposium)

*Speakers including Dr Gillian Whiteley, Gary Stevens, Lee Campbell and Frog Morris will debate the role and value of humour as an artistic methodology deployed both historically and in contemporary practice embracing fine art forms.*

A two-day symposium interrogating the deployment of humour within contemporary art practices.

Organised by Lee Campbell, PhD researcher, in conjunction with Politicized Practice Research Group, Loughborough University School of the Arts in cooperation with Mostyn. To coincide with 'Ha Ha Road', 03 December 2011 – 11 March 2012.

The symposium is launched with a performance and talk by Bedwyr Williams at 7pm, Friday 2 March. Places for Friday evening are limited and must be booked in advance, £5 / £3 students. To reserve a place for Friday 2 March, phone Mostyn's Shop on 01492 868191.

For further details, click ***here***.

Posted by Abhilasha Singh on 2/21/12

**> COMMENTS ON WITH HUMOROUS INTENT (SYMPOSIUM) @ ORIEL MOSTYN 03 - 04 MAR 2012 (0)** **[add a new comment]**

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**With Humorous Intent Symposium**
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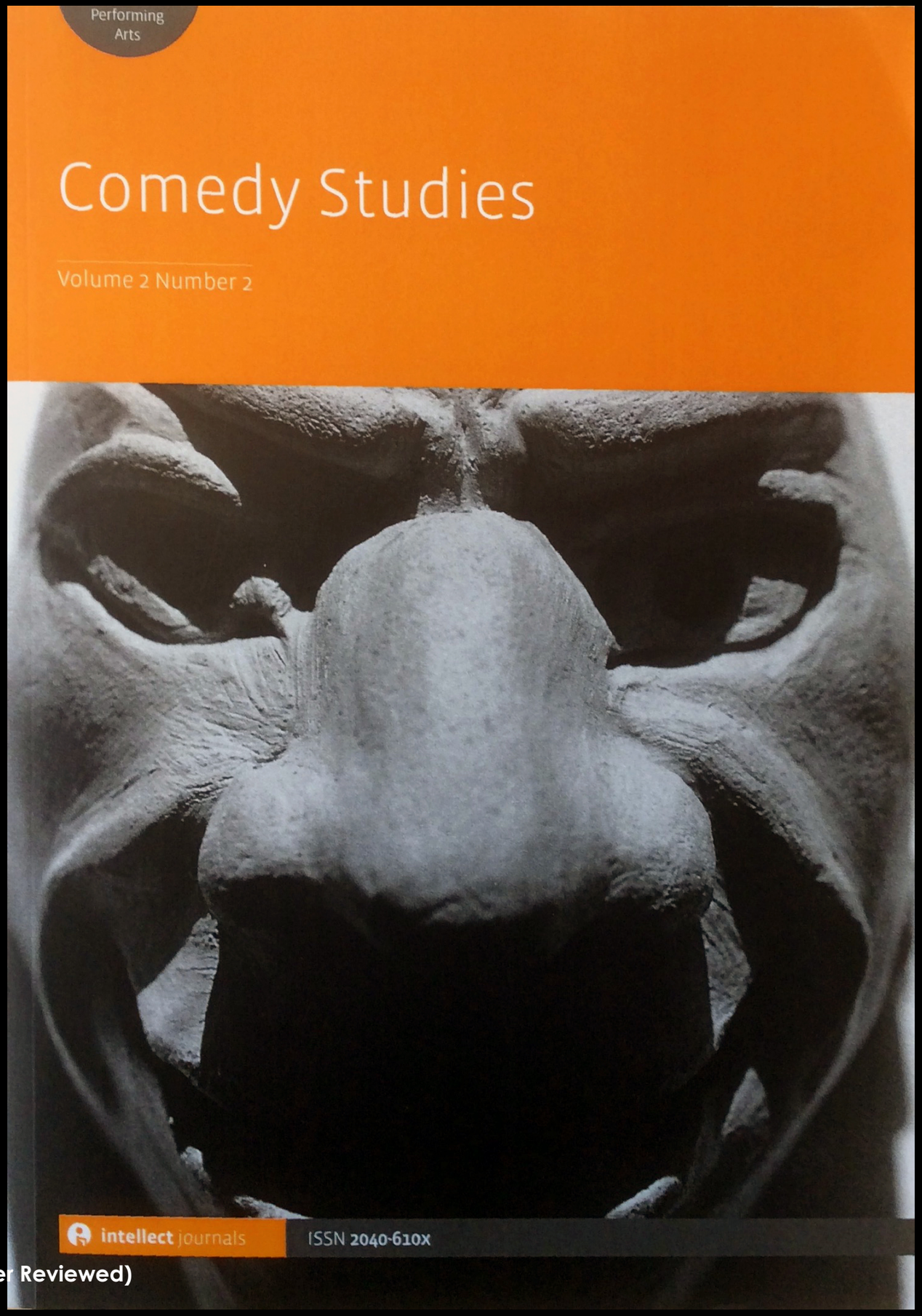


Becoming Hancock
**Comedy Studies Journal (International Peer Reviewed)**
Volume 2 Number 2 - ISSN 2040-610X
Excerpts

## THE MAN WHO NEVER WAS

*Reviewed by Dean Kelland, Artist*

*The Man Who Never Was* is the first part of a new project that addresses national memory, nostalgia and the construction of cultural identity. Bringing together works taken from a series of events staged over 2008/2009, the collation of 'evidence' sees the artist re-presented within the guise of comedy actor Tony Hancock. Taking place both within the confines of the artist's studio as well as on location in specific comedy sites, the work culminates in a series of public re-enactments during a period of time in which the artist lived as Tony Hancock in Bognor Regis, location for the fictional town of *Piltdown*, as featured in the 1962 film *The Punch and Judy Man*. Often revisiting authentic locations to re-enact scenes as well as taking up residence within the same hotel room as the original actor, the artist is interested in the relationship between fact and fiction, comedy and tragedy, and questions related to the construction of a national memory and masculine identity, as well as a cultural reinvention of the dead comedian as genius.

My work explores the language of cultural signifiers, such as sitcoms, popular song lyrics, newspaper articles and maps. At present, I am particularly interested in the British situation comedy and an exploration of national identity and constructed masculinity through a visual arts practice. The process I adopt combines approaches including photography, video, site-specific performance, autobiographical text and/or appropriation and reworking of authentic period materials (such as costumes, period wallpaper, wood effect vinyl or second-hand books) locating the works in a historical and socially

*Figure 1: 'Living Room Series: Episode One: The Man Who Never Was' (Piltdown Performance) 2009. © Dean Kelland 2009.*



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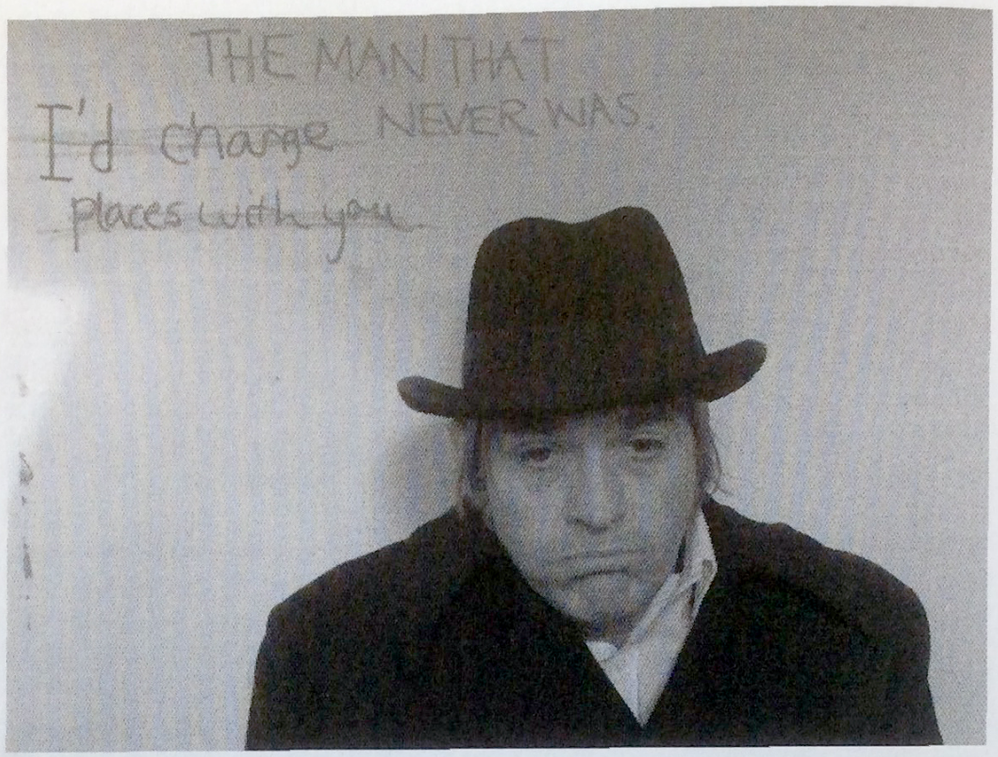


*Figure 2: 'Living Room Series: Episode One: The Man Who Never Was' (Studio Rehearsals) 2009. © Dean Kelland 2009.*

resonant framework. Recent areas of interest in my practice involve the production of mixed-media installations that deal with mediated language, identity, nostalgia and popular cultural references.

## CONTRIBUTOR DETAILS

Dean Kelland is a contemporary artist who has exhibited at a number of established galleries throughout the United Kingdom including solo exhibitions related to his multidisciplinary approach to Fine Arts practice and his interest in situation comedy. Currently engaged in a practice-led Ph.D. at Central Saint Martins, future publications will include his recent interviews with Ray Galton and Alan Simpson and stand-up comedian Ian Moore. He is also a Senior Lecturer and researcher in the School of Art and Design at the University of Wolverhampton.

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