



Field Notes

by the Wild Pansy Press

De La Warr Pavilion

22 June 2013

The Wild Pansy Press were invited to participate in “Dear Serge”, a day of of free live music, live performance and art. Dear Serge is an homage to Serge Chermayeff, designer and polymath, responsible, with Erich Mendelson for the De La Warr Pavilion.

As part of our contribution, we temporarily re-sited the Wild Pansy Press office in the Portable Reading Room and worked on a special publication exploring the Pavilion with contributions from Gallery visitors. The publication was compiled during the day and this is the result.

Simon Lewandowski & Chris Taylor

We hope the result we hope:
We hope the result will —
the result will break down
the result will break down
barriers will break down barriers
barriers break down barriers

[Gleanings from
the Portable Reading Room
— Wayne Clements
22/6/13]



The Portable Reading Room by Alice Archer





Brighton-based artist Hollie Lewis performs her text-based work, *It's Never too Late to Learn to Read Between the Lines*. Through the amplification of her movements, layered over a spoken narrative on the construction of a word and a sentence, the viewer/listener experiences the moments of the creative process often invisible and audible.



“My normal processes are to do with playing, accumulating and language’s position in relation to dance. I’ve repeated the same performance throughout the day but with a different quality each time. With the video footage I don’t edit but simply replay it as a ‘trace’ during the subsequent performance – to see what’s left behind in the work.”



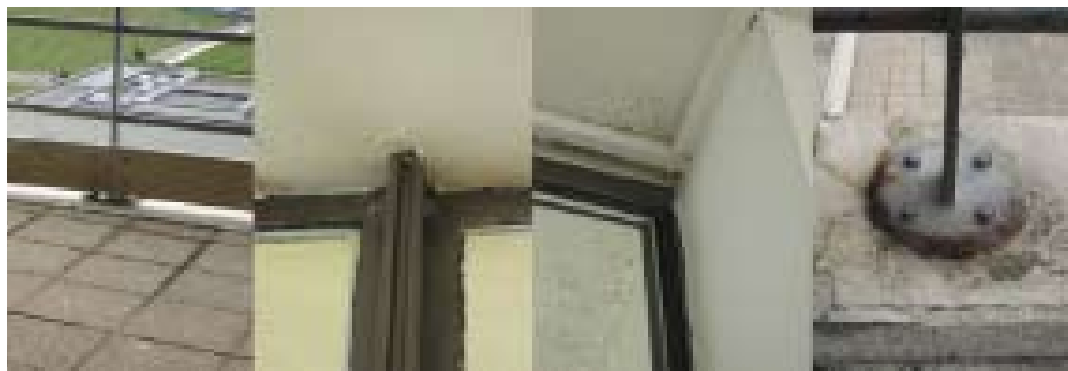




Dan Scott puts a microphone into a pot and the sound when its turned up is the resonance of the pot itself; he alters the resonance of the pot by changing the position of his hand on its opening. The sound when it comes, from the other side of the partition, it is surprisingly musical with whooping whale-song sounds and the clunking sound of a treadle-operated potters wheel...



These are my records of the joints $\rightarrow \leftarrow$ in the building you'll see that there are a very many of them - just used lots of joints - Oh and the place that the birds like to sit. If it were less windy there would probably be a bird sitting at each post.





Photographs and text by Jane Howson



Liz said:

"I really wanted him to go faster on the Triumph, but I was impressed by his balance!"



Venetia says:

"I'm very very stuck, but after I've been blown by the wind and seduced by the waves and lost on the sand things could be different, at first!"



And two hours later she says: "Yes, and thank you."



To the Wild Pansy Press.

"I'm pretty tough for software", says Richard.

"I'm the poor fucker," he continues.

"My job is to read total rubbish."

"I'm too greedy for Art"

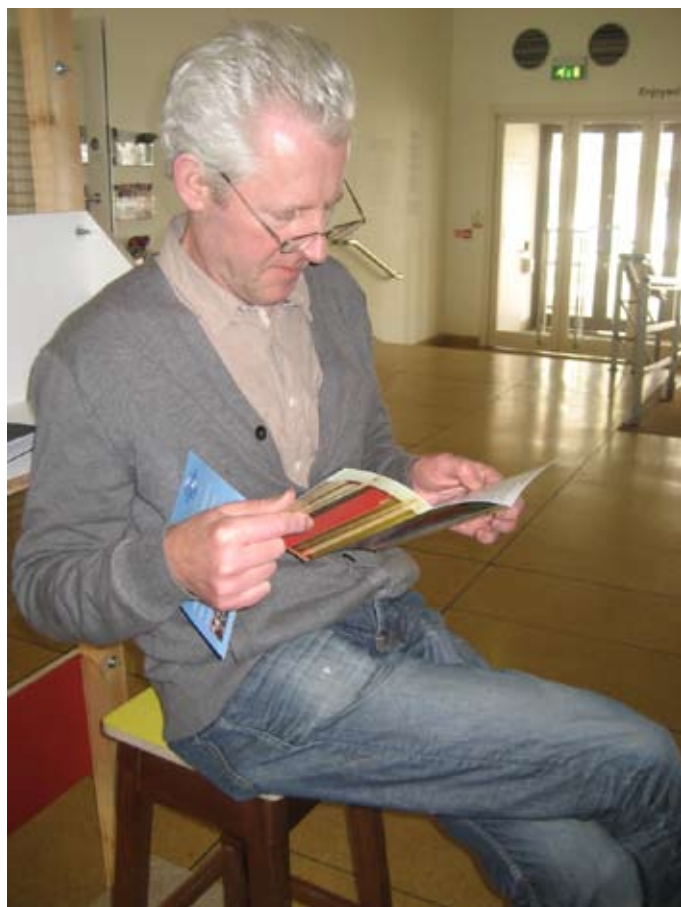


Sebelum dan Setelah

Sebelum dan setelah kegiatan ini, siswa akan mengamati perubahan yang terjadi pada benda-benda tersebut. Perhatikan perubahan yang terjadi pada benda-benda tersebut!

Sebelum kegiatan ini, siswa akan mengamati perubahan yang terjadi pada benda-benda tersebut. Perhatikan perubahan yang terjadi pada benda-benda tersebut!

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WIRD
LIEBER
IN POTSDAM
SEIN. . .



My practice revolves around the collection and use of found objects and material, I harvest and re-process. I am partly interested in the seasoned values of these collections which on the whole will have been discarded and deemed spent. Just as vinyl records hold a moment to be replayed I regard this stuff as sponges soaking up in the experiences that have played out around them. This feels balanced and potent for me, when I work I mimic the constant use and re-use which defines natural history.

‘The book group’ is a collection of productions that I call “Spolitypes”, taken from the architectural/archeological term ‘Spoli’ which refers to the scattered material from abandoned structures; with particular reference to re-use in other subsequent constructions. The Spolitypes are studies emerging from off cuts and spoils re-processed. I have limited the material to the wood I collect, some is derived from the trimmings of artists’ works and some from cupboards and furniture thrown out from the various academic departments of the University of Leeds. Each is a combination of chance and rigour; they represent an ongoing parasitic endeavour producing objects that are at once the same and different, abstract and representational, body and dwelling, meaningless and yet all encompassing.

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Collated and designed by
Simon Lewandowski and Chris Taylor

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De La Warr Pavilion