

Play List - Sam Ely and Lynn Harris

PLEASE DO NOT BEND / BITTE NICHT BIEGEN / NE PAS PLIER

Play List

An archive collection of play lists generated as part of a project by Sam Ely & Lynn Harris 2006.

Introduction:

Instructions for the curator of the day.

Texts

Per Hüttner

Lisa Le Feuvre

Play lists

5/11/03 Corrina Briggs*
7/11/03 Tony Charalabous
9/11/03 Karen Shopof Roff
12/11/03 ÅBÅKE/ RCA*
13/11/03 Mueller Kneer Associates
19/11/03 Pablo Lafuente
28/11/03 Andrew Ray
4/12/03 Chisenhale Office
6/12/03 Dosensos Art*
13/12/03 Sebastian Roach
14/12/03 Lisa Maddigan & Fuyubi Nakamura*
*Appendix: unnamed/dated or missing play lists.

Play List is a work that was created for 'I am a Curator', an exhibition conceived by Per Hüttner that took place at the Chisenhale Gallery, London, 2003.

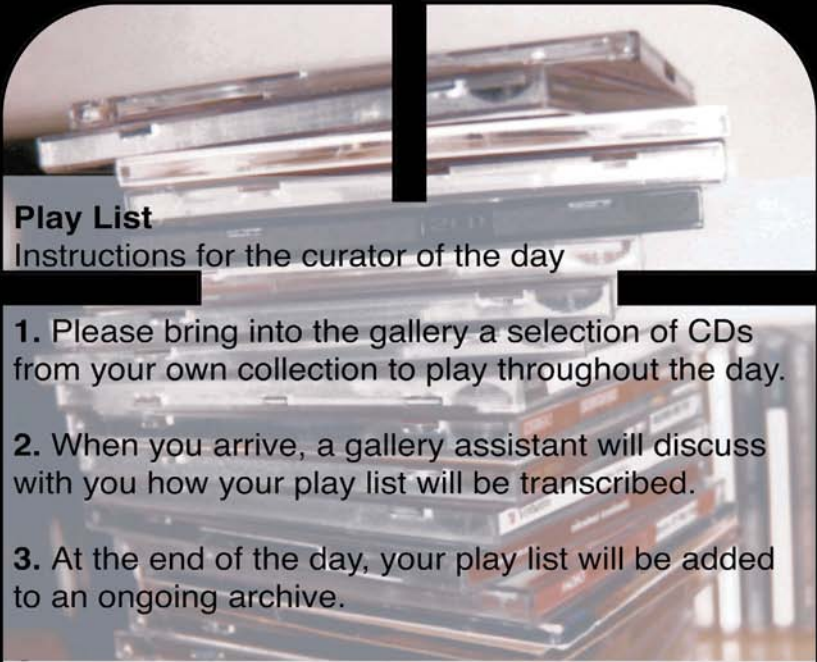
'I am a Curator' was a complicated project comprising one project creator, six curators, sixty participating artists and twenty-nine individuals/groups from the public who signed up for one-day slots to become curators of the gallery space for the day and who had one afternoon to put together an exhibition.

The six curators had previously selected individual artists to make the works that would be available for the project. These works were housed, out of sight, in a mobile architectural cabinet that sat in the middle of the gallery until the 'curator(s) of the day' selected their own one-day exhibition.

'I am a Curator' lasted just over one month, with each 'curator of the day' devising a personal exhibition space, resulting in twenty-nine incredibly diverse mini exhibitions that were documented daily and archived onto the Chisenhale's web-site.

In Play List we posed a set of instructions for the 'curator of the day' to enact and to archive. This service was meant to create a conduit between the spectator cum curator and the empty gallery. We hoped to ease anxiety about the day's decision making process, enabling the curator to instantly occupy and privately own this working environment.

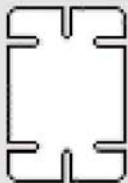
Sam Ely and Lynn Harris, 2006.



Play List

Instructions for the curator of the day

1. Please bring into the gallery a selection of CDs from your own collection to play throughout the day.
2. When you arrive, a gallery assistant will discuss with you how your play list will be transcribed.
3. At the end of the day, your play list will be added to an ongoing archive.



Sam Ely and Lynn Harris, play list 2003
set of instructions changing for each
curator-for-the-day
Sam and Lynn live and work in London
Artwork selected by Lisa Le Feuvre

When Lisa Le Feuvre first presented her list of artists and their respective projects for I am a Curator I thought to myself:

-Playlist, yeah right, who's going to be bothered with that? Don't these people have any idea how lazy people are when it comes to contemporary art? It is important to point out that this comes from a person who is and has always been listening to music around the clock.

It was thus a wonderful surprise to see that Playlist was one of the most frequently chosen artwork of I am a Curator. As a matter of fact it was chosen eleven times, which makes it, together with Gillian Wearing, the second most popular piece of the whole project.

This goes to prove that the Curators of the Day really spent time going through the work available on the website prior to their arrival at the gallery. But more importantly that music is a real force to be dealt with when it comes the formation of human identity. This is contemporary and relativist in many ways since your taste in music, which allows your identity to change – rather than only to be framed by unchangeable parameters such as race, creed, ethnicity and sexual preference:

I want to quote one of the Curators of the Day, Sebastian Roach and small remark in relation to Playlist:

“Remember when you were young and (sic) foolish and you thought Country music was rubbish? When you thought it was all Kenny Rogers and Dolly Parton and you thought Dolly Parton was just a ridiculous big haired big titted singing Barbie doll and not the absurdist (but not absurd) genius that she is? When Lloyd Cole wrote a song called “Why I love country music” and you thought he was being terribly witty and post modern and ironic, and it didn't occur to you for a moment that he might actually mean it and if it had occurred to you you would have thought he'd just lost his mind? How young and naïve and just plain dumb you were. How lacking in experience. How untrained in the ways of the world?”

This might seem like an inconsequential and unimportant change. But my life has greatly been shaped and changed by music. Coming from a small, provincial town in Sweden obviously plays a large part in this, but music also allowed me to know with certainty that there were other more open-minded people and places in the world and god knows what would have become of me without that window of hope.

I am sure that Sam, Lynn and Playlist will take on new and more profound challenges in regards to identity and music in the future. I am looking forward to be a part of that process.

I think it is only fair that I depart with my own two eclectic lists of desert island songs...

- (Day)

- Wooden Heart – David Holmes presents Free Association
- Où est la femme? - Louise Vertigo
- Baby Pain – Fluke, Puppy
- Hands of Time – Groove Armada, Lovebox
- L'appartement – Noir Desir, Les Visages Les Figures...

- (Night)

- Cameltoxis – Korn, Follow the Leader
- Heart Shaped Box – Nirvana, In Utero
- Love reign o'er me – The Who, Quadrophenia
- Tainted Love – Coil, Marilyn Manson

In the context it is important to point out that this is the list dated March 15, 2004 and most likely the list will have changed tomorrow along with my identity. As a matter of fact I will change one song immediately, but I will leave it up to you to guess which one that is...

Per Hüttner, 2004.

When Per Hüttner asked me to make a selection of work for I Am a Curator I was particularly interested in thinking about ideas of exchange, dialogue, and archives. Each person who volunteered to become the curator-for-the-day would bring their own sets of values and ideas to the Chisenhale Gallery. I wanted to try to extend this relationship into something more reciprocal that could feed back to the artists themselves where the curator-for-the-day could activate the art work in a more critically engaged way than by simply choosing a work for its object or commodity status.

Sam Ely & Lynn Harris' Play List was developed specifically for this potential project. Although I selected the practices of eight artists (Richard Couzins, Sam Ely & Lynn Harris, Colin Glen, Kate Grieve, David Osbaldeston, James Porter, Eva Weinmayr, and Simon Woolham) to be shown together this exhibition remains, as yet, an unrealised project. It exists only as a list of names and an exhibition in my own imagination. This has much in common with Play List, which consists of a list of instructions, a set of responses, and an archive that has the potential for constant extension. In I Am A Curator each person selecting Ely & Harris' work was required to bring in a selection of music from their own collection to be played throughout their installation-day that would be, with the help of a gallery assistant, transcribed and filed away. Some compilations were scribbled down, others typed in narrative sequence, others carefully written out by hand; some lists were extensive announcements of a soundtrack, others hurriedly compiled just as the curator was leaving.

While having a tangible, material existence that can be measured in listening-hours, the factual description of Play List reveals very little of the actual 'artwork' itself – the chosen music is an effect rather than an affect. Play List, importantly, is a proposition, evoking speculation and the imagination. The definition of 'the work' becomes one that is constantly expanded as it is added to, reworked, remembered, redistributed, and endlessly extended into time and space. The artistic practice of Ely & Harris maps tender interventions on to existing social structures and initiates conversations to reveal the politics of everyday experiences and situations. In 2002, for example, Why Give To A Gallery? very basically rectified an annoying door at 1000000mph Project Space, while at the same time referencing Marcel Duchamp's door at 11 Rue Larrey and the economic structures that enable art spaces to exist. This act of generosity is now imperceptible as it has been reworked into its surroundings and taken-for-granted: when a door is not a problem it ceases to be noticed.

In theory Play List proposes a simple task that, at Chisenhale, enabled a possession of the space and an opportunity to create an environment that was relaxing and enjoyable. However, decision making is never quite that simple. What does your music collection say about you? Would you really play those embarrassing unfashionable tracks that you listen to when you are alone and feeling self-indulgent in public? What is the best music for curating? What does a personal play list say about you? What assumptions do you make about each of the people who have compiled the following play lists in this publication? How many curators-for-the-day bought new music specifically for this project? Are you listing your own play list in your head as you read this book? How honest are you being? In asking people to choose and then reveal their tastes, Ely & Harris provide an opportunity to construct a desired persona. In its simplicity the practice of Ely & Harris turns attention to the details that influence our perceptions and our desired perception of ourselves.

Lisa Le Feuvre, August 2005.

playlist 7/11/03

1. Peaches - The Teaches of Peaches.
- 2 - The Cinematic Orchestra - Remixes
- 3 - Goldfrapp - Black Cherry
- 4 - The Black Heart Procession -
Amore del Tropico.
5. - Bjork - Vespertine.
6. Tricky - Maxinquaye

PLAYLIST 9.11.03

NORAH JONES

Come Away With Me

JAMES TAYLOR

Greatest Hits

JAMES TAYLOR

Greatest Hits

BABY NEPTUNE

BABY BEETHOVEN

BABY MOZART

BABY BACH

MUELLER KNEER ASSOC.

PLAYLIST Project 074

① Seefeel quique:

Chronic Phase #3

Polyfusion

Industrials

Imperial

Plainsong

Charlotte's Mouth

Through You

Filter Dub

Signals

② Ralf Metzler:

d.bop

appreciate

Schlagwerk

Snayzah: make up your mind.

Mank broom: translucent

Snayzah: the punk era

Made: type technical

Ralf Metzler: pressed

Harold Taylor: das haehn

snayzah: Sobel

Ralf Metzler: duhagel

Disjater: tiny elements

Enn: Leuch für the Sky

The Dow: Something New

Snayzah: Buffalo Seven

Goludei elhazei: progress + order

③ GOLDE: TIMELESS

timeless

Inner City Life.

Pressure.

Jah.

Saint Angel.

State of Mind.

Sea of Taws.

Angel.

Severel.

Kenistry

You and me.

Playlist 19th November 2003

hannah,

can't open the document. doesnt recognise the format.
see you at cornelias?
gastr del sol. and david grubbs.

pablo

on 20/11/03 4:52 pm, Hannah Rickards at [REDACTED]

> pablo, here's the evaluation form. also, what were the cds we
listened to
> yesterday? there was the one with the roman signer boots on the
front and a
> couple of others...
> i can't believe it's dark already, very depressing.
> see you tomorrow evening.
> hannah.x

Followed by Magic 105.4 FM

Play List

Sam Ely & Lynn Harris

Five compilations for 'Suspension'. Music suspended in space, in the mind, in memories.

Curator: Andrew Ray

Music For Marcel Duchamp
Hallogallo
Dr. Buck's Letter
Losing My Edge
Photon
Here She Comes Now
Piss Factory
April 14th
Wisdom Eye
Trio For Flutes
Vom Abgrund naemlich
O Virtus Sapientie
Whole Wide World
Karen
Pablo Picasso

John Cage
Neul
The Fall
LCD Soundsystem
Fuxa
The Velvet Underground
Patti Smith
Aphex Twin
Alice Coltrane
Morton Feldman
Friedrich Holderlin / Bruno Ganz
Hildegard of Bingen / Kronos Quartet
Wreckless Eric
The Go-Betweens
The Modern Lovers

Curator: Ivor Cutler

Shout For Joy
I Wish I Knew How It Would Feel To Be Free
6 Romanian Folk Dances
Beatus *7 Magnificat-Antiphonen, First Movement - Weisheit*
Beatus *7 Magnificat-Antiphonen, Third Movement - Spross Aus Isais Wurzel*
Turkish Mambo
South African Traditional - Drum Rhythms
Kilimanjaro
I Believe In Bugs
Japanese Traditional - Miyagi Mago Uta
Didn't It Rain
Chopi Musicians - Mabandla Dance
Madoscai Szolo-Orzo
Edesanyam Rozafaja
Grass
Beatus *7 Magnificat-Antiphonen, Second Movement - Adonal*
Beatus *7 Magnificat-Antiphonen, Seventh Movement - Immanuel*
I'm Walkin' To A Farm

Albert Ammons
Nina Simone
Bela Bartok
Arvo Part
Arvo Part
Lennie Tristano
South African Traditional Musicians
Miriam Makeba
Ivor Cutler
Japanese Traditional Musicians
Mahalia Jackson
Chopi Musicians
Marta Sebestyen
Marta Sebestyen
Robert Wyatt
Arvo Part
Arvo Part
Ivor Cutler

Curator: John Peel

Intro
Break' Em On Down
Late Night Blues
Hipsteppin
Needle In A Haystack
Lust For Life
Let's Get Small
There's A Moon Out Tonight
Mr Pharmacist
15.5 Remake
Too Much
In The Midnight Hour
Moon Hop
In Love
Purty Vacant

John Peel
The Soledad Brothers
Don Carlos
MC DET
The Velvelettes
The Bad Livers
Trouble Funk
The Capris
The Fall
Smith and Selway
Jimmy Reed
Malojo
Derrick Morgan
The Datsuns
The Kingswoods

Liar
Lion Rock
Tom The Peeper
Love Will Tear Us Apart
Clock
Corn Rigs Tunes
Identify The Beat
You'll Never Walk Alone
Teenage Kicks

Curator: New Order

Big Eyed Beans From Venus
Higher Than The Sun
The Rain (Supa Dupa Fly)
Venus In Furs
M62 Song
In Every Dream Home A Heartache
Was Dog a Doughnut?
Bessline
Cherry Red
Energy Flash
I Feel Love (Patrick Cowley Mix)
Mushroom
The Dance
E=M²

Curator: David Toop

Dub Fi Gwan
Rain Dance
Analogue Bubblebath 1
Empire
Sorban Palid
Prélude À L'Après Midi D'Un Faune
Sunken City
Lizard Point
Shunie Omizutori Buddhist Ceremony
The Music Of Horns And Whistles
Howler Monkeys
Machine Gun
Yanomani Rain Song
Bismillah! 'Rahmani 'Rrahim
Black Satin
Extract From Poppy Nogood "All Night Flight"
Coyor Panon
Virgin Beauty
Chen Pe 'I Pe 'I
Rivers Of Mercury
Bearded Seals
Boat - Woman - Song
Fall Breaks And Back Into Winter
Faraway Chant
Cosmo Enticement
Untitled 3
Seven-Up
In A Landscape
Vexations
Sulkinkutsu Water Chime

Sinhetix
Culture
Act 1
Joy Division
Elementz of Noise
The Cheviot Ranters
Marc Smith vs. Safe 'n' Sound
The Kop Choir
The Undertones

Captain Beefheart and the Magic Band
Primal Scream
Missy Elliot
The Velvet Underground
Doves
Roxxy Music
Cat Stevens
Mantronix
Groundhogs
Joey Beltram
Donna Summer
Can
Rhythim Is Rhythim
Giorgio Vs Talla 2xlc

King Tubby
Herbie Hancock
Aphex Twin
Jon Hassell
Ujang Suryana
Claude Debussy
Les Baxter
Brian Eno
Shunie Omizutori Buddhists
The Vancouver Soundscape
Howler Monkeys
Peter Brotzmann
Yanomani singers
Harold Budd
Miles Davis
Terry Riley
Detty Kurma
Ornette Coleman
John Zorn and David Toop
Paul Schutze
Bearded Seals
Holger Czukay & Rolf Dammers
The Beach Boys
African Headcharge
Sun Ra
Music Improvisation Company
Deep Listening Band
John Cage
Erik Satie
Sulkinkutsu Water Chime

04/12/03 Playlist

Bar Social 1

Bar Social 1

Recording of unidentified bird recorded at Rasthaus Garbsen service station, Germany on 30th April 2003.

Magic 105.4

PM, 5.00PM Radio 4, 93.5FM

Recording of unidentified bird recorded at Rasthaus Garbsen service station, Germany on 30th April 2003.

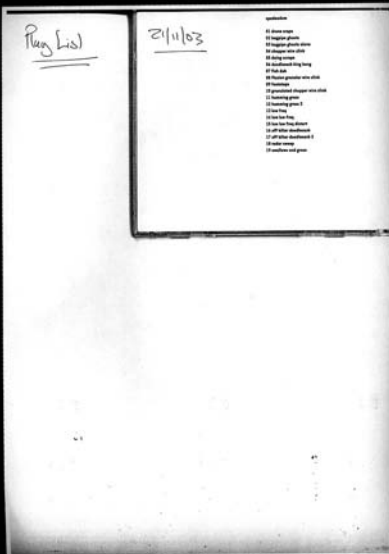
Magic 105.4

Play List

- 1 Johnny Cash: Best of the Sun Years (about 7 tracks before the CD player started skipping)
2. Dwight Yoakam: Buenos Noches From a Lonely Room (about 4 tracks before the player went crazy again)
- 3 The Gourds: Dem's Good Beeble (all the way through! - brief wobble in the middle)
- 4 Tom Waits: Swordfishtrambones (all the way through - almost twice)
- 5 John Lee Hooker : The gold collection
- 6: The Clash: London Calling (1st 4 tracks, just to finish)

Appendix: unnamed/dated or missing play lists

Corrina Briggs, ABÄKE/RCA, Dosensos Art, Lisa Maddigan & Fuyubi Nakamura.



- Cd's played
- 1/ Artist = AMMER & CONSOLE
Album = BUSS & BEATS & BEASTS
YEAR = 1999
LABEL = UNISPECIFIC
 - 2/ Artist = RASTER-NOTON
Album = ARCHIV 1
YEAR = 2003
LABEL = TOUGH
 - 3/ Artist = @C+
Label = VARIZ
Year = 2001
 - 4.) Artist = OVAZ ^{ARTIST} Oval comes
Label = Zomba
Year = 2001
 - 5.) Artist = kiM
Label = Tiper sushi
Year = 2003
album = MiYage

Cd's played

1/ Artists = AMMER & CONSOLE
Album = BUGS & BEATS & BEASTS
YEAR = 1999

LABEL = UNSPECIFIED

2/ Artist = RASTER - NOTON
ALBUM = ARCHIV 1
YEAR = 2003

LABEL = TOUCH

3/ ARTIST = @ C +
LABEL = VARIZ
YEAR = 2001

4.) Artist = OVAZ ^{Album} Oval Corners
Label = Zomba
Year : 2001

5.) Artist = KIM
Label = Tigersushi
Year = 2003
album: Miyage

SLO-MO

the contemporary ep

death of a raver
violent misdemeanours
beetle bonnet mix
sweet spot mix

tracks 1 and 2 arranged and produced by steve gashill.
death of a raver written by gashill / john / de moran.
copyright control / concorde music / gishla music corp inc.
violent misdemeanours written by gashill (copyright control).
beetle bonnet mix by dave ball (jetho cell) and ian veak.
sweet spot mix by dave ball (jetho cell) and ian veak.
death of a raver includes a sample of reggie the baker by astor gilberto.
courtesy of raver records and concorde music / gishla music corp inc.
photography: oliv aronsson.

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100% RECYCLED PAPER

Plug List

21/11/03

spedecdm

- 01 drone scrape
- 02 baggage ghosts
- 03 baggage ghosts alone
- 04 chopper wire clink
- 05 deing scrape
- 06 doodlecock hing bong
- 07 fish dab
- 08 fluxion granular wire clink
- 09 footsteps
- 10 granulated chopper wire clink
- 11 humming grass
- 12 humming grass 2
- 13 low freq
- 14 low low freq
- 15 low low freq distort
- 16 off kilter doodlecock
- 17 off kilter doodlecock 2
- 18 radar sweep
- 19 swallows and grass