



**James Dryden** Joe, the images you produce of the city present it in complex and often playful ways, the city-slick apartment blocks and the construction sites are scaled down to something akin to Hornby models. The sites appear in isolation from the rest of the city, suspended in a hyper reality where they appear table top heights and studio lit. The obvious connection with the architects' model is one I want to draw a parallel to first. Some have said you are 'returning the built environment to that of the state of the architects' model' as though handing back the world to urban planners, is this something you intend?

**Joe Mawson** People have said my work is playful and I like that. I think everyone approaches a model with the same child like excitement and wonder. The model isn't a finite form, Steven Garbide described the architects' model as 'narrative begun by the maker to be completed by the viewer'. The idealised realm offered by urban planners is merely a promise, the model form is merely a starting point for a realm that is acted out in the imagination. If anything, I want to shift reality back towards that place, where it is met with the same possibilities and excitement as the model.

**JD** So would you describe your work as utopian?

**JM** It's more to do with my own narcissism than offering a utopia. I have trouble with tangible things. Experience of finite objects is interrupted everyday life seems to get in the way of realising the full potential of a form.

**JD** You mean an ideal realm exists in discourse rather than form?

**JM** When we experience objects and things in the world we have a conversation with them, either intellectually or physically, we navigate the signs they present and we explore them in a social space. Sometimes the best experiences we have are imagined.

**JD** The work you have produced for 6 from 4 is different from much of your other work. The images reference the gallery itself, the city that seems to interest you is outside. Did you set out during Testbed to produce work about the gallery?

**JM** I wanted to explore the notion of the uncanny and reduce the gap between the real and the imagined experience. Much of my work references places I know well, and as I spent more time in the gallery the more I imagined its possibilities. Galleries are places where objects relate directly to the body and I wanted to play with the power relations. If I had the skills to have built a model of the space I probably would have.

James Dryden is a musician and close friend of Joe Mawson. Joe Mawson works in a Call Centre.

6 from 4 is the exhibition resulting from the professional development project Testbed 4 which supported 17 artists to expand their practice.

The deliberate stance of not curating to a theme echoes the individuality of both the approach and resultant work of the Testbed initiative. My preference was to select artists - Emma Bolland, Chris Henry Clarke, Claire Lount, Joe Mawson, Nichola Pemberton and Lisa Stansbie - whose work I admire and who I believe will continue to impact upon the art world.

Through this cacophony of ideas the viewer, invited to explore ideas as diverse as philosophy, fictional biography and play, is given an insight into the strength of work currently being created in the region.

Maira Innes



Leeds Met Gallery  
Leeds Metropolitan University  
Civic Quarter  
Leeds  
LS1 3HE

0113 283 3140  
gallery@leedsmet.ac.uk  
leedsmet.ac.uk/arts

# 6 from T4

16 January –  
17 February

## The Cloud Collector

Delivering the news to those who still required it in paper form, he rode his rusted BMX along Joy Street each morning. His route took him across the river and into the trees where the drone of the tarmac subsided into an uneasy silence, and then he would often see the colourless figure of the cardinal in the misty leaded window and feel slightly uncomfortable about his silhouette.

Since the 1950's the cardinal had been a collector. From his window, the wall opposite was etched with years of abuse and, when he stared across, he would see fantastical arrangements within this urban monolith. His gaze was only broken intermittently by an expectant glance to the sky. Today he considered how the imprints on the horizon were reminiscent of the pattern on the pedestal his father had left him all those years ago, which now served as a plinth for his camera.

The flood tide from three years ago had damaged his best work, but the tattered ones were still included alongside the pristine books. The parasites that shared the books' wooden shelves crawled invisibly through the important images they contained. Each one was religiously classified with sticky video numbers, like star money, that came, unintentionally, to enumerate the later years of his life.

Occasionally when he looked up to the traces in the sky they reminded him of a time when as a boy he had taken part in the Jubilee trail and gained a trophy for his success as an adventurer. Thinking of these lost years often made him a disenchanting man.

Lisa Stansbie



In Phaedrus (370 BC) Plato describes the human soul as being like a charioteer (reason), struggling to control two horses: the white horse is both beautiful and obedient, obeying its master's every command, but the black horse is ugly and wilful, plunging wildly out of control.

In Black Pony Emma Bolland uses paper, lights and shadows to create allusions to the intangible black pony that is within us all. Positive and negative shapes create form through presence and absence, with the blue screen light of the data projectors inviting us to imagine our own narrative in place of seemingly missing footage. Bolland's Black Pony is created with fondness on a human and sometimes boy-like scale, and reminds us that we all have a part of us that we neither fully grasp nor control.

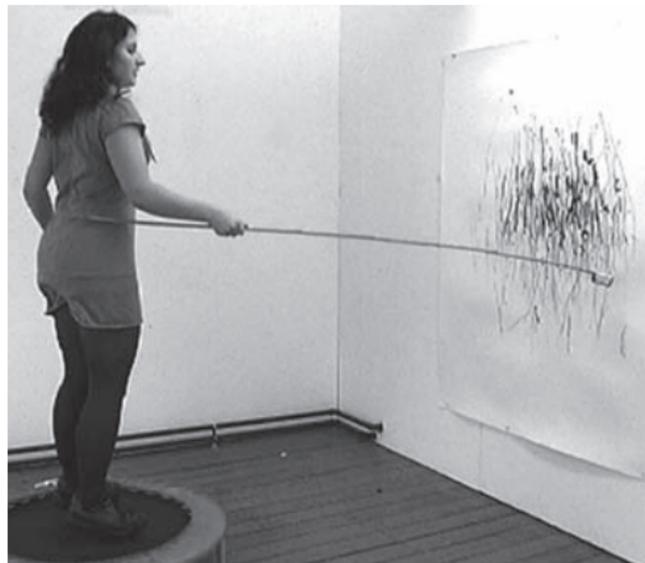


# Forever



Chris Henry Clarke is an artist; he is 25 years old and currently lives in Sheffield.

Saul Hudson was born on the 23rd of July 1965 in London and was raised in Stoke-on-Trent until the age of 11 when he moved to Los Angeles with his Mother. While at junior high school, his grandmother gave him his first guitar which he devoted 12 hours a day to practising. The first song he learned to play was "Smoke on the Water" by Deep Purple.



Nichola Pemberton has recently extended her practice to engage with performance and process in the production of her drawings. Through the use of trampolines, giant drawing sticks and a forklift, Pemberton is able to exaggerate the range of marks and alter her level of control. The resultant drawings represent the physical and emotional engagement she has with the process.

Inspired by women she observed during frequent day trips to London, Claire Lount constructs roles and fabricates experiences for herself, creating images that form part of a Flaneur project of London. These and other London images take the form of a stills video and accompanied by a voice-over produce a stranger's account of an ever changing city.

