

Central Court

LEEDS ARTISTS SHOW

Further information about artworks and
artists

Alphabetical by first name

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do not remove this booklet from the room

LEEDS
ARTISTS
SHOW
2023

Benedict L Phillips

His Objects of performance

2021

Plywood sculptures, moleskin suit and 24-inch-tall hat, books and documents, wooden shelf- metal brackets, small sculptural artefacts and wall hooks

DIV performance kit

The DIV In Black (The Anarchist)* turned to the source material *T.A.of.T.A.D for his inspiration revisiting this text by inscribing it into the bottom of his shoes.

The DIV In Black is fourth iteration of Benedict's *The DIV* persona to be made visible in public. He utilises a series of sculptural objects in a variety of orientations during his ritual. The performance is not only about viewing and understanding the world from different perspectives physically, intellectually and emotionally, it is also about remembering about returning to the moment of pure autonomy.

Within the work is a reading of an agenda, an A-Z of alternative ideas 26 provocations and notions about how the neurodiverse experience plays out in a whole host of different settings as well as reading from ****A Benedictionary*.

**The DIV dyslexic intelligent vision*

***The Agenda of The Aggressive Dyslexic*, first published in September 1995 in disability arts in London magazine proposed an autonomous model of disability rejecting wholeheartedly societies interpretation of difference and celebrating and claiming a neurodiverse experience as well as rejected societies blinkered definition of the normal.

****A Benedictionary*, published 2011 and based on the digital version of the book the worlds first Leksick to Dislecksick translation dictionary first published online in 2001.

Benedict L Phillips

The DIV in Black (The Anarchist)

2020

Ash box framed photography, printed on archival photo rag paper

This work is highly personal and emotive to many who have experienced the negative aspects of being dyslexic. Despite being placed into a special educational unit by Leeds City Council at the age of eight, I left school at the age of 16 essentially illiterate. For over 30 years I have explored and rejected society's interpretations of dyslexia. I have performed, lectured and engaged with the subject in the UK and in the US and continue to work with language despite or maybe even because of my severe dyslexia. I am the author of the world's first and only Lexic to dyslexic translation dictionary, and believe that everyone can be dyslexic you just need to try harder...

Website: www.benedictphillips.co.uk

Instagram: @benedictphillips

Charlotte Cullen

Study for a Shield after Battle (After the Knight)

2022-2023

Mild steel and aluminium

I am an artist working in sculpture which is jagged and raw, scarred and bent. I forefront care and hold violence and seek ways of evidencing lived experience for those whose lives exist outside of dominant structures. I use gestural mark making to capture the moment of impact; the moment in which something is changed or damaged. This is primarily explored through steel sculpture wherein practicality leads form to enable the surface to hold passed-down stories and mythologising familial and cultural tales, alongside marks informed by graffiti and school desk etchings. The malleability of metal engages with classed labour through weaving techniques, allowing care and intimacy to interlace with the more immediate gestures on the surface and the sculptural histories the material sits within. I think of my practice as a ghost story, as marks hold the memory of the process and of impact.

Website: <https://charlottecullendotcom.wordpress.com/>

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Ian Jackson

Making Something That Fits (Zinc architectural profile series)

2021

Copper sulphate etched 0.8 mm sheet zinc with hand cut profile and magnetic backing

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Making Something That Fits (Zinc architectural profile series)

2021

Copper sulphate etched 0.8 mm sheet zinc with 1:1 scale image resist and hand cut profile layered with custom aluminium spacers and fixings

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Copper sulphate etched 0.8 mm sheet zinc with 1:1 scale image resist and hand cut profile

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Making Something That Fits (Zinc architectural profile series)

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Copper sulphate etched 0.8 mm sheet zinc with 1:1 scale image resist and hand cut profile

York Minster is continually being rendered in 1:1 scale drawings by a master mason. These drawings are made into zinc templates that are used by stonemasons, providing the correct geometries needed when recreating each damaged stone. In storage, these templates are hung up on nails. Layered with other profiles, and equipment, they overlap, join and start forming new shapes.

These zinc templates bridge drawing, objects and architecture. They are drawing tools and blueprints all in one. This series of works uses research imagery taken from the workshops at York Minster to produce a series of 1:1 scale combined zinc etching plates that mirror the profiles in storage and emphasise the generative potential this kind of drawing tool holds.

Extra materials/info surrounding work and practice:

link to related video work: <https://vimeo.com/581773022>

Link to related text: <https://bit.ly/40TUX7S>

Website: <https://www.irjackson.co.uk/>

Instagram: @irjackson_

Julia McKinlay

Coiled in a Single Plane, Skimmed and Separated

2019

Concrete, steel, slag, aluminium, iron paste and ink

Moving between sculpture, drawing and print, my work incorporates material processes that mimic nature using chemical reactions, heat, and pressure to make installations that represent semi-fictional environments and question the boundaries between nature and human-made.

Coiled in a Single Plane, Skimmed and Separated (2019) is a multi-part installation that explores the expanded surface of an imaginary xenophora snail shell. Xenophora are marine molluscs, known for collecting shells, corals and stones and attaching these objects to their shells, becoming museums of the sea floor. I have been shadowing the xenophora's curating and sculpture making behaviour in my own practice to find connections between subjects and ideas.

The sculptures in *Coiled* are informed by archival research into the xenophora at Leeds Museums and Galleries as well as observations of the geological processes found within industrial foundries. I'm interested in thinking about the foundry furnace as a volcano, generating new synthetic geology such as slag. Molten slag has erupted from the furnace, frothing and flowing through the shell of a now extinct organism, leaving behind a fossil remnant.

Website: www.juliamckinlay.com

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Karl Russell Vickers

Chance would Be a Fine Thing

2022

Collage, found image, tape, acrylic sheet, plastic, aluminium and paper on wood panel

This arrangement is a study of collage-related gestures such as folding, layering, stacking, concealing and joining. It brings together props as well as my own collected materials, cut-outs, photographs and collages into a relief-type composition that resembles a bulletin board, information in the form of fragments and ghostly layers. There are markings, cropped areas, pairs, visible fixtures and hidden parts.

My works explore obsession, pleasure, collecting and archiving through collage and the use of found material by staging them within quasi-archival displays. I place these works within 'arrangements' and often fold in other elements, materials, objects and items in a way that it can be reordered and exist in varying states.

Website: www.krv.bigcartel.com

Instagram: @karl_russell_vickers

Katherine James

Lace Armour

2020

Galvanised Steel, Painted Wooden Frame

My practice involves crafting chainmail into intricate lace-like sculptures and conceptual art-jewellery. I seek to challenge restrictive binary notions of gender by combining these materials which have opposing associations and materiality. Chainmail is protective, hard and related to aggression. These are typically considered 'masculine' traits. Whereas lace is seen as delicate, pretty, seductive and associated with 'femininity'. By combining these conflicting properties into one object, the piece embodies the true complexity and nuance of our identities.

My practice explores craft as a tool for social change through material-led processes. I seek to expand craft techniques by closely examining material behaviours, while I unpick and subvert the hierarchies and symbolic values which we place onto them.

Website: www.studiokatherinejames.com

Instagram: @studio_katherine_james

Kelly Cumberland

Vestigium Pulvis [lux]

2023

Acrylic, LED light and MDF

Expanded definitions of drawing are central to my practice, with a specific focus on how medical and scientific methodologies and approaches can influence material choices, techniques, aesthetics and processes. Intrinsic to this research is the concept of making the invisible visible.

Current drawings reintroduce recordings of dust, collected during the Covid-19 pandemic, as an overlooked material archive. Biomorph elements reference naturally occurring patterns reminiscent of nature and living organisms. The repetitive systematic methods, linking viral and cellular referents, question the traditional notion of drawing. Continuous addition and removal, (re)production and reduction result in coherent bodies of structural variations as a record of time and the cycle of microscopic life.

The work reveals how drawing is expanded through space, place, form, process, materials and meaning. The drawings reflect and magnify through the medium, blurring and expanding the edges, engaging the audience in a spatially challenging viewing experience.

Website: www.kellycumberland.art

Instagram: @kelly_cumberland

Oliver Getley

cymbwheel

2022

Interactive sound sculpture

I am an interdisciplinary artist and organiser based in Leeds, originally from Stafford. My practice is led by research and concept, usually working project-to-project which explore experimental and emergent methods of production. These projects encompass a range of approaches which span sound, sculpture, installation, performance, collaboration, site-responsive action and exhibition-making. Through these processes my work attempts to create performative gestures which evoke a relationship to the absurd, exchange, identity formation, collectivity, place, and creative production.

cymbwheel (2022) is designed for visitors to create their own soundscapes as they roll each cymbal around the gallery space. The cymbals vary in size and condition, with a number of them cracked to produce differing noises. The cymbals resonate as they move across the floor surface, changing with each texture and movement of the user.

Website: www.olivergetley.co.uk

Instagram: @o_getley

Paula Chambers

Feminist Escape Route: Attempt No. 8

2022

Horse's leather bridle, 40 metres of braided yarn reins, copper tape and stands

Over the last couple of years, I have been working on a series of sculptural works all titled *Feminist Escape Route* and subtitled with the attempt number (the order in which I made them). These works are materialisations of possible means of escape from the domestic realm, some of these sculptures could in fact be used in an emergency situation; *Attempt No. 2* is a rope ladder made with rolling pins and macrame for example, yet most are metaphorical and would be of little use in the event of an actual emergency.

Feminist Escape Route: Attempt No. 8 (2022) materialises such an improbable means of escape, although from what, or with what intention is deliberately ambiguous. The impractically long reins of this horse's bridle would seem to imply a distancing strategy, as if escape is always impossibly far away.

Website: <https://www.paulachambers.co.uk>

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Ronnie Danaher

iConfess

2022

Video

iConfess (2022) asks what sinning looks like in a world devoted to data. A new religion, christened Dataism, worships data as the highest source of meaning in the universe. So, what would be considered a sin in this new religion? Blocking cookies? That's a sin. Hiding your location? That's a sin. Burning down 5G towers? That's a mortal sin.

This video was made through participatory workshops with the Saturday Art Club at University of Leeds and the Youth Collective at Leeds Art Gallery, with a soundtrack created by Joseph Marcus and Matti Scott. It was shown as part of a wider exhibition at Assembly House, Leeds in June 2022. I chose the young people to feature in this film specifically for their unique connection with their digital devices and the internet.

Influenced by my Catholic upbringing, *iConfess* (2022) situates the British relationship with data within the Catholic traditions of faith, sin, confession and absolution.

Website: www.ronniedanaher.com

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Stella Baraklianou

The Magician, III

2021-2023

Digital photographic print on velvet, chalk spray and acrylic insert

The Magician (2021-2023), as the title of this work alludes to, is card no.1 of the Major Arcana in the traditional Tarot deck of cards. When the Magician appears in a Tarot card reading, also known as the Juggler, or Magus, he signifies transformation and new beginnings. In the Marseille version of the Tarot, where the figure here is from, 'Le Bateleur', can mean juggler, but also street performer. It suggests someone who might manipulate their audience into seeing things that are not there, with a sleight of hand. The Magician thus makes a perfect figure for a world of digital image manipulation.

The Tarot Magician is about that moment when everything clicks into place, a magical moment of surrender. This can be different for each viewer, so everyone can have their own Magician.

The work was first shown as part of the larger solo exhibition, *The Magician*, at Gloam Gallery in Sheffield, in 2021.

Website: www.stellabaraklianou.com

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PERFORMANCE PROGRAMME

See website for dates and more information about events

Benedict L Phillips

How to be dyslexic /an A-Z of dyslexic ideas

The DIV In Black (The Anarchist)

Performance

The performance is a presentation of ideas from the *DIV* universe and explores notions and misconceptions about neurodiversity, and autonomy. The work is a provocation generated through actions utilising sculpture and text. All carried out by *The DIV in Black* an alternative persona of the artist Benedict L Phillips

“I am a figment of the imagination of the artist Benedict L Phillips” *The DIV in Red*, Speaking at Cheltenham science festival 2011.

This work will be performed on Saturday 25 March 1.30–3pm

Please see our website to book a free place

Hannah Buckley, Hollie Miller and Craig Scott

Blood Bone Breath

Performance

Blood Bone Breath is a living installation in which myself, Hollie Miller and musician Craig Scott, follow our senses to navigate intimacy, agency and being in relation to each other. Imagery emerges and disappears in cycles of desire, resting, holding and metamorphosis. The audience are invited into the red space to experience a constant folding and unfolding, where movement, sound and image meet, as a way to prioritise softness, slowing down and deep listening.

This work will be performed on Thursday 27 April, 6–8.30pm, as part of a special late opening and evening of performance at the gallery.

More details to follow on our website.

James Sewell

musicians don't retire; they stop when there's no more music

Performance

We have become disconnected from the future, we are stuck in the past. As human beings we live our lives in time, our sense of ourselves is based on who we are trying to become.

A life without forward progression is a life without purpose. And without purpose, we flounder. A present without a future, is a life that feels less worth living, because it is a life haunted by the shadow of futility.

The past becomes our only solid ground, old answers to new problems has become our lived reality.

These themes are what my work looks to explore.

I reuse broken and discarded musical instruments and technology as a sustainable working practice.

I do not look to recreate what already exists, my aim is not to restore the broken but to use its unpredictability and chaotic nature to create performances and sound.

This work will be performed on Thursday 27 April, 6–8.30pm, as part of a special late opening and evening of performance at the gallery.

More details to follow on our website.

Pamela Crowe

SCRIPT

Performance

SCRIPT is a triptych of three performed text works, *RIVER*, *CIRCUMLOCUTION* and *WORKSHOP THEATRE* about the articulation of self, spanning the experience of living in Leeds over 30 years, 1993-2023. The works explore social class and education, writing, routes and relationships in the city, via narrative, place and character – from arriving in Leeds at 18 years old to study in the School of English, Workshop Theatre (University of Leeds) to a career in the arts and parenthood – culminating in the act of writing the texts in 2022.

I'm an artist and writer working across text, voice and performance. I interrogate the writing process; how internal thoughts are transcribed onto paper to produce printed work, then lifted back into an external voice for performance. I create work that sits within the visual arts, literature and theatre, exploring how these different modes of presentation impact upon the 'act' of writing, the 'act' of performing, and its reception.

This work will be performed on Thursday 27 April, 6–8.30pm, as part of a special late opening and evening of performance at the gallery.

More details to follow on our website.

Vee Dagger

I will watch over you

Performance

I am a Leeds-based Taiwanese lesbian drag artist inspired by villainesses, overwrought horror and birds. Performing since 2019, my work draws on the aesthetics of Taiwanese opera and lesbian identity to explore the melodrama of overwhelming emotion, while incorporating my interest in theatrical fashion.

I Will Watch Over You is a performance piece exploring lesbian obsession both erotic and maternal; I am a predatory sea siren promising endless care if you will drown in my arms. The piece draws from the Chinese myth of sea goddess Mazu, a silent woman who drowned saving her fisherman family and was thus elevated to divinity. I perform in hanfu costume, drawing on the entanglement of my Taiwanese heritage with the ocean. My movements draw on the precision of Taiwanese opera choreography to evoke an inhuman longing, linking the allure of an unknown love to the allure of the ocean's vast deadliness.

This work will be performed on Thursday 27 April, 6–8.30pm, as part of a special late opening and evening of performance at the gallery.

More details to follow on our website.