

OCCASIONAL GEOMETRIES: Rana Begum Curates the Arts Council Collection

Longside Gallery at Yorkshire Sculpture Park

15 July–29 October 2017

An Arts Council Collection National Partner exhibition



**Arts Council
Collection**

CONTENTS

3	FOREWORD Jill Constantine and Peter Murray CBE
4	OCCASIONAL GEOMETRIES: AFTER RICHARD WENTWORTH Helen Pheby PhD
6	IN A DIFFERENT LIGHT Diana Campbell Betancourt
18	ENDNOTES
19	IMPRINT

FOREWORD

For over 70 years, the Arts Council Collection (ACC) has supported artists in this country by purchasing their work at an often early but critical point in their career. Now numbering nearly 8000 works and including many of the best-known names in post-war British art, it is the most widely circulated of all national loan collections, reaching beyond gallery walls into schools, universities, charities and public buildings across the country.

Since 1986, ACC has been managed by the Southbank Centre, London, on behalf of Arts Council England. It is based at the Hayward Gallery, London, and at Longside, Yorkshire Sculpture Park (YSP). The ACC base at Longside has enabled the team to increase public access to the sculpture collection through lending activities, events and an imaginative and diverse programme of exhibitions for Longside Gallery.

Although many independent curators have worked with ACC over the years, only two artists have previously curated exhibitions from the Collection: Grayson Perry in 2008 and Ryan Gander in 2016. Both provided an individual and fascinating interpretation of the Collection. We were delighted when Rana Begum agreed to be the next artist to take up the baton and accepted the invitation to curate and share her unique insight into the extensive holdings of the Collection.

This exhibition is an excellent manifestation of the continued positive partnership between ACC and YSP and particularly of the National Partner initiative. Established as part of the 70th anniversary celebrations of ACC in 2016,

the National Partner Programme sees YSP and three other major galleries outside London – Birmingham Museums Trust, Walker Art Gallery, National Museums Liverpool and Towner Gallery, Eastbourne – working together to present a wide programme of activity, ranging from original exhibitions featuring work from the Collection to the development of educational and digital initiatives to make it even more accessible to audiences across the UK.

It is absolutely in the spirit of the Collection that through this exhibition Begum has shared some works that have been rarely seen and made the important connection between the generation that preceded her, including some who taught or mentored her, and those artists in their early careers who are not yet represented in major collections.

There is infinite possibility in the way the works from the Collection could be selected and presented, and Begum approached the task with great endeavour and care to curate a unique and powerful installation that has, at its core, an understanding of the relationship between artwork and encounter. We are very grateful to her, to all of the artists in the exhibition and to ACC and YSP colleagues for their collaborative approach to the venture and its great success.

Jill Constantine
Director of the Arts Council Collection

Peter Murray CBE
Founding and Executive Director
Yorkshire Sculpture Park

OCCASIONAL GEOMETRIES

After Richard Wentworth

“One particular day as a child in Bangladesh reading the Quran at the local mosque, in a tiny room dappled with morning light. The light and the repetition of recitation, all familiar elements, suddenly came together in a strong feeling of calm and exhilaration. It is one of my strongest memories and the experience of calm and exhilaration is what I try to capture in my work.”¹

Rana Begum was born in Sylhet, Bangladesh, in 1977 and moved to London in 1985. She studied at Chelsea College of Arts and then at the Slade School of Fine Art, where she gained an MFA in painting in 2002. She has exhibited extensively throughout the world and was awarded the highly prestigious Abraaj Group Art Prize in 2017.

Begum’s work is refined and precise, sharing an exact sense of form and colour. She tests the boundary between painting and sculpture, and gives great consideration to the effect the work will have. Her intention is that our encounter changes with movement, colours shifting, light reflecting onto nearby surfaces, to create an environment of clarity. The experience calibrates our sense of order and correctness. Although often associated with Ancient Greece, there is evidence that practical geometry was developed

by earlier civilisations such as the Indus Valley, located in what is now North India and Pakistan. They are known to have made bricks in the proportions 4:2:1 for best stability, and produced weights in regular geometric shapes. Being the branch of mathematics concerned with shape, size, line and space, geometry has a long relationship with creativity. The first recorded artwork, for example, dates back over 70,000 years and comprises a block of ochre with an etched cross-hatch pattern.

In many traditions and cultures, including Islamic, Buddhist and Celtic, geometric patterns are associated with contemplation and achieving an altered state of mind. Begum’s appreciation of geometry is clear from her Instagram feed. She delights in and shares the brief, unexpected, moments in life when things align, such as the shadows of an air vent or an architectural feature that nears abstraction. Such occasional geometries relate to a wider sense of order, of being, when everything is in balance. I was intrigued as to how Begum might approach the vast holdings of ACC; the Collection is one of the largest in the country, with nearly 8000 works by over 2000 artists. It has a founding mission to share its works of modern and



Incised ochre from Blombos Cave, South Africa, c. 70,000 BCE. Photograph courtesy Iziko Museum of South Africa © Hein Botha

contemporary British art with as many people as possible, and over 60% of its holdings are on public display at any one time. Begum immersed herself in the Collection and began to identify work by artists whose visual sensibility resonated with her own. She was particularly struck by Richard Wentworth's **Occasional Geometry** series, and we are very grateful to him for kindly allowing us to borrow the title for this exhibition. Begum also began to make connections between artists who had taught or mentored her and those younger than her, whose work she greatly admires.

The 23 works chosen by Begum from ACC include three studies by Gary Woodley, who taught her at the Slade School of Fine Art, as well as **I Was Watching ... (from the Rings of Saturn and Vertigo Series)** by Tess Jaray, whose studio Begum worked in for a number of years. These are complemented by a number of choice loans and new commissions, such as a site-specific piece by Flore Nové-Josserand and **Hybrid Drawings** by recent graduate Ayesha Singh. We are delighted that Rasheed Araeen, one of the most important artists and theorists of his generation, has engaged with the project and its intention by allowing us to create an edition of **Zero to Infinity**. He was also inspired by his conversations with Begum to make the new work **Jub Chuker Chulay Jayain (When the Chakras Float Away)**.

This publication extends the exhibition into a more permanent record, and can be augmented by limited edition artworks by four artists. **Occasional Geometries** is a National Partner Programme exhibition and we thank ACC for their exceptional support and continued

collaboration, especially Jill Constantine, Natalie Rudd, Nicola Farrington, Rachel Graves, Jodie Edwards, Rick Morrow, David Willett and Natalie Walton.

We are indebted to all of the YSP staff and volunteers who not only make such ambitious visions a reality, in particular the highly experienced technical and curatorial teams, but to everyone whose contribution toward our collective enterprise makes everything possible. The continued operation and success of YSP are dependent on core funding and we are very grateful to Arts Council England, Wakefield Council, the Sakana Foundation and the Liz and Terry Bramall Foundation.

We are extremely thankful to Diana Campbell Betancourt, Artistic Director of Samdani Art Foundation and Bellas Artes Projects, and Chief Curator of the Dhaka Art Summit, for her excellent and insightful text as well as for making the initial connection between artist and institution at the 2014 Dhaka Art Summit, without which this project would never have happened.

Above all, a huge and heartfelt thank you to Rana Begum for curating an immaculate exhibition and experience. It has been an inspiring and informative pleasure to work with you.

Helen Pheby PhD
Senior Curator
Yorkshire Sculpture Park

IN A DIFFERENT LIGHT

FROM BANGLADESH TO BRITAIN AND BACK

Comprising over 1000 hand-woven baskets, Rana Begum's 2014 installation **No. 473** was one of the most talked about, and publicised, works in the 2014 Dhaka Art Summit. Born in Sylhet in Bangladesh in 1977, some of the artist's earliest childhood memories are of creative experiments with basket weaving in her village, as well as the moments of 'calm and exhilaration' that she experienced watching light move through the local mosque. Inspired by these early memories, **No. 473** transformed Bangladesh's National Academy of Fine and Performing Arts into a meditative space. Repeating basket motifs formed domes reminiscent of local mosques, such as the UNESCO protected Sat Gambuj Mosque from the 15th century, colloquially known as the 60-domed mosque.

Immersed in a play of light and shadow, those familiar with Begum's practice could distil the experience to being one of light, rather than focusing on the forms of the brightly coloured, bending and geometric, metal sculptures that she is more generally known for creating in her London studio. Visiting curators considered Begum's work in a different light at the Summit, and soon after she was invited to make her first UK solo institutional exhibition at Parasol Unit (2016). It also led to her being invited to curate her first exhibition, by Yorkshire Sculpture Park within the Arts Council Collection National Partner Programme.

I first encountered Begum's practice in the context of art from South Asia and its diaspora. Most texts written about Begum after 2014 reference her early memories of moments of

'calm and exhilaration' in the mosque and much of the dialogue around her work is filtered through her cultural background. However, it is important to note that the 2014 Dhaka Art Summit was Begum's first major exhibition in Bangladesh, her family having moved to the UK when she was eight years old some 29 years earlier. She went to art school and graduated with honours in Painting from Chelsea College of Arts and later earned her MFA at the Slade School of Fine Art. Begum continues to live in London where she is raising her two children and is part of the city's vibrant creative community. Of course, Begum's childhood memories inform her practice, but most texts gloss over the influence of British art on her thinking, focusing instead on sacred geometry tied to Islamic influences and formal connections to North-American minimalist artists such as Agnes Martin and Donald Judd.

Truth, order, simplicity and harmony are as important to Begum's work as they were to the minimalist artists before her, but she also cites teachings from the Quran regarding honesty when talking about her artistic decisions to let materials speak for themselves. When natural light hits the surface of Begum's sculptures, and the viewer moves through the space, new colours begin to materialise and dance as light and matter collide. Understanding the role of perception, reflection and illusion to consciousness is an important part of Buddhist and Sufi spiritual traditions, and the beauty in Begum's work is being able to experience the freedom found in allowing one's perception to change through light's natural choreography. In this same regard, it is meaningful to consider Begum's practice in the space between the

culture she was born into and the artistic traditions that were formative to her thinking. In the same way that **No. 473** opened up new perceptions of her work through the focal point of light, the opportunity to contextualise her thinking and practice through the works she selected, largely from ACC, provides a much needed consideration of a variety of important influences, other than her ethnicity, when approaching her work. There are 35 works in total in the exhibition, 23 from ACC and 12 that Begum has included to enhance the conversation between the Collection and the vibrant landscape of contemporary art in Britain today.

APPROACHING THE ARTS COUNCIL COLLECTION AT YORKSHIRE SCULPTURE PARK

Visitors enjoying art in the open air at YSP might be unaware of the extensive collection of mainly British sculpture that is managed at Longside. Founded in 1946, the Collection reflects the best of post-war British art: the total collection includes nearly 8000 works by over 2000 artists. The Collection is noted for the strength of its holdings of sculpture and includes key pieces by internationally acclaimed artists such as Henry Moore, Anish Kapoor and Rachel Whiteread among many others.

Rana Begum is the third artist to have been invited to curate an ACC exhibition for Longside Gallery at YSP. Begum shares her unique view into the Collection by linking it to ideas relevant to her own practice. Working in a curatorial capacity, she has enabled works of art to break out of their literal and metaphorical boxes,

unpacking ideas embedded in the works themselves: ideas that might not be accessible through two-dimensional images or catalogue entries. Begum wanted to create an exhibition in which titles and narratives would be secondary to initial visual response and connections between works. In so doing, Begum has created an environment in which visitors are able to connect with her thinking in a way that is not primed by her national origins.

The Arts Council Collection is the UK's most widely seen collection of modern and contemporary art but when not on display, works must be carefully stored and protected from the elements. There is a tinge of irony in the contrast between these dormant works and the light, wind, water, and earth that animate the majestic grounds of Yorkshire Sculpture Park, a man-made landscape where art and nature exist in harmony in the open air. Light and landscape inspired the creation of many of the works in Begum's exhibition, as did the ideas of mobility, interactivity, free-play, and being in the world. Such ideas are at odds with the necessarily static nature of pristine storage conditions and she embraced this challenge.

APPROACHING OCCASIONAL GEOMETRIES

Scrolling through the catalogues of the thousands of artworks in ACC, Begum was immediately moved by a photograph of six vertical strips of reflective industrial material, inclined on a roughly textured concrete landscape, providing glimpses into the urban terrain around them: "I was instantly drawn to the image", explains Begum, "I deliberately didn't

want to look at the title or who it was by. This image was very much about the things I look to for inspiration. These are materials you can find in the street and arrange and photograph and I loved that aspect of this work”.²

Further enquiry established that the work was **Tirana (1999)** (2000) from the **Occasional Geometries** category of work by Richard Wentworth (b. 1947). Wentworth blurs the lines between sculpture and photography through a process of “documenting the everyday, paying attention to objects, occasional and involuntary geometries as well as uncanny situations that often go unnoticed”.³ He transforms found objects and industrial materials from mundane scenes of everyday life into works of art. He has said “I find cigarette packets folded up under table legs more monumental than a Henry Moore. Five reasons. Firstly the scale. Secondly, the fingertip manipulation. Thirdly, modesty of both gesture and material. Fourth, its absurdity and fifth, the fact that it works.”⁴

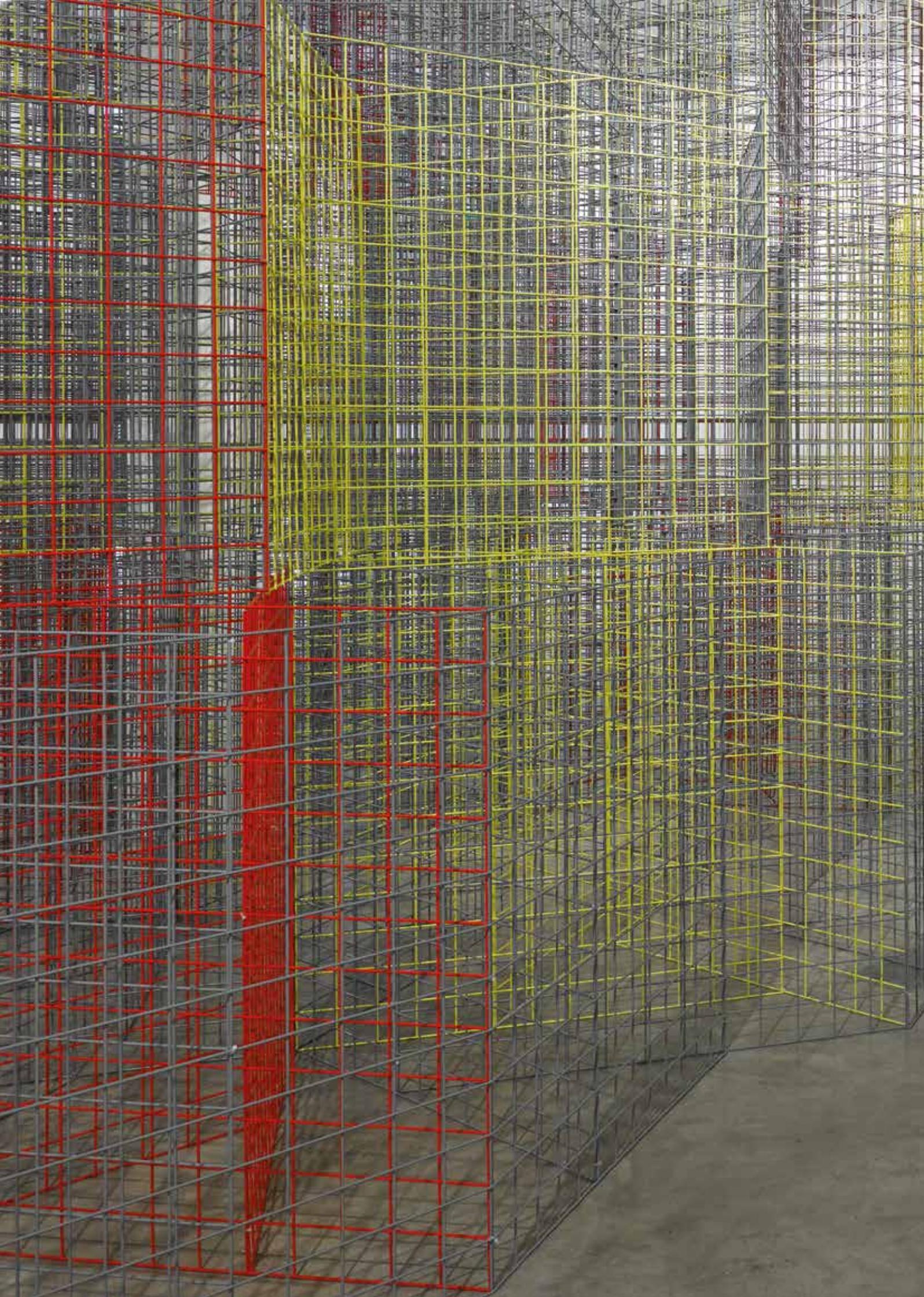
From her use of carpenters’ tape, plastic straws, roadside reflectors and even wire mesh from shopping carts, paired with her Instagram fascination for the sublime geometry of the daily urban landscape, Begum also works to subvert intended function and to open up new possibilities for materials in her own practice. Wentworth and Begum both bend traditional materials to create geometric constellations through repetition and distortion, finding material potential outside of formal art contexts and in everyday landscapes. While Begum does not give lyrical or narrative titles to her artworks, instead preferring to name them by the numerical order in which they are produced,

she was taken with Wentworth’s title and, with his kind permission, borrowed it for this exhibition. The word occasional is a freeing one – building possibilities for multiplicity where phenomena can be defined differently based on the *occasion*. Begum selected works for the exhibition that could occasionally be a photograph, occasionally a sculpture, occasionally a painting: fitting for a trained painter who is now best known for her work as a sculptor, now curating an exhibition at a sculpture park. Begum explains “I love the title because when you look at the works, there are many view points and the work reacts differently [according to these points of view] and I like how the title describes different moments. With Richard’s photograph, it feels accidental but at the same time it is not accidental. There is geometry that disappears and reappears within it. We can experience similar moments in Mona Hatoum’s work and Gary Woodley’s piece – the title really picks up on the shifts happening within these artists’ works”.

While titles, dates, and biographical details are all available in describing the works in the Collection, it is very difficult to visualise works that Begum and the ACC staff had not physically seen before. However, Begum was energised by the process of discovering aspects of artworks that were forgotten during their time in storage. Norman Dilworth’s (b. 1931) **Single Line** from 1974, for example, did not have an image accompanying it, and its inclusion in **Occasional Geometries** will bring this work to life and give an opportunity for fresh views into this latticed sculpture made of wood, a geometric abstraction taking inspiration from

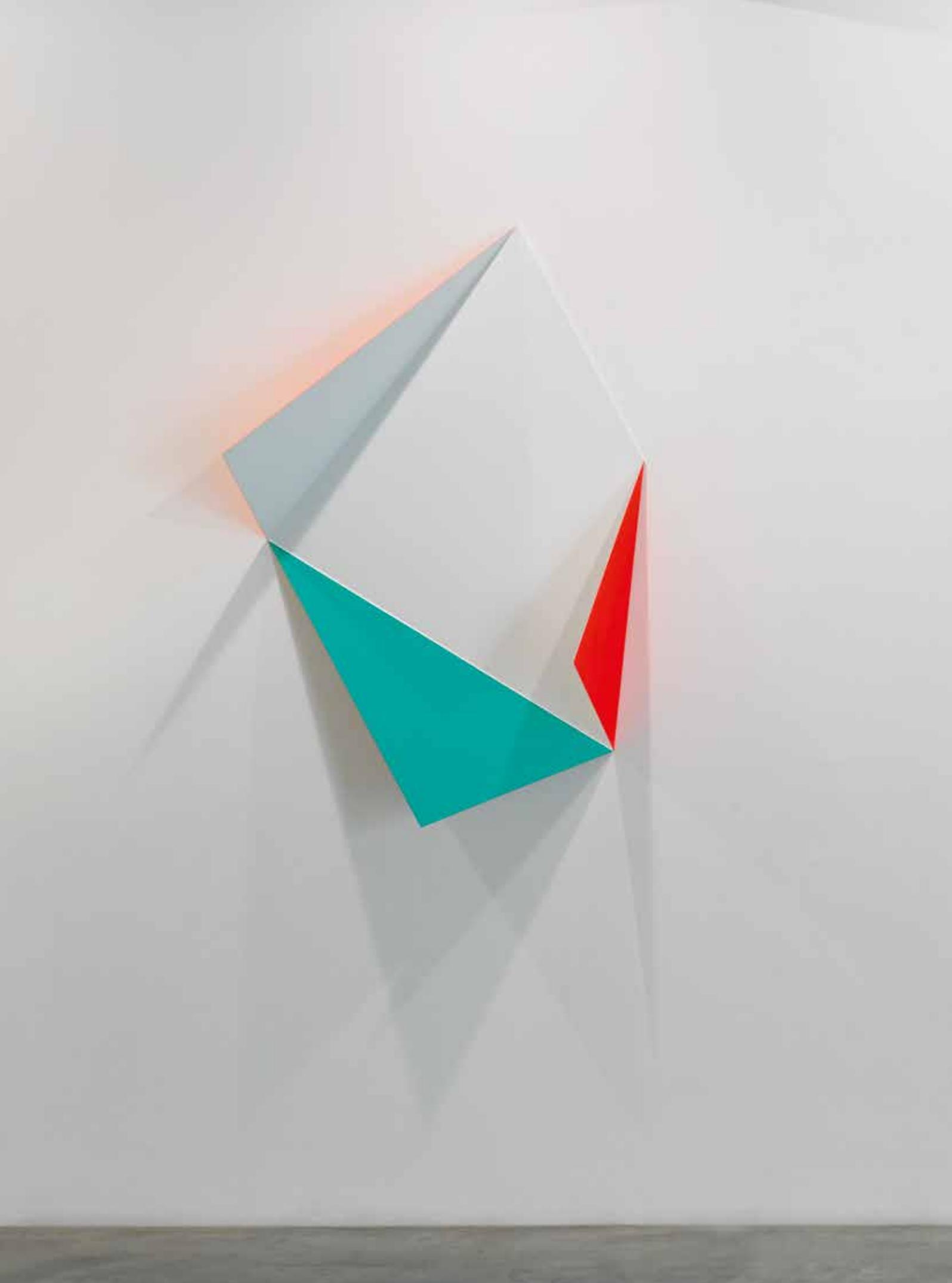


Rana Begum No. 489, L Fold 2014, paint on mild steel. Courtesy Parasol Unit and Jhaveri Contemporary. Photograph Philip White.





Rana Begum No. 670, **Mesh** 2016, powder-coated mild steel. Courtesy the artist and Parasol Unit. Photograph by Philip White.



Rana Begum No. 394, L Fold 2013, paint on mild steel. Courtesy the artist and Parasol Unit. Photograph Philip White.

traditional garden architecture. In another example, the photographs in the catalogue entry for Barry Martin's work, **Series Revelation – 'Tret'** (1965-66), cannot illustrate the way that this kinetic sculpture moved when exhibited at Martin's first solo show in 1968. Given the artist's interest in 'imaginary movement' there is a sense of irony in trying to mentally conjure the way in which 81 steel rods move slowly in and out of the sculpture's structure.

OCCASIONAL ENCOUNTERS WITH PAST MENTORS

Considering her process of visually responding to catalogued images of the Arts Council Collection, Begum found that "through visual connections I made with my own work – it naturally seemed to appear that a lot of the works I selected were made by artists who were either my tutors, or tutors of artists I was looking at during my student years in London" such as Noel Forster (b. 1932), Tess Jaray (b. 1937), Mona Hatoum (b. 1952), and Estelle Thompson (b. 1960).

Noel Forster was one of Begum's tutors during her BA studies at Chelsea, and his teachings and practice were formative to her early stages of thinking. Forster's **Two Units, One in Grey** is a 'para-physical' painting from 1975 that illustrates his transformation of acrylic and linen into what appears to be shimmering sheets of highly textured woven industrial material. Reflecting on her thoughts when first looking at Forster's painting Begum explains "it made me think about my earlier work, and it made me think about the stage of where I was looking at light

and remembering some of my earliest conversations with Noel Forster about light and colour and movement. It made me think of various stages of the development of my work – and I think that is quite useful to see and reconnect to some of these ideas again and see how they are still important. There is a rhythm in Forster's work that I love – and he often talked about light filtering through space and the idea of layering – the idea of process was quite important for him". Like Begum's, the surfaces of Forster's works are about light itself, and he uses repeating motifs of weaving straight and curved parallel lines to create brilliant, luminous, and seemingly woven compositions. He also cites inspiration from the blue light streaming through the windows of the Chartres Cathedral in France and illumination in the Lindisfarne Gospel made in 700 AD off the coast of Northumberland, connecting to a similar spiritual light that Begum experienced in her early years in Bangladesh.

Where Forster and Begum shared a fascination with light, Estelle Thompson's teaching at the Slade nurtured Begum's ongoing fascination with colour and its relation to light. Included in **Occasional Geometries** is a 2003 oil-on-board painting by Thompson with the title **WHITEISHWHITEISHNESS**, a minimal work that draws attention to the subtlety found in seemingly blank areas of painting, where white and colour meet. Thompson created striking studies into tonality in this work, where primary colours bleed into grey lines and white expanses, forming what the artist describes as a "prismatic fusing of colour to create optical transition as in a spectrum".⁵ We see a similar form of spectral fusing in Begum's recent

wall-based vertically hung powder-coated aluminium bar sculptures, where the surfaces parallel to the wall are painted white and the colours painted on the sides of the bars diffuse into the space and shift across the colour spectrum based on the movement of natural light and the position of the viewer in the space. British landscape painting inspires Thompson's work, however akin to the term 'occasional', she declares that "I'm dissatisfied with them being read as a particular thing. I need ambiguity".⁶

This desire for ambiguity is something that Begum also possesses in her practice, and after graduating from the Slade she went to work for Tess Jaray for nearly five years. Jaray is the first female artist to have taught at the Slade, and she and Begum remain close. They collaborated on a commission at Coventry Hospital in 2015 and Jaray included Begum's work alongside her own when she curated the 2013 exhibition **The Edge of Painting** at Piper Gallery in London. Similarly, Begum's curatorial approach for **Occasional Geometries** looks at artists working on the edges of different mediums. For this exhibition, Begum selected Jaray's 2001 screenprint **I Was Watching ... (from the Rings of Saturn and Vertigo Series)**, made in a 2001 collaboration with the German writer W. G. Sebald in response to his texts. "This work is similar to the works that I used to assist [Tess] with – bright luminous paintings," shares Begum. Engaging with this work takes her back to the moments she spent with Jaray, "she had a beautiful kind of studio and house, I remember the light, I remember the table, I remember the process and the feel of being surrounded by colour, intense colour as well, but feeling quite calm. It brought back a lot of memories

of various experiences and conversations with Tess and several other artists whose works are in the show." The colour-burst effect found in many of Jaray's works carries into Begum's practice, as does her ability to hold forms in space as opposed to creating space with forms. **I Was Watching** references celestial patterns and invisible forces guiding the universe, conjuring the imagination of geometry beyond what our eyes can see – such as planetary rings. In the 1960s, former Whitechapel Gallery Director Jasia Reichardt referred to Jaray's paintings as "ceiling geography"⁷ as they suggest views of an interior space as seen from below.

GEOMETRY AS SCENOGRAPHY

Begum holds the inspiration of her artist teachers and mentors close to her heart, and also possesses a strong sense of responsibility in regards to displaying their work, as she intimately understands their intentions. Through the scenography of the exhibition, Begum sought to find innovative ways to free sculptures from plinths and to break the barrier between the windows inside Longside Gallery and the sprawling green fields outside. She sought to animate the works in ways that respected the artists' intentions, whilst working within the care requirements of the Collection. Through her capacity as a curator on this exhibition, Begum provided an occasion for 23 works of art to come to life. Rather than adhering to the traditional architecture of the white cube, she has inserted playful geometric forms into the gallery to replace some of the traditional barriers used for the safekeeping of unglazed works on paper and

vulnerable sculptures. Several of Begum's interventions appear to fall from the walls and transform into shadows on the ground, another method for bringing more metaphorical light into the show and giving the audience an open space to engage. Inspired by ideas such as "ceiling painting", Begum looked at the exhibition as a response to the architecture of Longside Gallery and the spatial experiments of the artists selected, allowing the works to take on different and often unconventional planes; to form other spatial constellations and universes than a straightforward collection hang. Begum elaborates, "it was important to me to have looseness in how the works could be approached and hung as well. I wanted to allow the viewer to experience the works differently. The works don't all have to be at eye level or placed in a certain way – there are various different perspectives in the work that I wanted to take advantage of whether it was intended or not".

BEYOND THE COLLECTION

The experience of working with a collection also got Begum thinking seriously for the first time about the implications of the transfer of control when a work is no longer owned by the artist's studio. Early in the process of curating this exhibition, Rana Begum, Helen Pheby and I visited Rasheed Araeen (b. 1935), whose work complements the works from ACC in the exhibition. Reflecting on the exhibition of his seminal 1968/2007 piece **Zero to Infinity**, which was collected by Tate and presented in the opening exhibition of the 2016 extension, Araeen quipped "they have mishandled my work!"⁸ The museum handled the work with

utmost care with the most professional art handlers, only allowing his one hundred latticed cubes to be moved at limited times by museum staff. The artist viewed this as the work being mishandled as he intended that the work be moved and manipulated by visitors at any point during the exhibition. Given the historical importance of the work it is understandable why Tate cannot allow the public free access as Araeen desires but he has generously agreed to the inclusion of an exhibition edition of **Zero to Infinity** for this project. Sited outside the Gallery, Araeen has respecified the size of the cubes to be easier for children to handle and the YSP visitors, staff and volunteers can freely interact with it, fulfilling the artist's original intentions.

Araeen has also created a complimentary new work by revisiting two earlier ones. **Jub Chuker Chulay Jayain (When the Chakras Float Away)** (1969/1970/2017), in which 16 red discs are launched onto the Lower Lake at YSP, and their triangle counterparts presented in the gallery alongside photographs of the landscape element. As an aside, when considering light and colour in Begum's work – chakras are also an interesting entry point – the colours within our human energy flow (or the seven chakras) shift through considered physical and mental movement, as in yoga.

Araeen is represented in ACC, however given the lines of thought in **Occasional Geometries**, it seemed more appropriate to include formal geometric structures made from industrial materials inspired by his training as a civil engineer in Karachi. Araeen has also worked as a curator in activist exhibitions such as **The**

Essential Black Art (1987) and **The Other Story** (1989), which fought against the hierarchical and colonialist structures that kept artists with backgrounds such as Araeen's and Begum's out of the UK's major institutions.

Thankfully, there has been much progress in multiculturalism since the 1980s both in terms of exhibition opportunities and representation of artists of colour in British institutions, and while Begum's exhibition reflects the diverse voices represented in ACC, it is important to note that this was not a concern of Begum's when selecting works for the exhibition.

Araeen's works comprise two of the 12 from outside of the Collection that Begum included in the exhibition. While artists such as Araeen, John Hilliard (b. 1945), and Dóra Maurer (b. 1937) are contemporaries of several of Begum's teachers and mentors, such as Forster and Jaray, the majority of the non ACC works are by emerging British artists, many of them previously unfamiliar to Begum. She wanted to bring artists from previous generations into a dialogue with her contemporaries and younger artists relevant to her practice in Britain today. Begum expands on this desire, sharing that "the concept of things being bought and then stored away in a big warehouse feels like it doesn't connect with the art that is being made today. I felt instant connections to my works going through the Collection – and I thought it would be wonderful to discover similar connections with some of the younger artists active in the UK today."

Begum uses Instagram as a tool to share poignant, geometric inspirations from her daily

experiences in the urban landscape. She also expanded on Instagram as a tool to find artists whose concerns were similar to hers through algorithms found in the application that pull up images based on what you post. In this way she encountered the works of Charlotte Moth, Flore Nové-Josserand, Ayesha Singh, and Nicky Hirst, and they have added to the rhythm of the show by bringing in the geometry of the digital landscape that is part of contemporary daily existence.

BRINGING IN THE LANDSCAPE

While most of the works in **Occasional Geometries** could be described as abstract, many of them also derive their inspiration from the landscape. The gestures of Roger Ackling (b. 1947) harnessed the sun to create marks on wood using a small magnifying glass, transforming the natural landscape around his home on the North Norfolk Coast through channeling light's energy onto found pieces of driftwood. "This process fits so beautifully into the context of the landscape at YSP", shares Begum, "and this is very interesting in comparison with Hillary Wilson who looks at the natural material of wood and how rhythm manipulates the material. Slowly, these processes started to appear and I felt a natural connection to them in term of the landscape and urban aspects of my work". Artists like Tess Jaray, Estelle Thompson and Roger Ackling, among others in the show, cite landscapes in rural England as inspiration, but Begum has led a primarily urban life that informs her work.

Spending time in the Yorkshire landscape inspired Begum to try to evoke an expanded

sense of space beyond Longside Gallery for **Occasional Geometries**. “The location of the gallery is important and it is important to acknowledge this beautiful landscape and go beyond the gallery space” says Begum. “Visitors will make the journey to the gallery through the landscape – and they will encounter the playful aspect of Rasheed Araeen and Maria Zahle’s lines in the air – and the indoor and outdoor elements of the show inform each other.”

Reflecting on the process of this exhibition, I find it interesting that Begum has yet to create an outdoor sculpture in a sculpture park, even though she does have an extensive and impressive list of urban public art commissions. I look forward to seeing how her experience in the Yorkshire landscape, paired with her early memories in Sylhet, might manifest in a new work she is planning for South Asia’s first sculpture park opening in Sylhet in 2018.

Diana Campbell Betancourt
Artistic Director, The Samdani Foundation
Artistic Director, Dhaka Art Summit
Artistic Director, Belles Artes

ENDNOTES

¹ Parasol Unit, **Rana Begum: The Space Between**, 2016: <http://parasol-unit.org/rana-begum-the-space-between> [last accessed 10.05.17]

² Interview between the author and the artist, May 2017, as are all further quotes cited by the artist in this text.

³ Estelle Lovatt, **Tirana, Occasional Geometries 1999**. Arts Council Collection. 2017: <http://www.artscouncilcollection.org.uk/artwork/tirana-1999-occasional-geometries> [last accessed 23.06.17]

⁴ Ibid.

⁵ Iain Gale, **In The Studio: Making marks on the memory: Estelle Thompson paints abstract works of fragile beauty in the East End of London**. 1994: <http://www.independent.co.uk/arts-entertainment/art/art-in-the-studio-making-marks-on-the-memory-estelle-thompson-paints-abstract-works-of-fragile-1399317.html>. [last accessed 12.06.17]

⁶ Ibid.

⁷ Jasia Reichardt, **Marc Vaux / Tess Jaray** exhibition catalogue, Grabowski Gallery, London, 1963

⁸ Conversation between the author and Rasheed Araeen, October 2016. **Zero to Infinity** was originally conceived in a written proposal to the Institute of Contemporary Arts in London in 1968, in which it was given the title **Biostructural Play**, but at that time it was not realised. The artist revisited the work in 2004 for an exhibition at the 198 Gallery in London, changing the work's title to **Zero to Infinity** (see Stephanie Bailey, 'Rasheed Araeen: A Man of History', in **ArtAsiaPacific**, July/August 2014, p.4). **Zero to Infinity** was also realised as part of **The Tanks: Art in Action** at Tate Modern, London, in 2012-13. The addition of 2007 to the work's dating coincides with the year in which it was acquired by Tate. **Zero to Infinity** was also displayed as part of the opening exhibition of the Tate Modern Switch House extension in 2016.

IMPRINT

Published by Yorkshire Sculpture Park
to accompany the exhibition

OCCASIONAL GEOMETRIES:

Rana Begum Curates the Arts Council Collection
Longside Gallery at Yorkshire Sculpture Park
15 July–29 October 2017
An Arts Council Collection National Partner exhibition

ISBN: 978-1-908432-29-2

Texts for accompanying images: Helen Pheby and Freya Stockford
Design and production: Freya Stockford
Texts © the authors and Yorkshire Sculpture Park 2017
Proofreading: Kerry Chase, Sarah Coulson, Matthew Cullen,
Louise Hutchinson, and Damon Waldock.

All rights reserved. No part of this publication may be reproduced,
stored in a retrieval system or transmitted in any form or by any
means without the prior permission in writing of the publisher.

Yorkshire Sculpture Park is supported by Arts Council England,
Wakefield Council, Liz and Terry Bramall Foundation, and
Sakurako and William Fisher through the Sakana Foundation.

Yorkshire Sculpture Park is an accredited museum and
registered charity, number 1067908

Yorkshire Sculpture Park
West Bretton
Wakefield
WF4 4LG
yvsp.org.uk



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

wakefieldcouncil
working for you

**LIZ AND TERRY
BRAMALL FOUNDATION**

**SAKANA
FOUNDATION**



TOMMA ABTS (b. 1967, Germany, lives London)

Heit 2011

Acrylic and oil on canvas

Heit is a rare German first name and was chosen by Tomma Abts from a dictionary of names that is the source for all the titles of her paintings, which are always 48 x 38cm and in a portrait orientation. Each of her paintings is the result of hours, and sometimes years, of layering acrylic and oil paint without a preconceived end result in mind, the canvas evolving with each brushstroke. Abts works in a studio with minimal distraction, no windows only a skylight for example. Her paintings are without points of external reference but the outcome of an almost meditative process. The resulting hard-edged abstractions confound the surface of the canvas, and her use of shadow suggests depth. **Heit** is the first of a number of works that are split into two, being created on separate canvases.

Abts studied at Hochschule der Künste, Berlin, Germany (1988-1995) and she won the 2006 Turner Prize. Her recent exhibitions include greengrassi, London, UK; David Zwirner, New York, USA; Aspen Art Museum, USA; Galerie Daniel Buchholz, Berlin, Germany; Kunsthalle Düsseldorf, Germany, and New Museum, New York, which travelled to Hammer Museum, Los Angeles, USA. Her work is held in important collections including Art Institute of Chicago, USA; Contemporary Art Council, Brooklyn Museum, New York, USA; Hammer Museum, Los Angeles, USA; Museum of Contemporary Art, Chicago, USA; The Museum of Modern Art, New York, USA; Sammlung Boros, Berlin, Germany; San Francisco Museum of Modern Art, USA; Staatsgalerie Stuttgart, Germany; Tate, London, UK; and Walker Art Center, Minneapolis, USA.



ROGER ACKLING (b. 1947, UK, d. 2014, USA)

'Night and Day' (1 hour) 1977

Sunlight on wood

'Night and Day' (1 hour) is a beautiful example of Roger Ackling's working process. For over 40 years he repurposed wood that he found wherever he was working, most often near to his home in Norfolk, and used a magnifying glass to burn geometric patterns into its surface. It was important to him that no instrument touched the material, only the energy of the sun 93 million miles away. He first incorporated triangles in his work in March 1976 whilst making **Equal Day and Night (Kenya Triangle x 4 = four nights)** at the equator.

Ackling studied at Central Saint Martin's College of Art in London and he was part of a generation of artists keen to work in the world, rather than in a studio, and with the materials available in nature. Andy Goldsworthy (b. 1956), for example, is known for making ephemeral interventions in landscapes such as those he made in different seasons at YSP during his 1987 **Parkland** residency. Before that, Henry Moore (1898-1986) reconsidered the relationship between sculpture and the natural world,

as well as with prehistoric monuments such as Stonehenge.

Ackling's work prompts us to think about our place in the universe. **'Night and Day' (1 hour)** is a physical documentation of 60 minutes in which the artist connected the sun to the earth. His process was meditative; each mark, like a tiny sun, measuring the existence of a ray of light on its passage to earth and enabling the creation of his artwork.

Ackling taught at the Chelsea School of Arts, London, from the early 1980s until 2012 and his work is held in major collections including the British Museum, London, UK; Gallery of New South Wales, Sydney, Australia; Kunstmuseum, Basel, Switzerland; Museum Folkwang, Essen, Germany; National Gallery of Iceland, Reykjavik; Scottish National Gallery of Modern Art, Edinburgh, UK; Stedelijk Museum, Amsterdam, The Netherlands; Tate, London, UK and Tokyo Metropolitan Art Museum, Japan.



RASHEED ARAEEN (b. 1935, Karachi, lives London)

Jub Chuker Chulay Jayain (When the Chakras Float Away) 2017

Gloss paint on wood

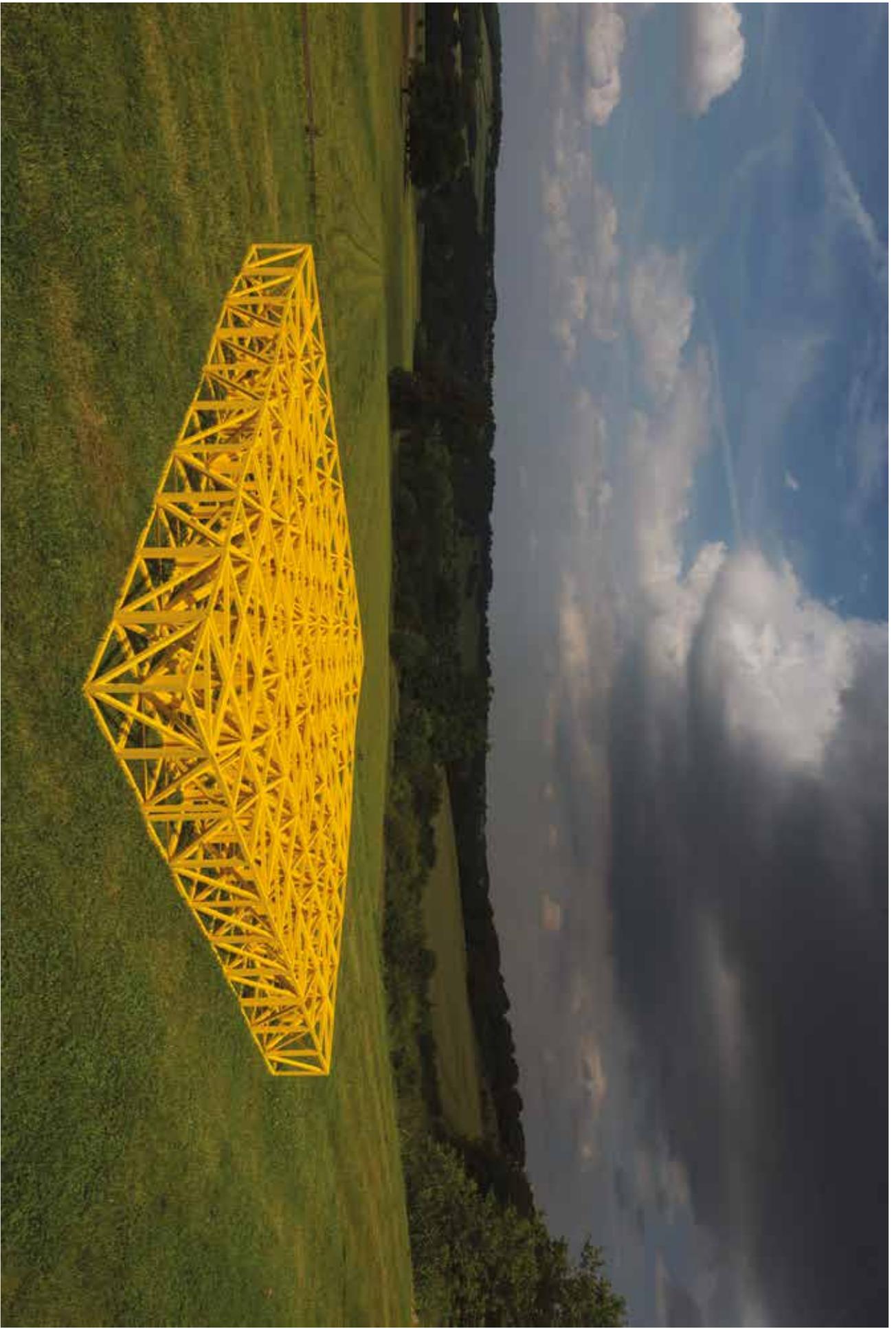
Rasheed Araeen is a key artist of his generation and one for whom Rana Begum has huge respect and admiration.

After conversations between the artists, Araeen was inspired to bring together two previous works into one new one. **Jub Chuker Chulay Jayain (When the Chakras Float Away)** comprises 16 painted discs that float on YSP's Lower Lake, revisiting his work of 1969-70 at St Katherine Docks in London. Photographs of the Chakra's journeys on the water are displayed in Longside Gallery alongside the related triangle elements.

Araeen is keen to make his art public not simply due to its location, but its possibilities for

activating social consciousness and action. The original performative element of the work invited people to throw the fluorescent red discs into the dock, with the wider intention of making people more aware of their immediate and neglected environment.

As well as his very successful career as an artist, Araeen is a committed activist and critic. He is concerned with the fair presentation of non-white artists in art and art history, and associated human rights. He founded the important journals **Black Phoenix** (1978) **Third Text** (1987) and **Third Text Asia** (2008) and curated the exhibitions **The Essential Black Art** (1987) at Chisenhale Gallery, London, and **The Other Story** (1989) at Hayward Gallery, London.



RASHEED ARAEEN (b. 1935, Karachi, lives London)

Zero to Infinity 2017

Wood

Rasheed Araeen is a key artist of his generation and one for whom Rana Begum has huge respect and admiration.

Zero to Infinity is an unlimited work, which means editions can be made with the artist's permission by organisations all around the world. There are currently versions in Tate Modern, London, and the Venice Biennale. For YSP it is painted 'Sunflower Symphony' yellow to sit against the rolling green landscape beyond, **Zero to Infinity** is a participatory work that has infinite variety. Anybody can choose how the sculpture might look, but no decision is permanent.

First proposed for the ICA, London, in 1968 the work demonstrates Araeen's lifelong commitment to making art and creativity central to everyone's life. His earliest memories include drawing on linen

with his mother and making animals out of clay. After completing a degree in Civil Engineering at the University of Karachi, Araeen made his way to London in 1964. Here he was greatly inspired by the 'New Generation' artists such as Anthony Caro and Phillip King, who used industrial materials and processes to make sculpture. Araeen was keen to overcome any ideas of hierarchy in his work and resolved this through creating this participatory work in cubes, which anyone can stack into a tower, or level into a ground based work, or anything in between.

Araeen exhibits regularly around the world including this year at the Venice Biennale and Documenta and recently at Aicon Gallery, New York, USA; Sharjah Art Foundation, UAE; VM Art Gallery, Karachi, Pakistan; Grosvenor Gallery, London, UK; Dubai, UAE and MALI, Lima, Peru.



JOHN CARTER RA (b. 1942, UK)

First Spacer Painting 1967

Wood, board, steel, metal, paint, oil and polyurethane

First Spacer Painting is an early work by John Carter that demonstrates his exploration of the relationship between sculpture and painting. He said of the work:

“I was thinking of it mainly in terms of an ambiguous spatial connection between two elements. It seemed to read on two levels, one being the illusion and the other the objective reality: a panel in relation to two cubes and a bar. All my other work had used abutment, tangents, things touching, the parts geometrically related, whereas this was a new way of connecting the elements, more open, less geometrically determined. The two elements were kept separate and distinct yet related”.¹

Carter’s work often takes the form of ‘wall-objects’, which deliberately question the similarities and differences between two and three-dimensional artworks. When asked to compare painting and sculpture, the famous Renaissance artist Leonardo da Vinci (1452-1519) said that sculpture missed the perspective of

things distant from the eye, as could be achieved in a painting, whereas “the ‘prime marvel’ of paintings is that they appeared to be detached from the wall”.²

In **First Spacer Painting** and his wider work, Carter confronts and confounds exactly these traditional views of the disciplines in order to develop a dialogue between the two. Often with a mathematical basis, his work is an investigation of space and how we perceive it in different dimensions. The space between forms in art, like the pause between notes in music, is very important and in this sculpture the space itself has become the subject of the work.

Carter studied in London at Twickenham School of Art (1958-59) and Kingston School of Art (1959-1963). He made his first abstract works at the British School of Rome whilst on a Leverhulme Scholarship and the first solo exhibition of his work was held in 1968, at Redfern Gallery, London. Carter exhibits his work widely around the world and he taught at Chelsea College of Arts, London, until 1999.

¹ John Carter in ‘John Carter interviewed by Tony Godfrey’, **Artlog 2**. Published from Winchester School of Art, late 1970s. Courtesy the artist’s personal archive.

² Claire J. Farago, **Leonardo da Vinci’s Paragone: A Critical Interpretation with a New Edition of the text in the Codex Urbino**, Brill’s Studies in Intellectual History Online, Volume 25, Leiden, 1992, pp. 261-5, 275-81 passim.

Work courtesy Arts Council Collection, Southbank Centre, London

Image courtesy Arts Council Collection, Southbank Centre, London © the artist



CHARLES DANBY (b. 1976, UK)

Untitled Twenty Five Sixty 2016-17

Oil and acrylic on canvas

Untitled Twenty Five Sixty is compiled through a series of folding pyramid-based forms originally taken from paper constructions made in the studio. Its numerical title – **Untitled Twenty Five Sixty** – 2560, refers both forwards and backwards in time, to a near future, and to a date (BCE) when the oldest of the Seven Wonders of the Ancient World, the Great Pyramid of Giza, is thought to have been completed.

Charles Danby works primarily with image production and representation. His practice focuses on paintings, drawings and objects which are inventions, repetitions, modifications, and disruptions of visual themes occurring throughout his work. His subject matters often focus on the geometric – informed by

contemporary science fiction writing, post-industrial architectures, land sites, typography, film and screen technologies. Created through manipulations of mirroring, folding, reversing, doubling and dividing, the works reveal occasional figurative geometries.

Danby is an artist, curator and Senior Lecturer in Fine Art at Northumbria University. He also works collaboratively with artist Rob Smith to examine modes of land site representation through their forming and transforming, and he is a member of NEUSCHLOSS, a collective organised around the area in which the practice of teaching and radical exhibition making intersect.



MATTHEW DARBYSHIRE (b. 1977, UK)

Untitled: Furniture Island No. 4 2009

Carpet, paper lantern, stools, classroom table, Jesus figurine, acrylic picnic glasses, 1960s vase and trainers

Untitled: Furniture Island No. 4 is part of a series of installations that Matthew Darbyshire has made through the careful selection and arrangement of everyday domestic items. He is especially interested in the formal qualities, and experience, of the environments we create and inhabit and how this reflects an increasingly homogeneous view of design and taste across the world, such as rooms in an international chain of hotels. His inclusion, though, of a religious icon highlights the tensions inherent in this superficial standardisation, in that every place and person has different origins, histories and beliefs and that we should be celebrating diversity and difference over unrealistic consensus.

Darbyshire studied in London at the Slade School of Fine Art, and then the Royal Academy School, graduating in 2005. Recent exhibitions include Bloomberg Space, London, UK; Kettle's Yard, Cambridge, UK; Krolikarnia National Museum, Warsaw, Poland; Manchester Art Gallery, UK; Nottingham Castle, UK; Sculpture commission, Hoog Catharijne, Utrecht, The Netherlands; Shin Gallery, New York, USA; The Hepworth Wakefield, UK and Tramway, Glasgow, UK. His work is held in major international collections including Centre National des arts Plastiques, Paris, France; Deutsche Bank, Frankfurt, Germany; the Government Art Collection, UK; The Hepworth Wakefield, UK and Zabłudowicz Collection, UK.



JESSE DARLING (b. 1983, UK)

March of the Valedictorians 2016

Plastic seats, welded steel, etch primer and grosgrain ribbon

March of the Valedictorians is an installation by Jesse Darling (JD), whose work examines the relationship between objects as technologies of subjectivity. Red plastic school chairs tower on long-stilted legs high above visitors, advancing forward; jostling against one another in competition or in support, the chairs seem both unsteady and menacing. Valedictorian is a term used mainly in the Americas for the honour student chosen to deliver the closing statement at a graduation ceremony, before students leave to start their grown-up lives. With this knowledge, the bent legs of the sculpture echo the anxieties connected with venturing out into the world in an uncertain time.

Imagining the modern way of life as a form of faith system, JD's works and writing feature an array of free-floating consumer goods, ceremonial devices, construction materials, fictional characters and mythical symbols detached from the architectures and classifications in which they

have their place, in an attempt to draw parallel lines between poles of empire and identity.

Working in sculpture, installation, text, sound and drawing, JD's current projects include the curated exhibition **Mene Mene Tekel Parsin** at Wysing Art Centre and a new digital commission for the Volksbuehne in Berlin. Recent sculptures were shown in solo presentations at Sultana Galerie, Paris; Arcadia Missa, London, and Company Gallery, New York. Other recent projects include a collaborative study week on ritual and practice devised for Wysing Arts Centre, in collaboration with Raju Rage at Block Universe Festival, UK, and the sound performance **NTGNE** for Serpentine Park Nights in 2015. JD has published texts in print and online including **The Best British Poetry** 2015 (Salt Press); **Mass Effect: Art and the Internet in the 21st Century** (MIT Press, 2015) and **Art After the Internet** (Cornerhouse Books, 2014).



NORMAN DILWORTH (b. 1931, UK)

Single Line 1976

Painted wood

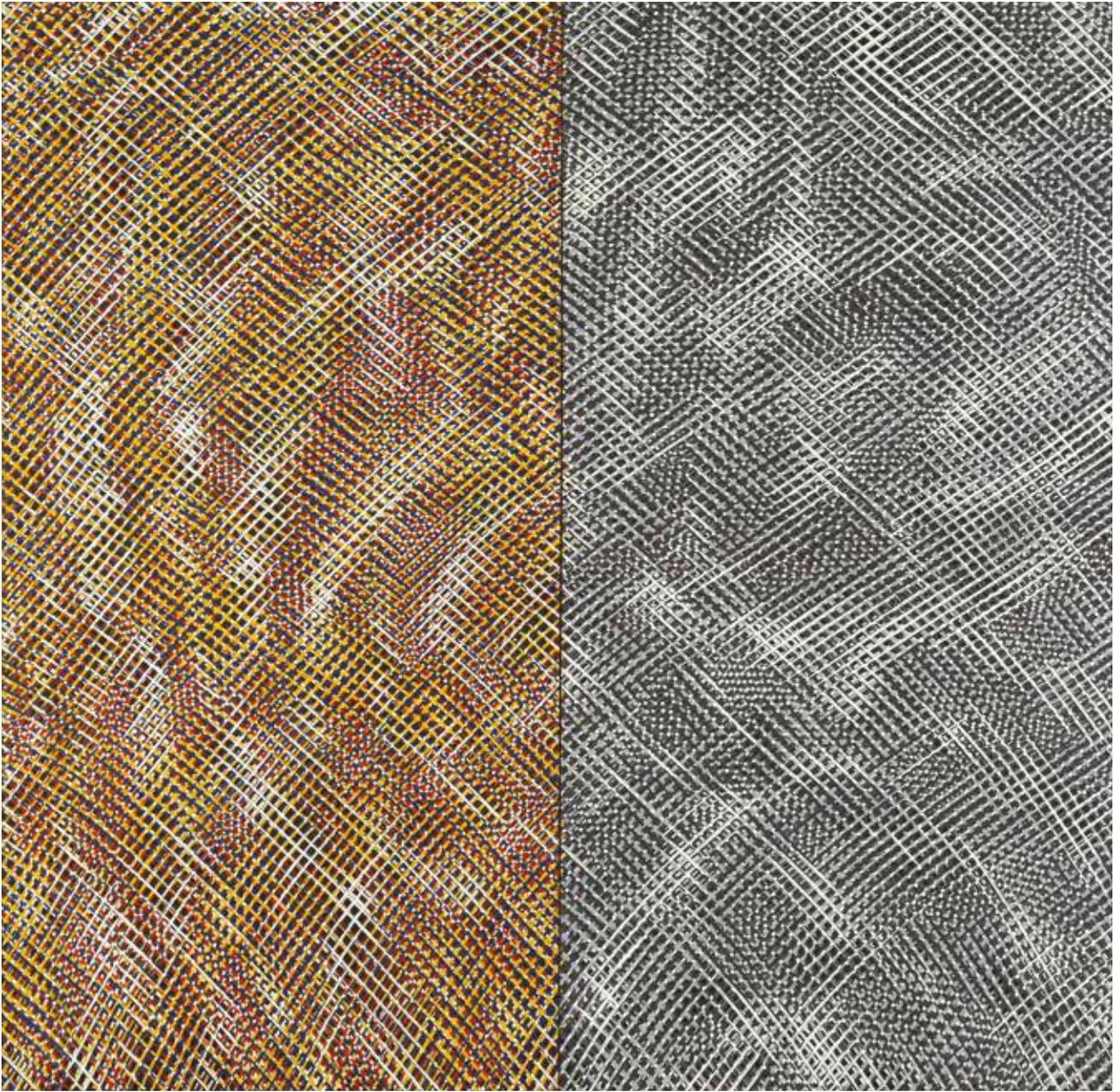
Single Line is a fine example of Norman Dilworth's approach to creating sculptures, drawings and paper cuts. Although made using a single colour and constructed from simple lines, the resulting works are complex. The artist Paul Klee (1879-1940) famously wrote of drawing as "taking a line for a walk",¹ and sculptors such as Nigel Hall (b. 1943) have described their work as being a line in space.

Straight lines are rarely found in nature and they are evidence of human intervention in the world. In concentrating on this aspect of creation throughout his long career, Dilworth emphasises the man-made and the constructed. The appearance of **Single Line** changes with every move we make around it, the combination of lines generating new experiences. As well as being an artist, Dilworth curated the important exhibition **Pier and Ocean** in 1980 at the

Hayward Gallery in London. In this project he explored the similarities between different art movements of the 20th century including Constructivism, Land art, Minimalism, Conceptual art and Arte Povera – the latter being defined by artists making use of every day, or poor, materials.

Dilworth was born in Wigan and studied at the Slade School of Fine Art, London (1952-56). He was then awarded a prestigious French Government Scholarship and moved to Paris to continue his studies. Dilworth currently lives in Lille, France, and his work is held in significant collections including the British Council Collection, UK; Fond National d'Art Contemporain, France; Rijksmuseum Kröller-Müller, Otterlo, The Netherlands; Museum of Modern Art, Lodz, Poland and Musée Matisse Le Cateau, France.

¹ Keith Hartley 'Taking Klee's Line for a Walk' in **Times Higher Education**, 22 February 2002, np
Work courtesy Arts Council Collection, Southbank Centre, London
Image © Jonty Wilde and the artist



NOEL FORSTER (b. 1932, d. 2007, UK)

Two Units, One in Grey 1975

Acrylic on linen

Noel Forster decided early in his career that his work should combine the basic elements of line and colour, drawing and painting. He used to draw with both hands at the same time to create parallel lines, which inevitably curved due to the length of his arms. He rotated the canvas between each set to create overlapping patterns.

Forster used the phrase 'para-physical' to describe his paintings. He did not view them as pure representation or abstraction, but instead as a sensory interpretation of the physical world. His paintings have no illusion of depth but demonstrate his interest in surface and the particular qualities that he could achieve through light and shade. The paintings are made by repeated painted gestures onto linen or silk, to create mysterious and intricate works that are informed by the artist's interest and research

into light – such as cathedral stained-glass windows and drawings by the Dutch artist Rembrandt Harmenszoon van Rijn (1606-69). Addressing the major concerns of painting, Forster said that his were a crystallisation of "objective studies – of light in painting, of mapping fields onto each other, of the representation of pictorial space, and of manual activity as a part of creative behaviour".¹

Born in Northumberland, Forster gained his degree in 1957 from King's College Newcastle, a part of Durham University, UK. He taught at Minneapolis College of Art, USA and was a Principal Lecturer in Painting at the Chelsea College of Arts, London, from 1990 to 1997, during which time he taught Rana Begum. He won the prestigious John Moores Painting Prize in 1978.

¹ **Noel Forster: Para-physical**, http://www.halesgallery.com/exhibitions/96/installation_shots/ [last accessed 12.06.17]

Work courtesy Arts Council Collection, Southbank Centre, London

Image courtesy Arts Council Collection, Southbank Centre, London © the artist's estate



NIGEL HALL RA (b. 1943, UK)

Soda Lake 1968

Painted aluminium and fibreglass

“**Soda Lake** was a response to the real physical geometry of a landscape in America... The scale [of the lake] was vast and the place had sparse features, so sparse that they served only as minimal markers, an occasional rock, plant or telegraph pole in an otherwise empty landscape. Spatial intervals and distance were the dominant features of the landscape, which was also intensely silent. It seemed, there, less important for forms to occupy space than that they should have the ability to indicate space and draw attention to it. I used round section rods as component parts, because their roundness does not set up any directional reading, as a square or faceted rod would. Their true formal direction lies in the way in which they are placed or angled. The subject matter of **Soda Lake** is space, and its components determine how the space is channelled, trapped or disclosed”.¹

Soda Lake is a pivotal work in the career of Nigel Hall. It was inspired by the Mojave Desert in southern California, whose views extend so far

it's possible to make out the curvature of the earth. Although highly refined and abstract, Hall's sculptures are all inspired by his experience of landscapes, which he documents through drawings in an ever-growing library of sketchbooks. His sense of a particular place becomes distilled into pure form; he gives great attention to line and shadow, and how the sculpture might enclose a space. This is informed in part by childhood memories of watching his grandfather's work as a stonemason.

A leading artist of his generation, Hall studied at the Royal College of Art, London (1960-64) and has exhibited his work extensively, including a major survey at YSP in 2008. Hall's work is held in major collections including Australian National Gallery, Canberra; Kunsthaus Zürich, Switzerland; Louisiana Museum of Modern Art, Humlebaek, Denmark; Museum of Modern Art, New York, USA; Nationalgalerie, Berlin, Germany; Tate, London, UK and Tokyo Metropolitan Museum of Art, Japan.



1. Nigel Hall interviewed by Bryan Robertson **Nigel Hall: Early Work with Sculpture and Drawings 1965-1980**, exhibition catalogue, Warwick Gallery, London, 1980

Work courtesy Arts Council Collection, Southbank Centre, London. **Soda Lake** is one of an edition of four: 1/3 - Tito del Amo, Los Angeles. 2/3 - Arts Council of England. 3/3 - Collection of artist. There is also another example made by the Richard Alston Dance Company for the solo dance piece of the same name, shown in the above image courtesy the artist and The Place. Image overleaf courtesy Arts Council Collection, Southbank Centre, London © the artist



MONA HATOUM (b. 1952, Lebanon)

+ and - 1994

Wood, stainless steel, sand and electric motor

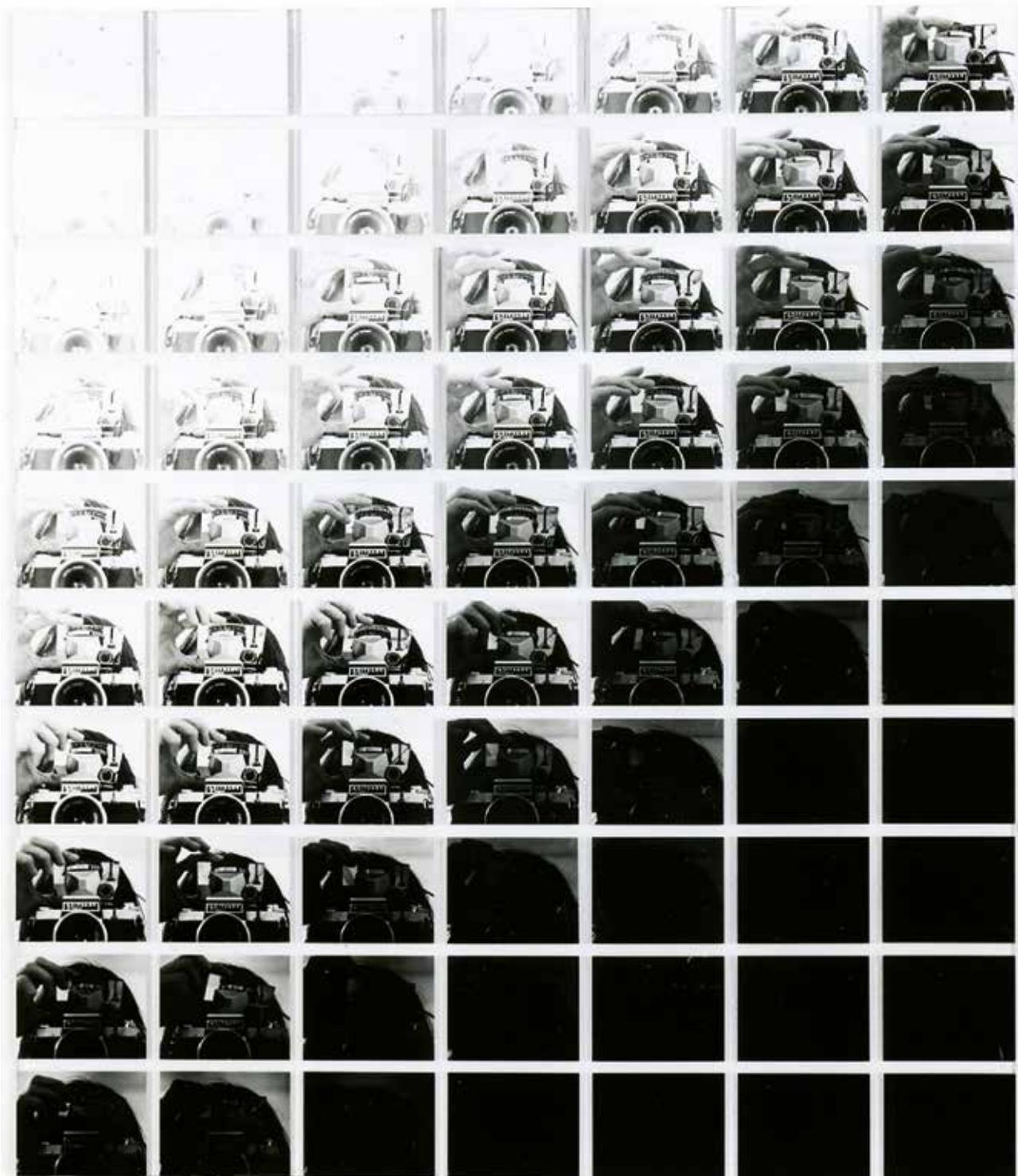
Mona Hatoum was born in Beirut to Palestinian parents, who had fled their homeland due to Arab-Israeli conflict. She was stranded in Britain during a short visit in 1975 after civil war broke out in Lebanon, and decided to stay and enrol on an art course in London.

Hatoum's work reflects such experiences and ideas of displacement and loss of home, often incorporating domestic furniture and objects, but in ways that are disturbing and threatening. **Grater Divide** (2002) for example is an everyday cheese grater scaled up to sinister human proportions.

Geometry is a recurring aspect of Hatoum's work, particularly the grid which she equates with control and confinement. **+ and -** is based on **Self Erasing Drawing**, which she made in 1979 whilst a student. When invited to make a work for an exhibition in Japan in 1994, Hatoum revisited the piece on a larger scale as well as creating this version for the Arts Council Collection. Like its predecessor, this is a kinetic work with a motor driven arm rotating at a slow speed. One side of the arm draws lines

in the sand while the other side erases them simultaneously. It is a representation of the cycle of opposites existing side by side: positive and negative, making and unmaking, building and destroying, in a continuous cycle.

Hatoum exhibits her work extensively around the world. A major survey was organised by the Centre Pompidou in 2015 and travelled to Tate Modern, London, and Kiasma, Helsinki, in 2016. Her work is held in key international collections including Arken Museum of Modern Art, Copenhagen, Denmark; Art Gallery of Ontario, Toronto, Canada; the British Council Collection, London, UK; Centro de Arte de Salamanca, Spain; Dallas Museum of Art, USA; Guggenheim Museum, New York, USA; Kanazawa Contemporary Art Museum, Japan; Los Angeles County Museum of Art, USA; Louisiana Museum of Modern Art, Humlebaek, Denmark; Musée National d'art Moderne, Centre Georges Pompidou, Paris, France; Musée d'Art Contemporain de Montréal, Canada; Museum of Contemporary Art, Chicago, USA; Museum of Modern Art, New York, USA; Philadelphia Museum of Art, USA and Tate, London, UK.



JOHN HILLIARD (b. 1945, UK)

Study for Camera Recording Its Own Condition (7 Apertures, 10 Speeds, 2 Mirrors) 1971

Black and white photographs

Study for Camera Recording Its Own

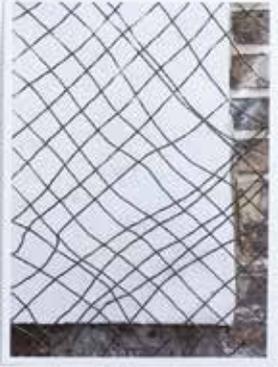
Condition comprises 70 photographs taken by a camera of itself in a mirror. It documents all possible 70 permutations of film speed, exposure time and aperture size. The images are presented in a rigid grid with one optimal 'correct' image in the centre – the changing of the mechanics of each shot revealing the intention of the unseen photographer.

John Hilliard is a conceptual artist whose interest in photography began during his time as an art student in the 1960s, first using the camera simply to capture images of his site-specific art installations. He soon recognised that the camera's apparent objectivity, or the belief that the camera never lies, was vulnerable to decisions made by the photographer leading up to the instance of exposure as well as choices in the darkroom, so began to experiment with different techniques and processes. Conceptual

art became an important movement in the 1970s and is marked by the intention that the idea behind the work should be considered to be more important than the material or technical aspects. Leading conceptual artist Sol LeWitt (1928-2007) explained that "in conceptual art the idea or concept is the most important aspect of the work. When an artist uses a conceptual form of art, it means that all of the planning and decisions are made beforehand and the execution is a perfunctory affair. The idea becomes a machine that makes the art".¹

Hilliard was born in Lancaster, UK, where he studied at the College of Art from 1962-64 and then at Central Saint Martin's School of Art, London, until 1967. He taught at various art institutions in the UK and Holland before becoming a Professor at the Slade School of Fine Art, London, where he later became the Director of Graduate Programmes.

¹ Sol LeWitt 'Paragraphs on Conceptual Art', *Artforum*, 1967, volume 10
Work courtesy Richard Saltoun Gallery
Image © the artist



NICKY HIRST (b. 1963, UK)

Instagram feed 2016

Prints

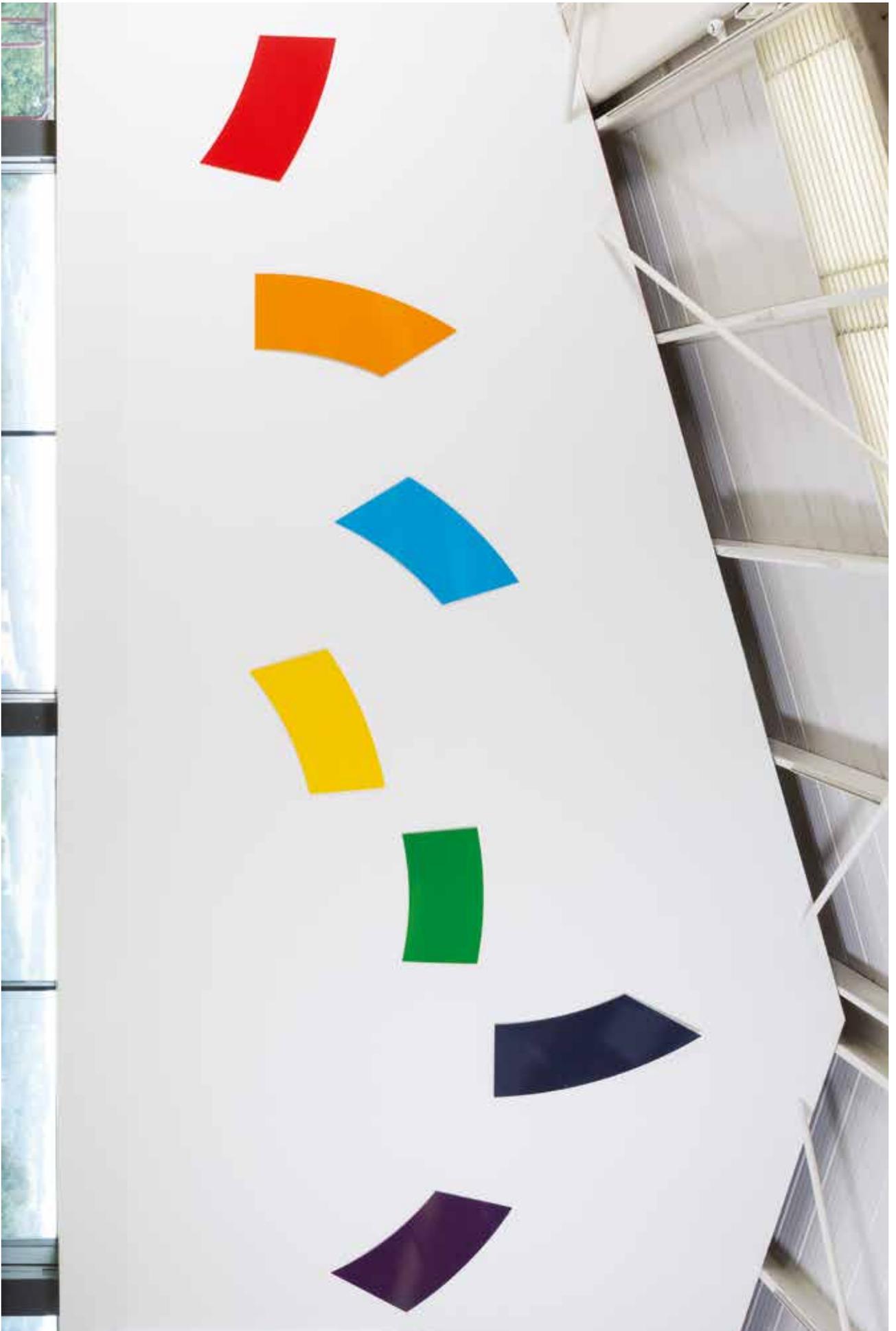
Nicky Hirst explores moments of happy chance in a variety of materials including photography, collage, sculpture and drawing.

The photographs selected by Rana Begum for **Occasional Geometries** have the quality of drawings and are presented simply, without a frame and taped to the wall. Each captures delightful synchronicities of shape and shadow found in everyday life.

Hirst shares her photographs through her Instagram feed as @nickyhirst63 and categorises them with hashtags, enabling people to make visual connections between

the images. The photographs shown here are from the two series **#drawing63** and **#abstract63**.

Hirst lives and works in London. She studied BA Fine Art at Maidstone College of Art, UK, and for an MA in Art and Architecture at Kent Institute of Art and Design, Canterbury, UK. She has pursued a parallel practice within her own studio working collaboratively with architects. Recently Hirst has produced solo exhibitions for AMP Peckham, London, UK; Domobaal, London, UK and Museo d'arte Contemporanea di Cogliandrino, Basilicata, Italy.



GARY HUME RA (b. 1962 UK, lives London and New York state)

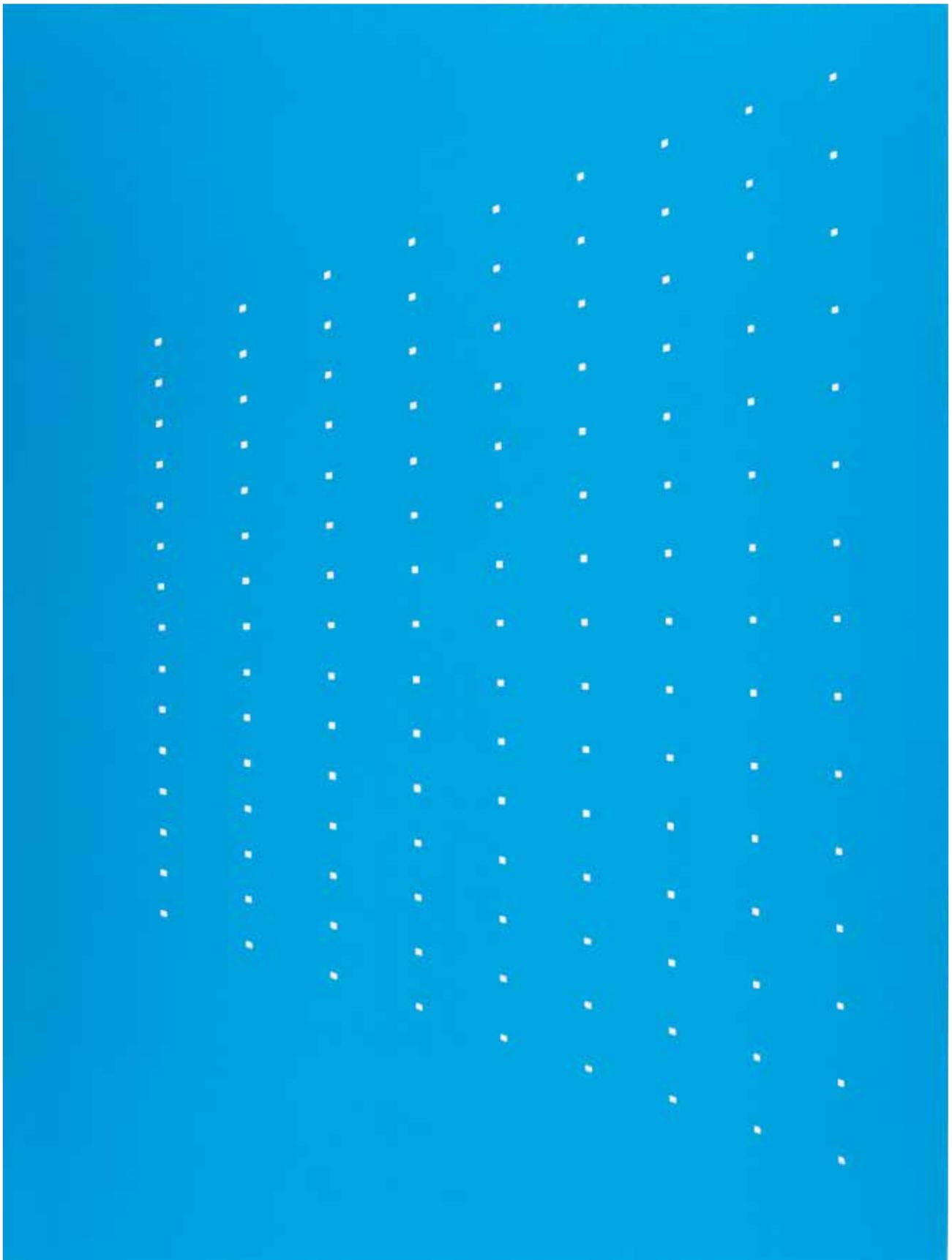
Fragment of a Rainbow VI 2011

Gloss paint on aluminium

Fragment of a Rainbow VI is part of a series and is a beautiful example of Gary Hume's interpretation of the world as refined abstract details, with great emphasis on colour. Considered to be one of the Young British Artists, Hume became known in the 1990s for his paintings of hospital doors, whose minimal and abstract appearance belied the doors' function and associations.

Hume's practice evolved to paring back even people's faces to their essential forms, increasing the sense of dislocation from reality through the use of non-natural colours. **Fragment of a Rainbow VI** is at once a highly abstract installation and simultaneously one of the most recognised and enjoyed of natural phenomenon.

Hume exhibits his work extensively throughout the world with recent presentations at Aberdeen Art Gallery, Scotland, UK; Aspen Art Museum, USA; J Sprüth Magers, Berlin, Germany; Leeds Art Gallery, UK; New Art Centre, Roche Court, Salisbury, UK. Pinchuk Art Centre, Kiev, Ukraine; Tate Britain, London, UK; White Cube Gallery, São Paulo, Brazil; White Cube, London, UK and Wolverhampton Art Gallery, UK. His work is in major collections including Art Institute of Chicago, USA; Astrup Fearnley Moderne Kunst, Oslo, Norway; Bonnefanten Museum, Maastricht, The Netherlands; the British Council, UK; DESTE Foundation for Contemporary Art, Athens, Greece; Kunstmuseum Wolfsburg, Germany; Paine Webber Art Collection, New York, USA; Saatchi Collection, London, UK and Tate, London, UK.



TESS JARAY RA (b. 1937, Austria, lives London)

I was watching... (from the Rings of Saturn and Vertigo Series) 2001

Screenprint

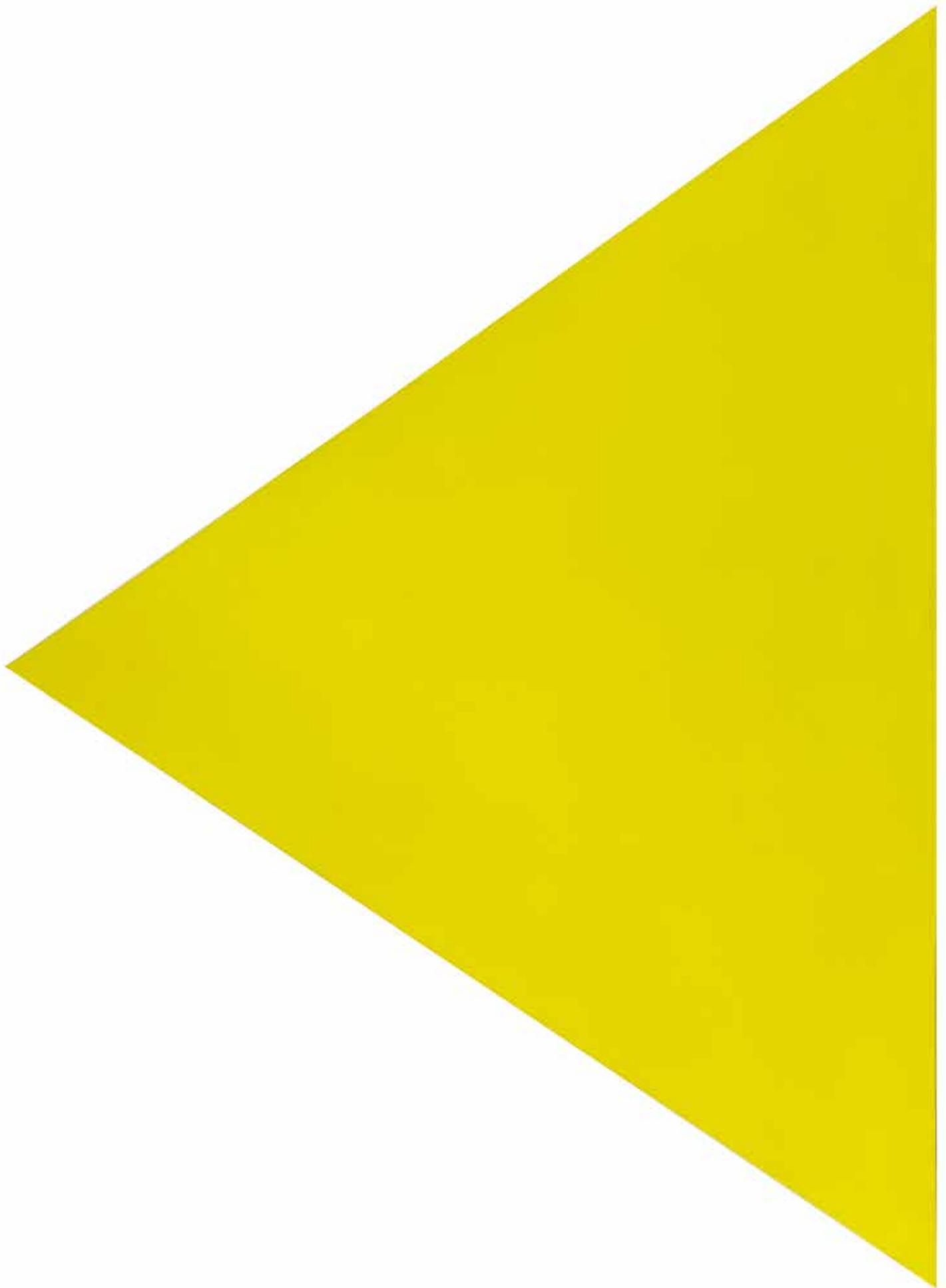
I was watching... is one of a series of 18 screenprints and associated texts inspired by Tess Jaray's experience of reading novels by the German author W. G. Sebald (1944-2001). **The Rings of Saturn**, published in 1995, describes an English pilgrimage that melds fact and fiction, with recollections triggered by people and place, into a consideration of our place in the universe. There is evidence that humanity has tried to name, map and track celestial events for millennia and that the geometry of constellations and the cycles of planets has informed our thinking and pattern making.

By late 1999 Jaray had met Sebald, who approved of her intention to create a new body of work that aligned his words with abstract images. Jaray describes how she had begun a new series of works on paper that brought together ideas from her entire career, a process that reminded her of the description of Saturn's rings on the cover of Sebald's book as "consisting of ice crystals and probably meteorite particles describing circular orbits around the planet's equator. In all likelihood these are fragments of a former moon that was close to the planet and was destroyed by its tidal effect. Shattered worlds, fragments from the past, reforming and realigning, coming together

again and taking on new life, being held together in tension, each piece part of the whole, representing past present and future, with no explanation".¹ Rana Begum worked with Jaray for a number of years, which she acknowledges as a crucial formative experience. Jaray exhibits her work often including recently at the Marlborough Gallery in London, UK and Alberz Benda in New York, USA. Her work is held in important collections including Abbot Hall Art Gallery, Kendal, UK; Contemporary Art Society, London, UK; the British Council, London, UK; the British Museum, London, UK; the Fogg Art Museum, Harvard University, USA; Graves Art Gallery, Sheffield, UK; Museum of Contemporary Art, Belgrade, Serbia; Museum des 20 Jahrhunderts, Vienna, Austria; the Sainsbury Centre, Norwich, UK; Städtisches Museum, Leverkusen, Germany; Sundsvall Museum, Sundsvall, Sweden; Szépművészeti Múzeum, Budapest, Croatia; Tate, London, UK; Victoria & Albert Museum, London, UK; University College London, UK; Walker Art Gallery, Liverpool, UK; Western Australia Art Gallery, Perth, Australia and Whitworth Art Gallery, Manchester, UK.

Jaray completed a major commission to redesign Wakefield Cathedral precinct in 1992, which can still be seen.

¹W. G. Sebald, **The Rings of Saturn**, Eichborn, Frankfurt, 1998
Work courtesy Arts Council Collection, Southbank Centre, London
Image © the artist



PETER JOSEPH (b. 1929, UK)

Yellow Painting 1969

Acrylic on canvas

Peter Joseph is a self-taught artist who became known in the 1970s for paintings that feature a rectangle of pigment against dark backgrounds – an arrangement that heightened the experience of both colours.

The possibilities of abstract colour is an enquiry that runs throughout modern and contemporary art. The Russian artist Wassily Kandinsky (1866-1944), for example, once said that “each colour had a mysterious life of its own”.¹ Colour Field painters such as Mark Rothko (1903-70) are known for large and immersive canvasses, often with soft-edged areas of colour. Hard-edged abstraction, by comparison, is used to describe paintings that are formal arrangements of geometric shapes and colour, with defined edges. **Yellow Painting** is a vivid yellow triangle-shaped canvas and Joseph blurs the boundaries between painting and sculpture by positioning it directly on the floor.

This is one of seven works by the artist in the Arts Council Collection, which together help to document an extraordinary dedication to working with the infinite possibilities of colour. Joseph taught at Portsmouth Art College, UK, (1969-72) and has had many solo exhibitions throughout the world. His work is held in major collections including Art Gallery of New South Wales, Sydney, Australia; De Menil Foundation, Houston, USA; FRAC Bretagne, France; Fogg Art Museum, Cambridge, Massachusetts, USA; Kunsthaus Zürich, Switzerland; Migros Collection, Zürich, Switzerland; Museu Berardo, Lisbon, Portugal; Museum of Modern Art, Geneva, Switzerland; National Museum Cardiff, Wales; Panza Collection, Milan, Italy; Solomon R. Guggenheim Museum, New York, USA; Stedelijk Museum, Amsterdam, The Netherlands; Tate, London, UK; Victoria & Albert Museum, London, UK and Walker Art Gallery, Minneapolis, USA.

¹ Cited in Nancy Hopkins **Georgia O’Keefe, A Private Friendship, Part 1: “Walking the Sun Prairie Land”** Sunstone Press, Sante Fe, 2007. p168

Work courtesy Arts Council Collection, Southbank Centre, London

Image courtesy Arts Council Collection, Southbank Centre, London © the artist



FLORE NOVÉ-JOSSERAND (b. 1980, France, lives London)

Better Days 2010

Mural with paint on plywood and plastic

Better Days is a site-specific installation typical of Flore Nové-Josserand's response to working in particular spaces. In this case the wall painting acts as a bridge between the displayed objects and the gallery space. The installation explores the relationships between floor and wall and prompts questions about the physical, material and spatial density of colour.

Nové-Josserand's work focuses primarily on relationships between systems, objects and elements. Her installations demonstrate conflicts between different attitudes: the clumsy and the precise, the disconcerting and the seductive. Her interest is in the man-made environment and the juxtaposition of real and represented space. In a process that allows room for improvised solutions, absurdity and humour, Nové-Josserand investigates possible tensions

and overlaps between social and aesthetic space, drawing attention to our perception of the objects that surround us on a daily basis, and where and when we look at them. Her work can have the aesthetics of leisure, using principles and gestures found in spaces varying from the formal rhythms of the built environment to computer screensavers and manoeuvring them into unsettling subversions of use, production and beauty.

Nové-Josserand gained a BSc in Biology at the Imperial College of Science, Technology and Medicine, London, in 2001 and in 2005 a Diploma in Higher Education in Plastic Arts (DNAP) from the Ecole Nationale Supérieure d'Art of Paris-Cergy, France. In 2007 she returned to London to complete her MFA in Fine Art at the Slade School of Fine Art.



BRAD LOCHORE (b. 1960, New Zealand, lives London)

Shadow No. 52 1994

Oil on canvas

Shadow No. 52 is a beautiful example of work by Brad Lochore, who describes himself as a painter of light and its effects, in this case the cast of two separate shadows that never had a natural source but were generated by a computer before being painted in oil. In so doing, Lochore deliberately breaks with the modernist convention of the grid as a way of unifying the surface of a painting, as pioneered by the Dutch artist Piet Mondrian (1872-1944). The grid in Lochore's painting instead seems to be unanchored and ephemeral, subject to changing light and echoing the experience of a true shadow.

Lochore left New Zealand in 1979 and studied at Byam Shaw School of Art, London, (1985-89). He then went on to study with the leading painter Gerhard Richter (b. 1932), at his invitation, at the pre-eminent Kunstakademie in Düsseldorf, Germany. Lochore returned to London to complete his MA in Fine Art at Goldsmiths in London in 1992. Lochore exhibits his work regularly in the UK and overseas and is represented in major collections including the Government Art Collection, London, UK; Ludwig Museum, Vienna, Austria; Provinzal Sammlung, Düsseldorf, Germany; Saatchi Gallery, London, UK and Tate, London, UK.



BARRY MARTIN (b. 1943, UK)

Series Revelation – ‘Tret’ 1965-66

Steel and motor

Series Revelation – ‘Tret’ is a steel structure with 81 rods, each powered by electricity to move in slow synchronisation, generating a shifting visual experience. It is a key example of sculpture by Barry Martin, whose work often embodies actual or suggested movement.

This piece was shown in the Hayward Gallery exhibition **Kinetics-International Survey** in 1970, which presented works by over 30 leading artists of Kinetic art including George Rickey (1907-2002), Takis (b. 1925), Jean Tinguely (1925-91) and Nam June Paik (1932-2006).

Movement is an important consideration for artists. Classical sculptures, for example, were designed to lead the eye on a journey around the work. The Futurist group, founded in Milan in 1909, celebrated the age of the machine and speed, as captured in the painting **Dynamism of a Dog on a Leash** (1912) by Giacomo Balla (1871-1958) and the sculpture **Unique Forms of Continuity in Space** (1913) by Umberto Boccioni (1882-1916). Vladimir Tatlin (1885-1953) and Alexander Calder (1898-1976) explored

the potential of mobile sculptures and Marcel Duchamp (1887-1968), a famous pioneer of contemporary art, created a moving work by fastening a bicycle wheel to a kitchen stool in 1913 to watch it turn. In the 20th century as electricity became more widely available artists began to incorporate its potential within artworks.

Martin became an important artist of the Kinetic movement in London in the 1960s and 1970s and he is now recognised for a career that encompasses sculpture, painting, performance and video. Martin has exhibited his work extensively throughout the world and it is held in major collections including the British Council, UK; the Government Art Collection, UK; the Museum of Modern Art, Paris, France; the National Trust, UK; Tate, London, UK and Victoria & Albert Museum, London, UK. Martin studied at Goldsmiths' College of Art and Central Saint Martin's School of Art, London, and he has taught in London at the Royal College of Art, the Slade School of Fine Art and the Royal Academy Schools, London, UK.

KENNETH MARTIN (b. 1905, d. 1984, UK)

Chance, Order, Change 1979

Pencil, ink and gouache on paper

Chance, Order, Change is part of an important series of works on paper begun by Kenneth Martin in 1976, and which he continued until his death in 1984. Having been a painter of figures and landscapes for nearly two decades, Martin was inspired in the late 1940s by artists such as Kazimir Malevich (1879-1935) and Alexander Calder (1898-1976) to construct abstract paintings determined by geometric principles and pattern. Kenneth met his wife Mary whilst studying at the Royal College of Art, London (1929-32) and together they pioneered Constructivist art in the UK. They regularly exhibited their work together following their first exhibition at the ICA, London, in 1954.

Kenneth Martin began the **Chance and Order** drawings after Mary died in 1969 – small and spare drawings made during a time of great sadness – and they are now recognised as the

starting point for his significant ‘late paintings’. They are made by connecting points on gridded paper, chosen by chance from numbers in a hat. Change was introduced by turning the paper 90 degrees, and by incorporating colour.

This method of constructing a work appealed to Martin because the possibilities were infinite and yet devoid of his own personality or expression, being methodically and meticulously created through a process of chance and order.

Martin was in Sheffield where he studied at the School of Art from 1927 to 1929 and then at the Royal College of Art in London from 1929 to 1932. An important exhibition of work by Kenneth and Mary Martin was staged at Tate St Ives in 2007 and their work is held in major collections including the Museum of Modern Art, New York, USA and Tate, London, UK.

DÓRA MAURER (b. 1937, Hungary)

Study of Minimal Movements (walk on the seashore with Klaus Groh) 1972

Giclée print

In **Study of Minimal Movements (walk on the seashore with Klaus Groh)** Dóra Maurer plots and documents the movements of four people walking by the sea, so that their everyday human and social activity might be interpreted graphically.

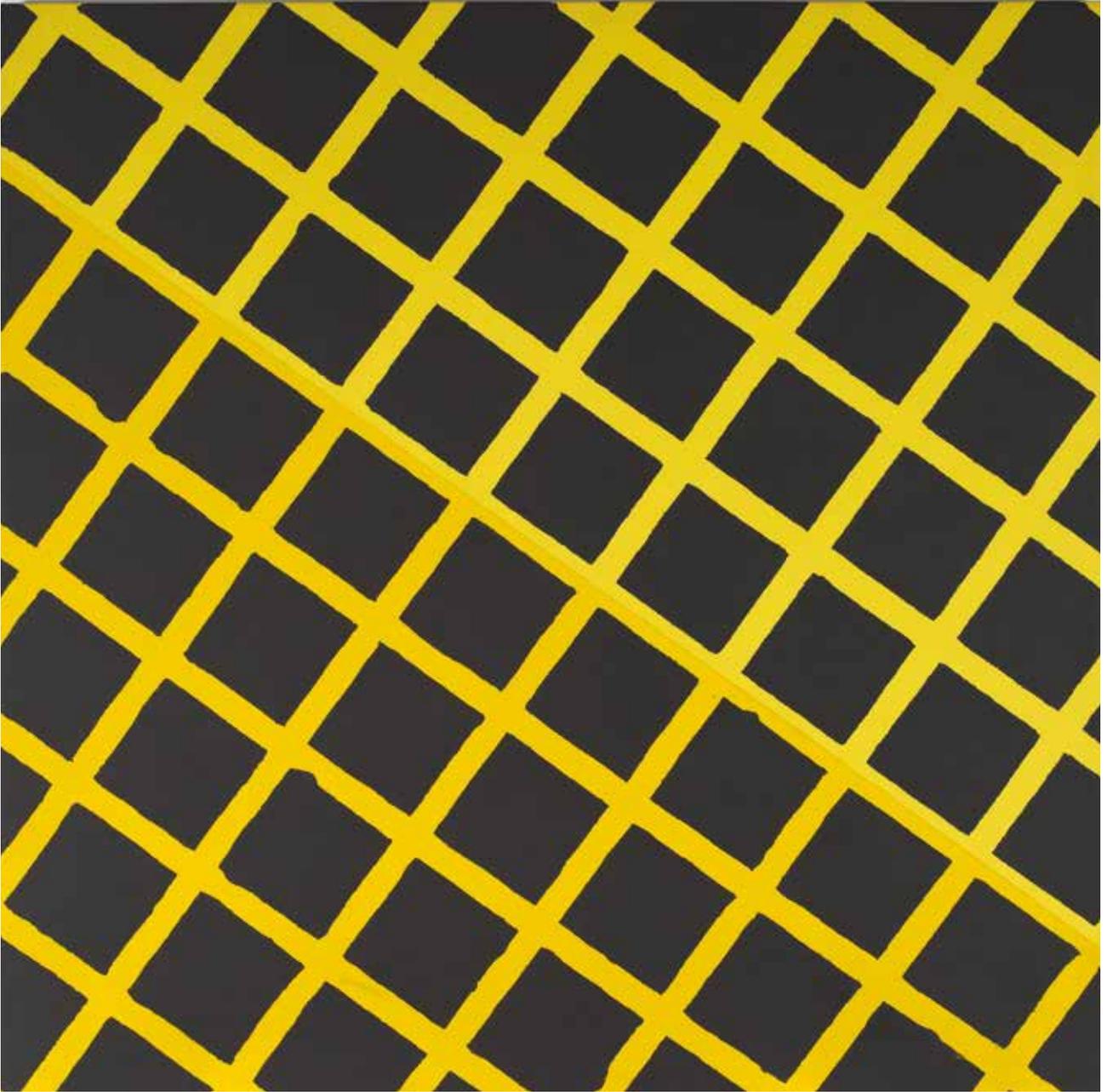
Maurer has explained that “I do my research with the methods of art”¹ and for five decades she has taken an experimental approach to her painting, printmaking, drawing, photography and filmmaking.

Study of Minimal Movements (walk on the seashore with Klaus Groh), for example, prompts thinking about the infinite possibilities of our actions in life. It is very unlikely that the same four people will recreate exactly the same walk if they undertook it again. It is typical of the way in which Maurer embraces uncertainty

in her work, offering different possibilities and meanings as well as her focus on geometry and methodologies. Her approach can alternate between experiments and investigations of rule-based logic, but is always distinguished by an awareness of movement and adjustment. Encouraging the viewer to read the work as a movement in itself, Maurer creates conceptual works that are also human, playful and accessible.

Maurer was born in Budapest, Hungary and she studied Painting and Printed Graphics at the Hungarian Academy of Fine Arts. More recently, Maurer has been a professor at the University for Arts, Budapest, Hungary. Her work appears in numerous collections including Centre Georges Pompidou, Paris, France; Neue Nationalgalerie, Berlin, Germany; Tate, London, UK and The Art Institute of Chicago, USA.

¹ Christian. Rattemeyer, 'ARTIST PRACTICES: A Decade in Art: Dora Maurer in the 1970s', **Notes on Modern and Contemporary Art Around the Globe**, 2014 http://post.at.moma.org/content_items/282-a-decade-in-art-dora-maurer-in-the-1970s [last accessed 27.05.17] Work courtesy the artist
Image © the artist



JEREMY MOON (b. 1934, d. 1973, UK)

No. 11/68 1968

Acrylic on canvas

Painting **No. 11/68** is a fine example of the Abstract art of Jeremy Moon, whose works demonstrate his concerns for “balance, harmony, tension, pleasure, movement and beauty”.¹ Although Moon sketched his ideas at first, he described how the resulting painting would always become quite different from what he initially had in mind. He said “I keep looking at it and working on it week by week until I have taken it as far as I can”.² Completed in August 1968, **No. 11/68** is one of 20 paintings produced by Moon that year, all of which feature different combinations of colour and grid. The subsequent work **No. 12/68** hung in the artist’s home from the time it was painted until 2015.

Geometric patterns have been used throughout the history of art, dating back to the earliest known examples. Early modern artists such as Piet Mondrian (1872-1944) developed completely abstract styles, his canvasses becoming scaled back to arrangements of grids and coloured blocks. Moon’s paintings retain the marks of their making, such as paint bleeds under the masking tape lines. The grids are ever so slightly at a kilter and compelling for it. He studied Law

at Christ’s College, Cambridge, but was inspired to become a painter after seeing the **Situation** exhibition of Abstract art at the Whitechapel Gallery, London, in 1961.

Before Jeremy Moon’s untimely death in a motorcycle accident in 1973, he created an extraordinary body of paintings and drawings along with a few sculptural works. He taught in London at the Sculpture Department of Central Saint Martin’s School of Art (1963-68) and the Painting Department of Chelsea College of Arts (1963-73).

Moon’s work continues to be exhibited regularly across the world and it is held in many important international collections including Albright Knox Art Gallery, Buffalo, USA; Art Gallery of New South Wales, Sydney, Australia; the British Museum, London, UK; Fundação Calouste Gulbenkian, Lisbon, Portugal; Scottish National Gallery of Modern Art, Edinburgh, UK; Stuyvesant Foundation, London, UK; Tate, London, UK; Ulster Museum, Belfast, Northern Ireland, UK; Victoria & Albert Museum, London, UK and Walker Art Center, Minneapolis, USA.

¹ Interview with Stuart Penrose, **Arts Review**, May 1, 1965

² Jeremy Moon ‘Statement for Monad’, **Monad**, Issue 1, Summer 1964

Work courtesy Arts Council Collection, Southbank Centre, London

Image courtesy Arts Council Collection, Southbank Centre, London © the artist’s estate



CHARLOTTE MOTH (b. 1978, UK)

Backdrops 2015

Aluminium-mounted lithograph and silkscreen with mirrored table

Backdrops consists of a circular table on castors with a mirrored top pushed up against a lithograph on the wall. The title draws the eye to the duplication visible in the mirror. This theatrical scene can be very easily changed by walking around the little table, so that the 'sky' is brought to life. Such an impermanent nature is typical of Charlotte Moth's work, and she uses photography as a way to analyse her surroundings and understand her experiences.

Moth's practice compacts the essence of imagery using physical props that incorporate architectural features. The props act as a support for her practice which is primarily photography, film and installation. Her interest in what is known and what is not, and the use of negative and positive space, opens up fascinating insights into perception within her work. Moth's use of light,

be it artificial or natural, choreographs and shapes the viewer's interaction with the work, directing the gaze to emphasise the space in which the work is seen.

Born in Carshalton, UK, Moth went on to receive her MFA at the Slade School of Art in London in 2002. She undertook a Research Fellowship at the Jan van Eyck Academie in Maastricht, The Netherlands, from 2005 to 2006. She was subsequently awarded several residencies based in Portugal, Germany, Ireland and France. In 2012 she undertook a residency at Fieldwork Marfa, Texas, USA, an international research program run by ESBA Nantes, HEAD-Geneva and Gerrit Rietveld Academie Amsterdam Marfa, Texas. She is currently studying for a PhD by project at the Royal College of Art in London.



NATHANIEL RACKOWE (b. 1975, UK)

CS10 2017

Blue roofing sheets, steel frame and fluorescent light

CS10 captures the chromatic sensations of desolate streets at dusk, bringing the atmosphere of daylight fading into night into the gallery space. Influenced by Modernism, an early 20th century movement in art that broke with tradition and introduced clean lines and everyday materials, Nathaniel Rackowe uses mass-produced corrugated plastics, concrete, scaffolding, breeze blocks and strip lights, to recreate the experiences and visual sensations of contemporary city life.

Nathaniel Rackowe is an artist working with large-scale architectural structures and light installations. The resulting sculptures combine intense beauty with the hard-edged feel of industrialisation, offering a true representation of the disparities of life today.

'Preverberation' is a word used by Rackowe to describe the moment before the action that leads to the making of a piece of work: the thought that prompts the idea. Drawing on

the word reverberation or echo, the resonance of the past within the present is displayed through his use of materials, which recall the architecture and city life of the recent past. When making work, Rackowe deconstructs the idea of a structure and rebuilds it tangibly, using light to decipher and explore the spaces between.

Born in Cambridge, UK, Rackowe graduated from the Slade School of Art, London with an MFA in sculpture. He has exhibited his work internationally, including at Den Frie Centre of Contemporary Art, Copenhagen, Denmark; Lawrie Shabibi, Dubai, UAE; Le Grand Palais, Paris, France; Museum of Contemporary Art, Miami, USA and Parasol Unit, London, UK. His work is held in notable collections around the world including Cisneros Fontanals Art Foundation, Miami, USA; David Roberts Collection, London, UK; Jumex Collection, Mexico and the Museum of Old and New Art, Tasmania.

EVA ROTHSCHILD RA ELECT (b. Ireland, 1971, lives London)

Your Weakness 2004

Ebony, oak and paint

“I wouldn’t say I have a favourite material. I have a favourite colour, which is black.”¹

Eva Rothschild is a leading artist of her generation. **Your Weakness** embodies the artist’s sophisticated understanding of sculpture and how it is experienced, being a carefully balanced relationship of geometric shapes and lines, further articulated by the introduction of colour. Rothschild works in a wide range of materials including steel, leather, plexiglass, resin, plastic, paper and fabric. She creates viable yet apparently unstable sculptures, with elements seemingly dependent on each other. She has said that the “ideal way to look at art is to be permanently confused”.² In an age when we expect meaning to be conveyed in 140 characters or less, or immediately in an image, Rothschild’s statement is an important challenge to our perception of the world and the things in it, including ourselves.

Born in Dublin, Ireland, Rothschild studied Fine Art at the University of Ulster, Northern Ireland, and an MA in Fine Art at Goldsmiths College, London, UK, graduating in 1999.

The Hepworth Wakefield, UK launched with a major exhibition of Rothschild’s work in 2011 and she undertook the major Duveen commission at Tate Britain, UK, in 2009. Recent exhibitions include New Art Gallery Walsall, UK; Dublin City Gallery, Ireland; Hannover Kunstverein, Germany; New Art Centre, Wiltshire, UK; The Nasher Sculpture Centre, Dallas, USA; Childrens Art Commission: Whitechapel Gallery, London, UK and The Modern Institute, Glasgow, UK. Rothschild’s work is held in major international collections including the Irish Museum of Modern Art, Dublin, Ireland; the Museum of Modern Art, New York, USA and Tate, London, UK.

¹ **TateShots: Eva Rothschild**, Tate, 2014, www.tate.org.uk/context-comment/video/tateshots-eva-rothschild [last accessed 19.06.17]

² **Artists: Eva Rothschild**, Cass Sculpture Foundation <http://www.sculpture.org.uk/artist/eva-rothschild> [last accessed 23.05.17]
Work courtesy Arts Council Collection, Southbank Centre, London
Image © the artist courtesy Modern Art, London and the Modern Institute, Glasgow



AYESHA SINGH (b. 1990, India)

Hybrid Drawings 2017

Wrought iron

Ayesha Singh's interest lies in the potential for expressing and experiencing two dimensional processes in three dimensions. She uses scale to investigate the malleability of space in both its physical and illusory presentations. The works attempt to create new spaces in pre-existing architecture and draw attention to the way viewers occupy and traverse the area that the works construct.

Singh's enquiries into post-colonial architecture includes buildings that are constructed using features and fragments appropriated from structures in various countries and cultures. In this case, Singh is referring to India's independence in 1947, following 350 years of British rule, and which resulted in the Partition into India and Pakistan. The content of her work is informed by the historical significance of architecture in the cities where she has lived, their forms are influenced by the transformative and physical evidences of their past alongside their present. Through her work, Singh questions how far

architecture attempts to define an area, its people and their identities.

Hybrid Drawings manifest Singh's research into these occurrences. They are sculptural translations of drawings of imagined structures that combine architectural fragments from buildings in New Delhi and London. They present a unification or the transcultural identity of architecture with recognisable differences, reference to various geographies and religious attributions.

Born in New Delhi, India, Singh studied her Foundation Diploma at Chelsea College of Arts, London, UK. She went on to study her BFA at the Slade School of Fine Art in London and is currently undertaking her MFA at the School of the Art Institute of Chicago, USA. She has exhibited internationally including at Casa de Dona Gisele, Curitiba, Brazil; The Gujral Foundation, New Delhi, India; Hyde Park Art Centre, Chicago, USA and Waterman's Gallery, London, UK.



RICHARD SMITH (b. 1931, UK, d. 2016, USA)

Brief Alphabet – Triptych 1966

Acrylic on canvas

Brief Alphabet – Triptych is a beautiful example of work by Richard Smith, who sought to assimilate and represent the visual language of the world around him into his own abstract form of communication. Smith's early work was influenced by the aesthetics of consumerism, such as packaging and advertising, and he said that the size of his work was often related to "hoardings or cinema screens which never present an object's actual size; you could drown in a glass of beer, live in a semi-detached cigarette packet".¹

Although he shared an interest in contemporary culture with his Pop art contemporaries, Smith maintained an independent approach, drawing influence from abstract considerations concerning scale, colour and formal arrangement, to extend the tradition of painting. This is demonstrated in works such as **Revlon** (1961) made during Smith's time in New York, which is a beautiful, abstract painting made using colour inspired by the tones of cosmetics. In 1963, Smith began to test the definition of

painting as being two dimensional by making three-dimensional canvasses, as exemplified in **Brief Alphabet – Triptych**,

Smith trained at the Royal College of Art, London, (1954-57) and represented Britain at the Venice Biennale in 1970, one of the highest accolades for an artist. He was made a CBE in 1971 and Tate presented a retrospective in 1975. Smith's work is held in major international collections including the British Museum, London, UK; Centro de Arte Moderna, Calouste Gulbenkian Foundation, Lisbon, Portugal; Hirshhorn Museum and Sculpture Garden, Smithsonian Institution, Washington DC, USA; Louisiana Museum of Modern Art, Humlebaek, Denmark; Metropolitan Museum of Art, New York, USA; The Museum of Contemporary Art, Chicago, USA; The Museum of Modern Art, New York, USA; National Museum of Wales, Cardiff, UK; Philadelphia Museum of Art, USA; Tate, London, UK and the Walker Art Center, Minneapolis, USA.

¹Richard Smith in David Mellor **The Sixties Art Scene in London**. Phaidon, London, 1994, p.130

Work courtesy Arts Council Collection, Southbank Centre, London

Image courtesy Arts Council Collection, Southbank Centre, London © the artist's estate



ESTELLE THOMPSON (b. 1960, UK)

Whiteishwhiteishness 2003

Oil on board

Whiteishwhiteishness is a key example of Estelle Thompson's meticulous approach to painting and colour, using large areas of white paint to offset and highlight the judicious use of colour. The delicacy of the line focuses attention not only on the red, yellow and grey, but on the surface of the white too. This work reflects Thompson's deeply researched understanding of colour theory and perception and whilst at first glance might appear simple, its complexity unfurls over time. Thompson earned her MA from the Royal College of Art in 1986. At art school she mainly painted figures then, as she described, the "figures just dropped off".¹ She turned to landscapes, which became increasingly abstract and more concerned with colour and light. By the late 1990s she was painting abstract and geometric works with limited colours, such as **Whiteishwhiteishness**.

Thompson exhibits regularly in the UK and abroad, recently including Angel Row Gallery, Nottingham, UK; Flowers Gallery, London, UK; Galerie Helmut Pabst, Frankfurt, Germany; Mead Gallery, University of Warwick, UK; the New Gallery, Walsall, UK; Oriel Sycharth Gallery, Wrexham, Wales, UK; Purdy Hicks, London, UK; Rosenberg and Kaufman Fine Art, New York, USA; Usher Gallery, Lincoln, UK and Wetterling Gallery, Stockholm, Sweden. Her work is held in important collections including the British Council, UK; the British Museum, UK; Contemporary Art Society, UK; and Deutsche Bank, Germany; Ferens Art Gallery, Hull, UK; New Hall College, Cambridge, UK; New York Public Library, USA; Towner Art Gallery, UK; University of Oxford and Saïd Business School, UK.

¹ Iain Gale, **In The Studio: Making marks on the memory: Estelle Thompson paints abstract works of fragile beauty in the East End of London**. 1994: www.independent.co.uk/arts-entertainment/art/art-in-the-studio-making-marks-on-the-memory-estelle-thompson-paints-abstract-works-of-fragile-1399317.html [last accessed 12.06.17]
Work courtesy Arts Council Collection, Southbank Centre, London
Image courtesy Arts Council Collection, Southbank Centre, London © the artist



RICHARD WENTWORTH CBE (b. 1947, Samoa, lives London)

Tirana, 1999. Occasional Geometries 2000

Unique photograph

A leading artist of his generation as well as an influential teacher and curator, Richard Wentworth's practice is characterised by an observational wit and serious consideration of our relationships with objects. He is less interested in making statements through monumental sculptures than in the original ways in which things might be imaginatively repurposed. This approach applies to his own work as well as the interventions he notices in the world. **Making Do and Getting By** (published 1984), for example, is an ongoing series of documentary photographs that bear witness to minor but creative adjustments that people have made, such as a wellington boot that props a door open, or a folded cigarette packet to steady a table.

Tirana, 1999 is from the **Occasional Geometries** series, from which this exhibition borrows its name. These photographs capture moments in the lives of objects that appeal to Wentworth but that others might not notice. In this case it's simply a selection of objects of different

materials, widths and lengths propped against an unremarkable wall in the street, but with the artist's eye and particular approach to the photograph it becomes an interesting arrangement of shapes, surfaces and relationships - the foundation blocks of mathematical geometry.

Wentworth studied at the Royal College of Art, London (1966-70), where he also taught from 2009 to 2011. He was also a tutor at Goldsmiths College of Art in London (1971-87). Wentworth exhibits his work regularly in the UK and around the world including at Bold Tendencies in Peckham, London, UK, in 2015; Whitechapel Gallery, London, UK, in 2010 and Tate Liverpool, UK, in 2005. His work is held in leading collections including Auckland City Art Gallery, New Zealand; the British Council, UK; Centro Cultural Arte Contemporaneo, Mexico City, Mexico; Israel Museum, Jerusalem, Israel; LeWitt Collection, Chester, Connecticut, USA; Museum of Modern Art, Dublin, Ireland; Tate, London, UK and Zabłudowicz Collection, UK.



HILARY WILSON (b. 1963, UK)

Drawer III 1990

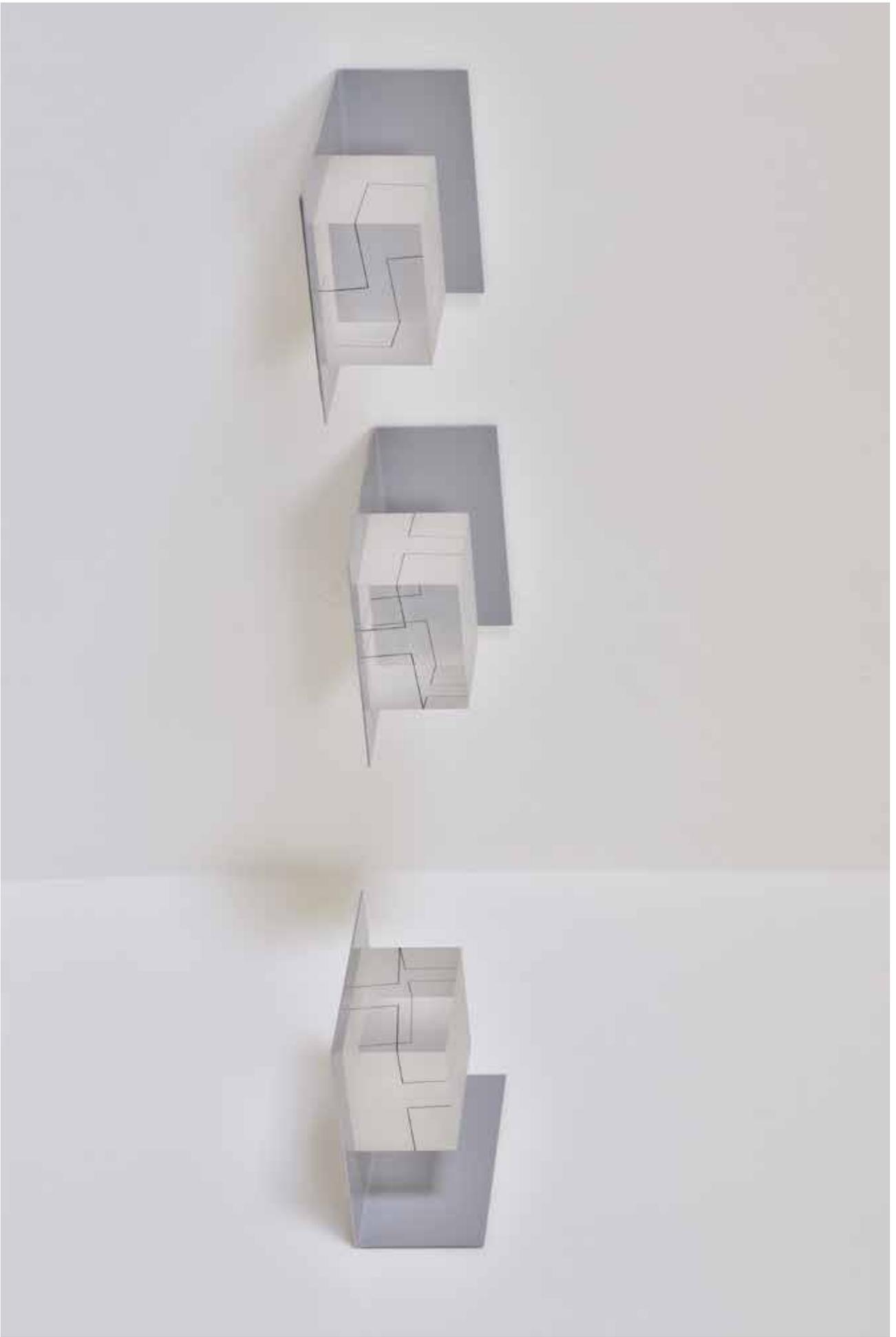
Wood

Drawer III is part of a body of work created by Hilary Wilson that explores the formal qualities of domestic furniture. Wilson adapts the design of a familiar object to such an extent that it becomes useless, its function no longer possible, and so that we reconsider the object as sculpture.

In this work, Wilson has repeated the drawer 16 times and placed it directly on the floor, where it takes on the form of a minimalist sculpture rather than a domestic item. Developed in the USA by artists such as Donald Judd in the 1960s, Minimalism reduced sculpture to its essential

elements, notably a rectangle or a cube, and often involved the presentation of repeated forms. Rather than use the cold finish often associated with Minimalism however, such as polished or painted steel, Wilson has retained the natural wood of the drawer.

Born in Grimsby in 1963, Wilson studied a Postgraduate degree at the Slade School of Fine Art, London (1990-92), creating this work during that time, which was exhibited at the Serpentine Gallery, London, when she was shortlisted for the Barclays Young Artist Award in 1993.



GARY WOODLEY (b. 1962, UK, lives London and New York state)

Study No. 3, 4 and 5 1993

Ink, perspex, cellulose and aluminium

Echoing the original development of geometry and its use in surveying and construction, Gary Woodley explores how line and drawing relate to architectural spaces. When creating an exhibition, for example, he meticulously measures the galleries and creates them as 3D computer drawings before making pieces in direct response. These three studies are beautiful illustrations of Woodley's approach. They are interesting and curious sculptures in their own right but could be models of rooms, indicating some of the many ways that they could be measured and divided. He has described that they present an idealised room proportion and can be viewed as an independent artwork or as a view-box for a possible full size

installation. Woodley was one of Rana Begum's teachers during her MA at the Slade School of Fine Art, London (2000-2). He is one of a number of artists who she learned from as a teacher or a mentor and whom she continues to hold in high regard.

Woodley still teaches at the Slade and he was an artist-researcher at the Schlumberger Gould Centre, Cambridge, which is dedicated to multidisciplinary studies into drilling, chemistry, fluid mechanics and seismics. He undertook research supported by the Henry Moore Institute, Leeds, in 2003-4 into computed sculpture and he continues to exhibit his work regularly, most recently in London and New York.



MARIA ZAHLE (b. 1979, Denmark)

Tree Stripe 2012

Mixed media

Tree Stripe is a long piece of sewn fabric stretching from the ground to a branch high in a tree. The fabric is approximately the width of a body and suggests an imagined route up into the tree top. Often highlighting spaces normally unseen, or drawing attention to something that is usually missed, Maria Zahle's visual ladder allows for the imagination to climb the tree, with coloured blocks suggesting a ladder or staircase.

As with much of Zahle's work, **Tree Stripe** is made from rip-stop nylon, a textile used for making kites and sails, which amplifies the material's inherent lightness and strength and intensifies the artist's delicate handling of the fabric.

Zahle's work is informed by an intense fascination with the way in which art can

shift between painting and sculpture, figure and abstraction, emotion and formalism. Her works utilise the everyday and materials considered to be generic, but her precise and unique actions highlight the often missed particularities of ordinary life.

Zahle was born in Copenhagen, Denmark, and she studied at the Slade School of Fine Art, London. She graduated from the Royal Academy Schools, London, in 2009. Zahle's permanent public commission for the Institute of Energy Technology, Ålborg University, Denmark, opened in 2016. **Maria Zahle: 8 Poems**, a new book of visual poetry, will be published by Akerman Daly in late 2017. She is a member of the band Squares & Triangles and is represented by Arcade, London. **Tree Stripe** was first shown at Frieze London in 2012.