

WONDERZOO

MAGAZINE



ISSUE ONE SPRING 2014

PCQ ARTS IS AN INCLUSIVE ARTS ORGANISATION NEWLY ESTABLISHED IN PLYMOUTH. THE GROUP ORIGINATED FROM INFORMAL ARTS DISCUSSION NIGHTS HELD IN ARTISTS' HOMES AND HAS DEVELOPED INTO A RAPIDLY GROWING COMPANY SPECIALISING IN ARTS EVENTS INCORPORATING ART-FORMS FROM DANCE TO LITERATURE, FROM CONTEMPORARY CRAFT TO CONCEPTUAL ART. INFORMALITY AND ADAPTABILITY REMAIN AT THE HEART OF EVERYTHING PCQ DOES. IF YOU'D LIKE TO FIND OUT MORE, GET IN TOUCH OR VISIT OUR WEBSITE:

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EDITORIAL

Welcome to the WonderZoo – PCQ's showcase for the arts in Plymouth. In this delectable first edition, we bring you poetry from Michael Sullivan, our city's first poet laureate, plus the 'ubiquitous' Kenny Knight, as Steve Spence describes him in his article on the Language Club, 'Adventures in Poetry.' We're also showcasing visual artists and makers, from jeweller Rachel Darbourne's rather disturbing attacks on teddy bears, to Tim Mills' photographic abstractions of takeaway containers attacked by birds.

PCQ is all about art. But we're not about the usual art in the usual places, with the usual people, in the usual context. We're a group of people who are passionate and who intend to remain so (quote me on this if we make the big time!). Not everyone in this city knows what's out there in terms of culture. Plymouth's brimming with writers, poets, artists, creative people and inspiration. We're taking a new angle on this by using art as a lens, a magnifying glass through which to examine all aspects of our world – business, community, education and health – and enhance them through the arts. We're not interested in banging our heads against brick walls or taking no for an answer - watch this space...

The Team

Gabi Marcellus-Temple - Content Editor
Pete Davey - Art Coordinator
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'ART & ARTIFICE..'

In the kiln's wild, white infernos; molt glass fishes dart and swim,
Artifice in crystal magics, weaving spells in fire and air;
Hissing hot as Satan's anvil, waiting on the blower's whim,
Art in waiting, to its forming, birthed in every flash and flare;
All in sight of Devon's doorway, close upon the Cornish shore,
Clear as rain and hard as granite, born of sand and fire and ore.

From imagination's cauldron; tin and tallow, iron and lead,
Father, son and Holy Spirit, bend the sculptor's sacred art;
Alchemists of fire and metal, 'bove the quayside's sound swept bed,
Land and sea in fierce amalgam, Kraken with a copper heart;
Stands aguard the basin's gateway, steeled against the surging tides,
Sentinel to Plymouth's heartland, Barbican and Cattedown rides.

Pole and palette, mop and mottler, thieves of light and secret hues,
Dance in hands that sensual massage, board and canvas, tramp and king;
Stealing rainbows from the heavens, chrome spat yellows, greys and blues,
Visions born in paint and pastel, dreamed to give our spirits wing;
Hail Sir Joshua, grand and master, Lenkiewicz and Beryl Cook,
Each and all illuminating, Plymouth's oak bound hist'ry book.

All upon the stains and splinters, strutting bold upon the boards,
Master tellers of our fortunes, stealing into hearts and minds;
Songs sung rich and mediaeval, songs of ploughshares, shades and swords,
Act and actor interwoven, smoke and mirrors; spelling binds;
Grand and Globe and Drum and Palace, Laud the 'Royal' one two three,
Each their hour to strut and posture, echo their soliloquy,

On the wheel in earth and water, thumb line deep in living clay,
Slip and fettle, trip and treadle, magic in the thrower's hands;
From the mind's eye into being, in a wetly played ballet,
Sorcerers in earths and ashes, raising arts to their commands;
Mighty metals, tins and sulphurs, clothe with cloaks of vibrant glaze,
Taint the air with smokes and humours, Cloaks the Ope with sting eye haze.

Half a thousand years the making, quenched in fire and seething brine,
Craft and craftsman, guild and gilder, art and artists came they here;
To this Mother; step and foster; drew they each of one design,
That their guile, in wood and iron, free be cast from debt or fear;
Old as sin and hard as granite, waits our mistress to be queen,
Plymouth City, well of culture, monarch in her robes of green...

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ADVENTURES IN POETRY:

FROM CAMBRIDGE POETRY
FRINGE TO PLYMOUTH
LANGUAGE CLUB.

STEVE SPENCE

Like many people, I was largely put off poetry at school and my creative efforts remained patchy and largely unrecognised. Having explored various career paths, I ended up studying English Literature at the Cambridge College of Arts and Technology and became involved with the Literary Society, which I co-ran for a year. Highlights featured the 'python' Terry Jones, on Chaucer, Anthony Burgess on 'utopias and anti-utopias', Martin Amis, Terry Eagleton (not together - that would have been an explosive mix even then!) and poets Brian Patten and Alan Brownjohn. Follow-on events featured Barry Hines (*Kes*), Michael Moorcock and Adrian Mitchell. Notable staff included the poets John James and Nigel Wheale. Although I was becoming more interested in poetry, I hadn't yet become con-

fident enough to try writing my own - Harold Bloom's 'Anxiety of Influence' has a lot to answer for!

In my last year at CCAT, I co-organised the first Cambridge Poetry Festival Fringe. Now punters could also get to hear 'The Circus of Poets', Ted Walker, George MacBeth and Sexton Ming. I can still remember Ming, who had a voice to rival Beefheart, doing his 'Virginia Woolf' poem to the tune of 'Wild Thing', accompanying himself on electric blues guitar. Magic, absurd and quite hilarious.

Back in Swindon, I helped to organise poetry events for Thamesdown Community Arts. The poetry was mainly of the performance variety and featured second wave 'ranting punks' such as Attila the Stockbroker, Joolz and the late Seething Wells. Other readers included Medway poets Bill Lewis and Charles Thomson, Michael Horovitz and the excellent Inger Laird. There was also Jeremy Silver and Lyndsay MacRae from the *Angels of Fire* collective. We included locally-based writers, notably the wonderfully named Edgar Alan Poet. I often wonder what happened to him.

"HAROLD BLOOM'S
'ANXIETY OF IN-
FLUENCE' HAS A
LOT TO ANSWER
FOR!"

I moved to Plymouth around 1985. Bernard Samuels, then director of the Arts Centre, had a reputation for putting on large scale 'productions', something unusual in the region at the time. There was an Emily Dickinson week; a surrealist-inspired

event which featured an astonishing panel of speakers including R.D. Laing, Colin Wilson, David Gascoyne and Alexis Lykiard. In 1991, the centenary of his death, it was the turn of Rimbaud. Events included translations from Oliver Bernard and contributions from Geoff Nuttall of *Bomb Culture* fame, Ken Smith, Peter Redgrove and Tom Pickard. Here I met Norman Jope, first point of contact with the fledgling Poetry Exchange and ultimately the Language Club. The ubiquitous Kenny Knight introduced himself a few weeks on, and Tim Allen I met later.

Tim Allen has written a memorable account of The Language Club in an essay – *The Difference is Still the Same* – included in Geraldine Monk's book *Cusp*, which I highly recommend. I started attending meetings of the Poetry Exchange in 1992/3, having made faltering attempts at my own poetry. I'd read a lot, but I was aware that my efforts were still pretty rudimentary and that I still felt 'hamstrung' by the forms and voices of the past ('anxiety of influence' again).

What was refreshing about this group of writers was that an 'anything goes' ethos prevailed, meaning that an extraordinary range of styles and approaches were acceptable. The group was run on an 'open workshop' basis. You came along, read and received comments. Criticism was encour-

"ANYTHING GOES' ETHOS PREVAILED"

"AND INVOLVED A LOT OF PAPER AND A LOT OF BRIGHTLY COLOURED PAINT!"

aging but vigorous and every effort was made to ensure that everyone had a chance to read. It was an open, democratic forum, and suffered from this, you could say, but it was a great way to learn and to evolve your own style, providing you had an open mind. No approach was dominant and learning was through osmosis as much as analytical thinking or commentary. It certainly got me up and going at last.

The first serious event was under the umbrella of the magazine *Terrible Work*, inspired by Norman Jope's *Memes*. Kenny Knight followed in his own inimitable style with *Tremblestone*. Work published in these mags was eclectic and international, yet open to submission from anyone.

The Terrible Workers party event included readings from writers whose work had featured. These included the wonderful Elizabeth Bletsoe, Kerry Sowerby, John Daniel and Norman Jope. Magazines were springing up all over the place, lots was happening in the region and readings became a regular feature of the group as it mutated into the Language Club.

Also in the '90s, *A Week of Words and Visions* was organised by Victor Peach – featuring readings from foreign language students reading in their native tongues, as well as discussion events and a Word Wall on which we were all invited to pen our contributions. The finale was

a performance art piece, which had a very retro-sixties feel and involved a lot of paper and a lot of brightly coloured paint!

In the early 2000s, a grant from the Arts Council enabled us to put on a programme. We ran readings on a regular basis, using the tried-and-tested format of open-mic with invited readers, enabling local audiences not only to perform their own material but to hear new voices. Lists can be exhausting (even if, as in this case, not exhaustive) but I think it's worth the risk:

John James, John Hartley Williams, Elizabeth Bletsoe, Lloyd Robson, Robert-Sheppard, Penelope Shuttle, Hannah Silva, Geraldine Monk, Maggie O'Sullivan, Andy Croft, Scott Thurston, Joolz, Paul Violi, Martin Stannard, Iain Sinclair, Tom Raworth, Chris McCabe, John Hall, Helen MacDonald, Lee Harwood, Alan Halsey, Frances Presley, Gavin Selerie, Jeff Hilson, Sean Bonney, Ken Edwards, Erin Moure, Sarah Hopkins, Roselle Angwin, Jay Ramsay, Nicholas Johnson, Tony Lopez, David Caddy, Vahni Capildeo, Ben Watson, Simon Smith, Attila, the Stockbroker, the 'boy band' Aisle 16, Giles Goodland, Tilla Brading, Kelvin Corcoran, Andy Brown, Simon Jenner, Daljit Nagra, Andrew

Brewerton, Richard Berengarten, John Philips, Deborah Levy, Anthony Calleshu and Drew Milne.

It's taken us time to get going, but Norman Jope's first collection, *For the*

Wedding Guest, was followed by three more, including *Aphinar* and *Dreams of the Caucasus*. He also co-edited *In the Presence of Sharks*, an anthology of poetry representing the work of twelve of the most persistent members of the Language Club. This led to individual collections from Kenny Knight (*The Honicknowle Book of the Dead*), Tim Allen (*Settings* and *The Voice Thrower*), and

my own (*A Curious Shipwreck* and *Limits of Control*). The first of my collections was shortlisted for the Forward Prize best first collection in 2010 and the second got me a spot on Radio 3's *The Verb*. It's worth adding a note of praise here to Shearsman's editor/manager, Tony Frazer. Shearsman Books are now one of the most celebrated publishers of a wide range of innovative and non-mainstream poetry anywhere in the world.

Hopefully there is more to come. The fact that there are now creative writing programmes at both Marjons and at Plymouth University adds to the mix, as

"LEARNING WAS THROUGH OSMOSIS AS MUCH AS ANALYTICAL THINKING OR COMMENTARY."

"A CURIOUS SHIPWRECK AND LIMITS OF CONTROL"

mental changes in the city. The pressure groups understood the need to consider public safety, but argued that alternatives were available, allowing the trees to remain or be replaced and thereby preserving green spaces appreciated by visitors and inhabitants alike. In addition, this project would undoubtedly have a highly negative impact on the economy and the success of neighbouring businesses. The campaign group was also greatly concerned by the fact that the trees would have been incorporated into street art, without prior consultation with local artists and arts organisations. It was also extremely alarming that, according to news reports, work was due to begin within only a few weeks. Much of Plymouth's public art is of a consistently low quality, implemented by artists who have no connection with the city, without community engagement and, consequently, massively unpopular with the public. The campaign group aims to secure the legacy of this incident to ensure that Plymouth's artists and arts organisations play a more active role in commissioning processes for public art.

"WILL BE NOTHING SHORT OF A CHAINSAW MASSACRE."

Online comments:

Much of the opposition is also due to the idea of sculpting them into famous landmarks? If they are Plymouth landmarks, then surely we can just go and see the landmarks for ourselves. Would it not be better to have new works of art reflecting the Plymouth landscape and is commissioned by all representatives in society that live and work in Plymouth? Mark Doyle, Tribe Magazine.

What a disgraceful idea! Is PCC ready for the next round of City of Culture? Doesn't sound like it. Cutting down the trees and replacing them with bad wood carvings, (which is what they'll end up being) will be nothing short of a Chainsaw Massacre. Bill Wroath.

After five days and hundreds of letters, emails, texts, and signatures, plans were overturned. Plymouth City Council leader Tudor Evans informed a full council meeting that he had asked the company to reconsider in the face of the public outcry, as the campaign had by this stage even begun to attract com-

ments internationally. Taking these views into account, city centre manager Stefan Krause announced a U-turn and announced that he had listened to public opinion and the plans would not go ahead. He now intends to work in partnership with the council on an alternative solution, which will address the concerns of traders and the police.

“In managing a city centre destination it’s really important to take into account visitor and residents’ views and we are committed to ensuring the city centre remains a green and pleasant place to shop and visit.”

As creative director of PCQ Arts, I explained to the press that the negative reaction to the concept could have been prevented.

“If they consulted not just with artists but the public alike, this could have been avoided. It was not just artists who were angry. People were dead against it, including retailers. I did not see how it would help regenerate that area. That could be achieved through cutting rates¹⁰



and rents, or talking to the shop owners about what they really need.”

Thanks to this immediate success, a campaign meeting planned at the Barbian’s Mayflower Bar hurriedly changed into a celebration and discussion of how to take the matter forward in terms of ensuring that public and artist consulta-

tion becomes integral to new developments affecting the environment and commissioning of public art in Plymouth. This meeting, as well as a City Business Traders’ meeting which I was subsequently invited to attend, resulted in a general conclusion that all parties concerned are passionate about making the city a better place to live and work.

Improved communication is vital to making that happen, between businesses, artists, arts organisations and the public – consultation, particularly concerning public art and our city centre environment, is key to creating a wonderful city which is better than ever for generations to come.

– PETER DAVEY

PLYMOUTH: INSIDE AND OUT:

INTERVIEW WITH DOM
MARCELLUS-TEMPLE AND
SEAN M. LEE

-GABI MARCELLUS-TEMPLE

Sean M. Lee and Dom Marcellus-Temple have never worked collaboratively, but their work has intersected through a process of mutual discussion.

Sean has been using photography to encapsulate a childhood wandering Plymouth's hidden woods and waterways, while Dom ended up in Plymouth almost by chance and his experimental work lends a fresh slant to perception of the city.

DOM:

"THERE ARE A LOT OF
PEOPLE TRYING TO DO
THINGS WITH VERY
LITTLE SUPPORT."

Q: How would you describe Plymouth?

Underrated. It has a rich heritage and has played a pivotal role in history, yet there is no capitalisation on this. Plymouth could be one of the most beautiful cities in the world.

Q: How closely is your work connected with Sean's?

We're totally different, but that's not mutually exclusive in being able to develop ideas. It's about the essential developmental processes that you need to explore with people you can relate to. We work in completely different ways, we're complete opposites. He's very spontaneous and I'm very considered in my approach to work.

Q: Plymouth is frequently described as a 'cultural desert'. Do you agree?

Not at all. There are a lot of people trying to do things with very little support, despite the significance of artists' contribution to the economy and the UK's position in the world. Plymouth does much less to help the arts in comparison to similar cities. Any desertification comes from the top, not from the population of Plymouth.

Q: How does photography feed into your practice?

I was largely immobile as a child due to a disability and I think that's had a strong influence, as I spent so much time drawing. But I never thought that I would want to become an artist until some sort of epiphany. All I wanted to do after that was create art.

Photography is another medium for me



to use. It's capturing that moment in time which will never be repeated. For me, other processes are longer and more drawn out. Sometimes it's ideas for other pieces of art, but the majority of the photos that I take are quite considered in terms of composition and the more I refine the process, the fewer photos I take.

Q: What attracted you to this composition? (Melville hydrant)

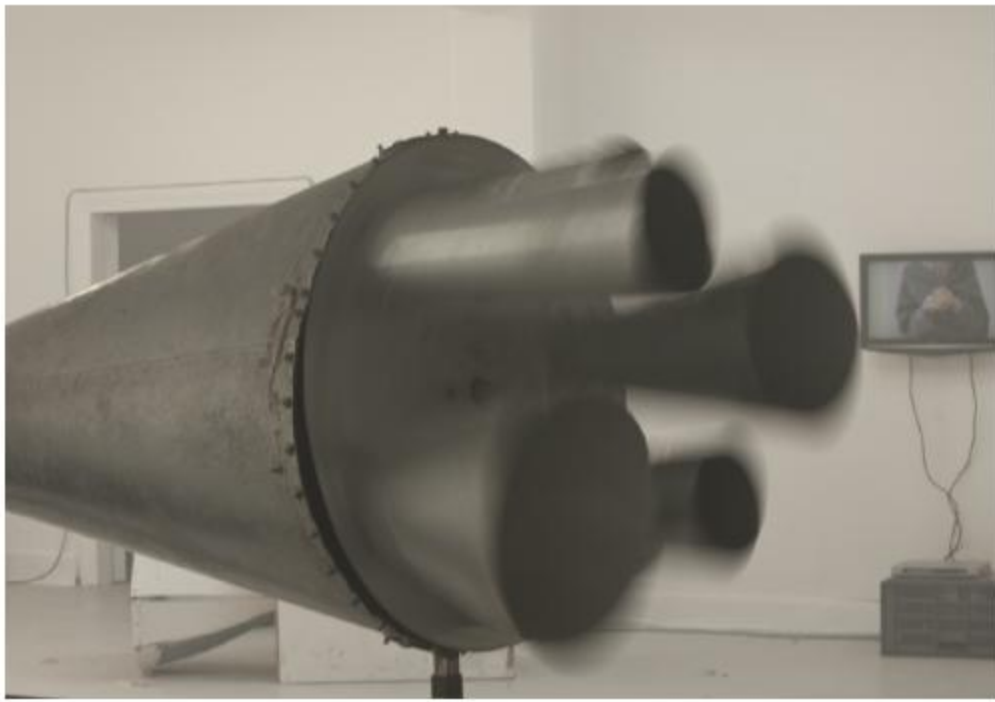
Plymouth's got more than its fair share of interesting buildings and I love the patina of age. I'm captivated by Plymouth's stories of tunnels and underground facilities. Melville will soon become a hotel and all that history will be stripped away, so this is capturing something in the process of metamorphosis.

Q: What image do you think razor wire presents?

This refers to my interest in out of bounds places. There are various divisions in Plymouth, but the most visually apparent is the division between civil and military. These boundaries are also changing now, with large amounts of the military facilities being turned into the usual mediocre housing. We are also born into a society with no fundamental human rights - you should be able to wander freely. Artificial boundaries anger me, particularly when they are unnecessary and we accept them without a qualm. I don't perceive razor wire as ugly, it is a visual metaphor. I don't like to just dismiss things because they're industrial. I try and look beyond that.



Q: How does photographing works in progress affect your practice?



It's important to learn the artifice of art in as many forms as you can, because it constantly feeds back into your practice. It's very important that you make your own art. That's one of the problems that I have with a lot of conceptual art - people think they can have a vague idea and then let someone else place this into reality. This also represents all the artists in Plymouth investing in their art, which will never necessarily be discovered or seen.

Q: This photo shows Lee McDonald's exhibition at Karst. What appealed to you about this image?

The exhibition was fantastically noisy and interactive. I wanted to capture some of the drama of it, which was quite hard to do. Karst, as an exhibition space, is important because it shows the chang-

ing face of Plymouth.

Q: How do you envision the future of the arts in Plymouth?

It can only get better. Plymouth needs regenerating, new vigour injecting into it. You only have to look around the UK to see how arts are essential in developing a city.

SEAN:

Q: What kind of city is Plymouth?

A demilitarised village, trapped between the sea and Dartmoor. It's full of hidden history and has been going through quite a change in terms of culture recently. Plymouth is in a kind of vacuum with great potential for whatever it might want to become.

Q: How closely would you say that your work is connected to Dom's?

We learn from each other and are influenced by each other to a certain extent. I find Dom's expertise, attention to detail and preparation fascinating, but frustrating as an approach. Photography, from my angle, is an adventure, and has presented me with a very steep learning curve. I never know what I've got until I get home and begin editing.

Q: Do you agree with the description of Plymouth as a 'cultural desert'?

No. If you're looking for culture, it's everywhere. In Plymouth, you do need to dig, but culture's like jam - you have to spread it around!

Q: How does photography feed into your



trace my youth. My original intention was to photograph beautiful scenes, but, in the process, I became very aware of pollution. I was also struck by the changing visual aspects of Plymouth's coastline. The images are not conventionally attractive, but I find this level of detail fascinating and I'd like to bring ecological problems to light.

Q: Why did you choose to shoot this image in black and white? (chair)

There was a very low cast of light, which already silhouetted the image. To me, the abandonment of the chair represents on-going demilitarisation. I also saw the chair as symbolic of non-creative professions.

Q: What do images of wrecked and sinking ships represent for you? (green boat)

The way the elements take hold of something, then rot it in a beautiful way. That wreck was smashed to bits in a storm the next day.

Most Plymothians are obsessed with the weather and the sea and nautical history is deeply ingrained. Sometimes, I can even sense the tide coming in.

Q: This image potentially has very strong connotations relating to the Torpoint Ferry's link between Cornwall and Devon, the boundaries which Dom mentions as important to his work and also Plymouth's 'hidden' dark history of slavery. (chain)

I was impressed with the unseen power behind the chain. The link in the centre of the image represents some kind of fulcrum in relation to where Plymouth is right now. Plymouth is being pulled in many directions, but remaining stagnant.



practice?

I encountered the need to be creative as more of a therapy than a vocation. Over the years, this creativity has informed what I want to do and photography was a natural progression for me.

Q: Why is the tideline so significant for you?

The project began through an urge to re-



AUBERGINES - TIM GLASS



AUBERGINES - TIM GLASS

TRANSIENCE OF LIFE:

LISA BIRCH

Lisa is interested in the fragility of life and how this can be shown in various ways. In the past, she has looked at world disasters, in relation to death, and the impact thereof. The concept of Wabi-Sabi is an underlying theme in most of her creative works; the idea that beauty is there to be seen, even in the ugliest things.

Some of her work has been influenced by the art of origami, the belief that making 1000 cranes grants the maker a wish. She has been looking into the study of 'The Transience of Life', and believes it can be recorded in simplistic imagery, and through wearable transient objects. These objects take the form of jewellery made from origami, using traditional folds while inventing new designs.

The role of death and transience is

deep seated throughout her work, but she sees the importance in the process of making, and repeating, works. She currently produces items for a global marketplace, with the aim to make others aware of the fragility of life, and how precious each moment is.

She is a recent graduate from Plymouth College of Art, where she received her BA Hons in Photography and achieved a Masters in Entrepreneurship For Creative Practice.

BIRCH
HANDMADE

THE INFINITE IS IN
THE FINITE OF EVERY INSTANT

LISABIRCHART.CO.UK

BIRCH handmade was launched in 2013 with the intention of creating a range of uniquely designed jewellery and accessories. These are influenced by concepts in Buddhist culture; the ideals behind the imperfection, impermanence and transience that is part of our lives. Each piece also honours modern day life and colour trends.

Impermanence plays a large role in the contextualisation behind the designs; they are not intended to last a lifetime, but to suggest the beauty in our own fragile lives. The products stand as a memento mori, to remember that we are all mortal.

WWW.LISABIRCHART.CO.UK



TRANSIENT PRODUCTS & AESTHETIC RATIONALE

Wishing to combine the conceptual nature of transience with a wearable product has created a range of art based jewellery items, these take influence from origami practices, and by using impermanent materials, becomes a product that has a lifespan, it gains a sense of morality, like us. By using these temporary materials such as, paper, and cotton the products will naturally degrade over their lifespan.

Impermanence is one of the main teachings from Buddha, every moment is fleeting, but as it is meant to be. Taking inspiration from Japanese culture, where cherry blossoms are considered to be most beautiful after they have started to shed their petals, and Shinto memorials are built from wood and not stone, reminding them that everything has the same fate, it will all cease to exist one day.

By making products from these degrading products, the maker Lisa Birch hopes to remind the wearers, or viewers of their transient status in the universe, that everything is in a state of constant change, and that they will not be around forever. She hopes to construct this in a positive way, with life affirming meaning, to encourage those to make the best of their lives and to live life by the moment. Contradicting typical Western behaviour about the discussion of death, she hopes to encourage

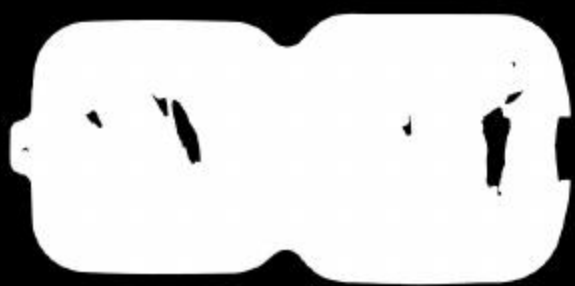
and support those who want to show an interest in their own, or others mortality.

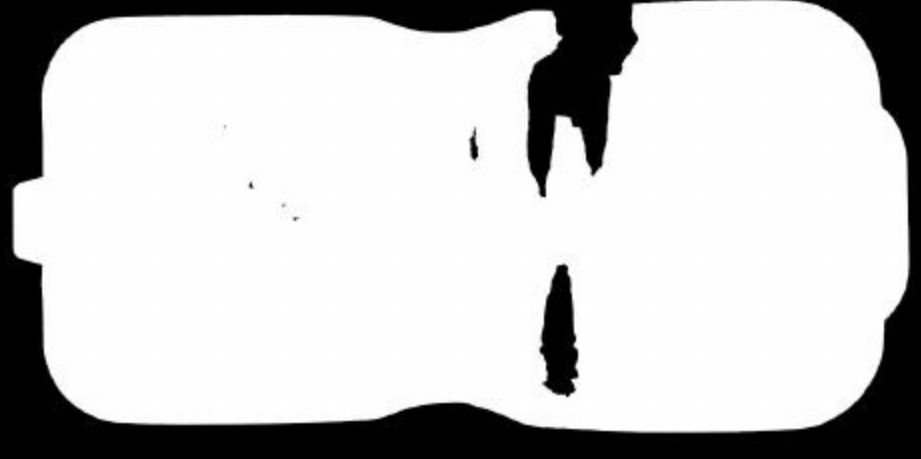
Using origami cranes is a traditional design in Japanese culture, cranes symbolise good luck, happiness and longevity because they are fabled to live 1000 years; they are a symbol of eternal youth and long life. Having worked previously with the symbolism on the crane in 2011 after the Japanese Tsunami, Birch opted to build on her studies on this momentary symbol and create a wearable reminder. Creating these cranes as earrings she has allowed the wearer to have them near to where they feel their soul, or sense of self is: the brain.

The pieces have an aware quality to them, they are simple but very beautiful in their humbleness. They were created with the concept of *mono no aware* in mind, the pity of all things in their impermanence. Even though these products are created with the intention of fragility it is their delicateness and vulnerability which exudes the *mono no aware* style of beauty, and what makes people drawn to their *mujo* transitory beauty.

-LISA BIRCH







TERRA - FORMING PAINTINGS

INTERVIEW WITH CONNOR MCINTYRE

- CHRISTINA PETERS

Plymouth-based artist Connor McIntyre describes recent work as “pertaining to landscapes”. References are made to geological structures of our planet and the manmade strata of humankind, frozen in time.

The proposition is that everything, from the beginning of agriculture to the globalisation of McDonalds, will leave a durable imprint in the geological record ... an everyday diary of the planet since we started planting for food - wars and all.

Q: How did your transition from actor to painter come about?

The first impulse stems from a conversation I had with Lenkiewicz about the way painters work - which is very similar to how actors work. I remember his dictum; ‘make every mark a thought and

every thought a clear one.’ And I said to him, these are acting notes!

Much later I went to see the painter Louise Courtnell, a protégée of Robert’s, and did a series of classes with her. I owe a great debt to Louise, because she champions Robert’s approach; the simplified system that Robert developed to attempt to record the retinal world, or ‘events’ as they appear to be. Louise really put the paint under my fingernails! I then secured a studio at Flame-works, did part of an access course in Saltash, then went off to the University of Plymouth to do a BA. On the transition from acting to painting, I am reminded of a friend’s advice; ‘when you come to a fork in the road - take it!’

Q: You’ve talked about the similarities of acting and painting, in terms of trying to find what’s underneath a subject.

Getting out of one’s own way is the first and probably most striking similarity. Making a deeper inquiry is something that actors refer to as the sub-text. So, there is the world where you represent things as they are seen, and there is another way of viewing the world, which seems to be the way I have chosen. Abstract seems to be a very old-fashioned term for it now, private language work may be another way to put it, and that seems to function quite well for me. You see a lot of Robert and Louise’s students working that way, but there are others who work in a very different way - Diane Nevitt comes to mind immediately.

Q: How did you get into

“MAKE EVERY
MARK A THOUGHT
AND EVERY
THOUGHT A CLEAR
ONE.”

acting?

"I started at the Barbican Theatre, in Plymouth. They try to accommodate your committed interest in something, support and nurture it - at times like that, you recognise the real value of these places. David Oddie, Mark Lavelle and Sheila Snellgrove were pivotal and lots of people who went on to careers as performers. Vince

Manna went on to do great things in contemporary dance, Liz White is now at the National Theatre, and I'm sure there are many others. It's amazing that lots of things are going on very quietly in Plymouth. Places like the Barbican Theatre, Karst and Flameworks allow for the incubation of talent. It's shameful that, year-in, year-out, they seem to be having to fight tooth and nail for their existence.

Q: Is it important for you to be in a studio with other artists?

Not necessarily. I think something the painter Agnes Martin says about 'the most important things that happen to you happen to you when you are on your own' rings true for me. Having said that, the community of artists that in Plymouth provide a forum for discussion of everything from the City of Culture bid to where the best deal is for paint or other materials. It is important to get together from time to time, even if it's just to encourage each other - so balance is probably the key here!

Q: What aspect of your work excites you most?

If you mean what excites me about ²²

working in an abstract way, it would have to be the sense of adventure, which implies risk - working in a non-prescriptive way, with no firm attach-

ment to an outcome, is always exciting. It's probably what excites most people working in this idiom - you never really know what you are going to get, provided you are fluid enough and flexible enough to allow a paint-

ing to suggest itself. There may appear to be some references in my paintings to topography, or to maps even... at other times it feels as if I am literally trying to create an unknown geology on the picture plane. Really, I am increasingly persuaded that, as the critic and writer Tony Godfrey suggests, 'subject matter', is merely an excuse for the activity of painting.

Q: How do you decide whether or not a painting works?

I am honestly not sure about that! Is the artist the best judge? Sometimes, other people have a clearer perspective. It seems a piece of art stands or falls depending on the people who invest in it. By that I mean people who invest time looking at it, gallery owners who invest wall space, collectors who invest money, etc. I may well feel I have reached a conclusion with a piece of work, and it may satisfy me. I am re-

"IT SEEMS A PIECE OF ART STANDS OR FALLS DEPENDING ON THE PEOPLE WHO INVEST IN IT."

"PLACES LIKE THE BARBICAN THEATRE, KARST AND FLAMEWORKS ALLOW FOR THE INCUBATION OF TALENT."



mindful of what Agnes Martin says about her paintings: 'I take the blame, but I can't take the credit.' I am attracted to that level of humility.

Q: Which other artists that interest you?

I am interested in most artists, no matter what the discipline, music in particular - but I'll confine myself to painters! Masaccio and Caravaggio, the New York School... Motherwell, Rothko, Newman, Pollock and Agnes Martin always provoke a response in me. Closer to home, Turner, Constable, Sickert and Bomberg, Kossof and Aurbach - we could go on!

Q: How do you see yourself progressing?

No idea! I will continue to work hard, having completed my MA... we'll see where we end up!

Q: Do you have communication with the viewer in mind while painting?

Well, I'm not sure how helpful second guessing the viewer is. I mean, if you are a portrait painter working on a commission, I suspect it's very important what the viewer thinks - the great artists of the Renaissance generally lived or died by that, whether they were patron-

ised by the church or by the Medici or whoever. Artists these days have more choice about what they produce, but they do have to maintain a studio - and eat! So, it very much depends on what you want to get out of it. In answer to your question, Christina, I worry that thinking about a viewer outside of myself may well dampen my resolve just when I need it most.

"BUT THEY DO HAVE TO MAINTAIN A STUDIO - AND EAT!"

Q: Do you see yourself more as an actor or a painter?

Either ...neither....both...

Q: Do you think your painting is largely concerned with yourself?

Yes, I think so. I read somewhere that all paintings are in some way self-portraits - that may or may not be true, but, as a romantic notion, I'm attracted to it.

Thank you Connor

My pleasure....would you like a cuppa?

CONNOR'S RECENT WORK CAN BE SEEN IN THE ROYAL WILLIAM YARD BAKERY, PLYMOUTH.

- CHRISTINA PETERS



THE BOX

We can't talk to each other about
what we're doing

We can only enter the room on our
day

We must make some kind of mark
during the day

A record has~~z~~ to be made during
the day

Once~~z~~ the room has been entered
it cannot be left for one hour

We must clock in

We cannot break these rules, but
they **MUST** be bent.



DORCAS MEDIA – KEVIN KELWAY

Kevin was born and brought up on Plymouth's historic Barbican, and went on to study Broadcast Journalism at University College Falmouth. With over 22 years experience in PR, marketing, and journalism skills, Kevin first made his name in the local community in the early 1990s where he successfully led the PR campaigns for a Model Byelaw for the historic Barbican with Robert Lenkiewicz.

In 1998, Kevin set up the Tinside Action Group to lobby politicians and business leaders to restore the art deco pool on Plymouth Hoe, that was successfully reopened with a £3.5 million make-over in 2002. Kevin featured the campaign in the Sunday Times, BBC Coast, and various other national and local media outlets. His other heritage campaigns included; the Grade 2 listing of Drake's Reservoir, and Charles Church services and campaigns, especially co-ordinating a 60th memorial service at Charles Church to celebrate the anniversary of the Plymouth Blitz in 1941, where the

Australian and German Ambassadors attended in a spirit of reconciliation back in 2001.

Kevin now works in PR, through his new public relations company, Dorcas Media. Dorcas Media maintains its focus on campaigns, but crucially always providing PR solutions that benefit arts and businesses. "What I do is more than just writing media releases, although it's likely that news announcements will play a significant part. Don't forget about forming close relationships with your clients, customers, or suppliers on joint PR opportunities. Quite often I sit down with a glass of gin and tonic and dig through my media portfolios to see what I do differently from others – and it always makes for interesting reading. The PR game has changed over the years, but putting personal relationships first and making sure you offer something of value to the influencers and journalists you pitch is more important than ever – especially during these lean times".



Kevin is presently working with campaigners on the Rock for the British Government to award Gibraltar the George Cross for over 309 years of loyal service to the British Crown. He is working closely on the campaign with city MP Oliver Colvile, who has called for Gibraltar to be awarded the highest civilian honour. He is also working closely with Red Squirrel Productions, Meridian school of English, Casey's Corner, Almond Vocational Link, and features a regular sponsored column in Plymouth local newspaper, *The Herald*.

– PETE DAVEY

CASEY'S CORNER

-ALISON CASEY

Alison Casey is the co-founder of Casey's Corner, a social enterprise that links the community to the business and arts within Plymouth. Alison is also a Labour Plymouth City Councillor for the Moor View district, but is running the business separately from her political life. Casey's Corner helps with research, projects and activities within the Plymouth community area with groups networking together.

The events are often held at Lower Guildhall in the centre of Plymouth on Fridays. They are free to attend for business and arts groups to showcase

new and existing city businesses, arts people looking at self-employment opportunities, with other city educational and advice organisations in attendance.

Casey's Corner networking organisation is looking to expand beyond Plymouth – in fact, it's spreading worldwide. The social enterprise is now 18 months old, and has 75 members, after another three businesses were launched at a recent meeting at the Council House. "All of them are new or recently started businesses," said Ms Casey. "We like new businesses and arts groups to grow, so we help them on their way". Ms Casey has big plans for 2014, including launching a women's networking group called Wings for city business women. "I want my groups to be more international [...] I have worked with students and interns from various countries and want to use their links into other countries to build an international business and arts network, to help towards a future Plymouth culture bid".

- PETE DAVEY



Casey's
corner
linking the community

Cornerstone of your community

Activities for the community

Strengthening communities

Encouragement & co-operation

Your community voice

To learn more call Alison:
07504 660146



CHRISTOPHER APPERLEY-BENNETT





PCQ ARTS

Just over a year ago, Plymouth based artist Pete Davey decided to collaborate with poetry writer Kenny Knight on an exhibition illustrating his well-known book of poetry, 'The Honicknowle Book of the Dead.' The result was far more than a well-attended show of photography and poems in the now defunct Pipe Gallery, as Kenny and Pete began to throw around ideas for an inclusive arts group for the city – inclusive in terms of both art forms encompassed and participants able to access the art forms.

The project developed through arts nights held in artists' home – hence the name of the group, 'Pennycomequick Arts', as this was where the first nights took place. With a relaxed atmosphere, the nights provide creative people working in all art forms to share and openly discuss their work with others and receive peer critique and feedback. As the organisation goes from strength to strength, working on increasingly high profile

events, PCQ recognises the importance of staying true to its roots and arts nights will continue to take place every few months. Although the arts nights are invitation-only, to make sure they stay intimate and keep the original ethos in place, artists who would like to be involved are invited to get in touch through the PCQ website.

The first major PCQ event, Specqtrum, took place at Plymouth Arts Centre in September, shortly after PCQ registered as a Community Interest Company. The event showcased local talent with an evening including musical performances from Half Moon Assemblage, Dmitri Babichev and DJ Arash Torabi, dance from Filiz Dans and Kali Kay, poetry from Kenny Knight and Steve

Spence, and three short artists' films – including one from Hannah Gardiner, a native of Plymouth with an international reputation who has never been to get her work screened in the city before. The evening was finished off (as were most of the cast!) with an exclusive screening of the first ever feature film to be made and filmed entirely on location in Antarctica, 'South of

Sanity.'

With this first event a sell-out success, Specqtrum will now be an annual event

"THE NIGHTS PROVIDE CREATIVE PEOPLE WORKING IN ALL ART FORMS TO SHARE AND OPENLY DISCUSS THEIR WORK WITH OTHERS"



with the best of local creativity on show. There are also exciting plans afoot to develop the website's popular 'AV of the week', featuring a different short film each week. This has proved incredibly popular with filmmakers as an opportunity to publicise their work and we receive more and more submissions every week.

The local authorities have been amazingly supportive about this new initiative, and councillors Chaz Singh and Alison Casey have been especially keen to harness PCQ's talent and drive to highlight and coordinate creativity. Chaz put us in touch with a new venue, the Mayflower Bar, set in a superb location in the historic Barbican area. The bar has recently been taken over and will soon be renovated, with a focus on the arts. We've now agreed to run regular events at this venue and there's an exciting schedule in place for 2014, following the recent launch event with performances from Live Wire Youth Music Project, Pilot's Thumb Theatre Group and Plymouth's poet laureate Michael Sullivan. PCQ members also took part in a recent quiz night to raise funds for Stonehouse charity the Shekinah Mission, which coincided with the opening of an exhibition of new work by painter Leo J. Saunders. As well as one-off events including a black-tie evening for the last night of the proms and a fin-de-siècle night inspired by the 19th century arts scene in Montmartre (and fuelled by absinthe),

we'll also be holding regular AV nights on the second Wednesday of the month and 'Black Books' literary nights, named after Dylan Moran's cult comedy show with its perfect combination of books and wine, which began with readings from William Telford, Laura Quigley, Michael Sullivan, Gabi Marcellus-Temple, Chaz Singh, Martin Perry and Richard Thomas on 26th February.

Other forthcoming events not to be missed include, an exclusive screening of 'Severn and Somme', a film based on the life of Gloucestershire poet Ivor Gurney, in conjunction with the Barbican Theatre, as part of a selection of events to commemorate the centenary of the outbreak of WWI. And there's so much more...

So don't forget to keep checking the website (www.pcqarts.co.uk) for more details of exciting events and weekly AV films. If you'd like to get involved or want to showcase your own creative practice, just drop us a line at pcqarts@gmail.co.uk - we can't wait to hear from you!



MISTRESS METAL: A CAST -IRON LEGACY

Many people in Plymouth's arts community and from all over the world were horrified to hear of the unexpected death of Saltash-based artist Katie Lake last summer. Katie, a.k.a 'Mistress Metal' (she used to find the more 'unusual' e-mails this name prompted hilarious), was a huge figure in the local arts scene, just on the verge of national notoriety when she died suddenly in a swimming incident.

I'll never forget that terrible morning. It was in the midst of July's heatwave – one of the true joys of living in Plymouth is the way you can end a hot, sticky day at work with a refreshing dip off our gorgeous coastline. Flameworks, with the forges on full blast and grinding dust flying everywhere, is often hotter and stickier than most places, and Katie was her usual bubbly self, chatting happily about heading off snorkelling with her best friend and neighbour Jon. When someone dies unexpectedly, we always tend to brood on that last conversation, those last moments of friendly banter, so meaningless and ordinary at the time, but, ultimately, so significant and tinged with such sadness. One artist laughed sadly at her last words to Katie and wished they could have been different – as

they traded friendly insults, she shouted at her to 'F*** off' as Katie headed out the door.

The next morning, I had several missed calls from Katie's fellow director and founder member, blacksmith and lecturer Noah Taylor. I rang straight back and was horrified to realise that Noah was sobbing – my first thought was that Flameworks had collapsed into the sea or burnt down! And then, those terrible words: 'Katie died.' Don't be ridiculous, I thought. I saw her yesterday – as if that somehow made it impossible. At her sister Julie's suggestion, we straggled down to the beach where Katie had died and gathered at the water's edge – family, friends, fellow artists. Some of us just held each other, tears coursing down our cheeks. Others built a cairn filled with flowers, gradually submerged by the tide. Many of us waded out and threw flowers and mementoes into the waves – my children, who loved Katie's vile sense of humour and natural way with young people, had drawn and cut out pictures of moomins – the Finnish cartoon trolls created by artist Tove



Jansson, which Katie had loved. The little creatures floated and turned on the surf as we stood in shock, ankle deep in warm water.

Then Julie Mathews, a former employee of Flameworks and, like most people ended up, a good friend of Katie's, spotted a fat man. A very fat man, resplendent in the tiniest, tightest bright red budgie smugglers imaginable. 'I know it's not really appropriate,' she said. 'But imagine what Katie would have said if she was here now.'

And the tears of loss and grief turned to tears of laughter, as we remembered all Katie's smutty jokes and how she would always manage to raise a smile. Suddenly, it was as if she was there with us all, having a laugh at our expense.

Eventually, we retreated to the sea wall and sat in a long row, staring out to sea. I wondered what all the holidaymakers, immune to our loss, would make of a row of such utterly devastated people.

But, as we sat there, watching the fading light and yearning for our friend, we began to talk. Ideas and concepts began to fly around as we gradually explored ways to commemorate Katie, her influence and what she had meant to each of us. Not just us, in fact, but to the city she adopted as her home. The pupils she taught, the African polytechnic she visited and supported, shocked at the lack of equipment and facilities.

And there she was again – still with us, still pushing us to come up with ideas, inspiring us to create and motivating artists. Over the months, as I've broken the awful news time and time again, written speeches and newspaper articles, received hundreds of messages of sympathy and condolence, I've come to realise that Katie's legacy and determination will always be with us. Katie, as a force to be reckoned with, really laid the foundations of so much Plymouth and its artists have to be grateful for – not just the organisations, Flameworks and Ocean Studios, battling on to promote and transform culture in the city, but the network of friends and colleagues who will never forget her and who are resolved to work more closely together in her memory.

I keep a photo of Katie, laughing as ever, on my fridge. After a long day, struggling to cement the position of the arts in Plymouth, I often look up at that twinkle in her eye – and it keeps me going.

– GABI MARCELLUS-TEMPLE



RED SQUIRREL

PRODUCTIONS

(RSP) is a new multimedia production company set up by myself, Jonathan Broks, and Pete Davey - we both originally met on our Masters degree at Plymouth College of Art. Our work at RSP predominantly focuses on film and photography, with plans, long term, to develop audio recordings. In a nutshell, RSP encompasses high production values, with an emphasis on aesthetics and storytelling. RSP is the commercial arm of PCQ Arts, so, accordingly, a small percentage of the profits made through RSP are distributed back into PCQ Arts community initiatives.

Our recent work has centred on web-based promotional business films. With online video revolutionising the internet – *recent research suggests we spend 240 hours watching content each month* – a business' acquirement of a promotional film is beginning to be regarded as a necessity. From a brand perspective, it's key. A film is an interactive tool, which has the capacity to showcase personality - the viewer gets to *know you* and *trust you* – key foundations of all successful businesses. Promotional films can also help businesses reach new audiences indirectly, particularly if implemented through social media – a recent promotional film we made, for The Bread & Roses Community Arts Hub, received 500 views within just 1 week.

One strand of business film we are currently developing are *60 second pitches*,

for businesses that want to ensure their message is effectively communicated to the largest possible audience. In the business world, it is often said that you only have 60 seconds to sell yourself – if it takes you longer, there's more chance an audience will lose interest. The same logic applies to online promotional films – anything longer than 60 seconds, and there's more chance viewers will click away to watch something else. Some intriguing research by video audience measurement company, Visible Measures, shows that around half of online viewers click to watch something else after the 60-second mark.

What I think sets RSP apart from our competitors is our fluency in the language of film and photography. My background is in documentary filmmaking and theatre projections, and Pete is an award-winning photographer. Whether it is a clean, minimalist piece of work, or something more innovative and creative, we present the client with a variety of options. We certainly don't fall prey to the out-dated and clichéd corporate style of works, of which there

are plenty! Our work carries substance and integrity, and we can assure clients that we will get to their heart of what their business encapsulates.



RSP
RED SQUIRREL PRODUCTIONS

FLAMEWORKS CREATIVE ARTS FACILITY

Following the tragic loss of founder member and renowned local artist Katie Lake last July, Devonport-based Flameworks has entered a period of change and transformation. With Katie's inspiring legacy and passion for the arts in mind, the group has been taken over by a new management team determined to redevelop the fourteen year old organisation and drive it forwards into a new era for culture in Plymouth.

For the first time, Flameworks directors have been allocated specific areas of activity. Special needs teacher and ceramist Christina Peters has taken charge of education and is working hard to develop an educational strategy for the group by renovating areas as dedicated teaching space available to lease on a short-term basis, as well as a communal ceramics area (in addition to existing areas for hot and cold metalwork and jewellery) and a regular programme of workshops and courses in a range of crafts.



Dom Marcellus-Temple, who has recently embarked on a BA in Fine Art with Art History, after many years at Flameworks, has taken responsibility for IT, meaning that Flameworks IT systems can now be

managed in-house and at a significantly reduced cost, as well as using his contacts at the University to build links. Roger Higman and Rebecca Pearce are the first Flameworks directors not to be practising artists – although both have strong familial ties to the arts – and come to Flameworks with a wealth of experience and expertise in funding, strategic planning and financial management. The group's longstanding project manager, Gabi Marcellus-Temple, has become managing director and is concentrating on developing professional relationships, providing assistance and guidance for emerging artists and makers and renewing and expanding Flameworks' exhibitions schedule to reflect the diversity of practitioners represented by the group. Finally, although he's currently taking a well-earned break from official directorship, Katie's fellow founder Noah Taylor still helps out with maintenance and the ongoing relationship with Plymouth College of Art, whose students work at Flameworks regularly as they no longer have an on-site facility for large-scale metalwork.

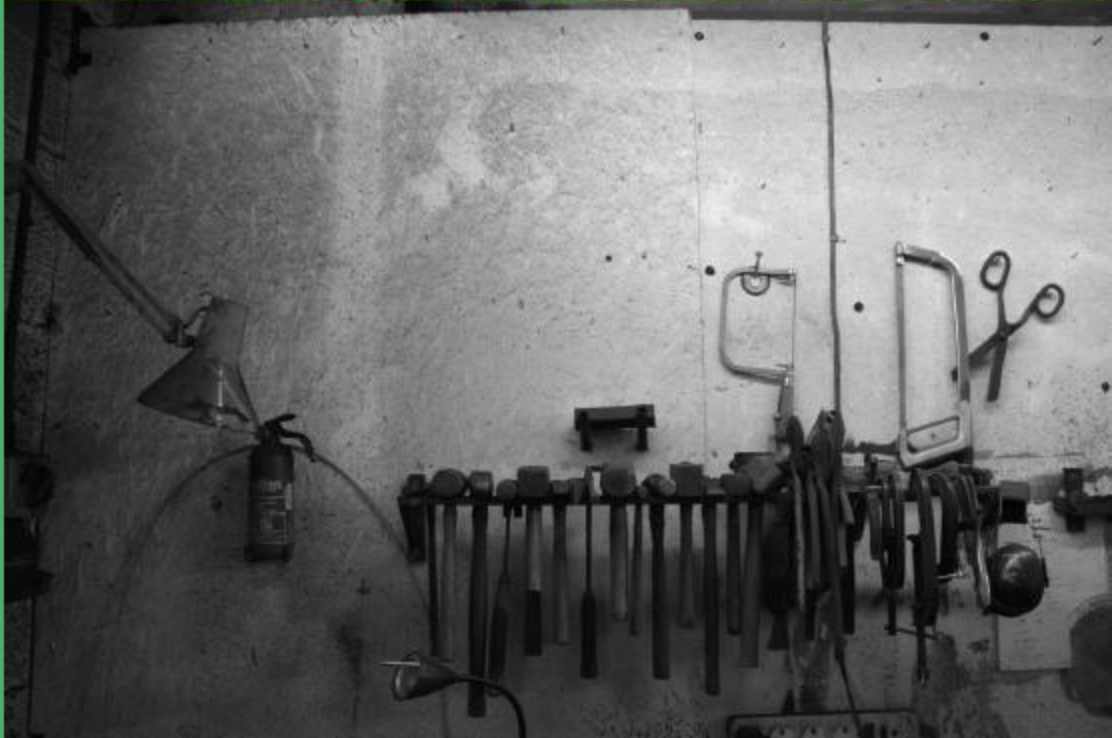
PCQ Arts are also now sharing office space at Richmond Walk and the organisations are working closely together to promote the arts in Plymouth.

So the future looks exciting for Flameworks and we'd like to extend an invitation to everyone reading this to get in

touch and come down to Richmond Walk to see what we do!

WWW.FLAMEWORKS.CO.UK

FLAMEWORKSPLYMOUTH@GOOGLEMAIL.COM





LEO J. SAUNDERS

Leo J. Saunders is a Plymouth-born artist, who moved to Launceston several years ago to focus more exclusively on his painting. His dedication to his work is exceptional and each piece is based upon an intense process of meditation and contemplation. With an experimental approach to colour and abstraction, each piece reflects his personal vision of the world surrounding him and he is constantly refining the underlying concepts of his work. Leo's influences include Kandinsky, Willem de Kooning and Joan Mirò. He has exhibited throughout the South West, frequently alongside Cornish arts group Gwynngala, and has recently held a solo exhibition at Plymouth's Mayflower Bar.

[Click here for website link](#)



1
AS



子

KENNY KNIGHT

Everything is Visual Art

I like Ray Charles
and Jack Clemo
I like jackdaws and robins
and the Royal Eye Infirmary
the Dalai Lama
and The Honicknowle
Book of the Dead
Geraldine Monk
and Tibetan Buddhism
I like pens and piano accordions
I like wheels and trees and paint-
brushes

I know that tonight is as dark
as a pair of sunglasses
know that there aren't any horseshoe
bats
living in the loft of an art gallery
in Higher St. Budeaux
or that a white stick
doesn't need feeding like a dog
with brown or blue eyes does
I know that a penny
is worth a thousand promises
and that everything is visual art
unless you're blind
or Jules Verne sleeping underground
beneath the roots of foxgloves

- Kenny Knight

WELCOME TO HONICKNOWLE, HOME OF THE LANDS OF THE DEAD, TWINNED WITH THE AFTERLIFE

It certainly raised a smile when I received Steve Spence's article for this magazine and read the words *'the ubiquitous Kenny Knight.'* There can't be many (if any) people with an interest in literature and poetry in Plymouth who haven't come across Kenny and his unique vision of the little-known suburb where he grew up to be *'six foot two and skinny.'*

Kenny is best known in Plymouth and much further afield, for his seminal collection *'The Honicknowle Book of the Dead.'* As the title suggests, imagination and a peculiar vision of the world transform this remote, working-class area of Plymouth into a fantastic landscape brimming with untold possibilities and occurrences. *'Buckingham Shed'*, originally an invented garden shed, has now taken on an existence of its own, becoming a venue for regular sell-out performances for unreal bands:

Honicknowle is over a thousand years old and was listed in the Domesday Book, but the omission of Buckingham Shed is a mystery Maigret thinks may be deeper than the shallow end of Tinside Pool.

Astute powers of observation, combined with a wry, sardonic sense of humour, feed into Kenny's work and one of the greatest pleasures of bumping into Kenny around the city is the way he'll stop and delve into his ever-present rucksack. A crumpled piece of paper is dragged forth (sometimes

they're more carefully folded and emerge from his shirt pocket – I've never managed to work out if this is some complex filing system specific to the outskirts of Plymouth) and in deep, sonorous tones he reads you his latest offering. Sometimes a pair of marigolds will catch his eye, nicotine-stained fingers pouring a cup of tea, sharing headphones over a birthday lunch... I suppose, for me, this is the real beauty of Kenny's work, not inasmuch as the theme of domesticity creates a level of accessibility and universal popularity, but that a cast of light illuminates the quotidian and mundane with a sense of elevation and celebration which is, quite simply, inspiring.

THE ROUGH AND TUMBLE OF
CHILDREN AT PLAY
CONDEMNED THE BEAR TO SPEND
ETERNITY
WEDGED BETWEEN A FRIDGE
AND A COFFEE TABLE.

AT THE COUNCIL DUMP YOU GET
A DIFFERENT KIND OF FUNERAL
DIRECTOR.

Kenny runs regular writer's events with his group *Crosscountry Writers* at Plymouth Arts Centre and his new collection, *Trout Fishing on Treasure Island*, is due to be published later this year.





PHOTOGRAPHER: JASON GRACE - MODEL: SKY



LOVINGLY MURDERED - RACHEL DARBOURNE

There was a murder.
There was little understand-
ing.

The crimes escalated.

Enlightenment dawned.

The greed for bodies is now
insatiable...

A warning - be wary for
your discarded childhood
memories, the token of love
generously given yet dis-
carded...

Emotional and physical
transgressions, dismember-
ment, disfigurement, sexual
-mutation, all perpetrated
against the sacred, the in-
nocent transitional object.

Oh what fun...





JAN BREWERTON



SARAH MCCORMACK

WWW.SARAHMCCORMACKCERAMICS.ORG





IMAGE: PETE DAVEY - BUCKET MAN

VERDACCIO UNDERPAINTING



DETAIL



DETAIL

DOMINIC MARCELLUS-TEMPLE