

**&MODEL**

**CHRIS BLOOR, JAMES  
CHINNECK & DEREK  
HORTON**

# OUTPUT INFORMATION

Title:  
&Model

Brief Description:  
Curated 27 exhibitions and residencies over  
a three-year period

Output Type:  
M - Exhibition

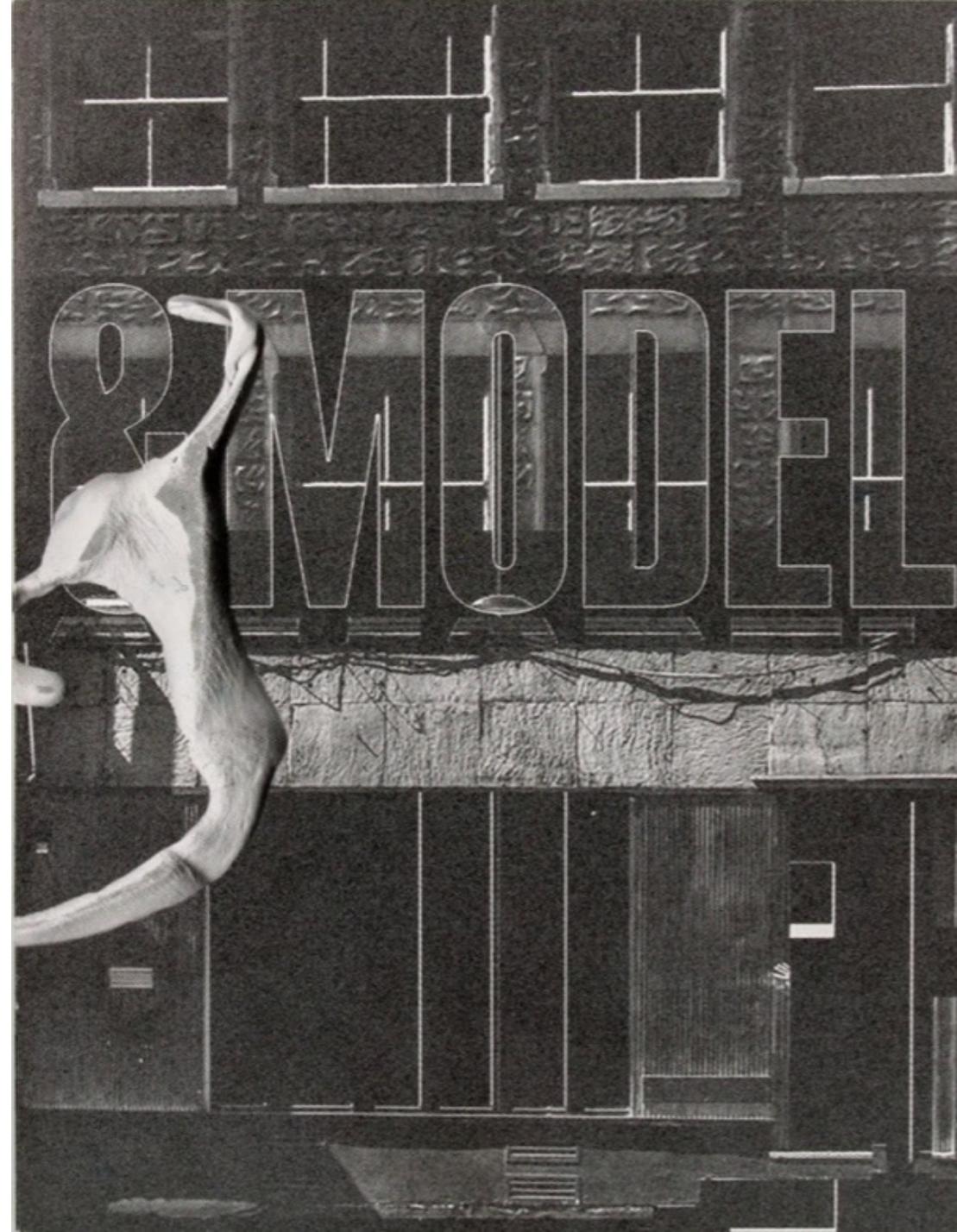
Venue:  
&Model, 19 East Parade, Leeds, LS1 2BH

Year of First Exhibition:  
2014

Month of First Exhibition:  
January

Authors:  
Chris Bloor; James Chinneck, Derek Horton

Research Groups:  
Curating



# ADDITIONAL INFORMATION STATEMENT

*&model* is a curatorial project and a research vehicle for Chris Bloor, James Chinneck and Derek Horton. As part of Regeneration Through the Arts *&model* occupied a gallery space at 19 East Parade Leeds where it presented 27 exhibitions and residencies between January 2014 to June 2017. Full archive can be viewed here: <http://www.andmodel.com>

*&model's* research investigated art's purpose outside the marketplace and developed new critical insights whilst bonding a specialist audience in Leeds with a broader and inquisitive public. From a distinct site close to the City Gallery and Henry Moore Institute it tested the necessity for an un-dogmatic and independent art space that questioned the cultural value of the visual arts for an expanded audience. Through its assistant mentoring programme it created new relationships between students and graduates of the arts from the three major Universities in the city. The project embraced the opportunity of exhibiting international artists alongside those who have escaped attention yet should be considered worthy of critical consideration.

The project was critically supported by Leeds Art Gallery (Marlow Moss and British Art Show 8) and The Henry Moore Institute (Barry Flanagan, 'the King and I') involving reciprocal exhibitions with both venues. The publication made with William Corwin and Liam Johnstone examines the project history and acts as a fictitious final work.

Significance can be measured from conversations around Marlow Moss with Andrew Bick and Katrina Blannin, June–July 2014, Chris Dobrowolski, October–December 2014, (Artists Newsletter, Top Exhibitions), Fay Ballard, House Clearance, May 2015, (Bob Dickinson, Corridor 8, 2015), Barry Flanagan Light pieces and other works, May - June 2017, curated with Jo Melvin, (review, Nick Thurston, Frieze, June, 2017). “&Model has made an important contribution to the visual art offer of the city of Leeds.” – Godfrey Worsdale OBE, Director, Henry Moore Foundation.



&Model has made an important contribution to the visual art offer of the city of Leeds. I see close collaborations with the artist-led sector as being crucial to the progress of the public institutions in the City and critical to the retention of artists and creative graduates from the city's universities. Such activity is crucial to a strong and credible visual art sector.

Godfrey Worsdale OBE, Director, Henry Moore Foundation



I had been looking for a location to restage Barry Flanagan's light sculptures for several years. These works had not been seen since 1969. Some were exhibited in Germany and others in New York. When I talked with Barry about his light and sand works I wanted to establish a set of parameters for how the works could be, or should be, shown. I proposed that it shouldn't mean slaving obscurely to obtain the same projector but to use an equivalent so that the quality of light and sound would be similar. We agreed where to show them and under what premise to show them. My proposal was in the first instance that the work should be shown in a situation as close as possible to the authenticity of their making.

Dr Jo Melvin, March 26, 2018



I had heard about &Model from various sources. I saw there was an interesting exhibition on and I was with a friend, Elena Crippa, who works at Tate. We found a phone number and they kindly came to meet us. I was on the lookout for a suitable venue. I could see immediately how sympathetically the architectural design and the disposition of the rooms would be suited to a re-casting of these works, so they could become animated by the architecture of the building. &Model responded with enthusiasm to the proposal and the exhibition became the last held at 19 East Parade. It was a fitting tribute to the artists' run space.

**Dr Jo Melvin, March 26, 2018**

**SOLO FOCUS  
EXHIBITIONS**

Barry Flanagan,  
Light pieces and other works 25  
May – 17 June 2017 curated with  
Jo Melvin  
sand pour 1968  
dimensions variable

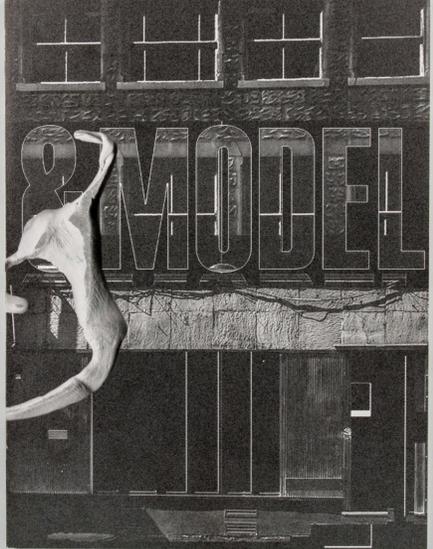




*Derelict interior*  
19 East Parade, Leeds, January 2013

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ADD TO CART

f t @

Chris Bloor, James Chinneck and Derek Horton founded &Mc gallery in Leeds. It ran an ambitious and international exhibitio programme in the city between 2013 and 2017. This publicati documents those five years, including interviews with former exhibitors J G Ballard's daughter & fine artist Fay Ballard and c for the estate... [Read More](#)

Published by **&MODEL**  
Design by Liam Johnstone  
Text by Will Corwin

Softcover  
104 pages

1st Edition, 500 copies  
December 2019  
English

ISBN 978-1-5272540-8-4

In Stock

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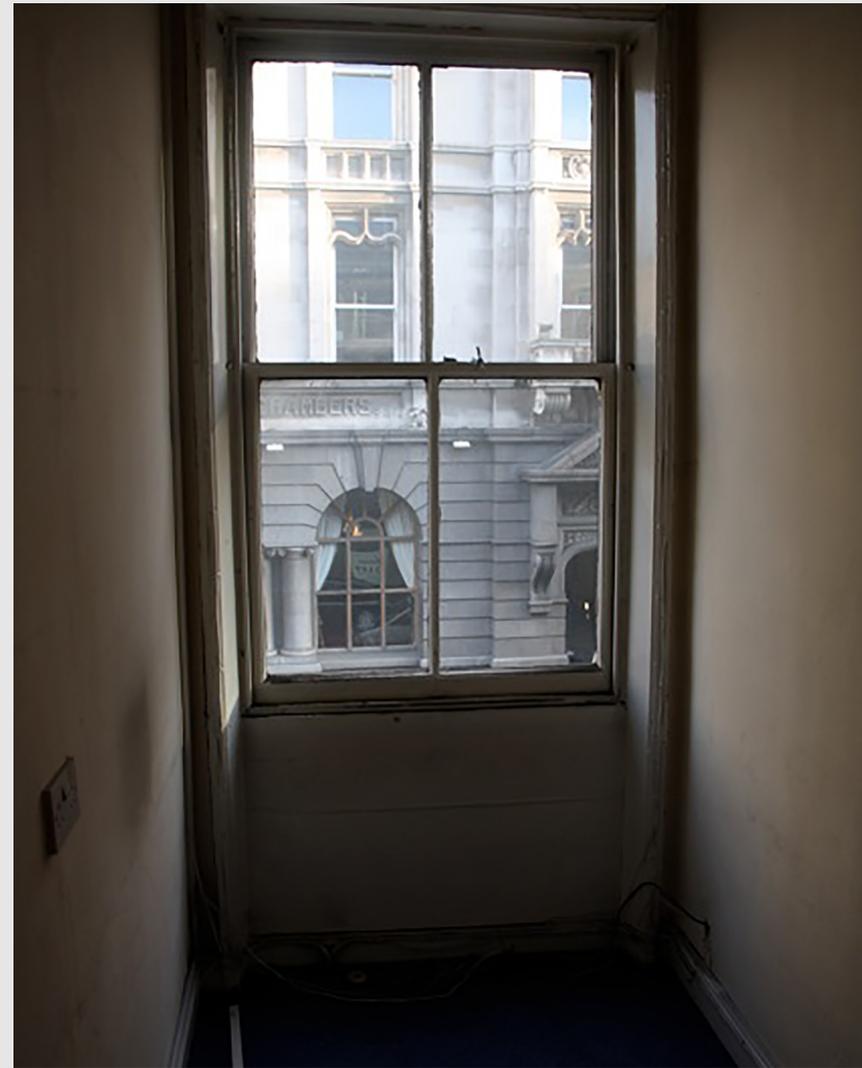
*Derelict interior*  
19 East Parade, Leeds January  
2013



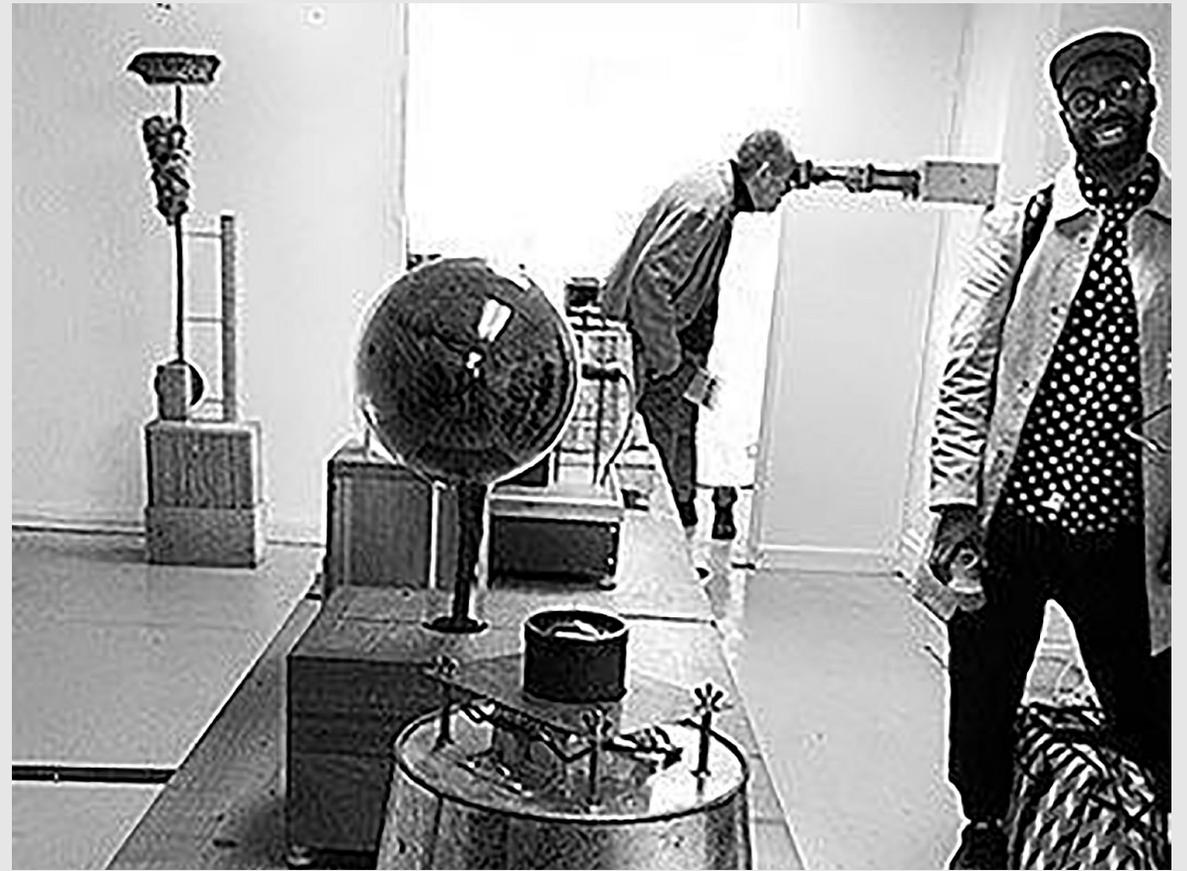
Barry Flanagan,  
Light pieces and other works 25 May – 17 June 2017 curated with Jo  
Melvin



*heap 3, '67, (1967)*  
Hessian, cloth, sand (45.7 x 76.2 x 76.2 cm)  
Barry Flanagan, *Light pieces and other works* 25 May – 17  
June 2017  
curated with Jo Melvin



*Derelict interior*  
19 East Parade, Leeds, January 2013



Pete Ellis, *Entraptions* 6 April – 13 May 2017



Liz West, *THROUGH*  
11 March 2015 – 29 March 2015 Gallery exterior



Fay Ballard, *House Clearance* 14 May 2015 – 30 May 2015



Fay Ballard, *House Clearance* 14 May 2015 — 30 May 2015



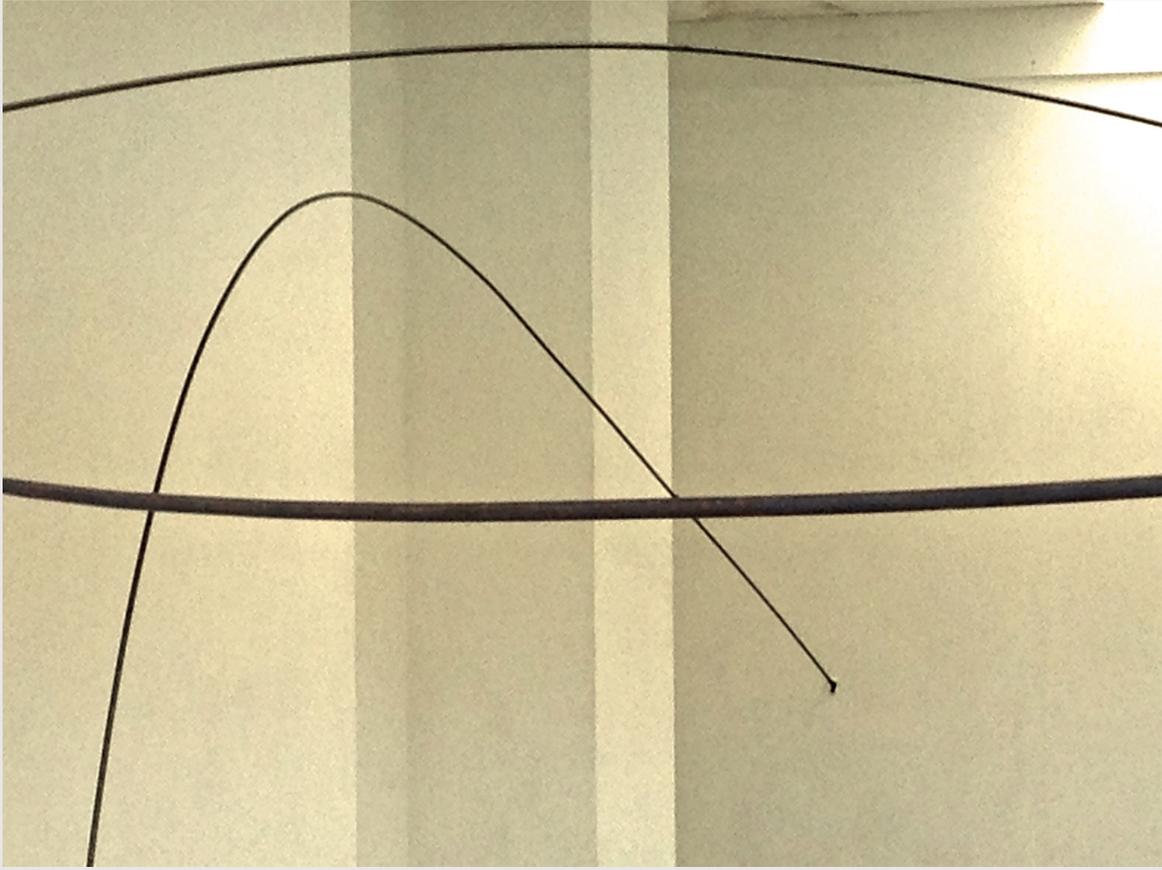
Joseph Buckley, *One Sixth of a Series Of Elegies: V,??*  
& *XVII: Retcon! Retcon! Retcon!* 22 August – 28  
September 2013



Peter Suchin  
*A Critical Contagion in the Quiet of the Night:*  
Paintings, Collages, Writings, Projects, Notes  
6th March - 30th April 2014



Peter Suchin, *A Critical Contagion in the Quiet of the Night: Paintings, Collages, Writings, Projects, Notes.*  
6 March 2014 – 30 April 2014



Nicola Ellis, *More Room For Error* 6 August – 18 September 2015



Chris Dobrowolski  
23 October – 13 December 2014



Chris Dobrowolski  
23 October – 13 December 2014



# INSTITUTIONAL DIALOGUE

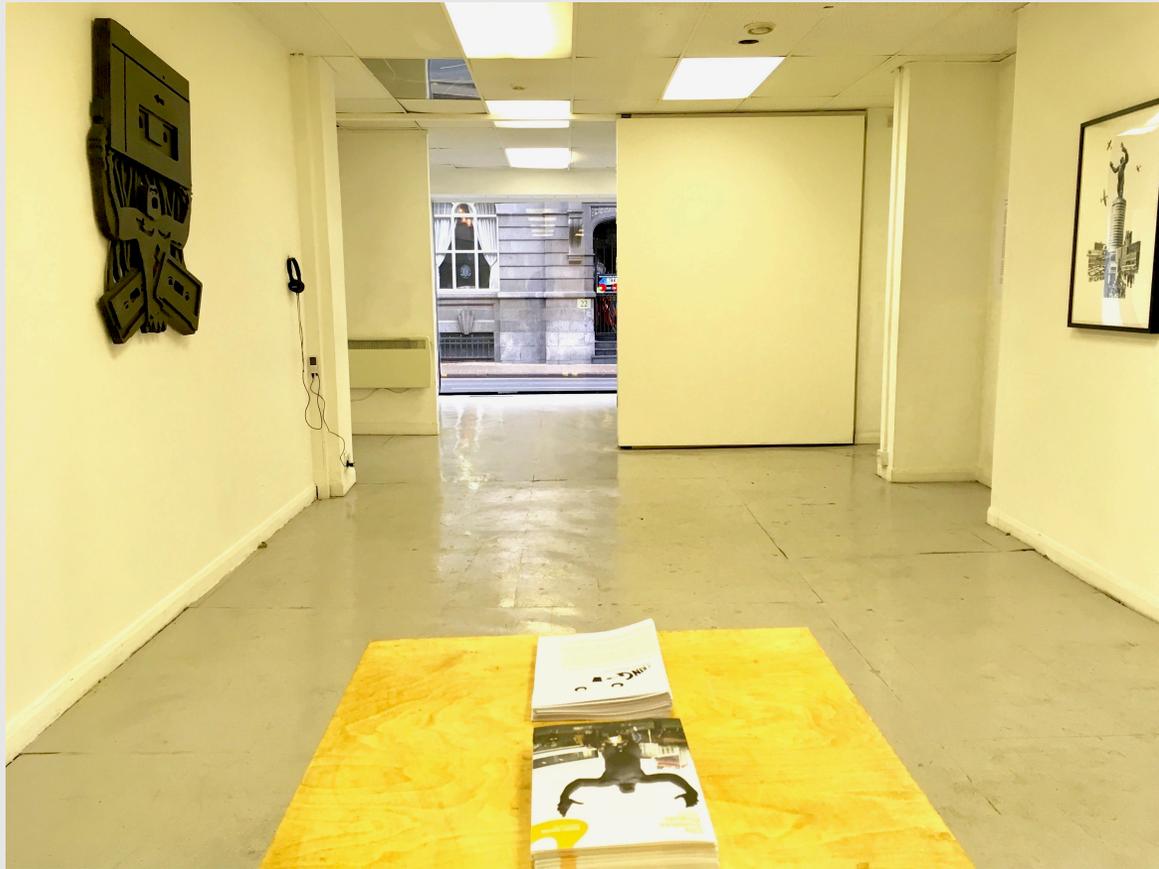
Cullinan Richards, *Savage School Window Gallery* 2008 ongoing  
text: MARLOW MOSS  
Perspex and aluminium light box  
18 x 140 x 300cm with scaffold  
stand (dimensions variable)

Image by courtesy of the artist

Conversations around Marlow  
Moss with Andrew Bick and  
Katrina Blannin, 12 June – 18  
July 2014

On the occasion of *Parallel Lives*  
(Marlowe Moss & Claude  
Cahoun), Leeds Art Gallery 2014





*The King and I*, 26 January – 19 February 2017 On the occasion of *City Sculpture Projects 1972*, The Henry Moore Institute

Corridor8

31.01.2017 — Review

## The King and I

&Model, Leeds  
by Richard Hudson-Miles

1972 was the year of a Nixon landslide, the Vietnam War, a mainland IRA bombing campaign, the trial of the Angry Brigade and various labour disputes and strikes in the UK. It also saw the unmanned Soviet spaceship *LUNA 20* land on the moon and return to Earth, seven days later, carrying fifty-five grams of lunar soil. According to the architectural theorist Charles Jencks, it was also the year that Modernism died, on 15 July 1972, at precisely

*The King and I*  
Screenshot, Corridor8 Review



*Project Radio*  
Marion Harrison & Sophie Mallett  
7 – 25 October 2015  
On the occasion of *British Art*  
Show 8 Leeds Art Gallery & The  
Henry Moore Institute



*Project Radio*

Marion Harrison & Sophie Mallett 7 – 25 October 2015

On the occasion of *British Art Show 8* Leeds Art Gallery & The Henry Moore Institute



Robert Filliou's, *'Leeds'* (1976)  
In a special event 17th April 2013,  
&Model was pleased to present  
on behalf of The Henry Moore  
Institute. Robert Filliou's, *'Leeds'*  
(1976)

# NATIONAL AND INTERNATIONAL GROUP EXHIBITIONS

*Dirty Pop* with Mark Wright, inc:  
Phil Allen, Peter Ashton Jones,  
Jake Clark, Richard Clegg, Dan  
Coombs, Nelson Diplexcito,  
Nadine Feinson, Mick Finch,  
Richard Hamilton, Dan Hays,  
Gavin Lockheart, Andrea Medjesi  
Jones, David Leeson, Duncan  
Newton, Sarah Pickstone, Colin  
Smith, John Stark, Michael  
Stubbs, James White & Mark  
Wright.

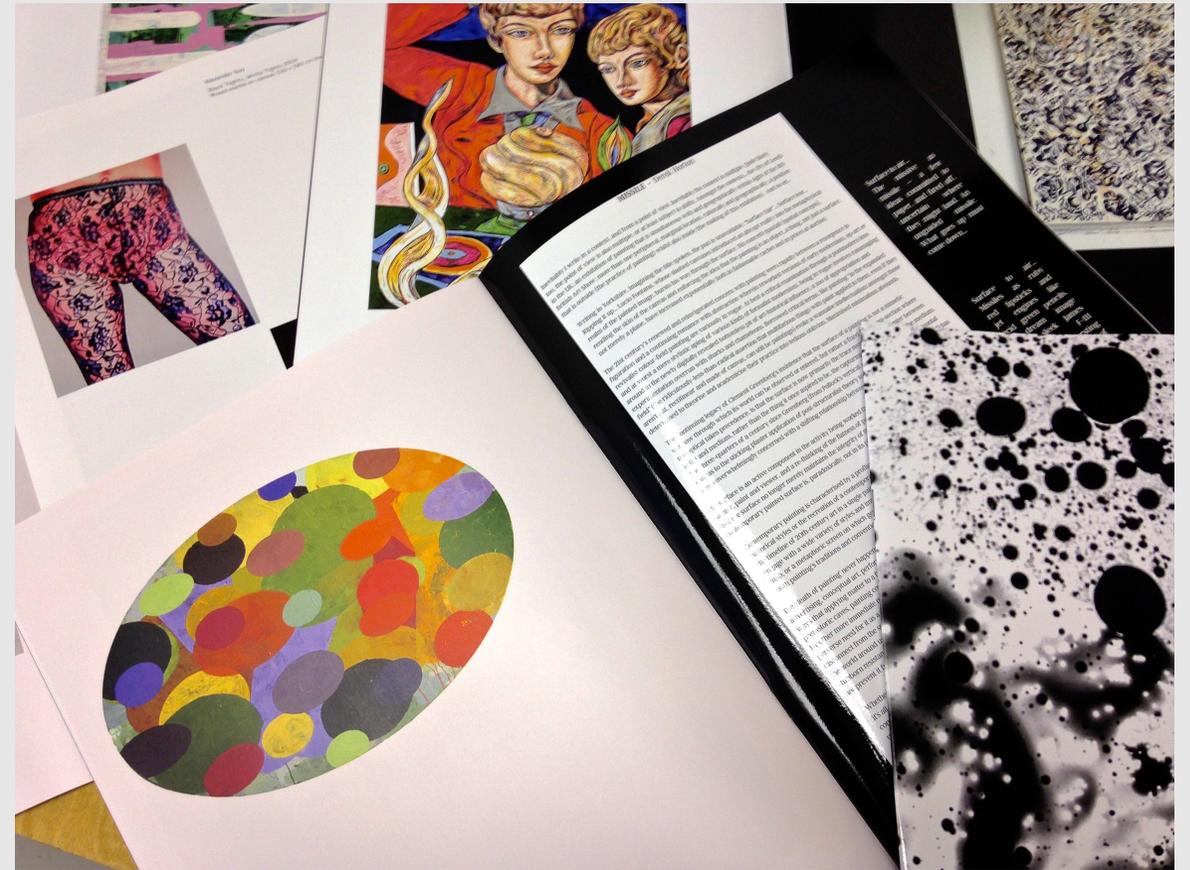
2 May 2013 – 8 June 2013





*Dirty Pop* with Mark Wright, inc:  
Phil Allen, Peter Ashton Jones,  
Jake Clark, Richard Clegg, Dan  
Coombs, Nelson Diplexcito,  
Nadine Feinson, Mick Finch,  
Richard Hamilton, Dan Hays,  
Gavin Lockheart, Andrea Medjesi  
Jones, David Leeson, Duncan  
Newton, Sarah Pickstone, Colin  
Smith, John Stark, Michael  
Stubbs, James White & Mark  
Wright.

2 May 2013 – 8 June 2013



*Surface To Air*, with Mark Wright and Stuart Mackenzie, Inc: Maggie Ayliffe, Mikey Cuddihy, Nadine Feinson, Michael Fullerton, Jonny Green, Alexander Guy, Stuart Mackenzie, Alistair Payne, Alexander James Pollard, Katie Pratt, Christopher Stevens, Roger Wilson, Adrian Wiszniewski & Mark Wright.

12 November – 12 December 2015



Wayfaring Laura, White Michelle, Williams Gamaker, Kreider + O'Leary, Zoë Mendelson. 28 April 2016 – 4 June 2016



Early Warning, Jo Clements, Daisy Forster James Harper, Gareth Kemp, Darren Nixon, Willow Rowlands, Richard Starbuck, Dickie Webb, Louise Winter.  
16 March 2016 – 2 April 2016



*Scenery*, Birk Bjørlo, Amalie Oskar, Jönsson Jon, Erik Nyholm, Tomas Egede Scherer, John Skoog, Cecilie Skov, David Stjernholm.  
24 October – 30 November 2013

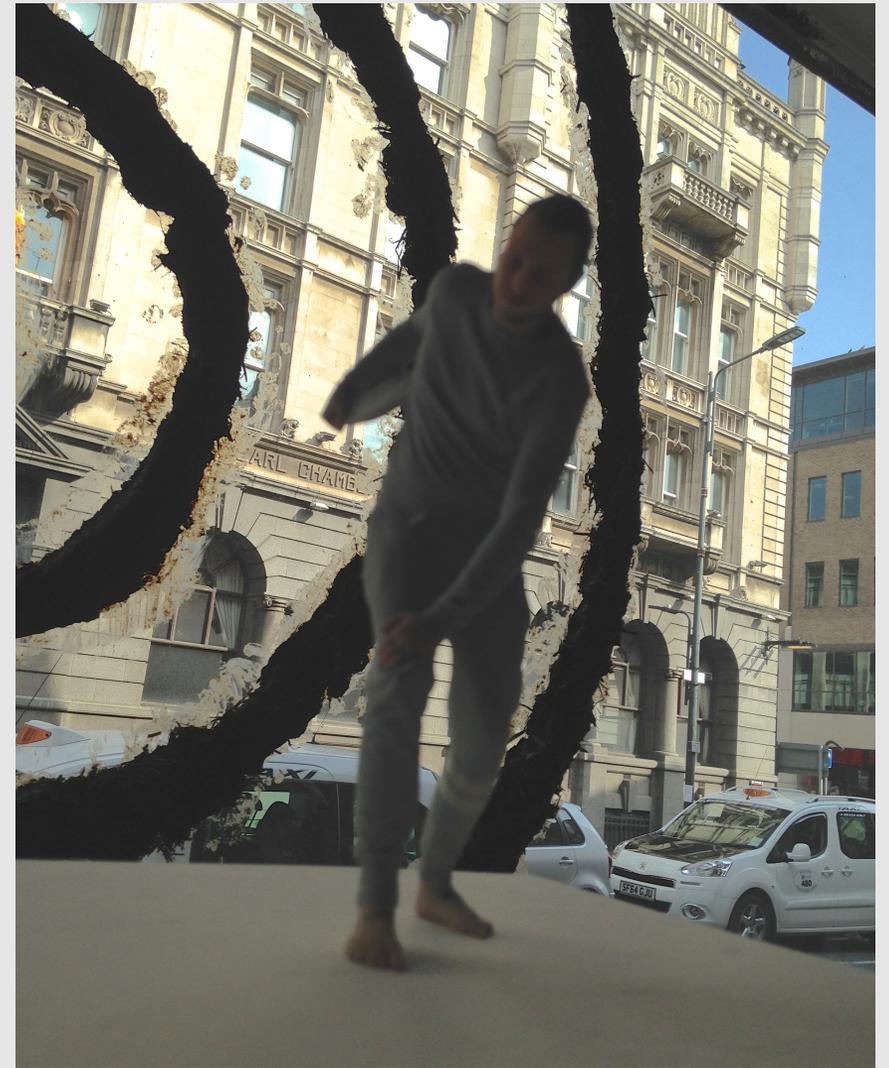


*Crossing Lines* with Clive Hanz Hancock and Patrick Morrissey, inc:  
Alex Dipple, Mick Frangou, Clive Hanz Hancock, Vincent Hawkins,  
Andrew Harrison, David Leapman, Tom McGlynn, Patrick Morrissey,  
Frixos Papantoniou, Marion Piper, Giulia Ricci, David Riley, Mark  
Sengbusch, Daniel Sturgis, Andy Wicks, Mary Yacoob. 23 January – 22  
February 2014



*LA – Berlin*, Robert Abel, David Edward Allen, Daniel Belasco, Rogers &  
Sophia, New Simon Faithfull, Tim Greaves, Antonia Low, Erkka  
Nissinen, Nika Radic, Tommy Støckel. 14 March 2013 – 20 April 2013





*MAGICIENS DE LA MERDE*  
with Harlan Whittingham & Benjamin Edwin Slinger  
10 – 12 April 2015

# SCULPTURE RESIDENCIES

Joe Hancock, Liam Johnstone  
@North Brewing Co  
24 June — 29 September 2016  
Photo courtesy & Model





Joe Hancock, Liam Johnstone  
@North Brewing Co  
24 June – 29 September 2016  
Photo courtesy &Model



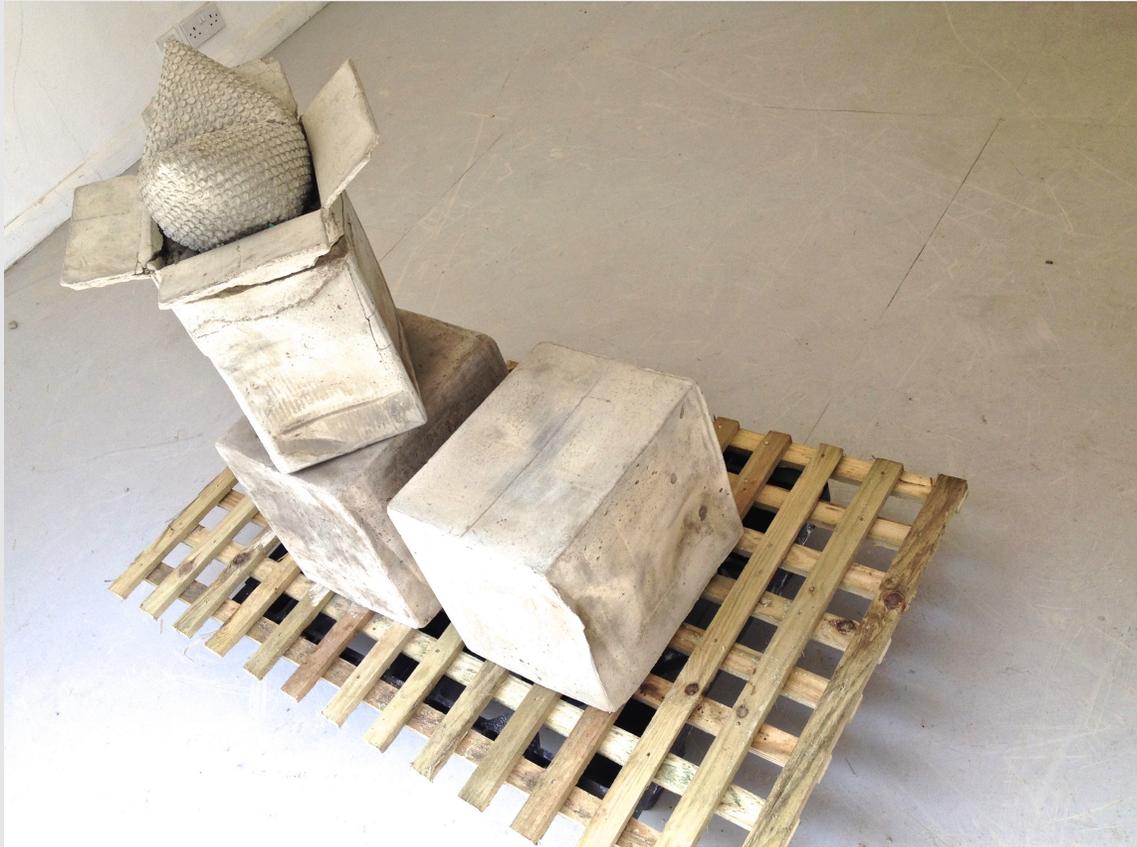
Opening Residency: Phil Coyne 14 March 2013 – 20 April 2013



Summer Sculpture Residency Chris Fielder & Esther Brakenhoff 12 June – 25 July 2015



Sculpture Residency, Holly Rowan Hesson 11 February 2016 – 5 March 2016



Summer Sculpture Residencies Chris Fielder-Rob  
Menzer 28 July – 11 October 2014

# CRITICAL LITERATURE



*Going to Ost*  
Robert Meadley 11 June 2015



*Language Urges*  
with Lauren de Sa Naylor 13 May  
2014





The launch of &Model's publication, documenting its five years of activity in Leeds, commemorated the &Model gallery, its building, exhibitions and conversations. The book, compiled, edited and written by Will Corwin, draws a connection between the space of the building hosting events, and the space of the text remembering these events. On 12th December 2019 in Leeds Town Hall Crypt, the launch or exhibition of the book was a commemorative event celebrating the past and launching towards a different future.



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# APPENDIX

# REVIEWS & ARTICLES

Nick Thurston Review Barry Flanagan &Model, Leeds, UK Frieze 9th June 2017 First published in Issue 189 September 2017

<https://frieze.com/article/barry-flanagan>

<https://corridor8.co.uk/location/model>

Gertrude Gibbons Barry Flanagan: Light Pieces and other works, &Model, Leeds, Corridor8, 21st June 2017

Richard Hudson Miles The King and I, &Model, Leeds, Corridor8, 31st January 2017

Paul Bramley, Seven Turns: Meditations on a Coffee Mill, &Model Leeds, Corridor8, 26th February 2016

Clare Nadal More room for error: Nicola Ellis, &Model, Leeds, Corridor8, 28th August 2015

Michael Butterworth, Going to Ost, Robert Meadley, &Model, Leeds, Corridor8, 19th June 2015

Bob Dickinson, Fay Ballard House Clearance, &Model, Leeds, Corridor8 26th May 2015

Anna Ratcliffe, Chris Dobrowolski, &Model, Leeds, Corridor8, 4th November 2014

Hope Leye, Claire Potter, &Model, Leeds, Corridor8, 13th May 2014

Rebecca Senior, Joseph Buckley — One Sixth of a Series Of Elegies: V, ?? & XVII: Retcon! Retcon! Retcon!, &Model Leeds, Corridor8, 21st September, 2013

Lesley Guy, Nick Thurston — Pretty Brutal Library, &Model Leeds, Corridor8, 10th August, 2013

Robert Clark Fay Ballard, The Guardian, 9th May 2015

<https://www.theguardian.com/artanddesign/2015/may/09/this-weeks-new-exhibitions>

Robert Clark Chris Dobrowolski, The Guardian, Sat 25 Oct 2014

<https://www.theguardian.com/artanddesign/2014/oct/25/giovanni-battista-moroni-this-weeks-new-exhibitions>

Robert Clark Peter Suchin, The Guardian, 15 March 2014

<https://www.theguardian.com/artanddesign/2014/mar/15/this-weeks-new-exhibitions>

<https://patternsthatconnect.wordpress.com/2014/06/18/conversations-around-marlow-moss-and-parallel-lives>

**Review — Barry Flanagan,  
&Model Nick Thurston  
Leeds, UK, Frieze 9th June 2017  
First published in Issue 189  
September 2017**

I have long wanted to watch the 16mm film version of *A Hole in the Sea*, which Barry Flanagan made in 1969 for Gerry Schum's famous TV exhibition 'Land Art'. A preliminary variant, made as two drawings in 1967, proposes the illusion of a hole in the canal water or sea water of Amsterdam. My first encounter was with a still from the TV footage, reproduced in a catalogue as a conceptual photowork. It must have been in the Leeds College of Art library around the turn of the millennium.

It was the moment I realized that this Welshman cast more than the bronze hares that became his signature from the early 1980s. From 1968 through the 1970s, he also cast light and played with its capture on bodies, walls, fabric and film. Flanagan, light, the shoreline and Leeds have overlapped in my imagination since then, yet I have never quite been able to square the formal weightiness of his monumental statues with the lightness (in every sense) of his earlier practice.

Through illustrations, cards and posters, the mythos of hares and nature are dotted throughout 'Light Pieces and Other Works' at &Model. Likewise, blue rope, blue canvas, a blue fake bollard, blue skies and blue valleys colour-coordinate the seven re-staged sculptures, videos and archival documentation that make up the rest of the exhibition. Regardless of the symbolic connotations of these tropes, the show is led by the shifting interactions of light, sand and site of display across the three floors of run-down office building occupied by this artist-run gallery.

The simple brilliance of *A Hole in the Sea* is that one perfect dot manages to interrupt the infinite swell of water, appearing both as a sunspot and a black hole: the marker of a greater phenomenon above or the drainpipe to somewhere mysterious below. In doing so, it scuttles the surficial cliché of a shimmering ocean — the dappled charm of a sublime unknown onto which fantasies can be projected. As with his 1970 Super 8 film *Sand Girl*, in the best of

Flanagan's work matter appears both massive and malleable. In their granularity, sand and water are materials that we can move through, can pass objects through, can impress upon, but can never perfectly control. As the woman in *Sand Girl* demonstrates, their surfaces and textures can be danced with to create a performative equivalent to Flanagan's better-known sculptures from the late 1960s. The prescient provisionality of these works was built up from the poles, flax and cloth that Flanagan stood, pinned and heaped in galleries to establish his first signature style, before the bronze hares shifted things towards the traditionally heavy.

By coupling *Sand Girl* and a small pile of real sand, *Sand Pour* (1968), in the ground floor back room, guest curator Jo Melvin introduces this connection as her organizational schema from the outset. Compositional echoes ring between the various pile-ups presented, which also include *One Ton Corner Piece* (1967), *Heap 3 '67* (1967) and — in a more complex sense, because it depends upon layering lights, material, the building and shadows — *Daylight Light Piece 4* (1969). A pair of pen-drawn diagrams from 1970 shows outlines of flat colour planes leaning against a wall — a direct reminder of the poise that was central to his work during this prolific period. The best of both his 'light pieces' and other pre-hare sculptures overlay their material on the space of display or performance like filters — at once projections onto its surface and interventions in its texture — and they seem to invite the space to push back.

**Barry Flanagan: Light Pieces and other works – &Model Gertrude Gibbons  
Leeds, Corridor8, 21st June 2017**

**'If we shadows have offended'**

In A Midsummer Night's Dream, Puck provides an unassailable disclaimer as to how the actors' performance cannot be criticised, describing them as 'shadows... no more yielding than a dream.' The actors, the people behind the masks, remain only faintly present onstage after assuming the life of another – their character. In Chinese theatre, the imagination is thought so powerful that once a character dies, the actor can get up and walk offstage without affecting the captivated audience because the character is dead, and the actor was never present. The audience makes the actor absent and the mask present and so the material reality of the actor becomes a shadow behind the imaginary character.

A similar sensation occurs in Barry Flanagan's light pieces at &Model, Leeds. One work, a narrow strip of light, is barely noticeable in a corner between two doorways. People pass from room to room, momentarily eclipsing the projected strip on the wall. Instead, it is projected upon them. The humour of this is that few people even notice the small light, and so participate in the work unknowingly. Like Puck's audience, in the exploratory space of the gallery the viewers do not realise quite how much they are involved, or how important their imagination and physical body are in projecting, displacing and distorting rays of light – the means by which we see.

In the exhibition the viewer's body obscures light from the wall. In doing so, it ends the light's inertia, giving it movement: the shadow of the passing participant breathes life into the work. The viewer 'kills' the work in so far as it displaces it and resurrects it. This recalls the notion that the audience's imagination 'kills' the actor behind the mask to give a

character life. Every art work calls for some sort of participation, but the extent to which we should get involved varies. Flanagan notes that it angered him if an artwork was disregarded simply because it was on the floor. People generally allocate space in a hierarchy and assign objects accordingly: floors to be walked upon; walls to be looked at. Spectators carefully tiptoe around projectors on the floor so their shadow does not obscure the work, yet in Flanagan's exhibition it is unavoidable not to block out the subtle strip of light from the wall and let the light fall on their bodies instead.

'Daylight light piece 1 '69' recalls encounters with projections of daylight on a wall, room or object, evoking a certain wistfulness in the knowledge that their fleeting transience is precisely the cause of their special beauty. By using 'daylight', Flanagan conveys the idea that art continually attempts to capture such evanescence whilst remaining aware of its own ephemerality. It is the viewers' obstructing shadows that participate in this game of transience. Standing right in front of the projector, spectators create multiple 'echoes' of their shadow: a hand placed in front of the projector will seem to have fifteen fingers with each a shade lighter than the last. Approaching the projection on the wall, the shadow loses these 'echoes', increasingly appearing as a silhouette of the real hand, at its darkest and clearest at this point. At the place of projection, then, the multiplicity of possibilities and forms finds its inoffensive unity.

**The King and I – &Model  
Richard Hudson Miles  
Leeds, Corridor8, 31st January  
2017**

1972 was the year of a Nixon landslide, the Vietnam War, a mainland IRA bombing campaign, the trial of the Angry Brigade and various labour disputes and strikes in the UK. It also saw the unmanned Soviet spaceship *LUNA 20* land on the moon and return to Earth, seven days later, carrying fifty-five grams of lunar soil. According to the architectural theorist Charles Jencks, it was also the year that Modernism died, on 15 July 1972 at precisely 3:32pm, with the destruction of the Pruitt-Igoe mass housing development in St. Louis, less than twenty years after its construction.

This was also the year that Nicholas Monro's giant fibreglass sculpture, 'King Kong', was installed outside of the Bullring in Birmingham. Its monstrous scale and ambivalent relation to the bog standard municipal modernism of the Bullring's architecture confused both shoppers and council officials, who had expected a more site-responsive piece. Predictably, after its six month installation period, Birmingham council declined the option to purchase 'King Kong' from the Arts Council. This decision effectively ended its rarified status as an art object and condemned it to an itinerant existence. Forty-four years later, in a return to rival the drama of *LUNA 20*'s repatriation, 'King Kong' was recuperated by the Henry Moore Institute as an artwork once again.

&Model's new exhibition, *The King and I*, tells the story of these intervening years, where 'King Kong', amongst other things, was turned into an impromptu picket line, subjected to various new humiliating paint jobs, hauled around the markets of provincial Scottish towns, forced to be the mascot of a used car lot and turned into probably the world's strangest memorial object-cum-garden ornament.

Monro, much like 'King Kong' himself, always stood as an outsider to the hegemonic Modernism of his day. Read as a social sculpture, it embodies the various insider/outsider and centre/periphery debates that emerged following the decline of the grand narratives of Modernism. Following this argument, *The King and I* could also be read as a critique of the Henry Moore Institute's parallel exhibition *City Sculpture Projects 1972* and its institutional reinstatement of 'King Kong' as an artwork.

More importantly, it also tells the story of the affective and social investment placed in public art by those whom 'the Artworld', to borrow Danto's loaded term, would otherwise exclude. This centre/periphery theme is played out through most of the works on show, but narrated most powerfully through the artworks, photographs, and ephemera in the vitrines on the top floor, which includes Garry Barker's 'Two Sculptures of Our Time: Remembering 1972' (2016). Here 'King Kong' is remembered as a socially constructed symbol of protest, play, civil unrest, myth, memory and community identity.

**Seven Turns: Meditations on a  
Coffee Mill – &Model Paul  
Bramley  
Leeds, Corridor8, 26th February  
2016**

In true quixotic fashion, much has been made of Marcel Duchamp's small and seemingly unassuming painting, *Coffee Mill*, from 1911. Painted for his brother, the sculptor Raymond Duchamp-Villon as a wedding present to decorate his kitchen, the work is unmistakably Cubist, combining the various aspects and movements of the coffee grinding process within a single image. Duchamp later said his intention was to pictorially dismantle the grinder at a time when he had become interested in the working parts of machinery. *Coffee Mill* anticipates the role of a chocolate grinder in the later painting, *The Bride Stripped Bare by her Bachelors*, Even also known as *The Large Glass* (1915–23). *Coffee Mill* introduces the idea of rotation that would become important to his practice. Duchamp himself stated that his fascination with rotation had links to masturbation: "The bachelor grinds his coffee himself".

*Seven Turns: Meditations on a Coffee Mill* at &Model, delves even deeper into the mind and practice of Duchamp. It was recently discovered by scholar and curator Ulf Linde that *Coffee Mill* uses a mathematical ratio of 22.5 as a basis for its composition, as do later works, *The Bride*, (1912) and *The Large Glass*. For *Seven Turns*, curators Keith Bowler and Peter Suchin presented seven artists with a piece of plywood board matching these dimensions and asked them to respond to it in ways that comment or play upon Duchamp's *Coffee Mill*.

*Coffee Mill* is significant in that it marks a move into a system of measurements that underpin Duchamp's later paintings. The acts of measuring and rotation are immediately evident in the first piece that strikes the viewer upon entering the gallery space. Simon Patterson's striking window installation piece, *Four Ground*, consists of a Surveyor's measure and theodolite (used for measuring horizontal and vertical angles) arranged on a tripod that is pointed in the direction of a row of photographs of cement mixers, mounted on the plywood board. The surveyor's tools in particular evoke a sense of enquiry through objective measurement, tapping into the essence of *Coffee Mill*. Keith Bowler's light installation, *Wand* (2015), uses the plywood as a backboard for a cold cathode that beams out of a wooden box. A

thought provoking and puzzling piece by Wolfgang Berkowski, *Seven Turns*, (No. 6) (2016), consists of a jacket hanging from a peg that has been mounted onto the board. One might wonder why a jacket is hanging there, or doubt that it is a work of art. Asking 'why?' is central to Berkowski's practice.

The use of the plywood boards as a mount for installation pieces is in contrast to the other works in the show, which use it as a surface for painting, providing differing responses to *Coffee Mill*. Peter Suchin presents an interesting study of gesture and materiality by scribbling and smearing the surface of his painting, *Cryptic Panel* (2015), with coffee. The furious scrawl hints at the notion of text and sits in stark contrast to the panel below, a more methodical and intricate accumulation of dots. In *Monument* (2016), Julian Wakelin produces a fascinating conversation between figure and ground. Though at first appearing abstract, *Monument* hints at figuration – the forms of a coffee mill and a handle in motion almost being recognizable. Peter Fillingham's *Branding Prototype* (2015-16), sees his piece of board divided equally into halves of glossy red and yellow paint. A collection of zip-up cotton pockets hanging below form an odd and incongruous tactile relationship with the painted panel above. Finally, James Rogers' *Grindermorph* (2015), consists of three separate and strangely familiar etchings into blocks of acrylic paint, each machine like in their precision.

The traditional notions and confines of the gallery space have always been under scrutiny, and the digital age in particular is pushing the boundaries of what a gallery can be and how art can be viewed. &Model consistently provides rich, diverse and well curated exhibitions featuring the work of both emerging and well-established artists. The creaking floorboards and weathered paint of the stairwell create a homely rather than reverential atmosphere, allowing viewers to relax and absorb more challenging works. In *Seven Turns*, visitors are introduced to a diverse and playful range of responses to a seminal painting, which continues to inspire new interpretations.

**More room for error: Nicola Ellis  
– &Model Clare Nadal  
Leeds, Corridor8, 28th August  
2015**

More room for error is the second incarnation of a touring exhibition of works by artist Nicola Ellis. For the exhibition at &Model in Leeds Ellis has worked on a site-conscious basis, sensitively responding to the architecture of the three-storey townhouse to create the new work 'Some, any, many, a lot of, a little, a few' (2015) in situ in the gallery space. This work draws on Ellis' prior investigations into metalworking, in particular techniques of welding, to invite discussion around the relationship of sculpture and engineering whilst simultaneously offering a dialogue with the constructed, metal sculpture of the twentieth century.

'Some, any, many, a lot , a little, a few' is formed of a continuous piece of steel which joins all three storeys of the gallery by traversing through rooms, cutting through ceilings, and lining staircases. The work's elastic appearance is enabled by a series of welded joins, which give the steel thread the illusion of tense weightlessness as it floats across the space. As it bisects architectural constructs the steel line appears simultaneously integral and intrusive; piercing and re-shaping the body of the building.

&Model's domestic, multi-room layout lends itself to such aggressive contouring. As the work passes through a wall or floorboard, the viewer is invited to consider any number of unseen spaces beyond. Recalling the work of Anthony Caro, the sculpture manipulates both line and space as the gallery itself becomes part of the sculptural entity. In places the work is purposely made mysteriously inaccessible – hidden behind a transparent door or disappearing into the depths of a basement, off limits to the gallery visitor. In this way Ellis' concept of sculpture becomes one of both a physical object and a mediation on spatial awareness.

This is also a work that self-avowedly seeks to investigate its own materiality; a sculpture that displays its own working processes as testimony to a kind of material honesty.

As the exhibition title suggests, it is a sculpture that openly celebrates the flaws and imperfections to be found in any process of making. Ellis has spoken of her 'least favourite train of sculpture' as one that 'disguises inner counter-balance or tries to make you believe there isn't one'. In order to alleviate this erasure of making, Ellis intentionally exposes the prefabricated removable collars used to join the steel rods together in the work. The holes which are drilled into walls and floorboards to allow the sculpture to continue its architectural journey are also left exposed, displaying the material trace of the artist's hand.

The exhibition forces an interactive response from the viewer. The steel line runs at such a height that is is necessary for the gallery visitor to step over or duck under the structure if they want to enter the space. Sculpture thus becomes a dictator of movement that encourages a more direct engagement with gallery. More room for error is both an investigation of the nature and materiality of an industrial medium and process, and simultaneously an exploration of the potential for using sculpture to navigate architectural space. It is a work that is both material and immaterial which succeeds in eluding the visitor through the journey it traverses – at one minute close enough to touch, the next, disappearing out of sight at the prospect of new spatial possibilities.

## Going to Ost – Robert Meadley, &Model Michael Butterworth Leeds, Corridor8, 19th June 2015

The book launch of Robert Meadley's first novel, *Going to Ost*, at &Model follows on from Corridor8's coverage of the Burroughs at 100 conference at the Anthony Burgess Foundation, Experimental Poetry by artists and writers at The Other Room, the launch of *Poor Souls Light* with a reading by M John Harrison at John Ryland's Library and more recently Fay Ballard's *House Clearance*, her exhibition of drawings also at &Model, which reflected the undisguised literary associations of the work of her late father, J G Ballard. What Meadley, William Burroughs, Harrison and Ballard all have in common is that they were all disparate parts of the short-lived literary-art movement of the mid-1960's up to the early 1970's, the New Wave of Science Fiction (Burroughs as guiding inspiration rather than participant).

The 'New Wave' movement had as its literary epicenter the art and writing magazine *New Worlds*, a long-running British traditional SF magazine hijacked for the cause by the young author-editor Michael Moorcock. His (and Ballard's) premise was that the 'future', in the form of such technological feats as the moon landings, the increasing complexity of the media landscape, computers, artificial intelligence and experiments with drugs, had already arrived. It was now more relevant to write about the present rather than the distant future, inner space rather than outer, and to find new forms of writing to express these new concerns.

Mostly under Moorcock's editorship, *New Worlds* ran for over 74 issues from 1964 to 1979, but its apogee was the period July 1967 to April 1970 comprising 26 issues (#173-200) when a small Arts Council Grant enabled it to adopt an A4 glossy format and run features on art, and a handful of small press 'continuations' in the late 1970s (#212-216).

The first of these large-size editions had cover art by MC Escher. The second carried an Eduardo Paolozzi cover and a feature on the artist by Christopher Finch, Finch's first foray into art criticism. With that issue Finch became *New Worlds'* Art Editor; in subsequent issues he introduced Richard Hamilton and other visual artists to the literature of the New Wave. After a drunken editorial meeting Paolozzi was made 'Aeronautics Adviser'.

*New Worlds* attracted 'conceptualists' such as Meadley who enjoyed playing with ideas. *Going to Ost* reads like a book that doesn't mind whether it's a book or not. A slender series of encounters by its protagonist Bukh Tabroff Terongh makes up the narrative as he journeys from the outposts of Empire where he has made his fortune, to Ost, the city of his birth. Each encounter prompts a tale. The interest lies in the telling of these unlikely episodes, which progressively expose more about the character, and indeed the author, whose sources and obsessions are clearly in evidence – Herman Hesse, the Norse Goddess Hel, Chinese

landscapes, board games, music hall, obscure histories and hunting game. However, never enough is revealed, the reader being made to feel like the willing but perpetually enticed donkey, until the narrative abruptly stops.

The novel's gestation is equally spirited. The first episode was published as a short story in *New Worlds*. Further parts were commissioned but never appeared due to the magazine folding. The MS then continued in piecemeal fashion. Whenever the author's wife wanted to know, "What happens next?", another section was penned. In 1987 Savoy Books, the Manchester publishing company, took an interest and on the offer of publication the manuscript was completed. But the MS went missing before publication could take place. It has only very recently turned up again, and was finally published forty years after its author first began writing.

At Leeds, *Ost* became an exhibition at which a book was sold. Titled *Book Launch and Other Stuff*, its brief appearance (it was sub-titled "now you see it, now you don't"), was the second part of the author's *3 Works About Time*. Of the first, even briefer, work Meadley says: "If you missed it, or saw it without knowing what it was, don't worry, it won't be the only thing you've missed." Of the third of the *3 Works* he maintains it will "...necessarily be posthumous."

The exhibition was hung by Harry Meadley, who also assisted in the curation, and comprised four groupings of texts. One of these, 'Sushi', consisted of a series of texts randomly selected from Meadley Snr's current hard drive. 'Mental Health Warning' took the form of pages from online magazine speculative fictions, recent collaborations with Gareth Jackson, and included the latter's striking digital painting 'TS Samurai/Bikini Girl'. The other three groups were comprised of texts from earlier periods in Meadley's writing career, and included pages from the later 'continuation' editions *New Worlds*. These later editions published the more visual idiosyncratic and conceptual material left over after the main run of the commercially distributed magazine had come to an end (and included in their contents for instance the first publication of Ballard's 'Project for a New Novel' with its unconventional mixture of typefaces).

Elsewhere the almost redundant 'launch' desk was piled high with copies of *Ost*, adjacent to which the essential 'eats' table was heaped with 'Ost' delicacies courtesy of art food stylists Sally Bagnall, Rachel Carter and Lucy Evans.

**House Clearance – &Model Bob  
Dickinson, Fay Ballard  
Leeds, Corridor8, 26th May 2015**

If, after the death of a relative or loved one, you've ever had to empty their home of its contents, you'll know what the phrase "house clearance" can mean. In the case of Fay Ballard's current exhibition, it also refers to a meticulously executed collection of detailed drawings – studies of objects from a once-inhabited space. Bit by bit, vision by vision, phase by phase, the show explores and externalises the artist's grief at the death of her father: the writer of speculative fiction, J.G. Ballard, who died in 2009.

It was his house, the former family home in Shepperton, that provided the source material. On the afternoon of the exhibition launch, Fay led a crowd of interested visitors on a room-by-room tour of her work, through the appropriately rambling series of rooms at &Model Gallery in Leeds, where she began explaining the beginnings of her fascination with the place she had grown up in, but long since left. "The point was that my father over the years preferred people not to visit him at the house," Fay explained, standing in front of a yucca tree that used to belong to her father, and which became another character in the story. She was looking at a drawing called Farewell, depicting her father staring out through an open upstairs window towards the viewer. "For the last 15 years, from 2008 back, I had not visited my house. And nor had any of my family. We would meet Daddy in town. He'd say, Oh let's go to a Chinese restaurant. Or, There's a great Thai round the corner. Or, I'll come and see you. You can't come to Shepperton, it's too messy."

But J.G. Ballard had been diagnosed with prostate cancer in 2004 and had been given five years to live. By 2008, he was so frail he decided to move in with his girlfriend Claire, and asked Fay to collect him in her car. "Now I still had my key that I had as a teenager. So on the day that he said come and get me, I drove to Shepperton and let myself in with the key. And it was an extraordinary moment because nothing had changed. The yucca – this is nothing compared with what it was – this was in the nursery. This is a 1930s house – and the front room overlooking the street was called the nursery. We used to play there as kids, we had the television there. And before my first term at university I bought my dad this yucca from Marks and Spencers in Brighton. He immediately started feeding it whole bottles of Baby Bio that he'd get from the petrol station. It was in a large pot, pushing through the net

curtains, trying to get the light, it had so many heads it was a fantastic sight."

You can't help thinking about some of the imagery in her father's books when you hear that.

Fay went on to describe the origin of the photograph she copied to create Farewell: "I went into the garden and took a photograph of my Dad, which for me was a big moment because this was my revisit to the house, and this was his farewell to the house." Describing details, she added, "That red chair was a chair his mother had brought back from Shanghai. That pale yellow thing obscuring his legs – that's an Eduardo Paolozzi print that he must have used as a draught excluder."

There is a certain amount of trauma at the root of these drawings, which started with a series looking back at her mother, who died unexpectedly, of pneumonia, on a family holiday when Fay was seven, in 1964.

"Very suddenly my mother wasn't feeling very well," Fay explained, "I can remember her being extremely ill, she had a fever, she borrowed a fan I had, I remember a doctor rushing in with an oxygen cylinder, and then I remember my father said, Go out, go out. And I remember thinking My mother is dying. I think you know, in a way, when it's happening. Anyhow, she died, my father came out of the room, called the three of us [Fay, her brother and sister], hugged us tightly, and said, She's dead. I remember him crying in despair, What do I do now? I remember the funeral, which we all went to. We drove back to England... and then we never discussed her again in our family." The drawings Fay made show some of those significant objects linked with her mother: one, called 'Mother Reinstated', combines her portrait with a study of the lower half of her body, seated, wearing black stilettos and with a black handbag on the ground. "This was where the creative process started," Fay says, "I started to make drawings of my mother to reclaim her. To make her evident. And to some extent, to idolise her. I try and make her very beautiful. Because she is my Madonna". Despite this, or because of it, Fay says, "My father was a brilliant father, he was the most maternal person you could imagine. He was mummy and daddy."

**House Clearance – &Model Bob  
Dickinson, Fay Ballard  
Leeds, Corridor8, 26th May 2015  
Continued**

Some of the most haunting works Fay presents are in a recent series called 'His Trace', which show close-up views of very ordinary, slightly knocked-about nooks and crannies and objects, combined with handwritten text at the foot of each drawing. The handle of an armchair, for instance, says *Watching Hawaii Five O and the Rockford Files*. "It's the little things," Fay says, "The smell of a kitchen cupboard, the remembrance of a stair bannister, that resonate with me. And what I wanted to do was capture that with a thought... such as the chair my dad sat in when we watched *The Rockford Files*. I see my father there."

The largest works are called 'Memory Boxes' – drawings of objects collected together and framed. One box, for instance, is 'Drawn From Memory' and another, matching it, 'Drawn From Life'. "I was reading about Renaissance cabinets of curiosity," Fay says, "And I was thinking these are my wonders, and I thought about these objects stirring emotion and personal thought." 'Drawn From Life' includes the drawing of a letter sent by the police, about the misbehaviour of the family dog. "Our dog loved escaping and one day we got a phone-call from the police to say the dog was arrested and in a cell for causing havoc in the street and stopping all the traffic. And my dad said to me *There is no way I am going to get that dog*. And it was my dog so the responsibility was for me to get the dog. He was fined 65p. 'For restoration of dog'."

The most powerful work in the show is a pair of drawings, 'Omen' (i) and (ii). These are copies, much enlarged, of two small black and white photographs showing Fay as a baby, with her parents, in Chiswick Gardens. In one, her mother holds her, in the other, her father. Behind them, in both photos, is a stone sphinx. "My parents were consciously taking a photo of each other with me, with the sphinx," Fay says, "And then I thought about the sphinx: a man-eating beast which killed anyone who couldn't solve its riddle. And I thought, my mother [when the photo was taken] was going to die in seven years. This is quite a disturbing picture, really. And what's interesting is these pictures have inserted themselves into my memory."

Downstairs, in the gallery's front window, there's another 'Memory Box', called 'About My Father'. It contains a drawing of a Johnnie Walker Whiskey bottle, labelled in the accompanying inventory, "Father's daily drink during artist's childhood, starting after breakfast", plus his carpet sweeper, plus the yucca plant and a drawing of his first email, from 2003. It ends: Now I find I haven't got a stamp to put on this letter but now Clare tells me I don't need a stamp. That's progress. A letter sent to Fay at Sussex University is also comic, and touching, including the lines: Lovely to talk to you last night dear. Delighted everything is going so well.. here's a cheque for £30, I hope it's enough. If not, let me know and I'll send you some more. "But what I really love," Fay said, reading it out loud: "Make sure you eat well and keep warm."

House Clearance visualises a process most of us go through, at some time in our lives: how to come to terms with the loss of our parents. But it is in the unique details about her parents in particular that Fay's work speaks volumes. "It's me trying to work out what was my past," she says, "I've had an absent mother, a father who was a very well-known figure, and I'm here. And I've got to make sense of it all."

# PRESS RELEASES

## **Robert Clark & Fay Ballard The Guardian, 9 May 2015**

Drawing has always been a means of sketching out the future but it can also be a medium for reclaiming the past. Fay Ballard's House Clearance is a selection from the innumerable pencil studies made around her father's house since his death in 2009. Of course, the fact that her father happened to be JG Ballard adds not a little intrigue to this grievous time travel. Ballard's drawings tend to be all the more moving for being so apparently technically pedestrian; there's an objective attention here worthy of an archaeological illustrator. Details are recorded as if they are evidence. Banalities become talismans of loss. Collectively, the images constitute surreal still-lives: a diver's rubber flipper next to a bottle of whisky next to a well-worn origami instruction manual. Ballard reminds us that it's often the smallest and shallowest things that bring our loved ones back.

## **Robert Clark & Chris Dobrowolski, Leeds The Guardian, 25 October 2014**

Chris Dobrowolski's art consists of him dreaming up the most quixotic, surreal and disarmingly innocent-spirited adventures – such as racing across an Antarctic wilderness on a sledge constructed out of a large-scale ornamentally moulded gilt picture frame – then acting them out in real life. Sculptural contraptions include a full-size leather upholstered pedal car and a sadly grounded tea-chest aeroplane. There is a touching documentary record of the artist lovingly restoring his family's 1960s Triumph Herald and driving it all the way to Rome to revisit his father's old haunts. This theme of artist-as-big-kid also refers to his childhood exposure to Dinky toys,

Ladybird books and Meccano becoming formative cultural influences.

## **Robert Clark & Peter Suchin, Leeds The Guardian, 15 March 2014**

Peter Suchin's exhibition is an intriguing mix of paintings, drawings and manuscripts, not to mention a choice selection from the artist's personal library of 6,000 books. A contributor as a polemical writer to the Guardian and Frieze magazine, Suchin here presents not only the finished artworks and sketchbook evidences of their creation, but also much of his art's historical and theoretical source material. Ironically, such back-up only goes to stress the ultimately risky business of the creative process itself. The paintings are abstract fields of ambiguous spaces. Coloured blobs, slabs and stripes of paint appear to push and pull against the flat plain of the canvas.

**Anna Ratcliffe, Chris  
Dobrowolski, &Model Leeds,  
Corridor8, 4th November 2014**

Chris Dobrowolski is an Essex born sculptor, painter, performer and storyteller currently on show at &Model gallery, Leeds. The exhibition consists of a fifteen year retrospective of the artist's work and is the second solo show that &Model has hosted. Dobrowolski's work seems like a breath of fresh air in the current climate, his art (like himself) is grounded and unpretentious. Looking around the exhibition on the opening night I adhered to the rules of white-walled art galleries and peered into one of the boxes, which hung ajar on the wall. "You can open it!" Dobrowolski said, joking about the fear of touching the art. Upon entering, the gallery springs to life with sound and movement, a record starts playing, a 1960's vacuum cleaner starts up suspending a model aeroplane in flight, a metal lid opens to reveal a tiny man in a boat drifting in the abyss with a sunken record player shipwrecked below. Instead of being an adult in an art gallery you are transported back to being a kid in a toyshop, filled with excitement and anticipation.

This giddy childhood aesthetic runs throughout the exhibition. His art represents the days before digital technology, shooting footage on super 8 and using vinyl and tape. In many pieces he employs the use of toy cars, miniature railways and figurines, which could all be forgotten in a generation. Hence his work has a nostalgic feel that endeavours to preserve the analogue. Being seemingly as fearless and naïve as a child himself, Dobrowolski has put himself in life-threatening situations without a second thought, for example building a makeshift hovercraft whose engine exploded and a tea chest airplane which was airborne for five metres before nose-diving into the ground. Despite these mishaps Dobrowolski carries on having haphazard

adventures.

On the first floor we can see the results of his trip to the Antarctic where in 2008-9 he took up an unlikely three-month residency. As part of an Artists and Writers Programme Dobrowolski travelled with the British Antarctic Survey to one of the furthest corners of the world with a box of models and toys including plastic penguins, Ladybird books and a north pole action man. In his recent book *Escape* he writes about his journey and, despite chronic seasickness and some strange looks from the crew and scientific researchers, he took photographs of his small models in the vast Antarctic landscape. From his expedition he created dioramas staged inside wooden food boxes from the trip, using these photographs, illustrative painted landscapes and toy models. This creates pieces that tangle the real, representational and fantasy. The centrepiece is a large 12ft sledge made from gaudy gilt picture frames that he unceremoniously rode over the snow. His work is about the experimental making process, storytelling rather than the object.

Dobrowolski's work is humorous and entertaining with every piece having an elaborate autobiographical backstory. The show includes a huge array of works that fill the three floors of &Model, the rustic worn aesthetic of the building partnering perfectly with Dobrowolski's wooden cases and car boot sale Dinky toys: preferring a worn, lived aesthetic than anything shiny and new. The show fills you with a dreamy nostalgia but at the same time leaves you with conceptual questions to mull over.

## Hope Leye, Claire Potter, &Model Leeds, Corridor8, 13th May 2014

Shady Dealings With Language is a series of four events guest-curated over four different cities — Leeds, Manchester, Edinburgh and London — examining and exploring the art of language and writing. The first of these events takes place in Leeds, entitled Language Urges, it seeks to consider the effect of language on the body. Including the work of the late Callum Millard, Eric Prenowitz and Bridget Hayden and hosted by &Model Gallery, Language Urges will examine the urge to articulate, communicate and question our innate desire for language, interrogating what is gained and understood, but also that which is lost as we translate our thoughts through language.

Hope 'Leye spoke with Claire Potter, the curator of Shady Dealings With Language to find out more about the first of these four events.

**Hope 'Leye:** What gave you the idea for Shady Dealings With Language?

**Claire Potter:** My own practice moves between writing, performance art, poetry and performance poetry, so in a way the whole tour is an expanded research project that draws in the works of other artists. Not just the people I approached to curate this project but also the people they wanted to work with. It's a mixing pool of people's terminologies, and the approaches they have to these three terms of performance, art and writing. Even though I've found everyone gesturing towards the same sorts of ideas around these terms, there has been a lot of interesting crossover in how people use and understand them, but what's really interesting is how even with similar reference points people use these terms for very different reasons, and through the events it seems that this is something that is starting to unpack itself.

**HL:** Would you say your interest lies in deconstructing language?

**CP:** Yes definitely, and we're really lucky to have Eric Prenowitz as one the guests for this first event in Leeds and Lauren de Sa Naylor who has curated Language Urges She is currently tutored by Eric, and so has a very close relationship with him and with everyone else also, including Callum Millard who passed away a few weeks ago. I was really interested in these people co-curating these events, not just as curators but also individuals combining elements of their personal practices and research interests. The event then becomes a platform for their typical approach to making work, plus providing an opportunity to address remnants of never

realised art projects, and using that as a tool to create an event; Lauren was very interested in interpersonal dynamics and the relationships between collaborators as well, and is keen to see how they can help bring out new aspects from each other's practices and work.

**HL:** Is Language Urges as a series more focused on processes than final outcomes?

**CP:** It's an expanded research project for me and I prefer for the series to be thought of as an expanding platform, where ideas are passed and shared on and new discussions are generated and created. The idea of 'artist as researcher' is embedded in the whole process; as a researcher you have intuitive ideas for projects sometimes, but there comes a time when you have to assess what you're doing, and articulate and explain it as a sort of creative process in itself. Sometimes in my strongest moments of self-doubt it almost feels like an odd creative pyramid scheme, in the least literal of senses, and I have to constantly question my role. It sits uncomfortably with me that we would prescribe a particular role to any of the artists, researchers or curators working on this and that's sometimes where that feeling of some sort of pyramid scheme comes from. I dislike the idea of creating hierarchies by setting out a clear chain of processes and prefer to just view those involved as all equally valued collaborators assisting in developing the show together as they feel is needed. Language Urges is more like a pool of research, providing an opportunity to contextualise new and existing art practices within it.

**HL:** If Language Urges is a starting point of kinds, where do you see Shady Dealings with Language progressing to?

**CP:** I'm not totally sure and that is what's exciting. There are lots of possibilities for expanding the series, perhaps through the blog or even hijacking the proofing, editing and press publication processes, and incorporating them as well into the series of events. I'm really interested in the series' ability to change, develop and evolve, and hopefully myself and the other curators I'm working with will all arrive at the same end points together.

**One Sixth of a Series Of Elegies:  
V, ?? & XVII: Retcon! Retcon!  
Retcon! – &Model Rebecca  
Senior, Joseph Buckley  
Leeds, Corridor8, 21st  
September, 2013**

The middle floor rooms of &Model gallery have been carpeted in a scrap book mix of cut-out colour. The flat geometric shapes of red, yellow and green in translucent film and foil are awkward; their edges rough and angular. Collectively, they make for a kaleidoscopic introduction to Joseph Buckley's latest solo exhibition at this Leeds gallery.

These colourful floor scabs (which are offcuts from the artists' previous work in vinyl) reunite in the whitewashed rooms to dictate the physical experience of the show. It is difficult to avoid covering the pools with footprint- negatives, especially in the street-facing room which also holds a video installation and a photograph of the artist hanging from the ceiling of the gallery by his right foot. On first encounter the pieces in the room seem disjointed, like selfish entities spread across the space. However, as the ghost chatter of artist discussion fills the space from the box TV the individual voices, dislocated pools of colour and inverted hanged-man merge into a mashed up mix of obscure reference. The looped video, which shows a group of artists discussing a work of Buckley's (which is anonymous to the participants and viewers of the work) was filmed in the space, you can see the 1911 date on the grey Pearl Chambers building that faces the gallery out of the window. The hanged-man is suspended from the

third floor of the gallery, you recognise the squared sash window from the staircase and the distinct voices from the video become as distinct as the colours on the floor. In the adjoining room the only other work is a peculiar black painting of a domestic interior. It appears like a negative on crackle board and provides a startling counterpart to the angular rainbow shapes on the floor. It isn't a depiction of the gallery space, but is composed of similar elements- stairs, doorways, wooden floorboards.

When entering the show you encounter the objects and rooms in turn, as if their order was something other than a consequence of their curation. It is difficult to explain or attempt to understand a finite concept behind the exhibition, and that is because the difficulty of the show is also its success. The lack of explanatory material (or its deliberate obscurity) results in cyclic narratives of space, bodies and death which are probably little more than creations of my imagination (a 'RETCON' is the alteration of a back story narrative by a later author). To experience colour and space prompted by nuances of bodily displacement and distorted perspective in a small mid-floor show is an interesting experience, and it is difficult to leave behind the self-portrait hanged-man, struggling and voiceless surrounded by pools of sticky colour.

**Pretty Brutal – Library &Model  
Lesley Guy, Nick Thurston  
Leeds, Corridor8, 10th August,  
2013**

Nick Thurston's Pretty Brutal Library has 10 books and a desk and a chair, but no chaise longue. At first it feels like a place where I might dip in and out of the texts presented, not necessarily lose myself, but this is before I start reading.

The pasted blurbs in plain black text and tiny individual book holders are reminiscent of the minimalist office style fostered by Conceptual art in the sixties and seventies. Cool and serious it would appear and at first glance those large blurbs might be intimidating, words coming at you from all sides. It's OK though, they are only blurbs there to guide the reader into each text and their bigness makes them easier to read.

&Model is an unexpected art gallery, but it feels like an old one. The aesthetic of the space is worth noting. White and light grey and so sixties from the white flock wallpaper right down to the chrome paneling outside. Within this familiar shell the cool and serious conceptual rigor feels warm and comforting, like a schoolroom from a simpler time.

Thurston is described as a poet, though his work is perhaps closer to Contemporary art than what we might consider to be traditional literature. He works with other writers such as Kim Rosenfield to push the written and spoken word in a way akin to the avant-garde pushing visual language in the early

20th century. Literature hasn't moved on much since Beckett or Burroughs and the use of words in art, as seen in Dada or Fluxus and a range of artworks since, has done little to bridge the gap between the visual and the literary experience. In this way Thurston's work can be closely associated with that of Kenneth Goldsmith – who is worth looking up.

The texts in this library are concerned with 'the voice, speakers, speaking and the spoken'. So the real pleasure of these texts is located in the idea of the sounds, heard or imagined when reading, whether that is out loud or internally. Most striking is "Whäis off ßiejing" by Dschon Börga, a kind of German phonetic rewriting of John Berger's "Ways of Seeing" by Sarah Lüdemann. The thrill here is in the re-reading of such a familiar text and having to re-tune your brain to get there.

I can't help thinking that they've missed an opportunity to explore the spoken word more satisfactorily – silent reading doesn't seem to be enough. There are no events planned but the organisers don't rule out the idea of a live reading out so it's worth keeping an eye on the &Model website.

Either way, I'm looking forward to going back to the Pretty Brutal Library. It looks like I've got a fair bit of reading to catch up on.

# SOCIAL MEDIA

**Dr Catriona McAra** @CatrionaMcAra · Dec 12, 2015  
'Surface to Air' with paintings by Christopher Stevens and Mark Wright @AndmodelLeeds Thanks for the catalogue! Great essay by @drD\_leeds

**& model** @AndmodelLeeds · Dec 12, 2015  
Final day today (open 2pm-5pm) of Stuart MacKenzie & Mark Wright's 'SurfaceToAir'



**Rebecca Morrill** @rebeccamorrill · Nov 25, 2015  
Seen two v.interesting #painting shows in past few days: @WhiteCube + @AndmodelLeeds  
The medium can still surprise #paintingisnotdead #art

**& model** @AndmodelLeeds · Nov 25, 2015  
Replying to @rebeccamorrill  
Thanks @rebeccamorrill - painting alive and well, here and @WhiteCube

**ruth claxton** @ruthclaxton · Nov 20, 2015  
Brilliant and busy day in Leeds with @xspecialpeople courtesy of @mathewparkin @AndmodelLeeds @HMLLeeds Pavilion and Assembly House

**Lloyd Wilson** @Lloyd\_Wilson\_ · Nov 20, 2015  
Thank you @drD\_leeds for the intro to 'Surface to Air' @AndmodelLeeds this afternoon



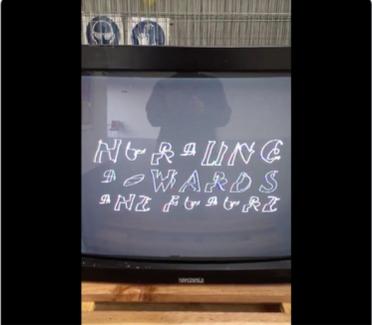
**Clare Nadal** @Clare\_Nadal · Sep 2, 2015  
My review of More room for error by Nicola Ellis curated by @MDP\_info @AndmodelLeeds for @Corridor8 corridor8.co.uk/online/review...

**Henry Moore Institute** @HMLLeeds · Sep 2, 2015  
The @Pavilion.org run Leeds Art Walk kicks off today 5.30 @LeedsCofArt, followed by @AndmodelLeeds, & ending at #HML pavilion.org.uk/interaction/le...

**Corridor8** @Corridor8 · Aug 28, 2015  
Review: More room for error, @AndmodelLeeds, Leeds. Text by @Clare\_Nadal. corridor8.co.uk/online/review...

**Dr Catriona McAra** @CatrionaMcAra · Aug 23, 2015  
My favourite exhibitions so far this summer. Joseph Cornell @royalacademy Charles Avery @InglebyGallery Nicola Ellis @AndmodelLeeds

**Leeds Beer Week** @leedsbeerweek19 · Jun 24, 2016  
Really enjoyed @AndmodelLeeds @NorthBrewCo morphing wordddzzzz



**Kerry Harker** @KerryHarker · Sep 10, 2016  
Great artist's talk by @ThisJoeHancock at @AndmodelLeeds @NorthBrewCo this afternoon, thanks!



**Christian Townsley** @NorthbarChris · Sep 10, 2016  
@ThisJoeHancock @AndmodelLeeds thanks for a great talk - fascinating insight into your work and a free Latin lesson for the children!

Thanks to [@The\\_Tetley](#) for making The King and I their current recommended show. Catch it Wednesday to Saturday this week - 18 Feb.

[click here](#)  
 READ MORE

**WE RECOMMEND**  
 The King and I  
 Until 19 February 2017  
 &Model

Artists, writers and musicians respond to Nicholas Moore's 1972 King Kong, currently outside the Henry Moore Institute. Marking the connection between the two cities, The King and I includes work in printmaking, audio installation and digital 3-D modeling produced through a collaboration between art and architecture students at Leeds Beckett University and Birmingham City University.

READ MORE

[& model](#) Retweeted [@hollyrowan](#) · Feb 10, 2017

**Holly Rowan Hesson** [@hollyrowan](#) · Feb 10, 2017  
 This time last year - [@AndmodelLeeds](#) opening after great month new work on site, thx again to fab [@drD\\_leeds!](#)  
[hollyrowanhesson.co.uk/exhibitions](#)

**Porl Cooper** [@porlcooper](#) · Feb 9, 2017  
 Anyone seeing KingKong & City Sculptures project [@HMILeeds](#) check out awesome King and I exhibition opposite [@AndmodelLeeds!](#) #Leeds #Art

1 2 5

[& model](#) Retweeted [@BasementArtsPro](#) · Feb 6, 2017  
**BasementArtsPro** [@BasementArtsPro](#) · Feb 6, 2017  
 Alongside City Sculpture Project 72 [@HMILeeds](#) is The King & I [@AndmodelLeeds](#) looking at the enduring appeal of Kong [corridor8.co.uk/article/the-ki...](#)

"Great stuff people are doing in England's north" - pleased to be included in the 2016 directory [@hannahfestival](#)

9 19

[& model](#) [@AndmodelLeeds](#) · Jun 9, 2016  
 The great 2016 Hannah Directory - available now from us, and other venues - [@hannahfestival](#)

**Laurence SterneTrust** [@LSterneTrust](#) · Nov 9, 2016  
 Last few days to see Paint Her to Your Own Mind! Open today at [@AndmodelLeeds](#) (2:30-5:30pm). For more information : [bit.ly/29ycALL](#)

3 4

**Andrew Bracey** [@BraceyAndrew](#) · May 6, 2016  
 Fantastic show curated by Laura White at [@AndmodelLeeds](#) so glad hot to catch it

2 7

[& model](#) [@AndmodelLeeds](#) · May 5, 2016

**Kreider + O'Leary** [@Kreider\\_OLeary](#) · Apr 29, 2016  
 Wonderful night last night at the opening of WAYFARING [@AndmodelLeeds](#)  
 Up until 4.06.16  
 Thanks to everyone involved.

1 4 5

[& model](#) [@AndmodelLeeds](#) · Apr 28, 2016  
 Thanks to everyone who braved the rain for the preview of WAYFARING tonight... And to [@NorthBrewCo](#) for great beer



& model

1,316 Tweets

Follow



& model @AndmodelLeeds · Jul 24, 2019

&Model, Leeds (2012—2017), Rutger Hauer (1944—2019). When &Model was evicted from 19 East Parade in 2017, we made and left behind the smallest public artwork in Leeds, little more than 3cms high. It's still there and still on view. Many people have seen it, more have not...



1 retweet, 5 likes



& model @AndmodelLeeds · Jul 24, 2019

Good to see the developing career of Lydia Blakeley, who was one of our great team of Gallery Assistants. This is work from her MFA exhibition at Goldsmith's, and she's now represented by Kristin Hjellegjerde Gallery, and has a forthcoming show at Steve Turner Contemporary, L.A.



& model

1,316 Tweets

Follow



William Corwin @WilliamCorwin · Dec 10, 2019

It was a pleasure to celebrate @AndmodelLeeds and all it stands for!

& model @AndmodelLeeds · Dec 10, 2019

We're looking forward to this @WilliamCorwin and we appreciate massively all your hard work on making the book what it is! twitter.com/WilliamCorwin/...

2 retweets, 2 likes



& model Retweeted

Barry Flanagan @JBFinfo · Dec 10, 2019

@andmodel\_leeds launch a new book Thurs 6pm at The Crypt Leeds Town Hall, documenting 5 yrs of exhibitions - interviews with Jo Melvin, Fay Ballard, Chris Bloor, James Chinneck & derekhorton\_leeds + fiction @WilliamCorwin. Photo 'one ton corner piece' (1967) @andmodel\_leeds, 2017.



Karen Di Franco @archivist23 · Jun 17, 2017

If in Leeds, go and listen to Jo Melvin! <3

& model @AndmodelLeeds · Jun 17, 2017

Today! Curator's talk at 3pm

@JBFinfo



Barry Flanagan, heap 3, '67, 1967

CURATOR'S TALK - Jo Melvin on Barry Flanagan

Light pieces and other works

Saturday 17 June 2017

3.00pm - 4.30pm

On the final day of Light pieces and other works by Barry Flanagan, its curator Jo Melvin will talk about Flanagan in the context of our exhibition, which focuses on works using light as a medium and includes 'remade' works from the 1960s. Flanagan's sculptural approaches to conceptual art practice continue to resonate with contemporary concerns in art practice nearly fifty years later.

Dr Jo Melvin is an art historian and Reader in Fine Art, Special Collections and Archives at Chelsea College of Art, University of the Arts, London and Director of The Estate of Barry Flanagan.

This event is free and all are welcome.



& model Retweeted

Barry Flanagan @JBFinfo · May 26, 2017

Jo Melvin describes the context of the work now showing @AndmodelLeeds in the current issue @TheBrooklynRail: [ow.ly/7TEX30c3ZLC](http://ow.ly/7TEX30c3ZLC)



5 retweets, 4 likes



& model Retweeted

Barry Flanagan @JBFinfo · May 25, 2017



& model

1,316 Tweets

Follow



William Corwin @WilliamCorwin · Dec 10, 2019

It was a pleasure to celebrate @AndmodelLeeds and all it stands for!

& model @AndmodelLeeds · Dec 10, 2019

We're looking forward to this @WilliamCorwin and we appreciate massively all your hard work on making the book what it is! twitter.com/WilliamCorwin/...

2 retweets, 2 likes



& model Retweeted

Barry Flanagan @JBFinfo · Dec 10, 2019

@andmodel\_leeds launch a new book Thurs 6pm at The Crypt Leeds Town Hall, documenting 5 yrs of exhibitions - interviews with Jo Melvin, Fay Ballard, Chris Bloor, James Chinneck & derekhorton\_leeds + fiction @WilliamCorwin. Photo 'one ton corner piece' (1967) @andmodel\_leeds, 2017.



& model @AndmodelLeeds · Jun 7, 2019

January 2013—June 2017 - the roll call..! Our publication, celebrating our 5 year presence in Leeds, will be out soon — compiled/edited/written by @WilliamCorwin and designed by Liam Johnstone. Meantime, we'll be posting highlights from our exhibition programme over coming weeks.



5 retweets, 10 likes



& model @AndmodelLeeds · Jun 7, 2019

Our publication, celebrating our five year presence in Leeds, will be out soon — compiled/edited/written by @WilliamCorwin and designed by Liam Johnstone.



frances richardson @artistinlondon · Jun 17, 2017

@AndmodelLeeds great talk by curator Jo Melvin



1 retweet, 2 likes



& model Retweeted

frances richardson @artistinlondon · Jun 17, 2017

Last show Barry Flanagan light and other works curator Jo Melvin @AndmodelLeeds



 2 2

& model Retweeted

**Kerry Harker** @KerryHarker · Aug 6, 2015  
 'No Room For Error' new show by #NicolaEllis, curated by @MDP\_info, at @AndmodelLeeds now. Lovely show, a must-see!

 2 10 15

**JO BROWN artist** @jobrownarts · Feb 12, 2016  
 So pleased I went to @AndmodelLeeds @hollyrowan Hesson's new show.intriguing colourful,thoughtful.

 3 7

**& model** @AndmodelLeeds · Feb 12, 2016  
 Thanks to @kirkstallbrew and some fine strong Five Points IPA the evening ended up quite Duchampian...

 Tel : 020 8533 7746

**ian McMillan** @IMcMillan · Mar 29, 2016  
 Oh yes, I like the look of that!

**stuart petch** @thelightoutside · Mar 29, 2016  
 Replying to @thelightoutside  
 @IMcMillan oh! And for \*really\* cutting edge (odd/challenging, usually) there's @AndmodelLeeds, just round corner from @HMLLeeds.

1 2 5

**& model** @AndmodelLeeds · Mar 25, 2016  
 &Model will be closed today, re-opening as normal next Wed 30 March #EasterWeekend



**Leeds Welcome** @LeedsWelcome · Feb 10, 2016  
 Curatorial project @AndmodelLeeds show a diverse range of international artists. leedswelcome.com/attractions/mo... #Leeds

 5 9

& model Retweeted

**Kreider + O'Leary** @Kreider\_OLeary · Feb 8, 2016  
 Reviewing plans of @AndmodelLeeds for upcoming show curated by Laura @GoldsmithsUoL > laura-white.co.uk

& model Retweeted

**Lisa Le Feuvre** @lilefeuvre · Dec 14, 2019  
 Replying to @HMILeeds @AndmodellLeeds and 2 others  
 @AndmodellLeeds rocks

& model Retweeted

**Henry Moore Institute** @HMILeeds · Dec 13, 2019  
 Replying to @HMILeeds @AndmodellLeeds and 2 others  
 As our former director @lilefeuvre put it, "&Model was a place where you never knew what, and sometimes, where it might happen: in every case conversation was inspired, and debate resounded off the walls and winding stairs of the building."

& model @AndmodellLeeds · Dec 13, 2019  
 Thanks for your support @NorthBrewCo — for the book launch but also, along with @NorthBarDrinks @NorthbarChris and @johnnorthbar for our many exhibition openings 2013-2017.

**North Brewing Co** @NorthBrewCo · Dec 12, 2019  
 We're in Leeds town hall crypt serving up pale for @AndmodellLeeds! Come and look at good art and drink good beer! 🍺🍻

1,310 tweets

& model Retweeted

**Henry Moore Institute** @HMILeeds · Dec 13, 2019  
 Great to finally get our hands on @AndmodellLeeds' new book at the launch last night!

As well as charting 5 years of exhibitions in Leeds, it also features new writing by @WilliamCorwin, interviews with #chrisbloor, @drD\_Jeeds, #jameschinneck, #jomelvin, #fayballard & much more.

& model @AndmodellLeeds · Jun 21, 2017  
 Gertrude Gibbons review of our recently ended Barry Flanagan exhibition.  
 @JBFinfo

**Corridor8** @Corridor8 · Jun 21, 2017  
 'If we shadows have offended' - Read review by Gertrude Gibbons of Barry Flanagan's Light Pieces @AndmodellLeeds  
 corridor8.co.uk/article/barry-...

**triona McAra** @CatrionaMcAra · Dec 12, 2015  
 ice to Air' with paintings by Christopher Stevens and Mark Wright  
 @AndmodellLeeds Thanks for the catalogue! Great essay by @drD\_Jeeds

**del** @AndmodellLeeds · Dec 12, 2015  
 day today (open 2pm-5pm) of Stuart MacKenzie & Mark Wright's 'ice to Air'

So do we:

**Leanne Buchan** @LeanneBuchan · Oct 16, 2018  
 I miss &Model.  
 Show this thread

& model @AndmodellLeeds · Oct 4, 2018  
 FAD magazine's feature on Holly Rowan Hesson, illustrated with this photograph of her 2016 exhibition with us at &Model.

**FAD** @worldofFAD · Oct 3, 2018  
 The Line collaborates with the Royal Society of Sculptors to launch Conversation In Colour: buff.ly/2Q14fCY @TheLineLondon @Royal\_Sculptors @arebyte

& model @AndmodellLeeds · Sep 21, 2017  
 Nick Thurston's review @frieze\_magazine of our Barry Flanagan show curated by Jo Melvin, the final show in our East Parade building.

**Barry Flanagan** @JBFinfo · Sep 21, 2017  
 If you missed Barry Flanagan, Light Pieces and Other Works @AndmodellLeeds check out Nick Thurston's review currently @frieze\_magazine

Keywords:

Curating  
Exhibition  
Publication  
Collaboration  
Residency  
Sculpture  
Relational

Key dates:

33 occasions between

January 2013–June 2017;

24 Exhibitions, 5 Residencies

2 Performance-Readings,

1 Book Launch,

1 Radio Broadcasting Project

In total working with 158 artists.

Publication: Winter/Spring 2020

Links:

<http://andmodel.com>

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**[WWW.LEEDSBECKETT.AC.UK/LARC](http://WWW.LEEDSBECKETT.AC.UK/LARC)**

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