

## PRESS RELEASE

FEBRUARY 2016

### ***THE PRACTICE OF THEORIES* LAUNCHES WYSING ART CENTRE'S 'WYSING POLY' YEAR**

#### ***The Practice of Theories***

Wysing Art Centre

Near Cambridge

14 February- 10 April 2016

Preview: 13 February (transport available from London, see [www.wysingartscentre.org](http://www.wysingartscentre.org)).



Images: David Toop, Archives Unspooling 1, 1970/2015 . Yuri Pattison, overflow study .1, 2016. Frame from HD video shot for the artist by Hideki Shiota New York 01.01.16

Wysing Art Centre presents *The Practice of Theories*, a group exhibition of work by artists with a connection to Wysing who seek to make visible the intangible, or share knowledge or complex theories through their work and methods.

*The Practice of Theories* features work by Andrea Büttner, Ami Clarke, Andy Holden, David Osbaldeston, Yuri Pattison, Heather Phillipson, Takeshi Shiomitsu, Erica Scourti, Cally Spooner and David Toop. The exhibition encompasses installations, sound art, prints, paintings, embroideries, readings and film screenings and many of the works to be shown have been newly created for the exhibition.

The Practice of Theories begins Wysing's over-arching programme for 2016 - Wysing Poly – a theme which aims to provide an environment where diverse practices and theory come together to support the development of new work, with a focus on the practical application of ideas. Wysing Poly takes as its starting point the Polytechnic; a word first used in 1832 when the Cornwall Polytechnic Society was founded to promote “many arts and techniques”. Subsequently, and in 1970s and early 1980s in particular, the Polytechnic (or Poly) offered a form of higher education that placed an emphasis on the practical application of ideas.

**More about the exhibition by artist and art work:**

**Andrea Büttner**'s contribution to the exhibition is a print that itself is an extract of a larger body of work, comprising photographs, diagrams and drawings, that together aim to represent images or figures of speech employed by the philosopher Immanuel Kant in his theory of aesthetics, *Critique of the Power of Judgement* (1790). The images have been sourced from books in Kant's personal library, alongside images found online, and attempt to unfold the philosopher's argument in the manner of 'a new layer of footnotes.'

**Ami Clarke** brings several works that inform her on-going script *Error-Correction: an introduction to future diagrams*, that include video animation, collage, and prints; both serial and appropriated. The title to the ongoing work stems from the ideas of the German physician and physicist Herman von Helmholtz, who's research into mathematics of the eye brought him to the conclusion that they were exceptionally prone to error, an approximation at best, that 'operate(s) within the protocols of instruments' - an 'error-correction' of sorts. These ideas led to probability theory and the abstract language of mathematical analysis in celestial mechanics and situated theory as the engine to extend enquiry into domains beyond the human sensorium and beyond visual representation.

Occupying the centre of the gallery is **Andy Holden**'s work *The Dan Cox Library for the Unfinished Concept of Thingly Time* (2011); a space containing books owned by Dan Cox, a close friend and collaborator of Holden's who passed away in 2011. The books are placed in relation to fragments from Holden's sculptural projects and together aim to explain the theory of 'thingly time'; a theory that the pair had begun to develop. In the spirit of their friendship and collaboration, the library is a space for dialogue, between ideas and words, things and art-objects.

**David Osbaldeston** has created five new drawings entitled *Incomplete Scenarios for an Unwritten Present* (2016) in response to the theme of Wysing Poly. The drawings propose fantastical storage systems for works that have the potential to be produced in the future, with the form of each system modelled on five of the seven structures found in crystalline forms. The drawings have an anachronistic drawing style of intense notational writing with speech-bubbled text and pseudo-scientific diagrams of theories, present parallels between the past, present and future.

**Yuri Pattison**'s new work, *overflow study* (2016) explores the increasing levels of information flow, consumption and financial change in relation to time. The new installation attempts to look at representative objects of rapid economic growth and inflation. A video depicts The Durst Debt Clock, originally erected in 1989 by Seymour Durst of The Durst Organisation, a prominent family-owned property development and real estate Company in New York. The clock shows the numerical debt value occurring in present and future time. Alongside the video, Pattison has made an unfolded screen structure reminiscent of skyline buildings as well as internal office dividers. The structure acts as a support for the presentation of numerous images the artist obtained of the Durst Organisation's building interiors; from strangely familiar snapshots to the unseen service areas of their properties.

**Heather Phillipson**'s audio work *splashy phasings* (2013) is broadcast throughout the gallery space every 20 minutes. Originally commissioned for Channel 4's Random Acts series, *splashy phasings* is a plunge into a deluged universe: information, news items and emotions overflow. Part-poem, part-song, *splashy*

*phasings* compounds the language of reportage, advertising, overhead conversation and interior monologue into a digressive musical interlude.

**Takeshi Shiomitsu's** work *Landscape Array #3* (2016) is a painting from a new series constructed from an arrangement of stressed & painted plywood and aluminium panels. His work stems from an ongoing concern into the ways that power and ideology affect our intuitive interactions with the world. The paintings are produced by a process of recursive construction and de-construction, built in layers of material and meaning over time. In the *Landscape Array* series, multiple components are arranged with spaces between them but suggest an overall singular frame.

**Erica Scourti** has created a number of new works for the exhibition. For *Residuals* (2016) Scourti cleaned the screens and monitors in daily use by Wysing staff, capturing the dust on microfibre cloths that she has then traced through embroidery. In another work, Scourti has expanded on an existing work, *Wish List*, which she performed at Wysing during her residency in 2015. In this more personal version she has used readings from her sketch and notebooks from 2003-2015 to generate automatic subtitles via YouTube. These subtitles have then been spoken by the artist and re-interpreted in the form of strobe lighting, accompanied by a new set of subtitles.

As her contribution to the exhibition, **Cally Spooner** has devised a Study Week for eight participants selected through an Open Call. Spooner will lead an immersive experience over the four days, addressing new forms of management (of self and others), the internalisation of institutions, and the concept of the 'exhibitionary complex'. The Study Week is structured with reading groups, film screenings and group practicalities, punctuated with invited speakers and walkers and takes place 14-17 March.

**David Toop's** archive of nearly 200 audio tapes, dating from 1973 to 1995, forms a 'sonic diary' of the artist's musical interests and relationships across a twenty-year period. The archive, shown together publicly for the first time, encompasses rare material sourced from the BBC's vinyl archives, field recordings, interviews with fellow musicians, rehearsal tapes of Toop's own work, and a myriad of sound and musical references. Handwritten annotations on the tape sleeves imply a hasty, sketchy gathering of material as thought process, while later recordings seem more ordered and carefully grouped; with their typed covers. Three listening stations next to the archive offer an insight into the diversity of material gathered by Toop.

**A number of events and activities accompany the exhibition and explore its themes:**

#### **Opening Event – February 13 2016**

Ami Clarke will be reading from *Error-Correction take (7)* together with *Low Animal Spirits* – an HFT algorithm trading in world news by Clarke and Richard Cochrane.

#### **Study Week for Children and Young People – 16-19 February 2016**

A series of half-term workshops exploring writing, sound, pictograms, collage, printing and photography. Three workshops are for 6-12yr olds and one for 13+.

## **Reading and Performance event – February 20 2016**

A special event of live readings and performance by poets and artists Steve Roggenbuck, Andy Holden, Heather Phillipson and Erica Scourti.

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## **ENDS**

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WYSING ARTS CENTRE, established in 1989, develops new ways to support artists and enables art and ideas to engage a wide range of people in unexpected ways. Wysing's large rural site near Cambridge comprises artists' studios, education and new media facilities, a gallery and project spaces, a 17<sup>th</sup> century farmhouse and outdoor sculptures and structures. Wysing offers a unique environment for art to be developed and presented; with an ongoing and innovative artistic programme of events, exhibitions, retreats and residencies, and a unique programme for young artists.

Artists who have worked at Wysing in residencies over recent years, developing and making new work, include Ed Atkins, Anna Barham, Michael Dean, Cecile B Evans, Andy Holden, Gustav Metzger, Elizabeth Price, Charlotte Prodger, Laure Prouvost, James Richards and Cally Spooner.

Donna Lynas has been Director of Wysing Arts Centre since 2005 and has developed Wysing's identity as a research centre for the visual arts; introducing experimental artists' residencies and retreats and commissioning and curating ambitious projects including the annual festival of art and music.

Wysing Art Centre

Fox Road

Bourne

By Cambridge

See [www.wysingartscentre.org](http://www.wysingartscentre.org) for opening hours

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