

# LAURA FORD [B.1961]

## *Giraffe*

Plaster, steel and fabric, 1998

Arts Council Collection, Southbank Centre,  
London

*WILD Dad: I try to keep my head afloat because things can improve. The giraffe's back legs look wobbly, but it's stretching forward with its neck. It makes me think of mental health and how sometimes you can feel like you're being pulled down but you use all your strength to pull yourself forward.*

Using soft fabrics and found objects, Ford creates figures that are simultaneously endearing, alluring and tender.



# CAROLINE WALKER [b.1982]

*Elaine*

Oil on linen, 2020

Arts Council Collection, Southbank Centre,  
London

*WILD Dads: You know this must have been made recently because of the mask, it's our lives now. I like bread, particularly the smell of fresh bread!*

*Elaine* is one of a cast of female essential workers that Walker has celebrated during the pandemic.



LIV PRESTON [b.1993]

*Bethamez (Craven)*

Arcade machine panel, 2019

Arts Council Collection, Southbank Centre,  
London

The dads chose three different artworks  
that reference gaming...

WILD Dad: *You can just switch off, empty  
your head for a bit.*

Preston is an obsessive video game  
player. *Bethamez (Craven)* is made from a  
discarded arcade machine panel and  
named after a *Dwemer Ruin* from the  
games series *Elder Scrolls*.



SHEZAD DAWOOD [b.1974]

*Spacewar!*

Tapestry in teak artist's frame, 2019

Arts Council Collection, Southbank Centre,  
London

*WILD Dad: I like gaming, that's my time  
alone, I feel happy when I'm gaming.*

Living in Karachi, Pakistan in the 1980s,  
Dawood would raid his grandmother's  
handbag for change to spend at the local  
arcade.



BOB ROBINSON [b.1951]

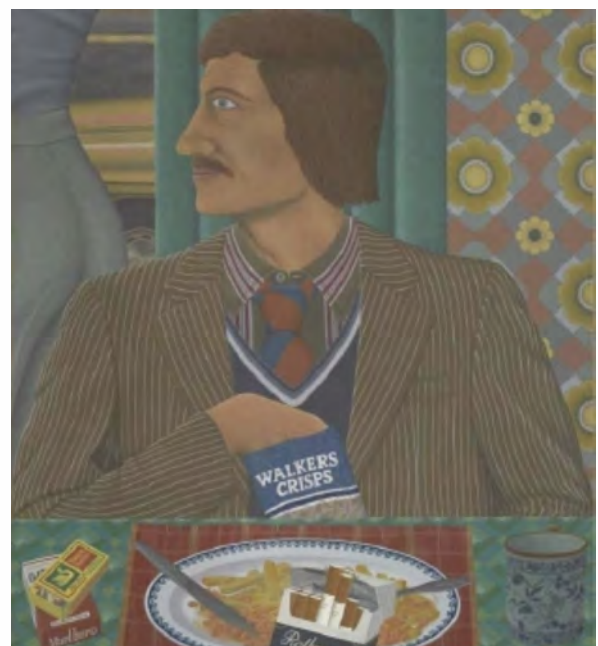
*A Preference for Crisps*

Acrylic on canvas, 1979

Arts Council Collection, Southbank Centre,  
London

WILD Dad: *Always new habits to beat...  
and old unhealthy ones!*

Born in Northern Ireland, Robinson has lived and worked in Nottingham since 1975, with many of his paintings recording his experience of living there.



# GERARD HEMSWORTH [1945-2021]

## *Table Manners*

Acrylic on canvas, 1983

Arts Council Collection, Southbank Centre,  
London

*WILD Dads: This shows me the drain on people in everyday life. Makes you wonder what's gone on here. They look done in. That's how life is sometimes.*

There is something performative within this domestic setting, inviting the viewer to create their own narratives.



DAVID BATCHELOR [b.1955]

*Pink Pimp Mix*

Found concrete mixer, neon, 2006

Arts Council Collection, Southbank Centre,  
London

WILD Dad: *It says new beginnings,  
bringing life to an old space. Sometimes I  
take life too seriously – this made me  
smile – it reminded me to lighten up!*

Batchelor delights in taking objects we  
might normally overlook and making  
them vibrant, glowing, colourful and  
highly visible.





MAEVE BRENNAN [b.1990]

*The Drift*

Film and audio visual (HD Video with sound) / Running time: 50 minutes 29 seconds, 2017

Arts Council Collection, Southbank Centre, London

*WILD Dads: I like my drift cars and I love BMWs. I like that someone hundreds of miles away is doing the same stuff I do.*

Set in Lebanon, *The Drift* shifts between three main characters: the gatekeeper of the Roman temples of Niha; a young mechanic from Britel, a village known for trading automobile parts; and an archaeological conservator working in Beirut, each sharing the desire to reassemble and rebuild.





JOHN ISAACS [b.1968]

*Untitled (Monkey)*

Wax, hair, glass, metal and plastic, 1995  
Arts Council Collection, Southbank Centre,  
London

*WILD Dad: I used to isolate myself a lot,  
this touches on what I used to be like,  
what I've moved on from.*

Although *Untitled (Monkey)* references many things, it is Issacs' hope that what the viewer feels is uncanny, a shift in the familiar, opening doors into many perspectives.



ALEKSANDRA MIR [b.1967]

*ISS 0004*

*ISS 0007*

*ISS 0014*

Fibre-tipped pen on paper, 2016

Arts Council Collection, Southbank Centre,  
London

*WILD Dad: The detail on these is incredible and they're done with felt pens, I like that. Just looking at them makes you feel still and calm, like the artist must have been when they made them.*

Mir describes the Sharpie, as a 'fast, democratic' tool, utilised here to make drawings of the International Space Station (ISS) captured in various stages of deterioration, and are part of a wider body of work called *Spaced Tapestry*.



DAN HOLDSWORTH [b.1974]

*Blackout 21*

C-type photographic print mounted onto aluminium, 2010

Arts Council Collection, Southbank Centre, London

*WILD Dad: You can feel the power in this. It has a destructive look to it. I feel it represents my mental health.*

The subject for this image is the Sólheimajökull glacier in Iceland which has been printed with the light and dark in reverse. The pale sky becoming pitch-black, while the ground is a strange, chalk-white terrain.



CHARLIE MEECHAM [b.1951]

*Forest of Dean 1*

*Forest of Dean 2*

*Forest of Dean 4*

Archival digital prints, 2018

Arts Council Collection, Southbank Centre,  
London

*WILD Dad: What a wet rainy day it is today down at the allotment. The woods look wet and dull like it is here, but it's so nice to see everyone!*

Meecham's photography explores the changing landscape and how we interact with it, and our sense of place and belonging.



JOHN MONKS [b.1954]

*Car Door in a Landscape*

Oil on canvas, 1989

Arts Council Collection, Southbank Centre,  
London

WILD Dad: *Reminds me of time spent in  
the workshop with my dad when I was  
younger.*

Monks' work typically features interiors  
and inanimate objects, inviting us to look  
anew at the familiar and the  
commonplace.



SEAMUS NICOLSON [b.1971]

*Leisure Lounge*

C-type print on aluminium, 1996

Arts Council Collection, Southbank Centre,  
London

*WILD Dad's: Most towns around here  
have an arcade. Most of us have spent  
time there at one time or another.*

The artist says, "When I produced *Leisure Lounge*, I was interested in club culture as a subject for my work. The figure having his back turned to the viewer has been a recurring element in my work."



BEDWYR WILLIAMS [b.1974]

*The Burn*

Shell encrusted metal BBQ, 2012

Arts Council Collection, Southbank Centre,  
London

WILD Dads: *Reminds me of summer,  
beach trips with my family. Beach and  
food – what's not to like!*

Bedwyr Williams' shell craft barbecue  
celebrates kitsch in all its glory.





## RYAN MOSLEY [b.1980]

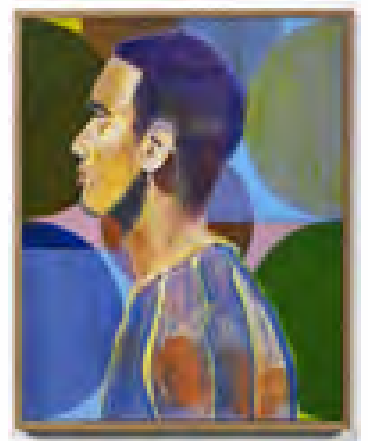
*James*

Oil on linen on board, 2016

Arts Council Collection, Southbank Centre,  
London

WILD Dad: *I like this picture because of the way the person's looking at what's ahead of him.*

Recurring motifs in Mosely's work include the harlequin-diamond print and portraits in profile, with individuals contributing to a wider cast of characters. Symbolically, time is often expressed as the past is to the subject's left, and the future to the right.



RICHARD PATTERSON [b.1963]

*Motocrosser*

Oil and acrylic spray paint on canvas,  
1995

Arts Council Collection, Southbank Centre,  
London

*WILD Dads: Because I like bikes. I ride  
bikes, off-road. It's a kind of freedom.*

As a motorbike enthusiast, *Motocrosser* is  
a representation of the artist in toy form,  
a fantasy self-portrait.

