



A Latento is a recording device, made by Alex Farrar, Harry Meadley and Iona Smith, which historicises artworks and exhibitions after the fact. Unlike an artist monograph, it is without an editor, made up instead, of personal submissions that expand on a period of production, mimicking the seasonal structure of the fashion industry.

The publication is a reflection of the atomisation of artworks in the ‘information age’, where the collective role of journals, symposiums, websites and alternative mailing lists are not only acts of distribution, but equally part of a practice. *A Latento* is an extension of studio and exhibition practice, combining research, exhibition and review. An antonym of ‘manifesto’, a ‘latento’ is an elaboration of that which is latent. As such, the serial publication acts to elaborate on the back stories of the artists’ works and in turn their practices at large.

In its earliest pronouncement it campaigned to raise awareness of itself, then it exhibited itself as an exhibition guide to itself, and then, as a book following an exhibition that had preempted the book’s future design. In its most recent outing it is a book designed piecemeal, without discussion or debate, with each artist responsible for a specific area of the overall construction. Working blindly, three sets of decisions meet on the page for the first time.

Presented in this library display is a cross-volume compendium of works supplementing the publications that supplement the works. The latest volume - *A Latento* 3, will be on exclusive preview for the duration of the exhibition.

Henry Moore Institute

74 The Headrow
Leeds LS1 3AH

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Closed Bank Holidays
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Library

4 January – 21 February

***A Latento*: works by Alex Farrar, Harry Meadley, Iona Smith**



A Latento: works by Alex Farrar, Harry Meadley, Iona Smith

Henry Moore Institute Library
4th January - 21st February 2010

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I pledge to adhere to the following terms-

TO WEAR THE Suit WHENEVER I AM PUBLICLY PRESENTING MYSELF AS AN ARTIST.

TO PERSONALLY MAINTAIN THE Suit's PRESENTATION AND DECENT CONDITION,
UNTIL IT BECOMES NECESSARY TO MAKE A REPLACEMENT.

Signed:

[Signature]

To: ("the Parking Attendant")

From: Mr Alex Farrar ("the Artist")

Of: 27 Hesse View, Hyde Park, Leeds, LS6 1ER

Date: 19th March 2007

1. IN CONSIDERATION of having agreed to my request to accept
SORRY, NO STUDENT PARKING

("the Artwork") as a work of public art, to be enjoyed as such whilst being under your (and prospective other) ownership and responsibility upon the following terms of Agreement.

I/WE HEREBY GUARANTEE the security and preservation of the performance and observance of the Artwork by the terms and provisions of the Agreement. In relation to position of exhibit this Guarantee is subject to the limit contained in Clause 3 and 4.

2. YOUR liability under this guarantee in respect to the exhibits continuous and consistent installation under this agreement shall be limited to the competence of your position as responsibility of the Artwork.

3. The locality of Artwork will be reached by the Artist collaboratively with you, the Parking Attendant(s), ensuring via media between Art and practical working of site.

4. Should the Artist require the short term loan of Artwork for exhibition or other use, the lend must be met within five working days of demand.

5. Any demand to loan the Artwork shall be valid if delivered by hand or mouth by the Artist specified above or such other spokesperson as I/we may notify you in writing/ verbally as to whether any such demand should be sent.

6. If the Artwork should default in the performance and observation of any of the provisions or terms on the Artwork's part contained or implied in the Agreement (other than in respect of the absence of employee informed by Agreement) I will on demand amend and re-present within five working days what shall be so in arrears.

7. Where more than one person is party to this Guarantee as Guarantor our obligations shall be joint and individual.

IN WITNESS whereof the Guarantor has executed this instrument as a deed the day and year first above-mentioned.

Guarantor's relationship to tenant *Mr F*

Guarantor's Signature *[Signature]*

Date Signed *20 MAR 2007*

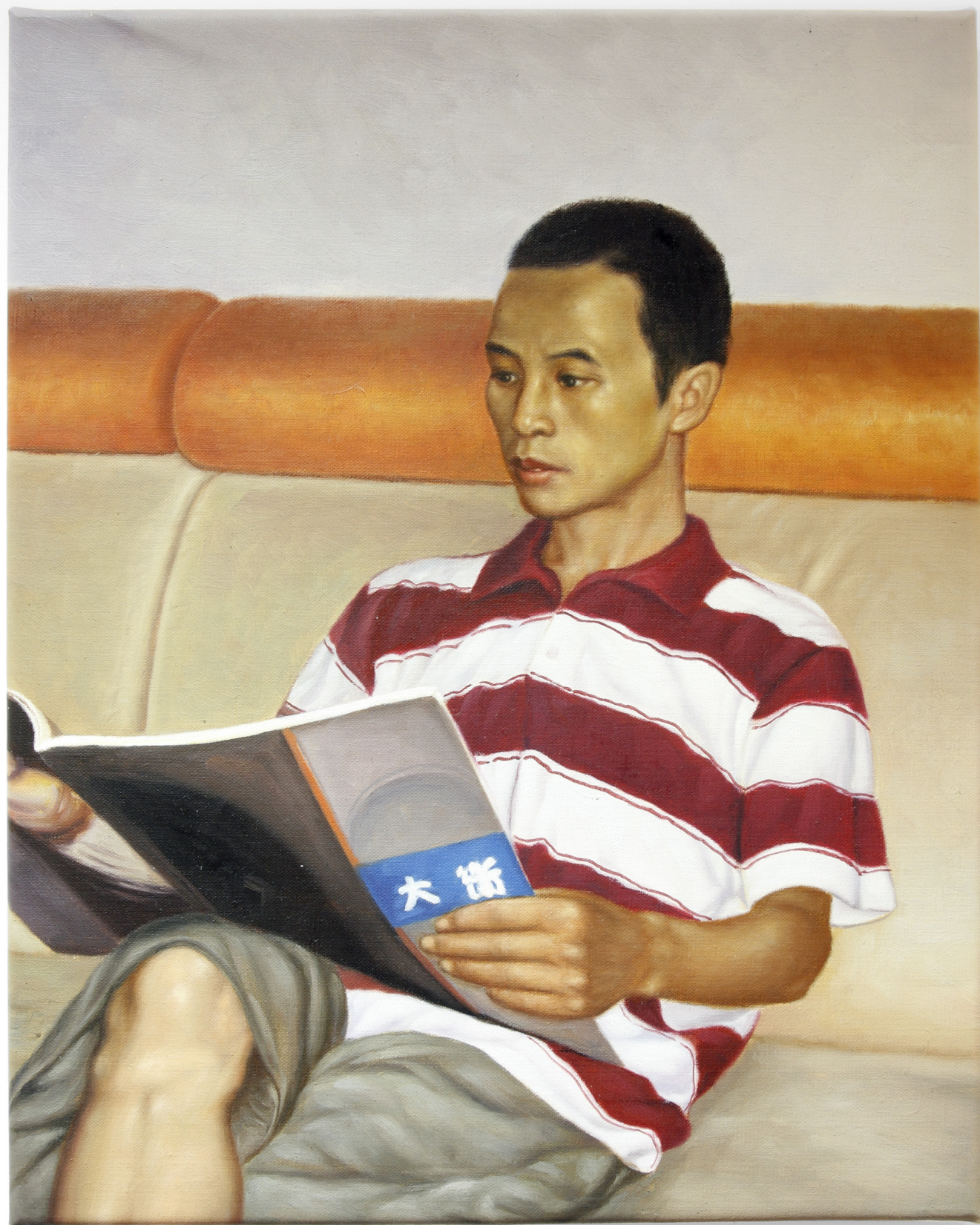
Signed and Delivered as
A Deed by the Guarantor(s)
In the presence of

Witness Name *HARRY MEADLEY*

Witness Signature *[Signature]*

Address of Witness *FLAT 10
158A WOODS LANE
LEEDS LS2 9LZ*











Iona Smith
Bridge (separatio), 2009
Clear resin

Alex Farrar
Suit Pledge, 2007-
Black and white print (signed by the artist)

Alex Farrar
Certificate of Agreement Between The Parking Attendant and the artist Alex Farrar, 2007
Black and white print (signed)

Alex Farrar
Certificate of Agreement Between The University of Sheffield Table Tennis Team 2007-2008 and the artist Alex Farrar, 2007
Black and white print (signed by the artist)

Alex Farrar
Shared Tenancy Agreement, 2008
Black and white print (signed by the artist)

Harry Meadley
Painting Giants, 2008
Commissioned oil paintings

***A Latento*: works by Alex Farrar, Harry Meadley, Iona Smith**

Henry Moore Institute Library,

4th January - 21st February

The current display in the Henry Moore Institute's library serves, fittingly enough, as both exhibition and book launch. The featured artists - Alex Farrar, Harry Meadley and Iona Smith - met whilst students at the Leeds Metropolitan University and operated as, in their own words, an 'artists' consortium'. Careful to delineate the idea of an artists' consortium from that of a group collaboratively producing artworks with one another, they focused *their* group efforts on the presentation, distribution and dissemination of their individual practices, a sort of mutual, critical support group. The most notable of these endeavours has been the series of books self-published under the *A Latento* moniker, the third volume of which the present exhibition celebrates. Acting variously as catalogues, monographs, paper-bound exhibitions and journals, each book documents, in a more or less comprehensive fashion the activities that immediately preceded its release.

The artworks on display function almost as illustrations of the books' contents - highlighting Farrar, Meadley and Smith's utilization of the printed book as a mode of display and distribution akin, not subordinate, to that of the standard gallery-based exhibition. It seems an especially prudent tactic given how limited an audience artists at this stage of their career are able to enjoy. A 'latento' is the antonym of a manifesto, and describes the elaboration of that which is latent; the approach enables the artists to provide more in the way of information and research than a casual viewer may have the opportunity to digest in a traditional exhibition format. Further attention is drawn to these concerns by the presentation of the books themselves, particularly *A Latento 3*.

Every copy has been locked in a glass cabinet, save a single preview copy to be perused by visitors to the exhibition. Doing so neatly underlines the physicality of the printed word, and the different potentialities, both aesthetic and conceptual, latent in its form.

According to the exhibition's accompanying text *A Latento 3* is a book designed by piecemeal - 'working blindly, three sets of decisions meet on the page for the first time...' However, it is perhaps a more cogent offering than its predecessors. Its general effect and worth belied by the apparently pragmatic and self-serving aims that shape its form and content. To clarify: though nominally a document of the final year of an ambitious group of recent graduates, the book actually offers an account - one that is by turns anecdotal and witheringly critical - of a particular moment in contemporary British art education. The book proceeds with the logic that if the first two *A Latento* publications evidenced an aspirant professionalism that saw the artists aiming beyond the confines of their student-ship, then their first effort post-graduation should have education as its theme. As a means to this end, they've approached a cross-section of people who have in some way informed or been involved in their degree education to write about the trio's work or themes related to it, including tutors, fellow artists and ex-students. Along with the engaged and engaging practices charted, the book also doubles as a unique document of an art education both exemplary and typical, and its insights can be compared with interest to those offered by the current exhibition in the Mezzanine Gallery, *The Developing Process*.

David Steans

A Latento: works by Alex Farrar, Harry Meadley, Iona Smith

Henry Moore Institute Library,
4th January - 21st February 2010

Exhibition text

A Latento is a recording device, made by Alex Farrar, Harry Meadley and Iona Smith, which historicises artworks and exhibitions after the fact, in contrast to exhibition catalogues which trade on the future merit of a collection of work. Unlike an artist monograph, it is without an editor, made up instead, of personal submissions which expand on a period of production, mimicing the seasonal structure of the fashion industry.

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Presented in this exhibition is a cross-volume compendium of works supplementing the publications that supplement the works. The latest volume - A Latento 3, will be on exclusive display for the duration of this exhibition.

The three volumes of A Latento found on the 'new aquisitons' shelf are to act as exhibition guides to the works.

*For Alex Farrar's works see all three volumes.
For Harry Meadley's work see vol.2
For Iona Smith's work see vol.3*

In order of appearance:

Iona Smith

Bridge (separatio) joins a number of Iona Smith's projects which work with communication and courtship; It sits with past work which uses points of departure- bridges, holes in the ground, mountain tops- transition points that mark the endpoint of a comfortable boundary, and the beginning of something unknown. This work is one of a series of oddly-scaled bridges, and enjoys the strangeness of the distance that separates one place from another.

Alex Farrar

The works shown come from several disconnected projects which share the use of a legal contract. The position of contracts in the work over time have become more and more dominant, until, with Shared Tennancy Agreement, the document forms the entire structure of a work and its reception.

It is the first time the contracts have been shown as an autonomous collection (of works on paper). Together they present an ongoing appropriation of the material responsible for institutionalising social reality. As an established system of absolute authority, to use them as an artistic material is to paradoxically engage directly with reality whilst transgressing it temporarily, in the non-reality of the art space.

Suit Pledge

Suit no.1 was made from local wool and worn through every artwork and event that succeeded it over 20 months. The means by which the facade is constructed, hand-made by the artist working alone and without any tailoring experience, presents a traditionally valued criteria for art subverted to construct the image of the artist as business man. His own inability as a suit maker, which as his skills are concentrated again and again on the task of producing each replacement will improve, curently undermines the image of success that a suit conventionally signifies.

Certificate of Agreement Between The Parking Attendant and the artist Alex Farrar

Painting for a parking attendant was made as a permanent exhibit in a parking attendant box. Replacing one of the signs he had papedr his room with, it was destroyed in a storm which blew the office over.

It was replaced in 2008 with a replica, made by a hyper-realist painter from surviving documentation, for an exhibition on painting.

Certificate of Agreement Between The University of Sheffield Table Tennis Team 2007 - 2008 and the artist Alex Farrar

Farrar sponsored the University of Sheffield Table Tennis Team one hundred pounds. A contract was drawn certifying the arrangement, of their status as benefactor of £100 and his status as a sponsor and patron. As an artwork for a twelve month period, the team had his name and the works title emblazoned on all sports kit and merchandise.

For the exhibition Make/Shift at S1 Artspace in Sheffield, the team was exhibited for the first and last time in an art institute. Made up of much of the British Olympic squad, which are based in Sheffield, the team acted as a bathetic provocation to the increasing paranoia and malice towards sports and the Olympics, the funding for which had a considerable impact on the amount of money the Arts Council received from the government, cutting the money they invested in the arts by a third.

Shared Tennancy Agreement

A work for the exhibition 'Eclections' hosted by theartmarket in Leeds, which required that participants created a limited run of 20 artworks to be shared amongst the 20 other artists, culminating in 20 identical collections.

The Shared Tennancy Agreement operates within the structure of an exhibition as edition of a document, distributed as part of 20 identical collections. One collection was displayed in public in the Art Market gallery space, whilst the others became the property of 20 artists and part of their house.

The contracts were signed and received only at the opening of the exhibition, the structure of which dictated the artworks reception through those whom signed the agreement. The Agreement required a Subject (host/property owner), an audience (a witness to the agreement), a curator (guarantor) and artist (co-tenant). Keys were cut throughout the exhibition, consolidating each agreement.

Harry Meadley

For the production of the work **Painting Giants** the artist contacted the Chinese oil painting reproduction company 'paintingiant' and enquired if members of their team of painters would be willing to paint self-portraits of themselves, with full artistic license, in their standard portrait size. After a brief email discourse [fully reproduced in A Latento Vol.2] it was found that a total of eight painters of a larger team were willing to do so. However, financially only four could be afforded. The paintings are hung from left to right in the order they were first unravelled by the artist. The rolled canvases were then stretched on stretchers of the agreed standard size. Some of the paintings being closer to this size than the others, illustrated by the image stretching over the edges.

Nothing else is known of the painters other than the paintings that represent them. Though a couple of things have been found out. The chinese characters on the book portrayed in the second painting translates as 'Big Dave' which is what Michelangelo's David is known as in China. The third painting is set in a Monet-esque garden. Certain members of the paintingiant team specialise in particular artists / artistic movements and it is guessed that this particular painter must specialise in reproducing Monet paintings, so it seems in response to this self-portrait commission she has painted herself into Monet's garden.

A Latento

In the end vitrine one copy of each volume of A Latento has been placed. This also acts as a guide to noticing the three available copies in the exhibition.

In the horizontal vitrine all other copies of A Latento 3 have been placed. The copy readable in the Library is the only single one available to read until the exhibition ends. [Some of the end copies may have fallen down in the vitrine - this is due to the books slowly expanding as they have yet to be opened.]

The cover of A Latento 3 is a scan of one of Harry Meadley's Chroma Key Green monochrome paintings, details of which are found and discussed inside the book, without colour reproductions. The cover acts as the colour reproduction, but also as a continuation of the work itself.

A Latento Volume 4

ISSN: 1755-5787

S/S 2010

Leeds, UK

Printed by:

Bob Books

Edition of two

One held in the Henry Moore Institute Library

Room 2 709.410905

One held at the British Library, Boston Spa

Shelfmark ZK.9.b.26215 / Dewey 709.4205

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Alex Farrar

Harry Meadley

Iona Smith

Text by David Steans originally produced for

<http://www.henry-moore.org/hmi/library/on-display>

(online for the duration of the exhibition.)

Photographs:

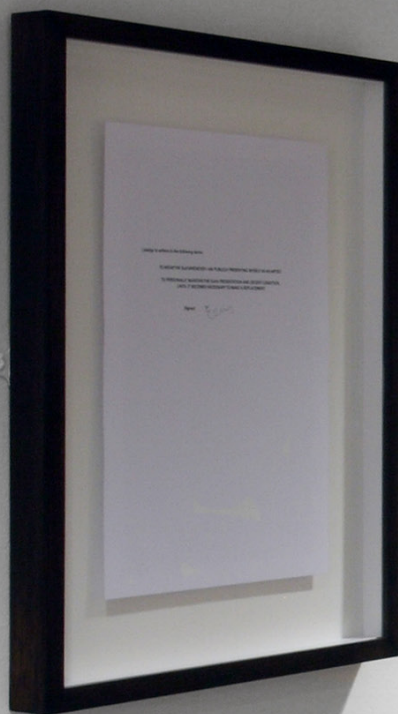
Ben Statham

Special Thanks:

Ann Sproat

Matthew Crawley

David Steans



Scul

