

LEEDS
ARTS
UNIVERSITY
1846



Exhibitions

January — June 2018

With the new year comes a new programme of exhibitions and related events. As we look forward to an upgraded exhibition space in October 2018, in the last remaining months in the present space, The Blenheim Walk Gallery will take on an experimental, laboratory-like function. Highlights include Fritha Jenkins and Edna Lumb: Aggregate which will feature performances and live curation. Visitors will be welcome to see this installation in progress.

Narrative, yarns and embodied storytelling are major themes for this programme. We welcome DJCAD masters graduate Zsófia Jakab for her research show “Beckoning,” Michelle Williams Gamaker who will lead on this year’s Library Interventions on the theme of Moving Knowledge, and Tomoko Konoike for an international solo exhibition curated by fairy tale scholar Mayako Murai.

Down at Vernon Street Gallery, two alumni exhibitions will grapple with another theme – that of abstraction. Rebecca Lowe’s post-minimalist investigations have recently led her to contemplate the casting and inhabiting of stone. This will be followed by an exhibition of abstract canvases by Jean Bell and Tom Pemberton.

In The Boardroom, prints of ice sculptures by our masters graduate Carol Sowden will be followed by small paintings by Fine Art Subject Leader Tom Palin. This will enable both to develop their current research-practices.

Finally, Curator’s Choice continues its investigations into the miniature and the curious with exquisite corpses by Tessa Farmer, Tomas and Samantha Harker, Robert Powell, and painterly whimsies by Belinda Ayres, among other rich and suggestive found objects.

Dr. Catriona McAra

University Curator

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Leeds Arts University

Blenheim Walk Building
LS2 9AQ



Leeds Arts University

Vernon Street Building
LS2 8PH



1

2



Leeds Railway Station

Visitor Information

The Blenheim Walk Gallery is open:

Monday - Saturday
10am - 4pm

Vernon Street Gallery is open:

Monday - Friday
10am - 4pm

Blenheim Walk Building

Leeds Arts University
Blenheim Walk
Leeds
West Yorkshire
LS2 9AQ

Vernon Street Building

Leeds Arts University
Vernon Street
Leeds
West Yorkshire
LS2 8PH

Please note that we are closed on Sundays and Bank Holiday Mondays. Both sites are wheelchair accessible. All exhibitions are free of charge and everyone is welcome.

If you wish to visit The Rotunda and Boardroom (first floor) and The Library (second floor) at our Blenheim Walk site, please call in advance to make an appointment.

For more information, please contact the Curatorial Team:

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Image: Zsófia Jakab, Spinning Wheel, 2017. Wood, wax, steel, thread. Image reproduced with kind permission of the artist. Photo: Gordon Mackenzie.

The Blenheim Walk Gallery

19 January – 8 February

Preview: 18 January, 5pm–7pm

Zsófia Jakab: “Beckoning”

with Chloe Briggs, Tessa Farmer and Eleanor Morgan

Zsófia Jakab is an interdisciplinary artist whose practice is closely informed by research into narrative, art history and folklore. A large body of her artwork to date directly engages with the legacies of Louise Bourgeois, exploring the iconography of the spider and the fairy tale practice of spinning.

Originally from Hungary, Jakab recently graduated with an MFA with Distinction from Duncan of Jordanstone College of Art and Design in Dundee.

For her first solo show, Jakab will be shown alongside mid-career artists in whose work she has sought particular nourishment, especially Tessa Farmer and Eleanor Morgan. A portrait of Jakab by Chloe Briggs will also tease out and query notions of artistic identity. Artwork by Bourgeois, meanwhile, may be necessarily absent.

The term “beckoning” has been borrowed from Mieke Bal’s study ‘Louise Bourgeois: The Architecture of Art Writing’ (2001) as a way of characterising Jakab’s encounter with her forebearers. An interpretation text by the Hungarian cultural historian Anna Kérchy will accompany this exhibition.

cargocollective.com/melankolia

[@m_elankolia](https://www.instagram.com/m_elankolia)

The Blenheim Walk Gallery

14 February – 29 March

Performance: 22 February, 1pm–2pm

Closing Performance: 29 March, 5pm–7pm

Aggregate:

Fritha Jenkins and Edna Lumb

The machine aesthetics of Edna Lumb (1931-1992) are unique in the male-dominated heavy industry of the mid-twentieth century. Born and educated in Leeds, and an alumna of Leeds Arts University, a particular group of her paintings investigate the local quarries in Horsforth which specialised in sandstone extraction.

More recently, interdisciplinary artist, Fritha Jenkins, has sought to investigate materials such as aggregate and river-water through performance and sculpture. As Lumb's archivist, Jenkins has had unprecedented access to Lumb's papers, artworks and thinking.

Aggregate will constitute an experimental live curation. A primary aim is to reintroduce Lumb's work to a contemporary art audience. This rotating exhibition will also explore potential intersections between feminism, queer sexualities, and northern industrial archaeology using the metaphor of aggregate.

Aggregate will coincide with LGBT month, coinciding with a range of events organised by the Student Union. Corridor 8 will offer a micro-residency enabling Nina Wakeford to develop an interpretative text, and performance artist and writer Claire Potter will also provide a response to the show.

frithajenkins.com

[@frithajenkins](https://www.instagram.com/frithajenkins)



Image:[Top] Edna Lumb, Horsforth Quarry late 1960s. Mixed media., [Bottom] Fritha Jenkins, Reception,2017.Earth dug from beneath the room and glass.





Image: © Michelle Williams Gmaker, production still from *The Eternal Return*, 2017. Photo credit: Ellen Jane Rogers, 2017.

The Blenheim Walk Gallery

20 April – 26 April

Preview: 19 April, 5pm–7pm

Symposium: 26 April

Library Interventions:

Moving Knowledge with Michelle Williams Gamaker

This year's Library Interventions transforms the Leeds Arts University's Blenheim Walk Gallery into a complex site that re-enacts a repository of knowledge: filled with books and objects, and acting as a site of poetry, performance and moving image.

For Michelle Williams Gamaker, the library is a 'docufictional platform,' where a liminal encounter between the realm of fictional subjectivities and its more rational counterpart of facts can take place. As such, the library holds keys to our individual and collective desires to understand epistemological 'truth'.

With the labyrinthine medieval library of Umberto Eco's 1980 novel 'The Name of the Rose' as its inspiration, Williams Gamaker will – in collaboration with David Steans, Clare Charnley and Geoff Clout – and with text-based contributions by the poet Joey Chin – restage the Leeds Arts University library by drawing upon the immersive qualities of games and novels to plunge visitors into a space resonating with what Eco calls 'narrative impulse.'

What does the library represent to those who enter it? Like Eco's monks navigating a murder mystery beset with dead ends and red herrings, visitors will be encouraged to explore a mined version of the library embellished with props, as well as to bear witness to a physical installation in which the desks, vitrines and shelves will immerse them in a physical renegotiation of the library and its contents.

www.michellewilliamsgamaker.com

The Blenheim Walk Gallery

11 May – 28 June

Preview and performance: 10 May, 5pm–7pm

Tomoko Konoike

curated by Mayako Murai

Tomoko Konoike (b.1960) is an interdisciplinary, multi-media narrative artist, primarily known for her paintings, large-scale drawings and picture-book illustrations. This exhibition will be curated by Mayako Murai (Professor of English at Kanagawa University) based on her long-term research on the artist. Murai is author of *From Dog Bridegroom to Wolf Girl: Contemporary Japanese Fairy-Tale Adaptations in Conversation with the West* (Wayne State University Press, 2015).

Konoike will present a special performance on the opening evening.

tomoko-konoike.com

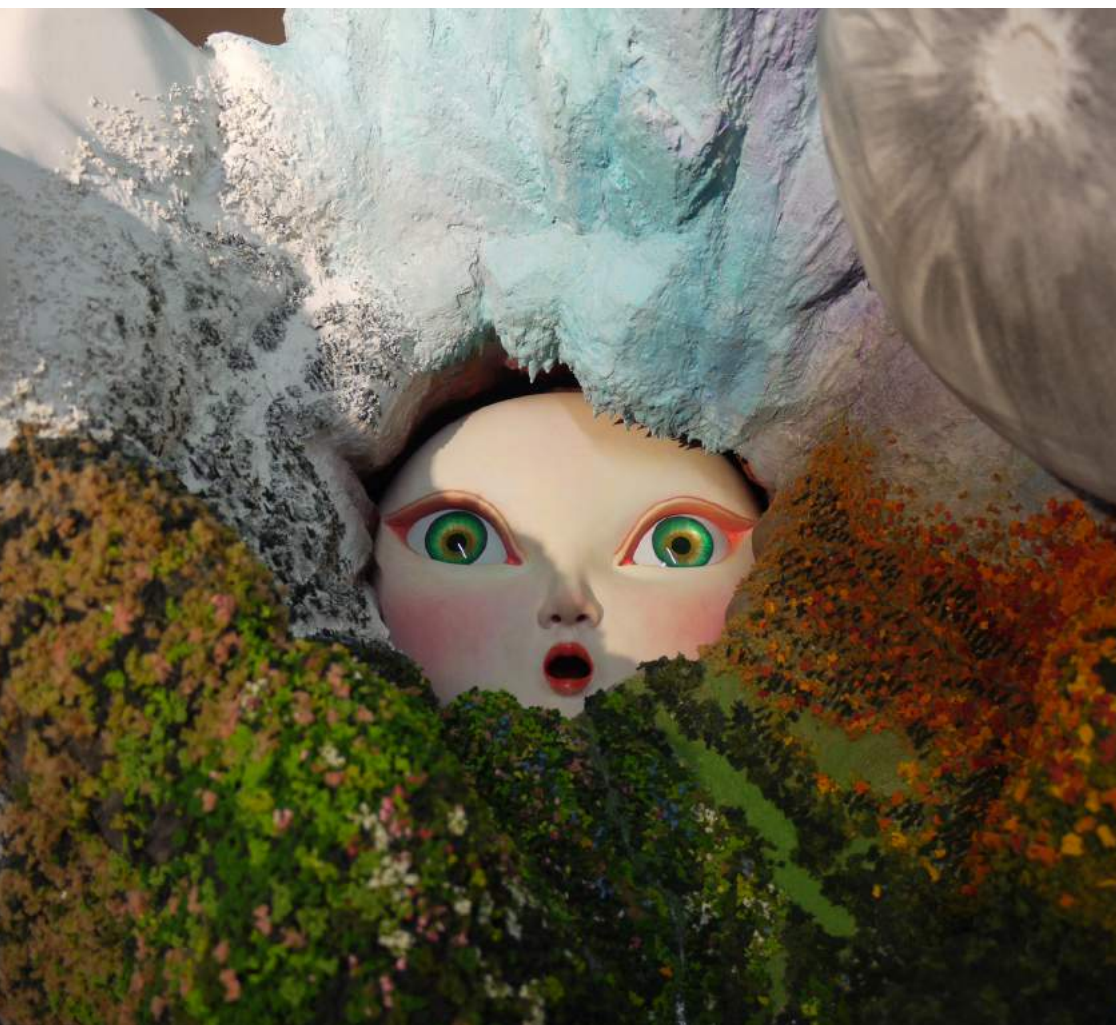


Image: Tomoko Konoike, Diorama, 2015. Mixed media. Image courtesy of the artist and reproduced with kind permission.



Image: Rebecca Lowe, 'Cast 1' 2016, rock formed from tidal lamination, plasticine, concrete. Image reproduced with kind permission of the artist.

Vernon Street Gallery

12 January – 15 February

Preview: 11 January, 5pm–7pm

Rebecca Lowe:

Inhabiting Stone

Rebecca Lowe is an alumna of Leeds Arts University. She works in a range of media including paint, gesso, dry pigment, graphite powder, concrete, plaster, wax and pencil in order to investigate ideas around surface, gravity and space. Her resulting work is minimal in its aesthetics but painstaking in its processes. She often works from shells and porcelain, and has recently been investigating the casting of stones and other fragments.

Her re-reading of Gaston Bachelard's seminal text, 'The Poetics of Space' (1958), has informed the title of this exhibition.

axisweb.org/p/rebeccalowe

@laceber

Vernon Street Gallery

2 March – 5 April

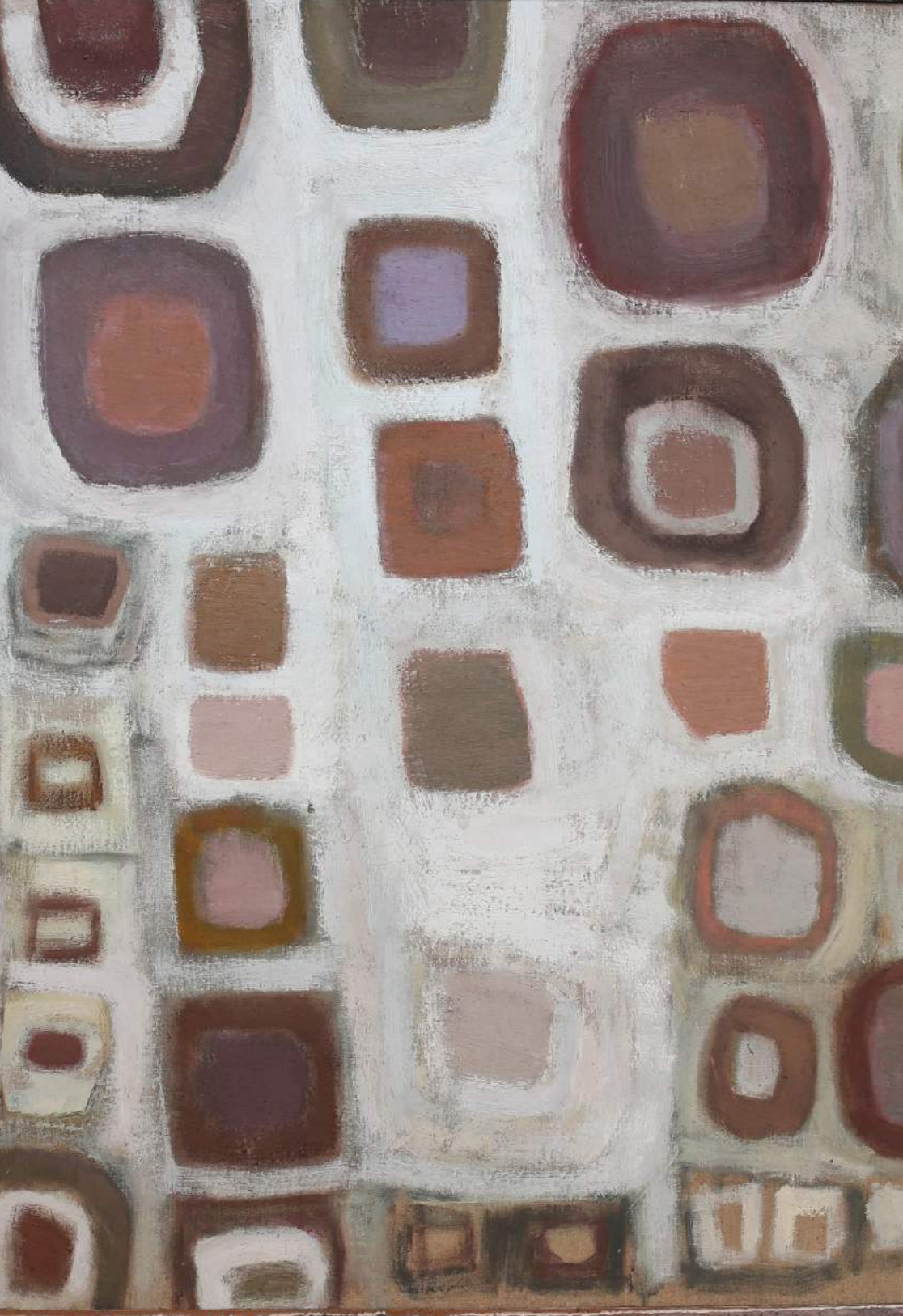
Preview: 1 March, 5pm–7pm

Jean Bell & Tom Pemberton

The late Tom Pemberton was an alumnus of Leeds Arts University and subsequently principal lecturer at Canterbury College of Art. His wife, Jean Bell, persuaded him to go to art school where, among other experimental techniques, he developed an abstract approach which Bell also practiced at home. Although they were both dedicated landscape and still-life painters, this exhibition will survey the couple's investigations into the realm of abstraction, pattern and visual dialogues.

An interpretation text by Jon Wood (Head of Research at the Henry Moore Institute) will accompany this exhibition.

Image: Jean Bell, Untitled, undated. Oil on canvas. Photo: Hamish Irvine.





The Boardroom

26 January – 1 March

Preview: 25 January, 5pm–7pm

Carol Sowden:

Elemental Harnessing

Carol Sowden is an environmental artist and maker. She recently graduated with a Distinction from the MA in Creative Practice at Leeds Arts University, and is now part of the recently formed TCL Collective. Her practice engages with organic forms and the theme of transient beauty. It makes reference to the art historical tradition of the vanitas image whilst speaking to ecological concerns around the Anthropocene.

carolsowden.com

@carol_sowden

Curator's Choice

Ice-melt sculptures by Carol Sowden will also appear as part of Curator's Choice from April 2018. This new body of work is experimental and process-based, developing her masters research.

The Boardroom and The Rotunda

9 March – 17 May

Preview: 8 March, 5pm–7pm

Tom Palin

Tom Palin is a Subject Leader in Fine Art at Leeds Arts University, and is currently completing his doctoral research at the Royal College of Art in London. He has exhibited widely, and recently chaired the panel discussion for the launch of the Journal of Contemporary Painting at the RCA. Forthcoming publications include 'The White Paintings of Maurice Utrillo' for Turps Banana.

Palin's research re-considers medium specificity against the backdrop of an endism that haunts painting. His practice emerges from a concern for the interrelationship of material and linguistic structures in respect of the object, process and history of painting.

This exhibition will explore some of his current research questions through a series of small paintings ranging from representational to abstract.

tom.palin.co.uk

[@palin.tom](https://www.instagram.com/palin.tom)



Curator's Choice

Curator's Choice continues its Wunderkammer-like investigations into curating the fairy tale. This term's highlights include ice sculptures, printed globes, entomologically-accurate fairies and exquisite corpses.



Tessa Farmer

Tessa Farmer is primarily known for her entomologically-accurate fairies and taxidermy installations. She last showed at Leeds Arts University in 2015, working with the University Curator on an edited book 'In Fairyland: The World of Tessa Farmer' (Strange Attractor Press, 2016).

tessafarmer.com | [@TessaFarmerArt](https://www.instagram.com/TessaFarmerArt)

Image: Tessa Farmer, Nymphidia detail, 2011. Butterfly, tree roots. Image reproduced with kind permission of the artist



Samantha Rose Harker & Tomas Harker

This exhibit will feature an experimental collaboration between Fine Art student Tomas Harker and his mother Samantha Rose Harker who practices as a doll-maker. Their installation develops Tomas's interests in the Chapman Brothers' work.

Image: Tomas and Samantha Harker, Cat-Doll, 2017. Assemblage.



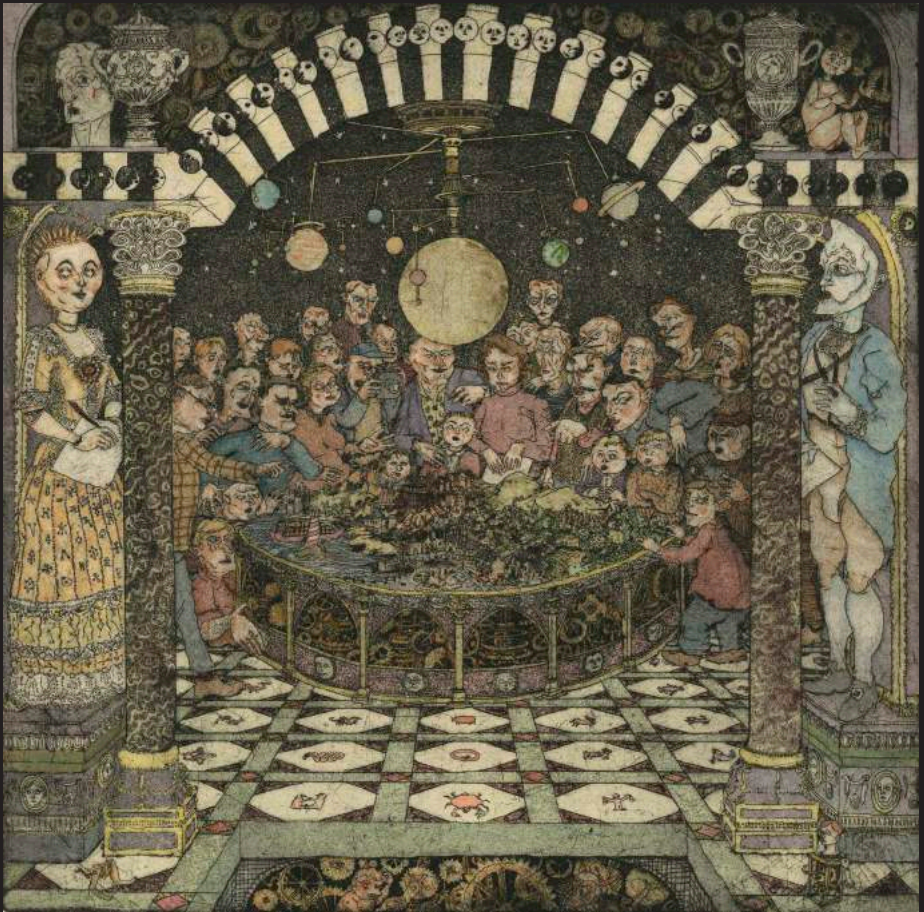
Belinda Ayres

Belinda Ayres recently graduated with a BA Hons in Fine Art at Leeds Arts University. Her practice is deeply invested in colour, often casting kitsch and whimsies to create shrine-like assemblages.

belindaayres.co.uk

[@othteef](https://www.instagram.com/othteef)

Image: Belinda Ayres, Put wood in 'ole, 2017. Jesmonite, found objects, artificial flowers and acrylic paint.



Robert Powell

Robert Powell is a graduate of Edinburgh College of Art specialising in detailed hand-coloured prints. Drawn to the macabre and the arcane, Powell's visual narratives present a labyrinthine imagination. For Curator's Choice he plans to exhibit a series of globes as an alternative form of map-making.

robertpowellartist.website/gallery.html

[@seebohm_happy](https://www.instagram.com/seebohm_happy)

Image: Robert Powell, *The Mechanical Egg*, 2017. Hand coloured etching.

Off-Site Exhibitions

17 February – 20 May

Dean Clough Galleries

Me & You

Sheila Gaffney and Linda Schwab

This intimate display, popping up in the Dean Clough bookshop, brings together sculpture, drawing and digital art made by both artists, simultaneously looking at similar personal history material, the family photographs amassed by their respective immigrant parents in 1960s Britain. Both women agree that when making the art works exhibited they are part figuring out the instant *then* captured in the snapshot, and part figuring out *now*, the moment each is living in, and that such musings although deeply introspective touch on bigger questions in art for each of them.

When you are talking to a friend it is quite likely that at some point you will exclaim 'I've got one of those' or 'Same here'. In friendship such resonances and dialogue fuse our closeness to others. This exhibition is built upon this kind of conversational exchange, which has occurred between the two artists who have been friends for over twenty-five years.

Sheila Gaffney uses life modelling techniques in her work, but it is the definition of life that is critical. The starting point for the works are family photographs in which she is six years old. They are not used as memory objects but as little segments of the world in a moment of time. The photographs provide her with a register of classed and gendered subjectivity, situation, place and an internalized knowledge, which she sources to model in wax and distil the form of the child she remembers being in that moment of time.

Linda Schwab has been making work for forty years using archive photography as source material. This new body of work presents old family photographs redux, and Schwab makes the first prints from negatives formerly rejected for processing in 1969. She celebrates rather than discards the camera shake, out of focus, over, under and double exposures to produce grey wavy images that propose a new temporal condition for the snapshot, *here* and *after*.

Sheila Gaffney and Linda Schwab both studied at the Slade School of Fine Art 1982 – 1984, taught at Leeds Arts University 1990 – 2007, and were studio holders at Dean Clough 1999 – 2004.

Presented with support from Leeds Arts University.



Sheila Gaffney

Linda Schwab

me
&
you



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