

LEEDS  
ARTS  
UNIVERSITY  
1846



# Exhibitions

July — December 2019

Image: Sarah Eyre. From the series Copy / Cut / Paste, 2018.  
Digital photograph. Image courtesy of the artist.

# Introduction

Our programme for July–December is proud to showcase the current research-practice of three staff members: Dawn Woolley, Sarah Eyre and Rosemary Chalmers, investigating feminist critiques of commodification, the uncanny aspects of wigs, and women in creature design respectively.

**Dr. Catriona McAra**  
University Curator

Graduates, Lydia Blakeley (BA Hons Fine Art, 2016) and Samra Mayanja (Foundation, 2018), return to Leeds Arts University to share their recent work and new directions.

Textiles artist and alumna Janet Rawlins (NDD, 1952) unites with contemporary artists and recent graduates Sonia Moran (2018) and Rosa Hackett (GSA, 2019) to present a sculptural response to the landscapes of the Yorkshire Dales.

Our masters programmes are also well-represented with The Postgraduate Show by our graduating MA Creative Practice students followed by an annual work-in-progress show from our MA Curation Practices.

Librarian's Choice demonstrates the lively curatorial work across our two libraries with talks and exhibits by graphic novelist, Una, followed by contemporary artist and Fine Art Lecturer, David Steans.

Finally, we are honoured to welcome guest artist-researcher, Professor Deirdre Heddon (University of Glasgow), who is leading on this year's Library Interventions with the theme of Disappearing/Reappearing including artists Garry Barker, Angela Kennedy, and Rosie O'Grady.



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# Dawn Woolley

## Consumed: Stilled Lives

Dr Dawn Woolley is Research Fellow at Leeds Arts University. Her research examines the relation between people and objects, particularly how adverts produce and disseminate social values. Her central argument is that commodity culture turns everything into adverts, from seventeenth century still-life paintings to selfies.

The title 'Consumed: Stilled Lives' refers to the process that turns a consumer into a display of commodities. The consumer body becomes an advert for the brands it is adorned with and the social values that it reinforces. The still life table expresses the dual meaning of the term 'consume' because the objects on display are edible and imply an individual's social position through their ability to buy commodities. Therefore, the still life table is a portrait of a particular type of consumer.

The exhibition encompasses a variety of different still lives, using media including photography, video and sound, that suggest different types of consumers and contradictory relationships to consumer culture.

**Preview:**

5–7pm Thursday 11 July

**In conversation with Dr Kate Random**

**Love:**

5–6pm Tuesday 16 July

In Woolley's artwork, photography is both subject and medium: she produces photographs in response to adverts. Commercial advertising and social media networks are examined as methods of circulating the social value of commodities and also as sites for potential disruptions. Interventions into the commercial visual landscape include artworks produced for posters and billboards, and site-specific artworks for social networking sites.

dawnwoolley.com  
@dawnwoolley

Image: Dawn Woolley, Celebrate (Vanitas), 2012. Photograph.  
Image courtesy of the artist.

# Rosemary Chalmers

## Creature Design: ex femina

**With Terryl Whitlatch, Brynn Metheney,  
Kate Pfeilschiefter and Iris Compiet**

Rosemary Chalmers is Course Leader in Comic and Concept Art at Leeds Arts University. Her research explores speculative biology, world-building and believability in creature design with the aim to instill curiosity and concern for biodiversity. She is also interested in the visibility of women in the field of creature design.

Creature Design: ex femina draws together Chalmers' own research-practice alongside internationally renowned concept artists, Terryl Whitlatch, Brynn Metheney, Kate Pfeilschiefter and Iris Compiet.

The exhibition proposes that Creature Design is a distinct discipline, drawing on science, art and design. ex femina inquires into women's experience, understanding and positioning of this practice.

**Preview:**

5–7pm Wednesday 28 August

**Light Night:**

Thursday 10 October





The Finnish long-tailed magpie-jay.  
*PICA INFAUSTUS ORNITHOMIMUS.*

# Library Interventions

## Disappearing Reappearing

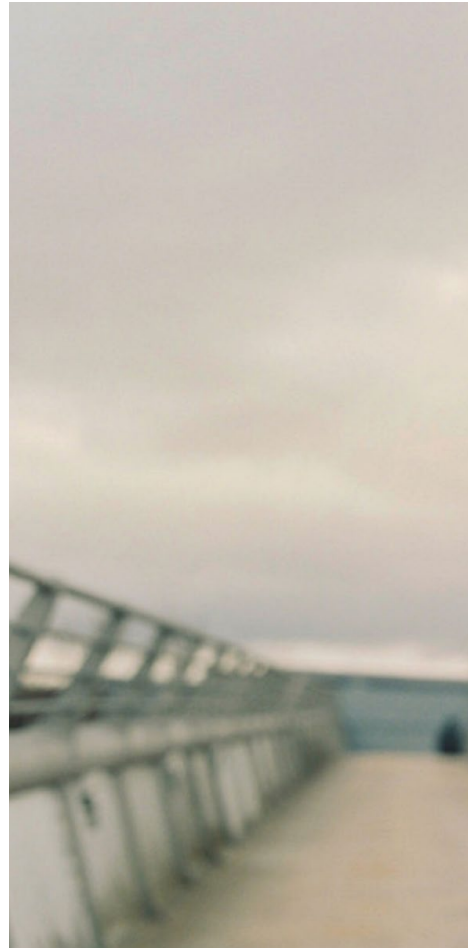
**Co-curator Professor Dee Heddon  
With Angela Kennedy, Rosie O’Grady,  
Garry Barker**

In 2019, Leeds Arts University Library relocated to the University’s Blenheim Walk site. The Library closed and opened, disappeared and reappeared, and was transformed by its passage between one place and another: disappearing and returning, missing and finding, journeys of absence traversed into journeys of presence. The Library now takes its place on a Walk.

The artists explore their walking with this appearing and re-appearing Library. The exhibition tracks the performing journey, revelling and revealing through dance, ceramics, quantum entanglement, and threads.

This year’s lead artist is Professor Deirdre Heddon (University of Glasgow).

@DeirdreHeddon



**Preview:**  
5–7pm Thursday 17 October

**Symposium**  
Thursday 31 October

Image: Dee Heddon, Walking Library, 2018. Image courtesy of the artist.  
Photo: Mhairi Law



The Blenheim Walk Gallery  
22 November – 28 November

# The Postgraduate Show



Image: Karim Case, Take Me to The Water, 2017. Film still.  
Image courtesy of the artist.


**Preview:**

5–8pm Thursday 21 November

The Postgraduate Show exhibits the projects completed by our masters students. They come from a range backgrounds that encompass media, design, craft and art practices. Each year the cohort is encouraged to engage with external audiences and clients.

The students often collaborate with their peers to make ambitious and innovative work. The philosophy of the course that underpins its curriculum is that students should embrace practice-based research as a means of questioning and developing their professional identities whilst becoming part of a creative community.





staying by cant belie  
for a month already  
be hear before you  
be home, As soon  
wait to come and  
youll probably have  
been up there for

carried a chair on her back so we could sit and do the countries work

# Samra Mayanja

Samra Mayanja studied for her Foundation Diploma at Leeds Arts University and has since exhibited and spoken widely. Her practice seeks to disrupt the ways in which we memorialise atrocity; in order to decentre perpetrators in historical narratives.

Currently Mayanja is exploring the violence of her own genealogy such as it relates to Idi Amin's administration in Uganda. Here fictional aunties will likely provide the focal point for a series of performances she will develop with participants and collaborators within the gallery.

The space will become a site of collective reflection, performance, video and installation drawing on the work of black feminist modes of historicising atrocity and resistance.

**Preview:**

5–7pm Monday 9 December

**Closing event:**

5–7pm Thursday 19 December

@samra\_mayanja

Image: Samra Mayanja, Untitled, 2018. Mixed media. Image courtesy of the artist.

# Janet Rawlins

with Sonia Moran and Rosa Hackett

**Curated by Rachael Hickson-Pearce  
with Caroline Pratt**

Janet Rawlins (b. 1931) grew up in Horsforth, Leeds, and studied for an NDD at Leeds Arts University from 1947-1952. Rawlins trained as an illustrator of children's books and also carried out commissions for large scale machine-embroidered fabric collages. She exhibited regularly at the Royal Academy in the 1950s and 60s. Rawlins draws her inspiration from the Yorkshire Dales where she lives and is best known for her landscapes in fabric collage and watercolour.

As part of this exhibition, we have invited two recent graduates, Sonia Moran (Leeds Arts University, 2018) and Rosa Hackett (Glasgow School of Art, 2019), to respond to Rawlins through their soft sculptural practices.

**Preview:**

5–7pm Thursday 12 September

@sonia\_\_moran  
@rosahackettart







Image: Janet Rawlins, Bain Valley, Twilight, Yorkshire Dales, 2015, Fabric Collage.



# Sarah Eyre

## Copy/Cut/Paste

Sarah Eyre is Course Leader for Fashion Photography at Leeds Arts University, and is currently completing doctoral study at Manchester School of Art.

**Preview:**  
5–7pm Thursday 19 September

Eyre's current research-practice investigates the wig in its disembodied state. Wigs serve a very particular social and performative function, which is to affirm, exaggerate or disguise some aspect of the wearer's identity, or project a new one. They are also part object, part body, and can reveal anxieties around the boundaries between the self and the outside world.

Through photography and collage techniques, Eyre 'opens up' the wig to explore its strange, uncanny vitality and degrees of non-human agency. These methods probe the gaps between wig and body, and the gap between the physical object and its photographic representation. This research is situated within a new materialist methodological framework, which argues that all non-human objects are more than their effect on humans.

saraheyre.co.uk  
@sjayeyre

The Rotunda  
6 December – 8 January  
By appointment only.

# MA Curation Practices Show

This show is co-curated annually by postgraduate students undertaking our MA Curation Practices. The development and content of this curatorial project will depend upon the collective research interests of the students.

**Preview:**  
5–7pm Thursday 5 December

Last year's show *The Petri Dish* was co-curated by James Gray, Helen Hesketh, Aaron Batey, Yi Jen Chen and Coralie Datta. The image opposite depicts the curved space in which the students worked and transformed into a petri dish; a culture of processes where a series of artist works were selected to reveal creative experimentation.

The majority of the works exhibited were 'unfinished' as the curators were interested to show that the 'process is everything' and through their interpretation and organised talks they enabled the artist's voice to be heard.

Image: *The Petri Dish*, 2018. Photography by Coralie Datta.

# The Petri Dish



# Lydia Blakeley

## Hellhole

Blakeley is an alumna of BA (Hons) Fine Art at Leeds Arts University and recently completed her MFA in Fine Art at Goldsmiths. She is becoming known for her painterly critiques of popular culture. Her snooker series, 'Hellhole,' was recently exhibited at Plaza Plaza, London, and she has a solo show upcoming at the Steve Turner Art Gallery in Los Angeles, 2020.

lydiablakeley.com  
@lydiablakeley

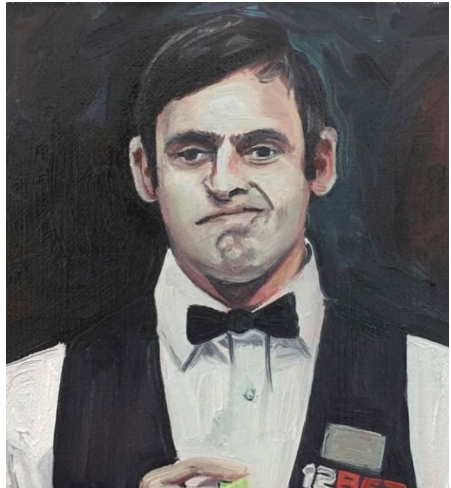


Image: Lydia Blakeley, Ronnie No.1, 2019. Oil on linen. Image courtesy of the artist.

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# Michelle Williams Gamaker and Sophie Bramley

## Our Mountains Were Painted on Glass



Image: Michelle Williams Gamaker and Sophie Bramley: Our Mountains Were Painted on Glass, 2018. Film. Image courtesy of the artists.

Dr Michelle Williams Gamaker is a moving image and performance artist based in London where she teaches at Goldsmiths. As part of our long-term commitment to reflecting on our Library Interventions programme, which she led in 2018, a version of her collage-film collaboration with artist, Sophie Bramley, will be reshown.

michellewilliamsgamaker.com  
@michellewilliamsgamaker  
sophiebramley.com  
@s3bramley

# Una

Librarian's Choice  
By appointment only.

Una is an artist and writer whose award winning first graphic novel *Becoming Unbecoming* (2015) is a social history/memoir of sexual violence, misogyny and murder in Yorkshire in the 1970s.

Other projects include: *On Sanity: One Day in Two Lives* (2016), a comics project about her mother's psychosis, which included public talks and workshops and the publication of a collaborative comic and zine. *Cree* (2019) a book commissioned by New Writing North to tell the stories of women in Stanley, County Durham.

Una is currently working on a 220-page graphic novel *Eve* for Virago Press, and a project for Sick festival, Manchester which will feature at tram stops in the north of the city. Una is supported by Arts Council England. She is alumna of Leeds Arts University.

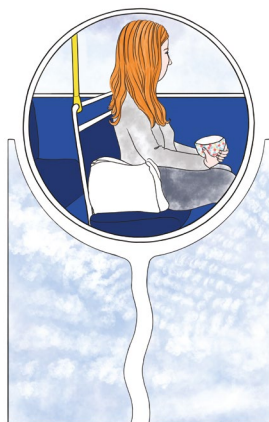


Image: Una, From 'Cree', 2018. Graphic Novel. Image courtesy of the artist.

**Artist's Talk:** 5pm Thursday 26 September

[unacomics.com](http://unacomics.com)

@unacomics

# David Steans



Image: David Steans, 'Necrotic Biography Room Explainer' 2019. 2D animation. Image courtesy of the artist.

David Steans is a contemporary artist and Lecturer in Fine Art at Leeds Arts University. He has been invited by Librarian's Choice to co-curate a display under the umbrella theme of 'horror,' drawing from his own practice and from the Library's collection. Steans' work is inflected with horror: his recent collection of short, experimental fiction 'From the Lounge' exhumes phobic objects and scrutinises fearful narratives in a manner at once humorous and disturbing

**Artist's Talk:** 5pm Thursday 7 November

[grinkinginthedrayevard.co.uk](http://grinkinginthedrayevard.co.uk)

@complainingvisitor





# Visitor Information

## **The Blenheim Walk Gallery**

This purpose built gallery opened in 2019, in the centre of our new building.

Leeds Arts University  
Blenheim Walk  
Leeds  
LS2 9AQ

Monday – Saturday  
10am – 4pm

## **Vernon Street Gallery**

This gallery space is housed in our historical building, originally built in 1903.

Leeds Arts University  
Vernon Street  
Leeds  
LS2 8PH

Monday – Friday  
10am – 4pm

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 (third floor) at our Blenheim Walk site, please call in advance to make an appointment.

For more information, please contact the Curation and Library Services Team:

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[www.leeds-art.ac.uk/exhibitions](http://www.leeds-art.ac.uk/exhibitions)