Art installation and learning environment, historical interpretation and collaborative reimagining.

A combination of educational theory and philosophy.

A coming together of many years of teaching within conventional learning environments and relationships, and an awareness of the potential when these environments and relationships are challenged.

The result of close observation of how people learn and how people are creative.

The combination of the practices of two established artists whose work examines how we experience the world, how we experience personal and public narratives, and how we navigate our physical bodies.

Work which explores the processes of creative practices and the fundamentals of creativity itself.

Contact Periscope:
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PERISCOPE

Alison Cockcroft and Emily Joy are visual artists who come together through a shared interest in the processes of making art and public engagement. Sharing studio space for the past ten years whilst exhibiting, undertaking residencies and teaching both individually and together has led to the close creative collaboration that is Periscope.

Periscope sets out to develop immersive, accessible events in which people of all ages, backgrounds and abilities are invited to participate playfully in creative processes with no set outcomes. We carefully curate the environment in a theatrical way, creating a narrative - that is both referenced and imagined - around the history of a place or character. A Periscope space is a place to play, question, investigate and explore, a place that feels free from the expectations and constraints of our everyday lives. Objects, information and strange contraptions for looking or drawing invite participants to see and experience things differently and give a sense of contributing to ongoing research rather than entering a blank space that is awaiting their input. This also breaks down expectations or fears of ‘can’ or ‘can't do’ with which creative practices are loaded, so rather than judging results by certain aesthetic standards participants can discover the sense of contributing to a bigger, communal project. Freed from these inhibitions participants can be more playful, experimental and bold. Questions, hypothesis and prompts, materials and equipment within the environment invite certain types of interaction but beyond this we aim to avoid specific instructions and time limits and to encourage autonomy. We abandon the idea of the ‘expert’ tutor with knowledge to impart and see ourselves and participants as undertaking a journey of discovery together. The results may include textual recording, 2d mark-making, 3d construction, observed drawing, mechanics, printing etc. We accept the validity of different responses and always expect the unexpected. Over the duration of the event the actions of participants are added to the environment and become part of the source material for subsequent visitors. All our events have been run on a drop-in basis over a number of days and are open to anyone.

Participants can participate on a variety of levels, from simple observation of the source material (visual, text, sound, historical reinterpretation etc.) to fully engaging with and changing the entire environment with their creative interventions.
Periscope at your venue

We are seeking to extend the ‘scope’ of Periscope; to develop ways of involving people creatively; to widen and diversify our audiences; to encounter new historical narratives that can be reinterpreted and to bring this new creative model to other areas. A look through the lens of our trusty viewing device shows us there is a big wide world full of places to explore and stories to tell.

Past Periscope events have enabled us to develop our methodology and gain valuable feedback from participants. We have begun to see, particularly in The Dream of The Plant Collector (2016), how our events can work on many levels, tapping into people's shared and personal relationship to a place and the individual and collective imagination. Through our projects, we aim to tell and re-tell the history of a place, whilst also imagining its future and promoting people's sense of place as a public shared space in which they have a stake. We also present this sense of place within a wider context, through hinting at the aspirations, follies and fantasies of that particular culture, context and age. We are interested in history as a layering of shared and personal stories that contribute to people's sense of place and community. Heritage is part fact, born out by the evidence of objects from the past and part pure projection, a place to travel back to through the imagination. We also recognise that participation in a shared creative experience can promote a sense of belonging and community.

We are committed to enabling people to view the world with fresh eyes and encouraging curiosity, playfulness and open-ended research. Our own curious natures make us very excited at the idea of discovering new heritage stories and bringing them to life. We have a successful track record of working with other organisations and welcome the opportunity of forming new working relationships.

Past Periscope Projects:

Periscope projects have been developed and run at The Museum In The Park in Stroud. The museum collection is focused on local heritage whilst the gallery hosts a range of temporary exhibitions.

We both have a long-standing working relationship with the museum as exhibiting artists and as educators. In 2011 we undertook a year-long residency - as founder members of artist group Quercus - within the Victorian walled-garden which was then derelict and awaiting renovation. Emily’s solo exhibition Gifts for Mother Mnemosyne was also hosted by the museum in 2014. Alison has devised and run many family drop-in workshops based around the museum's collection and her observation of people's engagement and the interactions between parents, grandparents and children has informed the development of the Periscope model. For more details of our work please see attached CVs.
The Dream of The Plant Collector was a celebration of the opening to the public of the walled garden at the Museum in the Park following an ambitious renovation project after thirty years of neglect. The garden is now fully open to the public for the very first time in its history. The Dream of the Plant Collector came about after careful research into the history of the garden, from the first known map from 1819 through to the 21st Century. The history of the garden was re-imagined, presented and reflected through the many creative activities, source material, maps and viewing devices. Stemming from the imagined characters, the Plant Collectors, the event touched upon ideas of layers of soil and history, time passing and growth, ways of seeing and ways of documenting, and imagination and projection into a possible future garden. It played upon the romantic notion of secret or forgotten gardens and Victorian explorers dreaming of far-away lands. Participants and visitors could use their layered maps to navigate through the new-found land of the garden, from the plant collectors’ tent to the propagation shed, seeing both past and present from the viewing platform and immersing themselves in the quiet absorption of the plant collectors’ drawing studio.

For more information on this event please see
https://periscopics.wordpress.com/portfolio/the-dream-of-the-plant-collector/
March 2016, The Inventor’s Studio

The Inventors’ Studio presented a workshop environment which encompassed drawing, paper mechanics, wire sculpture, an interactive installation and work with fabric. The space was themed around the character of an eccentric inventor determined to discover how humans could fly. The inventor’s thoughts, experiments and diary excerpts were displayed along side the growing collection of trials and experiments from participants. Wing-mechanisms were investigated, fantasy wings made, feathers and birds observed and drawn and flying models constructed and sent on test-flights whilst we pondered what would be needed on a long flight and where we might choose to go.

For more information on this event please see https://periscopics.wordpress.com/portfolio/the-inventors-studio-flight/
February 2016, The Paper City

Working within very defined parameters, the Paper city was a growing collaborative installation that encouraged people to think about the nature of city design. The participants were invited to take part in a reimagining of what a city could be: public and private space; work and leisure; civic pride; transport routes and maps and plans. Participants could choose templates, construct from units and create their own printing blocks. Room layout, displays and source material emphasised participants’ autonomy within this process. The placement of buildings, though chosen by individual participants resulted in co-operation, aesthetic decisions and distinct areas within the city. The result filled half the room, inspiring poems and amateur films.

For more information on this event please see
https://periscopics.wordpress.com/portfolio/paper-cities/
April 2015, The Botanical Laboratory

The Botanical Laboratory was the first Periscope Big Draw event and focused on drawing methodologies using the materials and language of science and mathematics. The room was transformed into a laboratory, complete with scientific instruments, hypotheses and many possible solutions for the participants to discover and add to the environment, all linked in a very subtle way to looking and drawing. Participants were introduced to the environment and then allowed to find their own way in the space, moving from playing with projections and tracing shadows to detailed measuring and paper engineering, to the ‘plant crusher’ in which specimens were crushed. Areas were subtly focused on working in specific ways and for different durations; from intimate close observation areas with focused lighting, to areas which invited a more dynamic and physical interaction such as the large-scale projections or construction tables. There were clear invitations for self-directed participation, for example plant specimens ready to be unclipped from the wall, and empty hooks waiting for new creations.

For more information on this event please see https://periscopics.wordpress.com/portfolio/the-botanical-laboratory/
November 2014, The Wanderer’s Drawing Studio

The Wanderer’s Drawing Studio was linked to Emily’s solo show at the Museum in the Park, which loosely developed the idea of the character of the Romantic Wanderer throughout the exhibition. Source material included maps and mountains, plants and roots echoing imagery from the exhibition. The workshop event formed the prototype for future Periscope events in that it discarded the traditional model of a taught workshop. Instead the room was transformed into a drawing studio in which many unusual and historically referenced drawing equipment was presented, including old projectors, magic lantern slides, blind drawing screens, tracing from light boxes and close observation using unusual drawing tools.

For more information on this event please see https://periscopics.wordpress.com/portfolio/the-wanderers-drawing-studio/
Budget and other Information

Periscope projects are delivered within a budget presented by the hosting organisation with time allocated for research, planning, delivery and materials. For short events, for example The Dream of the Plant Collector; the budget total was £3000 with a materials budget of £400. With over 800 direct participants, the two day event reached an audience of 1300 with a wider audience (web, broadcast, press) of 4500.

Individually, Periscope artists have experience of managing budgets up to £20,000, managing teams, collaborating with other artists, musicians and those working in many other fields. We also have excellent experience of working with other organisations, with diverse groups and with those with barriers to the arts. Periscope artist also have experience of gaining successful funding bids (including Arts Council grants).
Alison Cockcroft

Within my art practice drawings and sculpture are produced through actions that are physical and repetitive, examining both the strength and vulnerability of the physical body. I am engaged in an ongoing investigation that encompasses interests in the psychology of human attachments, how we relate to the natural world and our sense of ourselves as physical beings. I seek to reveal the direct connection between the idea and the act of making and play with the tension between arbitrary actions and control; randomly generated marks and culturally aware, conscious decision making. Direct connection with the body is made by drawing with finger marks, printing from skin and hair, breathing, scratching etc. combined with more traditional drawing techniques. The imagery revealed by these processes teases the viewer by seeming at once familiar and strange, inviting recognition as something natural; plant, fur, skin, body, animal, whilst remaining ambiguous and standing more as metaphor than representation. Whilst dealing with big questions I keep playfulness and curiosity at the centre of my approach.

In recent site-specific work with Museum In The Park and Cannington Walled Garden I have become interested in referencing the history and current uses of a site within the visual presentation of the work. At times I work directly into an outdoor environment recording actions made with my body. This process was initiated during a three day course exploring Wild Casting in Pembrokeshire. I have also worked collaboratively with other arts professionals: poets, dramatists and musicians and this has led me to consider the performative qualities within my work and the possibilities for effecting how people feel and behave when entering and immersing themselves within a curated space.
Educational Qualifications
1990  PGCE Bretton Hall College, Wakefield
1986  BA(hons) Fine Art 1st Class, North Staffordshire Polytechnic

Recent Exhibitions
2016  10 Degrees North East of Base Camp, Stroud
2013  Abundance, Cannington Walled Garden, Somerset
2012  Disfrutar, Museum In The Park, Stroud
2012  Art in the Garden, Painswick Rococo Gardens
2010  Back To Square One, Stroud

Commissions
2014  Site Specific Installations  Cannington Walled Garden (Somerset Artworks)
2011  Paper Lighting  Wahaca Restaurant, Wimbledon (Kate Wilkins Design)
2007  Constellation, Uplands Special School, Swindon (Artpoint)
2005  Catseyes, Cotswold Water Park, Cirencester
2003  Recycled Metal Panel, Lydney (Gloucestershire Wildlife Trust)

Selected School Projects
2015  Dragon Scales, Park Juniors, Stonehouse
An ARCH (Arts and Heritage) project with professional musicians

2010–11 Playground Development and Design, Longlevens Infants School, Gloucester
Supporting children and staff through a consultative workshop process in the design of their
playground to encourage imaginative and physical play and support the outdoor curriculum.

2010  Walking On Dinosaurs
A combined arts project in ten Gloucestershire schools celebrating the bicentenary of Charles
Darwin. With Steven de Proost (drama), Liz Terry (music) and Imogen Harvey Lewis (visual
art)

2006-9 Safe Routes Project, Somerset, with SPAEDA and Somerset Artworks
An extended project delivered in ten school across Somerset region.

2006  All Aboard Project, Stroud
Five Stroud primary schools looking at the history of the Brunel Great Western Railway with
Stephen De Proost (writer) and Liz Terry (music).

2005  Gloucestershire Early Years Creativity Project, Cheltenham
Weekly sessions in two early years settings over ten weeks to develop child centred creative
practice.

Residencies
2011  Walled Garden Residency with Quercus, Stratford Park, Stroud
2005  Oxford University Botanic Gardens, Oxford
‘Imagine’ project for Oxfordshire County Council. Working with three schools with resulting
work exhibited at Modern Art Oxford in September 2005.

2002  Cotswold Wildlife Park,Burford
‘Wild Art’ project Residency for Oxfordshire County Council.

Community
From 2015  Community artist for Gloucester Christmas Lantern Procession
2013–2014  Learning Engagement Officer, Museum In The Park, Stroud
Devising and co-ordinating events for walled garden renovation project
2014  Lantern making and procession, Coleford, Forest of Dean
From 2012  Art Workshops for Sheltered Housing Residents, Stroud District Council
From 2003  Regular family events at Museum In The Park, Stroud

Other Teaching
1990-1993 Art Teacher  Wyvern Community School, Hampshire
1994-1995 Head of Art  Winton School, Croydon
1996-1998 Art Teacher  Warlingham Secondary School, Surrey
2002  Visiting Lecturer, Art Foundation Course, Stroud College
Emily Joy

I am a sculptor, installation and performative artist making work exploring memory, the self, language and theory of trace. Within my practice, theory and research are indivisible from the practical work made. My work reflects a desire to retrace the shadows of a now absent presence, to re-appropriate traces of personal history whilst questioning our sense of ownership of our memory and of our past. Much stems from an ongoing investigation into the subjectivity, transience and loss inherent in the act of remembering and reimagining; including why and how experience is mediated by the imperfect copies of memory, language and image. My practice is concerned with trace (grammatical, photographic or the cast) in relation to memory and the boundaries of the self, revealed through investigations into the limitations of the physical body, through confrontation with material mass and through personal and technical failure. Current work examines imagination in relation to representation, personal and multiple narratives, and memory recall. I am exploring drawing and participatory acts to investigate how we understand the world and create a sense of self.

Over the last ten years I have completed residencies examining the public interpretation of history and personal narratives within a public space or public body. These include the Walled Garden residency at the Museum in the Park, Stroud, the Navigable Waters commission (working with the Canals and Rivers trust) and the Victoria Works residency in a derelict chair factory. Previous projects and events include The Retrace: Scripting Memory (a solo exhibition and events programme including workshops, poetry readings and speakers) which included a talk by author Brian Dillon, about the act of retracing. This research was developed in the ‘Mother Land’ residency/solo exhibition (Germany). ‘Gifts for Mother Mnemosyne’ - an Arts Council funded exhibition programme and project - included public participatory events, workshops and speakers including philosophers Mark Currie and Chris Norris. I am working with the Knowing from the Inside (K.F.I.) project, headed by anthropologist Tim Ingold.

www.giftsformothermnemosye.wordpress.com

www.emilyjoyartist.com
EMILY JOY
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Educational Qualifications
2005-2006 MA Fine Art, UWIC, Cardiff
2001-2004 BA (Hons) Visual Art with Visual Culture, University of Gloucestershire, First Class

Selected Solo and Group Exhibitions
2016 ‘Vom Werden’, Kunst und Kultur Forum Laubach, Germany
2016 ‘Ten Degrees North-East of Base Camp’, Stroud
2015 ‘Beyond Perception’, The University of Aberdeen
2015 ‘The Logic of the Supplement’, Line Gallery, Gloucestershire (S)
2015 ‘The Open West’, The Wilson, Cheltenham
2014 ‘Reimagining Pluto’, The Brunel Goods Shed, Stroud (S)
2014 ‘Gifts for Mother Mnemosyne’, Museum in the Park, Stroud (S)
2014 ‘Navigable Waters’, The Canals and Rivers Trust, Gloucester
2014 'Redhanded', Redhanded, Kings Cross, London
2013 ‘Mother Land’, Galerie Im Palais, Germany (S)
2012 ‘Nature; gentle and Powerful’, The Castle Gallery, Laubach, Germany
2012 ‘Disfrutar’, Museum in the Park, Stroud
2011 Jamaica Street Open Studios (invited artist), Bristol
2010 ‘Finding Balance’, The Castle Gallery, Laubach, Germany
2009 ‘Retrace; scripting memory, Stroud Valleys Artspace (S)
2008 ‘The Darbyshire Award’, Museum in the Park, Stroud
2008 ‘Locus’, 1 Saville Row, Bath
2006 ‘Why Not Sneeze’, TactileBosch, Cardiff

Awards
2012 Shortlisted for the Aesthetica Prize.
2008 The Darbyshire Award Winner

Residencies and commissions
2014 Commission, ‘Navigable Waters’, The Canals and Rivers Trust, Gloucester
2014 Artist in Residence, Victoria Works, Gloucestershire
2013 Artist in Residence, Galerie Im Palais, Lich, Germany
2012 Artist in Residence, Art and Culture Symposium, Laubach, Germany
2012 Commission, The Painswick Rococo Gardens, Gloucestershire
2011 Artist in Residence with Quercus, The Museum in the Park, Stroud
2010 Artist in Residence, Art and Culture Symposium, Laubach, Germany

Events and Collaborative work:
2016 Collaboration with Yatoo artist group (Korea), Museum in the Park, Stroud
2014 ‘Gifts for Mother Mnemosyne’ Arts Council Funded events programme including talks by Professor Mark Currie and Professor Chris Norris.
2011 ‘Art and Nature’ Quercus event with Clive Adams (CCANW) and Neil Armstrong (Tremeneere), SVA, Stroud
2010 ‘Back to Square One’, Quercus project, Stroud
2009 ‘Beyond the Verge’, Quercus project, Stroud
2009 ‘A return to the Point of No Return’ talk by Brian Dillon, SVA, Stroud
2009 ‘Retrace: Exhale’ poetry event, SVA, Stroud
2009 ‘In Negotiation’ discussion event with Colin Glen, SVA, Stroud

Selected teaching: please see www.ceramicsculptureclass.wordpress.com
2008 – Ongoing Ceramic Scupture Lecturer, Stroud College
2011 – Ongoing Workshop facilitator, New Brewery Arts, Cirencester
2008 – Ongoing Educational workshop facilitator at the Museum in the Park, Stroud
2009 – 2014 Ceramic Scupture Lecturer, Lansdown Pottery, Stroud
2009 Ceramics teacher, William Morris House (Lansdown Pottery)
Periscope are established artists whose own practise deeply informs Periscope events, blurring the boundaries between art, installation, event and workshop.

Contact Periscope:
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