

White 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**

Amelia Frances Wood

The Well-behaved Teacup and Saucer

2019

Terracotta, glazed stoneware crank, and steel

The Well-Behaved Teacup and Saucer (2019) responds to the limitations of ornamental and decorative labels automatically applied to ceramic work.

Website: www.ameliafranceswood.com

Instagram: @ameliafranceswood

Andy Black

Big Heaps

2021

Charcoal on paper

I have an index of around 200 drawings of various forms. These forms derive from a variety of sources: some are objects from the landscape, some are sharp-edged and geometric while others are more amorphous and blobby. Some are reminiscent of topiary or architecture, others suggestive of something animated. I put these forms into drawings and paintings of imagined spaces. I think of them as images of gardens, cities or stages - ambiguous places where these forms can pile up, multiply, or interact.

Website: www.andyblackart.com

Instagram: @andyblackart

Carine Williams

Gluttony

2022

Oil, crayon, coloured pencils, watercolour and ink

My practice is fuelled by wishful thinking and a need for something tangible. My work was borne out of a means of capturing my idea of space when the very definition was blurring and becoming more and more unfamiliar. I began to welcome this unfamiliarity as something enticing and I was set on hunting for it through the depths of my imagination, making my art a gateway that connects me to this boundless space I've allowed my dreams to inhabit. By creating my own world, I've created a feeling of belonging and dissolved the boundaries that divided my idea of utopia from my everyday life. My utopia allows play and creative freedom to flourish. My art is my dreamscape, my reconstruction of this world, and most importantly: my safeness and comfortability.

With everything that's going on in the world, I think it's time to rewrite our own.

Website: <https://carinecarineovich.hotglue.me>

Instagram: @carinecarineovich

Christopher H Grisley

ooo honey

2021

Oil on canvas

My work is charged with history – the history of painting, eternal portraiture, and methodical mark making. Initially, my pieces exude a ‘stately’ air. But this is quickly (and slyly) undercut by so-called errors; smudges, smears, and imperfections add up to create deeply unnerving work. Always dramatic, my use of scale and evocative brushwork transports the viewer into another world, where they’re left to grasp for as much detail as possible. Ghostly figures are richly dressed, but faceless. White-lined figures melt into forestry. Audiences are left to contemplate anxiety itself, a yearning uncannily reflective of contemporary uncertainties. The careful method, colouring, and tonal variety ends up bringing us back to ourselves.

Website: <https://newbloodart.com/artist/chris-grisley>

Instagram: @grisley_artist

Connor Shields

Stack

2020

Concrete, steel grab handles, rope and screws

Stack (2020) references the gym and construction sites, both as spaces of hypermasculinity. Elements which resemble weightlifting equipment. The handles have a tactility to them and a relation to the body. They have a function, yet in this work they are almost functionless. The rope is pulled taut between both handles, but it is unclear which side is supporting which. Tension is something that is important in the work, as is the interaction the work has to a space.

Website: www.connorshields.com

Instagram: @connorshields

Ella McBride

Tangle

2022

Driftwood and sticks, cotton embroidery thread and jute twine

Tangle (2022) is a sculpture that showcases the beauty of natural materials. As an art student at the University of Leeds, I have been drawn to working with natural materials, particularly wood. The sculpture is constructed of driftwood pieces of varying sizes, each selected for its natural beauty and unique characteristics. The wood pieces are arranged in an ascending structure, creating a sense of movement and flow throughout the piece. The wood is wrapped in embroidery thread, in colours that harmonise with the natural hues of the wood. This adds an additional layer of contrast between the natural and the man-made. The thread serves as a metaphor for the ways in which we, as humans, can nurture and protect the natural environment. Through this sculpture, I aim to pay homage to the natural world and remind viewers of the importance of preserving and cherishing the earth's resources.

Instagram: @art.ellamcbride

Emma Bentley Fox

Blue Kiss

2022

Digital print

My practice spans working as a visual artist and photographer, through to a facilitator, Party Mom, and space-maker. I am interested in image-making as community-making, and my experiences of Chronic Illness informs much of the work that I do, without defining it. Other themes I explore through my work are archiving, gender, the body, trauma, intimacy and nostalgia.

Blue Kiss (2022) is a photograph capturing a tender moment of two people kissing, that provides a brief glimpse into a sweaty dancefloor, and the vibrant alternative queer nightlife scene that Leeds has to offer.

Shot on 35mm film, the colours and distortions in the image are a natural and unpredictable part of the analogue photography process that draws parallels to Queerness. Like Queerness, this image sits outside of definition, just out of focus, and presents endless possibility.

Website: www.emmabfox.co.uk

Instagram: @emmabfox

Hannaa Hamdache

Father Tongue

2022

Film

Duration: 7 mins 14 secs

Father Tongue (2022) speaks of what it means to sit in between two cultures through the use of language, addressing my own personal experience of being British and Algerian. It presents an alternative example of what it looks like to be the confluence of two cultures: to be mixed-heritage.

Spoken word is used to play with the feeling of something missing, with the inadequacy and shame felt for not being able to perform one's identity as expected. *Father Tongue* investigates the consequences of when integration is prioritised over preservation, yet simultaneously celebrates the joy and defiance that comes from being born of two cultures.

Website: www.hannaahamdache.com

Instagram: @hannaahamdache

Hannah Archer

Still Life with an Unknown Protein

2022

Oil, acrylic and grout on canvas

As a second year Fine Art student at Leeds Arts University, I have developed a fascination with the art of simultaneously being able to be talented with something I enjoy, and the frustration of never being able to predict exactly how oil paint is going to act. Fortunately, my work has never been described as 'pretty', I tend to take the more unsettling route. This piece began through researching biomorphism and how this vague familiarity could affect human emotions. I worked from microscopic images of the human body and created these creatures of which the scale nor origin is known. I longed for an environment where they would somewhat blend in, yet the viewer would feel disturbed by their presence. For this painting, I aimed to create a somewhat immersive experience for the viewer, this was done through activating the senses and creating an atmosphere within a painting.

Instagram: @hannaharcherart

Hondartza Fraga

Ghost

2022

Textile print and animation on flat screen

In *Ghost* (2022) I used the unprocessed images of Saturn taken by the Cassini spacecraft as raw materials to re-construct Francisco de Goya's famous painting *Saturn* (c. 1820-23). I have been working with these images for some time now as a catalyst to explore notions of 'rawness'. In this work, I use the medium of 'photo mosaic' to conflate two very different visions of Saturn, one raw in the sense of scientific, technological objective measurement, the other raw in the sense of mythological, visceral, artistic expression. I am interested in how the two very different sources are forced to interact with each other in a dialectical way, simultaneously cancelling and preserving each other. My practice uses a variety of media, materials, scales, and styles. Drawing is foundational as a loose conceptual category. Even when the works are not obviously 'drawings', I often think of my process as one of *drawing with*.

Website: www.hondartzafraga.com

Instagram: @hondarta.fraga

Howard Eaglestone

The Minds of Others

2022

Oil and acrylic on canvas

The painting arises from a found situation. My intention for the painting was that it would be a meditation on the minds of others. I feel it is important to promote respect for other minds, whether they may be human or animal.

Instagram: @howardeaglestone

Jure Paponja

Hey me, I'm looking at you!

2022

Oil on canvas

This painting was part of my MA Fine Art Degree Show at the University of Leeds, where I created a body of work which is a storytelling practice to reveal the cyclical narratives that follow the (anti-)hero through their rise, glory and condemnation. Transcending a typical superhero fantasy, the protagonist metamorphoses into places, abstract monuments and objects connected with the Yugoslav past and the war that led to the country's breakup in the 1990s.

Hey me, I'm looking at you! (2022) is one of the two paintings from the series where I presented the hero in a human form. This work follows the realisation that the hero is maybe a criminal who eventually ends up being rejected and killed, thus opening the space for a similar narrative to happen again in the future.

Instagram: @jure.paponja

Marcia Brown MA (QTLS)

Ancestral Spirit of Music

2021

Oil on Canvas

I enjoy using visual storytelling as a starting point to create personal narratives inspired by my passion for African Art, colour, and music. My art practice involves traditional/digital painting and audio-visual manipulation combined with my music production ideas. I use music to complement the storytelling and hope to bring about a feeling of spirituality and new ways of music/image-making to aid the visual dialogue.

In this painting, I explore the magical power of ancestral water spirits in traditional African Culture using a Benin head, and audio music waves photographed from actual songs of mine which I've reworked back into the visual world to give new meaning and narrative. The viewer is invited to connect with the water spirits and feels the ancestors' spiritual essence, distilled from the music and collective consciousness of all who live and have lived on the earth and the world beyond.

Website: www.marciabrown.co.uk

Instagram: @marciabrownart

Paul Emsell

The City

2020

Mixed media

I am a Leeds based painter particularly interested in memory and how it relates to imagination.

Robb Riggs

Manifest Destiny

2022

Acrylic on canvas

Over the past two years I have been realising and focusing on abstract figurative illustration and painting. I am a self-taught artist and have been discovering and practicing new techniques to further deepen and develop my work. My aim is to present suggestive and engaging scenes which are open to interpretation. I hope the viewer will be intrigued and urged to search for a deeper meaning within my work. In retrospect I believe I am presenting work that is suggestive of an awareness of time, a fear of getting older, predestination and an attempt to understand uncontrollable human conditions.

Instagram: @r_riggs_

Rosie Vohra

Who Says Words With My Mouth?

2022

Acrylic and ink on canvas in tulipwood frame with wooden fruit

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

Instagram: @rosievohra

Rufus Newell

Hotel

2022

Graphite on paper

The drawing gives you a peek into all the rooms of a large building. Partly inspired by grand hotels of the past and by experiencing two lockdowns inside the house, I started to imagine what people were getting up to while being stuck inside. The drawing consists of four separate panels that combine to create the image. It was made using graphite sticks on the back of photography paper, which gives it a very dark sheen and print-like quality.

Website: <https://cargocollective.com/rufusnewell>

Instagram: @rufusnewell

Safia Rezai

You remind me of the colour blue

2021

Stainless steel, ceramic, glaze, jesmonite, water pump, PVC tube, water and food colouring

The piece takes its form sculpturally as a fountain but derives from my interpretations of the Iranian nursery rhyme 'Lili Lili Hozak' (translating to Little Pool) told to me by my father as a child. I am interested in oral storytelling as a way of preserving family history and heritage that may otherwise be lost through migration.

Instagram: @safoography

Sarah Roberts

Baggage (a love letter to all the houses I have lived in and all those that have been died in)

2023

Mixed media tableaux

Baggage (a love letter to all the houses I have lived in and all those that have been died in) (2023) is an homage to the houses the artist has passed through, and the embedded material stories they encapsulate. An ode perhaps to lived in [and died in] spaces. This is an unsentimental snapshot of collided time, matter and linked experience made fleshy, pinned down and somehow located with a hinted sense of flux.

Website: <https://www.sarahrobertsfa.com/>

Instagram: @sarahrobertsfa

Tiegan Handley

my gender is stolen

2022

Patchwork made from a variety of reclaimed textiles

Gender and feminism are prevalent in the ethos of my work, and their interrelations, both in the public sphere, and in my own experience, are a foundational part of my practice. The boundaries and blurred lines of my own gender identity and queerness, and my own thoughts about them have become the pillars of my work.

my gender is stolen (2022) is a quilt I made with conventional quilting traditions in mind, utilising reclaimed textiles from friends and family, and techniques learned in my childhood. The work treads the line between domestic quilt-making, and the origins of quilts within the art world - 70s California art-quilts.

Research into gender studies, the history of feminism, and the history of quilt making allow for a rich variety of references which are incorporated into this quilt. It exists in a contemporary quilting world which uses social media as a means of communication and communal practice, alongside historical and traditional manufacturing methods.

Instagram: @plantfr0g

Tiegan Handley

i am not connected to these bones

2021

Cross stitch

Gender and feminism are prevalent in the ethos of my work, and their interrelations, both in the public sphere, and in my own experience, are a foundational part of my practice. The boundaries and blurred lines of my own gender identity and queerness, and my own thoughts about them have become the pillars of my work.

i am not connected to these bones (2021) is influenced by the radical quilts associated with protest history, and its involvement with language and handmade textile banners. This work is a physical consideration of radical statements about myself - my gender expression, queer identity, and place in the world, both as a non-woman within the highly gendered sphere of textile art and craft, and as a 'craft' practitioner within the fine art sphere. It also explores the disconnect felt by many queer or gender non-conforming people between their mind and body.

Walid Elmahdy

Birdman

2020

Acrylic on canvas

I use portraiture to explore the human nature and story, rather than a snap-shot.

I painted the *Birdman* (2020) during the pandemic, which caused a shock to the human social structure, with a widespread sense of insecurity, alerting survival instinct. As a believer in evolution in human survival, I was inspired by my father who was a Pilot (RIP 2003). I saw the Birdman's survival story, watching and hunting birds, attempting to fly with his own muscles, gliding through the air on a device, finally an aviator for a massive flying machine. Collected from different dictionaries, I think it would be ideal to feature the Birdman as:

“birdman

a bird watcher

a person who hunts birds for food or sport

a mythological creature that is part man and part bird

a man who attempts to fly using his own muscle power

a person who glides through the air by means of a device”

Website: <https://www.saatchiart.com/account/profile/89636>

Zoe Spowage

Kwik Fit

2023

Acrylic and pastel on linen

Here is a clash between a woman and a tiger, the woman currently has the upper hand. This began as a huge drawing in charcoal and pastel, I used my whole body to move about and make the marks.

Website: www.zoespowage.com

Instagram: @zoeFrancisSpowage

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

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

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

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.

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.