

**Small Lyons gallery and Entrance Hall**

# **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**

## SMALL LYONS

**Beth Waite**

*Dancing for the Devil Woman*

2021

Pyrography on plywood

My practice is rooted in my experience as a woman, linked to a larger shared experience of the feminine, its histories and its mysticism. My work facilitates a connection between the physical and spiritual through feminist structures, ritual, and performance, usually using film, sculpture and performance. Fantastical narratives act as a vehicle to create a separate and fictional space, to wield the feminine energy that makes us 'other'. The nature of my practice always begins with my own experience as a woman, whilst drawing on spiritual and mythical sources, locating the work not in one context, but giving space for alive connections to take place. Narratives within my practice may be utopian, historical, fictional, or other worldly. My work does not exist in complete reality nor fantasy, but the in-between - the home of the feminine soul.

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

Instagram: @beth\_waite\_

**Catherine Jablonski**

***Cave Of Bones - Skull***

April 2022

***Cave Of Bones - Gordale Scar***

September 2023

***Cave Of Bones - Victoria Cave***

April 2022

Photographs

*Cave of bones* (2022) explores the ancient history of the cave systems of the Yorkshire Dales. This project mainly focuses on the area surrounding Victoria Cave which was only discovered in the 19th century. Victoria Cave contained prehistoric remains of brown bears, mammoths, hyenas and reindeer from the last ice age over 15 thousand years ago, as well as proof of prehistoric humans residing in the cave. Caves connect the past with the present, forcing us to examine what life would have been like on the fields and hills that were once cold tundras. The first written record comes around 3400 BC, meaning most of human history and what it means to be human can only be uncovered by looking inside our ancient landscape, examining the rocks, and looking into the subterranean world below.

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

Instagram: @catherine\_jablonski\_

Diane Howse

*While You Sleep We Dance*

2022

Oil and oil stick on unprimed watercolour paper

A preoccupation with deep time, geology, archeology, surrealism, abstraction, automatic drawing and the physicality of colour, amongst other things, feeds into a process where the staining, painting, scraping, layering, scratching of the works suggests the forming or excavation of a material substance, as if mining the image. Paint in liquid form stains and pools appearing as areas of broken, floating, dissolving colour, layers of colour are scraped away, scratched through and glimpses of something perhaps familiar, half-remembered or half-forgotten, seem to appear. Paint, in the solid form of oil stick, is rubbed over the rough substructure of paper creating gnarled specks of colour across the surface. Here, the work proposes, everything is as it seems, over laid, undermined, fragile, insecure, definite, insubstantial, universal.

Instagram: @diane\_howse

**Emii Alrai**

**Coude**

2022

British gypsum plaster, polystyrene, water, glue, copper leaf, steel, vinegar, fertiliser, salt and pigment

My work spans material investigation in relation to memory, critique of the western museological structure and the complexity of ruins.

Working primarily in sculpture and installation, my work operates as large-scale realms built in relation to bodies of research which start with archaeology and the natural environments objects are excavated from. Weaving in social memory, oral histories, inherited nostalgia and the details of language, the practice questions the rigidity of Empire, the power of hierarchy and interpolates the static presence of history.

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

Instagram: @emiialrai

**Jill McKnight**

***Ladder Clotheshorse***

2021

Chicken wire, paint, plaster, plastic, polyurethane foam and varnish

*Ladder Clotheshorse* (2021) explores the inseparability of personal and communal histories; and industrial and domestic labour. Referencing my Dad's first job of building ladders for ships in Sunderland from leaving school at the age of 16, the sculpture has rungs like a ladder, but stands with three sides like a fold out domestic clotheshorse. Labour inside and outside of the home - traditionally and outdatedly associated with particular genders - are here combined. When making sculptures, I feel a connectedness with the labour of my ancestors, who also used their hands to produce objects in factories and care for their family in the home. Close-up, the work appears as an abject organic form in a fragile state of decay; a comment on the post-industrial legacy in our society.

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

Instagram: @jillmcknight\_

Lorna Johnson

*Pressed for thought*

2021

Perspex box, kindling wood, fabric and thread

Lorna Johnson

*Tally continuum*

2021

Cloth, thread and sticks

The sticks are the same weight as combined weight of The West  
Yorkshire Hoard

*“Packed and pressed together we are one,*

*but as time goes on, we change.*

*Not only are we buried beneath the earth,*

*the tarnish has set in, and a further layer of matter is upon us.”*

I am maker of things - at my core it's objects; making, finding, placing or combining together. I like my materials to have substance, something of a life force and/or historically charged. I see the materials I bring together as ingredients that together make the piece whole - all needed and all with their own individuality. I am also drawn to objects and materials that could be perceived as more disposable and non-

precious. Visually this is explored through the combinations of materials and quantities of items that I choose to use and make.

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

**Melissa Burntown**

**1973/2286**

2019

Wood, plaster, varnish, steel handles, concrete and emulsion paint

1973/2286 (2019) borrows its title from the catalogue number of an Egyptian hand axe in the Leeds Museums and Galleries collection, an object I encountered during a research visit to the Discovery Centre a few years ago.

Manifesting as a kind of packing crate/display case/educational replica, the sculpture exists as part of an ongoing exploration of anthropological artefacts that articulate (an often-idealised) sense of survival in the world, and the ever-changing contexts these objects find themselves in.

Working across a variety of media including sculpture, print, text and video, I am interested in how ideas of threat, survival, and precarity are articulated through the objects and actions people produce.

Instagram: @melissa\_burntown



## ENTRANCE HALL

David Sowerby

*demon jinn*

2022

MDF, timber and wire

My practice strives to amplify a bodily experience. Each work I construct is a kind of surrogate body, made from a mixture of collected materials that are derived from my labours and daily wanderings.

I mainly use discarded wood and board from my job in an art school as well as other found objects. I treasure and re-purpose this stuff, which I view as a collection of relics or a data set; each work representing a kind of core sample from my every day.

In this work, a monolithic statue stands on a pedestal as an elevation of the body. The figure bears a parasitic horned demon / red antenna (like those on old chimneys and high structures) connected to a notional amplification unit on the pedestal. Whether reflective or projected, the misfortunes or guilt of the body is given here to the mischievous demon jinn of pre-Islamic Arabian lore.

Website: [www.david-sowerby.squarespace.com](http://www.david-sowerby.squarespace.com)

Instagram: @davidsworldtoday

Ian Kirkpatrick

***Age of Silver***

2022

Artificial leather, embroidered patches, gold chain, zippers, Velcro and cardboard

My work is inspired by the history of art and design, from ancient cave art and Greek amphorae to graffiti and computer graphics. I create my work in response to current political and social themes, using the bright colours and bold iconography of graphic design as a means to capture attention and engage audiences. My work adopts the strategies and materials of consumer design as a means to reference Western capitalism and initiate new conversations about pressing global issues such as migration, climate change and war. I create my work digitally using vector-based software, then manufacture it out of industrial materials including stainless steel, artificial leather, embroidery, vinyl, corrugated cardboard, Perspex and Dibond.

Website: [www.iankirkpatrick.ca](http://www.iankirkpatrick.ca)

Instagram: @iankirkpatrickartist

**Mohammad Barrangi**

***Wonderland 2 and 3***

2022

Acetone print with paint thinner

I was born in Rasht, Iran in 1988 and studied art before moving into book illustration. I now live in Yorkshire, having left Iran in 2017.

I take inspiration from my heritage, Iranian mythological stories and contemporary events of social upheaval. My work combines elements of Persian calligraphy, old scientific illustration, storytelling, text, and humour. Using a creative process involving drawing and printing on handmade paper and using traditional calligraphy pens and marking styles, I create works which are often developed into large-scale murals.

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

Instagram: @mohammad.barrangi

Ralph Darbyshire

*Uncommon Waterpark Day Out*

2021

Acrylic, oil and collage on board

Jengu are water spirits in the mythology of the Sawa ethnic group in West Africa, while Nixies and Knuckers are English water spirits. All of them act as intermediaries between the living and the spiritual world. I am seduced by circular cultic traditions that have been shared and developed between the two continents. This collage/painting uses a waterslide as both an allegory as well as a satire exploring notions of exultation and expiration, and of pseudoscience and affliction.

Instagram: @darbyshireralph

## 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.**

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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.**

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**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.**

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