

EXHIBITION GUIDE
6th July - 18th September 2021

HOW TO BE DYSLEXIC **OR** BENEDICT PHILLIPS BEING

Being Benedict Phillips

OR How to be Dyslexic

Exhibition – 6th July – 18th September 2021

Gallery Oldham, Open Tues-Sat, 10am – 5pm

‘*Being Benedict Phillips or How to be Dyslexic*’ is the first large scale exhibition of what I call my ‘Disleksick projects’. It brings together works from 1995 up to the present day and also features new works of sculpture, photography and performance.

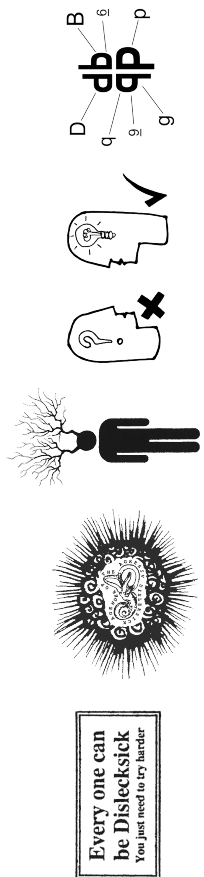
Since 1995, when my ‘Agenda of the Aggressive Dyslexic’ was published, I have been exploring social and political ideas of difference through video, photography, sculpture and performance, revealing the alternative perspectives that being “very good at being disleksick” can bring. My artworks, films, writing and actions demonstrate that through a polarised dark neurodiverse experience I can shine a light on the way that we all think and navigate the world around us.

There is also a programme of short films which will be released online via the @GalleryOldham Twitter account over the duration of the exhibition, with two launching each week for 13 weeks, starting on the week of the 26th of June. The films will additionally be archived through Benedict’s website.

‘*Being Benedict Phillips or How to be Dyslexic*’ will feature a performance event and artist’s talk at Gallery Oldham from 2pm on Saturday 4 September.

For more info, please visit:

galleryoldham.org.uk/exhibitions



Benedict L Phillips 2005

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About the artist...

Benedict is an artist, writer, mentor and consultant. His practice is varied, and includes public art, performance, photography and media art. You will probably be familiar with the owls in Parliament Square here in Oldham, which Benedict designed. He is interested in the way in which people respond to different types of artworks, and how using a variety of approaches (print, sculpture and live art) encourages people to think about ideas and issues from new angles. Benedict uses a mixture of traditional and older processes alongside newer digital technologies to make his work. These ways of working give him great flexibility and make the medium as important as the content in conveying any message.

Benedict is a founding member of several arts groups and organisations. These include making books as part of Field Study (est. 1993); creating space for artists to experiment with technology with Digital Media Labs (est. 2010) as well as publishing and promoting artists’ work with PO Publishing (est. 2014).

Phillips is currently researching a new digital project looking at surveillance technology while also developing a new photographic collective called Lens Lab Leeds. He is also a member of the Expert Panel at Manchester School of Architecture. His artworks are included in major collections such as the Victoria & Albert Museum in London.

For more projects and info, visit:

benedictphillips.co.uk

BEING BENEDICT PHILLIPS **OR** HOW TO BE DYSLEXIC | EXHIBITION GUIDE

1

How to be a Dyslexic Artist & Other Stories

(2019)
11 x photographic portraits, archival satin photo paper

2

The DIV in White (The Teacher)

(2005) photograph, archival photo rag paper

3

The DIV in Red (The Evangelist)

(2011) photograph, archival photo rag paper

4

Invisible Conversations with...

Andy, Sheffield (2005)
Angela, Sheffield (2005)
John, Leeds (2009)
photographs, archival photo rag paper

7

How to be a Dyslexic Artist

(2018) 14 x satin photo prints, mounted on card. Portraits of staff and students taking part in workshops at the Royal Conservatoire of Scotland

8

Cabinets of DIV Artefacts:

Cabinet #1

(2004-21)
'Action Man' jester costumes & DIV carry bags, felt & moleskin

Cabinet #2

Exam papers & **The DIV De-ploma** from the performance *The Invisible Apartheid of Words* (2005), **A Benedictionary** (2011) publication based on an online translation dictionary (2001)

Cabinet #3

Sketchbooks (1999-2021)
Alternative Personal Archive (1991-2021)
For 30 years, Benedict has been taking personal, private, everyday and irrelevant documents, folding and stacking them into an almost inaccessible printed archive

5

A Branch from the Fibonacci Tree

(2020) sculpture / large maquette, ash

Eleven DIV Hats: Past, Present and Future

(2020) 11 x felt dunce caps with iron-on badges

6

Cinema Briefcase Displayed Within the Office of The DIV

(2018) varnished birch briefcase with embedded LCD monitor & film (20m 26s)
Walking from the source of the river Porter through and under Sheffield until it joins the river Don under platform 1 at Sheffield train station

10

Invisible Conversations with...

Rebecca, Sheffield (2005)
Jonathan, Leeds (2009)
Terry, Louisville, USA (2006)
David, Louisville, USA (2006)
Photographs, archival photo rag paper

11

Pulpit / Steps Briefcase / Ink Pad House / Stool

(2020) sculptures, birch ply

12

Mantelpiece / Shelf of: The DIV in White The DIV in Red The DIV in Grey The DIV in Black

Miscellaneous objects, sculptures and artefacts

13

Keep Everything Simple Because It Becomes Complicated All By Itself #3 (1-10)

(2010) 10 x designs, photograph & text collage, archival photo rag paper (#3 highlights the 10 cultural quotes embedded in the poster)

Keep Everything Simple... #2

(2010) black and white poster, offset litho

9

'Benedictionary' Print

Original Work (2000)

'Warning' Print

Original Work (2005)

Both reworked (2020)
Archive prints on photo rag, mounted on painted birch ply boxes,

14

The DIV in Black (The Anarchist)

(2020) photograph, archival photo rag paper,

15

The DIV in Grey (The Architect)

(2019) Venice, photograph, archival photo rag paper,

16

The Agender of the Agresiv Dislecksick

(1995) photo collage, archival photo rag paper mounted on black painted plywood box with backlit LED, sat on ash wedges

