

These Hands Are Models

Martin Westwood



2



5



10

All works 2011 measured height × width × depth



15



16



22



26



30



33



38



39

Text by Steven Claydon 43



45



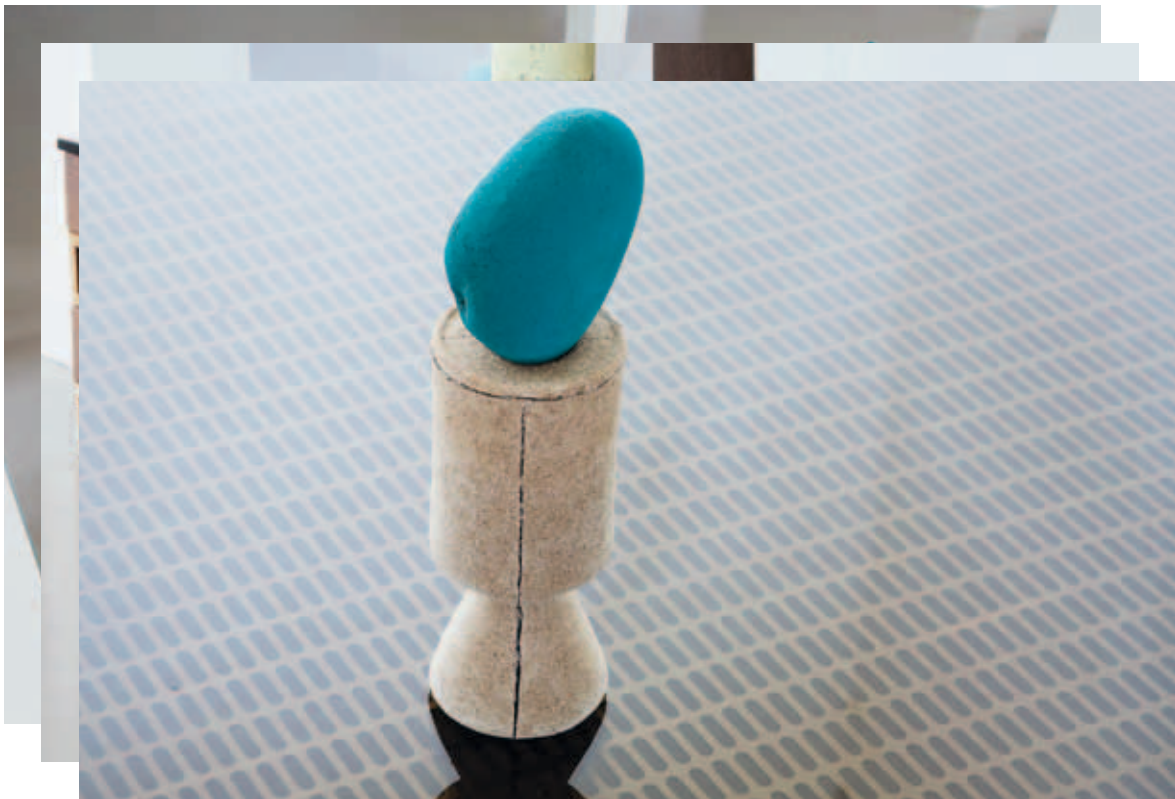
This is Atorch. It's been Agape.

Fired-clay press-casts of donation boxes and stones,
toughened bronze glass, perforated steel, walnut box-section
63 × 295 × 150cm



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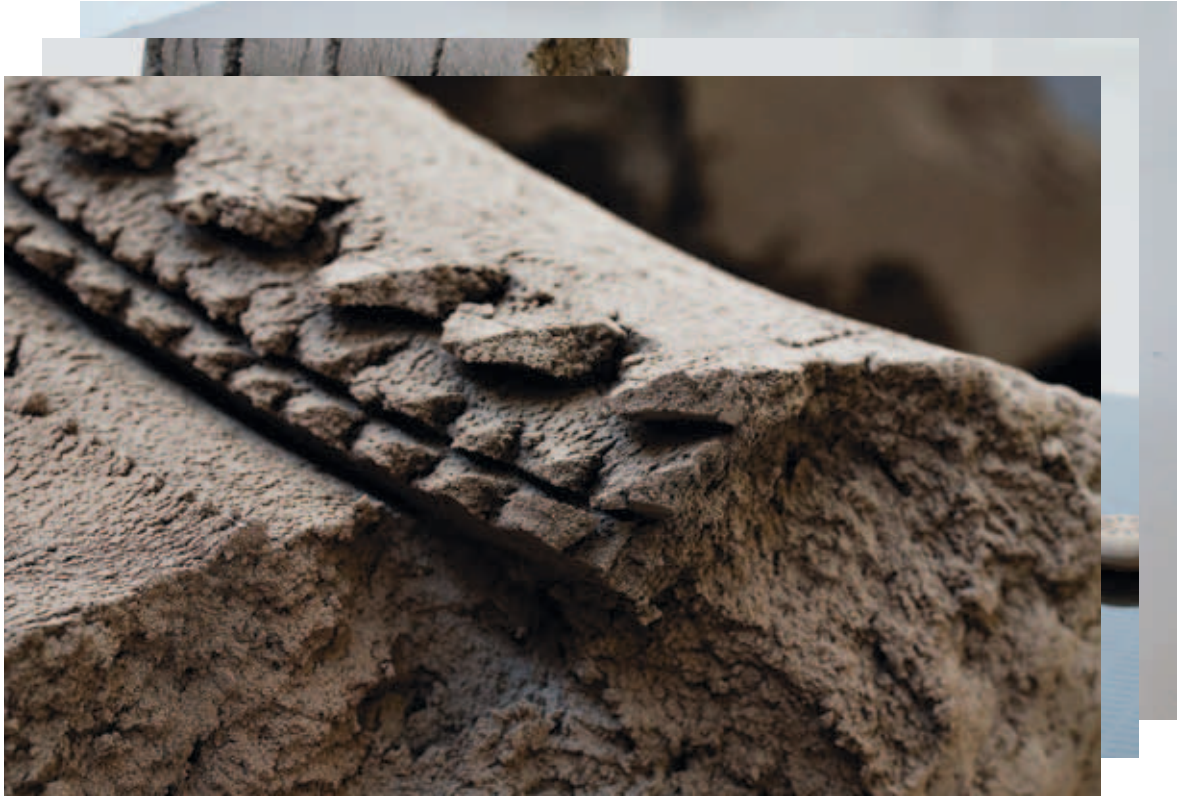
Pere and Terre hang out in Bistro RePeTere

Fired-clay extrusions, press-casts of air-freshener,
toughened bronze glass, perforated steel, walnut box-section
60 × 139 × 100 cm



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Pere and Te

Fired-clay e
toughened b
60 × 139 × x-section



These Tools are Stones, Animals (Violet)

Fired-clay press-casts of white-bread bloomer and stone,
toughened bronze glass, perforated steel, walnut box-section
105 × 60 × 50cm



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Pro, In, De, Con, Re, Peat (detail)

Fired-clay press-casts of donation box and stones
dimensions variable



These Hands Are Matching Models

Fired-clay extrusions and press-casts of Range Rover head-rests,
toughened bronze glass, perforated steel, walnut box-section
27 × 186 × 100 cm



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These Hands Are Models, Rehearsing, Relaxing, Snacking

Fired-clay extrusion and press-casts of Smints and cheese twists
Dimensions variable



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These Hands Are Models, Rehearsing, Relaxing, Snacking

Fired-clay extrusion and press-casts of Smints and cheese twists
Dimensions variable



There is no Skin in Fore-father

Fired-clay extrusion, press-cast of travel pillow,
toughened bronze glass, perforated steel, walnut box-section
106 × 79 × 54cm



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COcorners of CustOmiscd COntours

Fired-clay extrusion
33 × 50 × 35 cm



COrners of CustOmised COntours

Fired-clay extrusion
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COrnerns of CustO**M**ised CO**N**to**U**rs

Fired-clay extrusion
33 × 50 × 35 cm



Fawcetts smother Fountains, 2011

Fired-clay extrusions, press-casts of water cooler bottles,
toughened bronze glass, perforated steel, walnut box-section
94 × 156 × 60cm



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Fired-clay press-casts of donation box and stones
dimensions variable



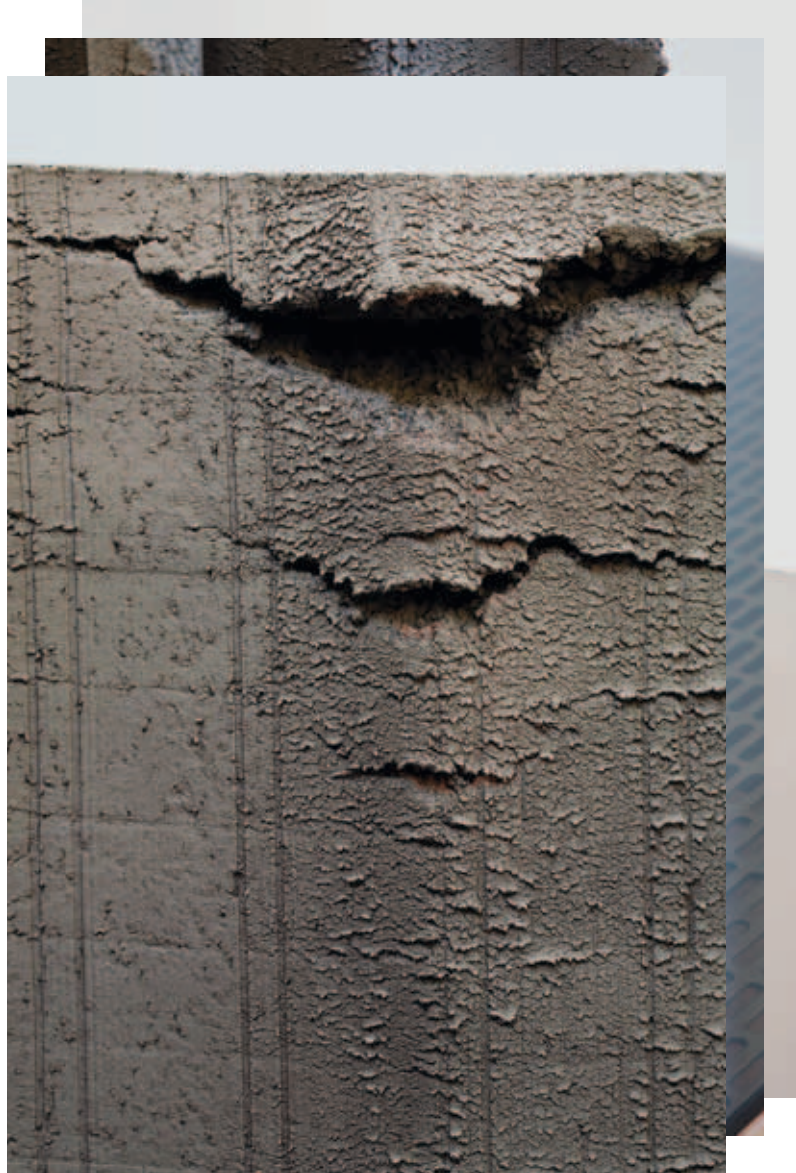
These Hands Are Modelled, Fingered, Numbered

Fired-clay extrusion and press-casts of donation-box and stone,
toughened bronze glass, perforated steel, walnut box-section
115 × 112 × 60 cm



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EXTRUDED PROFILES, ARRESTED EMBLEMS

‘And you, poor creatures, who conjured you out of the clay?’
Arthur Frayn (*Zardoz*).

‘Spectator. Imagine a place, a space. Open your inner peepers.
What do you see? What lies therein?’

‘Er... Herein lies Rendered matter... Herein. Therein.’

‘Yes, go on.’

‘Herein lies an impossible deployment of stuffs in array.
Herein too, lies a kind of mute measure. Here.’

‘Good, Keep going.’

‘Here there is mimesis, the mirror of the measure and of the measurable.
The opposite of quantity.
The opposite of contingency.
Herein lies the mute, mimed measure of thingly robustness framed
within worlds of undosings.
Here lies material, won from the suppression of overwhelming identity.
Herein lies the self replicating becoming-world of ephemeral commodity.
Herein lies the worldly as resonance, as the sum-total of its own
shredding. The echo of the systematic and of the pseudo-pragmatic.
Herein lie reams and convolutes, troglodyte turds in co-confederacy.
A cocoa-kaka-conspiracy. An attempt herein to reanimate and at
re-reanimation, therein to grasp the nettle of secular animism.
Herein lies the opposite of institutional altruism and here is laid the
converse of demarcation via props and things and stuffs and models,
via dots and surprises.
Herein lie extruded emblems arrested from the inclement flow of flows
flowing.
Herein lie very peculiar economies. Very particular economies.
Herein lies the tunnel at the end of the light or the rainbow at the end
of the gold or something else akin to troubled vision like the flooding
in of flooded syntax.
Herein therein.

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Herein lies an apparition of Holocene fossilization. I see the something therein. Now ossified, now corrupted, now fatigued. All crumbles and lumps now... herein.

Herein lies the capitulation of fugitive or errant codes and practices. Herein lie the decatalyzed and the recatalyzed and the failure to catalyze.

Herein lies the prolapsed inverse of the universal measure. The prototype metre disinterred from the paternoster-institute undertakes a new becoming. In here!

Right here!

Here Feral Esperanto speaks, and thus spake Esperanto. Pidgin objects and newly enunciated things ape older types of types of things and *visa versa et cetera*.

Herein lies the Golems of symptoms and the Golems of signs.

Emblematized, gauged, profiled, extruded and fixed. Self-digesting transubstantiated forms laid in configuration.

Here lie Zeligs in dire straights. Customized. Microwaved herein.

Here there be Apoplectic excreted waveforms.

Herein lies the sum of the measure of the dissipated energy of the sign. Outraged slivers of fecal entropy.

Herein where corporate heraldries/commercial liveries burrow back through their corporeality to sneak a glimpse of their substrate, to stare pop-eyed and coprophilic at the pixelated earth of their own viscous assembly.

The toilet bowl is the potter's wheel!

Here in lies original defecation.

Here are the things, the droppings, and the remnants of capitulated, capitalised systems. Here lie protean doppelgangers with questionable material motives and fecund designs on the earth and the world.

Like I said before, Manifold things manoeuvre here, arrested from the inevitable stratospheric whirl of wampum and capital, their trajectories all diverted and perverted, all up and all down, rerouted, replumbed and rechannelled to the ham-fisted dissection table. That ultimate alter of augury.

Herein we are able to examine the quixotic stool, it's stuffness and it's whatsleftness. The whatsleftness of the worldly-around and the whatisitness of the corpuscular-substantial herein.'





Published on the occasion of

Martin Westwood
These Hands Are Models

6 October – 26 November 2011
Stanley Picker Gallery
Kingston University

Published by Stanley Picker Gallery
Faculty of Art, Design & Architecture,
Kingston University, Knights Park Campus,
Kingston upon Thames KT1 2QJ
www.stanleypickergallery.org

Gallery Director: David Falkner

These Hands Are Models was commissioned and developed for the Stanley Picker Fellowships at Kingston University, and made with the ceramic workshops at the Faculty of Art, Design & Architecture. Exhibition supported by the Henry Moore Foundation and including work made in the European Ceramic Work Centre.

Martin Westwood is represented by The Approach.

Thanks to The Stanley Picker Trust; All the staff at EKWC, Den Bosch, Holland; The British School at Rome; Centre for Useless Splendour at Kingston University; Jake Miller and Emma Robertson at the Approach; Elaine Wilson; Jackie Thomas, Natalie Kay and Eliza Tan at Stanley Picker Gallery.

Special thanks to Caro Halford for her assistance and Darren Murray for putting his back into it.

Especial thanks to Joey.

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Kingston University London

The Henry Moore
Foundation

The approach

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Text: Steven Claydon
Graphic Design: Fraser Muggeridge studio
Photography: Ellie Laycock

ISBN 978-1-907684-12-8

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