

**The
Chris Graham
Collection
1992 - 2018**

**LEEDS
ARTS
UNIVERSITY**
EST. 1846

**The
Chris Graham
Collection
1992 - 2018**

Vernon Street Gallery
Leeds Arts University
20th February - 9th April 2020

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Foreword

Abbie Mooney

Chris Graham was the former Head Librarian at Leeds Arts University, and worked here from 1992 to 2016. His role in the institution over several decades saw the early days and developing careers of many successful artists. Our esteemed Librarian was always committed to sharing knowledge and took great interest and pride in the continued development of students and staff.

**‘With Chris’ knowledge of music, literature
and the visual arts, he has expanded many
people’s cultural horizons.’**

Stephen Goodwin

In his time at Leeds Arts University and since, Graham has built up a personal collection of more than 50 artworks by students and staff whose work he continues to support. He finds inspiration in a variety of media, including painting, printmaking, photography and ceramics, which adorn his Yorkshire home. For Graham, art collecting is a practice that not only offers its physical rewards, like the work displayed in this exhibition, but maintains a community around which stories and friendships are shared.

‘Librarians in art colleges need to be both focused and flexible, be extremely knowledgeable and intuitive and Chris was all those things and more, so when he decides to buy a piece of your work, you know it will be appreciated and will come to rest in careful hands.’

Garry Barker

As part of the University’s ongoing celebration of its heritage, we are delighted to launch an exhibition of a collection that honours the creative outputs solely of this institution. The University’s historic 1903 Vernon Street Gallery hosts a celebration of works that span Graham’s career, from the former Jacob Kramer College, through to the now Leeds Arts University.

Not only does this exhibition aim to celebrate the vitality of work produced by staff and students at the University, it marks a milestone in a continually evolving collection that builds on the legacy of our Head Librarian. Presented here is a carefully curated selection of works from The Chris Graham Collection, representing the broad and vibrant output of the institution. The collection is detailed in full at the end of this catalogue.

‘A generous renaissance man.’

Sam Broadhead

John Arnison

A love of waterfalls is engrained in Chris; ‘something about the physics of them, the sound, the energy, the power, the force, the fosse’ (Chris Graham, 2020). John’s photographs, taken at night, emphasise the raw beauty of that spectacle. John has been both a tutor and student at the University. He worked as a Photography Tutor on the evening course programme at Rossington Street.

Exhibited works:

1. Waterfall I, 2015. Photographic print. 27.6 x 27.6 cm.
2. Waterfall XIX, 2015. Photographic print. 27.6 x 27.6 cm.



Image: John Arnison, Waterfall XIX, 2015. Photographic Print. Collection: Chris Graham. Photo: Hamish Irvine.

Andrew Lister

Chris and Andrew have shared a long friendship and a taste for conflating the clichés of art and football commentary, which attracted Chris to Andrew's *De Gaullie* and *Renaissance vs. Moderns*. Andrew was a Lecturer on BA(Hons) Fine Art, and the pieces in this exhibition were purchased after a visit to Andrew's space at Patrick Studios in Mabgate, Leeds.

Exhibited works:

1. *De Gaullie*, 2003. Etching. 44.5 x 27.6 cm.
2. *Renaissance vs. Moderns*. Print. 49.5 x 27.6 cm.
3. *Arnolfini Wedding*, 2015. Pen and ink on bus tickets. 19.5 x 14.8 cm.



Image: Andrew Lister, *De Gaullie*, 2003. Etching. Collection: Chris Graham. Photo: Hamish Irvine.



Image: Stephen Goodwin, *The Seat I (Triptych)*, 1998. Photographic prints. Collection: Chris Graham. Photo: Hamish Irvine.

Stephen Goodwin

Stephen was a student on the Access Course when he approached Chris one day and asked if he could read an alphabetical list of dogs into a Dictaphone for a project he was doing. He did and then forgot all about it until, several months later, when Stephen presented Chris with a CD on which one of the tracks included his canine recitation dubbed onto Stephen's music. The collaboration was showcased on Radio 3's 'Late Junction'. Collaboration continued between Chris and Stephen; the photographs of Chris Graham, Linda Schwab and Sheila Gaffney were taken at a studio on The Headrow and exhibited at The Reliance on North Street, Leeds.

Exhibited works:

1. The Seat I (Chris Graham) (Triptych), 1998.
Photographic prints. 25 x 25 cm.
2. The Seat II (Linda Schwab) (Triptych), 1998.
Photographic prints. 25 x 25 cm.
3. The Seat III (Sheila Gaffney) (Triptych), 1998.
Photographic prints. 25 x 25 cm each.

Jennie Crawford

Jennie was the Head Librarian when Chris first joined the University so in every way she was his guide and mentor and subsequently plays an important role in the collection. Jennie's etchings were shown at the South Square Gallery in Thornton, Bradford.

Exhibited works:

1. Untitled I, 2017. Etching. 15 x 10 cm.
2. Untitled II, 2017. Etching. 15 x 10 cm.



Image: Jennie Crawford, Untitled I, 2017. Etching. Collection: Chris Graham. Photo: Hamish Irvine.

Kate Briggs

Kate was one of the first contributing artists when Nick Norton instigated the Library Interventions series. There was a workshop session where guests were invited to talk about a book of their choice. Chris' book of choice was the unfinished *The Mystery of Edwin Drood* by Charles Dickens and Kate made a print of one of his observations.

Exhibited works:

1. *The Mystery of Edwin Drood*, 2010. Digital print.
41.8 x 29.5 cm.



Image: Kate Briggs,
The Mystery of Edwin Drood,
2010. Digital print.
Collection: Chris
Graham. Photo:
Hamish Irvine.



Image: Adam
Stone, Still Life
Study, 1996. Acrylic
painting. Collection:
Chris Graham.
Photo: Hamish
Irvine.

Adam Stone

At the time Chris saw Adam's still lifes, as a non-artist, still quite new to the University, Chris was still tentatively feeling his way around techniques, genres and -isms and the concept of 'still life' intrigued him. 'In Adam's still lifes, I enjoy the unstill feeling of a dissolving architecture, a liquefying of forms. I'm never quite sure I'll see the same thing tomorrow' (Chris Graham, 2020). Adam continues to work as Course Leader of the University's Access to HE course.

Exhibited works:

1. Still Life Study, 1996. Acrylic painting. 27.5 x 20 cm.
2. Still Life, 1996. Acrylic painting. 28.5 x 22 cm.

Linda Schwab

Linda developed and ran the innovative BA(Hons) Interdisciplinary Art and Design course. Linda's watercolour *Portland Bill* was included in the 'Me & You' exhibition at the Dean Clough Gallery in Halifax. Linda is pictured alongside Chris in another piece in the collection, *The Seat* by Stephen Goodwin, 1998.

Exhibited works:

1. Portland Bill, 2018. Watercolour. 17 x 12 cm.

Image: Linda Schwab, *Portland Bill*, 2018. Watercolour. Collection: Chris Graham. Photo: Hamish Irvine.



Rebecca Lowe

Rebecca was a long-time colleague in the Library and was for many years responsible for curating and exhibiting the University's influential Artists Books collection. Chris loves the profound tranquillity of her painting and how it changes subtly with the light. 'You sense that this effect of calm hasn't been achieved without a great deal of creative turmoil, reflection and revision' (Chris Graham, 2020).

Exhibited works:

1. Untitled, c.2000. Oil on gesso prepared panel. 27 x 26 x 2 cm.



Image: Rebecca Lowe, Untitled, c.2000. Oil on gesso prepared panel. Collection: Chris Graham. Photo: Hamish Irvine.

Melissa Thompson

Melissa was a Tutor and Workshop Supervisor in the Print Workshop. Chris remembers having just read 'Moby Dick' at the time he saw these etchings so they leapt out at him insistently.

Exhibited works:

1. Above and Below the Sea, c.1996. Etching. 10 x 13 cm.
2. Untitled, c.1996. Etching. 21.7 x 18.2 cm.



Image: Melissa Thompson, Untitled, c.1996. Etching. Collection: Chris Graham. Photo: Hamish Irvine.

Harriet Notman

Harriet was a colleague in the Library for a while. After shining in the Library, she was promoted to a Course Administrator and has subsequently gone on to work at other institutions. The print of the jellyfish was given to Chris as a leaving present, with a note on the back, 'A jellyfish for now until I get better at lino-cutting'.

Exhibited works:

1. Jellyfish, 2016. Linoleum print. 15.5 x 9.3 cm.



Image: Harriet Notman, Jellyfish, 2016. Linoleum print. Collection: Chris Graham. Photo: Hamish Irvine.



Image: Sam Broadhead, Portrait of Chris Graham, 2011. Charcoal drawing. Collection: Chris Graham. Photo: Hamish Irvine.

Sam Broadhead

Sam and Chris first became friends on a management course when they were paired together for a team building activity. Sam shortly moved to the University's Vernon Street site, where she and Chris continued to develop a strong friendship over several decades. Sam's portrait of Chris was drawn on his 60th birthday and is Chris' 'most precious birthday present' (2020). Sam continues to work as the University's Head of Research.

Exhibited works:

1. Portrait of Chris Graham, 2011. Charcoal drawing.
42 x 29.6 cm.

Carol Sowden

After seeing Carol's beguilingly fragile and transient work at her MA show in 2017, Chris was delighted to be reacquainted with her work through photography at the TCL Art Collective's group show at Coffee on the Crescent, Leeds, 2018. Chris describes Carol's work as 'wonderfully contemplative' (2020).

Exhibited works:

1. Globe II, 2018. Digital photographic print. 37 x 28 cm.



Image: Carol Sowden, Globe II, 2018. Digital photographic print. Collection: Chris Graham. Photo: Hamish Irvine.

Dianne Cross

Dianne was a Ceramics Supervisor at Vernon Street. This piece was purchased at the Saltaire Arts Trail where Chris was attracted both by its shallow shape and by the nuanced blue glaze.

Exhibited works:

1. Untitled, c. 2007. Ceramic. 24.5 x 24 x 5 cm.



Image: Dianne Cross,
Untitled, c 2007.
Ceramic. Collection:
Chris Graham.
Photo: Hamish
Irvine.

Pam Rex

Pam was a Life Drawing Tutor when Chris started at the University; she had previously worked on the Foundation programme. Pam invited Chris to an exhibition of drawings of dancers in motion she had made as a result of a residency at the Phoenix Dance Theatre. Chris felt compelled by the dynamism and movement of the figures which manage to be both energetic and graceful.

Exhibited works:

1. Phoenix Dance II, c.1997. Giclee print on Chinese paper. 26 x 16 cm.
2. Phoenix Dance III, c.1997. Giclee print on Chinese paper. 26.8 x 15 cm.



Image: Pam Rex,
Phoenix Dance III,
c.1997. Giclee print
on Chinese paper.
Collection: Chris
Graham. Photo:
Hamish Irvine.

Chris Taylor

Chris Taylor worked on the Foundation course when Chris first started at the University. Along with Jennie Crawford and Garry Barker, Chris was instrumental in starting the University's Artists Books collection which now enjoys a national reputation. *Myth Cycle #1* was one of the earliest pieces in the collection.

Exhibited works:

1. *Myth Cycle #1*, 1992. Linoleum print. 12 x 9.7 cm.



Image: Chris Taylor,
Myth Cycle #1, 1992.
Linoleum print.
Collection: Chris
Graham. Photo:
Hamish Irvine.



Image: Garry Barker,
Burning Wheatfield,
2018. Watercolour
and ink. Collection:
Chris Graham.
Photo: Hamish
Irvine.

Garry Barker

On a visit to Garry's studio in Chapeltown with Sam Broadhead in 2019, Chris viewed Garry's voluminous sketchbooks and works in progress, evidence of his meticulous creativity. The pieces in this exhibition are from some of the sketchbooks viewed on that visit. Garry continues to work as a Lecturer on BA(Hons) Fine Art.

Exhibited works:

1. Bunny, 2018. Watercolour and ink.
34.6 x 29.2 cm.
2. Burning Wheatfield, 2018. Watercolour and ink.
35.2 x 29.4 cm.
3. Study for Yin Yang Island, 2018. Watercolour and ink.
58.7 x 41.8 cm.

Tim Boardman

Tim was a student on the part-time BA(Hons) in Fine Art. Chris was fascinated by the roguish playfulness of his photos - reflections from a car window heading down the street - which were printed on to aluminium so heavy that they almost seemed to defy portorage.

Exhibited works:

1. Untitled II, 2005. C-print on aluminium. 54 x 41.3 cm.



Image: Tim Boardman, Untitled II, 2005. C-print on aluminium. Collection: Chris Graham. Photo: Hamish Irvine.

Paul Farago

Paul was a Fine Art teacher on the University's A-Level programme in the 1990s. Chris remembers being struck by the dominant frame, the contrasting blue and the dissolving expressionism captured in *Scrape*, 1993.

Exhibited works:

1. *Scrape*, 1993. Papier collé. 53.5 x 30 cm.



Image: Paul Farago,
Scrape, 1993. Papier
collé. Collection:
Chris Graham.
Photo: Hamish
Irvine.

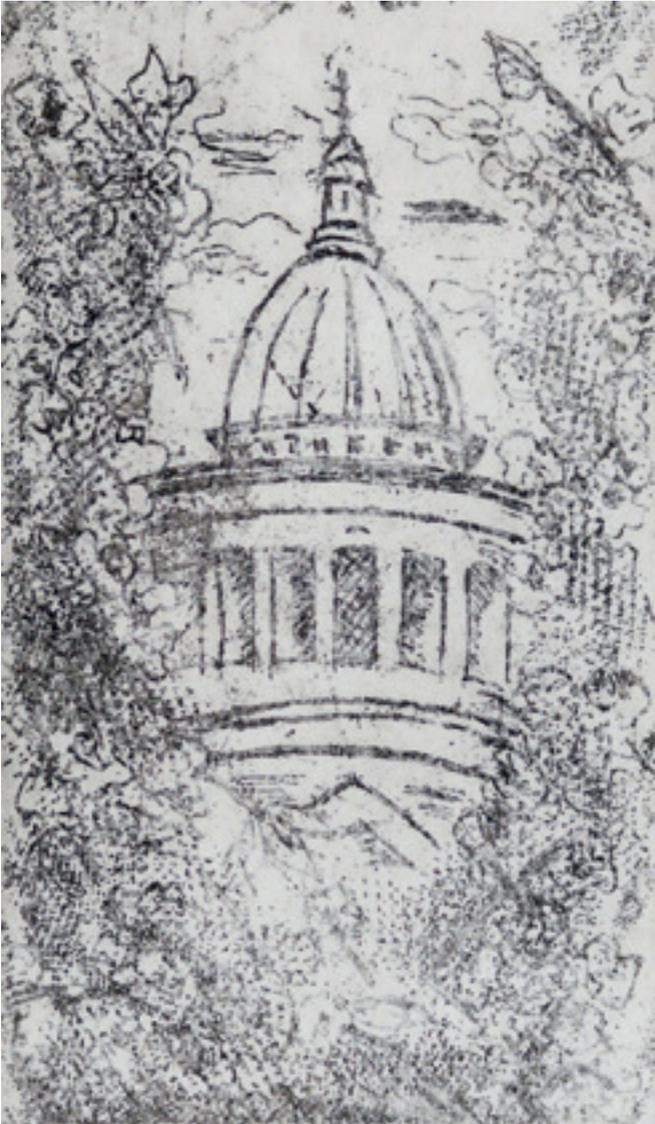


Image: Ann Barrass,
St Pauls, 2017.
Etching. Collection:
Chris Graham.
Photo: Hamish
Irvine.

Ann Barrass

Chris first saw Ann's etchings at her MA show and knew that he wanted to be able to renew his acquaintance with them every day. After Ann's graduation from MA Creative Practice in 2017, Chris has continued to support Ann's practice through visiting her exhibitions as part of TCL Art Collective where she works alongside Carol Sowden, Melanie Dewey, Paula Hickey and Susan Wright, all of whom feature in Chris' collection.

Exhibited works:

1. Factories, 2017. Etching. 7.2 x 4.5 cm.
2. Left Bank, 2017. Etching. 7.5 x 4.7 cm.
3. South Bay, 2017. Etching. 7.6 x 5 cm.
4. St Pauls, 2017. Etching. 7.8 x 4.5 cm.
5. Post Script II, 2018. Etching. 29.3 x 20.6 cm.

Madeleine Phiri

Madeleine works in the Photography Resource at Rossington Street. To a book devotee and librarian, the subject demands love; the number at the bottom of the shelf suggesting both the street number of a house, and a library classification number. Madeleine's work was exhibited at the Saltaire Arts Trail.

Exhibited works:

1. Public Book Shelf, 2015. Sepia photographic print.
29.8 x 29.8 cm.



Image: Madeleine Phiri, Public Book Shelf, 2015. Sepia photographic print. Collection: Chris Graham. Photo: Hamish Irvine.

Melanie Dewey

This piece was acquired from the TCL Art Collective's exhibition at Coffee on the Crescent, Leeds, 2018, which Chris describes as 'one of the most rewarding shows I've been to' (2020). Melanie uses long exposures to achieve fluid, colourful and cinematic outcomes.

Exhibited works:

1. City Square, Leeds, 2018. Digital photographic print.
38.7 x 49 cm.



Image: Melanie Dewey, City Square, Leeds, 2018. Digital photographic print. Collection: Chris Graham. Photo: Hamish Irvine.



Image: Marie Ekins, Deal with it, 1993. Giclee print. Collection: Chris Graham. Photo: Hamish Irvine.

Marie Ekins

Marie's work has a special place in the collection as they were the very first pieces Chris acquired. They were exhibited at the Brahm Gallery in Headingley, ran by Chris Taylor. Marie worked in the Print Workshop and was also a performance artist. Chris remembers that during her time at the University, Marie had a big slobbery dog which wandered about the Vernon Street building happily unaware of the prohibition on animals.

Exhibited works:

1. Deal with it, 1993. Giclee print. 28.3 x 20.2 cm.

Susan Wright

Susan graduated from the MA Creative Practice course in 2017 and has gone on to exhibit regularly as part of TCL Art Collective. Chris has a love of maps, particularly topographical ones, so Susan's work appealed at once with its witty suggestion of contours and land features implied by a restrained and subtle use of colour.

Exhibited works:

1. New Topography III, 2018. Print on handmade paper.
29.5 x 20.5 cm.



Image: Susan Wright,
New Topography
III, 2018. Print on
handmade paper.
Collection: Chris
Graham. Photo:
Hamish Irvine.

Paula Hickey

Terrain II was shown in the TCL Art Collective's exhibition at Coffee on the Crescent, Leeds, 2018. 'It probably goes against all the tenets of curatorial display but this is a painting I love to move around my house from wall to wall; it has a restless fire' (Chris Graham, 2020).

Exhibited works:

1. *Terrain II*, 2018. Acrylic on board. 10 x 10 cm.



Image: Paula Hickey, *Terrain II*, 2018. Acrylic on board. Collection: Chris Graham. Photo: Hamish Irvine.



Image: Sharon
Harvey, Brook, 2014.
Sepia photographic
print. Collection:
Chris Graham.
Photo: Hamish
Irvine.

Sharon Harvey

Sharon was a colleague in the Library who unfortunately passed away late last year, so the opportunity to show her work as part of this exhibition offers a memorial of sorts. The pinhole camera pieces on display are from her *Northern Gothic* suite of photographs shown at galleries in Leeds, Scarborough and York. She told Chris that the tinting was achieved with tea.

Exhibited works:

1. Brook, 2014. Sepia photographic print. 35.4 x 35.4 cm.
2. Crumble, 2014. Sepia photographic print. 35.4 x 35.4 cm.
3. Pine, 2014. Sepia photographic print. 35.4 x 35.4 cm.

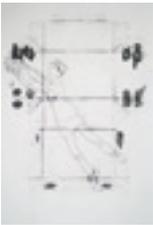
The Collection



Adam Stone,
Still Life, 1996.
Acrylic painting.
28.5 x 22 cm.



Adam Stone, Still
Life Study, 1996.
Acrylic Painting.
27.5 x 20 cm.



Andrew Lister,
De Gaullie, 2003.
Etching.
44.5 x 27.6 cm.



Andrew Lister,
Renaissance vs.
Moderns, 2003.
Print.
49.5 x 27.6 cm.



Andrew Lister,
Arnolfini
Wedding, 2015.
Pen and ink on
bus tickets.
19.5 x 14.8 cm.



Andrew Lister,
Tree, 2015. Pencil
drawing.
44.5 x 60 cm.



Ann Barrass,
Factories, 2017.
Etching.
7.2 x 4.5 cm.



Ann Barrass,
Left Bank, 2017.
Etching.
7.5 x 4.7 cm.



Ann Barrass,
South Bay, 2017.
Etching.
7.6 x 5 cm.



Ann Barrass,
St Pauls, 2017.
Etching.
7.8 x 4.5 cm.

Photos: Hamish Irvine.



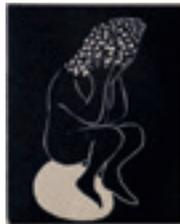
Ann Barrass, Post
Script II, 2018.
Etching.
29.3 x 20.6 cm.



Ben Anson,
Ribblehead
Viaduct, c.1990.
Collage.
58.5 x 56 cm.



Carol Sowden,
Globe II,
2018. Digital
photographic
print.
37 x 28 cm.



Chris Taylor, Myth
Cycle #1, 1992.
Linoleum print.
12 x 9.7 cm.



Dianne Cross,
Untitled, c.2007.
Ceramic.
24.5 x 24 x 5 cm.



Garry Barker,
Bunny, 2018.
Watercolour and
ink.
34.6 x 29.2 cm.



Garry Barker,
Burning
Wheatfield, 2018.
Watercolour and
ink.
35.2 x 29.4 cm.



Garry Barker,
Earvolution,
2018.
Watercolour and
ink.
29.2 x 41.6 cm.



Garry Barker,
Study for Yin Yang
Island, 2018.
Watercolour and
ink.
58.7 x 41.8 cm.



Garry Barker,
West Wittering
Beach in
April, 2018.
Watercolour and
ink.
30.6 x 11.8 cm.



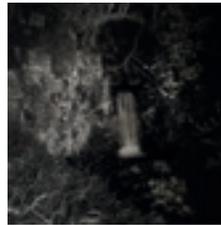
Harriet Notman,
Jellyfish, 2016.
Linoleum print.
15.5 x 9.3 cm.



Jennie Crawford,
Untitled I, 2017.
Etching.
15 x 10 cm.



Jennie Crawford,
Untitled II, 2017.
Etching.
15 x 10 cm.



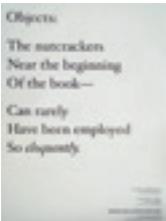
John Arnison,
Waterfall I, 2015.
Photographic
print.
27.6 x 27.6 cm.



John Arnison,
Waterfall
XIX, 2015.
Photographic
print.
27.6 x 27.6 cm.



Jonny Videgrain,
Ludwig
Wittgenstein,
2013. Papercut.
54.5 x 39 cm.



Kate Briggs, The
Mystery of Edwyn
Drood, 2010.
Digital Print.
41.8 x 29.5 cm.



Linda Schwab,
Portland
Bill, 2018.
Watercolour.
17 x 12 cm.



Madeleine Phiri,
Public Book
Shelf, 2015. Sepia
photographic
print.
29.8 x 29.8 cm.



Marie Ekins, Deal
with it, 1993.
Giclee print.
28.3 x 20.2 cm.

Photos: Hamish Irvine.



Marie Ekins,
Listening, 1993.
Giclee print.
28.3 x 19.6 cm.



Marie Ekins,
Searching, 1993.
Giclee print.
28.3 x 19.6 cm.



Melanie
Dewey, City
Square, Leeds,
2018. Digital
photographic
print.
38.7 x 49 cm.



Melissa
Thompson, Above
and Below the
Sea, c.1996.
Etching.
10 x 13 cm.



Melissa
Thompson,
Untitled, c.1996.
Etching.
21.7 x 18.2 cm.



Pam Rex, Phoenix
Dance I, c.1997.
Giclee print on
Chinese paper.
27.3 x 18 cm.



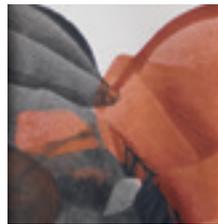
Pam Rex, Phoenix
Dance II, c.1997.
Giclee print on
Chinese paper.
26 x 16 cm.



Pam Rex, Phoenix
Dance III, c.1997.
Giclee print on
Chinese paper.
26.8 x 15 cm.



Paul Farago,
Scrape, 1993.
Papier collé.
53.5 x 30 cm.



Paula Hickey,
Terrain II, 2018.
Acrylic on board.
10 x 10 cm.



Rebecca Lowe,
Untitled, c.2000.
Oil on gesso
prepared panel.
27 x 26 x 2 cm.



Sam Broadhead,
Portrait of
Chris Graham,
2011. Charcoal
drawing.
42 x 29.6 cm.



Sharon
Harvey, Brook,
2014. Sepia
photographic
print.
35.4 x 35.4 cm.



Sharon Harvey,
Crumble,
2014. Sepia
photographic
print.
35.4 x 35.4 cm.



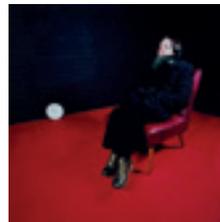
Sharon Harvey,
Pine, 2014. Sepia
photographic
print.
35.4 x 35.4 cm.



Sheila Gaffney,
Curtains, 2013.
Graphite and
digital print on
paper.
50 x 70 cm.



Stephen Goodwin,
The Seat (Triptych
- Chris Graham),
1998. Photographic
print.
25 x 25 cm.



Stephen Goodwin,
The Seat (Triptych
- Linda Schwab),
1998. Photographic
print.
25 x 25 cm.



Stephen Goodwin,
The Seat (Triptych
- Sheila Gaffney),
1998. Photographic
print.
25 x 25 cm.

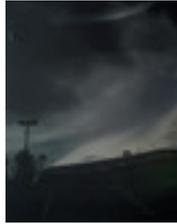


Susan Wright,
New Topographic
III, 2018. Print on
handmade paper.
29.5 x 20.5 cm.

Photos: Hamish Irvine.



Tim Boardman,
Untitled I,
2005. C-print on
aluminium.
61 x 61 x 0.2 cm.



Tim Boardman,
Untitled II,
2005. C-print on
aluminium.
61 x 61 x 0.2 cm.



Tim Boardman,
Untitled III,
2005. C-print on
aluminium.
61 x 61 x 0.2 cm.



Tim Boardman,
Untitled IV,
2005. C-print on
aluminium.
61 x 61 x 0.2 cm.

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