

Barry Flanagan's sculptures made with light as a medium are little known. He began directly investigating light in 1968 with a film titled 'light, shape, short' and from then on, through the 1970s, he made many works with light as a primary component. He called them 'light pieces'. This exhibition shows how his dynamic role in the instigation of sculptural approaches to conceptual art practice continues to resonate with contemporary concerns in art practice nearly fifty years later.

Flanagan's first solo exhibition took place at the Rowan Gallery London in 1966, the month he completed his studies at St Martins School of Art. It occurred simultaneously with Claes Oldenburg's exhibition at Robert Fraser Gallery. Critics picked up on their shared concerns with soft sculpture and Paul Overy pointed out that Flanagan's intrigued because although it looked soft, it was in fact, hard. [1] The exhibition included anthropomorphically shaped sculpture made from plaster filled fabric bags, pieces hanging from the ceiling, and a pile of sand poured directly onto the carpeted floor. He 'wanted to project the show as if in [his] normal working situation. [2]

In 1969 Flanagan had two solo exhibitions, one at the Museum Haus Lange, Krefeld and another in the Fischbach Gallery, New York. For both these exhibitions Flanagan made work in situ, in part as a response to the architecture. Although he was careful to include works whose installation were not designed to be site specific. Flanagan kept logbook records of artwork. Each work is documented by medium, size and exhibition history and most are photographed. On these he detailed the specification for constructing the light pieces. I discussed their re-construction processes and those for the 'sand sculptures' with Flanagan. We agreed a set of terms. These light works have been obscured by Flanagan's bronze hares for reasons in themselves relevant to reflect upon.

Their renewed presence within his practice enables a different way of thinking about how and why the hare became a motif at the time when his investigations turned to figuration, modelling and casting in bronze. His attitude to the medium and exploration of relationships between abstraction and figuration was as unexpected as the soft sculpture and use of building materials had been to its audiences fifteen years previously.

The artist-run space &Model is an ideal situation in which to try out these works in order to engage in a critical discussion with an extended community. &Model's programming and the architectural qualities of its spaces make it a sympathetic environment in which to show these works, and its proximity to and good relationship with the Henry Moore Institute Galleries will enable an extended debate in the context of the study of modern and contemporary sculpture. This exhibition concentrates on a selection of the light pieces, some realised for the first time, together with a major sand sculpture, one ton corner piece, 1967, documentation, posters and archival material.

[1] Overy, Paul. 'The Listener.' August 18, 1966.

[2] Baro, Gene with Barry Flanagan. 'Sculpture made visible' Studio International, October 1969, (pp. 122-25)

Barry Flanagan was born in Prestatyn, North Wales, in 1941 and died in Ibiza in 2009. He studied at Birmingham College of Art and Crafts before attending St Martin's School of Art in London in 1964. Between 1967 and 1971, he taught at St Martin's School of Art and the Central School of Arts and Crafts.

In 1982 Flanagan had major presentations at documenta 7 and the Venice Biennale where he represented Great Britain. He was elected to the Royal Academy of Arts and awarded an OBE in 1991.

Major solo exhibitions have been held at Fundación 'La Caixa' Madrid (1993); Musée des Beaux-Arts, Nantes (1994); Tate Liverpool (2002); Kunsthalle Recklinghausen, Germany, and Musée d'Art Moderne et d'Art Contemporain, Nice (2002); Irish Museum of Modern Art / Dublin City Gallery, The Hugh Lane (2006). Flanagan's monumental bronze sculptures have been exhibited along Park Avenue, New York City (1995-6); Grant Park, Chicago (1996); and in the grounds of Chatsworth House, Derbyshire (2012). An important survey of Flanagan's early work (1965-1982) was shown at Tate Britain in 2011. His work Monument 1996, is currently showing in Rodin, l'exposition du centenaire Grand Palais, Paris, until 31 July, 2017.

The exhibition is presented by &Model in collaboration with Guest Curator Dr Jo Melvin 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.

Barry Flanagan Light pieces and other works & Model Curated by Dr Jo Melvin 25 May - 17 June

GROUND FLOOR

British Sculpture in the Twentieth Century Part II, Whitechapel Art Gallery, London, UK (27 November 1981-24 January 1982), Leaping Hare (1980).

Barry Flanagan, Stone and Bronze Sculptures, British Pavilion at the Venice Biennale, Venice, Italy (13 June-12 September).

The names of the hare, Yorkshire Sculpture Park, UK (18 June - 31 August 1992), Hospitality, (1990).

Barry Flanagan: Sculpture 1965 - 1978, Serpentine Gallery, London, (25 November 1978 - 7 January 1979).

Homage to Miro, Barry Flanagan, 1992.

Barry Flanagan and Marcel Floris, Museo de Arte Contemporaneo de Ibiza, (5 June 1992 - 27 July 1992).

Barry Flanagan - A Visual Invitation: Sculpture 1967 - 1987, Laing Art Gallery, Newcastle, UK (27 June - 9 August 1987), VII 78 the corn's uup, (1978).

Sixties and Seventies: Prints and Drawings by Barry Flanagan, Mostyn Art Gallery, Llandudno, (21 November - 12 December 1981), What can the poor apache do? (1971).

British Pavilion at the Venice Biennale, Whitechapel Art Gallery, London, (7 January - 20 February 1983), Soprano, (1981) and Shrine, (1981).

The Native Land, Mostyn Art Gallery, Llandudno, (11 August - 15 September 1979).

**sand girl (1970),
Super 8mm, colour film, 17 mins, archive digital copy.**

**sand pour 1968
dimensions variable**

LANDING

The Names of the Hare, illustrating Seamus Heaney's translation of the Middle English poem, 1982.

FIRST FLOOR

**one ton corner piece, (1967)
Sand, canvas, (300 x 116 x 70 cm) dimensions variable.**

**daylight light piece 1 '69, (1969)
light on light on light on white, 182.9 x 189.9 cm), projector at 15ft.**

**Sculpture diagram July 1/70 (1970)
pen, paper (25.4 x 35.6 cm)**

**Sculpture diagram July 2/70 (1970)
pen, paper (25.4 x 35.6 cm)**

**heap 3, '67, (1967)
Hessian, cloth, sand (45.7 x 76.2 x 76.2 cm)**

**Daylight light piece 4, (1969)
light onto blue hessian on wall 45.7 x 61 cm), projector at 12ft.**

SECOND FLOOR

Barry Flanagan Studio photograph, 1968.

**daylight light piece 2 '69 (1969),
light into corner (213.4 x 0.6 cm), projector at 18ft.**

**Bollards project, (1969)
super 8 film, 36 sec, archive digital copy.**

Barry Flanagan: Object Sculptures, (7 - 12 October 1969), Haus Lange, Krefeld, Germany.

Vitrines 1 & 2 archival material selection from 1965 - 1977.

**black Ad, (1970)
7 of 35, ballpoint pen, pencil and black transfer tape, (31.3 x 24.3 cm)**

**daylight light piece 3 '69 (1969)
light onto blue canvas (30.5 x 121 cm), 85mm projector at 9 ft.**