Fair Art in Epsom second to none

Your creative senses will be tingled from the moment you arrive at the second **Art Surrey** contemporary art fair coming to The Duchess Stand, Epsom Downs Racecourse, 4 - 7 October 2024.

Art Surrey opens on Friday 4th October with a Preview Evening with a complimentary glass of fizz from 5.30pm to 8.30pm and opens over the weekend on Saturday 5 October 11am-5pm and Sunday 6 October 11am-5pm.

This exciting art fair curated by Art Surrey and Ewell based Art Adviser and Gallery, Caiger Art, offers art lovers and collectors the chance to browse and purchase artworks from over 80 of the most exciting contemporary and traditional artists selling today, many of whom are Surrey based artists.

As final preparations get under way, **Carol Caiger**, Director of Art Surrey, is, once again, excited to be bringing this art fair back to Epsom. "We had a very successful art fair at Epsom Downs last year so had no reservations about coming back for a second event. We had great feed back from visitors and one of our favourite comments was, 'It's like a London Art Fair, but right on our doorstep". Being one of the largest art fairs within the south east of England, this contemporary art fair will the perfect place to find artwork to start your art collection, or add to your collection if you are already an art enthusiast!"

There will be over 3000 works of art to see, paintings, drawings, prints, digital art, mixed media art, photography, sculpture, glassworks and ceramics. With all artwork ranging from £50 to over £3000, there will be something for everyone.

Weekend facilities include a bar and café / restaurant serving teas, coffee and food throughout Saturday and Sunday, so you can easily spend a whole day there! The venue is also wheelchair accessible.

Have a sneak peek at the limited edition art fair brochure here:

Brochure - Epsom 2024

Tickets are available to buy for the Friday Preview Evening, Saturday and Sunday from https://artsurrey.co.uk/tickets/, For further information about te art fair or art advisory contact carol@artsurrey.co.uk or call 07828513885

UCA bring Austen character into 21st century

Fans of **Jane Austen**'s Pride and Prejudice will finally get the chance to have a conversation with their literary hero when speaking with the world-first Elizabeth Bennet avatar – Lizzy.

Created by StarPal in collaboration with **University for the Creative Arts** (UCA), the avatar has been developed to mirror the human qualities of Austen's character as detailed in the novel, such as empathy and humour. Her conversations, which fans will have with her face-to-avatar, will evolve, giving each person who talks to Lizzy a unique experience.

How does Lizzy feel about being a world-first? She said: "It is quite an interesting notion indeed - I must say being Elizabeth Bennet in a world far removed from my own time is an unexpected but intriguing experience. It allows me to share the intricacies of our society and my life with new audiences."

Following consultation and guidance from Jane Austen's House in Hampshire, Lizzy's knowledge bank has been curated from a selection of novels, manuscripts and period-accurate information.

Lizzy is set within a Regency-style background. Her dress and hair have been designed and created by students from the Games Arts and Digital Fashion courses at UCA, drawing on fashion templates from the period.

Sophy Smith, Director of Games and Creative Technology at UCA and the originator of the project, added: "It is so exciting to finally be able to lift Elizabeth Bennet off the page and to be able to have real-time conversations with her. To be able to cross time in this way is joyful – you get a real sense of speaking directly to someone from the 18th century. And she has such a strong personality! Imagine – you can now have Elizabeth Bennet as your friend, to chat with throughout the day and offer you advice.

"This technology has the potential to transform experiences within both the museum and heritage, as well the education sector. Visitors to Jane Austen's House, will have the opportunity to not only experience the renowned author's home but also engage directly with one of her most famous characters. And think about how it could transform learning – instead of only having text-

based revision guides, students can now learn about literature by speaking directly to the characters."

Director of Jane Austen's House, **Lizzie Dunford**, said: "It has been fascinating to watch this project develop, and to witness the innovative staff and students at UCA developing these new technologies, and new ways of accessing literary and cultural heritage."

Tanguy Dewavrin, the COO of StarPal, the company which built the avatar, commented Lizzy is continually surprising them: "It's amazing how real she is - she's just so impressive."

Anya Haber, an MA Digital Fashion student who created the dress in 3D, added: "This project brought the ideation into the digital, but historical garments can be tricky to create accurately, so there was a mix of history and modernity. It was exciting bringing to life the cut of dress, accessories, and embroideries – all inspired by historical drawings and descriptions. It showed how useful technology can be in a historical setting, letting fans engage with fictional characters...and that's just the beginning."

Fans will have the chance to interact with Lizzy if they visit the Learning Centre at Jane Austen's House between September and mid-December – included with House entry.

Epsom Playhouse gets a 40 year uplift

Epsom Playhouse opened in 1984 as part of the development of The Ashley Centre and since opening has hosted a wide and varied programme of events featuring both professional and community productions. Highlights including The Royal Phihamonic Orchestra, Stephane Grappelli, Kenny Ball and his Jazzmen, the James Last Orchestra, Instant Sunshine, Jack Dee, Harry Hill and many more.

At the beginning the Council head hunted **Graham Stansfield** (deceased 2018) for his contacts in the entertainment world which helped establish the Playhouse's reputation early on. Then all the theatre seats could concertina into the back wall, opening the space for balls and exhibitions. Expensive to maintain and service these seats were replaced by the comfortable fixed seating that remains today.

The Playhouse is home to a variety of local amatuer ensembles including the Epsom Sympony Orchestra and the Epsom Players.

The former "members bar" or "upstairs area" has been defunct for many years and is getting a long overdue facelift and repurposing. It will become available for private hire for functions.

A spokesperson for EEBC said "We are currently working on improvements to Epsom Playhouse using an allocation of monies from the UK Shared Prosperity Fund.

One of the first areas for development is the bar on the ground floor. Soon, this will split into two – there will be one bar for bottled drinks and one area for draught – alleviating some of the queues that can happen at busy times. The ground floor bar will also benefit aesthetically from a new artistic mural, depicting singer and actress, Evelyn Dove. As well as this, there are also plans to add a new platform lift to aid accessibility to the upstairs area, which will itself be transformed with a mezzanine overlooking the foyer, improved seating, new flooring, another artistic mural and a refurbished bar area."

Speaking of the upcoming plans to develop facilities, Councillor **Clive Woodbridge**, (RA Ewell Village) Chair of the Community and Wellbeing Committee said, "Epsom Playhouse is a wonderful entertainment venue for the borough, and I am delighted that it is now benefitting from a much-needed uplift, which will help it to reach its full potential as a place for creatives to gather, perform and spectate!"

Epsom Playhouse's programme of events and successes are under the management of Elaine Teague.

UK SPF funds were allocated to help places around the country deliver enhanced outcomes, in recognition that even affluent areas contain pockets of deprivation and need assistance.

The main Auditorium seats 450 and plays host to major leading theatrical companies, including opera, dance, drama, comedy, light entertainment, variety, popular children's shows and more.

The Myers Studio within the Playhouse seats up to 80 and is used as a regular venue for professional productions, and community events. Both the Auditorium and the Myers Studio are available for both corporate hire and private hire.

For more information visit www.epsomplayhouse.co.uk

Mental health art exhibition in Epsom

Children and young people using mental health services have been taking part in a 'My Voice Matters' exhibition, which allows participants to express themselves through the medium of art.

The exhibition is an opportunity to celebrate the talents of the children, young people, parents and carers and to support them in using art to tell us how their voices matter. The "My Voice Matters" Exhibition opens from 2pm on August 27 and runs until September 6 at The Horton Arts Centre in Epsom.

Children and young people who use services such as STARS and New Leaf were invited to create art and encouraged to think about how their voice matters. "I feel satisfied when I do art," said a young person who contributed to the exhibition. "It is simple." They are displaying a painting called 'Flowers' at the show.

"Being able to express yourself through art can be a therapeutic experience for some but can also during the process release traumatic thoughts, experiences, and feelings," said Rebecca Robertson, who works as a Specialist Mental Health Therapist within STARS and is also a qualified Art Therapist. She explained: "It's not just the finished image, which is useful, but also the process of creating it."

New Leaf and STARS provide specialist mental health services for children in Surrey. They offer trauma and attachment therapy to children in care, care leavers, adopted children and those subject to Special Guardianship Orders (New Leaf) and children who have suffered sexual trauma (STARS). The service is delivered by Mindworks Surrey.

The STARS service supports children and young people who have been affected by sexual abuse and assault. The New Leaf Service supports children and young people who are in care, leaving care, adopted or under special guardianship orders.

Emina Atic-Lee, Service Manager for STARS and New Leaf services, said: "Last year's exhibition received the most incredible feedback from young people, their carers and families, as well as the members of the local community who visited. We are really pleased to be able to put on another exhibition this year."

The exhibition is free to enter and showcases artwork by both young people and their parents/carers and staff.

Image: Sibling painting from My Voice Matters exhibition. (Credit: Surrey and Border Partnership NHS Trust)

Redhill theatre gone to rack and ruin?

There are currently no plans to reopen a much loved Surrey town centre theatre according to a new report.

The Harlequin Theatre in Redhill closed its doors in September 2023 after the discovery of reinforced autoclaved aerated concrete (RAAC). Nearly one year on, surveys to establish the extent of the issue have not been completed and there is no indication of when any work may start, or the venue re-open.

Reigate and Banstead Council (RBC) will discuss the future of the theatre at a Strategies Meeting on Thursday (August 15).

RBC said: "We hoped it would be a temporary closure, but due to the extent of the RAAC identified so far and the complex structure of the building, we do not expect to be able to re-open the theatre in the foreseeable future."

In a report by council officers, it has been recommended to stop current Harlequin arts and cultural activities, including the December show and the pop-up in The Belfry shopping centre. The report also warned that "many loyal, hardworking staff" could face redundancy if the recommendation was adopted.

"I'm outraged," Cllr **Andrew Proudfoot** told the Local Democracy Reporting Service (LDRS). He said: "This is an absolutely essential hub for local arts and schools. This is the suggestion of a Conservative attack on community life."

Cllr Proudfoot put forward a motion at last month's council meeting to reaffirm RBC's commitment to the arts, secure an interim facility and develop a reopening plan for the theatre. The Green Party member said at the meeting that the theatre is home to many local organisations, providing cultural identity and nurturing young talent. They added there are no other similar facilities for large cultural events in the borough.

Locals have expressed their disappointment at the recommended decision and the ongoing uncertainty for the provision of arts

and culture in the area. Some said they were "heartbroken" as the Harlequin Theatre gave them opportunities to develop in the creative arts.

RBC said it was "keen to keep access to the arts alive" while the building has been closed by delivering the successful Big Top Panto in Memorial Park and its regular 'Harlequin Outdoors' summer programme in Reigate's Castle Grounds.

Options tabled in the report include putting on the Christmas 2024 show and then making all Harlequin staff redundant in 2025, and working on a renewed opening in April next year. Costing the council an estimated overspend of £250-300k, it is the cheapest proposed option other than to stop all activity of the Harlequin theatre.

In a press statement, Cllr **Nadean Moses**, Executive Member for Sustainability and Leisure, said: "Our commitment to providing an arts and cultural offer in the medium and long-term remains strong." With no more events scheduled after the Outdoor Theatre closing on September 7, Cllr Moses said it can review the costs and benefits of the theatre as well as developing future options for the arts.

The council is looking at new venues such as a school or a cabaret-style performance space. Work is being done for a full business plan of the council's offering of creative arts to its residents for 2025.

The lime light a foot in Epsom

Aydin Mustafa, a lifelong performer and dedicated advocate for the arts, has taken on a new role as the Owner and Director of **Footlights Epsom**, the first Footlights franchise in London. Aydin's passion for the performing arts began at a young age, starting in the industry at the tender age of 4. Reflecting on his early beginnings, Aydin shares, "My mum introduced me to the world of performing arts not with the aim of fame, but to instil confidence, nurture development, and foster social connections. It was a love that ignited in me instantly and continued to burn bright throughout my teenage years."



After studying performing arts at GCSE and A-level at Woodcote High School in Coulsdon, Surrey, Aydin pursued a career in the corporate world but found himself yearning for something more fulfilling. Inspired by his deep-rooted passion for the arts and his desire to make a positive impact on the community, Aydin sought guidance from Jo Fisher, the visionary founder of Footlights, founded in 2005.

Aydin recalls, "Jo Fisher's journey from leaving school at the age of 14 to crafting Footlights into the illustrious, multi-award-winning performing arts franchise it is today has been a constant source of inspiration for me. Her commitment to empowering young talent and creating avenues for personal growth resonates profoundly with my own beliefs and values."

With a vision to establish a sanctuary of excellence, diversity, and inclusivity for children and teenagers aged 3-18, Aydin envisions Footlights Epsom as a nurturing environment where individuals can freely express themselves and cultivate lifelong skills "In a world that can often feel overwhelming and chaotic".

Aydin poignantly expresses, "Our mission is to nurture the generation of tomorrow today, equipping them with the tools, confidence, and resilience needed to navigate the complexities of the modern world."

Aydin's unwavering dedication to fostering young talent and nurturing personal growth is deeply rooted in his love for his 2-year-old daughter, Ayla, who serves as his greatest inspiration. "Every step I take with Footlights Epsom is guided by the hope of creating a world where my daughter can flourish, learn, and boldly express her true self. A performing arts school isn't just about creating the next star; it's about empowering young individuals, fostering their creativity, and equipping them with essential skills for life," said Aydin Mustafa, Owner and Director of Footlights Epsom.

The grand opening of Footlights Epsom is set to take place on Saturday 14th September, at Epsom and Ewell High School from 9:30am to 1pm. Individuals aged 3-18 years old, regardless of background or experience, are invited to join in the celebration. The Mayor of Epsom and Ewell, Steve Bridger, will be in attendance to mark this exciting new chapter in the performing arts scene in Surrey.

Aydin lastly adds "Join us at Epsom and Ewell High School on Saturday 14th September for a day filled with fun, creativity, and the magic of Performing Arts. We look forward to welcoming the Epsom and Ewell community and neighbouring towns to our grand opening event."

For more information about Footlights Epsom, including updates on workshops and events, follow them on Instagram and Facebook @footlightsepsom. To learn more about the school and register for the open day, visit www.footlightstheatre.co.uk/location/footlights-epsom/ or contact Aydin Mustafa via email at epsom@footlightstheatre.co.uk

Text provided by Footlights.

Satisfy your eye at Epsom film festival

Epsom based **Satisfied Eye International Film Festival** (SEIFF) is set to dazzle film enthusiasts with its "Best of Fest 2024," running from July 26-28 at the brand new **Picture House** in Epsom Square. This special event will showcase the top-rated films from SEIFF's history, highlighting exceptional storytelling from over 20 countries since its inception in 2018.

The festival kicks off on July 26 with the "People's Choice" segment, featuring films like the Spanish short "Ainhoa" and the heartwarming "A Kiss" from the Netherlands. This selection promises a journey through a variety of emotions, setting the tone for the weekend.

On July 27, the morning begins with "Kids Animation," where young audiences can enjoy charming shorts such as "The Kite" and "Ian, A Moving Story." The afternoon continues with "Best of British," spotlighting homegrown talent with films like "The Legend of Bob Leonard" and the poignant "An Irish Goodbye."

Saturday's programming also includes the thought-provoking "Underage Engineers," an inspiring Polish documentary, and the "Rising Stars" segment, which showcases emerging filmmakers. The day wraps up with "The Human Condition," exploring deep human emotions through shorts like "Bonobo" and "Hot Chocolate."

Sunday, July 28, starts with "Adult Animation," including the award-winning "Lost & Found" and the haunting "The Driver Is Red." The festival then honors female filmmakers with the "Wonder Women" segment, featuring powerful films like "A Travers" and "The Letter Room."

The weekend concludes with "All Blood Runs Red," a collection of shorts addressing diversity and prejudice, and "A Night at the Oscars," celebrating SEIFF's past Oscar nominees and winners, such as "The Neighbor's Window" and "Brotherhood." Finally, "The Lighter Side" closes the festival on a humorous note with a series of comedies including "Career Day" and "Archibald's Syndrome."

This year's SEIFF promises a cinematic feast, offering something for everyone and celebrating the best in independent filmmaking. Don't miss the chance to experience these compelling stories on the big screen.

For full programme and tickets click HERE

Epsom Choral Society goes to Town on English music

Epsom Choral Society joined the musical forces of The Barnes Choir, The English Sinfonietta and the Arcubus Ensemble on Saturday 13th July in The Cadagon Hall, London for a stirring celebration of English music, including William Walton's stupendous Belshazzer's Feast. **Peter Lutton** reviews the concert.

England in the 18th and 19th centuries is often said to have been a 'land without music'; this concert proved emphatically that from early in the 20th century every effort was being made to disprove that notion. From Parry in 1902 to Walton in 1931 we heard music of great confidence, assuredness of technique and not least, great beauty. The large forces needed were cleverly squeezed into the venue, including the optional extra brass. Such a splendid all-English offering encourages those of us who feel that much concert programming pays too little heed to the sheer quantity of excellent composition in these isles over the last one hundred and twenty years.

Parry's 'I was Glad' and 'Blest Pair of Sirens' are staples of the repertoire but were given more than the usual respect; indeed, there was some very careful treatment of the various parts of the text. Even if the brass opening in the former left little room for the choirs' entry to crescendo, mostly the dynamics were carefully observed, the Vivats were sensibly omitted (against current trends) and the contrasting middle sections in both were sensitively presented. The tempo of 'I was Glad' could perhaps have been a notch or two faster, given that this building has no noticeable reverberation period. In the louder parts, choral forces this size were able to balance the sheer power that modern orchestral instruments can produce and yet the climaxes were not overwhelming in a venue which might have been thought not quite large enough for such massed forces.

The baritone soloist, Philip Tebb, was a very good communicator in both Vaughan Williams' 'Five Mystical Songs' and Walton's 'Belshazzar's Feast', only very occasionally losing out to the scale of the orchestral sound behind him. A few hints of intonation fractionally under the note did not detract from his impassioned performance. When the choir was assigned to very gentle but tutti accompaniment, they were well balanced and the effect was surely exactly what the composer intended. Also particularly effective was the orchestral wind playing in 'The Call'. Finally, the tightness and drive of 'Let all the World' with its excellent dynamic contrast ensured an inspiring finish to these heartfelt settings of George Herbert's powerful poetry.

The English Sinfonietta's strings provided a very appropriate breather in Elgar's 'Serenade', before Parry's 'Blest Pair of Sirens' rounded off the first half. This was precise, immaculate ensemble playing of a very high order. The music was allowed to breathe and a great many nuances of rhythm and dynamic were brought out in all three movements. Particularly notable was the restraint in the final part of the second movement. The stylish yet slightly skittish playing evident in the third movement reflects Elgar's confident orchestration; string players eulogise Elgar's writing for their instruments, saying that his understanding of their needs is shown in the way the individual lines often lie under their fingers.

The climax of the evening was of course Walton's ground-breaking cantata, 'Belshazzar's Feast'. This must have been a revelation to all its hearers back in 1931 – it has this power now, as we heard clearly in this performance. The orchestra made the most of the dramatic brass and varied percussion writing, carefully designed so as not to drown out the choral writing, itself written deliberately in homophonic style so that the text would be clear to the listener. The rhythmic demands in this music are considerable, yet this performance

style so that the text would be clear to the listener. The rhythmic demands in this music are considerable, yet this performance came across as confident and accurate, even if some furious counting must have been going on amongst the differing voice parts.

The emotional outpouring in the first few pages reached a peak of luminosity in the repeated setting of the words 'How shall I sing the Lord's song in a strange land?' Walton's bold choral writing broke new ground and the choirs did it full justice. The long and demanding unaccompanied baritone solo was delivered with both accuracy and passion before we launched into the vivid description of the feast and its musical elements.

Walton's music strikes a balance between modernity and tonal tradition which makes him more approachable than many other

composers; this performance was admirable for its clarity and direction. The sinister percussion introduction to the writing on the wall and the choral shout of 'Slain!' were as effective as any visual image, showing the power of modern oratorio when brilliantly crafted and expertly handled.

The final romp of celebration was given due impetus and we were left breathless at the end by the grandeur of the conception and the quality of the performance.

Congratulations are due once more to Epsom Choral Society, The Barnes Choir, the Arcubus Ensemble and the English Sinfonietta, all under Julian Collings, for their stirring performance of a great classic.

Peter Lutton

Formerly Assistant Director of Music, St John's School, Leatherhead and Organist Emeritus, St Nicolas, Great Bookham.

Epsom UCA artists wear their mortarboards

Last week, the next generation of artists and designers from the University for the Creative Arts (UCA) in Epsom received their degrees alongside Yinka Ilori MBE and Jonathan Anderson, who were awarded honorary doctorates for their outstanding contributions to the creative industries.

Held at Royal Festival Hall in London, the fashion designer Jonathan Anderson shared his experience of being a student with dyslexia and starting his own company.

He encouraged graduates not to fear failure, but to be curious, to take risks, and above all else avoid getting stuck in the mud!

He also admitted that he thought rules were useless and reflected on the value of authenticity:

"Authenticity is invaluable; originality is non-existent. Steal, adapt, borrow, he said.

The British-Nigerian artist and designer, Yinka Ilori MBE, who is known for his bold use of colour and playful designs added:

"For as long as I can remember, I've dreamt of being an artist... If you told my younger self where I would be today, he wouldn't believe you."

He also urged graduates to: "Never stop dreaming. . .always say 'yes' to new opportunities. We live in a world that is all about connection and connectivity. Above all, have trust in yourself, and listen to your intuition."



Prof. Jane Roscoe UCA Vice-Chancellor

The graduation ceremonies saw over 3,000 students from UCA receive their degrees and attending for the first time was UCA's President and Vice-Chancellor, Professor **Jane Roscoe**, who said:

"The global arts and creative sector are vibrant - there are so many opportunities, and the major challenges facing our planet will need creatives and creativity in every shape and form. You, of course, have all been prepared for this future and your UCA degree has given you the skills and is your ticket to success."

Spread across three days, the ceremonies marked the culmination of 3,000 students' time at UCA, before taking the next step on their journey in the creative industries.

Surrey author tells story of Luftwaffe uncle

Surrey-based author **Matt Graydon** brings a powerful new perspective on World War II with his latest novel, **Leaving Fatherland**. Drawing from real-life family events, Graydon takes readers on a journey with protagonist Oskar, from his troubled childhood in Nazi Germany to his search for identity in New York City.



Matt Graydon

The novel is inspired by the wartime experiences of his German uncle, whose crash in the North African desert during the war had become family legend. This personal connection infuses *Leaving Fatherland* with authenticity and emotional depth, making it a significant addition to historical fiction.

Published by Cranthorpe Millner on August 20th, 2024, *Leaving Fatherland* stands out for its detailed portrayal of life in the Luftwaffe and the harrowing aftermath of war. Graydon's protagonist, Oskar, endures an abusive childhood, a turbulent war, a failed marriage, and forty years of research, all in search of understanding his father's violence. This narrative, steeped in meticulous research and family history, offers readers a poignant exploration of how the past shapes our identity.

Graydon, who resides in Surrey with his family and a lively cockapoo, has a rich background in journalism and public relations, skills that have significantly contributed to his historical research and storytelling. He is an active member of the Phoenix Writing Group in **Dorking** and the UK's Society of Authors, continuously enriching Surrey's literary community.

Early reviews praise *Leaving Fatherland* for its thorough research and compelling storytelling. Kirkus highlights the novel's exploration of family loyalty and ethics, while renowned historian Iain MacGregor lauds it as a deeply honest family drama spanning continents and decades.

Fellow authors and historians, including Anna Stuart and Louise Fein, commend Graydon's compassionate and thought-provoking narrative. The book has been described as immersive and cinematic by award-winning filmmaker Andi Reiss, and as a moving family story by Jenny Towey of the Anglo-German Family History Society.

Leaving Fatherland (ISBN: 978-1-80378-209-6) is available in paperback (£12.99) and eBook formats from August 20th, 2024.