



# Arts & Minds Newsletter

## Spring 2024

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Cover: Art House Art Fayre by **Paul Abraham**

Above: 'Concrete Geometry' by **Dave Lynch**

# A WORD FROM THE EDITOR

Welcome to the Spring 2024 edition of the Arts & Minds newsletter. The evenings are getting a little lighter now and the sun is coming out again as we look forward to another busy year ahead with the Arts & Minds Network.

We ended 2023 with a fantastic event at Leeds Art Gallery making zines in response to the work on display. A huge thanks to artist Kristyna Baczynski for running the workshops for Arts & Minds members and to all the gallery staff for making it a truly great afternoon.

Please see the What's On section at the back of the newsletter for details about our monthly Connect & Create group that meets at the Discovery Centre and the next Arts & Minds event which will be an Introduction to Costume Design at Leeds Playhouse!

If you work for a LYPFT service, we have also launched the 2024/25 Creative Grants programme with £1000 grants on offer to run creative projects (see page 20 for more details).

As always, I am looking for creative outlets that members can engage with. If you have an idea of how to do this, or you want to find out more about Arts & Minds and what we do, you can email me at: [toby@artsandmindsnetwork.org.uk](mailto:toby@artsandmindsnetwork.org.uk). Please also keep checking the Arts & Minds ebulletin and website for more information.

# IS IT PHOTO- JOURNALISM, CANDID OR REPORTAGE?

Recently I read the very interesting biography of Henri Cartier-Bresson by Pierre Assouline. Cartier-Bresson is regarded as one of if not the best reportage photographers of the 20th century. It has made me consider where does reportage photography end and candid photography start or when does candid photography become reportage photography?

The internet will give various definitions of both and will also add photojournalism into the mix as well, but it must be a fine line between the two or three labels. If I take a picture of someone dancing at a festival, is it reportage as it's showing action from an event or is it a candid moment of a person having a good time? A head shot image of someone at an event again raises the same questions, it is something I'm planning to try and study in more detail although I would imagine like all forms of art it is subjective to the individual.

A search of the internet describes photojournalism, candid and reportage and in the following ways...

## PHOTOJOURNALISM

Photojournalism began with the first pictures of war published in newspapers during the Crimean War and the American Civil War. However even at this time, the image was only there to enhance the text, not lead the story.

It wasn't until the development of the smaller, lighter 35mm cameras and flashbulbs of the 1920s that a 'Golden Age' of Photojournalism really took hold. The likes of Cartier-Bresson presented candid images of their life and times.

The rise of the photo-essay and the magazines Life, Vu and Picture Post, responded to the greater demand for images of news stories and allowed photojournalism to blossom. Better inks and papers for magazines meant full-page image spreads, allowing the image to tell the story, rather than the small engravings in the newspapers of previous decades.

Photojournalism differs from other forms of photography (e.g. documentary photography street photography or celebrity photography) by its need to remain honest and impartial.

## CANDID PHOTOGRAPHY

Wikipedia says Candid photography captures natural expressions and moments that might not be possible to reproduce in a studio or posed photo shoot. This style of photography is most often used to capture people in their natural state without them noticing the camera. The main focus is on capturing the candid expressions and moments of life. Candid photography can be used in a



Photo by **Paul Abraham**

variety of settings such as family gatherings, special events, and everyday street scenes. It is also a popular choice for wedding photos and professional portraits. Candid photography is often seen as a more honest representation of the subject than posed photography. To capture candid photos, the photographer may need to observe the subject from a distance or use a long lens or telephoto zoom lens. This allows for capturing the subject in their natural environment without them being aware of the camera. The photographer may need to be quick and have an eye for interesting compositions and backgrounds.

## REPORTAGE

Google describes reportage photography as shooting the most powerful images to convey the atmosphere of the event and, therefore, preserving a moment forever. Reportage shows the emotion felt by the subjects and the images make you feel like you were there.

And so there are some views on what each style is, but again it's open to debate and for me doesn't make anything completely clear. As someone who does specialise in candid photography, I feel that a good picture is a good picture and doesn't always have to be placed into a specific category unless it's for your own filing and cataloguing system.

Henri Cartier-Bresson was a French artist and humanist photographer considered a master of candid photography, and an early user of 35mm film. He pioneered the genre of street photography and viewed photography as capturing a decisive moment. Cartier-Bresson was one of the founding members of Magnum Photos in 1947. One of his most famous quotes is *"Ideally, they will not even know that they are being photographed, to achieve this, you must have the concentration of an archer and the swiftness of an arrow"*.

A conversation with Toby, our Arts & Minds newsletter editor, resulted in him pointing me in the direction of Martin Parr, who was somebody unknown to me and added another dimension to the discussion. Martin Parr is a British documentary photographer, photojournalist, and photobook collector. He is known for his photographic projects that take an intimate, satirical and anthropological



Photo by **Paul Abraham**

look at aspects of modern life, in particular documenting the social classes of England, and more broadly the wealth of the Western world. He also talked a lot about the element of his work which was essentially photographing people in public places without their knowledge or consent. His best-known quote is *"I accept that all photography is voyeuristic and exploitative, and obviously I live with my own guilt and conscience. It's part of the test and I don't have a problem with it."*

While this article may not have clarified the initial question, I hope it has been interesting and thought-provoking.

Article by **Paul Abraham** ([www.theartfulrambler.com](http://www.theartfulrambler.com))

# WHAT DO I WANT AS AN ARTIST IN 2024

I was at a bit of a crossroads creatively going into 2024, torn between relaxing tongue drum and acoustic rock / metal music, while still making photo-manipulation artwork. The art side of things is fairly straightforward; go out for walks with a digital camera, snap away and have something for when I get home. From camera to laptop to art software, I can never really predict what's going to happen so it's always fun. In a way though, the art side of things has become a distraction from what was meant to be the main project – making albums. It's led to a bit of a creative identity wobble. Am I just putting things off?

Art is certainly something I'm really enjoying. It's a direction I previously never saw myself going in, and I've already had art featured in exhibitions which feels great. It's even making me think about photography in a fun way. I'm not taking 'good' photos as such, I'm taking photos to turn into something else using mirroring techniques. I'm getting much more mindful and creative with it now which has been a huge mental health boost.

But what about music? It's only since a project with Arts & Minds and Leeds Art Gallery a couple of years ago that this project has even been a thing really. Before then I just saw myself as a musician. So what do I want as an artist?



'Concrete Geometry' by **Dave Lynch**

I still play the tongue drum most days. I've gone back to guitar related music from time to time but I'm struggling to commit to that. I made two double albums and a double EP of soothing tongue drum music during the pandemic, a time when everything was different and I needed a project to distract from the stress of the lockdown situation. We were all there, it was rubbish.

At the moment I'm finding recording stressful. This third album I'm working on needs to be really good – I'm piling the pressure on myself there. Regrettably, that isn't proving very constructive. The acoustic rock / metal album I have in mind is about my dad and my difficult relationship with him before his death in 2022. The subject matter there is as heavy as the music. It's quite difficult, emotional stuff, dealing with grief and trauma. At this point I wonder if it's worth finishing that album at all if it's just going to upset me. I definitely want to finish the tongue drum album – I'm pretty close now.

I'm realising that I need to pace things and be kinder to myself. Recording albums is hard, and why shouldn't I venture beyond that along the way? I can be a musician and a visual artist, I'm now even combining the two. I'm also starting to film tongue drum videos to upload to YouTube.

Putting ourselves in a creative box can hinder us. It's all about the journey, right? What do I want as an artist? To be happy.

Article by **Dave Lynch**

[www.phoenixtonguedrum.bandcamp.com](http://www.phoenixtonguedrum.bandcamp.com)  
[www.instagram.com/synaptic\\_spark](https://www.instagram.com/synaptic_spark)

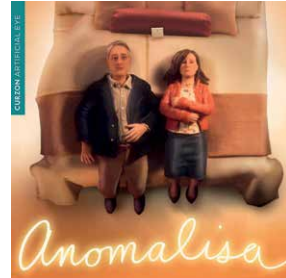
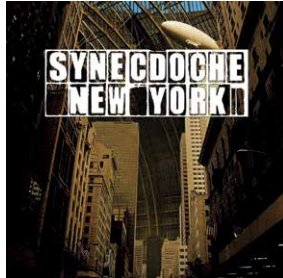
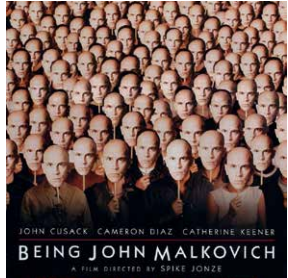
# CHARLIE KAUFMAN; DIRECTOR, ARTIST, PHILOSOPHER, TRUTH-TELLER

***Disclaimer:** This article contains minor spoilers for films written and directed by Charlie Kaufman. If you're unfamiliar, go watch them; you won't regret it.*

In a similar way to my favourite artists in all mediums, the work of Charlie Kaufman and reality are at times painfully hard to separate. Kaufman was born in 1958, and has become a celebrated writer, director and producer. Citing the works of Kafka and Lynch as his inspirations, Kaufman stands out as a true original in terms of writing and cinematography.

Whilst he has been involved in numerous projects, including *'Being John Malkovich'*, and publishing his own novel in 2020, in this article I will focus solely on his work as a writer and director of films *'Synecdoche, New York'*, *'Anomalisa'* and my personal favourite, *'I'm thinking of ending things'*.

Whether I'm looking for reassurance, for validation of my story, for my thoughts and feelings or simply that the art which aligns with my reality is shines brighter in my eyes is uncertain. Either way, I feel intensely connected to the



Images: **Promotional Release Movie Posters**

work of Kaufman. He doesn't just inspire my writing; he ignites my soul and shapes my very existence.

Kaufman consistently crafts worlds that straddle the line between gritty realism and abstract surrealism, a delicate balance that never feels tired or clichéd. In *'Anomalisa'*, for example, this comes in the form of a creation of a world of people with identical faces and voices, until protagonist Michael Stone meets someone who is entirely different. Throughout their relationship, his love interest, Lisa, slowly changes to become the same as everyone else, a metaphor with more bite and depth than I dare get my head around. Think for too long and you'll realise you're alive.

Critics often label Kaufman's work as overly abstract or bewildering, yet it's precisely this enigmatic quality that resonates deeply with me. I grasp it, feel it entirely... and simultaneously, I'm left utterly perplexed. Such is the essence of existence.

2008's *'Synecdoche, New York'* is very similar in this way, as we follow Caden Cotard's journey of illness and raw artistic desire, which culminates in the creation of a giant film set depicting his life, with the lines between fiction and

reality becoming more blurred every moment. However, among Kaufman's oeuvre, one masterpiece stands supreme, serving as a guiding light in my creative journey and existential quests.

*'I'm thinking of ending things'* (2020) is a mind-bending and time-twisting adaptation of an instantly classic novel of the same name, by Iain Reid. On the surface, the premise of this titan film is relatively straightforward; we follow Lucy (credited as 'young woman') who is on a long drive with her boyfriend Jake, to meet his parents for the first time.

From the outset, we as an audience hear her dark and punishing thoughts, a contrast from the fairly amicable, albeit awkward and disjointed conversation between the two. She weighs up ending the relationship, alongside other existential questions, whilst they discuss topics such as musicals, poetry and the nature of existence.

What Kaufman presents in this film is far more than initially meets the eye, as when the pair arrive at the farmhouse to meet Jake's parents, the audience are uncomfortably served an exploration into the self, the process and inevitability of ageing, the pain of nostalgia, mental and physical illness, amongst many other equally thought-inducing themes.

In short, the film is a vehicle for the human condition, and it is told phenomenally.

It is shot in an unsettling and claustrophobic 4:3 aspect ratio, and the sinister cinematography is nothing short of genius. This is not your typical Netflix flick. *'I'm thinking of ending things'* also breaks the first rule of characterisation,



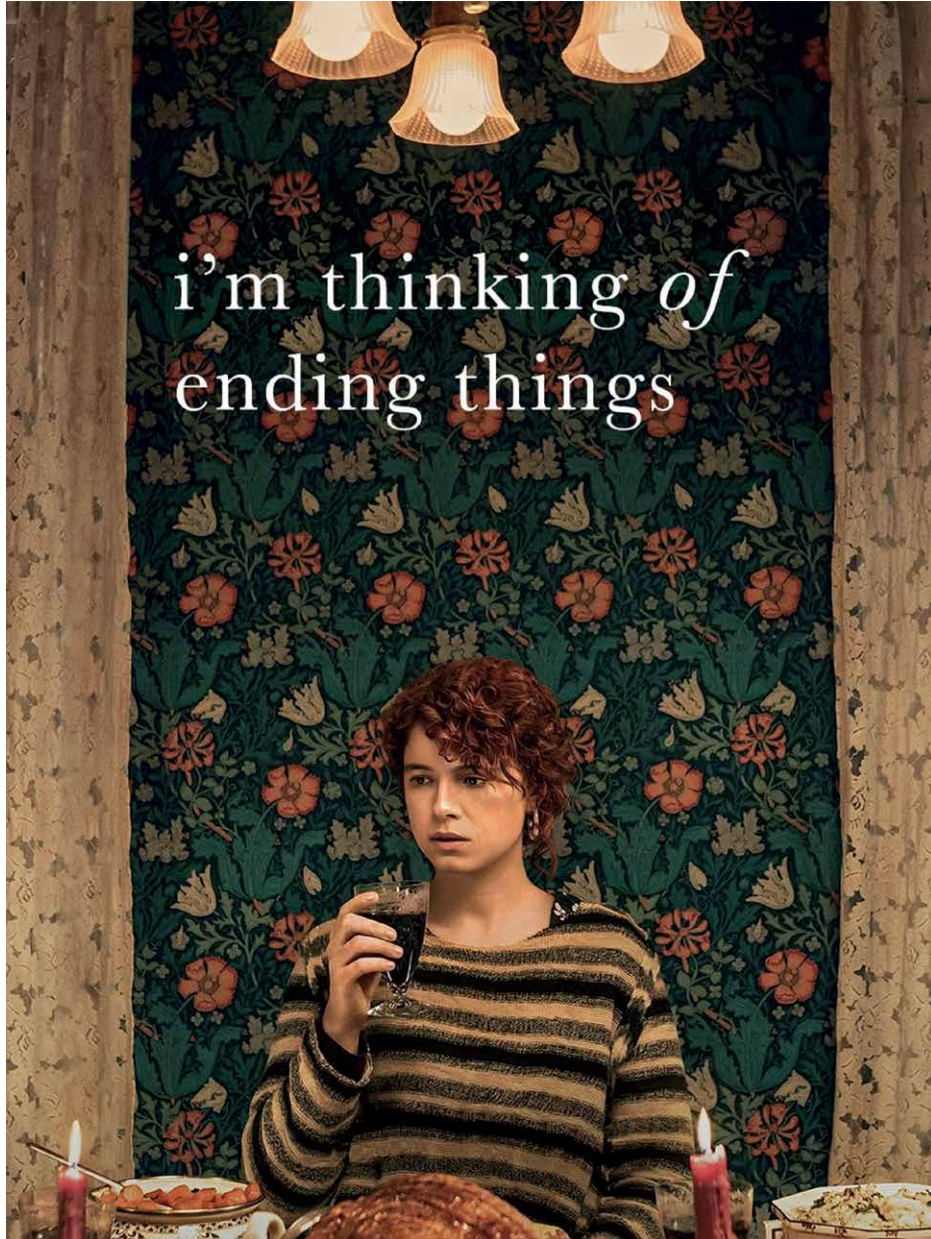


Image: **Netflix Promotional Release Movie Poster**

in that the characters aren't characters at all, but merely concepts, designed to poke at your bones and resurrect the nihilist, existential monster within you. The casting of the film is also to perfection, with Jessie Buckley (young woman) becoming a poster girl and a symbol for the incredulity of reality, for what could have been, and for enjoyers of the film who indulge in the painfully real.

After the events of the film unfold, of which I shall keep intentionally vague, the ending is an absolute masterstroke, simultaneously presenting the catharsis of timeless theatre and a representation of a man's death. We are both invested and intrigued as an audience, and so naturally align this character's trajectory with our own, so by that by the end, his fate is ours.

We die too.

It's a big claim, I know, but personally I believe this 134-minute kaleidoscope of a film is the best ever made. I don't think I could write or create anything that relates so intensely to my life, and yet, whilst entirely unaware of my existence, Kaufman has purely struck a chord. The modern classic goes a step beyond its counterparts, for it sits in my soul and thrives there. As someone who doesn't indulge in cinema on an incredibly regular basis, I still find myself revisiting this masterpiece a few times a month. It not only invites you in, and hands you a diamond-crusted feast, but makes you realise that you were already there.

Thank you, Charlie Kaufman. Reader, I implore you, watch this film. Ten viewings are not enough. One hundred viewings are not enough. One lifetime is not enough.

Article by **Jacob Davies**

# RETURN OF THE ART HOUSE ART FAYRE

The Leeds Corn Exchange will again host the fabulous Art House Art Fayre on the weekend of Saturday 4th May (10am until 4pm) and Sunday 5th May (11am until 4pm). A very popular venue for artists, crafters and art lovers and a favourite for many. The driving force behind the highly anticipated fayre Paul Heaney enthused *“Get ready for the most amazing arts and crafts in the most amazing building in Leeds! The venue, the art, the music and buzz all goes to create the wow factor! We can’t wait!”*.

The Art House Art Fayre (AHAF) event is free admission to the public. Art lovers can expect a diverse range of quality contemporary art and high quality craft on display from artists and crafters primarily from Leeds and Yorkshire. Some artists are new to the art scene, others are long established. Find artists (numbers vary) selling contemporary painting, photography, posters, prints, unique cards, textile art, ceramics, sculpture and more.

See you there and here are some images from the last Art House Art Fayre of 2023.

Article by **Paul Abraham**  
([www.theartfulrambler.com](http://www.theartfulrambler.com))



Photos of the Art House Art Fayre by **Paul Abraham**

# CREATIVE GRANTS

Would £1000 to run a creative project with your LYPFT (Leeds & York Partnership NHS Foundation Trust) service?

Arts & Minds are offering the opportunity for LYPFT services to apply for up to £1000 each for a participatory project. Projects need to involve patients / service users in the planning so it meets their needs and interests, and can be in any medium: photography, music, crafts, creative writing etc.

Arts & Minds are now accepting Expressions of Interest for the 2024/25 grants programme. If you are interested in applying for a Grant, please read the Grant Guidance first to check if your service is eligible and what the money can be used for. The Grant Guidance is available to download on the Arts & Minds website:

[www.artsandmindsnetwork.org.uk/creativegrants](http://www.artsandmindsnetwork.org.uk/creativegrants)

Once you have checked the Guidance you can submit an Expression of Interest with your project idea, available to download from the same page.

The Expression of Interest is a short form that helps us to assess if your idea is suitable for a grant, as well as what help you might need to submit an application (for example linking you up with appropriate artists or arts organisations to deliver your project). The deadline for Expressions of Interest is 30th April 2024. Completed forms should be emailed to: [info@artsandmindsnetwork.org.uk](mailto:info@artsandmindsnetwork.org.uk)

The Grant Application Form can be downloaded from the Arts & Minds website from 30th April. Applicants will then have two months to refine their project idea and to submit their Grant Application.

Below are some examples of projects that have been awarded Creative Grants in the past to give you an idea of the sort of work the programme is designed to fund.

## DEMENTIA INPATIENT SERVICE

### Music and Reminiscence Sessions

Wards 1 and 2 at The Mount (Dementia Inpatient Service) were lucky enough to secure an Arts & Minds grant to run a creative project across the two wards. Artists Matthew Bellwood and Peter Spafford developed and ran the project with the support of the OT team across the two wards for a 6-week period. The group included a mix of music and reminiscence with varying themes each week, from old sea shanties to Christmas carols.

Service users were invited to use the varying instruments provided too to add an extra element to the group. As part of the group, service users, the artists and staff wrote their very own chart-topping song 'Moo', developed over several sessions. Keep an eye out for it in the UK Top 40!

All in all, the project was very successful, with service users, staff and the artists thoroughly enjoying their time. To quote one of the service users:

*"I enjoyed the music and the Lalalalala."*

## LIAISON PSYCHIATRY OUTPATIENTS SERVICE

### Ceramics Workshops – An Invitation to be Creative

The ceramics workshops were designed specifically for people who experience Persistent Physical Symptoms that cannot be explained by conventional medicine. The project focused on individuals with symptoms which impact their day to day lives, engagement in occupation, social activities, and relationships. They often found themselves, or felt themselves, to be excluded from ‘mainstream’ mental health support by virtue of the fact their symptoms were bodily in nature. The project addressed this inequality by offering a group specifically with these individuals in mind. People benefited from coming together around an activity which was not related to the physical symptom, providing some ‘ordinary’ in the ‘extra-ordinary’, and allowing people to use their bodies, which may be felt to act against their development, in the service of growth and creativity.

*“I have thoroughly enjoyed the ceramics workshop, so much so that I have continued to attend weekly. I have learnt a new skill and met new people. This workshop has given me the time and space to do something for myself and has helped build my confidence and boost my mood.”*

*“Previously I have had not been able to go out on my own as I am highly anxious and worried about falling. Meeting new people has given me the opportunity to build my confidence, have something to look forward to and develop my creative side, I have enjoyed experimenting with clay and have produced gifts for my family.”*

## OLDER PEOPLE’S INPATIENT SERVICES

### Visual Arts Sessions

The project was centred around the seasons, looking to connect service users to the idea of the ever-changing seasons and the consistency of nature through tough times, especially giving a dedication to Covid times.

The artist, Millie Wilkinson, brought the outdoors into the creative space using immersive experiences through sound and visual media in the sessions. In the background of each session were the sounds of each season and also a visual walk-through nature played on a wide screen. It really helped people to connect to the art project as a whole and allowed graded participation. Some people just enjoyed listening to the sounds or watching the walk. Others engaged more fully in the different art media including ink, paint, printing, clay or collage. It was really amazing to see some participants explore their creativity in new ways. Many had not engaged in creative projects before so it was something new to keep exploring. Some participants wanted to know more about creative groups in the community post discharge from hospital and continue art as a meaningful occupation.

The work service users produced is really beautiful and the Older People’s Inpatient Service want to place it in the visitor’s room in the hospital where carers can also enjoy the final artwork and see the hard work of participants and some of the really meaningful activities provided in collaboration with Arts & Minds and LYPFT.

# WHAT'S ON...

## CONNECT & CREATE

Connect & Create is a monthly group where Arts & Minds members can connect, share skills, and take part in creative workshops led by other members. Each month's offer will be led by a different member and is free to attend. The workshops are on the **first Monday of every month** from **1pm to 3pm** with the exception of bank holidays, in which case they are on the following Monday.

The Connect & Create group meets at Leeds Discovery Centre, Carlisle Road, Leeds LS10 1LB. There is free parking if you are coming by car and the centre is a short walk from town if you are coming by public transport.

For more information, or to sign up for the workshops, email [info@artsandmindsnetwork.org.uk](mailto:info@artsandmindsnetwork.org.uk). Sessions are by RSVP only and there is a limit on numbers so please get in touch if you want to come along so we can book you a place.



## *An introduction to* **Costume Design**



A chance to learn and explore  
creating a costume for the stage

## An **Arts & Minds** event at **Leeds Playhouse**

Join **Arts & Minds** for an fun packed afternoon, learning about the art of costume design at **Leeds Playhouse**. All materials and equipment will be provided and the workshop is suitable for complete beginners. As part of the event you will also be taken on an exclusive tour of the theatre. Refreshments will be served before and in-between the workshop and tour.

Venue: **Leeds Playhouse, Quarry Hill, Leeds LS2 7UP**

**Tuesday 16th April • 12.30pm to 4.30pm**

## About **Leeds Playhouse**

A pioneering world-class theatre in the heart the city, **Leeds Playhouse** is a place where people and communities come together to tell and share stories – a creative hub for the city and beyond.



Leeds Playhouse is located on Quarry Hill, in the centre of Leeds, opposite the bus station and a 15 minute walk from the train station. Parking is available in the nearby Victoria Leeds Multi Story Car Park and there are disabled parking bays for blue badge holders at Playhouse Square.

Places for the **Costume Design Workshop** are limited and are by RSVP only. To book a place please email Jane at: [info@artsandmindsnetwork.org.uk](mailto:info@artsandmindsnetwork.org.uk)

You will be sent a confirmation email with all the details for the day. This event is for Arts & Minds members only. If you are not an Arts & Minds member you can join for free at: [www.artsandmindsnetwork.org.uk/join-us](http://www.artsandmindsnetwork.org.uk/join-us)

[www.artsandmindsnetwork.org.uk](http://www.artsandmindsnetwork.org.uk)  
[www.leedsplayhouse.org.uk](http://www.leedsplayhouse.org.uk)

This event is a partnership  
project between **Arts & Minds**  
and **Leeds Playhouse**

arts and  
minds  
network

LEEDS  
PLAY  
HOUSE

# ABOUT ARTS & MINDS

Arts & Minds is a network of people in Leeds who are interested in creativity and mental health. We include carers, health workers, artists, performers, students, people who have used mental health services and OTs. We want to get people talking about how the arts can help mental wellbeing.

If you want to know more please contact us using the details below. You are welcome at any of our events or workshops, if you are a member or not. You can join Arts & Minds for free at: [www.artsandmindsnetwork.org.uk/join-us](http://www.artsandmindsnetwork.org.uk/join-us)

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