

Handwritten mathematical notes in Urdu script, featuring various algebraic expressions and equations. The text includes terms like $\frac{1}{2}$, $\frac{1}{3}$, $\frac{1}{4}$, $\frac{1}{5}$, $\frac{1}{6}$, $\frac{1}{7}$, $\frac{1}{8}$, $\frac{1}{9}$, $\frac{1}{10}$, $\frac{1}{11}$, $\frac{1}{12}$, $\frac{1}{13}$, $\frac{1}{14}$, $\frac{1}{15}$, $\frac{1}{16}$, $\frac{1}{17}$, $\frac{1}{18}$, $\frac{1}{19}$, $\frac{1}{20}$, $\frac{1}{21}$, $\frac{1}{22}$, $\frac{1}{23}$, $\frac{1}{24}$, $\frac{1}{25}$, $\frac{1}{26}$, $\frac{1}{27}$, $\frac{1}{28}$, $\frac{1}{29}$, $\frac{1}{30}$, $\frac{1}{31}$, $\frac{1}{32}$, $\frac{1}{33}$, $\frac{1}{34}$, $\frac{1}{35}$, $\frac{1}{36}$, $\frac{1}{37}$, $\frac{1}{38}$, $\frac{1}{39}$, $\frac{1}{40}$, $\frac{1}{41}$, $\frac{1}{42}$, $\frac{1}{43}$, $\frac{1}{44}$, $\frac{1}{45}$, $\frac{1}{46}$, $\frac{1}{47}$, $\frac{1}{48}$, $\frac{1}{49}$, $\frac{1}{50}$, $\frac{1}{51}$, $\frac{1}{52}$, $\frac{1}{53}$, $\frac{1}{54}$, $\frac{1}{55}$, $\frac{1}{56}$, $\frac{1}{57}$, $\frac{1}{58}$, $\frac{1}{59}$, $\frac{1}{60}$, $\frac{1}{61}$, $\frac{1}{62}$, $\frac{1}{63}$, $\frac{1}{64}$, $\frac{1}{65}$, $\frac{1}{66}$, $\frac{1}{67}$, $\frac{1}{68}$, $\frac{1}{69}$, $\frac{1}{70}$, $\frac{1}{71}$, $\frac{1}{72}$, $\frac{1}{73}$, $\frac{1}{74}$, $\frac{1}{75}$, $\frac{1}{76}$, $\frac{1}{77}$, $\frac{1}{78}$, $\frac{1}{79}$, $\frac{1}{80}$, $\frac{1}{81}$, $\frac{1}{82}$, $\frac{1}{83}$, $\frac{1}{84}$, $\frac{1}{85}$, $\frac{1}{86}$, $\frac{1}{87}$, $\frac{1}{88}$, $\frac{1}{89}$, $\frac{1}{90}$, $\frac{1}{91}$, $\frac{1}{92}$, $\frac{1}{93}$, $\frac{1}{94}$, $\frac{1}{95}$, $\frac{1}{96}$, $\frac{1}{97}$, $\frac{1}{98}$, $\frac{1}{99}$, $\frac{1}{100}$.

SIMON LEWTY PENCILLINGS

A PARAGRAPH ON PENCILLINGS

The reader may encounter these pages through the sophisticated and mediated channels of printing... As I write here, however, my encounter is quite different - something more primal. I have used a simple, white paper, and HB or 2B graphite pencils. I have not used a computer or a typewriter. So I fall back on the most primitive means. I call these drawings 'pencilings'. Their traces, tracks are their subjects. Some are brief phrases which repeat, as in a litany, or pages from a strange diary. Some could be the invocations of a beach; the secrets of the nereids - sea nymphs - whose voices may cry in the murmurs of the waves. A kind of wordless sea-language. A special writing.

SIMON LEWTY

Handwritten musical notation in Arabic script, consisting of approximately 12 lines of text. The notation includes various symbols, including what appears to be a treble clef, and is written in a cursive style. The text is dense and occupies the right half of the page.

I pencil on paper, approximate size 20 x 29 cm

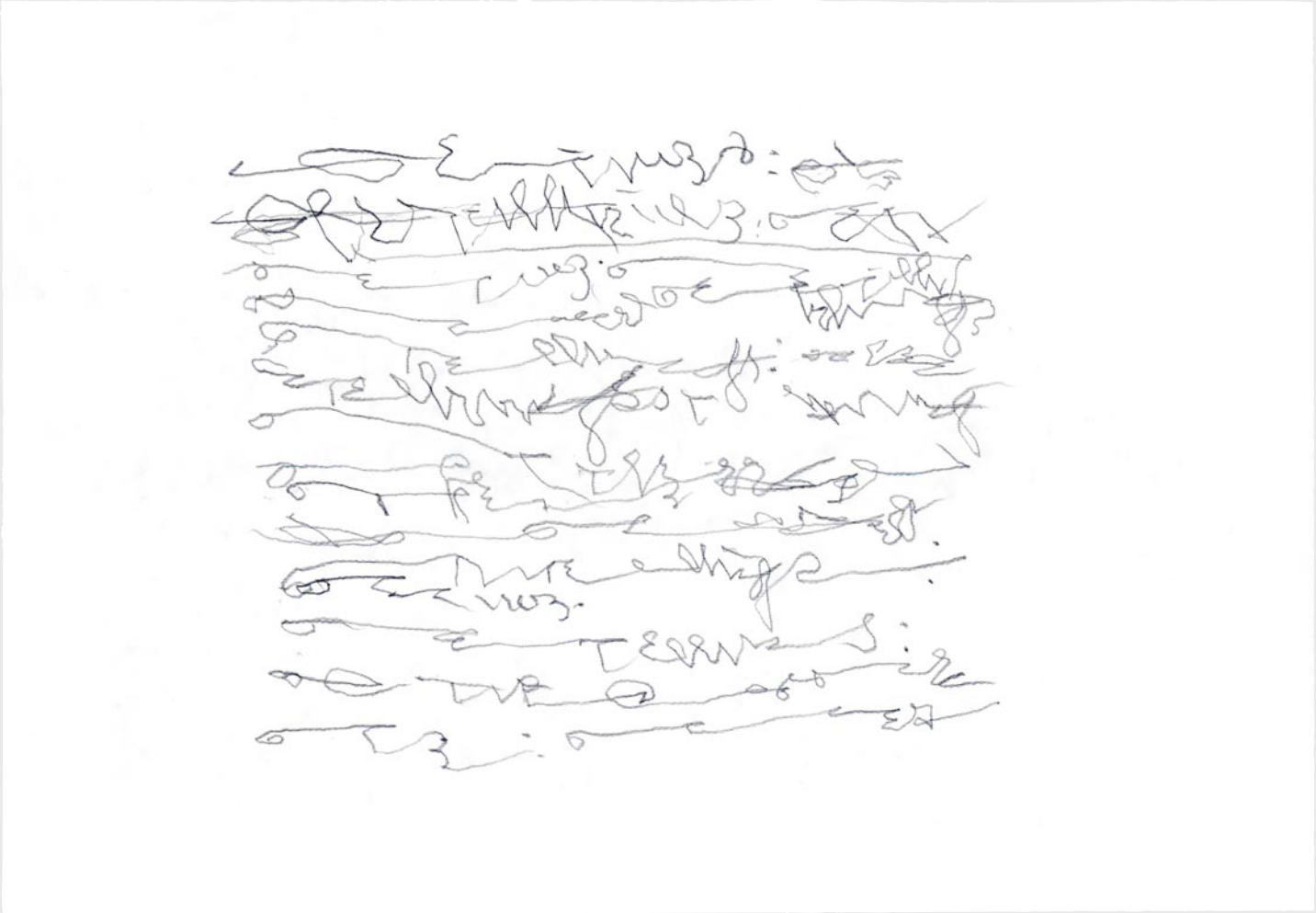
Handwritten mathematical notes in Arabic script, featuring various symbols, numbers, and algebraic expressions. The text is dense and appears to be a student's work or a draft of a mathematical proof. It includes several lines of equations and derivations, with some parts crossed out or corrected. The handwriting is cursive and somewhat difficult to decipher in places due to the complexity of the symbols and the style of the script.

1. $\frac{1}{x^2} = x^{-2}$
 $\frac{d}{dx} x^{-2} = -2x^{-3} = -\frac{2}{x^3}$
 $\frac{d}{dx} \frac{1}{x^2} = -\frac{2}{x^3}$
 2. $\frac{d}{dx} \frac{1}{x^3} = \frac{d}{dx} x^{-3} = -3x^{-4} = -\frac{3}{x^4}$
 $\frac{d}{dx} \frac{1}{x^3} = -\frac{3}{x^4}$
 3. $\frac{d}{dx} \frac{1}{x^4} = \frac{d}{dx} x^{-4} = -4x^{-5} = -\frac{4}{x^5}$
 $\frac{d}{dx} \frac{1}{x^4} = -\frac{4}{x^5}$
 4. $\frac{d}{dx} \frac{1}{x^5} = \frac{d}{dx} x^{-5} = -5x^{-6} = -\frac{5}{x^6}$
 $\frac{d}{dx} \frac{1}{x^5} = -\frac{5}{x^6}$
 5. $\frac{d}{dx} \frac{1}{x^6} = \frac{d}{dx} x^{-6} = -6x^{-7} = -\frac{6}{x^7}$
 $\frac{d}{dx} \frac{1}{x^6} = -\frac{6}{x^7}$
 6. $\frac{d}{dx} \frac{1}{x^7} = \frac{d}{dx} x^{-7} = -7x^{-8} = -\frac{7}{x^8}$
 $\frac{d}{dx} \frac{1}{x^7} = -\frac{7}{x^8}$
 7. $\frac{d}{dx} \frac{1}{x^8} = \frac{d}{dx} x^{-8} = -8x^{-9} = -\frac{8}{x^9}$
 $\frac{d}{dx} \frac{1}{x^8} = -\frac{8}{x^9}$
 8. $\frac{d}{dx} \frac{1}{x^9} = \frac{d}{dx} x^{-9} = -9x^{-10} = -\frac{9}{x^{10}}$
 $\frac{d}{dx} \frac{1}{x^9} = -\frac{9}{x^{10}}$
 9. $\frac{d}{dx} \frac{1}{x^{10}} = \frac{d}{dx} x^{-10} = -10x^{-11} = -\frac{10}{x^{11}}$
 $\frac{d}{dx} \frac{1}{x^{10}} = -\frac{10}{x^{11}}$
 10. $\frac{d}{dx} \frac{1}{x^{11}} = \frac{d}{dx} x^{-11} = -11x^{-12} = -\frac{11}{x^{12}}$
 $\frac{d}{dx} \frac{1}{x^{11}} = -\frac{11}{x^{12}}$



V pencil on paper, approximate size 20 x 29 cm

OF A TRACE: A WAY, COURSE, A TRACK: AN INDICATION: MARK OF WHAT IS OR
HAS BEEN: OF A TRACE: A WAY, COURSE, A TRACK: AN INDICATION: MARK OF WHAT IS
OR HAS BEEN: AN INDICATION: MARK OF WHAT IS OR HAS BEEN: OF A TRACE:
A WAY, COURSE, A TRACK: AN INDICATION: MARK OF WHAT IS OR HAS
BEEN: OF A TRACE: A WAY, COURSE, A TRACK: AN INDICATION: MARK OR
WHAT IS OR HAS BEEN: OF A TRACE: A WAY, COURSE, A TRACK: AN INDICA-
TION, MARK OF WHAT IS OR HAS BEEN: OF A TRACE: A WAY, COURSE, A TRACK:
AN INDICATION, MARK OF WHAT IS OR HAS BEEN: TRACE: A WAY, COURSE,
ATRACK: AN INDICATION, MARK OF WHAT IS OR HAS BEEN: TRACE: OF A
COURSE, INDICATION, MARK OF WHAT IS OR HAS BEEN: TRACE: A WAY,
COURSE, ATRACK: AN INDICATION: MARK OF WHAT IS OR HAS BEEN:
OF A TRACE: A WAY, COURSE, A TRACK: AN INDICATION, MARK OF WHAT
IS OR HAS BEEN: OF A TRACE: A WAY, COURSE, ATRACK: AN INDICATI-
ON: MARK OF WHAT IS OR HAS BEEN: OF WHAT IS OR HAS BEEN: TRACE:
A WAY, COURSE, A TRACK: AN INDICATION, MARK OF WHAT IS OR HAS
BEEN: OF A TRACE: A WAY, COURSE, A TRACK: AN INDICATION: MARK
OF WHAT IS OR HAS BEEN: A WAY, COURSE, A TRACK: AN INDICATION,
MARK IS OR HAS BEEN: TRACE, A WAY, COURSE, A TRACK, AN INDICA-
TION, MARK OF WHAT IS OR HAS BEEN: OF A TRACE, A WAY, COURSE,
ATRACK: AN INDICATION, MARK OF WHAT IS OR HAS BEEN: AN IN-
DICATION, MARK OF WHAT IS OR HAS BEEN: OF A TRACE, A WAY:
COURSE, ATRACK: AN INDICATION, MARK OF WHAT IS OR HAS BEEN:

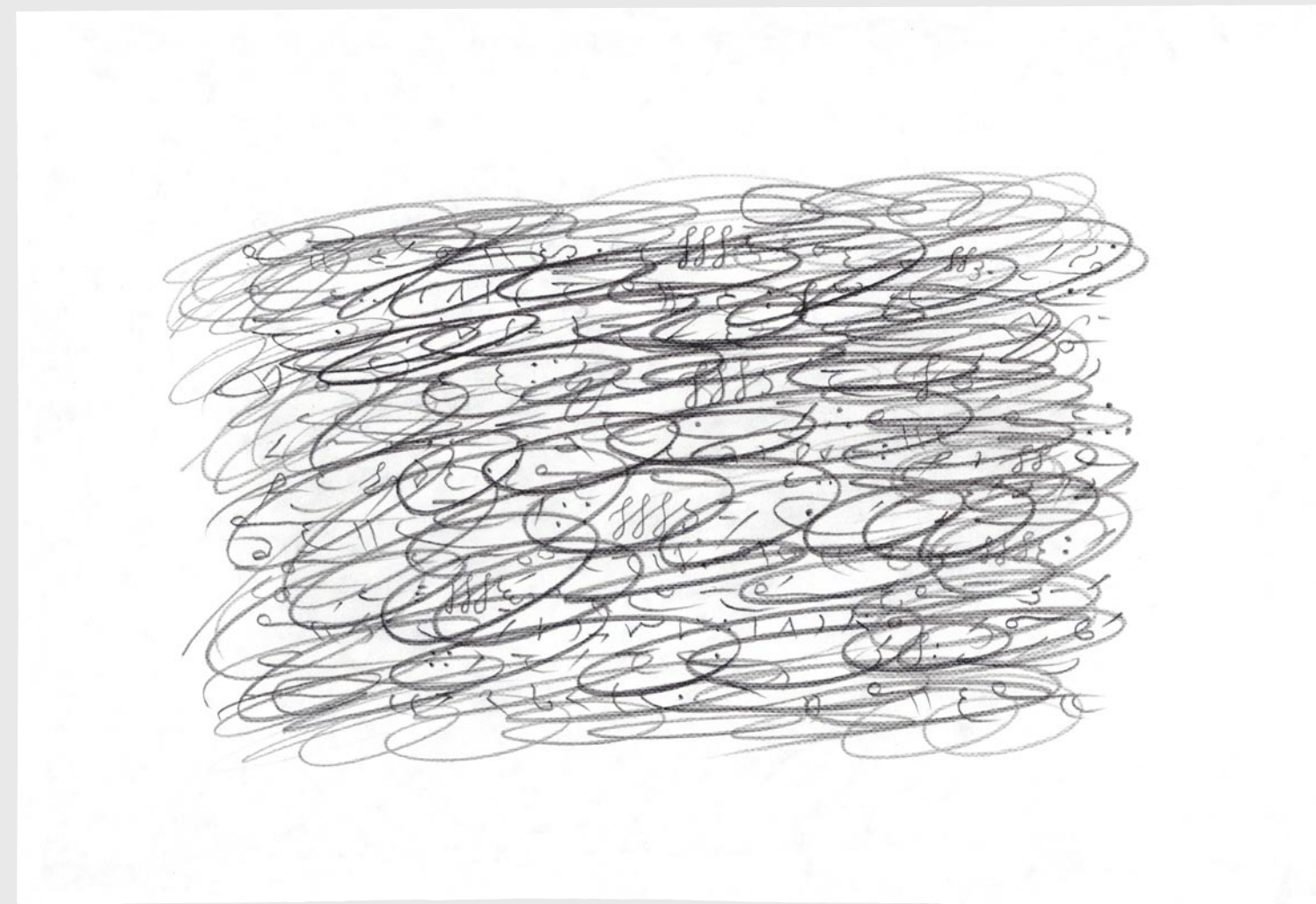


Handwritten musical notation in a cursive script, likely a form of shorthand or a specific musical notation system. The notation consists of horizontal lines with various symbols, including dots, vertical strokes, and curved lines, arranged in approximately 15 rows. The symbols are densely packed and appear to be a form of shorthand or a specific musical notation system.

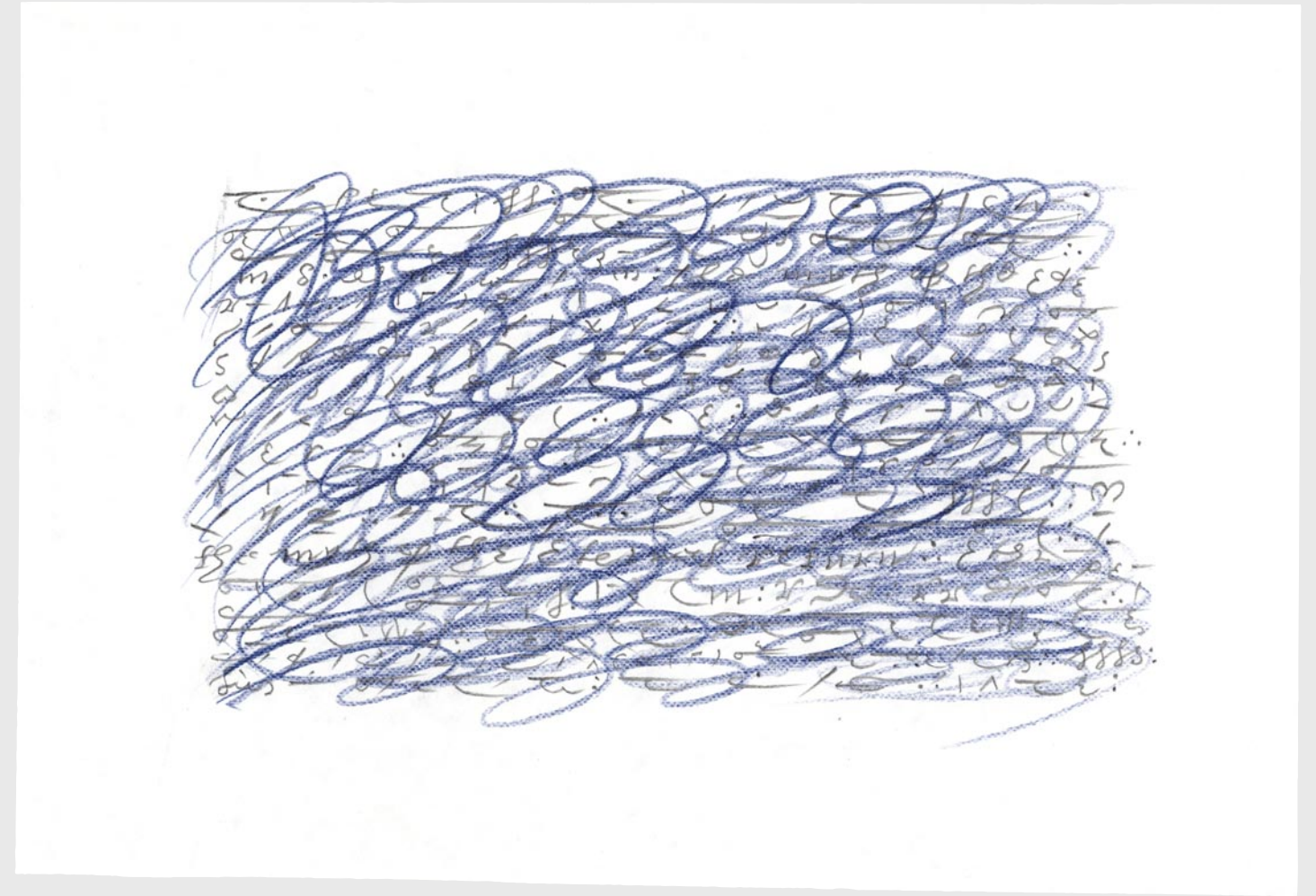
Handwritten musical notation on a single staff, featuring a complex sequence of notes, rests, and dynamic markings such as *ff* and *ffz*. The notation is dense and includes various rhythmic values and articulation marks.



X pencil on paper, approximate size 20 x 29 cm



Handwritten text in a cursive script, possibly a form of shorthand or a specific dialect. The text is arranged in approximately 15 horizontal lines. The characters are small and closely spaced, with some lines starting with a small circle or dot. The overall appearance is that of a dense, continuous stream of characters.



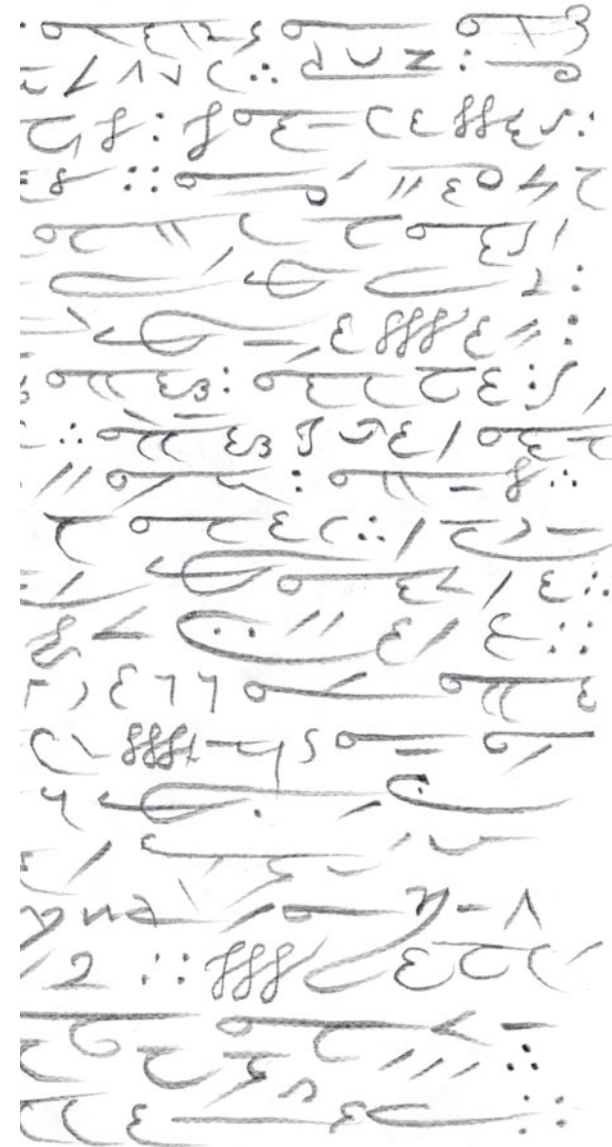
Handwritten mathematical notes in Arabic script, featuring various algebraic expressions and equations. The text includes terms like $\frac{1}{2}$, $\frac{1}{3}$, $\frac{1}{4}$, $\frac{1}{5}$, $\frac{1}{6}$, $\frac{1}{7}$, $\frac{1}{8}$, $\frac{1}{9}$, $\frac{1}{10}$, $\frac{1}{11}$, $\frac{1}{12}$, $\frac{1}{13}$, $\frac{1}{14}$, $\frac{1}{15}$, $\frac{1}{16}$, $\frac{1}{17}$, $\frac{1}{18}$, $\frac{1}{19}$, $\frac{1}{20}$, $\frac{1}{21}$, $\frac{1}{22}$, $\frac{1}{23}$, $\frac{1}{24}$, $\frac{1}{25}$, $\frac{1}{26}$, $\frac{1}{27}$, $\frac{1}{28}$, $\frac{1}{29}$, $\frac{1}{30}$, $\frac{1}{31}$, $\frac{1}{32}$, $\frac{1}{33}$, $\frac{1}{34}$, $\frac{1}{35}$, $\frac{1}{36}$, $\frac{1}{37}$, $\frac{1}{38}$, $\frac{1}{39}$, $\frac{1}{40}$, $\frac{1}{41}$, $\frac{1}{42}$, $\frac{1}{43}$, $\frac{1}{44}$, $\frac{1}{45}$, $\frac{1}{46}$, $\frac{1}{47}$, $\frac{1}{48}$, $\frac{1}{49}$, $\frac{1}{50}$, $\frac{1}{51}$, $\frac{1}{52}$, $\frac{1}{53}$, $\frac{1}{54}$, $\frac{1}{55}$, $\frac{1}{56}$, $\frac{1}{57}$, $\frac{1}{58}$, $\frac{1}{59}$, $\frac{1}{60}$, $\frac{1}{61}$, $\frac{1}{62}$, $\frac{1}{63}$, $\frac{1}{64}$, $\frac{1}{65}$, $\frac{1}{66}$, $\frac{1}{67}$, $\frac{1}{68}$, $\frac{1}{69}$, $\frac{1}{70}$, $\frac{1}{71}$, $\frac{1}{72}$, $\frac{1}{73}$, $\frac{1}{74}$, $\frac{1}{75}$, $\frac{1}{76}$, $\frac{1}{77}$, $\frac{1}{78}$, $\frac{1}{79}$, $\frac{1}{80}$, $\frac{1}{81}$, $\frac{1}{82}$, $\frac{1}{83}$, $\frac{1}{84}$, $\frac{1}{85}$, $\frac{1}{86}$, $\frac{1}{87}$, $\frac{1}{88}$, $\frac{1}{89}$, $\frac{1}{90}$, $\frac{1}{91}$, $\frac{1}{92}$, $\frac{1}{93}$, $\frac{1}{94}$, $\frac{1}{95}$, $\frac{1}{96}$, $\frac{1}{97}$, $\frac{1}{98}$, $\frac{1}{99}$, $\frac{1}{100}$. The notes are written in a cursive style with some corrections and annotations.



Since the outset of the 21st century Simon Lewty has been making art that presents the viewer with the written word and its corollaries. We are looking at writing, words and para-words as the substance of art—experiencing it as we might see it on our screens, or up to to the size of a roadside poster—demanding intense, prolonged, repetitive investigation.

Word/Text occupies a big place in our subconscious. Culture, spirituality and morality are bound up in the identification of a link with the 'word'. Scribes and now global print media have long been word's channel. This gives some explanation for our primal and subliminal relationship with what Lewty does.

What it is that this artist pulls us away from the everyday to attend to, has various forms—from the content of semi-rural dream fantasy to abruptly realist, heard conversations, or repetitive 'concrete poetry' in part influenced by composers such as Cage and Glass. In the present instance the material, with one exception, is entirely abstract. What is never ignored is a constant visual rigour born of a classically trained attention to perfection and to the means to its end.



Born in 1941, Simon Lewty studied and taught art until 1981 after which his exhibiting career began. In 1984 the Ikon Gallery, Birmingham, gave him a solo show, in 1985 he was a prizewinner at *John Moores 14*, Liverpool, and had a groundbreaking solo exhibition at the Serpentine Gallery, London. There have been a dozen one-person London shows since then.

Artworks by Simon Lewty are held in public collections across the UK including those of the Arts Council, the Victoria & Albert Museum and the British Museum. They are also part of the Sackner Archive of Concrete and Visual Poetry, now at The University of Iowa Libraries Special Collections.

Recent text art anthologies where he is featured are Black Dog's *Art and Text* (2008), Hayward Publishing's *The New Concrete: Visual Poetry in the 21st Century* (2015) and Thames & Hudson's *The Word is Art* (2018).

The monograph *The Self as a Stranger: Simon Lewty* was produced by Art First and Black Dog Publishing in 2010 and in 2016, Leamington Spa Museum & Art Gallery staged the exhibition *Simon Lewty: The SIGNificance of Writing*. That year also saw Art First's publication of his collaboration with poet Peter Larkin, *Versions of One Another*.

ART FIRST

Art First, The Forge, 15 St Mary's Walk,
Lambeth, London SE11 4UA
+44 (0)7769 950 884 • info@artfirst.co.uk
www.artfirst.co.uk

ISBN 978-1-901993-76-0

PUBLISHED BY
Art First, London
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Design: strule@strule.co.uk • Print: Healey's, Ipswich