

small-scale sculpture that combines metal with less valuable more ephemeral materials like paper, to suggest an imagined architecture and a place beyond the gallery space.

The title of STEPHEN LEWIS' early work *Black Bridge*, 1983, provides an architectural point of reference for what is otherwise a completely abstract carving. Working in steel was a logical development in Lewis' practice, allowing him to create more gravity-defying works like *Starstick*, 2017. His use of colour is quite purposeful, indeed integral. Colour enhances and animates the artist's structures, evoking an incredible sense of weightlessness. Shown together at Castlefield Gallery *Black Bridge* opposed to *Starstick* is designed to work in the round, to be viewed from any angle and all angles, whereas his later more frontal work suggests a specific point from which to view the work - positioning the viewer in a particular place.

JEFF LOWE'S *Bandiagara II*, 1987, is named after the sandstone cliffs of Mali, into which villages are carved from the rock face. Sometimes the title of a work can anchor an otherwise nomadic object. *Bandiagara II* is not only indicative of Lowe's interest in the art and architecture of the Dogon people who live there, but evokes a place far beyond the confines of the gallery. Lowe's later sculpture, *Taking Shape (No. 5)*, 2012, leaves clues of the making process and demands we consider its weight and presence in relation to its surroundings, as well as the light and space that surrounds it.

MICHAEL LYONS was Head of Sculpture at Manchester Art School until 1993. Lyons' work often responds to places and times beyond the gallery: his travels to China or Mexico, the countryside around the north of England, ancient myths and cultures, demonstrating a concern with the manipulation of form in space. Much of the sculpture Lyons showed at Castlefield in 1984, including *Pisces IV*, 1984, derived from time spent in Grizedale Forest, whereas *Petra Genetrix*, 2012, relates to the cult of Mithraism practiced in Roman York.

VERONICA RYAN'S sculpture draws on both personal experience, in terms of memory, origins and her ancestral history as part of the Caribbean diaspora, and the natural environment, especially in relation to ideas of place and belonging. Ryan's work is often a reflection on the role of women and associated expectations surrounding maternity and domesticity. Her sculptures combine disparate materials, such as the granite and orange peel in *Rose II*, 2018, or the nylon-encased mango stones in *Sewing Seeds*, 2002 – 2018, to evoke particular memories and places.

LAURA WHITE'S work is concerned with materials and their properties, be they physical, anthropological or aesthetic. As well as found objects, White's use of malleable materials such as clay or foam creates hybrid forms that refer to the everyday world of consumer culture and the high street. The two works on display for *No Particular Place to Go? Buddy*, 2016 and *Pierced Form*, 2011, are also both a nod to the traditions of sculptural modernism, via Hepworth and Moore.

Castlefield Gallery is a contemporary art gallery established in 1984, focused on showing new and commissioned work from its city centre venue in Manchester, as well as off-site and in the public realm. The organisation supports artists' career development, in particular through partnership working and services. New Art Spaces is a Castlefield Gallery run scheme that repurposes empty spaces for use by artists across Greater Manchester, accessed by the gallery's 200 strong plus Castlefield Gallery Associates. Castlefield Gallery artist patron is the celebrated Ryan Gander, OBE.

The gallery is a Manchester City Council Cultural Partner, Arts Council England National Portfolio Organisation and currently a recipient of Arts Council England Catalyst Evolve Funding. Catalyst Evolve is an initiative from Arts Council England supporting arts and cultural organisations to grow private giving and build resilience. This means that, between 2016 and August 2019, Arts Council England will match every pound we secure from new Trust and Foundation sources, corporate sponsorship and donations, as well as individual donations made to Castlefield Gallery, on a 1:1 basis.

EVENTS

• THE MAKING OF NO PARTICULAR PLACE TO GO?

Presented by Sculpture Production Award 2019
Pangaea Sculptors' Centre (London)

6.30pm – 8.00pm · Wednesday 11 September · 2019
Castlefield Gallery · 2 Hewitt Street · Manchester M15 4GB

Join Lucy Tomlins, Director of Pangaea Sculptors' Centre, in conversation with Castlefield Gallery Curator Matthew Pendergast and *No Particular Place to Go?* guest Curators Clare O'Dowd and John Plowman, alongside exhibiting artist Nicola Ellis.

Built around Pangaea Sculptors' Centre's commitment to making the making visible, this informal discussion event will reveal what goes into the making of both artworks and exhibitions, both conceptually and materially, taking *No Particular Place to Go?* as a starting point for conversation. The event will explore links between current sculptural practice and the legacies of the more established artists in the exhibition.

FREE / Limited places | Book at:

THEMAKINGOFNOPARTICULARPLACETOGO.EVENTBRITE.CO.UK/?REF=ESTW

PANGAEASCULPTORSCENTRE.COM

• CURATOR'S TOUR

Exploring sculpture between *No Particular Place to Go?* and *a place lived* by Maddi Nicholson, at Spinningfields, Hardman Square









2.00pm – 3.30pm · Sunday 5 October · 2019

Join Castlefield Gallery's Curator Matthew Pendergast on a sculpture tour. Starting out at Hardman Square, Spinningfields you will be guided around a place lived by artist Maddi Nicholson, a new permanent public art work co-commissioned by Castlefield Gallery and Spinningfields Estates Ltd for the site in 2019. The tour will then take the short walk to Castlefield Gallery for a tour of the exhibition *No Particular Place to Go?*

£6 per person / Limited places | Book at:

CURATORS-TOUR-35-YEARS.EVENTBRITE.CO.UK

A large print version of this handout is available

CURATED AND PRODUCED BY		
 CASTLEFIELD GALLERY AGENCY	BEACON BUREAU	
AND DR CLARE O'DOWD		
FUNDED BY		
 ARTS COUNCIL ENGLAND Supported using public funding by	 HENRY MOORE FOUNDATION	
AND THE RONNIE DUNCAN ARTS FOUNDATION		
CASTLEFIELD GALLERY EXHIBITION SUPPORTERS		
 PANGAEA SCULPTORS' CENTRE	 MANCHESTER 1824 The University of Manchester The Whitworth	 creativetourist.com
CASTLEFIELD GALLERY FUNDERS		
 ARTS COUNCIL ENGLAND Supported using public funding by	 MANCHESTER CITY COUNCIL	

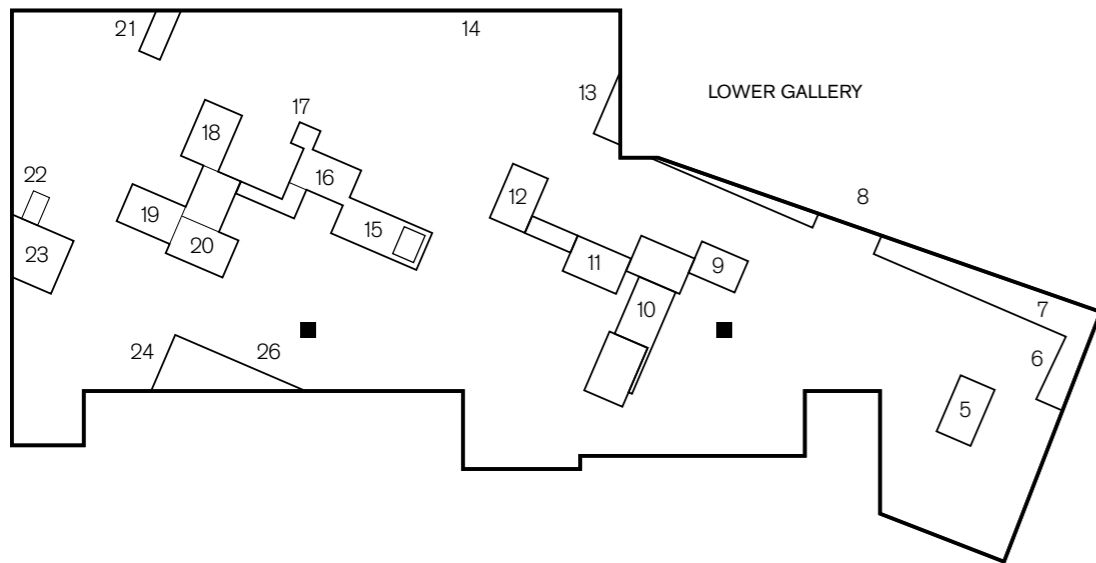
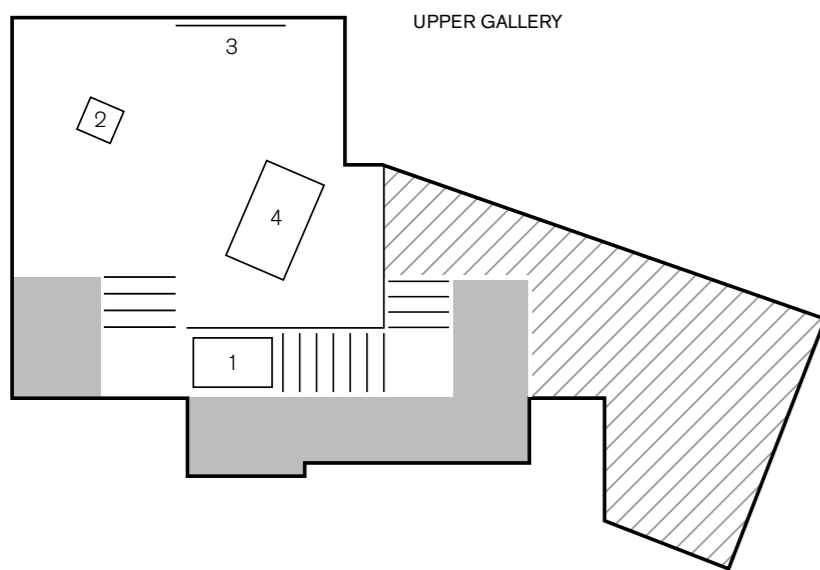
CASTLEFIELD GALLERY COMMISSIONING PATRONS ALLAN AND JO MELZACK, PROFESSOR CHRIS KLINGENBERG, BOB AND HAZEL MILLER AND ALL OF OUR DONORS/SUPPORTERS WHO WISH TO REMAIN ANONYMOUS

NO PARTICULAR PLACE TO GO ?

6 SEP – 27 OCT · 2019

35 YEARS OF SCULPTURE
AT CASTLEFIELD GALLERY

ANTHONY CARO
NICOLA ELLIS
ANA GENOVÉS
LEE GRANDJEAN
HILARY JACK
STEPHANIE JAMES
STEPHEN LEWIS
JEFF LOWE
MICHAEL LYONS
HENRY MOORE
JILL RANDALL
VERONICA RYAN
LAURA WHITE
CHARLES HEWLINGS
JAMES ACKERLEY



- **CHARLES HEWLINGS AND JAMES ACKERLEY**
Display Structure · 2019
MDF, plywood, cembboard
- 1 **JEFF LOWE**
Bandiagara II · 1987
Mild steel
- 2 **HENRY MOORE**
Reclining Figure: Bowl · 1960
Bronze
- 3 **PETER SEAL**
Original exhibition posters · 1984-87
Litho printed by Manchester Free Press
- 4 **ANTHONY CARO**
Table Piece XCVIII · 1970
Steel (Painted Red Oxide)

Established by artists in 1984, 2019 marks thirty-five years for Castlefield Gallery. Curated in collaboration with art historian Dr Clare O'Dowd and artist John Plowman of Beacon Bureau, *No Particular Place to Go?* is informed by extensive research into Castlefield Gallery's archives and exhibition history, exploring this history through the lens of sculpture, highlighting the gallery's rich history of engagement with British sculpture and the role it has had, and still has as a place for the 'sculptural zeitgeist'.

The artists invited to take part in *No Particular Place to Go?* have all exhibited at Castlefield Gallery during the last thirty-five years. The curators have invited them to return to a place that once acted as a temporary 'home' for their work, the exhibition reflecting on the creative processes of the participating artists from when they first exhibited with Castlefield Gallery, to the present day. Alongside the Caro and Moore loans, the exhibition therefore includes a sculpture made by each of the exhibiting artists from the time of their original exhibition set alongside a more recent work produced by each.

No Particular Place to Go? foregrounds sculpture's relationship to the studio, gallery and archive, as a way to reflect upon the 'homelessness' of the medium. The term 'homelessness' was first used in relation to sculpture by Rainer Maria Rilke in his famous account of Rodin, initially given as a lecture and later published in 1910. Rilke described the sculptures he saw as he walked through Rodin's studio as isolated, self-contained things, cut off from the world: 'His works could not wait; they had to be made. He long foresaw their homelessness.'

The gallery's inaugural programme in 1984 included a solo presentation of work by ANTHONY CARO (Castlefield Gallery's artist patron for many years), and *No Particular Place to Go?* welcomes Caro's *Table Piece XCVIII*, 1970, back to Castlefield Gallery, on loan from the Whitworth. Much smaller and more intimate than Caro's welded floor sculptures, his *Table Pieces* are indicative of the intimacy of the studio as the 'place' where they were made. The 'place' to be occupied by the sculptures is made explicit by their very name. Caro's work consistently wrestled with the relationship between the sculpture and its surroundings. The exhibition takes Caro's *Table Pieces* as a starting point, focusing mainly on smaller objects, those made in the artists' studio as an exploration of an idea, material, form, process, or simply a sculpture that could be at home on a table.

The intimacy of Caro's *Table Pieces* is echoed in HENRY MOORE'S *Reclining Figure-Bowl*, 1960, also on loan from the Whitworth, a small bronze that not only reflects on Moore's working methods but is indicative of the five bronze maquettes by Moore shown at Castlefield Gallery in 1987. *Reclining Figure-Bowl*, 1960, communicates one of the two enduring themes of Moore's work: the mother and child and the reclining nude. Henry Moore is arguably one of the most influential sculptors of the twentieth century.

For *No Particular Place to Go?*, CHARLES HEWLINGS has been commissioned to work with Manchester-based artist JAMES ACKERLEY to collaborate on a site specific sculptural *Display Structure*. The design has been informed by the need for the Caro and the Moore sculptures to be separated from the other works in *No Particular Place to Go?* and shown in the upper exhibition space of the gallery. The Moore and Caro plinths appear to puncture the floor of the upper gallery, traveling downwards and rupturing the ceiling of the lower gallery, bleeding into *Display Structure for No Particular Place to Go?* The sculptural structure visually undermines the physical separation of the upper and lower galleries, this also reinforced by the playful housing of works by Hilary Jack and Jeff Lowe.

Whilst this is the first time they have collaborated, Hewlings and Ackerley share an interest in objects and their relationship to space,

architecture and truth to materials, moreover ideas around the homelessness of sculpture. For Hewlings and Ackerley the work asserts a connection for sculpture to architecture of both 'integration and independence', with the relationship of materials, in particular their juxtaposition, also being key for both artists. Whilst Hewlings has led on the formal relationship of the structure to the space, Ackerley's focus on the relationship between different materials has informed the overall scheme.

NICOLA ELLIS is interested in the visual relationship between the man-made and the organic, the bespoke and the found. Processes such as welding steel and powder coating metal are interrupted and subverted by the artist to produce improvised works. *Dead powder series: From neutral, the highs are higher but the lows are lower*, 2019, was made at Ritherdon & Co Ltd, a stainless steel external electrical enclosure specialist based in Lancashire where Ellis is currently artist in residence. Her residency has afforded Ellis the opportunity to learn about different industrial process. Whilst the artist has developed new skills learning from the people at Ritherdon & Co Ltd, she has in equal measure shone new light on many of the factory's processes.

Works by ANA GENOVÉS selected for *No Particular Place to Go?* demonstrate a shift in emphasis for the artist, from the streamlined representation of a single idea in *Puddle*, 1995, to an exploration of the relationship between our rational and irrational responses to objects and how we give shape to this. The ambiguity of the objects in *Obstacles (blue, green, blue)*, 2019, is deliberately provocative, prompting us to question whether or not this is a game, and whether we are allowed to control it. Genovés work spans different media, yet she is predominantly occupied with objects - their shape and form, their materiality, the interface between the objects we surround ourselves with to architecture and space.

LEE GRANDJEAN has maintained a focus on figurative sculpture for the last four decades. From his earlier cast bronze works such as *Tree Arch*, 1987, Grandjean has continued to develop his process of moving from drawing to construction through form, shape and colour, exploring the relationship between painting and sculpture. *Two Sisters (A with E)*, 2016, not only demonstrates the importance of this process, but also the way in which the human figure remains so crucial within his work.

STEPHANIE JAMES' *Passion*, 2014, a carved wooden sculpture, relates to the work she showed at Castlefield Gallery in 1986, much of which has now been destroyed. A paradoxical relationship to place can be discerned in James' more recent work *Nipple Rings*, 2019, a group of sculptures designed to be worn. The sculpture's real home is the human body, but it cannot be exhibited as such: in order to show the work in an exhibition it has to be made temporarily homeless.

HILARY JACK'S sculptural practice exists across a range of media, often using or referencing found objects to comment on the politics of place, socio-political issues and the impact of human activity on the planet. *Turquoise Bag (Edition 2 of 3)*, 2016, gives a lightweight symbol of mindless consumption a permanent and solid form, which can exist anywhere that can hold its considerable weight. *Hybrid Herd*, 2009, takes broken and discarded ornaments and transforms them, giving them a new purpose and a new place.

JILL RANDALL'S work is often a response to different ideas of place, particularly the post-industrial or neglected areas of the British landscape. Randall has undertaken a series of artist residencies in industrial settings, including abandoned copper and tin mines, factories and quarries, reinvesting in forgotten or neglected spaces, often generating new perspectives on industrial heritage. The artist frequently works with metals, especially steel, magnesium and copper and her work is firmly rooted in contemporary sculpture practice. *End of the Line*, 1988, was one of a body of works shown at Castlefield Gallery in 1990 that responded to the materials and elements of coastal areas. *In the upside down land*, 2018, is a

- | | | |
|---|---|---|
| 5 STEPHEN LEWIS
<i>Black Bridge</i> · 1983
Ash, pear and poplar | 13 JILL RANDALL
<i>In the upside down land</i> · 2018
Iron, wood, paper | 21 STEPHEN LEWIS
<i>Starstick</i> · 2017
Cast aluminium, painted |
| 6 NICOLA ELLIS
<i>Tall as it is long</i> · 2015
Mild steel, stainless steel weld | 14 ANA GENOVÉS
<i>Puddle</i> · 1995
Resin, paint, wood | 22 JEFF LOWE
<i>Taking Shape No. 5</i> · 2012
Cast iron |
| 7 STEPHANIE JAMES
<i>Passion</i> · 2014
Ebony | 15 LEE GRANDJEAN
<i>Tree Arch</i> · 1987
Bronze | 23 HILARY JACK
<i>Hybrid Herd</i> · 2009
Found objects |
| 8 HILARY JACK
<i>Turquoise Bag</i> · 2016
Bronze cast, enamel (Edition No.2 of 3) | 16 LAURA WHITE
<i>Buddy</i> · 2016
Chamois leather, mixed media | 24 STEPHANIE JAMES
<i>Nipple Ring #1 'suckling'</i> · 2019
Fine silver, pink quartz
<i>Nipple Ring #2 'for a sculptor'</i> · 2019
Fine silver, rock, cut stone
<i>Nipple Ring #3 'intersection(al)'</i> · 2019
Fine silver, Tahitian Black Pearl
<i>Nipple Ring #4 'CEO'</i> · 2019
Fine silver, ancient bronze
<i>Nipple Ring #5 'naturalist'</i> · 2019
Fine silver, ancient bronze
<i>Nipple Ring #6 'they'</i> · 2019
Fine silver, pink quartz |
| 9 LAURA WHITE
<i>Pierced, Pierced, Pierced Form (Dalston)</i> · 2011
Readymade objects and plastic | 17 MICHAEL LYONS
<i>Petra genetrix</i> · 2012
Bronze | 25 VERONICA RYAN
<i>Rose II</i> · 2018
Penwith granite, woven textiles, orange peel, linen thread |
| 10 VERONICA RYAN
<i>Sewing Seeds</i> · 2002-2018
Mango, stones, shower curtain, thread, net bags | 18 JILL RANDALL
<i>End of The Line</i> · 1988
Plaster, steel | |
| 11 ANA GENOVÉS
<i>Obstacles (blue, green, blue)</i> · 2019
Polystyrene, cement, paint | 19 NICOLA ELLIS
<i>Dead powder series: From neutral, the highs are higher but the lows are lower</i> · 2019
Aluminium plate, powder coat | |
| 12 LEE GRANDJEAN
<i>Sisters (A with E)</i> · 2016
Wood, plywood, steel mesh, scrim, cement, paint | 20 MICHAEL LYONS
<i>Pisces IV</i> · 1984
Steel (painted) | |