

WEATHER STATION (PART I)



Intro

The landscape is punctuated by a giant golf ball.
Balanced on a platform of scaffold it has the best of views.
For years I have passed at speed, attracted to its simplicity of form, an historical
vision of a future architecture.
Looking up, then back at the road, and up again.
Wondering what was inside just to forget by the time I had stopped moving.

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A portmanteau of raydar and dome, the radome is a protective shell for an antenna
or radar system, commonly used to detect rainfall and predict weather patterns.

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OSR Projects Weather Station has rolled off its plinth, to travel through the streets,
fields and rivers of South West England.

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A giant inflatable ball becomes the Weather Station, a mobile pavilion for the
collection of images, objects and ideas.

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An artist-led response to flooding and extreme weather exploring the changing relationship
we have with landscape and the natural world.

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The process is cumulative rather than collaborative.
The Weather Station gathering the trace of the artists and participants as it travels.
Returning to its plinth for exhibition.

Simon Lee Dicker 2015

“It’s possible that buckyballs from outer space provided seeds for life on Earth.”

From the Montreal biosphère designed by Buckminster Fuller, father of the geodesic dome, the Biomes at the Eden project in Cornwall, to the constructed reality presented in the 1998 film The Truman Show, this is the architecture of a controlled ecosystem.

In 1985 a carbon molecule resembling a geodesic dome was discovered, and subsequently named a buckminsterfullerene. Spherical fullerenes are also called buckyballs, and according to astronomer Letizia Stanghellini, “It’s possible that buckyballs from outer space provided seeds for life on Earth.”



The Misanthrope

The Misanthrope is a tempera painting on canvas by Flemish renaissance artist Pieter Bruegel the Elder, created during 1568. It currently is held and exhibited at the National Museum of Capodimonte in Naples, Italy.

The circular painting is encased in a square frame and depicts a black-robed, white-bearded elderly man clasping his hands before him.

A smaller barefooted man behind him uses a knife to cut the strings to the elderly man's money pouch. The elderly man appears so lost in thought that he does not notice the theft nor the thorns that lie in his path. A transparent sphere with a crucifix at its peak encloses the thief.

A Flemish inscription at the bottom reads:
Om dat de werelt is soe ongetru/Daer om gha ic in den ru.

(“Because the world is perfidious, I am going into mourning”).

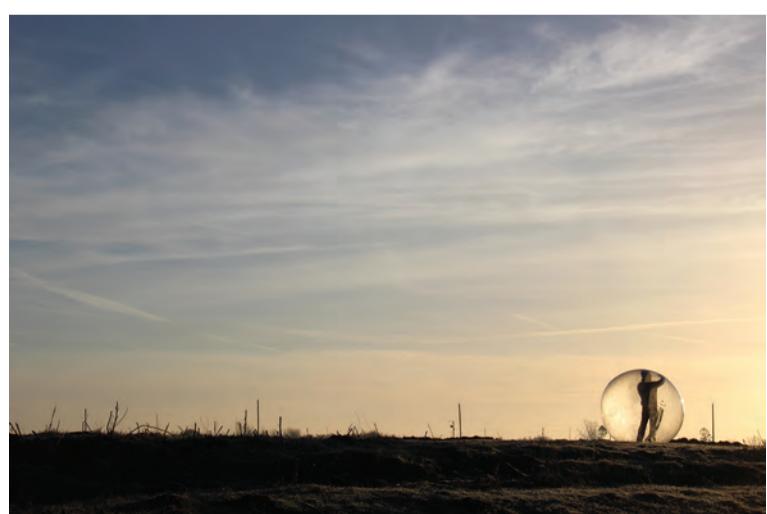
The moral suggested by the painting is that such a relinquishment of the world is not possible: one must face up to the world's difficulties, not abandon responsibility for them.



SIMON LEE DICKER_

My journeys started at sunrise. I introduced the Weather Station to the world from a high vantage point overlooking the flat lands of Somerset. Subsequent expeditions took me onto the levels and moors, to sites that had previously felt the impact of flooding.

Interested in how the physical structure of the Weather Station would punctuate the landscape and allow me to explore the paradox of being both in and of the 'natural' world, I placed it in beautiful and broken places. I drew directly on to the inside of the structure until my own breath clouded my vision, my lips went blue and the pens stopped working. Horizon lines and distant trees, flood defences and droplets of water.







ALEXANDER STEVENSON_

I had been thinking about the physical properties of the ball, being like a globe and being in contact with/traversing the landscape that is also mapped out through drawings, observational or imaginary. By mapping using temporary objects of interest like leaves, rubbish, even living insects and fish below me in the lake, I might describe this as a mapping process, something that could in theory (no matter how unlikely) be reversed or followed in the future.







JETHRO BRICE_

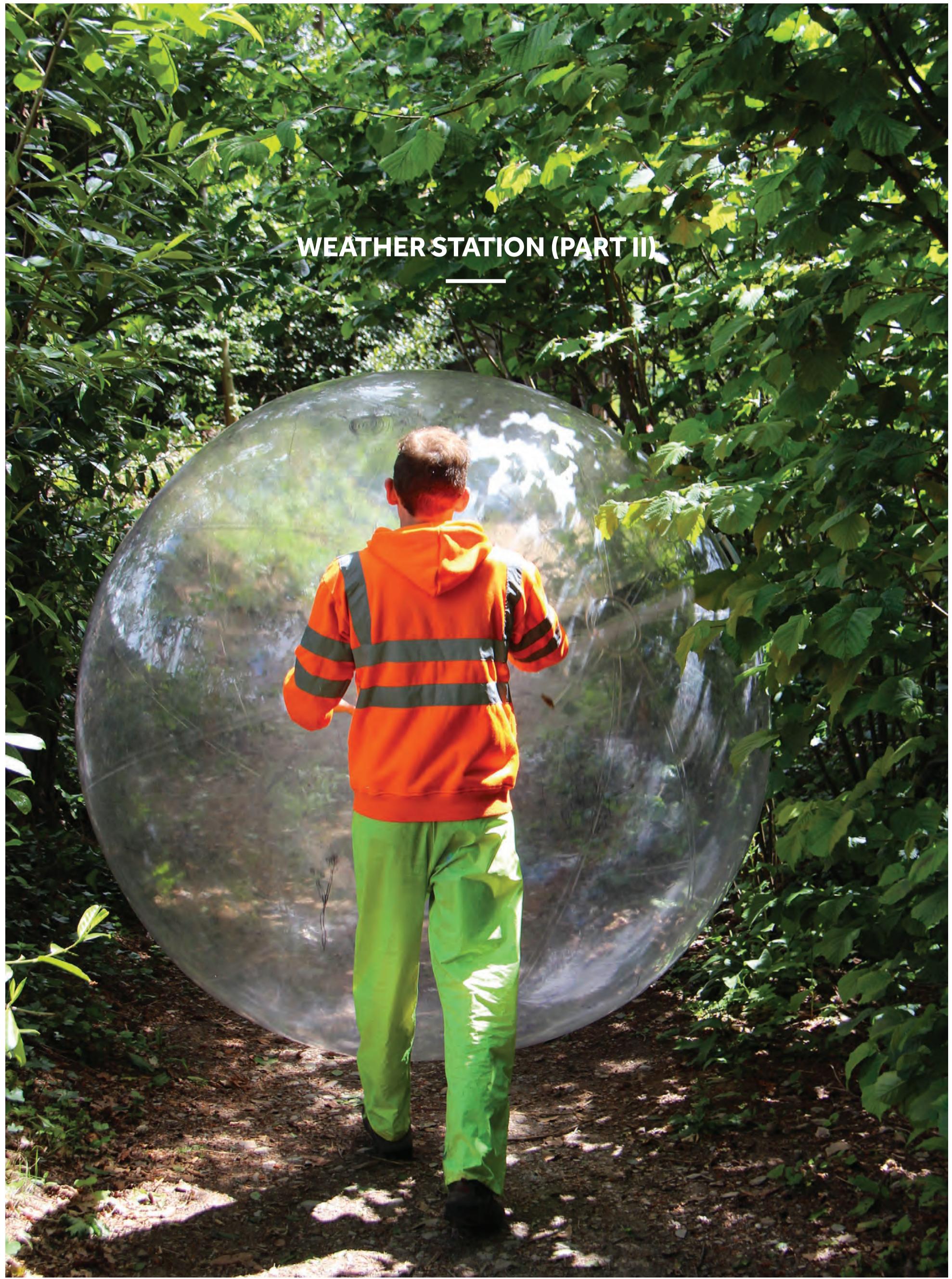
We try every way we know to attune ourselves to the lively ecologies at work around us. We want to insinuate ourselves, to become re-embedded. Yet in the moment of identifying the object of our desire, we cut ourselves off. We name our environment only by differentiating it from our selves. That's the paradox we have to work with. The Weather Station seems to embody this tension - transparent but impermeable, synthetic but offering a window onto the 'natural' world.

Some:when has been a very social project, involving a lot of people. But for me it has always been about expanding the sense of the social, to include not only humans but ecologies of forces and materials and atmospheres as well. Working with the Weather Station on the morning of the Some:when launch was a chance to take some time to engage with these - to feel the ball dance in the wind, tug the boat this way and that. To sense the current and the buoyancy of the wooden boat. It's quite a playful thing, and awkward. Trying to manipulate it into position stretched my limits - balance, navigation, sense of security - and made me engage more actively with the river, the space of the boat, and the possibilities of my body.





WEATHER STATION (PART II)



WEATHER STATION (PART I)

Jethro Brice - Simon Lee Dicker - Alexander Stevenson

20 June - 11 July 2015

OSR Project Space, West Coker, Somerset, UK

WEATHER STATION (PART II)

Partners from across the South West region will be selecting artists to host the weather station and take part in a series of exhibitions and events happening throughout Summer 2016.

PROJECT PARTNERS

B-Side www.b-side.org.uk,
Backlane West www.backlanewest.org,
Exeter Phoenix www.exeterphoenix.org.uk
Hand in Glove www.handinglove.org.uk
Hestercombe Gallery www.hestercombe.com/your-visit/gallery
Plymouth Arts Centre www.plymouthartscentre.org
Stair/Slide/Space www.stairslidespace.wordpress.com

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Photography Simon Lee Dicker & Georgina Conroy

Graphic Design Chantelle Henocq fireandicecreative.com

OSR Project Space
The Old School Room, Church Street,
West Coker, Somerset, UK. BA22 9BD
+44 (0)1935 862201 simon@simonleedicker.co.uk

Funders



Sponsors



A landscape photograph of a hillside at sunset. The sky is filled with warm, golden-yellow clouds. In the foreground, the dark silhouette of a hillside is visible, featuring a fence made of wooden posts and wire. A few bare trees stand on the right side of the hill. Power lines and poles are visible in the background on the right.

**OSR/
PROJ
ECTS**