

Special thanks to

Clara Raillard
Paula Emmerling de Olivera
Sujal Agrawal
Andy Murray
Marita Fraser
GSA studio assistants

Please leave your thoughts and feedback on the sticky notes outside

Proudly sponsored by



Inner Conflict

and gayness

March 23 18:00 - 22:00
March 24 11:00 - 18:00
March 25 morning time

Barne's Garage Space



Welcome to this exhibition of artwork by Yves Leather (they/them). This is not a hastily put together show but rather one that has been planned for years. As the 'art writer' in the group I tried to write about Yves's work but I couldn't. Instead, I have left dialogue below. Enjoy the show. Love, Ciaran x

DIALOGUE BETWEEN CIARÁN, ANDY AND YVES

Saramago, 17TH of March 2022

CIARÁN: I just want to record for myself because I'm writing the text for the exhibition, and I liked what you said about Yves's work but I can't remember it because you deleted the whatsapp messages.

ANDY: I'm going to try my best to remember

CIARÁN: Your best? Three minutes ago, you said you'd remember it word-for-word

ANDY: I remember it word-for-word. It's the artist's job to be misunderstood and Yves is going to be misunderstood. Yves is an artist that wants to be in control of their semantics. They want to make artwork that a dumb policeman will understand.

CIARÁN: I wonder who you are talking about (tone of sarcasm)

ANDY: Yves has the references in the paintings that are designed to allure such a radical simplicity: a rocket ship, a red gun etc. Certain colours which led to a basic signifier and signified system

CIARÁN: A structuralist kind of way

ANDY: A structuralist idea of sexuality, aggressiveness, and also to war. Some artists don't want to be criticised as being simple and being perceived as making 'dumb policeman art' because if they are perceived as making 'dumb policeman art' then you won't know the subtlety. Because with subtlety you can protect yourself intellectually. So the idea is that people create complex work because complexity can be protected. Most of the time the art has no 'wall power' from what I have noticed. It is all about the artist's own reference system and then you need to know the symbols of that reference system and most of the time you are not invited into the work. What I am trying to say is that Yves's work is trying to do something..

YVES: I am here

ANDY: This is..

YVES: Carry on

CIARÁN: Did Yves just say "I am here?"

Suggested reading by Yves Leather

Bacon, F. and Russell, J., 1993. Francis Bacon. London: Thames and Hudson.

Byrd, R., 1939. Alone /Richard Evelyn Byrd ; [decorations by Richard E. Harrison]. London: Putnam.

DiSanto, R., Steele, T. and Pirsig, R., 1990. Guidebook to Zen and the art of motorcycle maintenance. New York: W. Morrow.

Friedrichsmeyer, E., 1972. Hermann Hesses's Narcissus and Goldmund. New York: Monarch Press.

Khasnabish, A., 2010. Zapatistas: rebellion from the grassroots to the global. London: Zed Books.

Kiefer, A. and Zweite, A., 1989. The high priestess. New York: Abrams in association with Anthony d'Offay Gallery, London.

Lawrence, D., 2019. Women in Love. La Vergne: DIGITAL FIRE.

Reid, R., 1997. Lermontov's A hero of our time. London: Bristol Classical Press.

Richter, H., 1978. Dada: Art and Anti-Art. London: Thames and Hudson Ltd.

DIALOGUE BETWEEN YVES AND CIARÁN CONTINUED

DAY 4

CIARÁN: Audience feedback is important. How do we get that on the day of the exhibition?

YVES: We'll need to ask the audience to acknowledge their own inner conflicts.

CIARÁN: OK, I'll leave space for that.

I, EXHIBITION ATTENDEE, acknowledge that

DAY 5

CIARÁN: What inspires your work?

YVES: Fortune cookies and sometimes people.

CIARÁN: What do you do outside of painting me?

YVES: For millennia people have painted their Gods, muses, or poster boys. It is not about you. It is about everything that makes up you as a person. As a conflict.

CIARÁN: I'll admit that you inspire my work also. Your discernment for conventionality and that you are never scared to use blatant symbolism. I find that admirable and it only adds to the delivery of the artworks' humour.

DAY 6

CIARÁN: I need to name all these pieces. The big red gun is that a sculpture or an installation?

YVES: It's a painting. It's a painting installation.

CIARÁN: OK. I regret asking.

DAY 7

CIARÁN: Let's retrace our steps to the figurative drawing of me that you will have at the exhibition.

YVES: I think you are scared of sex. Everybody is. There is beauty in the drawing but also incredible insecurity. Everything is covered.

CIARÁN: I agree that during the life drawing there was definitely insecurity.

YVES: You wouldn't look at me in the face. Previously, I have drawn people and they have always looked at me in the face.

CIARÁN: I can also see the insecurity in that I am lounging but you have squeezed me into a portrait. It shows discomfort.

YVES: Yes. And the lack of colour also. You are scared to be "seen". Your nipples are covered. Men are often covered. It is toxic.

Andy: Yes, they did. Yves is trying to do work that is so simple that is actually quite complex at the same time. He is trying to through the viewer off that they are simple references or simple symbols, but they are not simple

CIARÁN: Yes, blatant symbolism

ANDY: What I admire about Yves is that they are so committed to the work and confident that they have got their life and soul, insecurities, all the things that are conventionally anti-masculine, fragility, sensibility, loneliness, concerns

CIARÁN: Lust

ANDY: All the things that I have had to spend six months knowing and learning from Yves. Lust but not knowing how to programme it. They are in there but if 80% of the viewers don't get it; is it successful work? I don't know but I think they have made the right decisions doing it. The attitude "I can't do it any other way"

DIALOGUE BETWEEN YVES AND CIARÁN

DAY 1

YVES: So Ciarán, how are we going to do this exhibition?

CIARÁN: Well first we'll need to get an exhibition space and pretend that we can pull it off. I want it to be gay and funny. It's a pity I am neither of those things.

YVES: I agree

DAY 2

YVES: I have secured the Barne's space for March the 23rd, 24th and maybe the 25th.

CIARÁN: OK cool. I will put that on the poster

DAY 3

CIARÁN: Hell, or high water we need free beer if we want people to show up. But we don't have a budget for it. I'll try and get a sponsor that will take us seriously. I may need to pretend that I am a gay man. do you think it'll work?

YVES: It might. Start sleeping with men.

CIARÁN: I am fearful of phallic objects and their descendants.

YVES: If you ever feel insecure think of something you like. Locks and clocks for example.

Artwork by Yves Leather,

MLitt, Printmaking

1. *The late Ciarán Macdomhill (sic)* 2022
Centre piece: Sweet Prince 2021 - POSCA paint markers on MDF. Complimented by other things

2. *Gloryhole spy* 2022
1200 x 1200 x 1500
Plywood, glue, screws, filer and bomba red paint

3. *Cigarettes after sex* 2022
490 x 490 x 220
Wood, cigarettes, masking tape, chalk paint, steel plate, spray paint, oil paint, glue, POSCA paint markers, UHU glue and pastels

4. *5 Loads* 2021
1500 x 1500
Plywood, MDF, chalk paint, POSCA paint markers, spray paint, pastels, nails and glue

5. *Wanker* 2022
1200 x 1200
Plywood, chalk paint, POSCA paint markers, spray paint, oil paint and masking tape

6. *1981 hunger strikers* 2022
Video footage: Actors with props

Photography and styling

by Jack Thomson,

BA, Fine Art Photography

7. *Apples* 2022
420 x 594
Analogue

8. *Rocket* 2022
420 x 594
Analogue

Artwork by Yves Leather

9. *He said it was his first time* 2022
750 x 600 x 540
Wood, steel plate, clay, concrete, chalk paint, lead, liquid gold and masking tape

10. *Invade me nicely* 2022
400 x 650 x 340
Wood, steel plate, spray paint, pastels, glue, nails and masking tape

Photography and styling

by Jack Thomson

11. *I thought I could be famous* 2022
841 x 1188
Digital

12. *Wrapper* 2022
841 x 1188
Digital

13. *Blowfish* 2022
841 x 1188
Digital

Soundtrack by Sunday Night Boyfriend

14. *Complimented by a hot Australian accent*

Artwork by Yves Leather

15. *Crater* 2022
400 x 650
Wood, steel plate, chalk paint, nails and glue

