

At Play 2012

South Hill Park Arts Centre
Bracknell
21 April–17 June 2012

New Ashgate Gallery
Farnham
8 June–14 July 2012

OVADA
Oxford
29 June–5 August 2012

At Play 2012 is
produced and curated by
Outi Remes and Cally Trench.

It is supported by
Arts Council England.

Cover image: Nyeema Morgan,
Gamescape, 2007, mixed paper
media, board games, matte board,
inkjet print, 33 x 46 x 46cm.



South Hill Park

Ringmead
Bracknell
Berkshire RG12 7PA

01344 484123

Open: Thursday to Saturday 1–8pm
and Sunday 1–5pm

www.southhillpark.org.uk



New Ashgate Gallery

Waggon Yard
Farnham
Surrey GU9 7EH

01252 713208

gallery@newashgate.org.uk

Open: Tuesday to Saturday 10am–5pm

www.newashgate.org.uk



OVADA

14A Osney Lane
Oxford, OX1 1NJ

07875 722050

info@ovada.org.uk

www.ovada.org.uk



Foundation for Contemporary Arts



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Design: Jane Glennie

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Curatorial notes

At Play 2012 explores the relationship between artistic freedom, play, and participation in the context of contemporary visual art. The *At Play* series is a multi-art form enquiry, including interactive and live work, with the stated objective of encouraging the viewer to return to the experience of play as a creative and participatory activity, and to re-create a sense of what it is like to be a child at play.

There have been many definitions of play. *At Play 2012* is part of four projects. *At Play 1, 2 and 3* were shown at South Hill Park, (2009-11). *At Play 1* and *2* explored different aspects of play: making magic and being transformed, passing the time, messing about and making a mess, being yourself and pretending to be someone else, having secrets, making dens, belonging to gangs, creating rules and rituals, taking dares and chances, and making and exploring small worlds. For *At Play 3*, the exhibition considered the way that children use play to make sense of the world, while adults mainly use play to escape from it. Both have pleasure, but play can also have an obsessive, addictive, aggressive or divisive side.

Writers and critics of play have often focused on two extremes of play: free, imaginative, open-ended activities, and rule-bound sports and games, make-believe. Roger Caillois in *Man, Play and Games* (1961) makes a distinction between *paidia* – “frolicsome and impulsive exuberance” characterised by “free improvisation, and carefree gaiety” as opposed to *ludus*, characterised by “arbitrary, imperative, and purposely tedious conventions”. D.W. Winnicott in *Playing and Reality* (2005) states that “playing involves the body”. He describes it as occupying a space between the mind and the world: “It is outside the individual, but not in the external world.” *At Play* introduces Winnicott's state of playing into the gallery space: the player is engaged physically in play, but their mind is engaged with ideas and “make believe”, not with the real world. The viewer may manipulate an artwork in gallery, while the imagination expands the object onto the domain of play and imagination beyond the walls of the gallery. For Winnicott, “in playing, and perhaps only in playing, the child or adult is free to be creative”.

Participation, like play, is perceived as active – in opposition to watching or viewing. In a gallery, the viewer often quietly contemplates a prestigious art object, not to be touched, in a supposedly neutral setting of the white walled environment, supervised by invigilators, eager to ensure a safe distance between the art object and the viewer. Today's gallery environment is also controlled by numerous health and safety

regulations, organisational objectives and resource limitations. As 2009 *At Play* artist Samantha Mogelonsky points out, that indoctrination in this inhibition starts with children: "As a child, you want to play/touch art and then are told not to." Play and gallery became juxtaposing concepts.

At Play also addresses the concept of a shared responsibility in the activity of participation. One of the recent debates around participation has considered J. Rancière's concept of the *Emancipated Spectator* (2009). It is a reflection on the viewer in a theatre experience, exploring the spectator's emancipated role and intellectual emancipation. Rancière reconsiders this relationship that he sees as the relationship between a "schoolmaster" and the "ignoramus". For Rancière, the basis of equal knowledge is activity on both the spectator's and the actor's sides and a reconsideration of the hierarchy of knowledge: to understand the specificity of the knowledge in both positions.

At Play enables questions about the hierarchy of knowledge. The work may have been created following a process that involved play in the artist's studio and the artist may take on the role of a facilitator to enable further opportunities to engage, sometimes in an unexpected way. In the sense that the viewer creates the meaning of the work for themselves: the viewer is being creative, even if they are not making work themselves. For *At Play*, the viewer's freedom also lies in the choice of accepting or declining the opportunity to participate – where the nature of that participation was limited by rules set by the artist. It is an invitation to participation that may give permission to temporarily regress and play: to remove the pressure on viewers to make "intelligent comments", reducing the gap between "the ignoramus" and "the schoolmaster", to use Rancière's terms. Moreover, an active kind of participation in an exhibition does not immediately reveal a visitor's knowledge of art history or their intellectual status.

The *At Play 2012* project, with three exhibitions and a programme of professional and participatory events, is the finale of the project. The 2012 season explores the way that play can be free and spontaneous or it can be bound by rules and conventions – as with board games and sport. The exhibition explores ideas about rules or the lack of them, and the spirit of the Olympics in the year that the summer Olympics comes to Britain. The exhibition examines play as a way of surviving boredom, and of discovering the insecurity of the world and the effect of random chance. It looks at play as a way of mastering a skill or learning through experiment. It relates play to drawing – perhaps the

potentially most direct and free form of artistic expression. It reminds us of how we all played as children.

At Play is a dialogue between two curators, Outi Remes and Cally Trench. The *At Play 2012* opens at South Hill Park, Bracknell, in April 2012, and travels to OVADA and the New Ashgate Gallery in summer. The 2012 project has three key objectives. Firstly, to provide professional development to artists by sharing skills across art forms and developing participation in their practice through workshops, exchange of ideas, curatorial support and exhibition opportunities. Secondly, *At Play* aims to support new skills and participation in venues where staff resources and/or skills are not available. Thirdly, it aims to provide increased participation in visual arts in the region with new audiences, including engagement with the spirit of 2012 Olympics through playful and participatory events relevant to the Games.

Dr Outi Remes is the Director of the New Ashgate Gallery, Surrey. She is also the Adjunct Associate Professor in Art History and Visual Culture at Richmond the American International University London, and lectures at the Birkbeck College, the University of London. Previously, Outi worked as the Head of Exhibitions at South Hill Park Arts Centre, Berkshire (2007-11). She was awarded a PhD from the University of Reading (2005) and is a committee member of the Museums and Exhibitions Group, the Association of Art Historians.

Cally Trench is an artist and curator, whose practice includes board games, timelapse films, books, paintings and drawings. Cally's curatorial projects have included *Surprise, Surprise!* (2003), *366 Drawings* (2005), *Sketchbook Circle* (2007), *Surface!* (2009) and *Remarkable and Curious Conversations* (2009-2012).

At Play 2012 is supported by Arts Council England. The work by Nyeema Morgan is supported by the Foundation for Contemporary Art, New York and the *Crafts at Play* by Farnham Town Council.

We would also like to thank Stephanie Allen; Ceri Bridge-Harrington; Gemma Cumming; Diana Healey; Laura James; Ingrid Jensen; Susan Martyn; Carol McFarlane in Opportunities; Ron McAllister; Lucy Phillips; Roger Prynne; Kate Ratcliffe; Jonathan Roe; Vidya Thirunaryan; Alison Woodley; Robert Harvey at B&H Autos, Dagnall; University of Westminster; and the Sandy Hill Community Centre, Hale, Farnham.

AM Bruno

One-fold books by members of the book collective AM Bruno



Sophie Loss, *Nut* (2012)

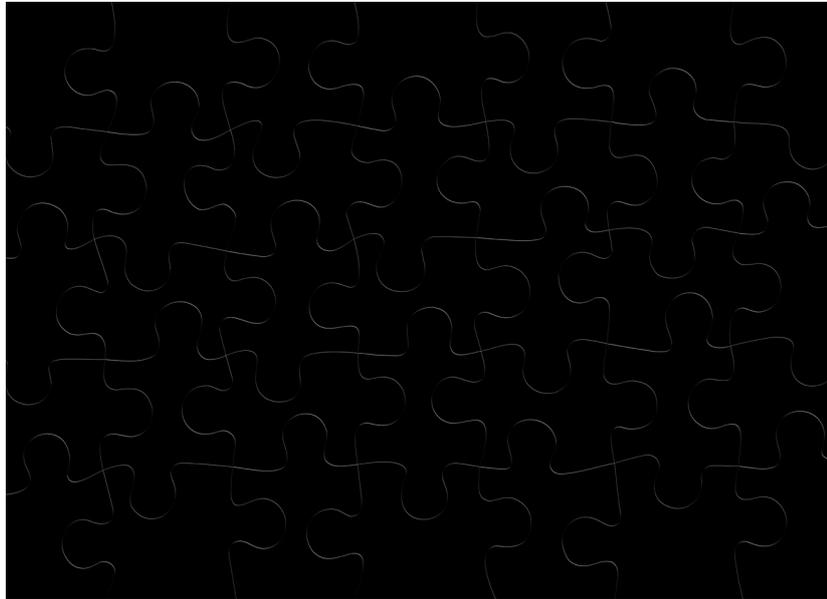
NEW ASHGATE GALLERY

At its most basic, a book consists of a folio – a sheet of paper folded once. A book asks to be picked up, held, opened and closed. It demands a physical response, participation. Following a project brief by John McDowall, AM Bruno presents work made in this simple essential form. The books created by the members witness a fascinating diversity of responses to this formal constraint, with a wide range of conceptual, material and structural approaches.

AM Bruno is a collective with a floating membership of about thirty artists who make books. It is curated by Sophie Loss.

Leszek Blyszczynski

Personal Puzzles (2011), plastic, 244 x 164 cm



SOUTH HILL PARK

OVADA

The pieces of the puzzle can be put together in any logical way to produce a solution. Solutions to puzzles require the player to recognize patterns and create a particular order. However, *Personal Puzzles* confuses the viewer: both sides are black. The good news is that the viewer is invited to put it together in a personal way. A black puzzle is a challenge for everyone who does not want to be controlled or manipulated by someone else's vision of the world. It is about escaping and creating: an escape from what you know to create something new. *Personal Puzzles* is an invitation to play and take a chance.

Leszek Blyszczynski is a painter whose abstract painting practice is characterized by attention to detail, space and experiments with media.

Leszek Blyszczynski lives in Enfield, Middlesex.

1993 MA Academy of Fine Arts, Katowice, Poland

Andi Chapple

Andi Chapple, *Andi Chapple and Musicians*
Performance at South Hill Park, 20 April

Andi Chapple, *Smiles* (2012)

SOUTH HILL PARK



Andi Chapple invites the visitor to join in with his performance. The performance will evolve in parallel with the exhibition opening. It will build up slowly, starting with individual actions which, after a while, are mimicked by other people. As the exhibition opening gets busier, and the guests get more relaxed, more visitors will join in the games we are playing. The ideas behind the actions are following, responding and copying.

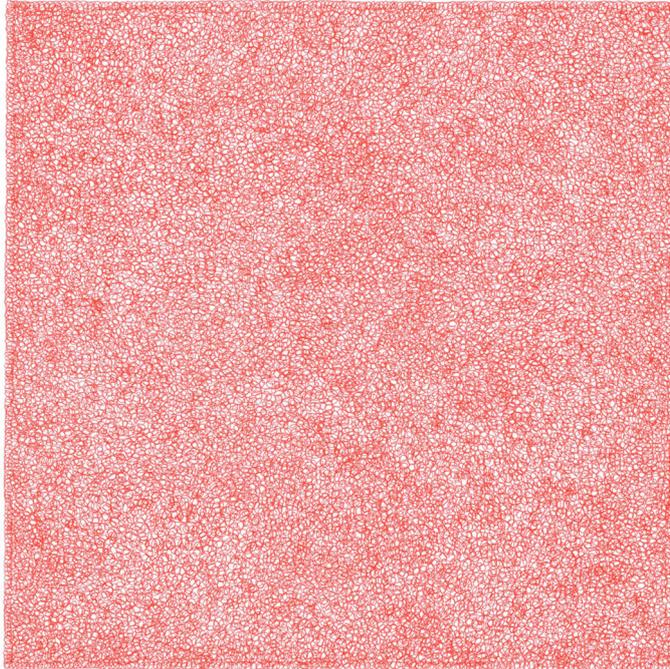
The environment (visual and auditory) is a focus of Andi Chapple's work. An attention to natural sound informs his composition. This focus has developed into a strong interest in site-specific performance.

Andi Chapple lives in Sedbergh, Cumbria.

James R. Ford

Blue scribble filling a white triangle; Green scribble filling a white circle; Red scribble filling a white square (all 2009, biro on paper, 59.4 x 42 cm)

Tiddlywink in the Lens (2010) Single-channel video with sound, 6 min 48 sec



James R. Ford, *Red scribble filling a white square* (2009)

SOUTH HILL PARK

OVADA

Scribble Fields: On a small scale, scribbling with a pen or pencil can fill time when bored. However, when it is done on a large scale, or as a dense area, it is time consuming and repetitive in its nature: the act becomes boring. This sets up a paradox: a playful activity that is supposed to relieve boredom causes it, thus defeating its objective.

Tiddlywink in the Lens: On a windy, rainy day Ford sits inside, attempting to chip a tiddlywink into the lens of an upright video camera. Not having played the game since childhood and having no measure of his own skill or the difficulty of the task, the duration of the film was unplanned, only that it would end when a tiddlywink filled the lens.

James R. Ford is a British-born artist whose work focuses on ideas rather than a particular medium or style. Delving into the activities and influences of childhood, his practice consists of conceptual based projects and investigations: ranging from inventing a new home-based sport, to publicly destroying his cursed Nissan Primera, to spending countless hours scribbling loops.

James R. Ford lives in New Zealand.

2005 PG Dip Fine Art, Goldsmiths College, London
2002 BA Fine Art, Nottingham Trent University

Linda Francis

Rules Rule OK? (2010), resin plaster, 45 x 45 x 13 cm



NEW ASHGATE GALLERY

OVADA

Rules Rule OK? confuses the player's understanding about accepted rules of board games. It becomes impossible to tell who is friend or foe, but there is still a hierarchy and a difference in the 'abilities' of each piece. Does this lead to stalemate or chaos? Players are invited to experiment and make up their rules and method of play. Consequently, this may encourage further questions about issues of identity, rules, regulations and equality.

Linda Francis is interested in the transient, the surreal and the methods we use to map and mark out our worlds. She uses a wide variety of media in her work, including melting ice and wax, shadows and two-way mirrors.

Linda Francis lives in Chesham Bucks.

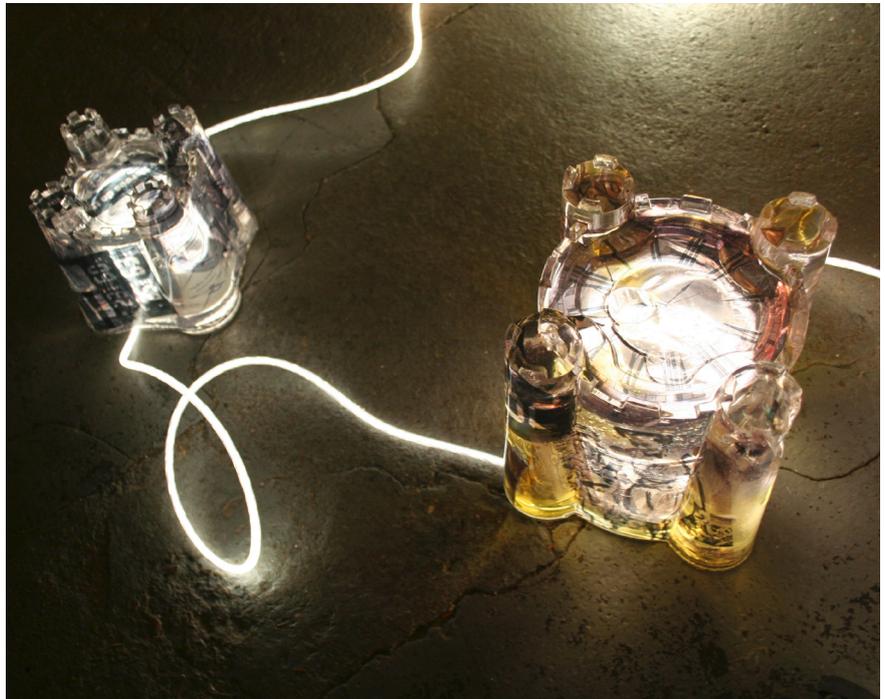
2002 BA Fine Art, Buckinghamshire Chilterns University College

Flora Gare

Castles in the Air
(2010–12), resin, film, fibre
optic cable, dimensions
various

Pears (2012), resin,
acrylic, various objects
40 x 50 x 5 cm

Cultures (2010), resin,
acrylic, various objects
40 cm diameter x 5 cm



Flora Gare, *Castles in the Air*
(2010–2012)

SOUTH HILL PARK

NEW ASHGATE GALLERY

OVADA

Castles in the Air at all venues,
Pears and *Cultures* at New
Ashgate Gallery only.

Generations of children have enjoyed building sandcastles at the British seaside. This process of play, through construction and forming, is part of making sense of the world. Inside these resin sand castles, images of happy family memories are illuminated. They recall the night-time seaside illuminations, and the nostalgic photographs bring a sense of loss and sadness. *Castles in the Air* is both a celebration of childhood memories and a yearning for a time that is lost.

Pears and *Cultures* are playful, colourful and sweet-like resin containers holding found and collected objects.

Flora Gare explores themes of memory, history and nostalgia through combining objects and images with transparent and semi translucent materials.

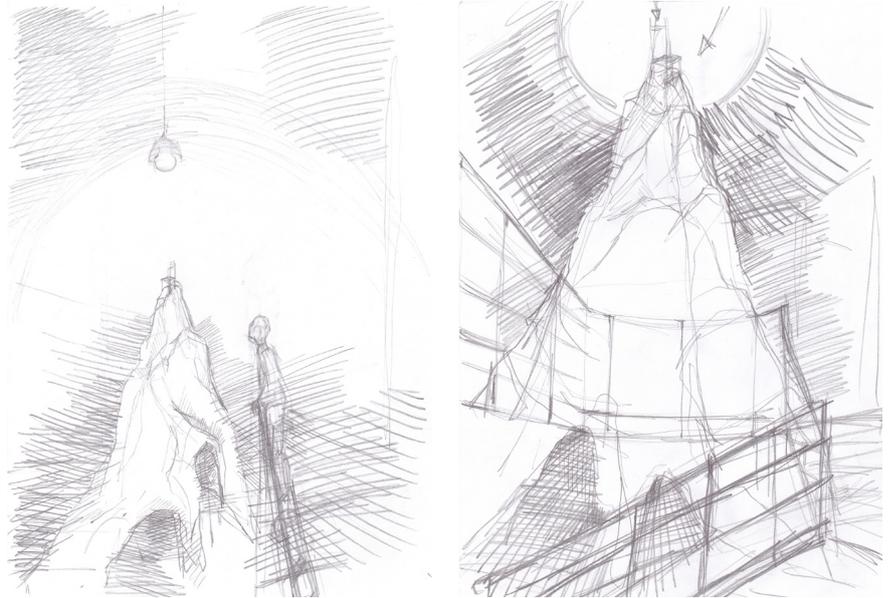
Flora Gare lives in Basingstoke.

1998 MA Sculpture, Winchester School of Art

1995 BA Fine Art, Southampton Institute of Higher Education

Rebecca Glover

Untitled (2012), paper, glue, gesso



Sketch for a sculpture, (2012), 30 x 21 cm, pencil on paper

Untitled proposal sketch for SHP 2012, 30 x 21 cm, pencil on paper

OVADA

Rebecca Glover's work reframes and alters a common experience of space and interaction with it. Her work asks the viewer to become curious again in what surrounds us: it encourages the viewer to discover fresh and new meanings.

Manipulating scale and proportion this sculptural installation captivates the imagination in a child-like way, inviting the viewer to engage in a tenuous dreamlike world that both engages and unsettles us. Therefore, play becomes a tool to explore one's relationship with the world and to discover new perspectives.

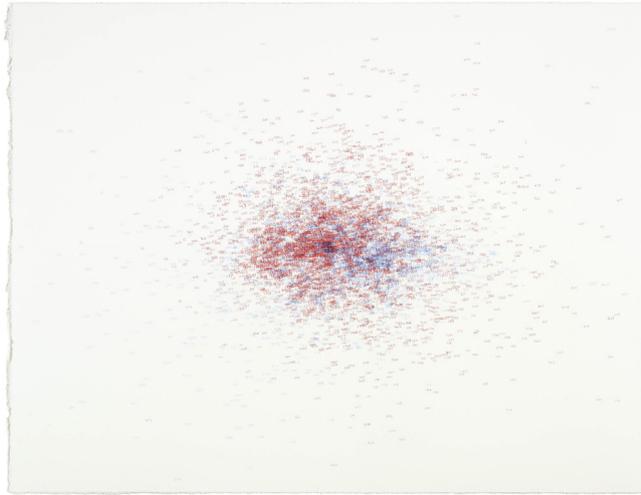
Rebecca Glover lives in London.

2009 BA Drawing and Painting, Edinburgh College of Art

Nick Kennedy

Dice Drawing No.3 (50 in 3698) (2009), graphite on paper, 28.5 x 38.5 x 4 cm

Spinning Top Drawing (Fail #1) (2009), graphite and ink on paper, 28.5 x 38.5 x 4cm



Nick Kennedy, *Dice Drawing No.5 (50 in 4466, From Right and Left)*(2009)

SOUTH HILL PARK

OVADA

These drawings are part of an ongoing exploration of the themes of chance, order, play and serendipity. Much of Nick Kennedy's work deals with systems or devices that disrupt or interfere with his control over the process of making. Bicycle wheels, cordless drills and toys such as spinning tops or dice have all been utilised to produce drawings, and to establish a working process that playfully tests his control.

Nick Kennedy's practice focuses on drawing, due to its immediacy and flexibility as a medium for the exploration of ideas. Recent work has engaged with installation, site specificity and audience participation, challenging the boundaries of drawing. Central to his work is the conflict between chance and influence, order and chaos, success and failure, rules and irregularity.

Nick Kennedy lives in Newcastle-upon-Tyne.

2007 BA Fine Art, Newcastle University

Philip Lee

Slip and Sponge (2012)
Performance
at South Hill Park, 20 April

Oxford Slip (2012)
Performance
at OVADA, 29 June

Exercise Slip (2012),
video (OVADA)



Philip Lee, *Target* (2010) (photograph: Cally Trench)

SOUTH HILL PARK

OVADA

Slip and Sponge is an outdoor participatory performance with clay and sponge cubes, in which Philip Lee confines himself to a restricted space, naked apart from trunks, and with a target marked on his chest and back. The viewer is invited to throw sponge cubes dipped in clay slip at him – a simple mixture of pure china clay and water. In the year of summer Olympics, the viewer may choose to play by the positive spirit of the Olympics, or may choose to inflict maximum damage. *Slip and Sponge* is an extreme version of what one might expect at a village fête. It is at the village fête or the freak show that people of all ages have sought an escape from the humdrum, while expecting to experience horrible pleasures and an affirmation of their own 'ideal' humanity.

Oxford Slip develops the Olympics sporting theme; the viewer is complicit in Philip Lee's endurance and ineptitude.

Live performance is central to Philip Lee's work. Lee covers his body with clay and pigments, transforming it into the sculpture so that it becomes anonymous and universal.

Philip Lee lives in Buckinghamshire.

2007 MA Fine Art, Central Saint Martins College of Art & Design
2001 BA Ceramics, University of Westminster

Dan Lovelace

The Alcatraz Button Toss (2007), video, 7 min 46 sec

*The Alcatraz Button Toss (2012)
Performance at OVADA, 29 June*



SOUTH HILL PARK

OVADA

Video seen at both venues,
performance at OVADA only.

An inmate of Alcatraz prison in San Francisco who spent a significant amount of time in solitary confinement improvised new and stimulating activities to keep himself occupied. The pitch-black isolation cells that housed the inmate led him to invent a new game: he would pick a button from his uniform, toss it up in the air and spin around ten times before trying to find it by crawling around on the floor. This game was a coping mechanism in a hostile environment; play came to the rescue of a mind in danger of wastage due to a lack of stimuli.

The video shows a re-enactment of an activity taken out of context. This simple game without its back-story loses its sinister undertones.

Dan Lovelace's work uses elements of play and fun as a means of learning and understanding where we 'fit' and why we do the things we do. His video work centres around repetitive, often futile actions that lead us to focus on small things.

Dan Lovelace lives in Amersham, Buckinghamshire.

2006 MA Fine Art, Winchester School of Art

2005 BA Fine Art, Buckinghamshire Chilterns University College

Sousan Luqman

**Hostilities (2008),
photocopy,
84cm x 119cm**

**Article 7 (2008),
photocopy,
84cm x 119cm**

**Family Man (2008),
photocopy,
84cm x 119cm**

**Sensory Deprivation
(2008), photocopy,
84cm x 119cm**



Sousan Luqman, *Hostilities* (2008)

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OVADA

Hostilities is a word-search puzzle that invites the viewer to find the word 'hostilities' as many times as possible within the grid of random letters. There is no escaping hostilities. *Article 7* follows the idea: the viewer is invited to find the words that make up a paragraph from Article 7 of the Human Rights Bill. In *Family Man*, another word-search puzzle, the words in the list refer to the image of the Middle-Eastern, Islamic male in British society; the man in the photo is Sousan Luqman's grandfather. *Sensory Deprivation* seems to be a puzzle that has already been solved – or are there other words hidden within the grid?

Crosswords, jigsaws and word searches are problem-solving exercises. They may seem trivial but in Luqman's work they became to reflect truths about humanity. Puzzles drive to make semantic sense of the basic elements of language and to gain knowledge, but they also offer enjoyment. May a puzzle also expose disconcerting truths?

Sousan Luqman lives in South Harrow, Middlesex.

2009 MA Art and Media Practice, University of Westminster
1999 BA Mixed Media Art, University of Westminster

Este Macleod

Life Stories (2012), mixed media



Untitled, found object, mixed media

NEW ASHGATE GALLERY

Life Stories focuses on four Olympics athletes. Using materials obtained from once living plants and animals, such as ivory, fur, bone, and wood, Este MacLeod considers images of sports people during the Olympics. She uses the imagery on enamelled copper surfaces via digital enamel transfer, with a section that is a jewellery piece – such as a brooch or a pendant. Her work also appropriates symbolical objects, in particular the walking stick, turning it into 'wearable' art and thereby altering its identity.

Este Macleod reflects on the sentiments and nostalgia surrounding the ongoing process of life, researching into new ways of using crafts such as ceramics, glass, metal, print and books in the context of expressive and appropriated art. Much of her discovery is made while playing with and distorting objects. She is drawn to familiar and outmoded domestic objects, obsolete tools, toys, detritus, and personal belongings no longer in use. Removed from their original purpose, their form, aesthetic and symbolic value become altered, conveying messages about the human condition and the transient nature of our existence. The final outcome is constantly open to change.

Este Macleod lives in Twyford, Berkshire.

1991 BA Ceramics with Glass,
Buckinghamshire New University (BCUC)
2011 MA Contemporary Crafts (glass),
University of Creative Arts, Farnham

Nyeema Morgan

Equitable Distributions
(a.k.a. E.D.: W, G & E)
(2009), Monopoly houses,
Lincoln Log cabin, train
model, apartment building,
compressed charcoal,
propane gas tank, water
bottle, battery, wood and
yellow tape, approx 2.13
x 1.7 m

Gamescape (2007),
mixed paper media,
board games, matte
board and inkjet print,
33 x 46 x 46 cm

Equitable Distributions



SOUTH HILL PARK

OVADA

Equitable Distributions, a viewer participatory installation, is based on an ancient puzzle about spatial perception. The modern version of the puzzle is based on resource distribution with the objective to connect three domiciles (rustic cabin, suburban houses and urban apartment building) with all three utilities (water, gas, electricity) without crossing lines. The viewer is invited to make such attempts using charcoal directly on the gallery wall.

Gamescape, a conflation of various game boards, appearing both biomorphic and architectural. Board games present an idealized model of the world, allowing all players an equal and total view. *Gamescape* breaks down this model in favour of one akin to the disparities, privilege and unpredictability of the real world.

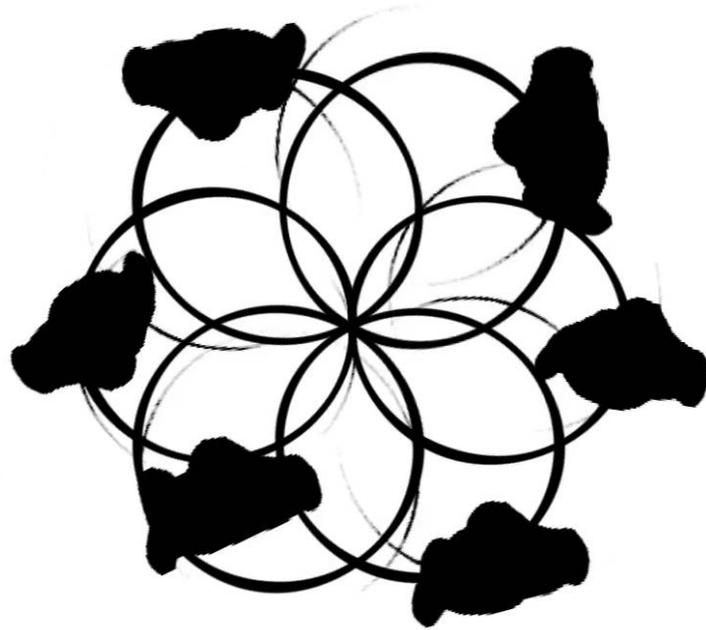
Nyeema Morgan's multi-disciplinary practice is rooted in the interplay between the personal and cultural economy of knowledge. Working primarily in the media of drawing and sculpture she uses familiar images within the visual language of popular culture. There is an element of absurdity in her work presented through the awkward intersection of authority and amateur, success and failure. Her work challenges the boundaries of authoritative reason, questioning information's conceptual value by rupturing its formal and structural gravitas.

Nyeema Morgan lives in New York, New York (USA).

2007 MFA, California College of the Arts, San Francisco, California
2000 BFA, Cooper Union School of Art, New York, New York

Martina O'Shea

Connect, (2012) video, 2 minutes



SOUTH HILL PARK

OVADA

Connect is Martina O'Shea's first video piece and investigation into meditation, life cycles and psychological states, combined with her love of movement. This playful piece starts with a lone silhouette of a hooper who is shortly joined by five other hoopers. Through their hypnotic movement they create the pattern of the seed of life in a subtle orgiastic fashion. This video serves as a reminder that all is connected in life.

Martina O'Shea lives in Hackney Wick, London.

2003 BA Fine Art Painting, Limerick School of Art and Design

Katherina Radeva

Kitty has no pity – the art of not giving up (2012)
Performance at South Hill Park, 20 April

Kitty has no pity – the art of not giving up (2009–2011),
video, 30 minutes, and hula hoops



Photograph: Arnaud Moinet

SOUTH HILL PARK

OVADA

Video and hula hoops seen at both venues, performance at South Hill Park only.

The starting point for *Kitty has no pity – the art of not giving up* was an unfulfilled childhood desire to be a gymnast. Katherina Radeva decided to teach herself to do one simple movement very well – a bit like a gymnast. She chose hula hooping, a wonderfully childish activity which she soon embraced fully. *Kitty has no pity – the art of not giving up* looks at all those lost childhood and childish moments of playful learning and it encourages all ages and sexes to take to the hoop.

Katherina Radeva's solo performance work reflects and comments on her cultural and political background and upbringing in her native Bulgaria. Her performance pieces are a reaction to the bureaucratic oppressions she experienced as a migrant from Eastern Europe and deal with otherness, exile, immigration and above all the human experience of being included in or excluded from a society. More recently her work has incorporated new themes that are playful or use humour.

Katherina Radeva lives in Hampshire.

2005 BA Design for Performance, Wimbledon School of Art

Kitty has no pity – the art of not giving up was developed as part of the Rules and Regs residency at South Hill Park, 2009.

Ann Rapstoff

Margins of play (2012)
Performance at OVADA, 29 June



Ann Rapstoff, *Ring Tone*

OVADA

Play offers a space to share, interact and let go: a safe space to react to real and imagined challenges. Games such as Truth or Dare?, What's the Time Mr Wolf?, Oranges and Lemons, Consequences or even Peek-a-Boo, hold that frisson of drama, tension and anxiety. Such games can be tolerated and enjoyed within the boundaries of the experience of play. *Margins of Play* is an interactive series of playful interventions, exploring the parameters of play within a crowd context.

Ann/ie Rapstoff is an inter-disciplinary artist whose work is often performance-based and concerned with constructing situations, responding to site and context. Her solo work and collaborative projects with artists, and those from other disciplines, highlight her interest in communication, collaboration and facilitation.

Ann Rapstoff lives in Oxfordshire.

2000 MA Fine Art, Middlesex University
1997 BA Fine Art, Central St Martins

Kirsty E. Smith

Colin (2010), 39 x 17 x 40 cm; *Fin* (AKA Giovanni) (2010), 74 x 30 x 30 cm; *Angie* (2009), 73 x 40 x 54 cm; *Madeleine* (2008), 90 x 85 x 75 cm; *Cyril* (2007), 104 x 38 x 40 cm; *Boris* (2008), 25 x 51 x 51 cm (all mixed media sculpture)



Boris (2008), materials include: vintage table mats, knitting yarn, wire brushes and teapot spout and handle

NEW ASHGATE GALLERY

Kirsty E. Smith works at the hinge of different worlds: between that of vintage sci-fi and the domestic and everyday. She constructs her beings (sculptures) from an eclectic range of materials (including vintage machinery parts, textiles and feathers). There is a disarming sense of playfulness in her work.

Her intention is to create work which resonates on a deeply emotional level and acts as a vehicle to reconnect with a 'place' or memory deep in our subconscious. Frillip Moolog is the name that she has given to such a place.

Kirsty E. Smith lives in Lichfield, Staffordshire.

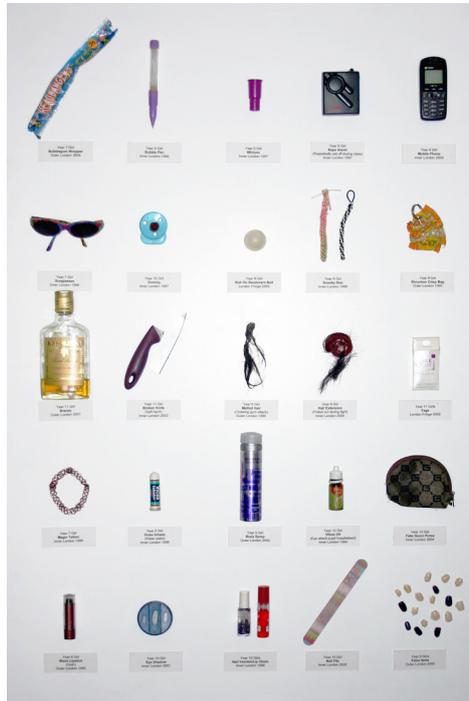
2006 BA Contemporary Crafts, Manchester Metropolitan University

Guy Tarrant

Girls Confiscation Cabinet #1 and #2 (2010), Boys Confiscation Cabinet #1 and #2 (2010), Primary School Confiscation Cabinet #1 and #2 (2011), E.B.D. Confiscation School Cabinet #1 and #2 (2011) (all 120 x 80 x 4 cm)

Head Teacher's Door (2003), found door, 200 x 70 cm

Dead Roof Balls (2010), 20 found balls, 125 x 40 x 40cm



Guy Tarrant, *Girls' Confiscation Cabinet #1* (2010)

SOUTH HILL PARK

OVADA

Guy Tarrant works as a school teacher in South-East London, specialising in working with pupils who demonstrate challenging behaviour. His art practice examines signs of pupil opposition, unsettlement and resistance. Artworks include large collections of confiscated and vandalized/altered artefacts. He is interested in events which occur during transitional periods of time; interludes when pupils' resistant playful behaviours become most apparent and problematic.

The swapping of paper notes such as those in *Girls Confiscation Cabinet #1* is a common occurrence in girls' schools. The clothing and make-up in *Girls Confiscation Cabinet #2* conflict with school uniform guidelines. The items in *Boys Confiscation Cabinet #1* resulted in pupil exclusions; some boys are fascinated with weaponry and are skilful at devising home-made weapons. The items in *Boys Confiscation Cabinet #2* resulted in pupils being placed in detention.

Head Teacher's Door was repeatedly scuffed by disobedient school pupils. The Head Teacher concerned took early retirement as a result of ill health after an unfavourable Ofsted report.

Guy Tarrant lives in Dartford, Kent.

2009 MA Cross-Sectoral Community Arts, Goldsmiths College
1997 PGCE Goldsmiths College
1994 MA Art and Design, Sheffield Polytechnic
1991 BA Sculpture, Sheffield Polytechnic

Cally Trench

Shopping Spree (2011),
mdf, acrylic paint, paper,
fimo, board size 61 x 71 cm

Vegetable Thieves (2010)
and *Danger Money*
(2009), both mdf, acrylic
paint, paper, fimo, board
size 61 x 61 cm

Vegetable Thieves (2010)
and *Danger Money*
(2009), original drawings,
both ink on watercolour
paper, 55 x 57 cm



Cally Trench, *Shopping Spree* (2011)

SOUTH HILL PARK

OVADA

NEW ASHGATE GALLERY

Only *Shopping Spree* is at South Hill Park and OVADA. *Vegetable Thieves* and *Danger Money* (and their original drawings) are all only at New Ashgate Gallery.

Shopping Spree is a playable board game devised and designed by Cally Trench, in which players are compelled to play goods, regardless of whether this will cause them to get into debt or whether they actually want them or not. In *Vegetable Thieves*, rival thieves try to steal beds of vegetables and load them onto their lorries while taking potshots at their competitors. In *Danger Money*, players control a small troop of soldiers that they can place on the board in positions of greater or lesser danger; however, they are rewarded financially disproportionately well for soldiers placed in greater danger.

Cally Trench is an artist and curator whose work focuses on mapping and different viewpoints. Her work includes board games, time-lapse films, books, and peephole boxes, as well as paintings and drawings in which she maps places or people. She co-curates the *At Play* series of exhibitions.

Cally Trench lives in High Wycombe, Buckinghamshire.

2007 MA Fine Art, Central Saint Martins

2004 BA Fine Art, Buckinghamshire Chilterns University College

Kim Walker

Do I come from an imaginary place that's based on the earth and do I wear a hat (2010), video, double-channel projection, 10 min



SOUTH HILL PARK

In this guessing game for two players, opponents place the name of a famous person or character on the forehead of each other. The player then guesses their own identity by asking questions. Their opponent can only answer 'yes' or 'no'. The players' internal struggles are presented to the viewer.

Kim Walker challenges preconceived notions of engagement, with active debate regarding the world of the everyday, and asks fundamental questions surrounding conceptions of pathos, existence, the mundane and the unexpected and chance occurrence. Being together and apart, being elated and unhappy, being a success and being a failure, experiencing longing, regret and desire are all concepts that Walker's work actively questions. All of her works have a strong sonic element and she considers audio to be equally important as visual moving image.

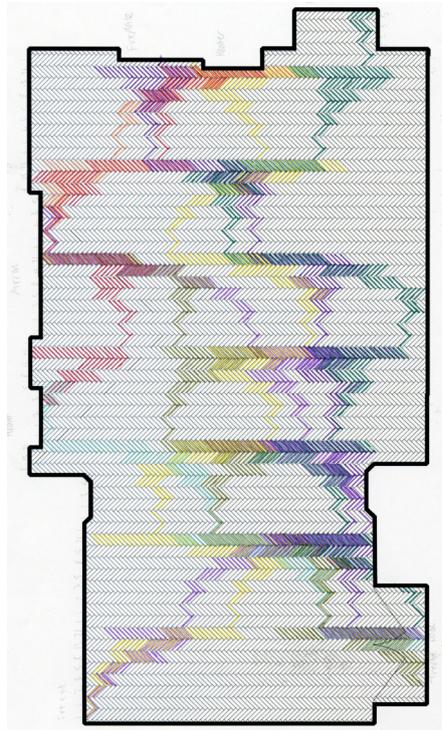
Kim Walker lives in Glasgow.

2011 MFA Studio, School of the Art, Institute of Chicago
2006 BA Time Based Art, Duncan of Jordanstone College of Art, University of Dundee

Mary Yacoob

Architectural Pathways
(2012), colour tape on
parquet flooring,
512cm x 1062cm

Floor Maze (2012), vinyl,
300cm x 300cm



Mary Yacoob, Drawing for
Architectural Pathways (2012)

SOUTH HILL PARK

OVADA

Architectural Pathways at
South Hill Park.

Floor Maze at OVADA.

Architectural Pathways is a labyrinthine set of pathways in the Mirror Gallery traversing from and to points of architectural interest such as the mirror, door, fireplace and heater. Each of the pathways is colour coded, creating a textile-like pattern across the room. The piece is also a number game. Each row of parquet flooring is assigned a number according to the sequence devised by 13th century mathematician Fibonacci: 1, 1, 2, 3, 5, 8, 13, 21, whereby each number is the sum of the two preceding numbers. The pathways are not direct routes from A to B, but invite visitors to detour down and across the room.

People can walk on and navigate the interlocking pathways, jumping from one colour route to another, go back and forth, and start again, as they move from one architectural position to another. The work plays with notions of the subjective rules which an artist imposes on an artwork and the design plays with systems and chance.

The two central threads in Mary Yacoob's practice are drawing and visual languages. What follows is the filtering of close observation of life through systemic drawing techniques such as repetition, geometry, symbolic visual grammar and extrapolation.

Mary Yacoob lives in London.

2007 MA Fine Art Central Saint Martins
2004 BA Fine Art Sir John Cass School of Art,
London Metropolitan University

Crafts at Play with Jane Tadrisk



Jane Tadrisk and Wokingham residents, *Tree of Inspiration (the colours of Olympic flag, 2012)* detail – plastic bottles, paint, wood

NEW ASHGATE GALLERY

At Play 2012 invites artist Jane Tadrisk to create a new work in the Sandy Hill Community Centre, in Hale, Farnham. Working with the centre's lone parents group, Jane explores the ancient Olympics as a starting point for artwork, displayed in the *At Play* exhibition.

The citizens of ancient Greece lived by a Spirit of the Games set of ideals, values and morals which formed the Olympic Spirit, including virtue, noble competition, honour, freedom and peace. The ancient games were a religious celebration for Zeus, the Greek god. The winning athletes honoured Zeus by demonstrating exceptional strength and speed. The rewards for the victors were an olive leaf crown, a red ribbon and the adulation of the crowd. Exploring these concepts, Jane and the Lone Parents group create a collaborative celebratory work.

Jane Tadrisk's practice is diverse with the common thread of care and respect for people and community. By working with different materials, scales and collaboratively with artists and members of the public she seeks to engage and give others the opportunity to view the commonplace from a different perspective.

Crafts at Play is supported by the Farnham Town Council and the Opportunities.

Jane Tadrisk lives near Bracknell, Berkshire.

2006 BA Silversmithing, Jewellery and Allied Crafts, London Metropolitan University