

---

# de la warr pavilion

---

MAGAZINE  
dlwp.com

# 03

SUMMER 2010  
**free**

Tomoko Takahashi  
Antony Gormley  
Bexhill Revival  
75th Celebrations  
And more



---

# 02

**Contents** | **02** The Way I See It | **03** The World According To Tomoko | **04** David Rhodes' Scrapbook | **06** Q&A Antony Gormley  
**08** Why Do People Get Involved? | **09** Where Art Comes Alive | **10** 75th Celebrations | **11** Bexhill Revival | **12** Gallery Events

---

# the way i see it

**Alan Haydon**

Director

It's summer, so what better time to talk about tourism and more specifically cultural tourism, a growing national trend that is breathing new life into our towns, cities and coastline.

With the Pavilion approaching its fifth birthday since reopening, the new Towner Art Gallery in Eastbourne being a year old and the building of the new Jerwood Gallery in Hastings now underway, the cultural offer in East Sussex alone is significantly changing.

Whilst the region has a very rich heritage portfolio, its cultural mix of festivals (Brighton being the largest arts festival in England), its rising population of artists and creative people and the ever-growing cluster of galleries along its coastline, the region's brand is genuinely being driven by its cultural offer. Apart from, or perhaps collectively with, its neighbouring London, is the south east a new Region of Culture? Will it raise the aspirations of its communities and will tourism bring the economic benefits it needs to sustain the offer?

No single institution can genuinely claim to be the sole tourism magnet of a town, but 82% of tourists that come to Bexhill on their holidays visit the Pavilion and the majority enjoy what they see or hear. With exhibitions such as Antony Gormley's *Critical Mass* and Tomoko Takahashi's *Introspective Retrospective*, we are certainly attracting determined day visitors from London and the south east who expect quality and value for money. This has implications on the town; the food we serve, the service we provide and the accommodation we offer. Culture isn't just about art, it's about lifestyle.

Efforts are being made through organisations such as Tourism South East and Arts Council England to collectively harness the region's cultural brand and to place it not only in the minds of those living in the UK but in the consciousness of a potential international market.

People that provide, promote, support and consume cultural tourism need to understand the wider definitions of culture, its diversity and its inclusivity. Without reneging on the notion of quality, how do we meet the aspirations of the cultural tourist as well as cater for those who come for more traditional reasons?

The way I see it, people should feel happy bringing their buckets and spades on the same day they come to see *Critical Mass*. Dare we suggest that the cultural tourist and the seaside day-tripper might be one and the same? Many of our visitors tell us that tucking in to fish and chips on the beach is an essential part of their day out at the Pavilion.

If that's culture, then I'm all for it.

---

**For further details of all events at the  
De La Warr Pavilion, visit [www.dlwp.com](http://www.dlwp.com)**



# THE WORLD ACCORDING TO TOMOKO

Paul Carey-Kent talks to Tomoko Takahashi during her residency in Bexhill on Sea

"There's no art", according to Shakespeare, "to read the mind's construction in the face". Similarly, artists as people may not come across as anything like their work - but Tomoko Takahashi is just the modest, playful, and endearingly quirky character one might expect from looking at her installations. I met her in the garden shed which has landed with delightful incongruity on the first floor balcony of the arch-modernist De La Warr Pavilion. She is painting it white and installing the furniture and found objects to recreate her *Wet Paint* piece from 2001.

Tomoko arrived from Japan as a student some 20 years ago, in order to be with her then-boyfriend, but already knowing that she wanted to be an artist. She went to Goldsmiths College in London because, she says, "It was the only one I could apply to from Japan". Serendipitously, she was then in just the right place to surf the 1990s surge in British art.

Originally Tomoko painted, but when her tutor suggested she give sculpture a go, she was immediately attracted by the contents of a skip. She enjoyed how the objects in it could become part of an art work while retaining their previous history - the way, as she puts it, "Functions could get out and turn into something else". That set her on the way to her typical method of collecting and re-presenting some of the many things with which

the world already teems, initially as installations and from 1999 as sculptures too - though those, she says, "are really mini-installations".

The resulting works may seem chaotic at first, but their contents are in fact selected very carefully and rigorously ordered. The detail of that choice and organisation arises from where Tomoko is working and also what is happening to her personally - most directly, perhaps, when she received an ultimatum to leave the country in 29 days in 1998. Her response was *Clockwork*, in which hundreds of clocks, with working mechanisms but with faces broken, counted down the days at Hales Gallery. Happily, she beat that threat and went on to make headlines when she invaded the pristine Saatchi Gallery with a vast installation the next year. That led to her nomination for the 2000 Turner Prize. In 2005 she filled the Serpentine Gallery with games which were given away at the end of the show, completing a cycle of objects into art and back again. "That was a good day", she says, "with people playing with the games in the park afterwards."

Tomoko's work is, of course, ideally set up for those who think modern art is junk, but she is cheerfully unconcerned by that, "If people can get it, that's really nice", she says, "but if they can't, that's OK, people have different tastes and you can't force them". So what is it they should be "getting"? I suggest that her installations work like music heard by someone who knows no musical theory, such a listener cannot explicitly identify the compositional system, but can sense

that there is a system and the presence of that system has an aesthetic impact. Tomoko likes that, and adds that, for her too, the order can develop mysteriously; "Even I don't know what I'm doing until I've done it! And that's quite scary when there's pressure to finish a show before the opening."

Having become a mother recently, Tomoko has taken something of a break from art and is less inclined to work with objects. "As you can get everything from the skip", she explains "I stopped going shopping for myself and collecting things for fun, and I'm not so attracted to objects any more". Instead, her new work - produced on site - is *Paper Work @ the Seaside*, a whole walk-in room collaged with thousands of black and white pictures photocopied from manga comics. Tomoko does read the graphic stories herself, but the direct application of her Japanese background - triggered, she speculates, by having a child - is unusual for her. That said, the installation actually looks more restrained and less manga-like than you might expect. The pictures are grouped by categories such as office life, transport, sea and sky, hands... and clocks. Very few people are in view. Some elements are emphasised by being magnified by up to 800% in the copying. As ever, the process is visible: the photocopier remains, and discarded off-cuts form waves of paper which break against the walls to remind us that we are in a disused seaside café.

Not just a life, then, but a whole culture has been inventoried and recombined to interact with another, apparently alien, culture. But is it so different? The separation and coexistence of the natural and manmade, the magnified clocks flagging a concern with passing time, an ordering tendency buffeted by the forces of nature... all suggest we're people together, making what we can of the world - the world according to Tomoko Takahashi.

**Paul Carey-Kent**  
Freelance art writer  
[paulsartworld.blogspot.com](http://paulsartworld.blogspot.com)

Turn the page over to see photographs of Tomoko Takahashi's stay in Bexhill



ROTTERHAM COUNCIL HELP US FIND A TEMPORARY  
STUDIO SPACE IN THE EX-CAFÉ IN THE COLONNADE  
FEB 2010



TOMOKO RIDES INTO TOWN  
MARCH 2010



THE 'TOOLS OF THE TRADE' - TOMOKO'S WORKBENCH  
APRIL 2010



ONE MAN'S RUBBISH IS ANOTHER



WHERE WOULD WE BE WITHOUT PRICELESS?!  
APRIL 2010



PAPERWORK @ THE SEASIDE (2010) - WORK IN PROGRESS  
MAY 2010



TOMOKO SETS UP HER STUDIO IN THE CAFE  
MARCH 2010



OBJECTS COLLECTED FROM THE STAGE IN HASTINGS  
MAY 2010



MAN'S TREASURE  
APRIL 2010



DISUSED FISHERMAN'S NETS + TEA-BAG

MAY 2010



TOMOKO AT WORK ON 'WET PAINT, (FOR RUPERT CANBY),  
BEDROOM SCULPTURE VERSION' (MAY 2010)

curator jane won talks to

# antony gormley

**JW\_***Critical Mass* is one of the major works in your practice. How did you start thinking about it and why is it so significant to you?

**AG\_***Critical Mass* was made in 1995 in direct response to the Remise, a large 19th century tram shed in Vienna. The tram shed was nearly 200m long and 30m wide with five tram tracks running the entire length of the building and large doors at either end. The challenge was to use this space as a kind of examination ground for a deconstruction of the body in society, the body in history and the body in sculpture.

My reference point was the four initial three-part lead works that had attempted to map the workings of the body that included bodily function, articulation, perception and an acknowledgement of the three levels of experience. I realised that works like *Three Places* (1983) offered insufficient articulation of primary body positions. *Critical Mass* allowed me to explore a basic body syntax that developed into 12 positions that if laid out in a line would become a model of the ascent of man: starting from a crouching position very close to the ground, through to a compressed seated position, kneeling, sitting and a variety of standing positions ranging from mourning to star gazing.

The 12 positions were each cast five times to produce a total number of sixty. As with many of my works, the idea behind making multiples of any one of the positions was both to acknowledge working in a time of mechanical reproduction and to underline the way in which a body posture depends on its relationship to the ground; that depending upon its orientation, the same posture can convey a variety of emotional states. In *Critical Mass* a typical example of this is the kneeling posture; a position of supplication in Canetti's system which, when inverted, becomes the arch of hysteria. The most adaptable position is also the most restricted: a foetal form that can be placed on its feet, back, head, front and both its sides. Each position conveys a very different evocation of a mental state; sometimes playful, sometimes conflicted.

Although the process of its making may have started from an analytical attempt to evoke the basic positions of the body, *Critical Mass* became increasingly about loss, particularly in response to

the central European site of the Remise. It is difficult to deal with a train junction without thinking of the train transportation of the 'Final Solution'. We originally cut 14 approximately one metre deep pits that acted as stops or ruptures within the five tram lines, most of which were left empty but some of which contained body forms.

The work considered the fallout of the 20th century and the implications of the industrialisation of death in the First World War, the German Holocaust and the various acts of genocide that have punctuated political upheavals in a century in which human conflict proliferated on all continents. The work bore witness to the victims, as opposed to the victors of significant political change.

*Critical Mass* also considered where the body in sculpture had fallen. It was as if, having come off the plinth, the body no longer had a place in the articulation of sculptural language; as if, unless performative, the body in art was to be extinguished.

*Critical Mass* is significant in the development of my practice in so far as it is the first major statement in the transition between making lead body cases that consciously made exclusive, hermetic, sealed spaces that on their inner surface held an indexical register of a moment in real time, of a real body (my own), to the making of masses; displacements of space made from the outside of the mould taken from my body and cast solid in iron weighing 700kg each.

Rather than wanting to continue from where Rodin left off, I wanted to start again, considering the body as both a site of memory and transformation and a site of conscience. This meant that I had to acknowledge the redundancy and dormancy of the body as an object. Therefore the majority of works within *Critical Mass* are not standing, sitting or lying in the position in which they were cast but are consciously tumbled, fallen, dropped. In many of the installations they are suspended in a permanent act of arrested fall.

**JW\_ The figures are incredibly dense in their material and weight. How do they get made and why have you chosen to use iron?**

**AG\_**Each work starts with a real body in real time and comes from a real event. I adopt the position which I have selected and I am wrapped in scrim (an open-weave jute cloth) and plaster. Because

the plaster dries quickly – within ten minutes – the work is divided into different sections. Usually I stand on a piece of scrim which wraps around my feet. Then my torso is covered. There are two sections for my legs, front and back. Finally my assistant wraps my head. The whole process takes about an hour and a half. Then I am cut out of the mould and it is reassembled.

The mould is not a representation of my body, but a case around the space which I occupied. Then I simplify and consolidate the feeling in the piece.

The material used for the casting is iron: a concentration of earth. The centre of the planet is a mass of molten iron under enormous pressure, which gives the planet its magnetic field and keeps us on our course through space. To cast the forms we are using the same temperature as the magma, around 1,500 degrees centigrade. I use this material to embody the space of life.

**JW\_ One of the most striking elements of your work is the relationship between the work and the space they are placed in; whether it is the monumental *Angel of the North* in an open field or a room full of hand-sized clay figures in *Field*. How does it work in this installation?**

**AG\_**The roof at the De La Warr Pavilion offers an exciting opportunity to consider the contrast between the orthogonal grid of the terrace and the chaotic and ever-changing sea.

The roof of the building becomes an examination table or a board game on which the articulation of this singular body can be seen in a clearer and more absolute way than in any of its previous installations.

Every posture relates to the surface plane of the roof in a unique position of rest. Exposed to the elements and to the changing qualities of light and atmosphere, *Critical Mass* has a clarity in time as well as space never encountered before.

Supported on a building that represents an important moment of rationalism within the development of European architecture built in a position of absolute distinction to an elemental context, the De La Warr Pavilion offers a perfect context to examine the human body as a mass in space.

I am looking forward to seeing how the bodies of the viewers will move across this

gridded field and how their moving, breathing, thinking, feeling bodies mediate between the inert masses and the horizon.

**JW\_ It's unusual to see your work in a Modernist architectural environment. Were there any challenges, both in conceptual and practical terms?**

**AG\_**I disagree: the work is often seen in a contemporary version of Modernism. For example, White Cube, the gallery in which I most frequently show in Britain, is constructed on distinctly minimalist lines with modernist principles of clarity and articulation of context.

This is not a challenge, but a wonderful opportunity to situate the work in an unusually stark confrontation between Modernism and Nature.

**JW\_ What does Modernism mean to you?**

**AG\_**Modernism, modernity, *moderna*: this was a utopian moment between the end of the 19th century and the mid-1930s when the promise of a hygienic environment built on rationalist principals was going to provide a new context in which human life could fulfill its potential.

In many senses the melancholy of *Critical Mass* undermines this utopian vision. But it is too easy to simply think of this work as an indulgent form of elegiac loss. I'm keen to reinforce the fact that actually within this lexicon of postures there is no sense of the abject or a loss of integrity. Each form possesses a concentration of energy that I hope conveys a feeling of potential and to simply consider the work as a meditation on history would be to lose its possible reading as a seed for the future.

***Critical Mass* is on the Pavilion roof until the end of August. Opens 10am - 6pm every day and until 8pm on Thursdays, Fridays and Saturdays. [www.dlwp.com](http://www.dlwp.com)**

# Why do people get involved?

We assume people get involved in creative activities to learn something new or develop an existing skill. But, as Polly Gifford, Head of Education found out, it is clear that there is much more to it than that.

I have been participating in creative activities in my free time since I was young, and they remain an essential part of my life. I have also been organising opportunities for people to participate in such activities for many years and am intrigued by what makes people take that step to get more involved.

Over the past five years, we have developed a range of courses for adults and children at the Pavilion and I wanted to find out a bit more about what motivates people to make that move from audience to participant. During my conversations with those taking part on recent adult courses, I asked them why they got involved.

*"I'm always popping into the De La Warr if I'm in the area as I love its architecture and beautiful setting and there is always something of interest so to attend a course there was great."*

*"The Pavilion is a very good cultural centre - locally and nationally. It attracts like-minded people."*

*"I love the DLWP. It is a haven of peace, tranquillity and creative energy."*

For these people, finding the right environment is as important as the course itself. Architects Eric Mendelsohn and Serge Chermayeff would be gratified to hear that the space they created 75 years ago to inspire people is doing just that!

Participants also seem to want to associate themselves with somewhere that they feel reflects their own interests and values, and where they might meet like-minded people.

*"I enjoy being part of a group sharing the same interest."*

*"I enjoy discovering about things I didn't know about before. I like the interaction and enthusiasm of the other people."*

Nearly everyone I spoke to mentioned meeting other people. But it's the quality of the engagement that seems to be most valued. Participating in something practical - be it art, creative writing, or singing - requires that you

take a risk, that you offer something of yourself to the group, and this inherently creates an atmosphere of mutual respect and support. It is a dynamic that can be very different from our usual domestic or working relationships where we usually have to take a particular role and to be the 'expert' in something. Stepping out of these roles can be very liberating, and in some cases can have quite a profound effect.



*"I am quite shy and insecure so participating well in this group has been very positive for me."*

*"I feel I have grown and been stretched - maybe out of my comfort zone."*

*"I feel encouraged, supported and informed in my own areas of interest."*

*"I really like drawing but didn't realise both how challenging and wonderful a thing it can be."*

It is often difficult to find places where we can experience this shift. Arts venues can provide a creative but neutral space with none of the connotations of returning to formal education. As a result, our participants said they take away far more than the practical skills the course is offering.

*"Not feeling life is boring at 64 years."*

*"A different view of what I can do."*

*"A more creative expanded view of the world."*

*"A better understanding, hopefully of myself."*

The personal development aspects of the experience seem to be of equal value to the knowledge and skills. It is the delight of being able to step outside our normal roles and see ourselves in a different way.

*"I was surprised at how quickly my confidence in what I was doing developed."*

*"Very talented people in Bexhill and surrounds."*

*"I thought the class were all very enthusiastic, friendly and very knowledgeable."*

There is so much we can learn from each other, which is reflected in these comments, not because these particular people were outrageously talented (if they'll forgive me for saying so!), but because of the mutually supportive and respectful environment the courses generate. A good tutor not only shares their own knowledge and experience but enables a similar exchange within a group. Underlying all of the education work at the Pavilion is this idea of 'co-learning', that learning is a collaborative rather than a one-way process and that everyone has something to contribute.

I'll leave the last word to one of the participants on our drawing course:

*"It keeps me sane! I have a really stressful job... which I love, but it takes up all my thinking and focus. Coming to a course that is different, and therefore challenging, is refreshing and I feel renewed."*

**For opportunities to get involved over the summer, see back page. For adult courses starting this autumn visit [www.dlwp.com](http://www.dlwp.com)**

The Heritage Orchestra and UNKLE will play *Variations on a Theme* on 10 July. Tickets £18  
Coming up in the autumn: Marc Almond, Kate Nash. [www.dlwp.com](http://www.dlwp.com)

# where art comes alive

"Enjoy booking Jim Davidson," a friend, only half-joking said, when Laura Ducceschi took the job of programming live acts at the De La Warr. Like the stalwart venues around the shores of our country, the theatre, and the seaside theatre in particular, remains the realm of tribute acts, anything on ice and tasteless comedians. The De La Warr was no different. And then, in 2005, it became different. *Very* different.

Within the curved modernist lines of the Pavilion, the programme suddenly became about challenging preconceptions. It was about inspiring fear, awe, fun and beauty. It was about art. Art in all its forms.

The galleries soon filled with an unconventional roster of shows that have entwined architecture and design, history and sociology within the multimedia and multidisciplinary exhibitions. It's seen Joseph Beuys, Susan Collins, Nathan Coley and Grayson Perry.

One of the core facets of the programme however, is live music – a programme that is attracting plaudits from well-beyond the surrounding counties. The unique characteristics of the building, with its auditorium and flexible spaces, allows for exploration beyond static displays. The art can come alive on the stage.

"Live music is about the creation of more than we are," Laura Ducceschi argues. "It's about creating art that is bigger and more fantastic. Music is an art form."

The booking ethos of the Pavilion has looked beyond simply booking artists. They have also sought to inspire artists; occasionally pushing them beyond their comfort zone. Unique collaborations have been commissioned such as Beardyman and Heritage Orchestra and Michael Nyman with David McAlmont. Random Fridays have become must-visit monthly events for anyone who cares deeply about art and music, and the point at which they converge. And artists such as Vampire Weekend and Richard Hawley, both of whom have played there in the past year, now won't just glaze over when Bexhill is mentioned (which, to be fair, probably won't happen too much).

They are events that have seen the Pavilion shift, all lights blazing, onto the radar of music critics, agents and, most importantly, audiences.

"When The Fall opened the Grayson Perry exhibition, people said you could feel the energy outside," Laura remembers. "Heritage vs Beardyman was incredible too. The building was full and there was a sense of acknowledgment that they were experiencing something special."

The list of memorable events continues. Marc Almond, Goldfrapp, Jose Gonzalez. Tricky, who did his first show in the UK in ten years at the venue, was hugely significant. Willkommen Collective and Leisure Society. The Mountain Firework Company and Full Circle. And at Random Fridays, we saw Sound Intermedia perform Stockhausen's Pole, AKDK, sitar player Same Actor and New York troubadour Thomas Truax.

But it was CocoRosie's recent show that Laura sees as one defining moment. "It personified the De La Warr. It defined where the programme was coming from in terms of its level of artistry; it was genius. Another event that summed up our ideas was Joanna MacGregor with Scanner, a work that we commissioned and there were moments there that were phenomenal."

It's a show that then went to the Barbican. From the De La Warr to the Barbican. And comparisons to other nationally significant venues have, over recent months, been heard in the corridors of the De La Warr. Laura says "An agent said to me that there was a bit of a vibe about us becoming, in people's minds, like the ICA – that we have our own unique audiences who are developing a trust in what we do".

Intimately contributing to the success of these shows is, of course, the space itself. Apart from the stunning acoustics in the main auditorium (Vampire Weekend and Kings of Convenience both praised this), artists have found the building an inspiration. "There is something in the architecture that steps out of the mould. Innovative music is part of this." Laura continues. "Natasha Khan and Alison Goldfrapp are known for more than just music and the De La Warr as an artistic space was pretty immediate for them."

Along with the successes of arguably more mainstream acts such as Vampire Weekend and Speech Debelle, agents are beginning to recognise the venue as an essential tour stop, a trend that can only continue to improve the programme. There are a couple of bands, still unconfirmed at the time of going to press, which would make you splutter into your Peroni.

"We are always punching above our weight and we can become more than a flagship for the south; we can be known for incredible things around the country."

However, the booking ethos has artistic integrity running through every decision.

"We want to provide a platform for artists to try out new work or to work in a collaborative context. There should be new experiences for audience, artists and organisations," Laura says. "When people come to us with artists that don't fit with this ethos, we sometimes have to say no. They say 'who do you think you are?' It is because we know exactly who we are that we can say that."

**Dan Neilson**  
East Magazine



Media Sponsor



Daily Mirror, 1936



## The Dining Club

On August Bank Holiday Monday we invite you to help us re-create one of the most famous images of the De La Warr Pavilion, taken in 1936 and printed in the Daily Mirror.

With your help we will give a contemporary twist to this classic photograph and create an iconic image for the next 75 years. Simply turn up with your friends and family, at the Pavilion at 2pm to be part of the crowd.

We would also like to invite as many people as possible, of all ages, to make up a spontaneous "scratch" orchestra and choir to perform on the day. The performance will be followed by tea – street-party style – and then dancing to 75 tunes for 75 years until the evening.

If you are interested in taking part in the re-creation of the photograph or to perform at the party, please register at [75party@dlwp.com](mailto:75party@dlwp.com) and we will send you more information.

*The connections between Bexhill and the Daily Mirror go back to the Whitsun Bank Holiday of 1902 when we hosted Britain's first ever motorcar race. One of the competitors was Alfred Harmsworth (1865 – 1922) who founded the newspaper in 1903. The Mirror was intended to be a newspaper for women and run by women. Alfred Harmsworth's brother, Sir Robert Leicester Harmsworth (1870 – 1937) and his family lived at Bexhill Manor House from 1919 until 1963.*

*The Daily Mirror Eight were a dance troupe funded by the Daily Mirror and famous for their keep-fit routines. The first reference I have found to their visits to Bexhill is in 1931 and I think the performance seen in this photograph of 1936 is their last but there may have been some more trips here before the war. They usually performed at the Colonnade but in 1936 they were able to put on a show behind the newly built De La Warr Pavilion.*

*The Daily Mirror of 6 August 1932 describes the spectacle thus: "Until the last bar of the National Anthem rolled out from the broadcast van the attention of the hundreds there was gripped by the perfect precision of these eight splendid specimens of young English womanhood." It also mentions that part of the show involved challenging residents to take part in competitive games and strongly hints that the Eight always won.*

**Julian Porter**  
Curator of Bexhill Museum

### Dining Club

Our series of Dining Clubs continue on 3 and 24 July. Enjoy a superb meal on a summer's evening in the Pavilion Restaurant. Anyone is welcome to register for the Dining Club at [www.dlwp.com](http://www.dlwp.com)

### Anniversary Patrons

The Patron Scheme supports our fundraising campaign and help secure the future of our beautiful Grade One listed building for another 75 years. For just £250 a year, the benefits of becoming an Anniversary Patron include:

- A private building tour for you and up to five guests
- Discounts on private hires
- Invitations to exclusive Anniversary events
- A surprise birthday present on 12 December
- Double invitations to Exhibition Previews
- Priority booking for all ticketed events
- A pair of tickets for a performance of your choice
- Acknowledgement in our print and website
- Priority information and discounts on our Anniversary merchandise
- Discounts in selected guest houses.

If you would like to become a Patron, please contact Emma Morris on 01424 229 134 or email [emma.morris@dlwp.com](mailto:emma.morris@dlwp.com)

# bexhill REVIVAL

"The charity, junk and collectors' shops became the focus of my early visits to Bexhill", says Stewart Drew, Head of Business Development at DLWP.

We arrived from London to visit and photograph the Pavilion which, in the early 90s, was in a state of classic "shabby chic". However the charity shops in the town became even more of a pull for me and my friends as time went on – where else could you buy Aalto furniture, Poole, Midwinter and Meakin ceramics and Whitefriars glass in an unassuming second-hand shop by the sea?

At the end of the decade, the collecting scene in Bexhill changed. Largely due to the advent of ebay, many of the collectables shops became victims of the wider supply and therefore the devaluing of many items.

But 2010 (and the recession) has seen a revived interest in the retro, the collectable and the home/handmade and Bexhill offers a wealth of shops which offer authentic items at reasonable prices. If I had more space I would start a sideboard company, with easy pickings of G-Plan sideboards and the odd gem of Ercol to be had at very reasonable prices. Perhaps I should clear out a few old boxes...



Acme-inc, Sackville Road

**Acme-inc** (Sackville Road) have been in Bexhill since 1993. They offer a wide variety of items ranging from original 19th and 20th century art, bronze sculpture, furniture and objets d'art from the Georgian, Victorian Gothic Revival, Aesthetic Movement and Arts and Crafts periods, through Art Nouveau and continental Jugendstil collections, Art Deco and Modernism, to Mid Century Modern and Pop. Their Ernest Race Antelope Chair from the Festival of Britain recently caught my eye!

**Second Spin** (Sackville Road) is a must see when visiting Bexhill. It has the most amazing collection of CDs, cassettes and vinyl with a huge stock of classical, jazz and easy listening. Essential for fans of opera Dames Kiri and Felicity and the belt-them-out classics of Shirley Bassey.

*"Record shop Second Spin is a treasure trove of golden-greats vinyl where signed photos of Hinge and Bracket grin down from the walls."*

**Time Out**

**Destination** (Sackville Road) With a welcoming smile and a stock of collectables of the future from the likes of Ken Eardley ceramics, the owner of this delightful shop, (who handwrites messages on the price labels) allows you to browse as long as your fancy takes you.

**Mannequin and Janes** (Wickham Avenue) These shops, on opposite sides of the road, peep out at you from behind windows chocca with books, some clothes and long-forgotten 20th century objects.



Lily Rose, Sea Road

**Lily Rose** (Sea Road) and **Mauds** (St Leonards Road) A fantastic array of vintage clothing for all tastes – umbrellas, scarves, sunglasses, hats, feather boas, shoes – can be discovered in both of these shops.

**The Owl and Sewing Cat** (Wickham Avenue) Hot on the heels of the latest trend of 'make do and mend' and the revival of the sewing machine (check out the new window of cool label All Saints in Brighton and NYC), The Owl and Sewing Cat is a newcomer to Bexhill and brings a range of contemporary 'easy sew' fabrics including designers such as the well respected Amy Butler, Michael Miller and Tanya Wheylan.

*If you, like The Owl and Sewing Cat, fancy trying your hand at the retro revival, shops in Sackville Road start at about £7,500 per annum and offer an excellent opportunity for business startups.*

Don't forget...

**DLWP Shop** for modern classics such as Ernest Race's Penguin Donkey (1963), George Nelson's Ball Clock (1948), Aalto's Hallway 403 Chair (1931) and Eric Ravilious' Chalk Path (1935) Giclée Print.

**Are you collector? We want to hear from you! Come and share your passion (and your collection) with us on a Sunday afternoon. Email polly.gifford@dlwp.com**

The Galleries are open every day, admission is free  
[www.dlwp.com](http://www.dlwp.com)

# gallery events

## Rooftop

### Antony Gormley Critical Mass

## Gallery 1 & 2

### Tomoko Takahashi Introspective Retrospective

Every Saturday and Sunday throughout the summer season, 2pm – 5pm

#### Gallery Interaction

Explore the exhibitions with the artists from our Interpretation Team, inspired by their individual artistic practice.

Free

#### 3, 11 July & 15, 28, 29 August

Join **Sharon Haward** in the Gallery to explore a random approach to image making and consumer culture. A chance to talk about shopping, advertising, games and explore some simple collage activities.

#### 4, 10 July & 30 August (Bank Holiday Monday)

Storyteller **Kevin Graal** collects stories, riddles, conundrums and games wherever he goes. He then puts them together in playful and thought-provoking ways to reveal surprising connections. Join Kevin in the Gallery to discover meanings in games that appear to be meaningless, rules where there don't seem to be any and stories animated by apparently inanimate objects. Be ready to play!

#### 17, 24 July & 14 August

Join writer **Rosemary Harris** in an informal discussion, exploring creative language responses to Tomoko Takahashi's work, including found poetry and cut-and-paste. Are words also objects that can be found and re-configured to create art?

#### 18, 25 July & 4, 11 September

Artist **Bern O'Donoghue** sometimes finds it difficult to know when to let go of things. You're invited to join her in the Gallery to talk about Tomoko Takahashi's work and to take part in a swapping session. Please bring a small wrapped object and be prepared to discuss your exchange.

#### 31 July & 8, 21, 22 August

Come and meet artist **Susan Diab** in the Gallery and join in an informal discussion about how objects play an important part in our relationships with each other. Perhaps you would like to bring along a (small) thing that holds some special significance to you as a starting point for discussion?

Relating our own objects to the exhibition we will think about what the accumulation of things means and how we each relate to that.

#### 1, 7 August & 5, 12 September

Over the years, artist **Judith Alder** has made and gathered small objects and artefacts which she configures in different ways to form a game-like assembly which changes with each incarnation. The "game" has no rules and no set format, no winners or losers, no aim or purpose, just a set of components. Judith considers this to be an evolving work; a work in progress, which perhaps has no end. Join Judith in the Gallery to talk about Tomoko Takahashi's work and to help her make or re-make her "game".

#### 7, 21 July / 4, 18 August / 1 September, 2pm Exhibition Walk & Talk

On alternate Wednesdays join a free tour of the exhibitions, led by our curatorial team. Meet by the information desk.

Free

#### Sundays at 2.30pm Collectors' Corner

We have invited people to bring their weird and wonderful collections into the Gallery. Each week come and share a different passion, from dolls to kaleidoscopes. *Do you collect something you'd like to share?* Get in touch - [polly.gifford@dlwp.com](mailto:polly.gifford@dlwp.com)  
Full details at [www.dlwp.com](http://www.dlwp.com)

#### 10 July, 2pm

#### Tomoko Takahashi in Conversation

Explore the exhibition with Tomoko Takahashi and writer/curator David Lillington for a unique insight into the work direct from the artist.

Tickets: £5

#### 17 July, 2pm

#### Talk: Everyone's a Collector

All of us gather things as we go through life and these objects acquire great significance and meaning. Join Dr Louise Purbrick – Researcher in material and visual culture and Principle Lecturer in the History of Art & Design at the University of Brighton – to explore our relationship with the objects we keep and value.

Tickets: £5

#### 11 July, 10am – 6pm

#### Hours of Patience

A one day event for all ages, inviting you to play the card game Patience with actual playing cards (not on the computer!)

Normally Patience is a lonely activity, but for this occasion it's turned into a social event. The Foyer at the De La Warr Pavilion will be transformed into a Patience playroom for the day, with instructors to help you and a booklet containing more than 30 games. The person who plays for the longest uninterrupted period will win a special prize!

Free

#### Activity Sheets

Free activity sheets for children and families are available from the Information Desk and in the Restaurant. Just ask a member of staff.

#### Returns in October

#### Lift the Lid

Our family drop-in sessions return in October. Instead, visit the Galleries every Saturday and Sunday afternoon, 2pm – 5pm, during the summer to see what our artists are up to.

To book any of these events, please visit [www.dlwp.com](http://www.dlwp.com) or call 01424 229 111

The De La Warr Pavilion is a Grade One listed Modernist icon for contemporary arts on the sea-front in Bexhill on Sea. For further details visit [www.dlwp.com](http://www.dlwp.com)



Registered Charity No 1065586. A Company limited by guarantee and registered in England and Wales. Co. No 3446307 VAT no GB821 641 551.

Printed in the UK by Pureprint Group using pureprint® environmental print technology. All the electricity used in the production of this report was generated from renewable sources and vegetable oil based inks were used throughout. Pureprint is a CarbonNeutral® company and certified to Environmental Management System, ISO 14001 and registered to EMAS, the Eco Management and Audit Scheme.

Designed by [airdesign.co.uk](http://airdesign.co.uk)