

A Yorkshire Sculptors
Group Exhibition



The YSG presents...

Assembly

Wakefield Cathedral
Northgate, WF1 1HG

FREE ENTRY

16 July -
29 August 2022

Featuring artwork by:

Carole Griffiths | Vincent James | Joanne
Hall | Patrick Ford | Sally Barker | Christine
Hasley | Lewis Robinson | George
Hainsworth | Lucy Hainsworth | Melanie
Wilks | Linda Thompson | Deborah Gardner
| Paula Chambers | Nicholas Vaughan |
Terence Hammill | Scott Senogles



Sally Barker
Paula Chambers
Patrick Ford
Deborah Gardner
Carole Griffiths
George Hainsworth
Lucy Hainsworth
Joanne Hall
Terence Hammill
Christine Halsey
Vincent James
Lewis Robinson
Scott Senogles
Linda Thompson
Nicholas Vaughan
Melanie Wilks

YSG

The Yorkshire Sculptors Group was set up in 1985 with the intention of bringing together sculptors living and working in the Yorkshire region to promote their work through exhibitions and discussions. They have shown their work in many venues throughout Yorkshire and beyond - from York Minster, the cathedrals of Ripon and Durham, the Bowes Museum, to many public and private galleries in London and across the UK and internationally.



Sally Barker
www.sallybarker.org

Knives Out

Plaster with Clay, Black

Sally Barker lives and works in Hebden Bridge and exhibits regionally and internationally. She works across different mediums, but sculpture is always at the core. Her work explores issues around power and control specifically in the areas of patriarchy and feminism. She works with many techniques and materials – casting and ceramics are often central and in combination. Clay is manipulated and embedded with emotion by squeezing, pinching, thumping, trapping textures of bras. She is influenced by other artists who express an intense love of materials, such as Louise Bourgeois and Phylida Barlow – and is propelled by feminism, deconstructing patriarchal icons and articulating violence against women.

Knives Out loosely resembles a head bristling with multiple, knife - like forms, aggressively pointing out from the crown. The whole piece is black- the head is black plaster, cast from several bras, whilst the 'knives' are black clay pressed with the delicate detailed texture of many bras, and glisten with shiny black glaze. The bras were donated via a social media call out, are all used, no longer wanted and now form this new collective.

Dark, beautiful, potentially menacing, with reference to Medusa, Knives Out speaks of female power, control and retribution.



Paula Chambers

www.paulachambers.co.uk

Feminist Escape Route: Attempt No.12

2022

Builders hat, copper leafed deer horns, leather, plaster cast teeth, satin
ribbon, acrylic blanket, nylon bed sheet

220 x 45 x 50cm

Feminist Escape Route is an ongoing series of works that materialise concerns around women's relationship to the spaces and objects of home. This work, *Attempt No.12*, explores ideas around the pre-Christian origins of the Wakefield Cathedral site, and of the strange plays and weird ceremonies that still take place in many parts of Britain that appear very pagan in form but have been adopted by the church as part of its annual calendar of festivities. When making the head piece for this work, I was thinking about masking and forms of disguise, I imagined that a woman under sustained threat in her own home, might undertake imaginative strategies of making in order to enact a daring and dramatic escape.

Paula Chambers is an artist, academic and arts educator. She has exhibited widely including most recently the solo exhibitions *Working Girls* at The Whitaker, and *Not at Home* at the Art House, Wakefield. Paula is Subject Leader for Sculpture on BA(Hons) Fine Art at Leeds Arts University. She has presented at national and international conferences on feminism, contemporary art and the domestic, has chapters included in *Feminist Art Activisms and Artivisms*, *Feminist Visual Activism and the Body*, and in *An Artist and a Mother*. Also, journal articles published in the journal of *Psychoanalysis, Culture and Society*, in *Performance/Research Journal* (special issue *On The Maternal*) and in *JourMS*.



Patrick Ford

www.patricksford.com

District 7, 11x8, White Relief

2022

Plywood, MDF, gesso, acrylic paint

84 x 61.5 3cm

The white relief is a monochrome variation upon the ongoing District 7 investigation. Four varying thicknesses of white squares protrude from a white background, creating five different levels of undulating shades and tones of white.

Patrick S. Ford has been exhibiting consistently for the last 40 years and has work in several public collections in Europe and Asia, and in numerous private collections. His practice often seeks to take artmaking out into the environment to encourage observation, reflection and response, and just as often focuses on the border between disciplines.



Deborah Gardner

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Germination

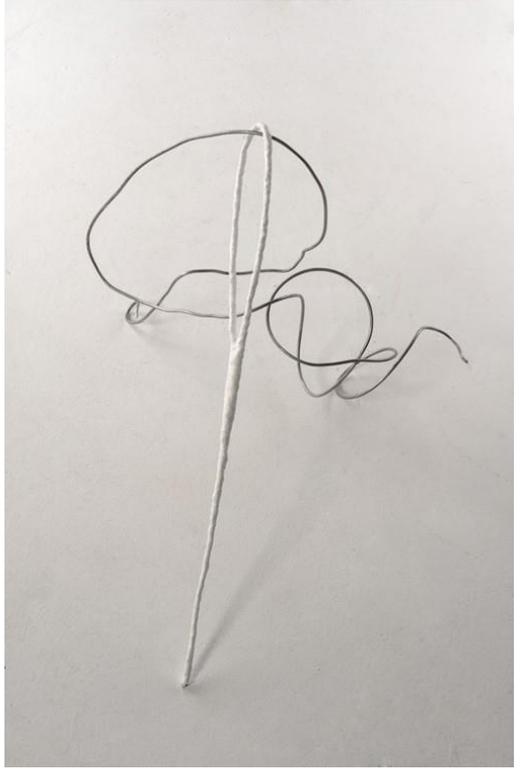
2022

Mixed media

250 x 90 x 70cm

Deborah Gardner is based in Yorkshire, UK, is a fellow of the Royal Society of Sculptors, the LAND2 network on place and environment and lectures at the University of Leeds. She exhibits nationally and internationally. Recent exhibitions include: *Monument*, Musee des Beaux Arts, Calais, France; *Conway Actants*, Conway Hall, London, *Textures of Place*, Galeria Strefa Erasmusa, Łódź, Poland and Inselgalerie, Berlin and *New Doggerland*, Thames-side gallery, London. Deborah currently collaborates with scientists on projects which examine how art can cultivate understanding of science. Other projects examine the form and nature of plants, native and non-native and how our relationship with plants is shaped.

Germination oscillates from the cosmological to the microscopic, referring to the movement of planets and moons, cellular structures and the plant world. The base pods point to planet earth or to the moss world and spores, reminding us of new life and the vital role moss plays in developing new eco systems. The colour responds to the deep full colour of the stained-glass windows. *Germination* sprouts three branches from the original pod referring to the Holy Trinity and three further branches from each new pod to rise out in a network of smaller nodes suggesting propagation and the beginning of new life.



Carole Griffiths

Thou Shall Not Be Broken

2022

String & Wire Stool

15 x 15 x 50cm

I am a practicing Sculptor and full-time lecturer in BA (Hons) and MA Visual Arts at Bradford School of Art. I have a BA (Hons) Degree in Sculpture from Wimbledon School of Art and MA in Visual arts under Leeds Metropolitan University. My work has been exhibited in numerous places within the Yorkshire Region including Bradford, Halifax, Harrogate, Leeds, Sheffield, and York. Alongside the YSG, I am also a member of a collaborative group 'The Unlocked Collective' which focuses on responses to historical environments and archival content. I am a research student at Coventry University undertaking a PhD in the Visual Arts based on Sculptural Representations of The Kitchen Utensil. My work identifies with the intensity of human intimacy through the poetic chaos of domestic experiences.

Thou Shall Not Be Broken presents the needle and thread through words which suggest the ambiguity of repair.



George Hainsworth

Daphne

Apple Wood

150cm

Painting and Sculpture are my prime forms of expression with Drawing as a constant and influential activity. I have explored themes that have interested me at various times during my career and tried to remain open and flexible. My work is figurative but strongly concerned with formal values.

My education at Leeds College of Art (and later teaching) was strongly influenced by European philosophy and the Bauhaus didactic agenda: to influence society through the arts. This exposure to the radical pan-European vision continues to resonate through my work.



Lucy Hainsworth

Benedictus

Tasmanian Fiddleback

170cm



Lucy Hainsworth

Bridge

Oak, Stone

170cm



Lucy Hainsworth

Chess Player

Plaster, Wood

50cm

Lucy makes both 2 and 3-dimensional work, using a wide range of techniques to express her feelings and convictions as emphatically as possible. One of her main interests is the human figure and more particularly, the figure in movement and in extremes of posture. She has worked from dancers, gymnasts, circus acrobats and athletes. Her current sculptures are made from traditional materials like stone and wood. Smaller sculptures are made in resin, glass and bronze. Lucy has also worked on a larger scale for exterior sites and large interior spaces such as churches.



Joanne Hall

www.joanehallart.co.uk

Reflections

Glass

Inspired by the physicality of the Cathedral's construction, combined with the ethereal nature of light and space embodied by the building, this work focuses on the Labyrinth and the stained-glass windows as representations of these ideas. Pieces of raw stone and rock collected from a site near where the material for construction of the Labyrinth came from, have been combined with sheets of clear and coloured glass in a kiln. The glass melts and moulds around the shapes of the rocks, forming traces of impressions and shapes. This transformative process mimics the journey of the labyrinth, from inward, middle, and back outward, like the shifting states of the glass, from solid, melting, to solid, changed and formed by what it touches. This process is a reflection of the shifting states of consciousness in the meditation process that is at the heart of the Labyrinth's journey.

My practice focuses on the interrelationship between humanity and the natural world, ranging from local and environmental scales to considerations about the wider Universe. Through investigations into the act of looking, as well as the ever-shifting nature of our perceptions, I create work that focuses on uncertainty, and the process of discovery. With a particular emphasis on geological phenomena and movements, my work investigates the relationships between materiality and force. My practice is a multidisciplinary one; with materials playing an important role in my working process. Through experimentation with material combinations, I am in a consistent process of investigating the space between knowing and being, where the physical world meets our interpretation of it.



Terence Hammill
www.terencehammill.co.uk

Angel

Wood, gesso, gold leaf

35cm

Terence Hammill is an artist and sculptor who lives in Ilkley where he has a studio/ workshop and occasional gallery. He is a member of the Yorkshire Sculptors Group and has exhibited widely in the UK, USA and Australia. His work is included the collections of the Arts Council, York Minster, University of Leeds, Leeds Arts University, University of Northern Colorado, Provident Financial Group PLC - and many other private collectors including Ed Sheeran's dad.

I like to think of the astronauts on the International Space Station as concerned angels circling the Earth and peering down on our messed-up earthly paradise - so here is one I have beamed down to join Wakefield Cathedral's other winged golden angels as a message of hope.



Christine Halsey

Table Piece 1

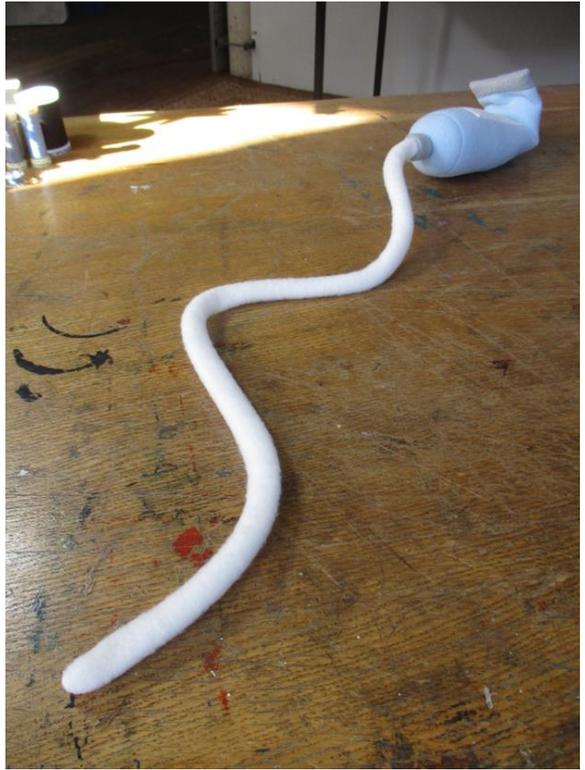
Tubular steel table frame, desk top, rope, hardbacked books

65 x 140 x 150cm

Christine Halsey has a background in Architecture and design, and has, over the last 10-15 years, established an art practice which incorporates installation, sculpture, print and video. Her work is driven by a fascination for materiality and process, and often involves a great deal of material experimentation. She has exhibited both locally and nationally over the last few years and is currently studying for an MFA in Fine Art at Sheffield Hallam University.

I'm interested in the complexity of human relationships and power dynamics played out on a personal, domestic scale. My work often involves processes of deconstruction and re-construction of materials and ready-made objects, playing with assemblage and the relationships between parts.

I had been looking at Antony Caro's counterbalanced table pieces when I found this abandoned tubular steel desk. By being placed precariously half-on and half-off a flat surface, Caro's small sculptures changed the status of the plinth from display pedestal to integral part of the work. In my piece, the re-assembled parts of the table itself become the counterbalanced structure-on- plinth, the two halves involved in an ambiguous but mutually dependent relationship.



Vincent James

www.axisweb.org/artist/vincentjames

You Can't Put It Back in the Tube

2022

Fabric, toy stuffing and wire

Dimensions variable

Vincent James makes sculpture, collage and animation based on objects appropriated from cartoons. In his work props dislocated from different cartoon worlds collide, creating surreal and whimsical interactions. Since completing an MA at Goldsmiths Vincent has shown nationally and internationally including exhibitions in New York, Los Angeles and Athens.

Exhibitions include *Sew What?* a solo show at Studio 2, Todmorden, inclusion in the *Warrington Contemporary Arts Festival* and a residency for *Art Fair Suomi*, Helsinki. His work is part of the Frederick R Weisman Art Foundation Collection, California and Touchstones Rochdale's Permanent Collection.



Lewis Robinson

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Stronghold

2020

Wood cupboard, food cans, hi-tac flashing

80 x 129 x 54cm

Lewis Robinson studied at Loughborough College of Art, Hull School of Art and Newcastle Polytechnic. Since 1982 he has exhibited extensively in the UK and internationally in France, Slovakia, Germany, Italy and the USA. In 2013 he was elected as a member of the Royal Society of Sculptors. He has been commissioned for public art works in the North East of England and has work in private collections. He has taught in several Further and Higher Education institutions since 1987 and has lead workshops at the Yorkshire Sculpture Park since 2015. Robinson's sculptures are the result of careful selection and piecing together of fragments, remnants and re-appropriation of furniture and found objects. The act of making begins by improvising with the ordinary and every day. This has been an underpinning theme over many years and continues to fascinate his curiosity for the unpredictable and strangely familiar within a domestic context.

Made during the second half of the 2020 lockdown, when some restrictions were lifted; 'Stronghold' reflects on the way we started to view our homes, where our relationship reinforced the idea of a haven and sanctuary. 'Stronghold' is made from a reclaimed domestic cupboard which takes on the image of an architectural form peppered with holes and projectiles; made from repurposed food cans, as if being invaded. Its lead-like skin alludes to an armoured surface but is, in reality, quite fragile. Despite this it stands firm as a defiant object and in some prophetic way, resonates with the current world disorder. Its architectural image, sense of mass and surface quality also has a dialogue with the cathedral's worn and moulded interior features and furniture.



Scott Christian Senogles

Thirst & Quench

Tadcaster Limestone

As both a professional musician and practicing artist Scott's artwork is often created, based, and expressed through the concept of 'the performance'. That is: the act of creating a work with both obvious and un-obvious actions and consequences for the viewer. Previous work has experimented with text, installation, multiples, photography and more recently sculpture with the development of ideas such as mortality, religion and sexuality and their physical representation in contemporary society.



Linda Thompson

Fatal Attraction

Perspex, ceramic

47 x 30 x 27cm

Crucifixion

Ceramic, wooden sleepers

125cm

Linda Thompson is a Yorkshire born sculptor. She studied fine art at College of Ripon and York St. John, Bretton Hall, and Leeds University. She has exhibited widely with the YSG, at selected exhibitions, and has held two solo exhibitions at Ripon Cathedral and Durham Cathedral. Her work on display at Wakefield is figurative and is a reflection of her decision to distill her ideas and emotions into basic, filtered, images which will resonate in some way with the viewer in terms of current and historic personal knowledge. Her initial ideas are themselves a reflection of the architecture and history of a particular venue.

Fatal Attraction is a reflection of the temptation of Adam and Eve, but it can also be applied to so many instances in our modern life. The temptation of anything which is forbidden or elusive can be overwhelming and the consequences life changing.

Crucifixion developed from a decision to reflect on what Mary would have seen and had physical contact with from the base of the Cross. She could not have reached up to touch the face of Jesus, but she could perhaps have reached up to touch his feet. The terrible emotions of any mother in circumstances where they are so helpless would be overwhelming.



Nicholas Vaughan

www.nickvaughan.org

War Elephant

Sculpture

Dimensions variable

Windrush Migrant Totem

Sculpture

Dimensions variable

Nicholas Vaughan is a visual artist with a varied practice from sculpture to drawing and installations, often developing fictional texts to illustrate his artwork. After receiving his degree in Sculpture from Wolverhampton University (2001) he moved to London where he completed an MA in Fine Art at Chelsea College of Art and Design (2002). His work has been shown in shows throughout Europe, including at The Corner House Gallery in Manchester and Imperial College in London as well as at Gliwice Museum in Poland. He is currently based in Wakefield.

WAR ELEPHANT

This excerpt is taken from the story 'Gulliver's Grand Tour' and describes the first time that the Torps catch a glimpse of the Plebs battle craft.

Hundreds of ears had been sewn together and were being used to create a scaly armadillo effect that covered the whole of the war elephant, it was draped in camouflage netting and had many proboscises each tipped back and gurgling boiling cauldron oil. Several hundred tusks all jutted in different directions...

WINDRUSH MIGRANT TOTEM

It shows the flow of migrants back to America during times of colonialization, either through slavery or to repopulate jobs. They represent the influx of people into colonial North America, either through slavery or low job workforce and here I make a link into the Windrush generation who were invited into the UK to fill gaps in the workforce.

The skin on the faces has been made to look as if a scalping has been carried out by a native red Indian, parts of the head peeled back before growing again, masses of scar lines showing defined by the edges of the cork, and the nails showing how stitches would have been used to try to sew the tissue together.

There's an opposition between the seriousness of the top half, with its strait-laced expression and its hooked nose, in juxtaposition with the lower section that exudes playfulness, illuminous aquarium stones giving an indication of this.



Melanie Wilks

www.melaniewilks.com

Keeping it Together

Alabaster

64 x 34 x 13cm

I specialise in carving sculpture in stone. It's a wonderful material – beautiful, strong and enduring. I love to carve directly in stone, using handheld tools, so that I'm intimately involved in the production of my sculpture from start to finish. My creative process begins with drawing to develop ideas and arrive at an initial design. I refer to these drawings whilst carving, using them as a guide rather than a definitive blueprint because I want to respond to the character of the stone, working with the material rather than imposing on it, letting it speak to me – that's the beauty of hand carving.

Biographical in nature, my sculpture often reflects what is happening in my life at the time of making or in the recent past. Themes relate to the human condition, we all share common experiences in life and share similar feelings, hopefully some will resonate with others.

Besides my personal artistic practice, I also create original work to commission. I've produced many publicly sited sculptures as well as for private homes and gardens. My sculpture can be seen in towns, parks and public spaces across Yorkshire, North Lincolnshire and Nottinghamshire.

I exhibit regularly with YSG and the Manchester Academy of Fine Artists. I offer a weekend Stone-carving course from my studio base in Dewsbury several times a year.

A fluid form that weaves in and out, tightening in places then loosening, almost falling apart, but coming together in a continuous loop. Carved in Spanish Alabaster, a semi translucent stone, the play of light through the stone adds an ephemeral quality to this solid down to earth material.

