



Temple Works, Leeds 2016

temple.works.leeds,
with the support of



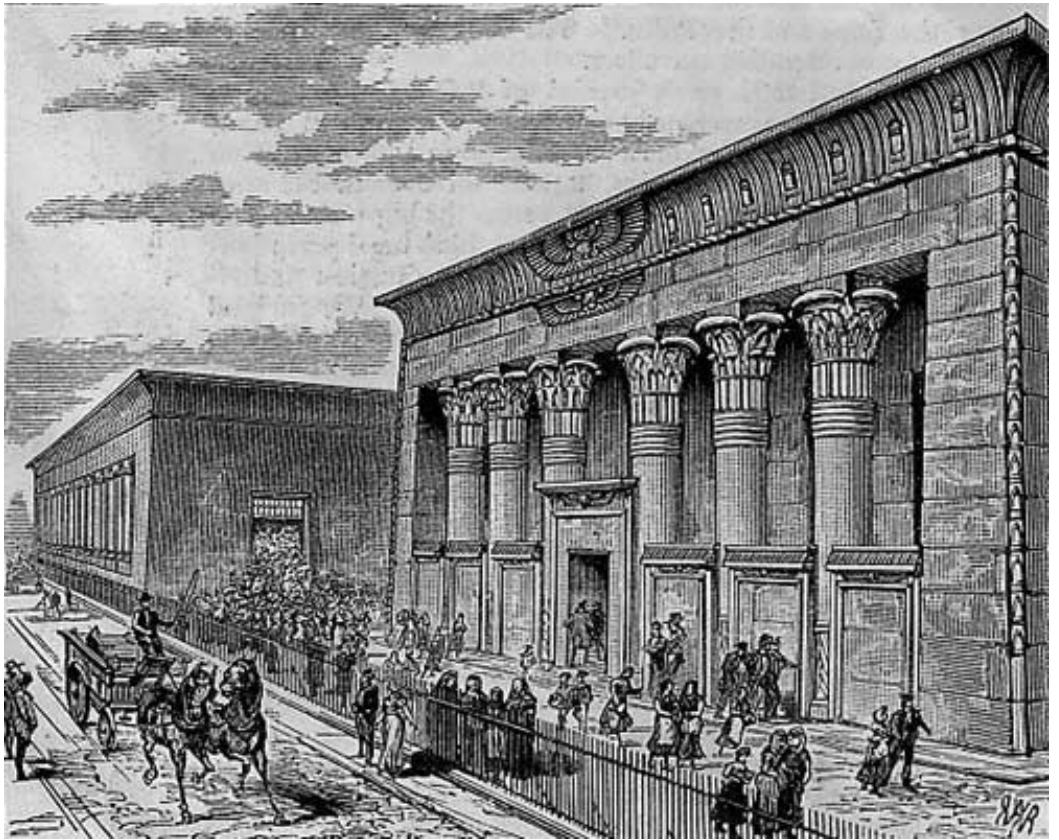
Leeds
CITY COUNCIL



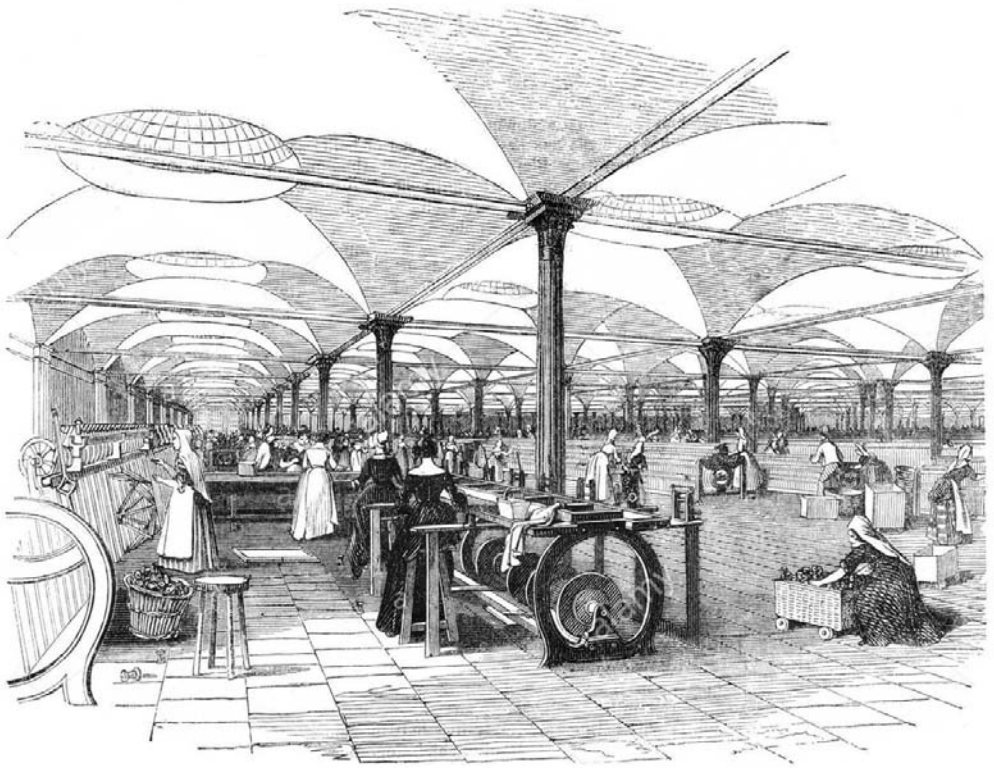
LOTTERY FUNDED



**temple
works
leeds**



We are not historians, and much has already been written about Leeds' Grade one listed national monument, Temple Works. Built between 1836 and 1840, it was a mad engineering marvel founded on vision, circumstance and a bit of a bodge job, and boasted a Pharaonic frontage and faux-Egyptian columns. It was at the time "the largest room in the world".



A flax (linen) mill, it showed outstanding innovation for the health and safety of its workers, and probably was the earliest recorded wholly-industrial balanced ecosystem in terms of heat and light, with its 67 conical giant skylights keeping temperature control.



Sheep grazed the grassed roof, the grass in place to wick moisture from the air and send it through hollow rainwater pipes that doubled as columns to the undercroft to make steam. In the undercroft lived the children of the works in giant dormitories, with free schooling by the owner, the famous Victorian industrialist John Marshall.



After the fall of the linen market during the 1860's-1870's, Temple Works went through a series of uses and then owners using it as a textile mill and factory. In 1954 "Britain's favourite catalogue", Kays, bought the site for use as its Northern distribution centre.



And this is how it started. After several widely broadcast film teasers with filmmakers Anna Frisch and Ana Matos, the site lit up with a big bang for a week in October 2009 with “Bloom”, a sonic and light extravaganza in the 2-acre Main Space by artist Dave Lynch – accompanied by a multi-artist exhibition called ‘The Final Days of Kays Catalogue’. Many from Kays attended both with great glee. When asked by our writer in residence (Beeston born-and-bred Phil Kirby) what she thought, Doris, an octogenarian Kays former employee said “Ee love, it were better than’t telly!”



And then it continued. "My Beating Heart", a CG animated dance on the roof in 2009 by our then architects expanded the trend for site specific fantasy. The site itself has always been the star – hence the proliferation of location -based work. Unfunded as a project after mid-2011, this soon became a major source of income.



The BBC's huge live performance of 'Frankenstein's Wedding,' 2011, carried out its filmed scenes on the Temple Works roof and inside the Main Space. One memorable night there was a huge storm and the actors were almost blown off the roof by waves of freezing rain. This did not deter them.



We had too many music and fashion shoots and videos to count. This one – ‘Torment of Martha’ by Betari’s’s Box, directed by irreverent Cuban Rudy Riveron Sanchez was both memorably beautiful and splendidly gory. On a more mainstream note, big productions using TWL included episodes of ‘DCI Banks’, ‘Utopia’, ‘Long Time Coming’, Argos celebrity shoots with our hero Jessica Ennis-Hill, catalogue shoots for fashion retailer Ark... and the list goes on.



Danny North was the first to use the whole site – in 2010 - for an exceptional music video for rapper N'Fa, 'We March On'. This introduced a team to TWL who came back many times.



Ashley Dean of Broken Pixel who worked as the director of animation on 'We March On' came back frequently to use the space for his stunning animations, employing many of our and his interns. His last film was "A Devil on Each Shoulder", based on the Velvet Underground's song 'The Gift'.



Leeds photographer Jon Eland (founder of Exposure Leeds and Photocamp) introduced many local photographers to our site, in particular Si Cliff in 2012, who stayed on to become staff, and has photographed most of the images in the booklet but not before snapping one of Jon's more macabre set pieces.

Jon Eland also produced and filmed a text of 'Tent' with Phil Kirby, our writer in residence. Picture an evil hedgehog with a stiletto knife through its nose, up to no good, and a lot of other seemingly cheerful toys.

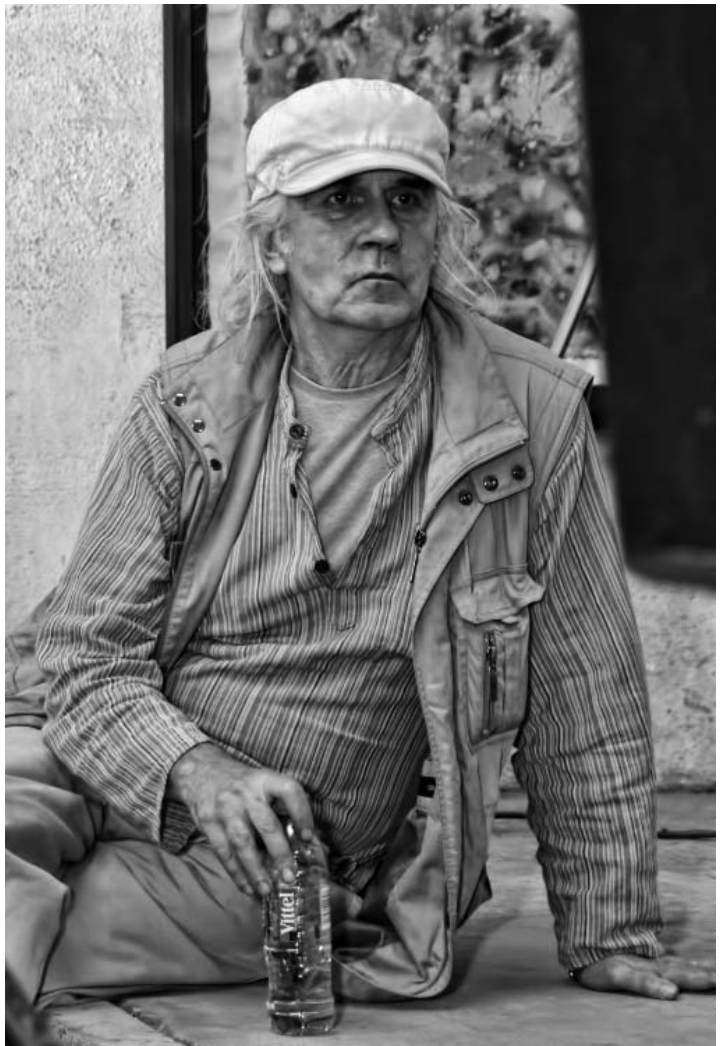
Phil had already worked on a poem about Kays at **Temple Works - the A - Z of Kays**.

Here is the list.

(The full text will be on our heritage website. This was not about seemingly cheerful toys, but about the ironic reality of life in a place soon to close, with lives ready to move on.)

A is for Andy whose new job's in sales
B is for Beryl retired to the Dales
C is for Colin who never liked shifts
D is for Dick who took sheep up the lifts
E is for Ernie knocked down by a tractor
F is for Fern booed off the X-Factor
G is for Gerald found hanged by a rope
H is for Hugh who now cultivates dope
I is for Ian who learned to cut stone
J is for John always accident prone
K is for Kevin who now is called Lance
L is for Liz in her permanent trance
M is for Maureen still cleaning the loos
N is for Nick crooning tunes on a cruise
O is for Oz who got put on a section
P is for Paul, poor guy lost his erection
Q is for Quentin whose hair all fell out
R is for Ron who was stabbed by a scout
S is for Sue who still thinks she's nineteen
T is for Thomas who sculpts margarine
U is for Ursie who lives in a tree
V is for Victor corrupted by Brie
W is for William who got a new heart
X is for Xy making etch-a-sketch art
Y is for Yvonne who just wanted the cash
Z is for Zac and his foretelling tash.

In Summer 2013
Jamie Reid arrived
with a full team who
stayed with us for
6 weeks – bringing
his life work, from
early Sex Pistols'
iconic imagery to
his later long lasting
Suburban Press
work among other
classic illustrations. As
defiantly Situationist
and anti-capitalist as
ever (though never
personally a Punk)
his more recent
work is on the Eight
Fold World, Ragged
Kingdom and "Time
for Magic".



Roll up! Roll up! The pioneering and world-renowned artist comes to Town.

With a full range of supporting art, music, parties and events.



Visit www.templeworksleeds.com for the full programme of events.

We built a season around his presence with three concerts, live art workshops and performances, and the additional presence of Latin American industrial artists.

JAMIE REID. RAGGED KINGDOM.

Temple.Works.Leads June 14th–July 14th 2012



His show was our best attended exhibition and brought admirers and artists from all over the country. In 2012, the Queen's Jubilee Year and with all of the history of this with the Sex Pistols, Jamie gave his only interview to one of our interns. The Punk presence was huge and has continued right up to our closure in 2016.



On the final night of his exhibition Jamie's close friend Dennis Lee Rogers, the Navajo Spirit Dancer, flew over from the US especially to bless the exhibition and the crowd.

We were already experimenting with live art – with full heritage lobby support - and had had several sessions and exhibitions going back to 2010.


Joy Gilleard was a constant – under various names - CBloxx, Black Rose and now Nomad Clan. During Jamie's residency she led a live art performance. She was filmed by the BBC at Temple Works before she began her more recent and very high profile work in cathedrals and up cranes. This image is of "Tattooed Woman".

We could never get a shot of it without someone in the foreground, so I am glad to say these were some of our keener interns hogging the frame.





Cipriano Martinez is a well known Venezuelan industrial artist, exhibiting worldwide. He led a two day printing workshop for those wanting to be inspired by industrial and social history and textiles, and left behind his own wall, the prescient "The End".



Augusto Villalba worked with long term colleague Cipriano Martinez to interpret Temple Works as a spirit, place and industrial texture.



Daniel Cimmerman – whose work is in the National Portrait Gallery – appeared out of the blue in 2013 and left us a wonderful wall with a modern interpretation of the Iron Duke facing Joy Gilleard's Tattooed Woman.



Neil Ennui was originally part of Joy Gilleard's collective, then formed his own - leaving an enormous hoarding of collaborative street art behind as well as several of his individual pieces.



In 2015 an exhibition curated by Sarah-Joy Ford, 'The Guild', looked at historic and modern interpretations of textile art, taking inspiration from an old union banner. Morwenna Catt's "Shaman" pieces were both animal and human, with supernatural detail and spirit.

In May 2010 we
had our first site-
specific theatrical
production by
Cheap Seats – four
individual stories
experienced by
the audience
in small rooms,
and in relay.
True to TWL
form, each was
blood-curdlingly
effective.






'Matryoshka' – by Russian Ivel Goverda and colleagues in 2012, as part of our first "Why Rush?" festival of extreme performance - was the true and contemporary tale of a Russian grave robber who was also the local expert cemetery officer. He dug up the bodies of young women at night, preserved and dressed them, then danced with them. Yes, he was finally arrested, when his parents came back from their holidays and got suspicious.



'My Polar Disorder' at "2012's 'Why Rush?' was directed by Anna Frisch, a long term collaborator from 2008 at TWL. A very sexy Minnie Mouse pole-danced in full costume to very filthy rock by Ten Benson.



Anna Frisch came back three years later for TWL's second "Why Rush?" with her expanded company "Irreverent Sideshows", putting on two short equally dark and amusing cabaret acts. This one is "Reservoir Ducks".



Ikapa Dance Theatre flew in from Capetown late December 2015 to perform at TWL – right in the middle of Leeds’ terrible floods. They worked with local performers on the night to make the evening a memorable one for the audience who had struggled to come.



We had "punk wrestling" by Rise, called The Violence Party. The show was astonishingly well back-storied, and indeed theatrically (only) violent – complete with fire dancers, raging women and "Jesus Christ". The cops were called first time round as it had been reported there was "fist fighting" at Temple Works. When they surveyed the scene, they laughed and just enjoyed it.

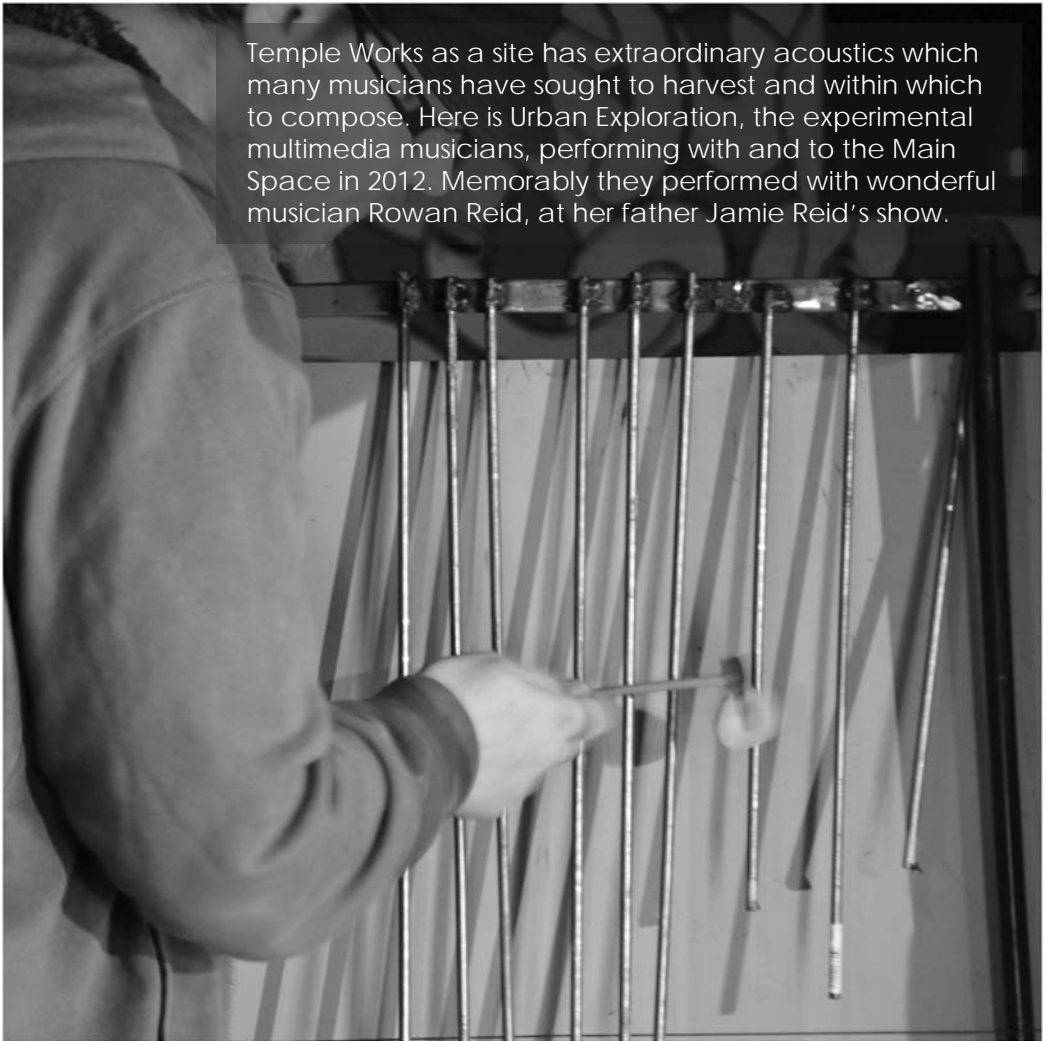


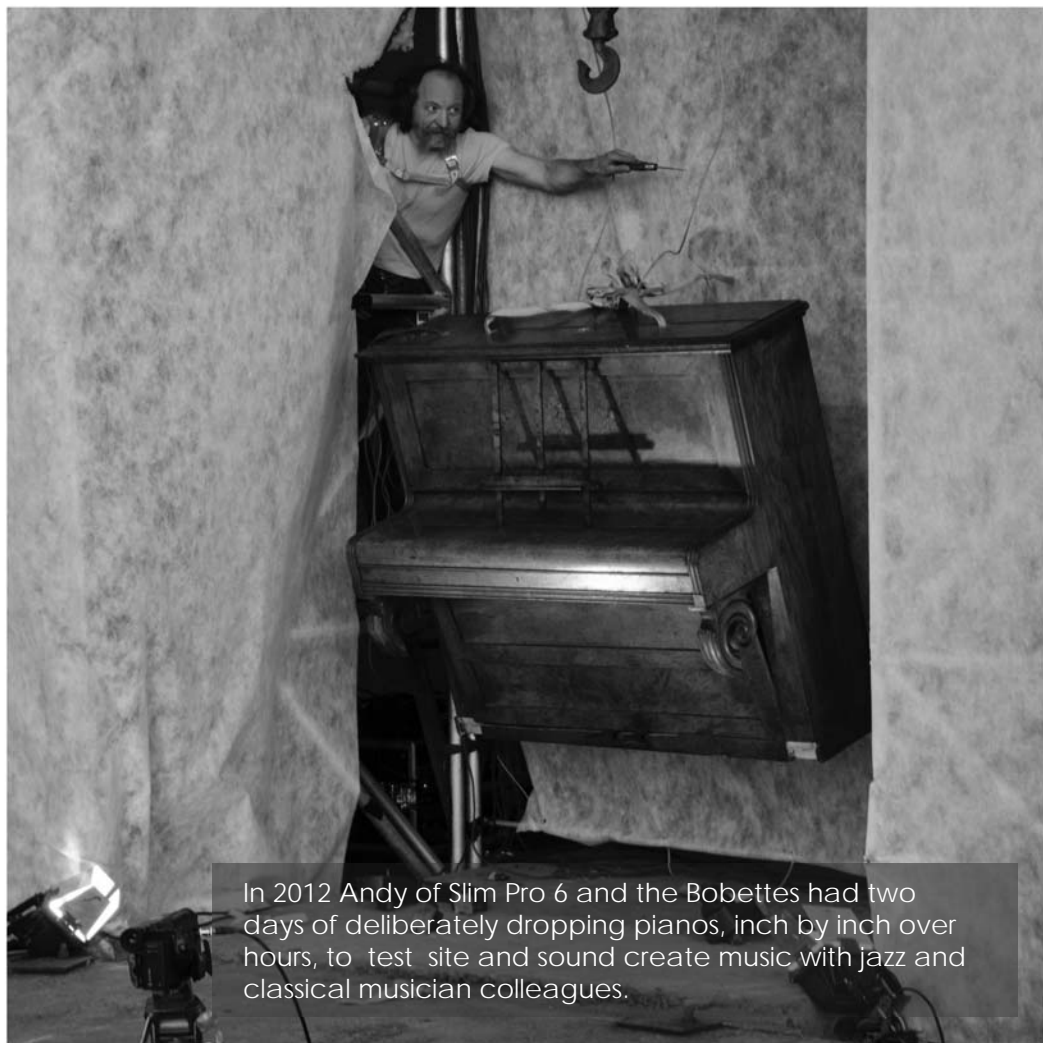
In September 2015 we featured Julius Ebreo's international dance-theatre group in a site specific piece called "Bare" – three of whom performed by satellite from Australia and South East Asia.



Rachel Sweeney – dance-theatre performer and academic – has shown twice at TWL: both in this special piece about the explorer Christopher McCandless and his trek across North America in the 1990's called "Crow-glove", and later with Anna Frisch's group Irreverent Sideshows.

Temple Works as a site has extraordinary acoustics which many musicians have sought to harvest and within which to compose. Here is Urban Exploration, the experimental multimedia musicians, performing with and to the Main Space in 2012. Memorably they performed with wonderful musician Rowan Reid, at her father Jamie Reid's show.





In 2012 Andy of Slim Pro 6 and the Bobettes had two days of deliberately dropping pianos, inch by inch over hours, to test site and sound create music with jazz and classical musician colleagues.



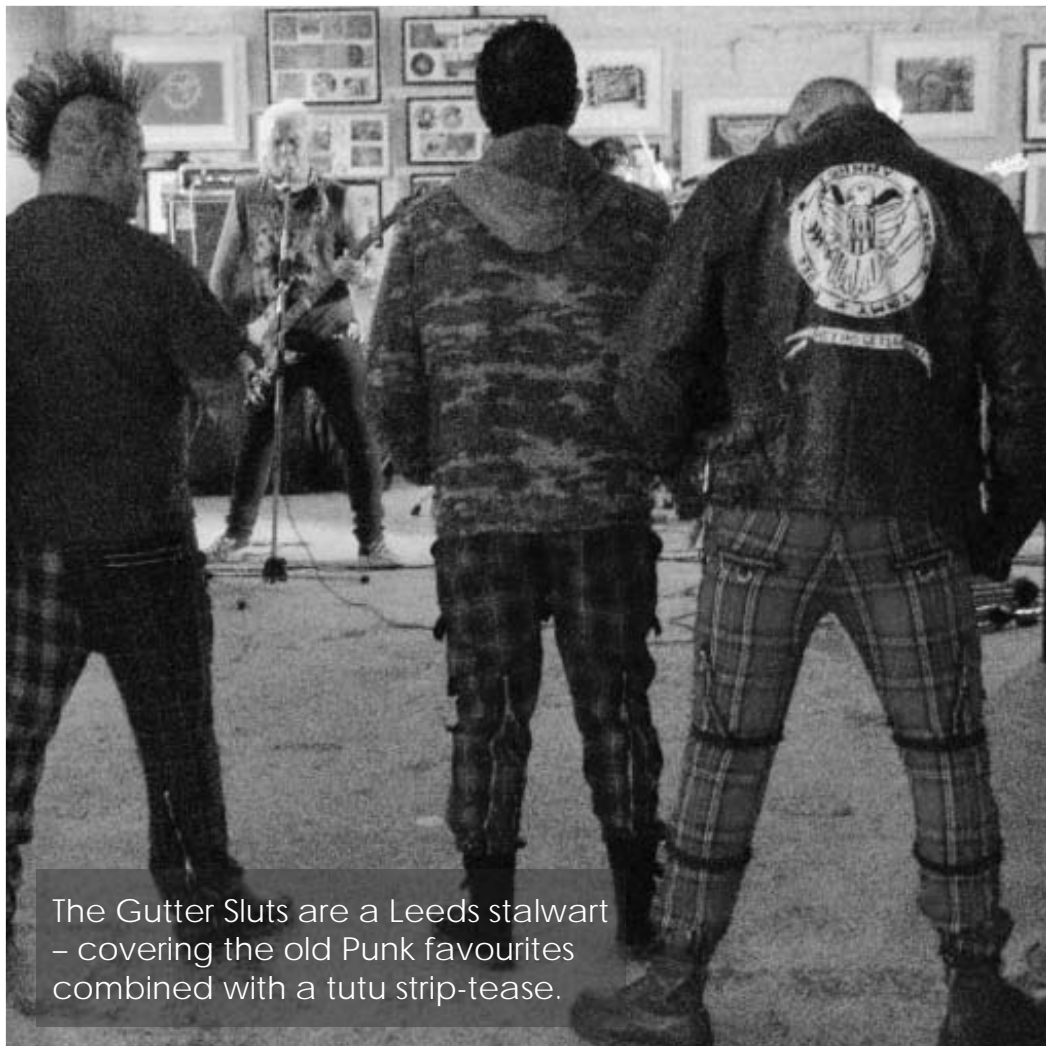
Paradigm Sounds brought in a new audience. We have had increasing numbers of female DJ's but the majority of our techno festivals were still heavily male dominated.




Experimental musicians Jerico Orchestra came from all over the UK in 2012 to test the acoustics of the Open Loading Bay, a free improvisation to the graphic score by Rita Says who had also made one of our early films 'Red'.



Northern Europe's biggest three-day Punk and Death Metal festival - 'Kin Hell' - came to TWL in 2013. The noise level was second to none. The naked drummers were all gents however and confirmed our belief that the more extreme the event, the better behaved the performers and audience. (Students are the worst).



The Gutter Sluts are a Leeds stalwart – covering the old Punk favourites combined with a tutu strip-tease.

A black and white photograph of a woman, Tchakala VIP, performing on stage. She is wearing a dark fedora, glasses, a dark patterned jacket, and light-colored trousers. She is holding a microphone to her mouth with her right hand and a small object in her left hand. A drum set is visible in the background to the left. The background wall has a decorative border and framed pictures.

Tchakala VIP – from the Cameroun, and a huge star in West Africa – flew in from her home in Paris to bring the house down with her infamous “Position 74” in a wild evening of true West African Makossa.



Well-known American Thomas Truax is a man of many instruments – all of which he makes himself – and as a one-man band he can draw out any sound he damn well wants. He came to headline our Dave Lynch's TWL's "Come Firewalk with Me", a Twin Peaks festival, in late 2010.



Apart from performances, events, shoots and location hire, TWL has been a studio home to many artists (makers, fine artists, inventors, performers, filmmakers, musicians and illustrators). They bring their own networks and audiences which has broadened out our base considerably. Toby Latham was resident from mid-2012, continuing his pursuit of multi-media depictions of daily life in South East Asia: in later years, primarily Myanmar to which he travels each year. He has exhibited twice in one man shows at TWL and reckons the extreme cold of his studio (an old cold-room in the Canteen) ensured a prolific and speedy output.



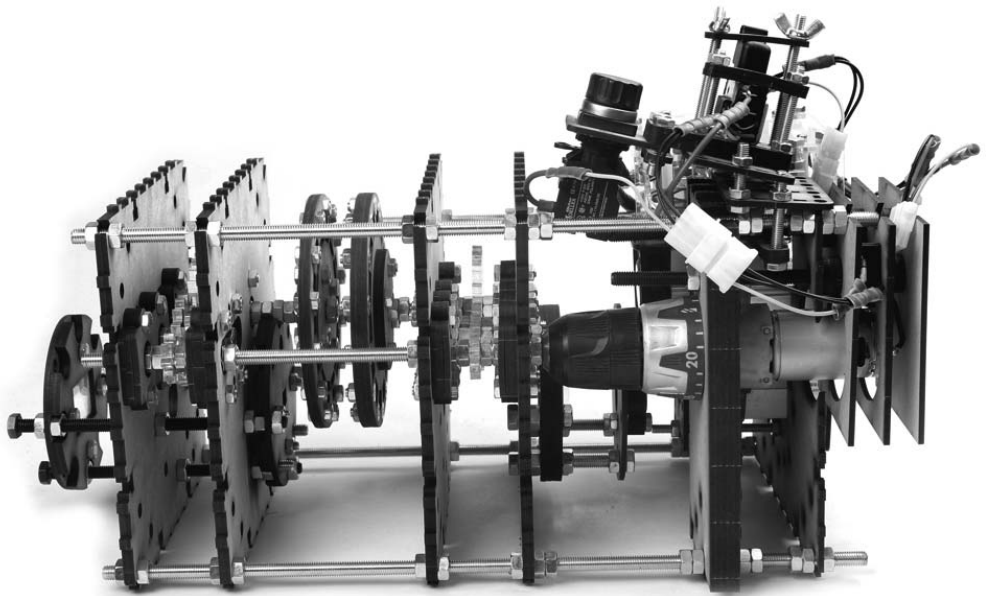
Zoe Eady – The Glass Garden – made her studio from an old set of freezing toilets starting from early 2012. From this space, and on webcam, she produced gradually larger and larger pieces for major clients, finally forcing her to move to a much larger studio.



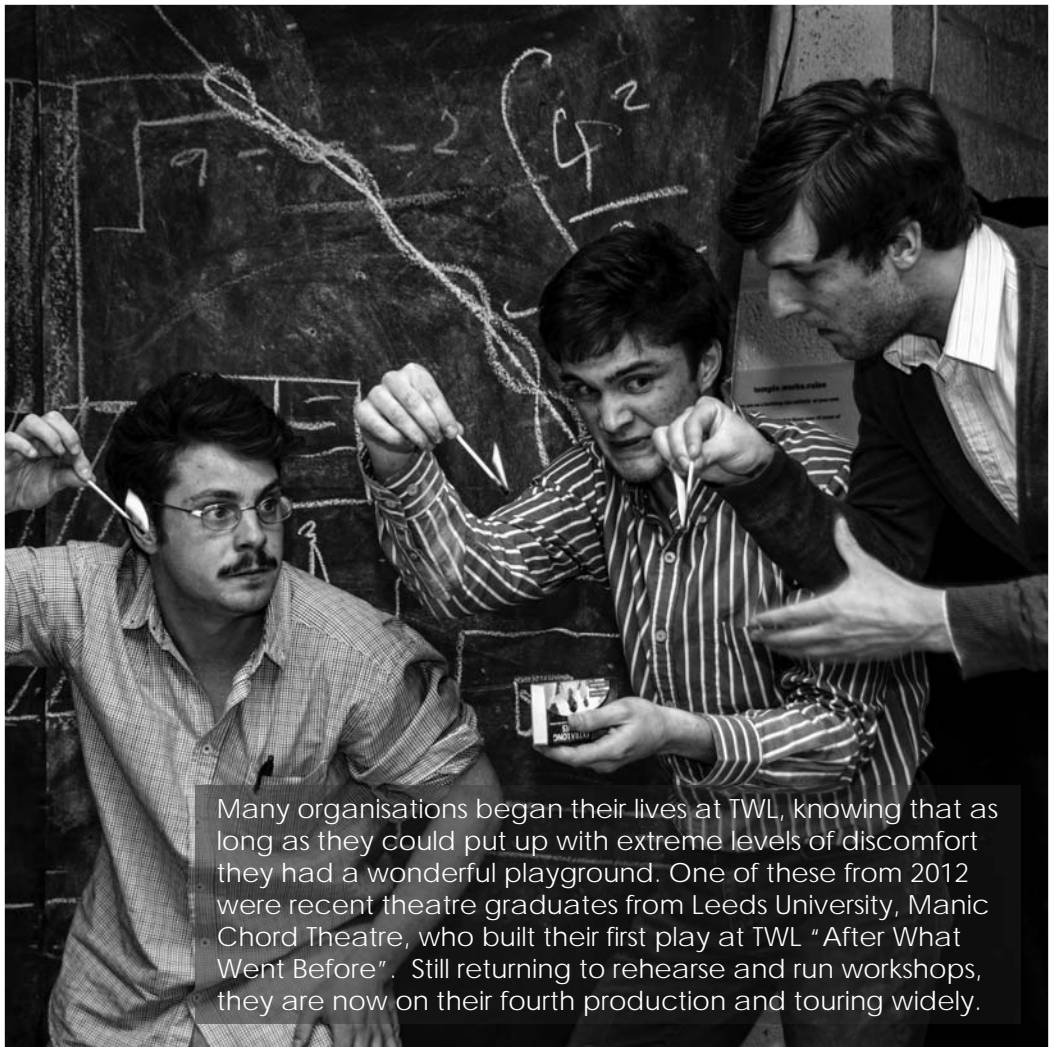
The Leeds Model Railway Society joined TWL January 2013 with a membership of well over 35, many very large working sets and a clubroom with original documents going back to 1947. They were able to take up a large studio space for the first time, enabling them to work on several major projects at once and attract much needed new members.



They build all of their own sets with intricate historical detail, and have been a huge attraction on Public Open Days.



Dave Lynch (whose first show at TWL was 'Bloom' in 2009) was not only our first resident artist but our last to leave the ship this year. His current work includes a collaboration which sees him projecting moving images onto clouds from a biplane – called "Project Nimbus". From a dry-stone waller, to inventor – director – artist, Dave says that Temple Works inspired him to "think big" for the first time.



Many organisations began their lives at TWL, knowing that as long as they could put up with extreme levels of discomfort they had a wonderful playground. One of these from 2012 were recent theatre graduates from Leeds University, Manic Chord Theatre, who built their first play at TWL "After What Went Before". Still returning to rehearse and run workshops, they are now on their fourth production and touring widely.



Another such TWL-grounded venture has been “Temple Time” by music promoter and web-marketer Rich Hilson, building on the success of his early Shhhift multimedia events. Giving him a secure base to trial events, his own have grown to embrace a variety of venues.

BettaKultcha

The phenomenally successful speed-presenting club Bettakultcha was founded at TWL with help and input from TWL residents. It now holds regular events all over the North. Another club to form at TWL was the Savages, a rebirth of the Leeds Victorian club for artists and writers.





The
award-winning
Culture Vulture blog's
first office was at TWL- with
founder and (then) editor Emma
Bearman helping build audience
for TWL, while working increasingly
with our writer- in-residence Phil Kirby
who later became editor. Some
of the earliest events' successes
were made possible by her
extensive knowledge of
the Leeds cultural
scene.



Tours at TWL have been almost daily over the years – from one-to-ones, to 60 at a time, to hundreds in relays. There has been an inexhaustible interest in the site, its history, and its latter usage as a cultural venue. Researchers, historians, architects, engineers, photographers and sound artists have travelled in some cases thousands of miles to see this famous site and to work on their various research projects.

One constant and very large community at TWL has been for techno festivals, with high profile DJs travelling from Europe and the USA. Rich Hilson has curated and promoted all of these, ensuring quality over "club", since late 2009.





TWL has been the venue for a number of film festivals over the years, including the 'Queer Fest' aimed to serve the LGBTQ community. We also were the venue for the 'No Gloss' independent film festival in 2014, a big international endeavour founded by our one-time TWL resident Trent Rampage, and also for a series of 'Future Shorts'.

WISH YOU WERE HERE



A contrasting community has been that of the well-publicised infamous Leeds Casual football fans from the '80's. Their first time of celebrating 25 years, often of mayhem, was in their exhibition at TWL in 2010. A sight to behold was 800 men arriving en masse, in their '50's, checking to see who was still alive. Their exhibition has been made into a book and continues to tour nationally and internationally.



A group who prefer to play the un-dead is the massive Zombie following in Leeds. For three summers TWL was the physical centre of Slingshot Productions "2.8 Hours Later", the famous Urban Zombie game. But the fact remains that any time of the year, random Zombies and Zombie filmmakers turn up at TWL because as they say – it "just says Halloween".

An interest group with their own network who have found it difficult to obtain performance spaces is that of the Fetish community.

There were many astonishing socials put on by the group who designed and created all of their own props and rooms sets – a different scenario each time. Slightly disturbingly a number of them were also Zombies...

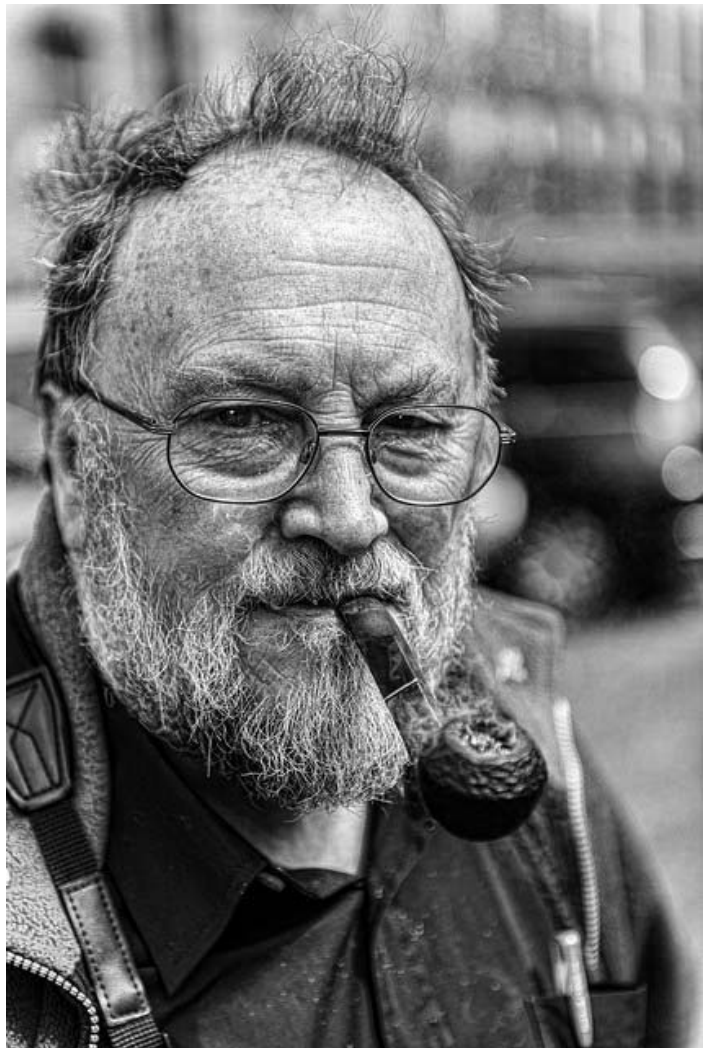




Punks from all eras
– Old School to
Indie - thronged
TWL and were
made welcome.

One last community still very involved with TWL is that of old Kays' employees. Much of the recent social history knowledge has come from them, recorded by such oral historians as Dr Simon Bradley.

Given that many were only in their teens and twenties when Kays closed in late 2004, it is no surprise that so many of them became involved in activities for all ages especially for younger music fans.





The team at TWL over the years has varied – residents, curators, promoters, researchers, historians, educators... and all enjoy a good show, a beer, a sunset.



With no paid staff, nothing would be possible at TWL without the work of interns – numbering in the hundreds – who came from all over the world. Some came for a week, a term, a year: others came back year after year.




Much love to you all! Favourite quote is from Hsien, an MA student from Taiwan in cultural studies at Leeds University – “I learned more about British culture at TWL than in my course!”



Thank you from Temple.Works.Leeds to our supporters and audience for a wonderful nine years. The future holds a change of ownership and direction. Stick with it, and see what unfolds. Check our evolving website www.templeworksleeds.com to keep up to date and to engage with Tom Jackson's 360-degree interactive exploration of TWL.





Many thanks on behalf of the project to the likes of Phil Kirby, River Fincher (ex-Ben B), Si Cliff, Dave Lynch, Tom Jackson, Rich Hilson, Steve Hackenbush, Anna Frisch and Ana Matos, The Manic Chord boys, Ben Fetish, interns and their organisers including The Taiwanese and so many more – especially Caitlin, Josh, Maisie, Jenni, Dan, Verity, Kate... Lucy Meredith, Bruno Merz, Dr's Mark Westgarth, Rebecca Wade and Simon Bradley... Brian Larkman, Chris Hordley, Stu and Frances, Ashley + John and Jan Dean, Imran Ali, Emma Bearman, Harvi Raitt, LMRS, Toby Latham and Zoe Eady, Patricia Williamson... all of our resident bands, Mark Hubbard, Chris Batty and his events security team... Tamvir, Ibrahim and Solomon on weekend security. And a plus at the end to Susie Cross, Tom Riordan, Cluny Macpherson, Lee Arnell and Toby Meakings. If you've been missed off please blame it on my phone – you are all MUCH appreciated. And will turn up on our legacy website.

Susan Williamson - Director of Temple.Works.Leeds. August 27, 2016.

Bye for now, folks!