



LEEDS  
ARTS  
UNIVERSITY  
EST. 1846

# Exhibitions

January — June 2020

Image caption [front cover]: Mieke Bal, She,Too, Zoraida (Nafiseh Mousavi) looks out with frustrated longing, or in catatonic stupor, 2019. Photo Ebba Sund.

# INTRODUCTION

2020 opens with an exhibitions programme that embraces ‘theoretical fiction’ and art historical legacies.

Renowned Dutch cultural theorist Mieke Bal visits to share her recent film project, a contemporary revision of Cervantes’ seventeenth century novel ‘Don Quichotte,’ which has been touring throughout Europe. Professor Bal will present a public lecture chaired by Professor Griselda Pollock.

This is followed by the first show of large scale paintings in the new university gallery. London-based artist, Flora Yukhnovich, presents a body of work that explores eighteenth century French Rococo painting. Yukhnovich’s interests extend to the French paintings of Dorothea Tanning. Such interests continue in a solo show of narrative drawings and experimental animations by northern artist Rachel Goodyear whose show will include our annual Corridor 8 writing residency.

Next up, a one-night performance by Double Edge Theatre who research the creative inheritance of surrealist artist Leonora Carrington’s art and political activism. ‘Leonora’s World’ (2018) offers a series of theatrical tableaux, and Leeds Arts University is honoured to host this immersive theatrical experience.

The university gallery finishes the academic year with a two-person exhibition by the Buckley twins, Hannah, a dancer and choreographer, and Amy, a photographer, exploring sisterhood and the dialogues between their respective media.

Further highlights in this programme include The Chris Graham Collection and Tauba Auerbach – showcasing two recent developments of our Acquisitions Panel. We are also delighted to welcome local photographer, Peter Mitchell, to Librarian’s Choice as a recent recipient of our honorary masters degree (2019).

Doctoral candidate and alumna, Melanie King, returns to share her latest photographic work, portraits of fellow artists made using lunar light.

Finally, select graduates will be showcased in our ever popular Curator’s Choice series. Oonagh Corr and Laurie Powell investigate locally sourced, natural materials, while Katie Grindley and Jay Stelling have been selected by Curatorial Trainee, Abbie Mooney, and explore storytelling in ceramics and with puppetry.

**Dr. Catriona McAra**  
University Curator



# CONTENTS

## **The Blenheim Walk Gallery**

- Mieke Bal: Don Quichotte: Sad Countenances 6
- Flora Yukhnovich: Fête galante 8
- Rachel Goodyear 10
- Double Edge Theatre: Leonora’s World 12
- Hannah and Amy Buckley: Gemini 14

## **Vernon Street Gallery**

- The Chris Graham Collection: 1992–2018 16

## **The Rotunda and the Boardroom**

- Melanie King: Lunar Portraits 18

## **The Rotunda**

- Peter Blagg: The Uncanny Surgery 20

## **Curator’s Choice**

- Laurie Powell 22
- Oonagh Corr 23
- Katie Grindley 24
- Jay Stelling 25

## **Librarian’s Choice**

- Tauba Auerbach / Diagonal Press 26
- Peter Mitchell 28

- Visitor Information 30**



# Mieke Bal

## Don Quichotte: Sad Countenances

Mieke Bal's most recent work of video art, a sixteen-channel installation, establishes connections between Cervantes' seventeenth century novel *Don Quijote* and concerns of the present world. The videos are in colour and with sound, consisting of mostly long shots. The installation's form aims to invite visitors to enter the fictional world, disposed as scattered, as chaotic as Cervantes's novel is. With benches to sit down on, they can look as long as they like, and feel affected by what they see and hear. These are situations of trauma, pointlessness, and difficulties of communication. *Don Quijote* is shown reading and getting affected by what he imagines. His engaging of and somewhat argumentative way of talking to Sancho, the labour in captivity of the slaves, the young woman held responsible for the suicide of a man she rejected: stories, situations, and tableaux vivants.

The scenes are played by professional actors, supplemented by volunteers, in different locations. The dialogues are mostly direct quotations from the novel, but spoken as if spontaneously. Languages are Spanish and French, all subtitled in English. They are not in period costumes, since the present is as much concerned as the past is. But some hints to the past do appear, such as *Don Quijote*'s sword and shirt.

The form of the exhibition matches the poetics of the novel. There is no linearity, neither chronological nor spatial. This lack of imposed order leaves visitors free and in charge of composing their own stories. The visual chaos, sonic cacophony, and linguistic confusion reflect the contemporary world. Try to experience this display, where you are close to what happens on the screens, as if you were roaming around in a strange city.

### Preview:

5–7pm, Wednesday 8 January

**Public lecture: 'Thought-Images and Image-Thinking: Engaging (with) Trauma'.  
Chaired by Professor Griselda Pollock:**

4–5pm, Wednesday 8 January  
The Postgraduate Hub

Art, the university, and the public domain: the point of this project is to bring these together. The question of art's potential to help counteract violence's assault on human subjectivity is examined on the basis of these video installations and photographs. The goal is to encourage empathy. Through being touched by the installation's form, viewers can learn from it for dealing with their own experiences of the violence contemporary society can generate, their own as well as those hinted at by others in their surroundings.

[miekebal.org](http://miekebal.org)

Image: Mieke Bal, *Don Quijote in Self Doubt*, 2019.  
Photo Jeannette Christensen.

28 February – 9 April 2020  
The Blenheim Walk Gallery

# Flora Yukhnovich

## Fête galante

Flora Yukhnovich (b.1990) graduated from the City and Guilds of London Art School in 2017. Her first major solo show was at Parafin, London (2019). She has recently worked with Katy Hessel @thegreatwomenartists among others.

For this solo show, Yukhnovich proposes to take stock of her art historical approach to painting through the alternative genre of the 'fête galante.' For eighteenth century Rococo artists, the fête galante was understood as an elegant festival or courtly excursion. As a kind of non-category coined by Watteau, Yukhnovich uses it to investigate the French wing of the Rococo style. Though the Rococo has often been considered aristocratic and whimsical, Yukhnovich's technically accomplished paintings challenge and revise such views.

Yukhnovich addresses the stereotypical feminine gendering of the Rococo through eroticized fairy tales. The related notion of "an enchanted island" emerges as the artist delves deep into art historian Mary Sheriff's research on Fragonard and his contemporaries (2018).

@flora\_yukhnovich

Image: Flora Yukhnovich, *A Glass and a Half*, 2018-19. Oil on linen. Private collection, London. © Flora Yukhnovich. Courtesy Parafin, London. Photo Peter Mallet.





**Preview and in-conversation:**  
5–7pm, Thursday 27 February





# Rachel Goodyear

Rachel Goodyear is an artist known for her intimate drawings and animations that depict dream-like fragments. She practices in the North and exhibits widely nationally and internationally.

Her current sketchbooks and thought-forms are seeing the emerging presence of a 'hound', Cerberus or a silent wolf referencing the inner wild woman.

The wild woman in Goodyear's works is a presence rumbling beneath the surface - there is a sense of longing, melancholy, waiting, slow emergences, a rising to the surface. Thresholds and boundaries are being pressed against. Animals intercept as a reference to the id, and sight is tuned inwards.

Goodyear will use the space experimentally as a crucible for new work. Considering the tightness of her drawings alongside the more frantic rawness of her sketches, she hopes to create a collage of animations as a dreamscape that will lead to further possibilities.

As part of this exhibition, we are delighted to be collaborating for a fourth consecutive year with Corridor 8 on a micro-residency for an emerging writer to develop a text on Goodyear's show.

Rachel Goodyear is represented by Pippy Houldsworth Gallery, London.

[rachelgoodyear.com](http://rachelgoodyear.com)  
[@rachel\\_goodyear](https://www.instagram.com/rachel_goodyear)

**Preview:**

5–7pm, Thursday 23 April



10 June 2020  
The Blenheim Walk Gallery

# Double Edge Theatre

## Leonora's World

'Leonora's World' is a Living Art presentation inspired by the visual art, writings and life of British-born Mexican artist Leonora Carrington, who wrote 'You may not believe in magic, but something very strange is happening in this very moment.'

The event unfolds the artist's mysterious, magical, whimsical paintings, including 'Are you Really Sirius?', 'The Giantess,' 'Nine Nine Nine,' and 'And Then We Met the Daughter of the Minotaur,' among others, and incorporates Carrington's luminous archetypes The Alchemist, The Mystic, The Rabbi, and The Spirit Bird as they traverse marvelous, surreal landscapes and hidden interiors.

[doubleedgetheatre.org](http://doubleedgetheatre.org)  
@DoubleEdgeThtr

Image: Double Edge Theatre, Leonora's World, 2019. Performance. Image Courtesy of Double Edge Theatre. Photo by Kim Chin-Gibbons, October 2019.



**Living Art presentation:**  
6pm, Wednesday 10 June

**To book:**  
[www.eventbrite.com/e/  
leonoras-world-tickets-85246870685](http://www.eventbrite.com/e/leonoras-world-tickets-85246870685)





# Hannah and Amy Buckley

## Gemini

Since conception, northern creative twins, Hannah and Amy Buckley (b.1985) have shared a space and a language. In 2009 they began to explore their 'twinness' through their respective media of choreography and photography. In 2010, Amy moved to New York, and their need to collaborate creatively intensified. It became a purpose and a reason to spend time in the studio 'together'. It became a way to explore ideas together, a continuous dialogue. It was a way to close the physical distance between them. Here the shared womb becomes a metaphor for the two person show.

This first major two-person show for the Buckleys, investigates a cultural history of twins. It also seeks to explore intergenerational encounters - having recently given birth, Amy's body appears differently to Hannah's for the first time in their life cycle. The exhibition further considers the possible intersections between photography and performance with both a static presentation of twin photographs and twinned encounters scheduled throughout the duration. A research forum on the theme of "twinning" with invited external speakers will accompany the exhibition.

[hannah-buckley.com](http://hannah-buckley.com)  
[@hellobuckley](https://twitter.com/hellobuckley)

[amy-buckley.com](http://amy-buckley.com)

Image: Hannah and Amy Buckley, 2013.  
Photograph. Image courtesy of the artists.

**Preview:**  
5–7pm, Friday 19 June

**Research Forum:**  
2–5pm, Thursday 25 June

21 February – 9 April 2020  
Vernon Street Gallery

# The Chris Graham Collection

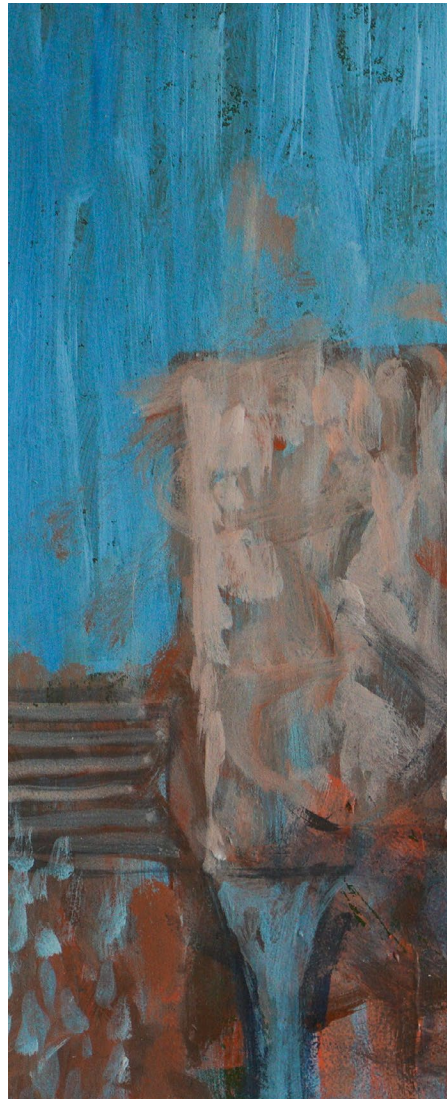
1992–2018

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.

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.

This exhibition offers a selection of works from the collection, each representing the broad and vibrant output of the 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.

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





**Preview:**  
5—7pm, Thursday 20 February

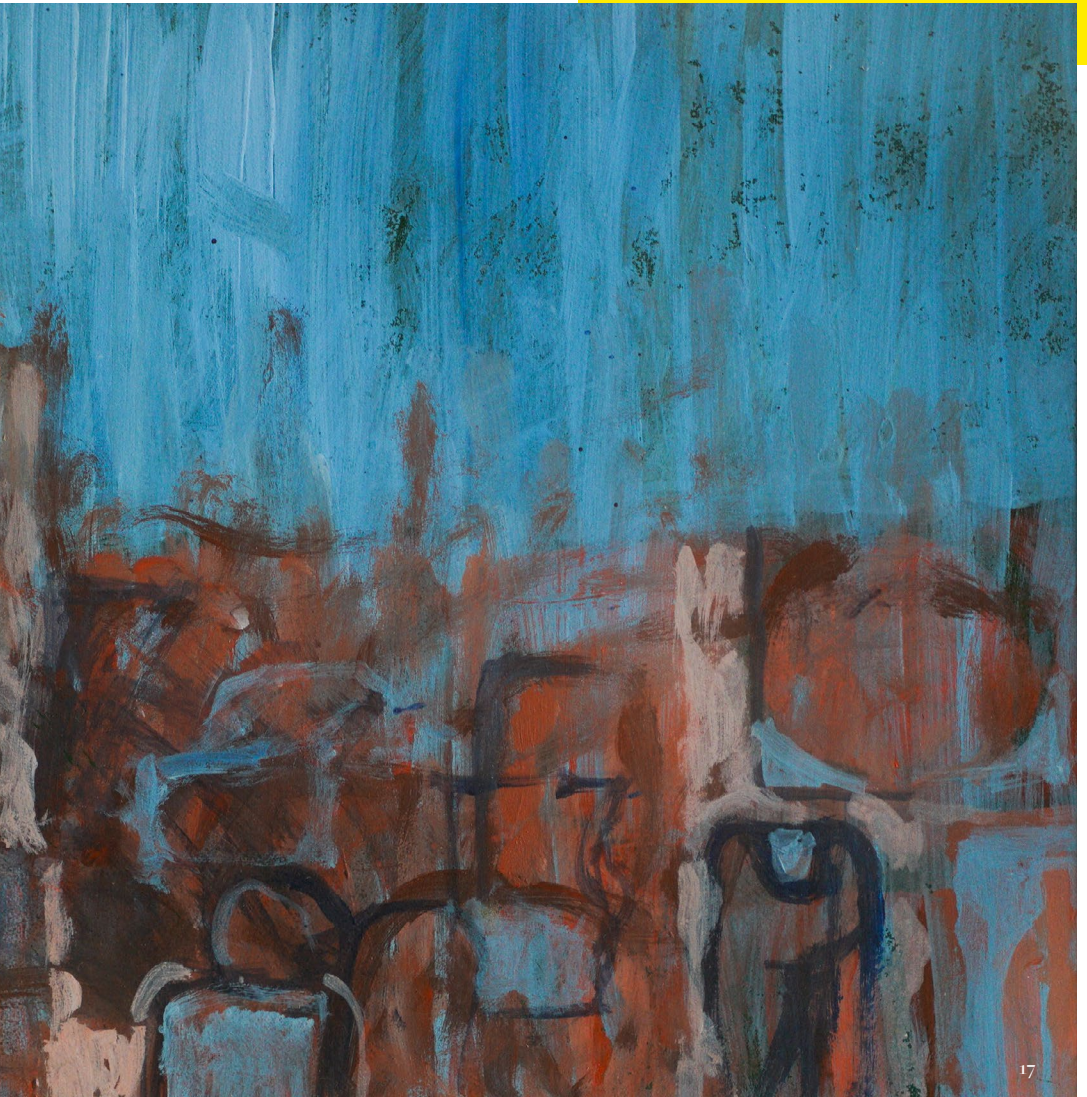




Image: Melanie King, Hannah Fletcher, 2019.  
Silver gelatin print.

# Melanie King

## Lunar Portraits

Melanie King is a visual artist and practice-based researcher at the Royal College of Art. She is interested in the relationship between starlight, photography and materiality. Her PhD research project 'Ancient Light: Rematerializing the Astronomical Image' considers how starlight travels thousands, if not millions of years, before reaching photosensitive film or a digital sensor.

Lunar Portraits, consists of a series of photographs using only light from the Full Moon to expose the image. Participants were asked to gaze up at the Full Moon whilst moonlight fell upon their face. This series highlights humanity's connection to our celestial neighbour, considering how our ancestors have gazed up at the Full Moon for many thousands of years. The Moon connects humans across timescales and immense distances, as the same Moon can be viewed from vantage points across the entire planet. This series also acknowledges 2019's 50th Anniversary of Apollo 11, when Neil Armstrong and Buzz Aldrin first landed on the Moon.

[melaniek.co.uk](http://melaniek.co.uk)  
@MelanieKKing

**Preview:**  
5–7pm, Thursday 16 January

# Peter Blagg

## The Uncanny Surgery

Peter Blagg is a senior lecturer in Graphic Design and Illustration at Leeds Arts University, currently completing his doctoral research-by-practice at Leeds Beckett University.

His work is made from discarded materials and things reconstituted into new objects. The process responds to writings about the uncanny, using specific terms to develop a system of making. The core aim of these new forms is to suggest uncertainty through connection and disconnection between user and object. Exploring states between recognition and alienation, ideas of intellectual uncertainty, dissonance and ambivalence where something familiar can become unfamiliar, Blagg is interested in what the objects suggest to their users and the moment of connection between an individual and an object.

Audiences will be invited to interact with the objects and discuss their impressions of them. Blagg is interested in the process of choosing, whether through physical attraction, evocation of memory, strangeness, confusion, humour, curiosity or even apathy. The interpersonal experience of the user attaches temporary meanings to the objects.

@peatblagg

Peter Blagg, Untitled (Objet dart), 2018.  
Image courtesy of the artist.



7 May – 25 June 2020  
The Rotunda



# Laurie Powell



Laurie Powell is a recent graduate of the BA(Hons) Fine Art. He is currently based in Northumberland where he finds and gathers materials to make with. He does so to try and better understand how materiality is inextricably tied to the land.

Image: Laurie Powell, *Diaspora*, 2019, Fired clays dug from different locations and ash. Image courtesy of the artist.

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

# Oonagh Corr



Oonagh Corr recently completed the MA in Creative Practice at Leeds Arts University. During her studies, her objective has been to research the potential of basketry as an art form with bramble as her primary weaving material. Her work explores themes of sustainability.

[oonaghcorr.com](http://oonaghcorr.com)  
[@oonagh\\_corr](https://www.instagram.com/oonagh_corr)

Image: Oonagh Corr, Postgraduate Show installation, 2019.  
Nettle dyed bramble cordage and nettle fibre.  
Photograph by Luke Holroyd.

# Katie Grindley



Katie Grindley is an alumna of BA(Hons) Illustration at Leeds Arts University where she developed a concern for the media of ceramics in illustrated narratives. Her mythology series was exhibited as part of her degree show in 2019, and is re-shown in Curator's Choice, to discuss the three dimensional offerings of a delicate illustration practice.

[katiegrindley.co.uk](http://katiegrindley.co.uk)  
@katie.grindley

Image: Katie Grindley, Aphrodite's Swan, 2019. Ceramic.  
Image courtesy of the artist.



# Jay Stelling



Jay Stelling is an illustrator and puppeteer whose first picture-book, *Whistle-Stop Thistle* (2019), presents a pioneering approach to children's book illustration. Stelling is an alumna of BA(Hons) Illustration at Leeds Arts University, where she developed 'puppet illustration.' The characters of *Whistle-Stop Thistle*, are the result of detailed model-making and examples of a new form of innovative illustration.

[jaystellingdesign.co.uk](http://jaystellingdesign.co.uk)  
[@jaystellingdesign](https://www.instagram.com/jaystellingdesign)

Image: Jay Stelling, *Queen Jay*, 2019. Papier maché puppet. Image courtesy of the artist.

# Tauba Auerbach/ Diagonal Press

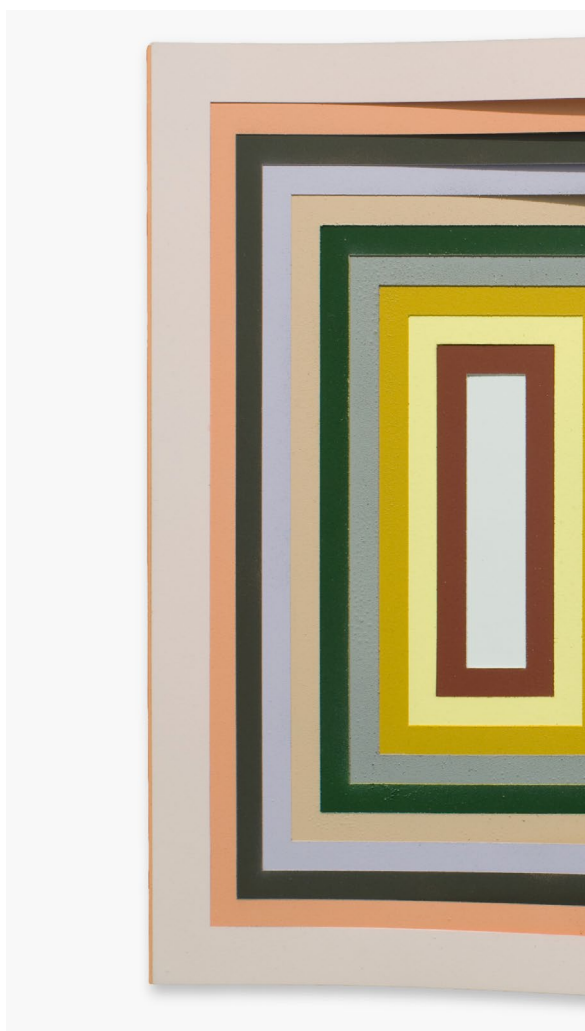
Tauba Auerbach works across multiple disciplines: painting, sculpture, photography, and jewellery, but is particularly dedicated to the book form. In 2013, Auerbach founded Diagonal Press, a publishing project run via her own studio.

From the Diagonal Press website, one can read of Auerbach's intention to make art in the form of publications which will 'exploit the physical possibilities of accessible, consumer-level printing and binding processes such as comb binding, coil binding, photocopying and rubber stamping.' These open source materials are used in inventive ways, combining the common forms of geometry to unfold a surprising elegance.

In this exhibition we also present examples of book work produced outside of Diagonal Press. These items closely assume the qualities of sculpture – [2,3] - and painting – Spray Through Book (Recession). This collection of her work was purchased in 2019, and currently represents the sole UK collection of Auerbach's book works.

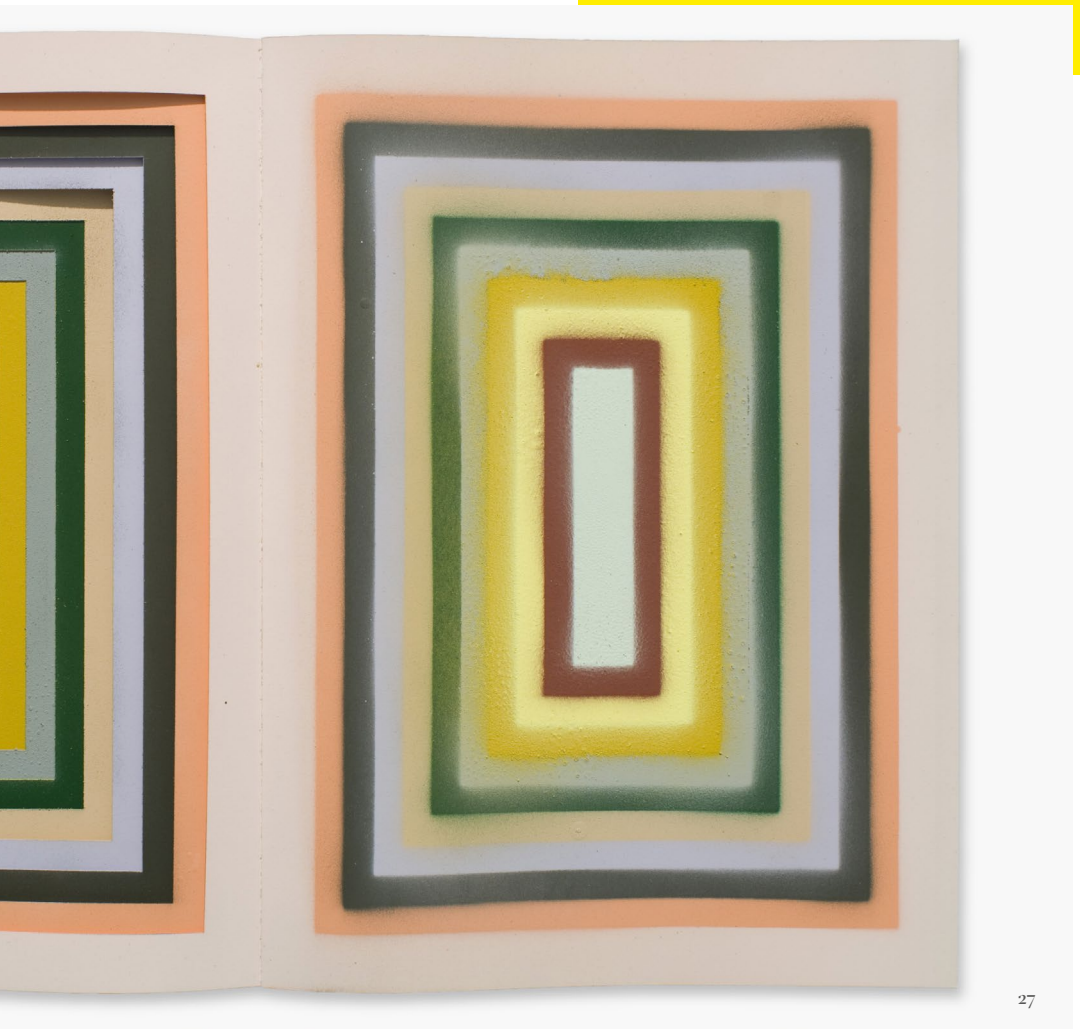
[diagonalpress.com](http://diagonalpress.com)

Image: Tauba Auerbach, Spray Through Book (Recession), 2011. #5 of an edition of 10, 18 hand sprayed coloured pages with self-end boards. Self-published by the artist. Paper cutting by Andre Ribuoli. Binding by Jennifer Mahlman. Painting by Tauba Auerbach. Photo courtesy Studio of Tauba Auerbach.



**31 January – 31 March 2020**  
Blenheim Walk Library

**Talk by Louisa Riley-Smith**  
**(Archivist, 20th Century Art Archives):**  
5–6pm, Thursday 6 February



# LIBRARIAN'S CHOICE



Image: Peter Mitchell, Quarry Hill Flats: Noel and the lads (I took your picture but you took my mind), 1978. Square format. Image courtesy of the photographer and reproduced with kind permission.

# Peter Mitchell

Peter Mitchell (b.1943) is a photographer who has lived and worked in Leeds for much of his life. From this continued presence, Mitchell has developed a unique body of work under the title 'Annals of a Life Threatening Postcode.' This, with a typical dry humour, is a nod towards a newspaper report's reference to Mitchell's Leeds postcode.

His work 'Memento Mori: The Flats at Quarry Hill, Leeds' (1990; 2016) is both a lament and a celebration of place and time - a popular publication in this Library collection.

In 2019 Mitchell was awarded an Honorary MA in acknowledgment of his enduring contribution to contemporary photographic culture.

**Artist's Talk:**  
5-6pm, Thursday 30 April

# 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:

## **Dr Catriona McAra**

University Curator  
catriona.mcara@leeds-art.ac.uk

## **Matthew Wheeldon**

Curatorial and Exhibitions Assistant  
matthew.wheeldon@leeds-art.ac.uk

## **Nick Norton**

Senior Subject Librarian  
nick.norton@leeds-art.ac.uk

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

