

**Large Lyons gallery**

# **LEEDS ARTISTS SHOW**

**Further information about artworks and  
artists**

**Alphabetical by first name**

**Please return this booklet after reading and  
do not remove this booklet from the room**

**LEEDS  
ARTISTS  
SHOW  
2023**

**Adam Stone**

***Lobby***

2020

Oil on canvas

The painting *Lobby* (2020) is part of a wider series of works completed between 2014- 2020, which investigated the Merrion Shopping Centre in Leeds. In *Lobby* I was attempting to convey the lived experience of wandering around the vacated Merrion Centre Hotel. The hotel's abandonment had left it disjointed from its original purpose, it had become a disorderly and temporally disrupted space, a modern ruin. As I wandered the rooms, I sensed the haunting presence of previous bodies through the traces of past activity. Dust, mildew and mould left unchecked had multiplied on the fixtures and fittings that littered the rooms and the chairs seemed to take on a life of their own, acting as a proxy for their earlier occupants.

Website: [www.adamstoneart.com](http://www.adamstoneart.com)

Instagram: @adamstone\_art

**Adelina Canolli**

***Mother and Child***

2022

Oil on canvas

I was born in Pristina and moved to England during my adolescent years where I now live and work. I studied Art and Design specialising in Fine Arts at Arts University in Leeds, followed by a Degree in Fine Art and Masters in Design at Leeds Beckett University.

In 2000 my first solo exhibition took place in Town Hall in Leeds and also in the same year my first portrait commission was of Leeds Lord Mayor (Keith Parker). I have been shortlisted for different prizes over the last few years including most recently, Sky Portrait Artist of the year (2021), ING Discerning Eye (2020), Ruth Borvchard (2019), Artists of the Year (2019), Derwent Art Prize (2018), and also have been shortlisted for few years in a row by UKCPS where I received the Highly Commended Award Winner for Artistic Excellence of Work.

*Mother and child* (2022), my painting in the Leeds Artists Show, is about a mother who never gave up on what she believed she could.

Website: [www.adelinacanolli.com](http://www.adelinacanolli.com)

Instagram: @adelina.canolli

Caitlin Hall

*Ruby*

2022

Digital photography on lightbox

As a woman navigating the world, it's easy to think you can get forgotten. This is what happened to Alice Guy-Blaché, the French pioneer director/ filmmaker. She was one of the first filmmakers to make a narrative fiction film, as well as the first woman to direct a film. From 1896 to 1906, she was probably the only female filmmaker in the world. Alice used her view on filmmaking to shape the cinema, with her artistic eye, she was the first to use incorporate close-ups. This is the life of an untold female.

*Female Untold* (2022) is a new series of works in which I explore what it means to be lost in 'being female'. Exploring how gender can influence life experiences, our view of the world and visibility. The series shares how the representation of women is often only seen for beauty, their body, or their biology. Using Guy-Blaché as inspiration, it celebrates female identity, the individual, and their stories through a collection of narrative imagery. The work uses storytelling and performance to combine the cinematic with the photographic.

Website: [www.caitlinhallphoto.com](http://www.caitlinhallphoto.com)

Instagram: @caitlinnhall

**Danele Evans**

***The Three Pillars***

2022

Oil on canvas

I am a Leeds-born early career artist, based between Leeds and Edinburgh. I am interested in the increasingly divided perspectives of modern society and instead looks at the space between. My multiperson figurative paintings fuse the contemporary and historical, drawing on references from spiritual and religious pasts to compose semi-fictional scenes that are populated with abstracted representations of the figure. Severed limbs, flattened proportions, and facelessness present an alternative, less sensical representation of now.

Driven by collaged drawing, my compositions hold boundaries, tensions, and unusual balances that aim to reflect polarised attitudes. A reflection of the disruption, fragmentation, inconsistency, imbalance, and confusion that exists within contemporary society. I am interested in a disordered and disrupted arrangement of people that more accurately represents societal behaviour. Legs often feature throughout, a symbol of movement and a comment on the variety of stances taken politically, socially, and religiously in everyday society.

Instagram: @studio.danele

**Erika Pearse**

***Fallen Her***

2022

Latex and hair

A seed, dormant, lying low, coiled and tangled, dropped and left with hidden complexities. A hairy being, present by mistake, washed ashore with skin offcuts that won't peel away. Even though I pull and tug, and they're sticking out, asking to be pulled.

My practice is filled with flecks of the subtly and comfortably gross, biomorphic shapes crafted as bodily fragments and emotional spills. I'm examining the rawness of the body and the stigmatisation surrounding it. I would like my work to exist shamelessly as fragments of delicateness and grossness simultaneously, and I would like to give autonomy to my creations.

Website: <https://ep296421.myportfolio.com/>

Instagram: @erika.pearse

Florian Hynam

*No Pride in Assimilation*

2022

Digital print on cotton, with leather, glitter and PVC

My practice explores homoerotic history and culture, archiving and the act of collecting vintage gay magazines and ephemera. It is also informed by research into queer theory and history. My focus is within the aspects of queer history that are often shied away from, such as fetishes, pornography, cruising culture and the ongoing political fight for LGBTQ+ rights.

This piece, taking the form of a banner and modelled after banners used at political marches, was used at Leeds Pride 2022. Alongside a large collectively made banner following a workshop hosted by my collective – Hold It Up Collective. It intends to celebrate the history of gay leather culture, the radical roots of pride and to protest pressure to assimilate into heteronormative culture. It is made up of fabric printed with imagery relating to leather fetishism taken from vintage gay magazines and motorcycle club booklets, as well as historical pride photographs and leather photographs.

Instagram: @florianoscarvisualartist

George Storm Fletcher

*Force Your Parents to Make Funeral Plans*

2021

Giclee print, of vinyl matt emulsion on canvas

4/4 AP from an edition of 10 plus 4 AP

This piece is from a series of site-specific text-based interventions using domestic buildings, and architectures with which I have a personal history. My work is grounded in Britain, and plays with informal expressions and slang, language, and speech. I reframe biographical source material into statements on 'the way things are', using Magnolia vinyl matt emulsion to root the work in a history of 'trade' and DIY culture, (my Dad having been a painter and decorator.)

*Force Your Parents to Make Funeral Plans* (2021) confronts Britain's attitudes and customs surrounding death. I am defining death here as - the passage of time and the loss of oral histories, as well as a physical change of state. Each piece is a reflection on a specific moment, but they all stem from the same immediate feeling of needing to intervene in a situation - of voice and voicing something that can never truly be spoken.

Instagram: @georgeartgreg



George Storm Fletcher

*The First Rule of Assertiveness*

2022

Plywood, acrylic and beeswax lightbox

Edition 1/3

I am at my best when being outrageously queer, playful and heartfelt. In recent years this has cumulated into a series of text-based domestic interventions with my trademark impulsive DIY aesthetic. *The First Rule of Assertiveness* (2022) is a note on self-worth and hindsight. It reminds us of the power we have to influence our own futures, whilst remaining sensitive to the force required to reimagine our possibilities.

My Mum says this phrase to me, as a prompt to use my autonomy and agency. As I have grown up, I have come to realise its true force - especially as a queer person in Britain right now. I wanted the form of the lightbox to reflect the messaging of the image. I polished plywood with beeswax to elevate its layered, material strength into a metaphor for knowing when to compromise and when to stand your ground.

Instagram: @georgeartgreg

Hannah Platt

*Armley Pigeons*

31 July, 2021

Photograph

Equipped with my iPhone, I've been affectionately capturing Yorkshire and beyond for over a decade now. Documenting fleeting beauty, stand-out shop fronts and unsupervised humour, all of which wink to the wit and charm of a very British land. *Armley Pigeons* (2021) sits within a larger body of work and can be found in my recently published photobook *Nosey Parker*, released with RRB Photobooks last October 2022. *Nosey Parker* is a vital voice in the British Documentary tradition, and the North of England.

Website: [www.hannahplatt.com](http://www.hannahplatt.com)

Instagram: @hannahbplatt

**Herfa Thompson**

***Display Only***

2020

Oil and water-soluble oils on canvas

I like to explore black bodies and their stories through 'drawing' – drawing on canvas; with paint, thread, clay or voice. I am interested in exploring black stories in relation to access to healthcare, dance, water, mythology, rituals, nature and most importantly relationships and love. I am deeply inspired by the writer bell hooks, the sea, mangoes and the Southern Hemisphere skies I grew up under.

Website: [www.herfathompson.com](http://www.herfathompson.com)

Instagram: @\_haefalis

**Imo Dunkley**

***Gisele at Viaduct***

2021

Digital photograph

**Imo Dunkley**

***The Crowd as Spectacle***

2021

Digital photograph

I am a final year student at the University of Leeds, studying Fine Art with Contemporary Cultural Theory. My work celebrates nightlife culture in Leeds, emphasising its importance as a site of identity and subculture formation. I work predominantly with photography, but also explore screen-printing, photo montaging and painting.

Instagram: @imodunkleyart

**Jioni Warner**

***Blue Magic***

***Hi-Fi***

2022

Two screen-prints and acrylic on canvas mounted onto black fabric

The paintings exhibited are part of a series of paintings titled *Weekends*, the painted objects discuss my family's combined Black, British, Caribbean experience, and culture. *Blue magic* and *Hi-Fi* (2022) are nostalgic relatable objects not just for me but to the wider Black British demographic, and many will have memories attached to these objects just like I do.

The objects are painted onto a screen-printed background, which is a replica of 1950's wallpaper from the living room of my grandmother. This is a reference to the Windrush generation, the homes they built in such hostile environment and the road they paved for future generations such as me. I have chosen to paint onto a raw unstretched canvas as a reference to the complex layered threads of history attached to being Black, British, and Caribbean.

Historically gallery spaces haven't been safe spaces for Global Ethnic majority artist or a place where these artists have been represented, part of my practice is to take up space as a Black female artist. One way I'm doing this is by no longer exhibiting against white walls that

represent typical white cube gallery spaces.

Instagram: @jioniwerner\_

**Joseph Goddard**

***Heritage No.1***

2022

Concrete, dirt, timber, spray paint, steel and metallic paint

My work looks like this because I love thinking about architecture. I love exploring urban environments and discovering forms and moments, which bring together my interests in post-war architecture, abstraction and expressionism. My latest series of work, *Heritage* (2022), is an excavation of these 20<sup>th</sup> century movements; eliciting a complicated ambiguity towards their effects, one which I will always be tied to and will continue to wrestle with.

Website: [www.josephgoddardartist.com](http://www.josephgoddardartist.com)

Instagram: @josephgoddardartist

Joshua Hart

*Doktor Doctor Love*

2021

Painting and fabric on partial workbench

While training in art therapy, reflective artmaking became a way for me to work with the surfaces of different materials, using pastels and/or pens in a process of 'blind' mark making. Then with eyes very much wide open, I painted colours gradually between the paths mapped out. Alongside this method, I repurposed clothing and gloves left over from my shifts at a care home during the first lockdown. It takes muscles and guts to care and be cared for. The arrangement of these messy and bloody materials dream up a space of care for the carer, an alternative to being drowned out by the doorstep 'clap for carers' during the pandemic. The base of the work being a partial workbench invites the viewer to consider this as a space for action.

Website: [www.landvfutureorigin.co.uk](http://www.landvfutureorigin.co.uk)

Instagram: @joshuapatricksart

Judith Tucker

*Night Fitties: we've been very lucky here*

2021

Oil on linen

Judith Tucker

*Night Fitties: They'd have a party and everyone could go*

2019

Oil on linen

The series of paintings *Night Fitties* (2018-2022) explore the play of light and dark and the uncanny transformations of the chalets on the Humberston Fitties that take place after hours as well as notions of vulnerability, precarity, occupation and emptiness. The Humberston Fitties is a historic location close to the Victorian resort of Cleethorpes. The work considers, in the shadow of recent dramatic political changes, how notions of place and identity are constructed on domestic and larger scales, as reflected by the play on flags and other indications of Englishness. They investigate the relation of social, environmental and energy politics on micro and macro scales, looking out to land and sea and back to the community.

Website: [www.judithtuckerartist.com](http://www.judithtuckerartist.com)

Instagram: @judithtuckerart



**Karanjit Panesar**

***Clarence Pier***

2022

HD video with sound

Duration: 29 mins

Every line of dialogue in the film is taken from interviews conducted with local people about their memories and stories of the Clarence Pier amusement arcade on the Portsmouth seafront. The interview transcripts were spliced and edited to generate a faux script that is both rooted in truth and a complete fabrication. Seemingly coherent monologues are in fact carefully constructed mosaics of several people's words, knitted together through the actors' performances. The film is a series of interlinked vignettes, shot half in-camera and half in virtual space using technologies at the University of Portsmouth Centre for Creative and Immersive Extended Reality.

This work comes out of an ongoing interest in the relationship between memory and fiction, and authentic experience in a media saturated culture. I'm fascinated by the possibilities of moving image to explore these themes, and I use looping formats and nested levels of narrative to highlight the constructed nature of film and truth.

*Clarence Pier* (2022) was commissioned by Aspex Portsmouth and the University of Portsmouth CCIXR in 2022.

Website: [www.karanjitpanesar.co.uk](http://www.karanjitpanesar.co.uk)

Instagram: @karanjitpanesar

**A Lens Lab Leeds Project by Benedict L Phillips and Jonathan Turner**

***A Portrait of Lincoln Green***

May 2021

Photography, colour digital and wet plate collodion

*A Portrait of Lincoln Green* (2021) is an exploration into the idea of how photography tells stories about people. By exploring two photographic processes side-by-side this work not only shows a reflection and a mirror reflection but also demonstrates the difference between a contemporary digital image and a historic wet plate collodion image. People engaging in the process jump from seeing themselves hyperreal, sharp and colourful, to appearing almost by magic in a tray of liquid in front of their eyes. "It's like time travel" one person said. This was away and making friends and saying hello to the community around us, all of whom seemed to have been inside for so long. All 76 pairs of images of men, women, children and families, were created during May 2021 in Lincoln Green, Leeds within a five-minute walk of Lens Labs studio.

Website: [www.lenslableeds.com](http://www.lenslableeds.com)

Instagram: @lenslableeds

Lucy Wright

*In the Lonely Country 1*

2022

Gouache and acrylic-gouache on paper

My practice sits at the intersection of folklore and place. I often use as source material the large personal archive of photographs and research I have gathered over nearly a decade of documenting female and queer-led folk arts and seasonal customs.

Created while on residency at Analogue Farm in 2022, *In the lonely country 1* (2022) is part of a triptych reflecting on experiences of grief and the consolations of time spent in nature. Today, as historically, non-male bodies are often problematised and/or disenfranchised in rural places, felt to be simultaneously vulnerable and potentially dangerous, leading many women and non-binary people to self-limit their access to wild places, especially when alone. These effects are multiplied for those experiencing intersectional discrimination, e.g., around race and disability. Creating images of my own grieving body juxtaposed with aspects of the landscape helped me to re-enter and reclaim my physicality and to experience myself as an aspect of nature, capable of communion in and with the natural world.

Website: <https://artisticresearcher.allyou.net/>

Instagram: @lucy\_j\_wright

Luke Thompson

*Portrait of Ben*

August 2020

Oil on canvas

Ben is a presenter, stand up artist, DJ and creative writer, who has been a prominent figure in the Leeds scene throughout the past decade. He brings humour, energy and vibrancy to the city through his work, and this inspired me to paint his portrait. The sittings were effortless as we are good friends, and this allowed his personality to come through, providing the opportunity to capture his aura and authenticity upon the canvas.

Through the medium of oil paint, I aim to portray the portrait in a naturalistic manner, with an emphasis on atmosphere and loose paint application. Working from life allows me to engage with the world around me and searching for a subtle narrative and emotion within a particular moment is a beautiful pursuit.

Website: [www.lukethompsonart.com](http://www.lukethompsonart.com)

Instagram: @lukethompson\_art

Michelle Duxbury

*The Outpouring I & II (diptych)*

2021

Cotton thread on cross-stitch fabric

Scan the QR code to listen to the audio recording that inspired these stitched soundscapes



*The Outpouring I and II (2021)* are part of an ongoing series exploring spaces through sonic visualisation, a process that turns sound into images. These specific pieces were created from field recordings taken along the River Aire, near Armley Mills.

Website: [www.alabamathirteen.com](http://www.alabamathirteen.com)

Instagram: @alabamathirteen

**Phee Jefferies**

***Skin***

14 June 2021

Video/Performance, no sound

Duration: 3 mins 57 secs

My work explores the absurd nature of human existence and involves challenging and manipulating reality by presenting common materials and situations in uncommon ways. In philosophy the absurd refers to the conflict between humanity's tendency to seek meaning in life or to find a reason for our existence, being met with the silent answer of a meaningless universe. What fascinates me about this is that humans create this contradiction, therefore causing our own existence to be absurd. This work is an exploration of the absurd state in which humans cause ourselves to exist in, and an attempt to reflect this inner human conflict outward onto the body by manipulating my skin with latex.

Website: <https://pheemakesthings.wixsite.com/mysite>

Instagram: @pheemakesthings

Ria Davies

*Utopia*

2022

Giclee on canvas/digital collage of watercolour drawing

This piece is a description of a new world or a 'Utopia'. I am an autistic artist using colour to illustrate the overwhelming nature and confusion of the outside world and describe one that is different from what we see or understand. It originally functioned as promotional material for Northern magazine *SINK* but has since been edited and printed on this canvas.

Instagram: @plutocalling

**Rosie Vohra**

***Beetle with Women***

2022

Ink and acrylic on canvas

I am a multidisciplinary artist based in Leeds, with a studio at Assembly House in Armley. I work in various mediums, including drawing, collage, painting, textiles and sculpture. My work explores storytelling and ways in which information is passed on through generations, such as text, film, imagery and oral histories. My process is a form of collage, where I gather information from multiple sources and weave them together to create new narratives and connections. I aim to demonstrate how stories can be told in a non-linear way, exploring the duality of histories.

Website: [www.rosievohra.com](http://www.rosievohra.com)

Instagram: @rosievohra



SSOUL

*The “LLV”*

2022

Biro Portrait on paper with mixed media

Scan the QR code below with your phone camera to access an augmented reality web app.



With my perspective and understanding of life, I am an artist who is on a journey in exploring the idea of pluralism within art, where the traditional art practices can co-exist with the newer art mediums. This piece is my first completed work under this endeavour. I present *The “LLV” (LONG LIVE VIRGIL)* (2022), in honour of Virgil Abloh and my interpretation of what he embodied through his teachings. Virgil Abloh was an American fashion designer and artistic director of Louis Vuitton's menswear collection who died aged 41 in 2021.

This is a mixed medium work that uses Bic-biro ink as the primary material for the portrait, but also incorporates thread, metal, and

acrylic. The true magic happens where the Augmented Reality is incorporated within this illustration. By scanning the QR Code you will open the visual communication between physical and digital art. Having a familiar presentation, yet a novel execution, ultimately will drive a new form of interaction with art within all spaces.

VIRGIL FOREVER

Instagram: @sstxn\_

Suman Kaur

*Brushing*

2022

Oil on canvas

The painting is a portrait of my grandmother, which was painted after the covid lockdowns that separated families from their older relatives. In the image my grandmother is taking charge of her own day-to-day care and very much dominates the canvas. My work looks at a variety of subjects, however, I regularly feature figures in the practice of maintaining long hair as part of their Sikh heritage.

Website: [www.sumankaur.co.uk](http://www.sumankaur.co.uk)

Instagram: @87skart

Tony Noble

*Twenty-first century inner city starter home*

2020

Oil on linen

I enjoy looking at old buildings, particularly when they show signs of their age, or their history. I came across this building close to the bus station in the centre of Leeds a few years ago. I was intrigued to see how parts of it had clearly been demolished, yet what's left had been shored-up to prevent it from collapse. I thought it was strangely beautiful. Initially I wasn't sure how I should approach painting it and so returned many times. On my last visit I noticed a very significant addition – a tent had been erected on the waste ground, and I can only assume that someone was living in it. I couldn't believe my eyes but knew that this had to become the main focus of my attention, the building relegated to backdrop.

Website: [www.tonymoble-artist.com](http://www.tonymoble-artist.com)

Instagram: @tony.noble3

**Yvonne Baines**

***Mopping Sculpture No.3***

2022

Bronze

I work with sculpture to explore ideas of the familiar and subtle moments of everyday life. There is often humour in the work and moments of quiet intimacy. With this work I used 3D scanning and printing technology combined with traditional bronze casting to subvert everyday moments that are often overlooked but become something beautiful when made in bronze. The work invites the audience to project personal stories onto the work and reflect on moments of humour and closeness in everyday life.

Website: [www.yvonnebainesartist.co.uk](http://www.yvonnebainesartist.co.uk)

Instagram: @yvonnebaines

## 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.

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**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.

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**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.**