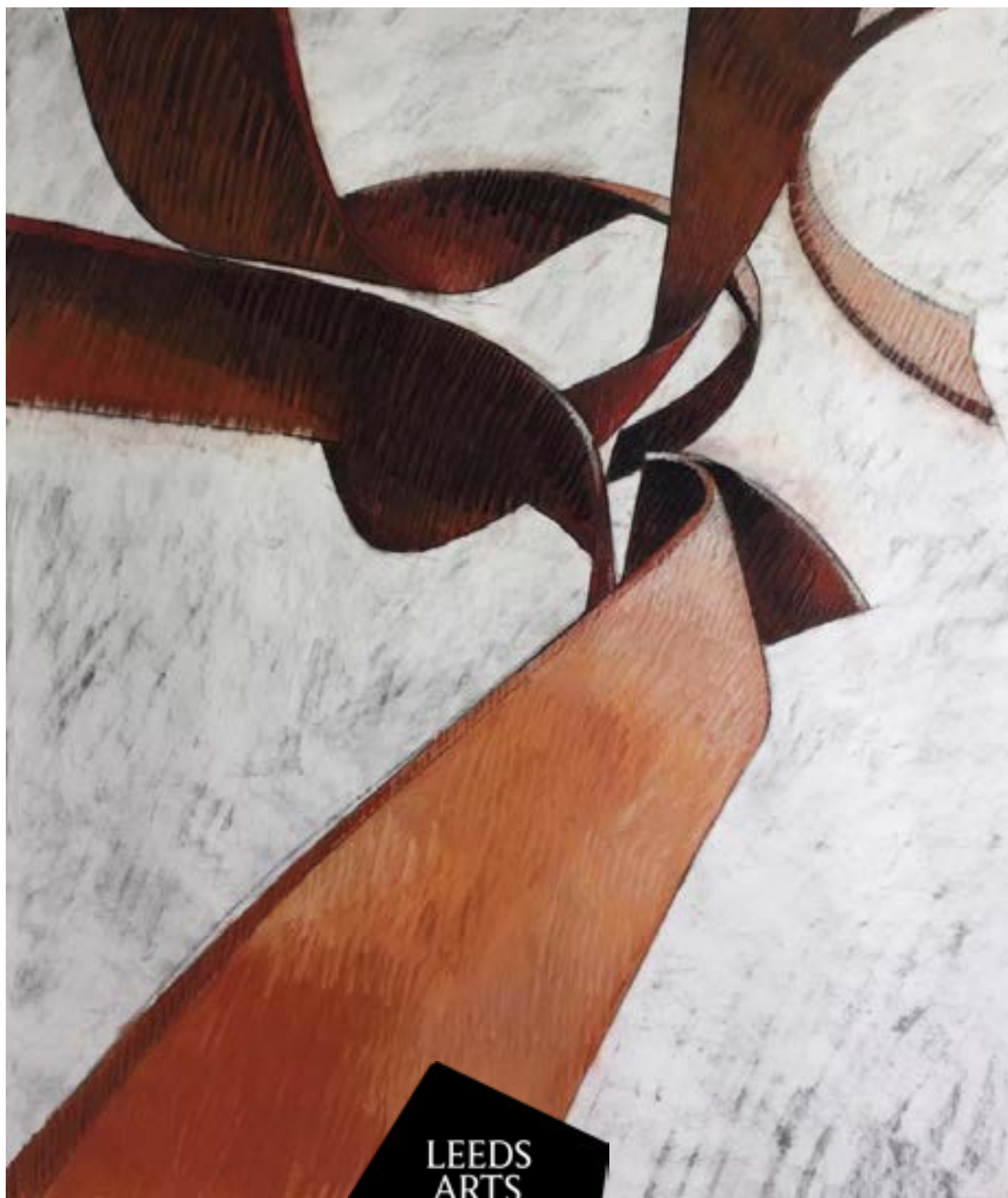


Leeds Arts University Art Collection



LEEDS
ARTS
UNIVERSITY
EST. 1846

Contents

Curatorial Foreword - 3

Jacob Kramer - 4

Edna Lumb - 10

Laimonis Mierins - 12

Anthony Earnshaw - 18

Stass Paraskos - 20

Sadie Espie - 21

Michael Westmorland - 22

Glen Baxter - 23

Patrick Hughes - 24

Victor Newsome - 25

Frank Lisle - 26

Terrence Hammill - 27

Philip Nicol - 28

Victoria Lucas - 29

Garry Barker - 30

Charlie Cooper / Grace Foster - 31

Abi Moffat - 32

Izzy Gee - 33

Rosie Vohra - 34

Pippa Hale - 35

Omid Asadi - 37

Other Works of Note - 38

Front cover: 'Ribbons 2' - Charcoal and crayon on paper, 125 x 95cm, 2019.

Curatorial Foreword

Since obtaining university status in 2017, the institution has made significant progress in refining and re-curating the University Art Collection. This initiative is part of a broader effort to manage and further develop historical special collections within Curation and Library Services. To guide this process, an internal Acquisitions Panel was established to evaluate potential additions and assist the University Curator in implementing effective processes. As a result, the University Art Collection has developed a more focused and discerning acquisitions strategy.

“The remit of Leeds Arts University collections and archive is to reflect and inform research practice, and to draw on the history and impact of the institution and its alumni. Works and archival documents within the collections reflect the work of alumni or other artists which may include direct links to the institution or its activities.”

A turning point in our practices marked a renewed and ongoing commitment to prioritising diversity and ethnic representation. A notable example is the acquisition of Dammam by Omid Asadi in 2022, a significant work created as part of Leeds Arts University APP Commissions Programme. This acquisition reflects our continuous dedication to fostering inclusivity and global perspectives within our research, public programmes, and collections.

Another significant achievement lies in the improvement of gender representation within the collection. Notable additions include two artworks by Edna Lumb (1931–1992)—an oil painting and an aquatint—as well as two preparatory works for Pippa Hale’s (b.1971) public sculpture Ribbons, which celebrates the achievements of women in Leeds.

A further key focus has been documenting the institution’s contributions to the avant-garde history of Leeds. Generous donations, including works by Patrick Hughes (b.1939) and pieces from Gail Earnshaw, representing the late Anthony Earnshaw (1924–2001), have been pivotal in advancing this effort.

Additional highlights of the collection include Portrait of Pauline Snow (1942) by Jacob Kramer (1892–1962), acquired through a Christie’s auction in 2015. This catalogue serves as a record of the progress achieved to date.

Dr. Marianna Tsionki - Associate Professor & University Curator
With thanks and acknowledgment to Ruth Viccars, Curatorial Assistant
January 2025



Jacob Kramer

Jacob Kramer (1892 – 1962) was a Ukrainian-born painter who spent all of his working life in England. Arriving in Leeds in 1900 as a refugee, he studied at Leeds School of Art, now Leeds Arts University, from 1907-1913. Kramer became a central figure in the Leeds Art Movement in the 1920s and 1930s, known for his distinct angular painting style and depictions of his Jewish identity. In 1968, in honour of Kramer, Leeds School of Art was renamed Jacob Kramer College.

Our collection features a number of portraits by Kramer of friends and notable figures in Leeds, including fellow artist Jacob Epstein. Alongside a painting pallet used by Kramer from his time as a student, and a signed edition of noted early work 'The Philosopher'.



'Self study' - Lithograph, 29 x 41, 1931, signed.



'Portrait of Gerald Walker' - Oil on canvas, 49 x 59cm, 1940, signed.



'Portrait of Pauline Snow' - Oil on canvas, 38 x 47cm, 1942, signed.



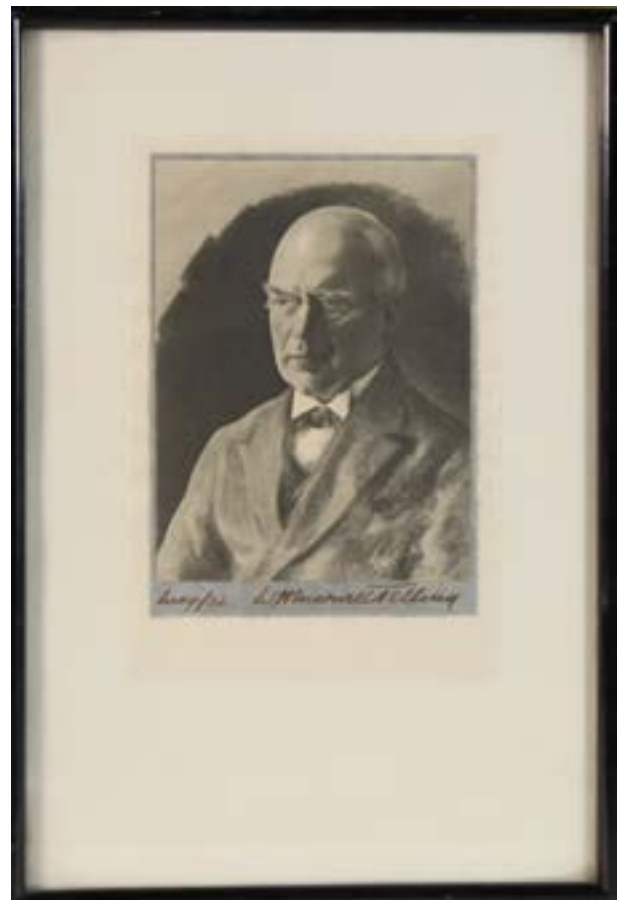
'Portrait of Jacob Epstein' - Lithograph, 33 x 43cm, 1930, signed.



'Portrait of Edith Craig (Daughter of Ellen Terry)' - Lithograph, 25 x 34cm, 1939, signed.



'Portrait of M J Stewart' - Lithograph, 11 x 14cm, 1932, signed.



'Portrait of Henry Walter Maxwell Telling' - Lithograph, 11 x 14cm, 1932, signed.



'The Philosopher' - Lithograph, 33 x 55cm, 1922, 46/50, signed.



'Painting Pallet' - Wooden pallet, dried paint, artists signature on back, 28 x 60cm, c.1907-13.

Edna Lumb

Edna Lumb (b. 1931-1992) studied at Leeds College of Art (now Leeds Arts University) from 1948-1953. Her work stands as one of the most successful observations of British urban and industrial life with engines, pylons, quarries, cooling towers, and wheels her perpetual subjects.

The two works in our collection, 'Horsforth Quarry, Yorkshire' and 'Sandpit (near Leeds)', were donated by Lumb's Estate in 2018 on occasion of the 'Aggregate: Fritha Jenkins and Edna Lumb' exhibition. A third work 'Glumb Lumb' was donated in 2024 by Lumb's Estate.



'Horsforth Quarry, Yorkshire' - Blue aquatint on paper, 37 x 44cm, 1962.



'Sandpit (near Leeds)' - Oil on canvas, 38 x 78cm, 1967.



'Glumb Lumb' - Oil on canvas,
68cm x 49cm, 1962.

Laimonis Mierins

Abstract painter, Laimonis Mierins (b.1929-2011) was born in Latvia, and came to England in 1947 as a political refugee and later settled in Shipley. He studied for a National Diploma in Design at Leeds College of Art (1960-64), then at Goldsmiths College, London. In 1965 he returned to teach at Jacob Kramer College, now Leeds Arts University, where he taught life drawing and was well-regarded by his students for his inspirational and eccentric teaching style.

Leeds Arts University's collection includes a number of works by Mierins, in a range of media, including 3 abstract paintings, 'Contrasts', 'Riot', and 'Image with Letter Shapes', and a collection of bold block colour screen prints made in Vernon Street print room, and 3 charcoal drawings of notable life model Anne Baxter.



'Image with letter shapes' - Acrylic and collage on canvas, 60 x 60cm, 1986, signed.



'Riot' - Acrylic and collage on canvas, 42 x 42cm, 1980, signed.



'Contrasts' - Acrylic on canvas, 100 x100cm, 1986, signed.



'Chevron 8' - Silkscreen, 1975, 2/20, signed.



'Double Chevron 2' - Silkscreen, 1976, 7/14, signed.



'Double Chevron 5' - Silkscreen, 1977, 4/20, signed.



'Chevron 4' - Silkscreen, 1975, 1/25, signed.



'Two hues' - Silkscreen, c.1970, 6/25, signed.



'Image with two greens' - Silkscreen, c.1970, 1/12, signed.



'Female Figure 1' - Charcoal on paper, 59 x 84cm, 2004, signed.



'Female Figure 2' - Charcoal on paper, 59 x 84cm, 2004, signed.



'Female Figure 3' - Charcoal on paper, 59 x 84, 2004, signed.

Anthony Earnshaw

Anthony Earnshaw (b.1924-2001) was born in Ilkley, West Yorkshire, and was a key contributor to the 1960s and 70s avant-garde activities in Leeds. Earnshaw worked as an engineering fitter and later a lathe turner before becoming interested in Surrealism in his 20s. In the 1950s he worked part time at Leeds College of Art, later teaching at Harrogate and Bradford College of Art. In 2016, Patrick Hughes set up The Anthony Earnshaw Bursary in memory of his friend. The bursary is awarded annually to Leeds Arts University students studying the Access to HE Diploma.

In 2017, in collaboration with Flowers Gallery and Gail Earnshaw, Leeds Arts University was delighted to launch a survey of Earnshaw's work from his earliest days until his passing. Gail Earnshaw has kindly donated two works to our collection, 'Two Ghosts' an early watercolour painting, and 'I didn't realise dark shadows would follow me here', one of Earnshaw's late boxed assemblages.



'I didnt realise dark shadows would follow me here' - Boxed assemblage, 38 x 28 x 11, 2000, signed.



'Two Ghosts' - Watercolour painting, 32 x 48, 1958, signed.

Stass Paraskos

Stass Paraskos (b.1933 - 2014) was born in Cyprus, and spent most of his life working and teaching in the UK. Paraskos moved to Leeds in 1953, to work at his brother's Greek restaurant, it is here he met local artists and was encouraged to enroll at Leeds College of Art (now Leeds Arts University). Despite not having the usual entry qualifications to start a college course, Paraskos was spotted by the college's Head of Fine Art, Harry Thubron, who allowed Paraskos to enrol. Paraskos continued to work as an artist and returned to Leeds in 1961 to begin teaching at Leeds College of Art. Paraskos' style of painting is figurative but non-naturalistic, and uses bright colours to describe scenes which often seem rooted in his childhood in Cyprus.

In 1966 Paraskos was involved in a notorious court case, which became known as the Stass Paraskos Obscenity Trial, in which it was alleged he displayed paintings that were 'lewd and obscene', in contravention of the Vagrancy Act 1838. The court case was one of a number of important legal challenges to the freedom of the arts in the 1960s and 70s, starting with the Lady Chatterley trial in 1960, and ending with the Oz magazine trial in 1971. Despite luminaries of the art world speaking in Paraskos' defence, including Sir Herbert Read and Norbert Lynton, and messages of support from Britain's Home Secretary Roy Jenkins, Paraskos lost the trial and was fined five pounds. The work in our collection 'Cypriot Refugees' was donated by Stass Paraskos's son Michael in April 2021.



'Cypriot Refugees' - Oil on canvas, 78 x 60cm, 1980.

Sadie Espie

Sadie Espie (b.1927) was born in Ripon, North Yorkshire. She attended Leeds College of Art (now Leeds Arts University) in the post war period studying Fine Art and later taught needlework and art. The work in our collection is a sketched painting from 1947, painted during her studies, of Leeds College of Art life model and local girl Molly Cornelius. Her collection is included in the Yorkshire Fashion archive (YFA). Sadie Espie married Len Bower (Len studied and later taught at the College). Molly Cornelius was formally the girlfriend of Len Bower. The work has been donated by Len and Sadie's daughter Jane Bower. The work is part of the Sadie Espie/Len Bower collection in the archive which include Sadie Espie's student notebooks.



'Portrait of Molly Cornelius' - Gouache on paper, 25 x 20cm, 1947.

Michael Westmorland

Michael Westmorland (b.1931) is a photographer and artist known for his large scale panoramic photography. Westmorland studied at Leeds College of Art, now Leeds Arts University between 1948-1953. He is widely respected for pioneering techniques in large scale panoramic photography, being the first to produce such an image in colour.

The work in our collection 'Hebden Bridge' depicts the picturesque Yorkshire village situated against rolling snow covered hills, in Westmorland's characteristic wide frame photography style.

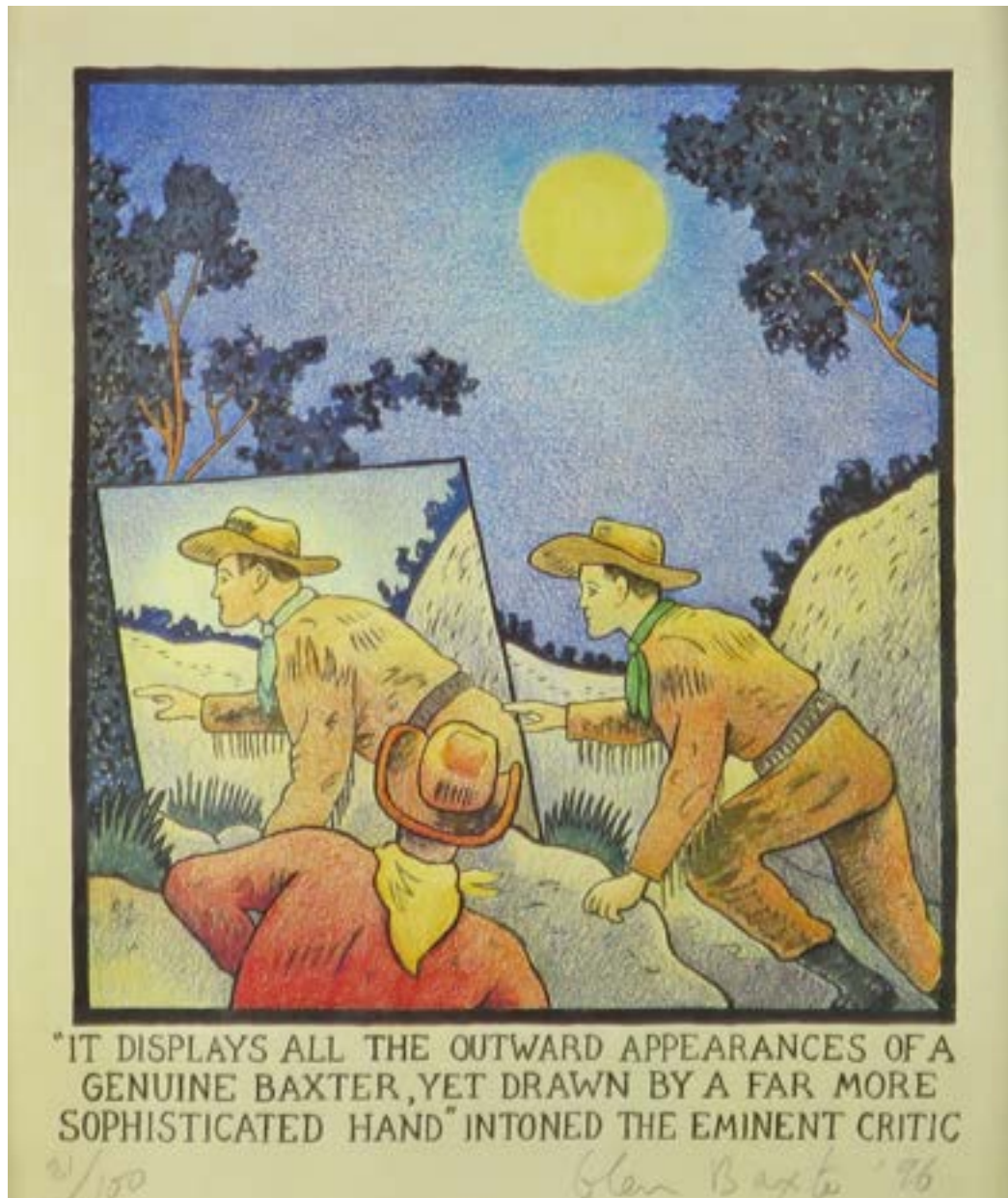


'Hebden Bridge' - Panoramic photo print, 30 x 140cm, 1997.

Glen Baxter

Glen Baxter (b.1944) was born in Leeds and studied at Leeds College of Art, now Leeds Arts University, from 1960-5. It was at art school, through the work of André Breton, that Baxter first discovered Surrealism, his passion in life. His captioned drawings, rendered in ink and crayon, subvert the visual style of adventure comic series such as 'Biggles' and 'Dan Dare' by the inclusion of unconventional narrative twists. He is now widely recognised for his humorous and witty narrative art forms exploring nonsense and pulp fiction.

The work in our collection, 'It has all the outward appearance of a genuine Baxter', demonstrates Baxter's recognisable visual style and sense of humour.

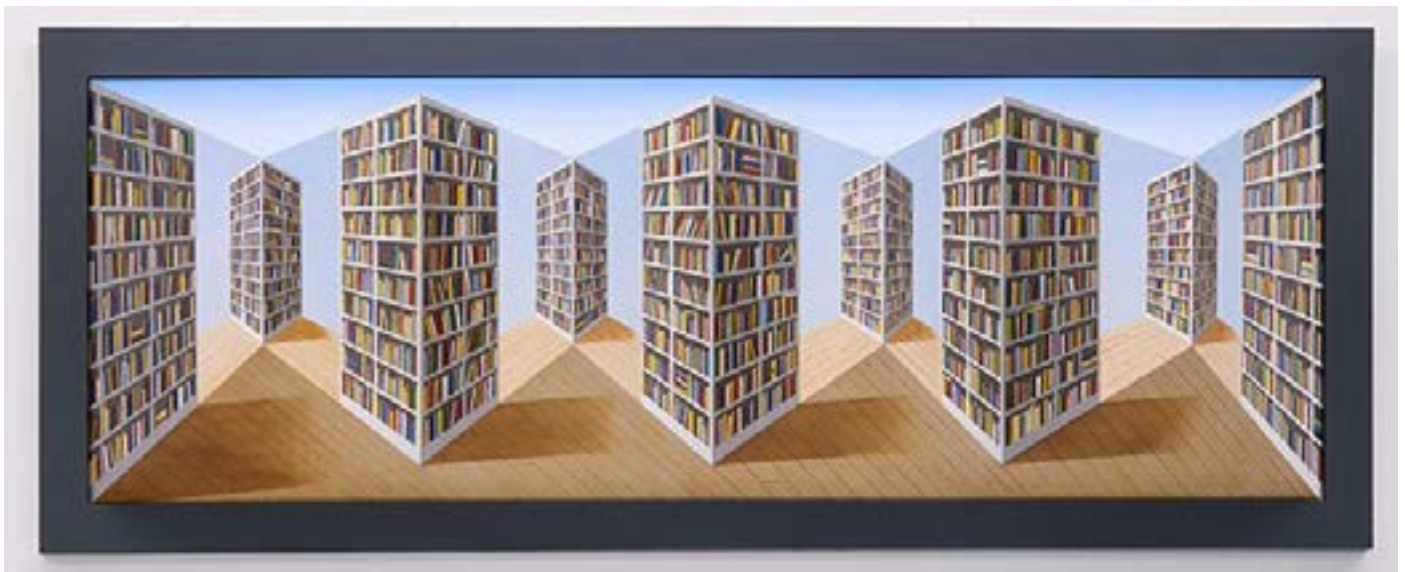


'It displays all the outward appearances of a genuine Baxter' - Ink and crayon on paper, 21 x 27cm, 1996, 81/100, signed.

Patrick Hughes

Patrick Hughes (b.1939) is a London-based surrealist artist who taught at Leeds Arts University, then called Leeds College of Art, from 1964 to 1969 under Principal Eric Taylor and alongside artists Stass Paraskos, David Seeger and Robin Page. His 3-D sculptural paintings explore the difference between perspective and 'reverspective'. Reverspective is a term that Hughes coined to describe his paintings and the optical and visual illusions they create. His works are in collections that include The British Library, Tate and the British Academy in London; the Gallery of Modern Art, Glasgow; The Deutsche Bibliothek, Frankfurt; and the Denver Art Museum. In 2016 the exhibition 'Patrick Hughes: Forwards to Backwards' was held at Leeds Arts University.

In 2019, Hughes gifted the University 'Reverspective Versus Perspective' (2007), a large scale 3D painting, in Hughes' distinctive style. The piece was initially exhibited in the lobby of the new build to complement a major exhibition of Yoko Ono at Leeds (2019), celebrating her 1966 visit which Hughes helped arrange.



'Reverspective Versus Perspective'- Oil on board construction, 78 x 230 x 40cm, 2007.

Victor Newsome

Victor Newsome (b.1935 – 2018) was born in Leeds and studied at Leeds College of Art (now Leeds Arts University) from 1953-1960 with a two-year break to complete his National Service in the Royal Navy. He then migrated to North London where he lived with a group of artists and musicians, several from Yorkshire and Leeds College of Art. Newsome is known for his painting and drawing works, and in particular his three dimensional relief constructions, many of which are held by the Tate and the British Council.

The work in our collection is a wall relief sculpture, in Newsomes bold style, and demonstrates the personal histories and collaborations, that make up Leeds Arts University. The work was exchanged with former tutor Patrick Oliver in payment for studio space in Oliver's home. Oliver subsequently donated the work to the University when he retired.



'Untitled' - Fibreglass, wood and paint construction, 100 x 100cm, c.1960.

Frank Lisle

Frank Lisle (b.1916–1986) was a British painter and art teacher, who numbered a young David Hockney among his pupils when he was Head of Art at Bradford College of Art. He was principal of Jacob Kramer College (now Leeds Arts University) from 1970 to 1977. Lisle was well known for his sense of humour and dedication to his art. Lisle's paintings often depicted landscapes and still lifes from his local surroundings in Yorkshire.

The work in our collection shows Lisle as both a young boy and elderly man, in front of a bridge in Meanwood Park, Leeds.



'Untitled' - Oil on canvas, 200 x 150cm, 1985.

Terence Hammill

Terence Hammill (b.1941) is was an artist and sculptor whose work explores the idea of historical discrepancies: the juxtaposition or merging of disparate objects, situations and historical events. Hammill was born in Dewsbury in 1941, and taught at the Jacob Kramer Art College, now Leeds Arts University. Hammill was a member of the Yorkshire Sculptors Group and exhibited widely in the UK. His work is included in a number of public and commercial collections.

The work in our collection 'Split bottle and saw' is an oil painting from Hammill's time as a tutor.



'Split bottle and saw' - Oil on canvas, 100 x 100cm, 1993.

Philip Nicol

Philip Nicol (b.1953) is a Welsh painter. Nicol graduated from Cardiff College of Art in 1976. He has been a lecturer at the Cardiff School, Limerick Art College, and Leeds College of Art (now Leeds Arts University) from 1993-2001. His paintings often portray twilight inner city landscapes. His paintings are in the public collections of the National Museum of Wales, Newport Art Gallery and the National Assembly for Wales.



'Untitled' - Oil on canvas, 93 x 116cm, 1992.

Victoria Lucas

Victoria Lucas (b.1982) is an artist based in Sheffield, UK. She holds a BA in Fine Art Sculpture from Norwich School of Art (2004) and an MFA in Fine Art from The University of Leeds (2007). Her works engage with landscape in a way that re-vision female subjectivity.

The neon light installation 'Quiet Dust' was commissioned by the University in 2012. The work acts as a signifier of the female space in Victorian middle-class England. Taken directly from Charlotte Brontë's 'Jane Eyre', Lucas uses these words to highlight the interplay between text and art, interrogating the fictional and historical perspective of the narrator as Brontë and Eyre.



'Quiet Dust' - Neon lettering, 20 x 82cm, 2012.

Garry Barker

Garry Barker (b.1950) is an artist and writer, living and working in Leeds. His practice encompasses drawing, painting, sculpture and writing. Barker has a long history with Leeds Arts University, having taught at the institution since 1974. He is now one of the longest serving Fine Art tutors at the University, and is widely respected by students, colleagues and fellow artists. Drawing lies at the centre of Barker's practice and sits alongside narrative; a working process that he believes can link all drawing practices back into pre-history. Recent work includes large narrative drawings that are interwoven with the tales and stories of the times of their making, including responses to walks through local communities, the relationship between art and fiction, the continuing influence of the American Western, reflections on domestic habits, and loss of memory, both personal and collective.

The work in our collection is a study for one of Barker's large drawing pieces, and demonstrates the minute details that make up Barker's wider creative output.



'Study for section of large drawing' - Ink on paper, 25 x 40cm, 2010.

Charlie Cooper & Grace Foster

Charlie Cooper (b.1992) and Grace Foster (b.1991) were both students at Leeds Arts University between 2010-2013, and studied Furniture Design and Printed Textiles respectively. In 2013 they worked collaboratively to design and construct a display table commissioned by the University. The table features intricately laser cut floral designs by Foster atop its surface, and has a sleek, modern, and functional design by Cooper. The table was constructed by Cooper over a number weeks, handmaking all parts using the excellent wood and metal working facilities in the University, and finally presented to the University to sit in the boardroom.



'Display Table' - Oak, steel, laser cutting, glass, 120 x 50 x 60cm, 2013.

Abi Moffat

Abi Moffat (b.1992) is an painter, currently living and working in London. Moffat graduated Fine Art at Leeds Arts University in 2013, and completed her MA at Chelsea College of Art in 2018. She has completed a number of public commissions for the likes of Transport for London and Leeds City Council. Moffat subconsciously creates her paintings by layering through spontaneous and expressive gestures; enabling an organic process to her work. Within her work she explores the psychological and emotional impact of colour on a viewer and the sublime materiality of paint.

The 'Untitled' work in our collection was donated by Moffat following the 'Hand in Hand' graduate exhibition in 2014.



'Untitled' - Oil on canvas, 75 x 100cm, 2014.

Izzy Gee

Izzy Gee (b.1992) is a visual artist, specialising in abstract painting. Gee graduated Fine Arts at Leeds Arts University in 2015. Gee's interest lies with the abstraction of form. Portraiture and landscape both depict recognisable formations to us. Gee aims to break these formal constraints with her painting techniques and use of colour to offer viewers a sense of escapism.

Gee's artwork in our collection, a large scale abstract painting, was purchased by the University following her degree show in 2015.



'Untitled' - Gloss paint on canvas, 150 x 150cm, 2015.

Rosie Vohra

Rosie Vohra (b.1992) is a multidisciplinary artist and tutor, currently living and working in Leeds. Vohra is an alumna of Leeds Arts University, having studied the Fine Art course 2010-2013. In 2014 Vohra graduated from The Royal Drawing School. Vohra's artwork is recognisable for its bright colours, mixture of abstract and figurative elements, and influences of family history. Vohra's practice emerges from a focus on drawing and collage but is inherently bound up in different types of making, from sculpting and whittling to sewing and painting.

The 'Untitled' work in our collection was donated by Vohra following an exhibition at the University in 2014.



'Untitled' - Oil, acrylic, graphite, and paper collage on canvas, 94 x 114cm, 2014.

Pippa Hale

Pippa Hale (b.1971) is a contemporary artist based in Leeds. Hale's practice centres around social history, geography and play. Her work is often site specific and led by the idea and its location. 'Ribbons' is a sculpture that has been selected for the Feminist Public Sculpture project and will be sited at Quarry Hill in Leeds. The project has been conceived by Rachel Reeves (MP Leeds West) and project managed by Leeds Arts University in collaboration with Leeds City Council to champion women's achievements in Leeds, and to provide a more balanced gender representation of public sculpture in Leeds, contributing to a nationwide conversation. These two works (Ribbons 1, 2) formed part of the preliminary designs, and showcase Hale's effective use of drawing to convey her proposed sculpture.



'Ribbons 1' - Charcoal and crayon on paper, 125 x 95cm, 2019.



'Ribbons 2' - Charcoal and crayon on paper, 125 x 95cm, 2019.

Omid Asadi

Omid Asadi (b. 1979, Iran) is a contemporary artist who currently lives and works in Manchester. Asadi's practice interweaves personal history with artistic exploration, inviting viewers to engage with the evolving narrative of his creative journey. In 2022, Asadi participated in the Leeds Arts University Access and Participation Plan (APP) Commissions Programme, where he developed the performance Dammam.

Dammam is a traditional form of Iranian drumming, played to unite people. The performance revolves around a Persian carpet, which, along with the performers, is gradually transformed into a chaotic mess. The work is informed by historical connections between the Iranian oil industry, British interests in Iran, the covert military operation known as Operation Ajax, and the subsequent immigration of millions of Iranians. These themes are deeply intertwined with the current global crisis, wherein 64 million people are displaced worldwide due to war, hunger, persecution, and climate change—issues often exacerbated by the legacy of fossil fuel exploitation. Dammam was the first digital media work acquired by the University's Art Collection.



Omid Asadi, Dammam, 2022. Performance at Blenheim Walk Gallery, LAU. Photo: Hamish Irvine.

Other Works of Note



John Baldessari -
'Wrong', screenprint, 1967, 29 x 42cm.

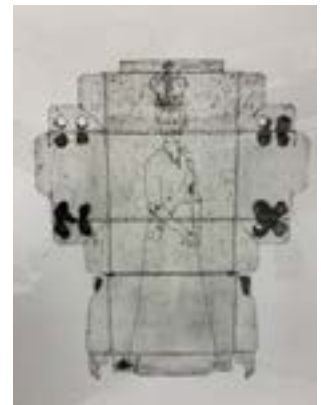


Gavin Turk - 'Fright Green Wig', Screenprint, 2011, 31/100, 34 x 35cm.



Ian Finlay Hamilton - 'Filiger: [Celebrations of The Nabis]', Multiple documents, 1987, 29 x 23cm.

Andrew Lister - 'Royal Family Satire' series, 6 Etchings on archive paper, 2003, 55 x 46cm.



Catherine Opie - 'Surfers', Digital photo print, 2004, 40 x 29cm.

James Turrell - 'Infinite Light', Artist book with archival prints, 2001, 29 x 29cm

