



PAN-PAN

2 - 21 July 2013, 12 - 6pm daily

Opening: 1 July, 6 - 9pm

“If we perceive the pressure to perform to be innately linked to the regimentation of options, to imagine the ethos of a resistant practice implies an exploration of the conditions, situations, and potentialities that lie beyond the option menus and the exclusivity of the yes and no. In artistic practice this dedication to imagining other ways to perform and other ways to enjoy consumption means claiming the imagination and the aesthetic experience as a field of collective agency where workable forms of resistance can be devised.”

Jan Verwoert

PAN-PAN is the maritime call made to alert those nearby to a state of urgency. With this title, Parker has not endangered us with the MAYDAY of a disaster in full swing but alerted us to the period before, where focussed attention and careful action are demanded. Throughout the exhibition Parker employs objects and processes from the world, whose meanings are then siphoned and shifted. Public gestures and outmoded objects foreground Parker’s making and doing. His is a practice driven by the artist as maker, and one sensitive to the the minimum requirements for the work to be the work. The materials chosen are led by a criterion of need.

For *Yes & No*, 2013, the artist worked aboard a brand new Destroyer in the Royal Naval fleet. Armed with a wax crayon and a roll of discarded newsprint he laid out the ship’s signal flags on the loading bay and took a rubbing. The two flags chosen, ‘November’, ‘Charlie,’ signifying the letters ‘N’ and ‘C’, act as either ‘negative’ or ‘affirmative’ replies to a received message. It is only when displayed together their significance shifts to form the internationally recognised signal of distress. In the world of modern seafaring, Parker’s traced outlines on torn paper attest to the persistence of analogue and archaic technologies, and their potency when all other systems fail.

An apprehension or hysteria can be imagined between the details of Parker’s work, whether in macro or micro. Roadside gorse, freight containers, vans... fragments of a stealth infrastructure whose scope Parker’s work alludes to with a de- and re-codification. His sentiment comes after the event; how could one otherwise trace a global system whose every step obliterates the last, relentlessly consigning itself to the near past. The gallery contains us, gives rest to this activity, drawing us from action and into tactical reflection. Within what the artist refers to as the being here-ness of the dust sheets, our reading of the exhibition as a whole is also destabilised, its authority undermined by a transience, at least in proposition. Our experience of each object in the space is infused also with a knowledge of their remaining of a world outside the gallery, rendering the objects both in and not in exhibition, as fictions, phantom-like.

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