

INLAND
FESTIVAL

INTERPLAY

Recent work by CMR artists, curated by Claire English

Thursday 25 - Sunday 28 September 10.00 - 17.00

Private View: Friday 26 September 18.30 - 22.30

Claire Stockings-Baker
Ros Bason
Mary Fletcher
Ron Ford
Rob Gawthrop
Adam Grose
Jonathan Hayter
Fred McVittie
Laura Menzies
Morwenna Morrison
Jayne Anita Smith
Frances Walsh

Part of the The Players Club
strand of the Inland Art Festival
See the full programme at inlandartfestival.org

 CMR Gallery  @CMRGallery gallerycmr@gmail.com www.c-m-r.org
CMR Gallery & Project Space Royal Circus Buildings Back Lane West Redruth TR15 2BT

INLAND
FESTIVAL



Supported using public funding by
**ARTS COUNCIL
ENGLAND**

Interplay

CMR Gallery & Project Space, Redruth

25 - 28 September 2014, 10.00 - 17.00

Private View - Friday 26 September 18.30 - 22.30, with live performance by Rob Gawthrop at 21.30

Interactive workshop led by Jonathan Hayter - Sunday 28 September 13.30 to 15.30

Part of *The Players Club* strand of the Inland Art Festival, CMR Gallery & Project Space presents *Interplay* - an exhibition of current work by twelve artist members, curated by Claire English.

Artists - Claire Stockings-Baker, Ros Bason, Mary Fletcher, Ron Ford, Rob Gawthrop, Adam Grose, Jonathan Hayter, Fred McVittie, Laura Menzies, Morwenna Morrison, Jayne Anita Smith and Frances Walsh.

More info <http://inlandartfestival.org/cmr>

Foreword by curator Claire English

Interplay brings together a diversity of practice including painting, sound, drawing, projection, photography, video and installation.

Inspired by common ground, *Interplay* explores the connections, contrasts and counterpoints at play. When viewed as a whole, the exhibition presents the diverse and dynamic talents of a group of artists, at times creating overlapping and clustering narratives. Works that have not previously been shown together, engage with each other playfully and, in doing so, create new possibilities and meanings.

A number of interesting connections and interactions have emerged through bringing these works together. A sense of fun, an exploration of materials and the point at which each artist finds that one part of their practice interacts with another, a space within a structure to fluctuate and expand both formally and conceptually. Playing with medium, space, the senses and perception; indeed, with imagination.

CMR's gallery and project space is located in the back streets of Redruth, on the spine of Cornwall's mining heritage area. Previously used for film and video workshops and offices, it now offers an open and inviting space for artists and the community to share and explore contemporary visual art in all its forms. This subversion of non-gallery space has encouraged artists and exhibition organisers to be more playful in exploring their practice and the relationship between works.

We look forward to visitors enjoying and engaging with the exhibition, as well as live performances planned on the opening night and a drop-in workshop on Sunday, which will make specific use of the site as a place for play and interplay with visual forms.



Untitled, Claire Stockings-Baker

Claire Stockings-Baker

An exploration using geometric form, free mark-making and the concepts of universal space. Searching for a visual connection between transient thoughts and how those emotions interplay within the structured environment of the mind. This is investigated with the use of paint, texture and the relationship of individual pieces within a given space.

<http://www.krowji.org.uk/clairstockingsbaker>



Black Ice, Ros Bason

Ros Bason

A trivial idea starts to circulate and gather associations: objects and placement, chance and accident, language and colour, paint and plasticine. All these elements fuse together in the structure of the support. Something is felt, then the unconscious scabbling starts until something is found.

Play is generative, improvising with whatever materials are at hand. The materials dictate the flow of the piece. There is an element of chance, serendipity. The use of plasticine creates a kind of ambiguous tension; it offers a stark contrast yet symbiotic relationship with the Para textual elements. Small insignificant

'things' have meaning and manifest themselves in a poetry of the visual language.

Whilst painting can express, it is also a tool for encouraging sensation, it has an energy that permits exploration into the world. Ethereal brushwork and muted palette unveil a presence that can also dissipate, disperse into the unknown from whom it came.



Cuban Dancers, Mary Fletcher

Mary Fletcher

My painting, 'Cuban dancers' is about the interplay between dancers at a performance and also the interplay between their performance and mine. I go to the dance and draw during it, quickly, without looking down.

Afterwards I use the drawings to perform a dance in paint, composing something new but related to what they did. I used the colours of the Cuban flag in this case and allowed the paint to run.

www.axisweb.org/p/maryfletcher



We Did This, Ron Ford

Ron Ford

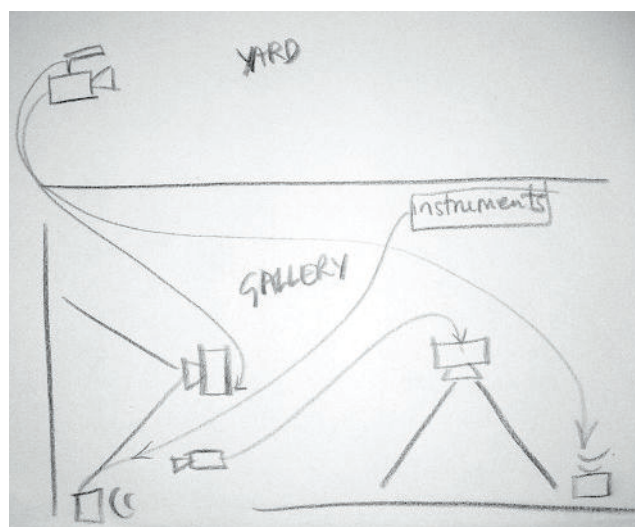
I am an artist based at Islington Wharf in Penryn, working in a variety of media.

Liminal Interplay (*The Teddy's not for scanning*) is a series of digital images exploring inter-generational play.

As a grandfather I am interested in the role of play in the development of my grandchildren's creativity. Play sessions with a 3½ year old can be very intense and, given the opportunity, children of this age will often develop multiple variations of the same game, one idea leading onto another.

For CMR's *Interplay* exhibition, I have recorded this development from one particular inter-generational play session, which started with drawings and ended with the playful use of a scanner to copy the drawings and scan soft toys. These images were then processed exploring the boundaries of play/art/play.

www.ronford.co.uk



Yard Noises In, Rob Gawthrop

Rob Gawthrop

Yard Noises In is a 'live' work that juxtaposes moving image and sound from outdoors with projections and sounds indoors.

In everyday life there is not necessarily a significant relationship between what is heard and seen. For example, someone looking at a cloud while birds sing may hear a radio playing death-metal. When such images and sounds are combined (in a video) it seems to produce a causal connection or meaning. It is the intention of *Yard Noises In* to enable the viewer/listener to engage with the problems and pleasures of this audio-visual perceptual condition.

The work will consist of a live video image from outdoors (buddleia, rubble, pigeons) projected onto a wall indoors with sounds from automated percussion and strings. This image is re-projected with the sound from outdoors (rustling, ringing, cooing) onto a different wall. Images and sounds are simultaneous but incidental and displaced.

<http://www.robhawthrop.co.uk>



El Sueño de Andalucía, Adam Grose

Adam Grose

Adam R. Grose's practice responds to contemporary practices inspired from the country, region, town or city he currently resides. He explores the experience of living and working in different places, researching the history, myth and culture of the area - observing entropy, environments, landscape and mapping through weathering, erosion, layering and time. Through these elements Adam explores the role of inter-connecting realities and the interplay between observation and imagination through painting, drawing, installation and sculpture, responding to the past and the effect on the present moment and its connection to our sense of identity.

During research garnered in Cyprus and Spain, Adam is exploring ideas based on Zen and Pilgrimage: re-translating experiences into multi-layered drawings, paintings and alternative media (science-based) inspired by long meditative walks in the landscape; the exploration of history & myth and the relationship of inter-connecting cultures from the past and present in the contemporary age.



Interplay; Light, Colour & Shape, Jonathan Hayter

Jonathan Hayter

My practice is informed by a number of things; sensitivity to the environment, an interest in my relationship to the more expansive areas of Consciousness, and the practice of other artists working in all fields of creativity.

I explore these areas of creativity through various mediums.

Beyond the Moon - On the night of the opening I am planning to project a live mix of a video animation piece in the car park next to the CMR building. Of

course this will be weather dependent. *Beyond the Moon* is an ambient piece that explores the possibility that the Apollo astronauts in the 1960's and 70's encountered strange forms when their spacecraft orbited the dark side of the moon. This was the furthest humans have yet been into space, and they were out of radio contact while their spacecraft hovered in the shadow of the moon. The projections create an interplay of existing NASA footage and Jonathan Hayter's own imagery to conjure up a beautiful, strange and mystical encounter.

www.figureofspeech.org.uk



Waiting Room, Fred McVittie

Fred McVittie

I make video performances which usually involve one or more archetypal characters, most frequently a figure which references the 'trickster' found in many cultural traditions, often depicted as a hare or rabbit.

Driving this work is a fascination with the role that figurative language plays within conversation and thought. I see this forming and shaping of metaphor that takes place within the everyday interplay of conversation as an incredible act of collaborative creation.

Most of this work has been developed within the context of 'The YouTube Community', a disparate band of ranters, geeks, and agoraphobes to whom I am deeply indebted.

Within this strange and idiosyncratic world I have made friends and enemies, shared intimacies and knowledge, and established a place, a 'channel', which for some reason over 9000 people seem to want to be connected to.

I am currently exploring ways of taking the practice I have developed there into off-line environments.



Transpose, Laura Menzies

Laura Menzies

The paintings I am exhibiting as part of *Interplay* explore the language of abstraction through colour, material and texture - and are linked by the layers of narrative, materiality and physicality embodied within each piece.

The paintings were created by re-working old canvases and building up layer after layer of materials, until I felt they had a strong presence and suggested the history contained within their surfaces. In the paintings each new layer continues, contradicts or buries the previous layer and parts of both paintings are copied, mirrored or echoed connecting the two.

For this exhibition the spatial interplay of the two paintings is crucial and allows different formal and narrative relationships between the works to slowly become evident.

www.lauramenzies.co.uk



Untitled, Morwenna Morrison

Morwenna Morrison

The images I'm exhibiting at CMR are sourced photographs, which have been lost from their original context of family albums or archival records. This gives the viewers the opportunity to create their own narrative - hence 'Interplay.'

I've chosen images which I consider to be unsettling, thought provoking, with a sense of ambiguity and of a size that invites intimacy.

I always find a poignancy attached to archival photographs, once owned and handled by another person, their subjects by now changed beyond recognition or dead, their gestures open to reinterpretation over time - a man kisses a child, two women hold hands. There is a tendency to imbue their content with greater significance than one might otherwise do, stirring memories of our own histories - happy or otherwise.

I see these photographs as a stimulus for new work - continuing my interest in narrative and the vagaries of the human condition.



Somewhere yet Nowhere, Jayne Anita Smith

Jayne Anita Smith

Interplay: Cause and effect.

The colonial tradition of pioneers to tame the wilderness is not only our inheritance but continues today with the seemingly unstoppable progression of 'civilisation'. Human greed, for money and power, oil and sugar, food and clothing, has led to large swathes of virgin land being destroyed by industry.

The resulting loss to tribal cultures, their rituals, and sacred rites is immense and once gone, irretrievable. Having already travelled so far down this road in western culture, our knowledge of the wilderness has all but disappeared. My drawings explore the effect, ecologically, psychologically and culturally, that the loss of wilderness through 'civilisation' has on us as human beings. The loss of a 'wild way of knowing', a feral connection to the natural environment and the impact this has on us.

Emotional, spiritually charged imagery, exuberant in carnival, my works reflect a darker undercurrent that highlights a threat to our very existence.

www.jaynesmith.co.uk



The Sailmakers, Frances Walsh

Frances Walsh

The Sailmakers was commissioned by Falmouth University for the Fascinate conference 2014, and has been reconfigured for the space at CMR Gallery.

Closely observing the working practice of the oldest sailmakers in Falmouth, the video and audio tracks provide a sensory interplay, shifting between the workshop interior and the sea outside.

Penrose Sailmakers are the last Falmouth firm to work on the water's edge, in view of the harbour and docks; closely connected with their context.

The surfaces of the installation - the gallery walls and suspended sail pattern sheets - create a 'broken screen' that the viewer is invited to move around, becoming an active spectator in the space of projection.

Elements of my practice relate to the concept of expanded cinema, the psychological, social and political aspects of space and to the exploration of a multiplicity of sensory and research-based responses to specific sites or contexts.

<http://cargocollective.com/franceswalsh>

CMR Gallery & Project Space

CMR is an artist-led membership organisation, based in Redruth, Cornwall. Membership is through a rolling application process and open to all who support the group's mission statement. CMR exhibits work and hosts events by established and emerging artists from within Cornwall, as well as national and international practitioners. CMR aims to encourage experimental and ambitious contemporary work that is accessible to all.

Creative practitioners are encouraged to work collaboratively at CMR, through group exhibitions, discussions, workshops, pop-ups, social and skill-sharing events. CMR exhibits contemporary art in all its diversity; including painting, sculpture, installation, performance, text, digital media, photography, film and sound work.

There is currently an Open Call to artists interested in working with CMR to submit proposals for pop-up shows and longer exhibitions during 2014-15 - see the website for how to apply for membership and exhibition opportunities.

<http://www.c-m-r.org>

<https://www.facebook.com/CmrGallery>

@CMRGallery

gallerycmr@gmail.com

Inland Art Festival

Inland is a contemporary art festival, animating the town of Redruth from 25th-28th September 2014, bringing diverse communities together. Inland's ambitious free programme showcases internationally acclaimed and emerging regional art, delivering screenings, performances, interactive installations in unexpected locations and events - from family workshops to talks for practitioners.

Inland Art Festival is supported using public funding by Arts Council England, FEAST, Cornwall Council, Redruth Town Council and Redruth North Partnership.

<http://inlandartfestival.org>