

BGP_s
HARRY MEADLEY



P290410_18.54
Harry Meadley [2010]
JPEG image
480x640 pixels

BGP's HARRY MEADLEY

23/07/2010

An exordium to the forthcoming exhibition
'NOT REALLY HERE NOT REALLY THERE'.

-

Asked by Joseph Buckley to write a catalogue essay for the forthcoming group show 'NOT REALLY HERE NOT REALLY THERE' at THE ONE-OFFS PROJECT - Harry Meadley responds instead with the exhibition 'BGP's' as part of Buckley's and fellow studio sharer's programme 'THE ONE-OFFS PROJECT'.

Presenting all new work, some of which were specifically conceived for this exhibition. The purpose of this one-off is to film a conversation between Meadley and Buckley in front of a live audience. The nature of this conversation will be explained to the audience once it has begun.

From this event four new works by Harry Meadley will be made
- the works sharing their titles with the exhibition title and single sentence press release.

P290410_18.54
2010
JPEG image
480x640 pixels
[used as the press image for invites to the exhibition 'BGP's']

-

CONGRATULATIONS ON YOUR FREEDOM
2010
photocopy on acetate, black lacquered nails
21 x 29.7cm

hint: eleven million one thousand
2010
4 Sun Kuroasa Himitsu-Bako, undisclosed item inside
11.7 x 8.1 x 5.2cm

Something like a hapax legomenon
2010
A3 black and white print with signatures, unbranded watch
29.7 x 42cm / 3.5 x 23.5cm

True dat
2010
CRB certificate, brooch belonging to the student the artist slept with
21 x 40cm / 5.5 x 6.5cm

THE ONE-OFFS PROJECT

A programme of exhibitions instigated by the artists
ELINOR CANTRILL, BENJAMIN SLINGER, INGRAM ROEDER,
ISAAC CLARKE and JOSEPH BUCKLEY during their shared
tenancy of the ground floor space in a disused textiles factory
25 Shafton Lane, Leeds throughout the summer of 2010.
<http://www.theoneoffsproject.com/>

NOT REALLY HERE NOT REALLY THERE

ISAAC CLARKE
DANBY WILKINSON
ROSEMARY SILLITOE
BENJAMIN SLINGER
KAYLEIGH HANDLEY
JOSHUA HART
ELINOR CANTRILL
JOE HULME
EMILIE SPARK-GUILLAUME
INGRAM ROEDER
THE WELLS SISTERS
JOSEPH BUCKLEY

21/08/2010-27/08/2010
25 SHAFTON LANE, HOLBECK
LEEDS, LS11 9RE
<http://notreallyherenotreallythere.co.uk>

BGP's
2010
series of JPEG images
[unknown dimensions / quantity]
[will appear on <http://www.theoneoffsproject.com/harry.html>
following the exhibition]

An exordium to the forthcoming exhibition 'NOT REALLY HERE
NOT REALLY THERE' (Promo)
2010
.MOV file
[unknown length]
[to be sent out with the invites to the forthcoming exhibition
'NOT REALLY HERE NOT REALLY THERE']

An exordium to the forthcoming exhibition 'NOT REALLY HERE
NOT REALLY THERE' (Full edit)
2010
DVD
[unknown length]
[to be played on a monitor at the entrance to the exhibition
'NOT REALLY HERE NOT REALLY THERE']

An exordium to the forthcoming exhibition 'NOT REALLY HERE
NOT REALLY THERE' (Offcuts)
2010
[unknown format]
[unknown length]
[unknown future]



BGP's
Installation shots



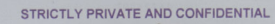
CONGRATULATIONS ON YOUR FREEDOM
 Harry Meadley [2010]
 photocopy on acetate, black lacquered nails
 21 x 29.7cm



hint: eleven million one thousand
 Harry Meadley [2010]
 4 Sun Kuroasa Himitsu-Bako, undisclosed item inside
 11.7 x 8.1 x 5.2cm

9 AM JOE HANCOCK
~~BOCKLE~~

Time	Artist
9.30	Janet Jackson
10.00	Ronnie Mink
10.30	Jack Johnson
11.00	T. Bone
11.30	Johnny Hallyday
1.00	Johnny Hallyday
1.30	Catrina Gallagher
2.00	Joe Hallyday Johnny Hallyday
2.30	Gregory Koeler
3.00	Ken Silver
3.30	10101 Van Amerongen



14723901

1. The first step is to identify the problem or question that needs to be addressed. This involves understanding the context and the specific requirements of the task.

2. Next, it is important to gather relevant information and data. This can be done through research, consultation with experts, or by analyzing existing resources.

3. Once the information is gathered, the next step is to develop a plan or strategy. This involves breaking down the problem into smaller, manageable parts and determining the best approach to solve each part.

4. The fourth step is to implement the plan. This involves putting the strategy into action and monitoring progress to ensure that the goals are being met.

5. Finally, it is important to evaluate the results and make adjustments as needed. This involves reflecting on what worked well and what didn't, and using that information to improve future performance.

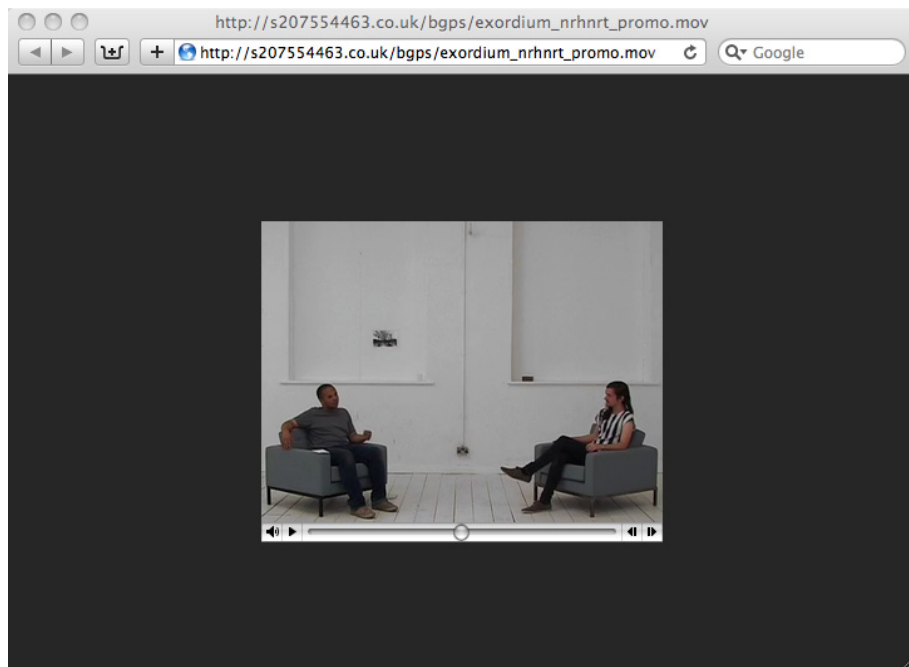
disclosure

CRB certificate, brooch belonging to the student the artist slept with
21 x 40cm / 5.5 x 6.5cm



BGPs
Harry Meadley [2010]
series of JPEG images
600x450 pixels [x4]





Harry Meadley

Joseph asked me write an essay for this show that the bunch of them are planning in this space. What interested me more was to have a conversation in advance of the show so we are not really discussing the individual works that will be in the show - but more to act as a promotional tool that will go out with the email invites. To provide some context in advance of what the show is.

My role in this conversation is to interview Joseph mainly because it was him who contacted me to do this. So I'm going to question him about the situation of this show that's going to happen here later in august.

Maybe what is worth doing initially is discussing what this space is, how it came about - because it is a pretty massive space and no one in Leeds seems to have heard about it before. And maybe the context of who is here and more onto the show that you're all planning NOT REALLY HERE NOT REALLY THERE.

So I guess it is up to you to provide that spiel -

Joseph Buckley

Okay. Well during Foundation, very early on, I decided I wanted to do a group show with a couple of other artists. As soon as I realised I wanted to be an artist and I wanted to do Fine Art, and follow that pathway. I decided, or realised rather, that a group show with a bunch of artists in the gap between Foundation and BA would be the best thing I could in the summer period before I went off to university. So before I even met Slinger, Ellie, Josh and Isaac - back when I was in group 3 - in fact I met Eleanor in group 3 on Foundation. This show and this project really properly came into being when I met the other people who I have eventually taken the space with who had similar ideas and were working towards the same thing anyway. Whilst it was always in my plans to do a show in the summer period and explore what I believe to be a critical period between Foundation and BA - with Foundation being so important in the education of an artist.

I guess more specifically in terms of this building itself, I think you guys are really the first artists to be in here. Out of interest how did this space come about?

Okay so... I got to a point where I was conversing with a few people from different groups on the course and this was toward the end of Foundation. I was talking to Slinger and Hart and Isaac etc specifically about finding a space. I remember the week I gave up looking for spaces and I was ready to work in my bedroom over the summer - basically through a friend of a friend of a friend, of a friend - it turned out we could get this space on the condition that we put on a big show at the end of

our time in the space - on the condition we do something impressive. So in response to that challenge, which you know, I wonder whether we would have needed a challenge anyway being so motivated as we are as a group. In response to that, that's where these ONE-OFFs have kicked off - and that is where NOT REALLY HERE NOT REALLY THERE eventually came from.

This is the exordium to this exhibition - to begin the dialogue, which is what we are doing, which I hope will act as a continued dialogue which maybe leads up to the exhibition as well. Because I see this is quite an interesting moment that is maybe worth historicising in some form. But to explain this exhibition NOT REALLY HERE NOT REALLY THERE: it is all Leeds College of Art Fine Art Foundation students that have just finished this year, of which Joseph is one of. You could probably explain it better? The title is obviously quite relevant to the situation - 'not really here' being not really in Leeds because I think almost all the people in the show are leaving Leeds instantly after the exhibition to study on degrees elsewhere.

Yeah for some of us we will be getting on the Megabus the night the exhibition ends.

Yeah. And 'not really there' which is on the BA - which the role of foundation is to get you onto. So you're in this limbo period between. But, this limbo period is what particularly interests me. When you said to me "oh yeah we've got this studio space, we're doing a big group show" I thought back to when I left Foundation - I did nothing in between leaving Foundation and starting degree. I treated it, knowing that once I started my degree I would be fully immersed in it, as a mental break from it all. So it fascinates me, and with a keen eye, to see what you all have been doing and what you've put on.

The nature of the title has a slightly negative element to it. We are not really here, we are not really there - doesn't actually express that this point in time is far more interesting and far more exciting.

<cut>

...In an audience who is going to come to the show and take an interest in it. Factions of Leeds seem to have this feeling of wanting the students to stay in Leeds and don't necessarily want to celebrate students leaving the city and going on. And what this may do, is at least, for certain artists in the show - people in Leeds may keep an eye out for, wanting to see what they do. Rather than writing them off.

More than a geographical context, what interested me most was - especially in the run up to our final exhibition date, is the very fact that between Foundation and BA there is the very real chance that most of the artists who will eventually be in the exhibition - will not be practicing artists in ten years time.

So what has fascinated me, more than anything else, is almost the chancy, roulette-ish nature of the show. The fact that there is a very real chance that only one, or maybe even none of us will remain artists in ten years time.

So, whilst geography and the fact we will all be moving away and "we're not really here, we're not really there" is important - what captured my imagination most is the fact it's like a catalogue. A catalogue's value is in the eventual predicted worth of the work that is in the show. So if the show is a critical flop and no one comes then the catalogue isn't worth anything. Think back to all the big galleries that printed beautiful, hardback books for shows that have gone on to be shit and all these books have never been sold. In that respect the catalogue for this show is almost doubly hypothetical in that there is no real guarantee that me or Isaac or Slinger or Kayleigh or whoever will go on to be an artist.

<cut>

Straight away after Foundation there is this group of you - not everyone from the course - a specific group that were maybe more evident as a group on the course as well.

Yeah.

I would take that as a positive sign already that these people are the ones that have far greater odds of being the ones who continue on to be artists.

That may end up being the case, but it seems unlikely to me that everyone in the show will end up being an artist. It is almost like an 'odds on' sort of thing - it's just highly unlikely, even if the show that eventually happens, in our wildest dreams, ten thousand people come, it's a critical success, whatever. It is still unlikely. We cannot plot or predict what happens in our lives between now and then.

One thing that interests me is this distinction between an art student and an artist.

Uhuh.

When you are enrolled in an institution, some people argue, anyway, that you are an art student - you are not actually an artist. These roles can be argued about, but most Foundation students don't necessarily think of themselves as solely artists. But what BAs often do change that way of thinking - or rather the students themselves will stand out and say "I'm not actually an art student, I am an artist.. I just happen to be on this course".

This summer holiday or whatever - all the people in this show are currently artists, and probably the first time they have been artists - you don't have the safety of an institution.

<cut>

You are now having to take this role, as I have maybe put you in it, by the nature of this thing. And when the press goes out it will be you who are advertising it.

<cut>

This thing of wanting to do a group show, NOT REALLY HERE NOT REALLY THERE is wanting to show these other people's work as well. It's maybe not a question just for you, but for the five of you who have this space - you could just put your own works in here but what is it that has made you want to say "oh we want that person to put a work in"?

One of the things about the works that will be shown is that they have to be made in the period between Foundation and BA - so we haven't seen a lot of the works that will eventually be in the show. As for who ended up in the show I think it is a mixture between the person themselves and the Art. It fluctuates between each one.

We were eager to choose people: A: whose work we enjoyed and B: who we thought had some sense of longevity - who we thought would end up being an artist in ten years time - who would have gone at it full hog. Also we hoped the show would serve as a kick for some people to keep them making art. Like how you say you didn't make any art between Foundation and BA; we imagined something similar would happen for a lot of people.

<cut>

You talk about these periods as being seen in half and separate. But for me, I've been working as hard as I was during the final days of Foundation, I've been working like that since the final days of Foundation. I haven't had a holiday yet. I've just been going at it - the whole thing - I've been working just as hard since then up until now.

That's me relaxing, it's been the happiest time of my life. So it is difficult for me to even remember exactly when Foundation ended. I was in there using the workshops and the library until they asked me to leave - asked me not to come back.

<cut>

One thing that struck me the other day is that the next year of Foundation students will be starting mid august and this show is on a week or two into the course. This is probably the first time, in the long history of that course, that these Foundation students, who won't of even specialised yet will be coming to see this exhibition. That for me, is the greatest achievement of the timing, and what the exhibition will be - for those students. It will set a bar.

Just the idea that someone could come here and see a work and it be like "oh wow, I remember that work by so-and-so". The very concept of that happening is probably more exciting to me than the idea of the entire show selling out or something. That idea in itself is actually kind of scary, but it is beautiful. It would be a validation if they came at least. If that did happen and they did come and they did look around it would be a success.



An exordium to the forthcoming exhibition 'NOT REALLY HERE NOT REALLY THERE' (Full edit)
Harry Meadley [2010]
DVD
53:24

An exordium to
the forthcoming exhibition
'NOT REALLY HERE
NOT REALLY THERE'
(Full edit)

(SUBTITLES ON)

Harry Meadley [2010]

Essay submitted for the catalogue of 'NOT REALLY HERE NOT REALLY THERE'
Harry Meadley [2010]
PDF file



(SUBTITLES ON)

Excerpt#1 [00:00:01]



What's captured my imagination most is

Excerpt#2 [00:11:51>



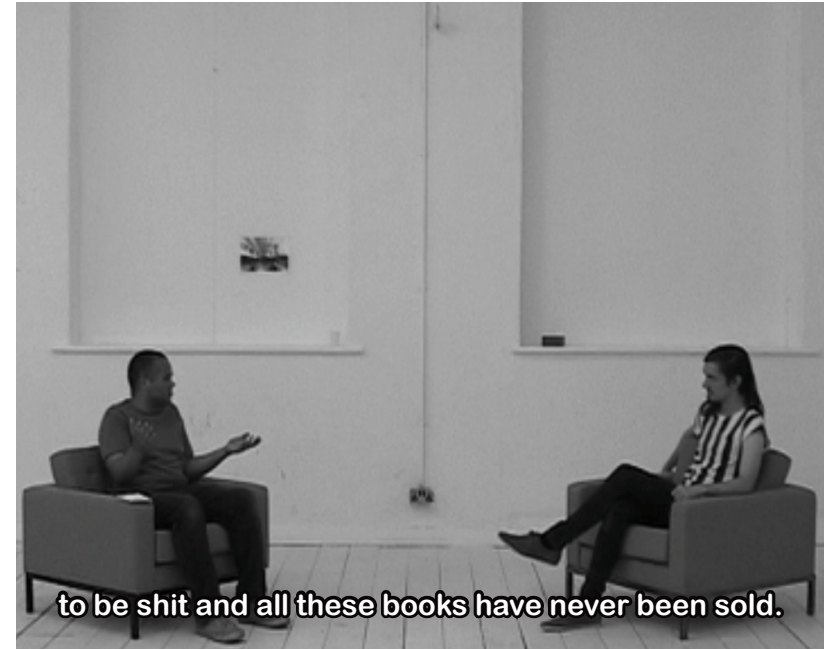




then the catalogue isn't worth anything.



Think back to all the big galleries that printed beautiful,







Excerpt#2 <00:12:41]



Yeah thank you everyone for coming down; appreciate it. It's a bit of a way out to this place. I don't know how many of you have had the opportunity to see the works list? Some of you have just come in - hopefully it will make sense anyway.

<cut>

Then also what I want him to do is question me on this show that I'm doing as well. So there are the two dialogues going on at once. We've not really planned it out. It will all get edited together and make sense eventually.

You guys being here - you're going to be privy to the entire conversation and it won't exist in that state when it is presented.

I think why this whole idea interested me, is the fact, that with 'in conversations with' having a resurgence - if that didn't exist already. You are conducting the conversation, and even though it is your exhibition - you're talking to me as an artist. And also...

<cut>

Can I ask you a question? What does BGPs stand for?

BGPs?

What does it mean? Go on.

BGPs is a skateboard term that stands for 'background props'. It is basically a phrase used, when say, in a certain bit of footage or a certain photograph - the other people who were at the location, at the time, just happen to be in the background. More so in footage. Groups of skateboarders will go to a specific spot and there will then be the people sat down in the background - often say, there is a well known photograph - if there is a person in the photograph, in the background. It will be like "oh they got BGPs". It is this idea of the people who are actually surrounding these events, you can use the term audience loosely, the people who come to these things and witness it first hand, not the disseminated, documented version, who actually witnessed it in real life, they earn this sign of respect - BGPs.

Okay so, everyone here gets BGPs?

Yeah! They got BGPs.

BGPs everybody...

Say with this conversation, the version that will be shown with the show - won't have anything I'm discussing about this event. Everyone who is actually here, who has made the effort to show up - they've witnessed it in real life. It is just the subtle - making the point - about this distinction between actually being there...
<cut>

So that's BGPs.

There has been photographs taken, the people who are here will appear in the background in the photographs that are put on the website - on your website you have documented the exhibitions with the audience in the images.

Whenever I've documented anything, I never have the audience in the image. Some galleries will never show photos of private views and some places do. A good example is PSL - they have the cameraman at the event photographing the crowds, which I have always felt quite awkward about.

Yeah.

It is just a bit of a play on that. The way you guys have operated - it would have naturally, anyway, had the photographs of his event with the people in. It is just illustrating it and then making it into an artwork, seeing it as taking ownership over this event as an artwork. Rather than it just being the documentation of an event.

Okay.

<cut>

I can probably interject with my own thing, but, that is the list from the one day of tutorials that I did at the college. The first and only time I've ever done a full day of tutorials - so I know those students, some of whom are in this show now, and then with the prize...
<cut>

That's what I mean. What you have done with this show is kind of what I expected, along the lines of anyway. Not to say that I predicted it, I didn't know exactly what you'd do. But I knew you would do something interesting.

Well these ONE-OFFS are a particularly interesting thing that you've done with this space. You didn't actually ask me to do an ONE-OFF, I just told you I was going to do one.

That is because originally you, we, were planning to do it in the College. But it fell through. Obviously while the ONE-OFFS are there to give an opportunity to artists we respect and admire, who we have seen during our time in Leeds. As they do exist for that reason, there are also there for, perhaps, a less noble reason, to get people used to the space, bring people out here, introduce people to this area and venue. So in that sense, what you were doing was kind of separate at that point. It was parallel to the ONE-OFFS series but it wasn't going to be part of it, as it was going to be at the college.

I guess to clarify that a bit better: Originally we were going to film this conversation in College lecture theatre, which is a pretty historical room.

We were going to sneak in, well not sneak in, try and get in... but that fell through, so this happened instead, which is probably a better outcome instead.

To be honest, as soon as you said "do a conversation and film it" - my first imaginings were it would be in this space.

I guess there are just nice things like these chairs. It's not the guy who owns the building - but whoever was in this space was a furniture maker?

No. It's like the company that owns the building, or one of the guys who owns the building is part of a company that sells luxury furniture. And actually that chair up there in the blue cube is the last prototype of some mad famous furniture designer who is like ninety seven years old and Swedish or something. That's like a historical document. All the furniture here is super expensive. These couches go for fifteen hundred.
<cut>

That is probably a good point to end. I dunno. You've not done your...

No I haven't. I'm sorry. I don't know - should I ask now?

Do people want to sit through more?

I can't see. I haven't got my glasses on. They are just blurs to me.

Same here. Should we do questions?

Have you guys got any questions for us?

From audience:
[inaudible]

Oh yeah, can I ask about 'something like a hapax legomenon'? Can you explain a little bit more about that? First of all why you chose that title? And the work itself - what is the relevance of it for you?

Basically 'Something like a hapax legomenon', which is vaguely supposed to be to the tune of LL Cool J's 'something like a phenomenon'. That's how I thought of it. And that work, it requires you asking me these questions, for me to then tell this part of the work. Like all these works, except that one, are here. That work comes from a conversation I had with Sean Ashton, who was my personal tutor in my third year. Who I met up with the day or so after I had all the tutorials with you Foundation students - and had quite a length conversation about teaching. Because what I took as my teaching methods, I took from him - as he's the only tutor who had a major effect on me. Who I looked up to when "oh I've got to do these tutorials now, how do you go about doing that?". So I had this discussion with him and to give you an idea of his teaching methods, he's a pretty wordy guy, the first tutorial I ever had with him he told me the phrase 'hapax legomenon'. This is the sort of thing he would know. It's a phrase which is ancient Greek, but is now considered a contemporary English word, or two words considered as one, which means 'something only spoken once'. There are a lot of arguments about the exact meaning of the phrase - whether it means a word only spoken once, in history, or people use it about writers, or whoever, when they only use one word once, say an invented word, or something like that. With this work, it is only going to be shown once in this show - I'm not going to re-show that work. And maybe that work, and that work, they are specifically for this show. So, it is something like, a hapax legomenon. And from that conversation about teaching, he advised me "oh if

you're going to be an art tutor, this is my advice: Buy a watch and put it on your wrist facing inwards. So the student can't see the time, and they can't tell when you're looking at your watch." I personally had that problem, as I had to use my phone and in front of students be like "oh shit" as the time was going to end. So that is the watch that I bought - to wear when I next do tutorials. So for the rest of my life, well probably the battery will go, but I will have a watch and put it on. And that watch is obviously what has pinned the thing up, and it's facing inwards so you can't see the time. So that's sort of that work. There are a few other things but when I put myself in this "oh shit I've got to maybe tutor people, what do I do?" and then realised, what it is, and how it works, is that it is just passed on and passed on between individuals. Which maybe that work was hinting towards? One thing I think is important, which makes me happy, is I do the prize to encourage the Foundation students to do stuff that encourages others, to do whatever - and some have, which has been really great. The best results have been from this year, an example being you in particular. Like the dialogue, and the things that have happened from that. So I sort of have applied a bit of teaching, and hoping that if I'm doing this sort of stuff, then maybe other people might start trying to do similar things. It's that whole leading by example. But a lot of these things only happen once and it ends.

Yeah. Do you want to speak about any of the other works?

Actually you should talk about that work were I have ripped you off. I've made an artwork about Joseph Buckley so...

Basically I had a show, and it is important to mention - you didn't really have a name for the set of shows - but Harry did a series of one-off shows in his apartment, and I had a slot in one of them. One of the pieces that I did was 'ELEGY #8' which is the phrase 'congratulations on your freedom' taken from a Shiite funeral chant. I took that sentence and copied it out eighteen times in Gill Sans font and flipped it upside down, printed on acetate and, as Harry has tried to do here, put it on the wall propped up on some black lacquered nails.

That I gave you.

Yeah, that's regardless, I already had that technique patented from Draft Four. That was a piece I was intending to do as a billboard piece, trying

to scrape the money together, find the billboard somewhere with no real way, or knowledge of how do billboard works. I know it is something I want to do for that piece - 'congratulations on your freedom' inverted would be particularly concise and sharp - it would suit a billboard. And basically you said to me, when I mentioned this work in passing "send it to me and I'll try sort something out". I was like "okay?", sent it, didn't really expect anything back. And then eventually you were like "it was supposed to go somewhere, a place that has a program of billboard works but the people who own the space had a problem with you being an ex-Foundation student"...

A student. That was the thing. They don't show students work. I tried to argue that it was my work, and my work was this other persons work. But I wasn't very good at arguing it, so it didn't really work.

Never mind.

Obviously the work is a bit of a giveaway, it is a photograph of the billboard in Leeds City Train Station and Joseph is stood in the crowd. That work, my work, is titled 'CONGRATULATIONS ON YOUR FREEDOM' and what I hoped was that could have your 'congratulations on your freedom' work in the station, which is one thing you wanted, because it is where people leave, or come into, the city. And also the fact of the numerous times you have been like "I hate Leeds, I can't wait to leave", what I really hoped, and I wanted to be the story was that when you are leaving Leeds going to London you would be seen off by your own work congratulating you on your freedom. That was my romanticised idea of what could even make you think "Leeds is alright".

[Laughs] Good luck.

That is what I dreamed in my head. So, oh well, it didn't happen, which was possibly inevitable anyway. But it is always worth trying. I sort of knew it wouldn't happen, but the fact that I tried was the work. But then with this work, you get the - and the fact when you had this acetate print out that was meant for a billboard - I've got an acetate print out meant for the the billboard. All you get is this little printout, and it's like "congratulations"...

Yeah I like the piece. But it's about me.

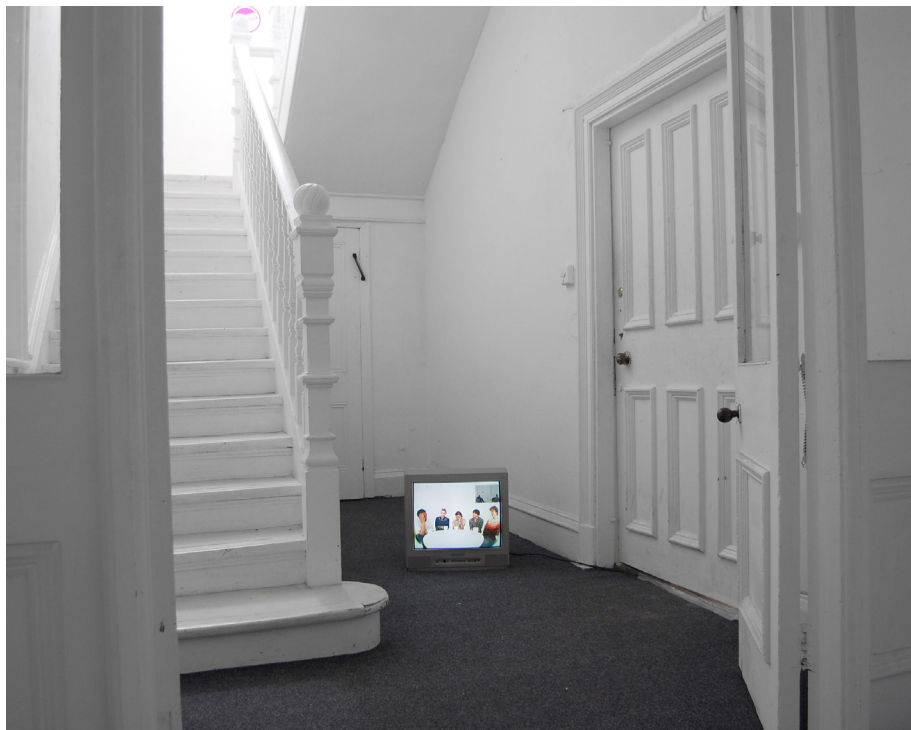
I think the tape has probably run out.

Yeah okay. Thanks.

Thank you very much. Does anyone want to ask questions?
[Audience begins to applaud]
Don't clap.

I hope we didn't come across like complete dickheads.

That's alright.
Cool, thank you very much.
[Audience applauds]



NOT REALLY HERE NOT REALLY THERE
Entrance hall installation shot



A commentary to the work 'An exordium to the forthcoming exhibition 'NOT REALLY HERE NOT REALLY THERE' (Full edit)' with Joseph Buckley, Elinor Cantrill, Benjamin Slinger, Joshua Hart and Isaac Clarke
Harry Meadley [2010], DVD, 54:51



NOT REALLY HERE NOT REALLY THERE
Private view

BPGs © Harry Meadley 2010
Special thanks to: Joseph Buckley, Elinor
Cantrill, Benjamin Slinger, Joshua Hart and
Isaac Clarke