

At Play 3

16 April – 19 June 2011

Bracknell Gallery

Mirror Gallery & Atrium

At Play explores ideas about play: it re-creates in adults a sense of what it is like to a child at play. It encourages the viewer to gaze, to remember, to touch, to explore, to trust, to think, to laugh, to peer, to concentrate, to join in, to bend down, to take a chance ... and to play.

At Play 3 explores ideas about making sense of the world and escaping from it, considering both the pleasurable and the more sinister aspects of play.



For press enquiries contact Chloe Tigwell (01344) 413 524

South Hill Park | Ringmead | Bracknell | Berkshire | RG12 7PA |
www.southhillpark.org.uk

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Curatorial notes

CALLY TRENCH AND DR OUTI REMES

Curators, April 2011

What is play? Play refers to a voluntary, intrinsically motivated activity that is often associated with pleasure. It may seem 'childish' or for the 'child at heart'. However, recent positive psychology by Martin Seligman and Mihaly Csikszentmihalyi (2000) suggests that play is not only imperative for also higher-functioning animals, but also for adult humans.

The *At Play* series at South Hill Park Arts Centre explore ideas about play. It re-creates a sense of what it is like to be a child at play. It encourages the viewer to gaze, to remember, to touch, to explore, to trust, to think, to laugh, to peer, to concentrate, to join in, to bend down, to take a chance ... and to play. The exhibition is part of the series of four annual exhibitions (2009-12) that expands the Arts Centre's wider programming, which aims to create dynamic encounters between visual observation, education and participation. *At Play* invites the viewer to explore play as an active stage and consider how one interacts with artworks in an active gallery space.

The 2011 exhibition, *At Play 3*, brings together 21 artists at different stages of their careers. It focuses on play as a way of making sense of the world or of escaping from it and contemplates both the pleasurable and sinister aspects of play.

The artworks span three galleries: the Bracknell Gallery, Mirror Gallery and Atrium. The spaces have different characteristics and invite the viewer to engage and play with the artworks in different ways. The artworks in Atrium explore colourful worlds, inviting the viewer to reflect on one's relationship to colour in relation to abstract forms as well as consumer goods, ambivalent trophies and the everyday.

The Mirror Gallery explores the relationship between play and the landscape that is one of the most explored areas of the art historical canon. The viewer is invited to observe weeds at ankle level, to visit traces of play and memory in deserted play areas, to connect with one's desire for speed and a sense of freedom as well as to consider idyllic landscape as an invitation to explore imaginary worlds.

The Bracknell Gallery presents a series of different scenarios. The viewer is invited to interact with both pleasurable and sinister worlds and scenarios of play: try being a vegetable thief who steals beds of vegetables and shoots rivals, a pilot of an imaginary aircraft or take part in a musical contest where identity is demonstrated through elementary dressing-up. The viewer is also asked to consider notions of memory, escapism, identity, innocence, the body and mortality through active, transformed or functionless objects.

Play is life and art is play. *At Play 3* is an invitation to engage with an artwork - to play.

At Play 3 can be found throughout South Hill Park, in the Bracknell Gallery, Mirror Gallery and Atrium.

Rachael Allen	Bracknell Gallery
Carol Coates	Bracknell Gallery
Claire Deniau	Bracknell Gallery
Nisha Duggal	Bracknell Gallery
Alice Flight	Performance: 15 April Bracknell Gallery
Jane Glennie	Bracknell Gallery
Frances Greenough	Mirror Gallery
Tom Hackett	Bracknell Gallery
Jenny Kiehn	Bracknell Gallery
Este Macleod	Bracknell Gallery
Tom Marshman	Performance: 15 April at 8.30pm Bracknell Gallery
Beverley Matchette-Downes	Mirror Gallery
Penny Matheson	Mirror Gallery
Bithja Moor	Atrium
Mary Oliver	Bracknell Gallery
Steve Perfect	Mirror Gallery
Neil Raitt	Bracknell Gallery
Gary Scholes	Bracknell Gallery
Cally Trench	Bracknell Gallery
Liz West	Atrium
Mandy Wilkinson	Atrium

The exhibition is accompanied with a creative learning programme for schools and other groups.

For enquiries, contact Gemma or Emma at gallery.tours@southhillpark.org.uk

At Play 4 returns on 21 April - 17 June 2012.

Rachael Allen

BRACKNELL GALLERY



Untitled (obstetric labour table and Entonox cylinder) (2010)

Untitled (quince buggy) (2011)

Untitled (medical cot) (2009)

Untitled (incubator) (2008)

Untitled (Siamese wheelchairs) (2011)

Image: Rachael Allen, *Untitled (quince buggy) (2011)*, mixed media, 12.5 x 5.5 x 17cm

Rachael Allen's miniature toys show signs of damage, dilapidation or unfamiliarity to emphasise the sinister aspect of play. Rendered in miniature scale to imitate pre-school toys, the models speak about the purpose of innocent youthful play and prepare the child for life as an adult, dwelling in a world corrupted by inevitable fear, danger and inexorable mortality.

Rachael Allen's miniature model-making provides a stage for the exploration of mortal existence where the fine line separating youth and age, birth and death, highlights our vulnerable condition as human beings. The intimate juxtaposition of birth and mortality resides in these familiar miniature objects -sentimental in relation to juvenile times but with reference to debilitating age. They speak about our irreversible and inevitable journey from 'the cradle to the grave' and provide a platform for the projection of our authentic experience of true life. These objects nourish lived experience and are inseparable from the thoughts, feelings and associations anchored by them. To be seduced by these unique miniature meditations is to enter a diminutive world that speaks about the universal mortal condition.

Rachael Allen lives in Newcastle-upon-Tyne.

2008 BA Fine Art, University of Cumbria

www.rachaelallen.com

Carol Coates

BRACKNELL GALLERY



Doll (2010)

Image: Carol Coates, *Doll (2010)*, acrylic on canvas, 31 x 39cm (detail)

Dolls and teddy bears are usually seen as charming children's toys that represent comfort and belonging to

children, but Carol Coates has subverted their meaning to reflect more sinister experiences in her childhood regarding play and toys. A friendship with an older boy led to instances of cruelty aimed first at her toys and then her physical self. The subtle references to this cruelty can be read in the artist's work in different ways.

Carol Coates works in paint and print to explore human relationships, family life and social issues. The emotional intensity and the psychological content of the work is accessed through a process that enables her to work in a rapid and instinctive manner, with analysis and critical decision-making often taking place both before and after the act of doing. There is often a strong narrative to her work where drawing is an important part of the process. Her work often has elements of black humour while dealing with deeper personal issues which translate universally.

Carol Coates lives in Crowthorne, Berkshire.

2004 BA Fine Art, Bucks Chilterns University College

www.carolcoates.co.uk

Claire Deniau

BRACKNELL GALLERY



What do you see? I (2011)

What do you see? II (2011)

What do you see? III (2011)

Image: Claire Deniau, *What do you see? I (2011)*, oil on linen, 35 x 27cm

As a child Claire Deniau painted formless images and saw shapes from which her imagination built up stories. As an adult, she still paints formless images where the imaginary is revived. She does not try to give them a meaning. She invites the viewer to do it.

Formless images stimulate children and adults' imagination. It is easy to lose contact with reality and become obsessed with an undefined world.

Claire Deniau's practice is driven by a re-appropriation of desire - not the desire constantly imposed, exploited and manipulated that exists in our consumerist society, but the 'original desire', hidden and forgotten. Desire as an incessant quest for the ungraspable and the absolute where imagination is freed and revived. Desire as a life drive. In her ongoing process of experimentation, the act of painting, she shares the same quest.

From one painting emerges another painting in an endless and obsessive gesture towards the ultimate piece. She paints formless images where she isolates and redefines the paint mark as a body. Looseness and control, strong and subtle colours, texture and evanescence - her body of work combines or isolates these elements. The isolation and the organic quality of the mark give the painting its unpredictable living and evolving existence. They act as the painter's genetic code.

Claire Deniau lives in Paris.

2007 MA Fine Art, Central Saint Martins, London

2004 BA Fine Art, Central Saint Martins, London

www.clairedeniau.com

Nisha Duggal

BRACKNELL GALLERY



Dead air (2010)

Cave V Mclean (2008)

Image: Nisha Duggal, *Cave V Mclean* (2008), video 03:35 (detail)

Dead air and *Cave V Mclean* explore ideas of performance and the energy of the

artist using the voice and familiar music as cultural capital. In *Dead air*, Nisha Duggal tried to find a creative space during her twelve-month residency at The Florence Trust. *Cave V Mclean* brings together elements of reflection, hedonism and contradiction via the music of Nick Cave and Don Mclean.

There is a sense of congestion in Nisha Duggal's work. The world seems overcrowded; people misunderstand each other. Individuals are examined and their mannerisms observed, repeated and dissected to the point of obsession. Working within the tradition of portraiture, she focuses on her vernacular, on people and their interactions. Sampling dogma and imagery from contemporary culture, her works engage the viewer through their complex manipulation of everyday situations.

Nisha Duggal works at the intersection of technology and traditional media to explore performance in the everyday. Her films and drawings have been exhibited internationally.

Nisha Duggal lives in London.

2009 MFA Fine Art, The Slade School of Fine Art, London

2001 BA Fine Art, University of Derby

www.nishaduggal.co.uk

Alice Flight

PERFORMANCE ON 15 APRIL 2011
IN BRACKNELL GALLERY



NO WORK NO PLAY (2011)

Image: Alice Flight, *NO WORK NO PLAY* (2011), performance with spray painted sign mixed media, installation

For Alice Flight, play is a meaningless concept without its companion work. Without work, play no longer exists; they are two sides of a coin made by a machine that bangs away from 9 to 5 with a 30-minute break. After work the workers play: a walk, a pint of beer, a relax in front of the box, a swim? These activities balance the worker. The non-worker has all day to play; it becomes their work. For the millions of unemployed in the UK who 'play' without work, we have to re-read what it means to be 'playing'.

Alice Flight will display flyers, petitions, stickers and badges that carry the NO WORK NO PLAY logo, and will encourage visitors to wear her NO WORK NO PLAY stickers. She will listen to and collate visitors' stories of how they have been hit by the recession and their own feelings about play's polar opposite work.

Alice Flight makes work to connect her to her ever-changing surroundings and her flexible identities. This work takes the form of costume, masks, puppetry, drawing, photography, painting, installation, film, text, collage, paintings on photographs, photographs of paintings, animation, temporary art in public spaces, mixed media and performance.

Alice Flight lives in Margate, Kent.

2009 MA Anthropology, Sussex University

1997 BA Public Art and Design, Chelsea College of Art and Design

www.aliceflight.com

Jane Glennie

BRACKNELL GALLERY



War photos. These are not war photos (2011)

Image: Jane Glennie, *War photos. These are not war photos* (2011), mixed media, dimensions variable (detail).

A young boy un-selfconsciously rummages through a bureau, c.1980. He finds old photographs of his favourite subject; he delights in making them into a scrapbook, exploring them, sorting them. The photographs are of, or taken by, his cherished grandfather.

Uncovering the scrapbook as an adult observer, the childish obsession with war is chilling. The photographs are disturbing: marching into Poland, Hermann Goering inspecting the troops, anti-aircraft guns, a practising firing squad. What is the viewer's reaction: recoil or fascination? What is the relationship between moral and visual judgement? Why were the photographs taken? Who is the boy today?

Jane Glennie's practice explores thought processes, emotions and journeys of decision-making that affect our world. She is also practising as a graphic designer and frequently uses textiles, recycled and repurposed materials.

Jane Glennie lives in Ascot, Berkshire.

1994 BA Typography & Graphic Communication, University of Reading

www.janeglennie.co.uk

Frances Greenough

MIRROR GALLERY



Untitled 1 (2009)

Untitled 2 (2009)

Image: Frances Greenough, *Untitled 1* (2009), oil and acrylic on canvas, 112 x 72cm

Frances Greenough's paintings are a form of escapism. They depict idyllic landscapes with heightened colour, pattern and layering, focusing less on the subject of landscape and more on playing with paint and design. She enjoys the qualities of the thin acrylic against the thick oil paint and the ways in which these qualities transfer a landscape, and how these qualities could be used in a landscape image.

The major focus of Frances Greenough's enquiry is on painting, using the subject of landscape to create images with an internal logic of space. Her paintings neither evoke the atmosphere of a particular place nor aim to represent a single site-specific landscape. Rather, they are imaginary landscapes that have been conceived through the collage of found images, the artist's photographs and sketches. They incorporate flat areas of paint against painterly and patterned areas, and a Japanese sense of perspective and representation mixed up with Western ideas of image making. Stark contrasts in climate and geography create some challenging juxtapositions, but despite this she aims to make the resulting composition of the landscape believable.

Frances Greenough lives in Beaconsfield, Buckinghamshire.

2008 MA Painting, The Royal College of Art

2005 BA Fine Art, Buckinghamshire Chilterns University College

www.francesgreenough.com

Tom Hackett

BRACKNELL GALLERY

The Silicone Boys (2009)

Attributes and games diagram (2011)

Tales of the riverbank (2011)

Chapter 3 (2011)

Peter's brother (2011)

What kind are you? (2011)



Image: Tom Hackett, *The Silicone Boys* (2009), silicone rubber, each head 44 x 40 x 35cm (detail)

The Silicone Boys present nineteen coloured silicone busts of children that are sited across the floor. The characteristics of the face are redolent of an illustration from an 'old school' Children's novel and present an idealized archetype, in essence the idea of a child rather than the actuality. The heads are double scale. The duplication of the same heads time after time eliminates the potential reading of the forms as portrait and encodes them as iconic imagery. They are positioned in an irregular configuration, with some heads appearing to communicate whilst others appear more distant and alone. Collectively the figures engender both a visual playfulness and a sense of displacement, immobility and awkwardness. Appearing as if buried from the shoulders down.

For *At Play 3*, Tom Hackett has also developed five new text and image works. The format of a group Q & A session is adapted in *Attributes and games diagram* to explore how game-playing can bring out the darker side of human nature. In *Tales of the riverbank*, a fragmented narrative is formed from a mix of found and self-generated dialogue, exploring the extrapolated thoughts of recreational users 'at play' by the riverside. In *Chapter 3*, the curious and at times sinister, goings-on at a naturist beach are explored via a story structure. With 8500 words printed onto one A0 image the work tests attention span and the function of an artwork to hold its viewer. In *Peter's brother*, peer popularity, social exclusion and the need to belong are examined via the format of a retro style party game. In *What kind are you?*, the formats of a career development workshop and the imagery of the football pitch are mixed to playfully consider ambition and strategy in the quest for artistic position.

Tom Hackett's recent work is generated by reflection and enquiry into the balance between us and our placement through systems of language, translation, regulation, and social grouping. There is a deliberate application of play and dislocation within his work, embracing an aesthetic where things are frequently trans-coded and confounded by their material properties, multiple replication, context and scale.

Tom Hackett lives in Nottingham.

1995 MA Fine Art, Nottingham Trent University

www.tomhackett.org

Jenny Kiehn

BRACKNELL GALLERY



The Knitted Room (2003)

Knitting the Room (2003)

Walking with Room (2003)

Image: Jenny Kiehn, *The Knitted Room* (2003), acrylic yarn, 250 x 150cm

The Knitted Room was inspired by Jenny Kiehn's reaction to the difficulties of living in urban public space in New York City. It is a room for hiding in, a fantasy of how to wrap oneself in private space when one is far from home. It is about using play to

construct an alternative reality where the creator's needs are met. It is hand-knitted with acrylic yarn, a process that took approximately six months. Through the process of making it, themes of healing from injury also emerged.

Jenny Kiehn is a mixed-media artist who works with a blend of photography, textiles and sculpture. She works with a wide range of materials including casting, found objects, alternative photography, knitting, sewing, internal lighting and wax. She often works with translucent surfaces or partially hidden elements. Her work explores issues of emotional attachment, personal history and the mysteries of the unconscious mind.

Jenny Kiehn is originally from the USA. She worked in London as a commercial photographer.

Jenny Kiehn lives in Reading, Berkshire.

2003 BFA Art, The Cooper Union, New York City, USA

www.jennykiehn.co.uk

Este Macleod

BRACKNELL GALLERY



Recollection (2011)

Image: Este Macleod, *Steamer* (2011), porcelain and glaze, 25 x 22 x 12cm

Recollection is an installation of appropriated, altered and transformed objects relating to domesticity and nostalgia.

Este Macleod reflects on the sentiments and nostalgia surrounding the ongoing process of life. She is drawn to familiar and outmoded domestic objects, obsolete toys and personal belongings no longer in use. She is inspired by the concept of domesticity, comfort of habitual routine and the overlooked beauty of everyday tools and kitchenalia.

Her work is a reaction to our consumer-driven society where high resolution images and virtual reality bombard our senses. Este uses remnants of the living in a number of ways to convey messages about the human condition and the transient nature of our existence. She continues to research 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. To connect with the audience on a number of levels, universally recognisable forms such as the house shape and porcelain plates are also used in installations.

Este physically adapts items in a variety of media and renders them non-functional. Removed from their original purpose, their form, aesthetic value and symbolic meaning become subverted. Combining this variety of disparate objects affords her the creative freedom to play and leaves the final outcome open to change and interpretation.

Este MacLeod lives in Twyford, Berkshire.

2012 MA Contemporary Crafts, University of Creative Arts, Farnham

2008 BA Hons Ceramics with Glass, Buckinghamshire New University

1991 HND Textile Design, Tshwane University of Technology

www.estemacleod.com

Tom Marshman

in collaboration with sound artist Darren Pickles

PERFORMANCE ON 15 APRIL 2011 AT 8.30PM

Knitting without tears (2010)

This performance work was shown first as a work in progress in Coventry, as part of the *Summer Dancing Festival*. Tom Marshman developed repetitive movements associated with the action of knitting, based in part on *The Knitters Instructional Handbook - Knitting Without Tears* by Elizabeth Zimmermann. One of the Zimmerman key phrases is 'knit on with hope and confidence through all crises'. The community of knitters that the artist worked with in Coventry agreed that knitting is a form of escapism. Tom Marshman is drawn to this phrase: this performance explores how knitting can become obsessive, addictive or aggressive when the knitter's life is out of control.

Tom Marshman actively encourages a dialogue with his audiences and participants. The results give evocative glimpses into everyday things, and his work addresses issues often considered as mundane or commonplace. He employs an approach that Dee Heddon (Reader in Theatre Studies at Glasgow University) refers to as an 'ideology of the humane', and he has a fascination with uncovering extraordinary stories from ordinary lives.

Tom Marshman is an Arnolfini and Chisenhale Dance Space associate artist and performer in residence at the ICIA, Bath. He has been a practising performance artist for ten years, and has produced over twenty projects in a wide range of medium including performance, photography, installation, publication and film.

Tom Marshman lives in Bristol.

2008 MA Making Contemporary Performance

1998 BA Performing Arts, Demontfort University

<http://tommarshman.blogspot.com>

Beverley Matchette-Downes

MIRROR GALLERY



Edge VI, VII, XIII, IX, X (2010)

Image: Beverley Matchette-Downes, *Edge VII* (2010) linocut on tub sized satin Somerset paper, plate size 40 x 30cm, paper size 56 x 49cm (detail)

The *Edge* series of linocuts by Beverley Matchette-Downes represents weeds and plants from unusual perspectives. It explores the themes of adult play, escapism, and memories of childhood play. Running is the artist's adult escapism. Her camera becomes a sketchbook, enabling the collection of source imagery from pathways and riverbanks near her home. The images become to recall her childhood experience of escaping to the countryside where she remembers viewing plants from immediate and unusual perspectives.

This series of work began as part of a recently-completed MA project in printmaking. Two aspects of printmaking have become central to Beverley Matchette-Downes's practice: intaglio etching and the relief method of lino cutting. Themes of the ordinary and everyday suffuse her work. She explores a liminal territory: the gap between public and private lands, between branch and sky, and between river and bank. Close cropping of imagery often occurs in her work and is a hallmark of her artistic practice.

Beverley Matchette-Downes lives in Marlow, Buckinghamshire.

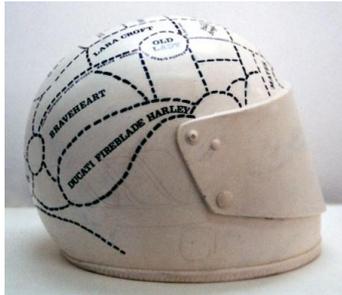
2010 MA Printmaking, Bucks New University

2007 BA Fine Art, Buckinghamshire Chilterns University College

www.mdart.co.uk

Penny Matheson

MIRROR GALLERY



British Biker (2003)

Image: Penny Matheson, *British Biker* (2003), cast resin and marble dust helmet, 30 x 30cm

A phrenological map on a skull-like marble cast of a traditional biker helmet conveys the tension between the glamour and the dangers of biking. The plinth and transparent case used in the display conjure up exhibits in medical and military museums. The nineteenth century pseudo-science of phrenology is juxtaposed with the twentieth/twenty-first century obsession with speed and technology. *British Biker* portrays a typical contemporary (probably middle-aged) bike owner at play. On his bike, in his biker gear, he escapes into a fantasy world of high tech and speed. The biker is a willing member of the brotherhood of fantasy players.

Penny Matheson's practice includes two-dimensional, lens-based and three-dimensional work. Consistent strands in all her work are an interest in her subjects' motivation and the use of text as well as image.

Penny Matheson lives in London.

2008 MA Fine Art, Central Saint Martins

2004 BA Fine Art, Central Saint Martins

pennymatheson.com

Bithja Moor

ATRIUM



Let It Fly (2010)

Cap (2006), private collection, Dresden

Kaltenkirchen (1998), (2007/8)

Bad Segeberg (2000), (2007/8)

Dresden (2003), (2007/8)

Image: Bithja Moor, *Dresden* (2003), wood, polystyrene, plaster, paint, hair, 34 x 25 x 35cm

Let It Fly is a pink pig made out of paper mâché, which hangs by a blue strap. To hold it up, the rope has a counterweight (a pile of bricks) on the other end. It is a friendly pig, almost a cartoon pig, which asks questions about what is possible and how we can do it. Do pigs need wings to fly or can we get them up there another way? In child's play, anything is possible.

Cap is a 1:1 model of a cap that Bithja Moor used to wear as a teenager. It has a little halfmoon attached to its end, and is a very playful hat, which reminds us of clowns and elves. It positions the cap-wearer in contrast to the grown-up world of black suits and ties.

Kaltenkirchen, *Bad Segeberg* and *Dresden* are three trophies which show Mohicans worn proudly by the artist. The titles tell us the places and dates when they were cut off.

Bithja Moor turns remembering into art. Her pictures and sculptures show how closely good moments and unpleasant experiences in childhood and youth are connected. The time-consuming and detailed way in which Bithja Moor produces her works reveals the unique and intimate relationship of the pieces to her own treasured memories. The personal connection between the work and the artist invites viewers to make a parallel virtual tour of their own memories of childhood and youth.

Bithja Moor lives in Caversham, Berkshire.

2005 Studies of art, Hochschule für Bildende Künste, Dresden

www.bithjamoor.net

Mary Oliver

BRACKNELL GALLERY



Push Harder (2011)

Image: Mary Oliver, *Push Harder* (2011), flatscreen video, computer, speakers, Nintendo Wii, children's swing, chain, varying dimensions

Push Harder is a movement-sensitive video installation, in which the viewer is required to push the screen in order to trigger a dramatic response. In this bespoke work for *At Play 3*, a small screen is suspended from a child's swing. As the spectator pushes the screen, a random selection of explicit sounds and images is provoked that reveal the darker side of public parks: cottaging, mating dogs, lost clothing, dog excrement. Using wireless-sensor-based technology this work perverts the latest gaming technology in order to offer a darkly comic alternative to the adult interactive experience.

Mary Oliver has been creating works for performance and exhibition internationally since the 1980s. Her digital performance work has focused on performance duets combining on and off screen performers; often these have involved Mary Oliver performing with her digital double. This conflation of screen-based performance with live encounters has led to the development of interactive video and sensor-based objects.

Mary Oliver is Reader in Performance at the University of Salford and Head of the Performance Research Centre, and is involved in a number of interactive performance projects exploring human-to-human communication and the screen interface.

Mary Oliver lives in Ripponden, West Yorkshire.

MA Art History, MMU

MA Scriptwriting, Salford University

BA Creative Arts, Nottingham Trent University

www.maryoliver.com

Steve Perfect

MIRROR GALLERY



At Play No. 3939

At Play No. 4003

At Play No. 6189

Image: Steve Perfect, *At Play No. 3939*, dimensions?

Steve Perfect's photography explores places that have ceased to have a human purpose. He frequently returns to a subject with evidence of former activities and present disuse. These sports grounds and playgrounds have no games in progress and the marks and apparatus of play come loose from their meanings, suggesting the possibility of other interpretations of the landscapes they inhabit.

Steve Perfect's work is an enquiry into place: the experience of being in place, and how memories populate the landscape. His practice involves revisiting places and playing out present experience against memories of other times, so memory becomes superimposed on memory in a system of repetition and variation. His work is an attempt to create spaces where viewers can become aware of sensations that are the fragmented remains of their own dreams and memories.

Steve Perfect lives in London.

2006 MA Fine Art, Central Saint Martins

www.steveperfect.com

Neil Raitt

BRACKNELL GALLERY



Giacometti Barbie (2009)

Image: Neil Raitt, *Giacometti Barbie* (2009), acrylic, clay and found object, 100 x 10cm

Giacometti Barbie brings together two iconic forms: the Barbie doll and the sculpture of Alberto Giacometti. As a representation of the human body, *Giacometti Barbie* is a clash between a plastic mass-produced commodity and labour-intensive surrealist sculpture.

Neil Raitt's work deals with themes that surround childhood and innocence. He is interested in the perceptions of home and family that grow and develop throughout our lives and the ways which these perceptions become replaced by nostalgic and romantic notions that stray between reality and fiction. The viewer is presented with conflicting imagery of the innocence of childhood and frivolous adult relationships. His philosophical notions about sex, home, family and death often have a sinister twist.

Neil Raitt lives in London.

2009 BA Fine Art, Norwich University College of the Arts
www.neilraitt.com

Gary Scholes

BRACKNELL GALLERY



Control Panel (1999)

XM2020 (2005-2011)

Image: Gary Scholes, *Control Panel* (1999), mixed media, 102 x 106 x 13cm

Control Panel and *XM2020* are both interactive sculptures that relate to the psychology of toys as a means of escape.

Control Panel was recovered from the crash site of an imaginary aircraft. It continues a narrative from a series of paintings by Gary Scholes of an imaginary pilot's crash landing in a surreal landscape.

XM2020 takes inspiration from space, aircraft instrument panels and cockpit interiors. This interactive sculpture invites the viewer to take control of an imaginary vehicle and explore other realities - or just to press a nice lot of buttons.

Gary Scholes has been producing mixed-media artwork for over sixteen years and has exhibited in numerous group shows and on television. His work is inspired by toys and childhood memories.

Gary Scholes lives in West London.

1987 BA Fine Art/ Printmaking, Maidstone College of Art
www.gscholes.com

Cally Trench

BRACKNELL GALLERY



Chess Wars (2010)

Vegetable Thieves (2010)

Image: Cally Trench, *Vegetable Thieves* (2010), board game, 76 x 76cm

Chess Wars is a time-lapse film made up of 330 individual still photographs. It starts as a conventional game of chess, but the

board soon becomes a playground and a battlefield.

Vegetable Thieves is a playable board game devised and designed by Cally Trench, in which rival vegetable thieves attempt to steal beds of vegetables and load them onto their lorries, while taking pot shots at their rivals.

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 and 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 , Bucks Chilterns University College

www.callytrench.co.uk

Liz West

ATRIUM



Red Trolley (2009)

Blue Trolley (2009)

Yellow Trolley (2009)

Green Trolley (2011)

Image: Liz West, *Red Trolley* (2009), photograph, 91 x 61cm

Liz West is interested in the aesthetic of the densely-packed and richly-coloured arrangements and displays found in shops, markets and museums. She is concerned with the psychological influence of colour, its effect and sensory impact on the viewer. In her colour research, she builds collections using systems that she has invented, often relating to a certain colour. For her series of *Trolley* photographs, she experimented with building collections of block colour in the supermarket, a place where colour is in abundance, in order to understand how colour may look in mass. In this work the subject matter of shopping and consumerism is a framework in which to act out abstract concepts of aesthesia and control with her collection of coloured objects. Being located in a trolley, this canvas inevitably references consumer society and disposable culture.

Liz West creates sensory and playful experiences in the form of richly saturated installations that immerse the viewer in a kaleidoscopic or optical environment. Systems of ordering, classification and coding are applied in the development and generation of work. Boundaries and rules are established, which determine both what is collected and where it is collected from. As a child Liz West was an obsessive collector, which has filtered into her adult life and art practice.

Liz West lives in Huddersfield, West Yorkshire.

2007 BA Fine Art, Sculpture & Environmental Art, Glasgow School Of Art

www.liz-west.com

Mandy Wilkinson

ATRIUM



Spy on the Block Yellow 1 (2010)

Spy on the Block Yellow 2 (2010)

Spy on the Block Blue 3 (2010)

Image: Mandy Wilkinson, *Spy on the Block Blue 3* (2010), acrylic on board, building blocks, kaleidoscope, 66 x 38 x 11cm

Mandy Wilkinson's work is purely abstract. She focuses on putting opposites together, for example, placing a three-dimensional object onto and in front of a two-dimensional painting.

The *Spy on the Block* diptych series explores these polarities with building blocks and painting. They are interactive paintings and invite viewer participation. Each diptych has a wooden kaleidoscope/prism which the viewer may use. By playing with the kaleidoscope the viewer creates new transient images which are completely different to the work on display. This work encompasses toys - blocks and kaleidoscopes - that most people played with as children.

Mandy Wilkinson lives in Llangollen, Wales.

1994 BA Fine Art, Cumbria College of Art and Design

www.axisweb.org/artist/mandywilkinson