

wonderzoo

magazine



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PCQ Arts is an organisation specialising in improving education, health and business through all forms of art – film, visual art, literature, music... We hold regular events and work with artists throughout the South West region. PCQ Arts operates from the office at Frameworks Creative Arts Facility, Devonport. Frameworks provides affordable studios and support for artists and makers including film makers, ceramicists, jewellers, metalworkers, mosaicists, sculptors, installation artists and painters. We also hold regular exhibitions, provide business advice and do anything else we can think of which is helpful to artists and makers.

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EDITORIAL

Welcome to the second edition of WonderZoo! Looking back, it seems unbelievable that the first issue was only released six months ago – so much has happened since! We've had some fabulous events, including our multi-lingual commemoration of the First World War at the Barbican Theatre or taking part in Visual Arts Plymouth's first multi-venue event, Open:4, along with CHART, Radiant and Karst. Both Frameworks and PCQ are in completely different places (metaphorically rather than geographically!) to where we were last year and we intend to keep going at the same pace! This process has meant getting involved with a lot of different people and organisations to really push the evolution of the arts scene in Plymouth – and this is reflected in this issue of the magazine. From Bertel Martin's description of the ever-growing Plymouth International Book Festival, to Sarah Chapman's explanation of the ambitious goals and vision of the newly formed, and highly inclusive, Visual Arts Plymouth group – plus a different perspective on Plymouth from visiting Polish student Justyna, an exploration of poet Hannah Linden's emotionally charged work, cutting-edge research from Prof. Jenny Graham and Angie Wickenden, images from artists as diverse as recent graduate Louise Rabey and well-known metalworker Noah Taylor – and much more! Well, I'm excited – hopefully you'll enjoy it too!

The Team

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JENNY GRAHAM

AMOROUS PASSIONS: A LOVE AFFAIR WITH GIORGIO VASARI'S LIVES OF THE ARTISTS (1568)

The writing of history is always an act of storytelling, a fiction, even if one subscribes to the postmodernist line of thinking exemplified by historians such as Hayden White. During the 1970s White was among the first to stress the reliance of history upon narrative, and therefore to challenge the notion that history can ever be truly objective. No reader who has encountered Giorgio Vasari's *Lives of the Artists*, a classic text of the Italian Renaissance, could mistake Vasari's epic and bawdy accounts of Raphael, Leonardo, Michelangelo and others, for the objective truth.

I first discovered Vasari's *Lives* as a student, reading them in the inky and agreeably plump xeroxed extracts of those days, which were barely held to-

gether by a straining paperclip. In the dim light of a slide projector, we listened, genuinely enthralled, to the story of Paolo Uccello, who loved the study of perspective so much that he wouldn't sleep with his wife. Or that of Piero di Cosimo, a man so devoted to his art that he had no time for eating, preferring to live on boiled eggs cooked up in his glue pot (not six or eight at a time, says Vasari, but in fifties: '*and, keeping them in a basket, he would eat them one by one.*') Raphael dies from a fever brought on by an excess of lovemaking. Leonardo buys caged birds in the market only to set them free. The ghost of Michelangelo bestrides the entire *magnum opus*, like a gargantuan David, whose output sees the final defeat of the dark ages and the true rebirth of art.

Truth, however, is a slippery concept when it comes to Vasari's *Lives*, which are best known in the second edition, published in Florence in 1568. While many of the stories Vasari tells are certainly untrue, when paid their due, these 'tall tales' reveal deeper cultural truths about the world of art, religion, politics and patronage in Renaissance Italy.

"WHO LOVED THE STUDY OF
PERSPECTIVE SO MUCH
THAT HE WOULDN'T SLEEP"

Of all of Vasari's fictions, perhaps none rings more true than the story of Fra Filippo Lippi (c.1406-1469), the Florentine

artist-monk whose legend turns on his lusty nature and his scandalous seduction of a nun, the young novice Lucrezia Buti. Lippi was a genuine historical figure, whose works can still be seen in the



Fig. 2: *The embrace of Fra Filippo Lippi and Lucrezia Buti* by Gabriele Castagnola (1828-1883), 1871, private collection. Photograph © Christie's Images/Bridgeman Images.

Churches of Italy and beyond. Vasari describes a man so enslaved to his passions that he evaded his patron, the illustrious Cosimo de' Medici, by escaping from a window down a makeshift ladder fashioned out of bedsheets. The irony of the reference to bedding is surely meant – elsewhere, Vasari makes clear that Lippi is a habitual fornicator and frequenter of prostitutes. Once Lippi gets his hands upon Lucrezia, his model for a painting of the Holy Virgin, no less, he spirits her away and gets her pregnant, whence she bears a son out of wedlock. Lucrezia's father, says Vasari with his typical wryness, never smiled again.

So, a fine story, perhaps, but what deeper meaning might we find in Lippi's tale? During the nineteenth century, when Vasari's *Lives* were avidly consumed by biography-loving Victorians, or on the continent by the European Romantics, the figure of Lippi held a special appeal. His antics were eagerly reimagined by artists and writers who projected onto Lippi's image their own fantasies about burning love affairs with artists' models or about relationships of a different kind with patrons. The best-known example is that of Robert Browning, whose poem 'Fra Lippo Lippi' of 1855, a dramatic monologue in blank verse form, remains a popular classic and a staple in the study of English Literature. Lippi became notorious as both a rogue and a role model, a transgressive lothario, perhaps, but also as a harbinger of things to come, of a time when

the creative spirit is freed from slavery to the church or patronage. Thus Vasari and afterwards, Browning, use the Life of Lippi to deal with larger questions about morality and subjectivity, the purpose of art, and the freedom of the artist.

And what of the truth? Despite the efforts of generations of historians since the late nineteenth century to disentangle the fanciful legend of Lippi from his artistic achievements, it has not yet been proved false. What remains true, however, is our continuing love affair with Vasari's *Lives* five centuries later, and the picture of artistic life in the Renaissance that it so lovingly paints.—Jenny Graham

"A MAN SO DE-
VOTED TO HIS ART
THAT HE HAD NO
TIME FOR EATING"



Fig. 1: *Fra Filippo Lippi and Lucrezia Buti* by Antonio Gualdi (1796-1865), 1855, private collection. Photograph © Fausto Franzosi.

JON BROKS

ARCADE FIRE-INTERVENTION

MILES DAVIS-BITCHES BREW



PAT MARTINO- NEFERTITI



RADIOHEAD-HOW TO DISAPPEAR COMPLETELY



PILOTS THUMB

Pilots Thumb Theatre, known for their edgy social drama combined with strong narratives, organic characters and pithy humour, have been astounding audiences since their inception in 2009.

Originally founded by Cassie Williamson, Beth Scott Hewlett and joined a little later by Danny Strike, they are often asked about their unusual name:

Pilot's Thumb is an expression of hope and adventure, reflecting the thumbs-up symbol used by pilots, particularly during the First World War, and also by tug boat skippers in Plymouth Sound. The latter symbolises the theatre company's West Country roots. Shakespeare-lovers may also recognise the reference from Macbeth's witches: "Here I have a pilot's thumb, wracked as homeward he did come."

Their first production "Waiting For Daisy" in 2010 was an instant hit, attracting much favourable comment, none more so than the Guardian-

The power struggle between the women is acutely and beautifully played as they regress into childhood....Williamson and Hewlett are talented actors who can ably handle both comedy and the bleakest notes....this is tense and bleak, but instantly credible and a compelling watch.

From this impressive debut, Pilot's Thumb embarked on a series of plays that has firmly established them in the West Country as a company producing drama tackling issues very much of their time, with an entertaining approach which leaves audiences to make up their own minds. They soon began touring to venues in Bath, Exeter, Barnstaple, and Brixham, building up a reputation, not only for diverting audiences, but also for stimulating them intellectually.

Theirs is a drama of ideas that manages to avoid the pitfall of preaching to audiences; rather, in tackling subjects as diverse as

mental health, euthanasia, and press intrusion, they always let audiences make up their own minds.

The most compelling of these dramas was probably 'Touched'. Set in the near future as Britain plunges further into depression, 'Touched' is a poignant exploration of longing and loss, played out against the government's urban regeneration programme- a measure aimed at alleviating austerity. Thomas grieving and lonely; Jessica, his daughter, ambitious and frustrated; KC, a girl with a dream; the characters make this play both personal and political.

The group's development was further enhanced when, in 2013, they were selected as one of the Flourish companies at the Barbican Theatre, Plymouth, on the basis of their proposal for a multi-media piece based on Russia's 'Pussy Riot'. With the support of the Barbican Theatre, this proposal attracted Arts Council funding. A programme of intensive work resulted in the production of 'Protest' at the Barbican Theatre in February 2014. The piece then toured the West Country.





Through performances in Munich, recently including 'Protest', Pilot's Thumb have begun to develop an international reputation for their political drama. Again, the play received a thoughtful and enthusiastic response. However, in Germany, there was an added European dimension – the German attitude to protest rights, given their twentieth century history and the lively political commitment evident throughout the nation, as well as the love of English humour!

The growing use of humorous elements in Pilot's Thumb's work has led to the devising of a comedy for their next piece.

In fact, they are planning two pieces; a zany comedy based on the chance meeting of a toy salesperson and an actress, and a complimentary piece exploring the adventures and mishaps of a likeable rogue.

These two pieces promise an hilarious evening, but with no loss to Pilot's Thumb original, compelling, and thought-provoking theatre.

THE PREMIERE WILL BE AT THE BARBICAN THEATRE IN FEBRUARY 2015
– NOT TO BE MISSED!

PETER DAVEY & JON BROKS

ILLUSTRATING FILM WITH PHOTOGRAPHY

Left Top: 1984

Left Bottom: Nosferatu

Right: The Triffids

Bottom: V for Vendetta



HANNAH LINDEN

Dearcoat

She's wearing my coat and saying
it's hers. I point to the threadbare
lining just as she puts her finger
through it, hooking the cloth
like sinews in a chicken leg.
She's determined to eat her kill.
There's nothing maternal left.

I always liked her nails. I stare
down at them, fascinated that,
for them, tearing is so easy.

TO CONTAIN MYSELF

I'M IN THE MIND OF A CAT - IT'S
AS FIT
A PLACE AS ANY. THE HOOKS ON
MY TONGUE
COULD DO SOME GOOD FOR A CHANGE

O HOW I WISH I COULD REACH
THE DIRTY PARTS
OF MYSELF AND LICK AND SMOOTH, LICK
AND SMOOTH
UNTIL I UNGAG THE FUR OF ME. THEN TO
STRETCH

MYSELF BESIDE THE FIRE AND DREAM
INTO MY OTHER LIVES.

JON BROKS

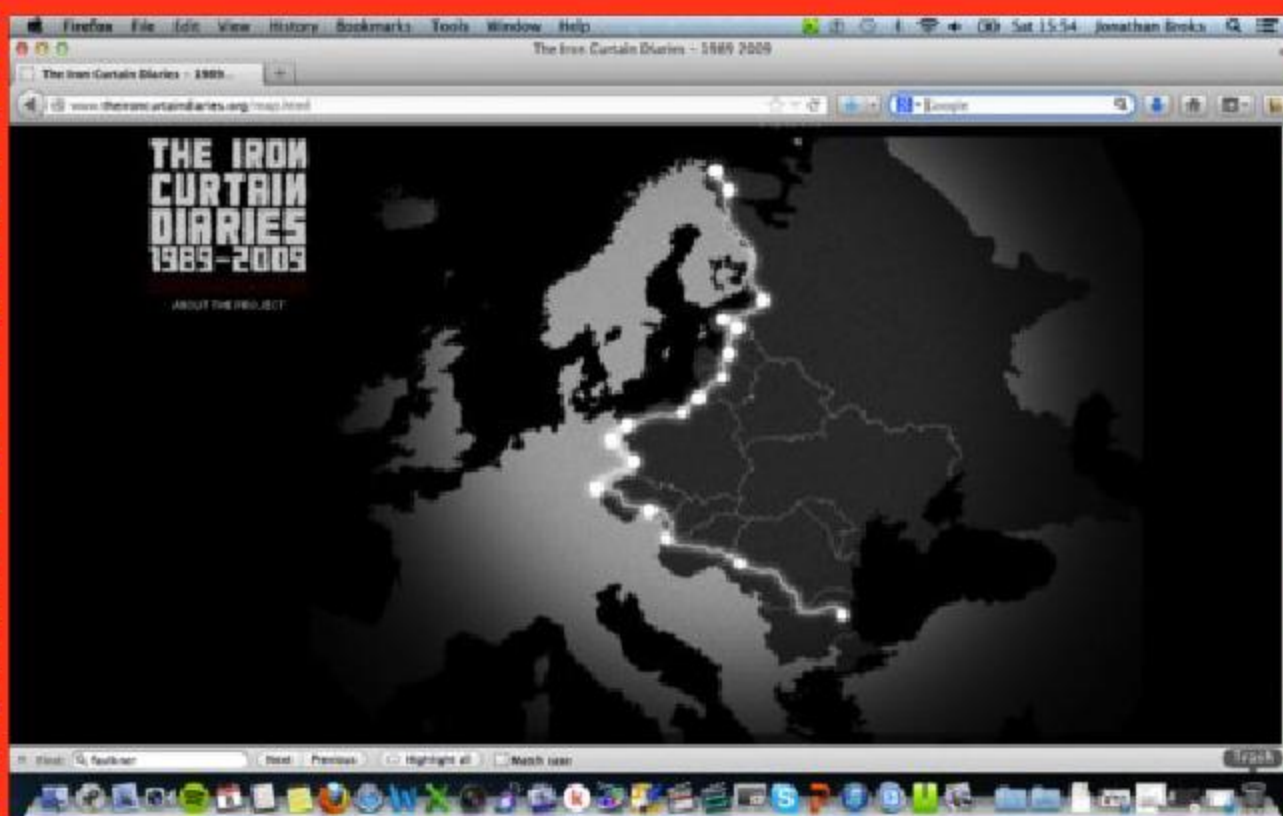
CAN YOU TELL A STORY THROUGH AN INTERACTIVE DOCUMENTARY?

The 'i-doc', is a mixed media, hypertext form of online documentary. The majority are non-linear, so the viewer must interact with the content. I first came across an i-doc - Samuel Bollerdorff's 'Nowhere Safe' - a couple of years ago. I was struck by how well it hung together - it worked like a musical composition, with constituent parts playing complementary roles. I became hooked and inspired to make my own i-doc.

The non-linearity and interactive nature of the i-doc has led many commentators to deem it an unsatisfactory medium for telling stories because of the user's capacity to jump between narratives. One view is that the i-doc is merely a good format for creating an experience, as Sandra Gaudenzi maintains - 'If you want to give a message, and you want to give a story, then the only way to do that is through a linear documentary. If your aim is not give your point of view, but to create an experience, you could do an interactive documentary.'

There is certainly something experiential to be gained - i-docs can be fun, exciting, absorbing. Yet, non-linear narratives also have the potential to enhance a viewer's appreciation of the story, in that they ask for more engagement. In a non-linear narrative, viewer's task to gather the fragments of story, and order them into a coherent whole. It's hard work, but when we have to work hard for things, we tend to appreciate them more.

It's true that there are some i-docs which don't really succeed in telling a story, but those which do succeed adhere to fundamental rules of interactivity and organisation. For instance, one way to retain attention is structuring the interaction simply to prevent the user from feeling overwhelmed. 'Out My Window - 'a collaborative documentary project about the human experience in global vertical suburbs' - is a good example. *OMW* contains lots of interactive options - on the home page there 13 flats to choose from, and within each flat, there are options to pick. The structure of the interaction is not complicated, and exists on just two levels: 1) clicking on a particular flat/story; 2) clicking on elements within a flat to explore the stories deeper. As a viewer, you never feel overwhelmed, because you feel aware of your position relative to your surroundings.



From an organisational point of view, grouping content in an i-doc can encourage progression, and make the viewer more likely to comprehend the narrative. Take 'The Iron Curtain Diaries' - content is split into 17 groups; each represented by cities along the Soviet border, each enveloping a self-contained story. As you watch each story, you gain a sense of movement, and, thus, satisfaction that you are making progress.

A good principle to remember is to keep the user engaged. According to psychologist Mihaly Csíkszentmihályi's flow theory, our ability to accomplish a task depends on our level of skill, and the difficulty of the task. If the task is too difficult, we become anxious; and if the task is too easy, we become bored. We perform best in a 'flow state'.

"WHEN WE HAVE TO WORK HARD FOR THINGS, WE TEND TO APPRECIATE THEM MORE."

Appreciation of i-docs differs from appreciation of traditional film. A good analogy is music. Classic film represents pop; easy on the ear and cognitively undemanding. The i-doc represents jazz; complex and cognitively challenging. Structural analogies are interesting; with pop, you know the structure will probably work around the verse, chorus and middle eighth, just like in a traditional film, the structure will probably work around the Three Act Structure. In contrast, jazz and the i-doc are both complex and undetermined; as musician Bix Beiderbecke once said, 'One thing I like about jazz, kid, is that I don't know what's going to happen next'.

- Jon Broks



OUT MY WINDOW





PLACES

SPACES

FACES

TO PARTICIPATE CREDITS START OVER

SHARE MUTE FULLSCREEN



SYLVA

JUSTYNA PACHULSKA

CULTURAL DIFFERENCES

My name is Justyna, I'm from Poland and I've come to Plymouth to complete an internship. I have a degree in management and marketing, so the agency in Plymouth placed me with two companies, Flameworks and PCQ Arts. My job is really great and I learn something new every day, taking part in business meetings and, even better, I can also improve my English. I'm exploring the city and enjoying my time – it feels like a holiday! I don't know a lot about the English, but I'll tell you what I've noticed and what was hardest at the beginning for me.

The hardest thing for me at the beginning was the English accent. I couldn't understand what people were saying to me. I felt terrible, totally lost. Sometimes I have to focus very hard on what people are saying, but it gets better every day. Sometimes my brain turns off, because it's too much for me if the conversation is rich with difficult vocabulary.

I couldn't get used to people driving on the left and I still have problems. I look to the wrong side all the time and I have to be very careful not to get run over. It's best when other people are crossing the road and I can follow them.

Another difference with the traffic is that pedestrians in England don't have to respect the rules in the same way as people in Poland. You can cross the street when the little man is red and there are no

consequences – if you do this in Poland and the police see you, you get a fine.

English people are so polite - they always ask me 'is everything alright?' At the beginning, I wondered what was wrong with me? But now I understand it's normal for you. In Poland, we say please and thank you, but not all the time – we don't thank the bus driver when we get off the bus!

Another difference is sincerity. The English don't speak directly and say what they mean. In Poland, everybody says what they think, even if it's wrong. However, in England everyone is trying to be polite, and sometimes foreigners do not know how to read the meaning. You have to guess a lot. I was pleasantly surprised by how friendly and helpful the English are to foreigners.

The next difference, of course, is the weather! It is extremely variable and I never know how I should get dressed; I go out and it's sunny, then, the next moment, the wind's blowing and it's cold.

There are lots of different superstitions, such as black cats – in Poland, if a black cat crosses your path, you have to turn back and choose another direction in another case you meet with bad luck. But in England a black cat crossing your path is symbol of luck.

Drinking coffee and tea also differs between Poland and England. In Poland we drink one cup of coffee or tea in the morning, usually when we eat breakfast, the next cup is during the day and the last one is in the afternoon. Three cups of coffee is enough for us. In England people drink coffee or tea all the time. If I go anywhere people ask me all the time about coffee or tea and when I answer "no thank you" they are surprised.

Understanding cultural difference is very important – it helps us to avoid misunderstandings and get on with each other. - Justyna Pachulska





LOUISE RABEY





SARAH CHAPMAN AMBITIOUS PLANS FOR THE VISUAL ARTS IN PLYMOUTH

Much has been said about Plymouth having the potential to become a nationally and internationally recognised city of culture. The recent series of high profile exhibitions and festivals, alongside the development of new studio spaces and the growth of independent art projects and initiatives across the city suggest a dynamism that is helping to fuel the city's long-term cultural ambitions. Of course, this energy and drive for change represents the hard work of individuals who are helping turn aspirations and ambition into exciting realities.

In response to this spirit of ambition, Visual Arts Plymouth (VAP) was launched. Newly formed in 2014, VAP evolved out of the Plymouth Visual Arts Consortium (PVAC), a group originally representing key cultural institutions and agencies across the city. Set up as a CIC,

PVAC brought to Plymouth the hugely successful British Art Show 7, a national touring exhibition organised by the Hayward Gallery. It was this cross-city exhibition alongside the international World Series event - the America's cup hosted by Plymouth in 2011 - which proved to be a key turning point for city leaders, who saw in action how major cultural events could transform both the cultural economy and the perception of the city.

Whilst Plymouth's appetite for culture was ignited, resulting in the spirited but ultimately unsuccessful pitch for the title of UK City of Culture in 2017, it became apparent that what was needed was a more galvanised voice advocating specifically for the visual arts. And so VAP was born. Unlike its predecessor PVAC however, its intention from the start was to encourage inclusivity, to bring together a collective of voices representing the diversity of arts across Plymouth, from art studios, independent artists, social enterprises and cultural institutions.

The principles of VAP are defined by a manifesto that brings together individuals who are passionate about art and its important role within society and who are willing to work together to raise the profile and reach of the visual arts on a local, regional and national level. Known as activa-

tors, VAP members DO, with the emphasis on the verb activate. They make things happen by working together, sharing resources and knowledge, with the explicit aim of increasing the visibility and impact of the arts. Importantly the group acts as an advocate, providing a much-needed link to city leaders, ensuring the visual arts are key to future strategic developments within the city.

"...THAT BRINGS TOGETHER INDIVIDUALS WHO ARE PASSIONATE ABOUT ART"

Still in its infancy, VAP has already launched its first city-wide event Open:4, which brought together four of

Plymouth's art organisations on the 29th August to provide an evening of art and fun and to celebrate the wonderful

range of art projects available across the city. Starting at Plymouth's Council House, Open:4 showcased the exhibition CHART, which featured the work of artists, students and recent graduates from Plymouth College of Art, Plymouth University and Marjons. The art trail then moved to the new Radiant Gallery to experience *Cha-Cha-Cha*, where audiences were entertained with an evening of salsa and art. Later in the evening events transferred to KARST, an artist-led gallery and studio space in Stonehouse for the exhibition preview of *Cocktail III*. Finally the evening ended with fire breathing, a forging demonstration and films at *The Forge Demons Masquerade* at Flameworks, Devonport, a community arts organisation offering studio space for artists and makers.

Hugely successful, the evening brought together a mix of audiences, of all ages and from all communities, showcasing the vibrancy of the arts scene within Plymouth. This event is the start of many, with ambitions set high. VAP works because of the people who make it. The city is changing. Watch this space...

-Sarah Chapman (Director of Peninsula Arts)

"...THE CITY'S LONG-TERM CULTURAL AMBITIONS."

VAP is made up of:

Birgitte Aga (iDAT), Sarah Chapman (Peninsula Arts), Peter Davey (PCQ Arts),

Edith Doove (independent curator), Donna Howard (KARST), Ian Hutchinson (independent), Gabi Marcellus-Temple (Flameworks), Beth Maxwell Pooley (independent artist), Leigh Mason (Ocean Studios), Judith Robinson (Plymouth City Museum & Art Gallery), Alan Schechner (School of Art & Media, Plymouth University), Ray White (Radiant Gallery & Effervescent).

The group is supported and administered by Visual Arts South West (VASW)



ANAIRDA CREACIONES THE CULTURE & ARTS NET- WORK IN PLY- MOUTH

Plymouth is a city where, sometimes, you wish there would be more alternatives, more colour, more community spaces ...more art.

Walking around the extraordinary Hoe, one wonders whether nature's beauty could inspire us to repeat its charm. Can Plymouth inspire others? Can we inspire our community? Ourselves?

Since the first Plymouth Artists Network dissipated, more than a decade ago, there have been several attempts to rebuild a platform to unify and em-

power artists and those involved in the cultural sector. Because, after all, supporting our community's cultural

landscape and those who make it possible is vital to ensuring that our social "progress" doesn't become simply a soulless race for money-making and power.

And so I attended several networking meetings myself. As a foreigner and a single mum I found it very challenging trying to move my work forward here, thinking that this was normal under my circumstances. I was shocked when, at those meetings, I heard from remark-

able, professional artists on different paths, who have been working in the city for years, that they were facing exactly the same problems as me. Among the main challenges are a lack (financially and bureaucratically) of accessible venues for shows, exhibitions, rehearsals and storage; the huge dependency on the city's big art institutions, their interests and capacity; the lack of funds for local projects and the lack of communication and exchange between the different art initiatives.

In those meetings I learned that all of these issues come with a responsibility from both sides: those with the bureaucratic control of the city's resources and the artists themselves. Plymouth creatives keep knocking on different doors, but when the art institutions, for whatever reason, don't like us enough, they have no problem hiring practitioners from as far away as London, to fulfil their agendas. At the same

time,
as I
dis-

"WHILE CAMERON'S AUSTERITY FEELS
MORE LIKE THE DREAM OF A CON-
TROLLING PSYCHOPATH EVERY DAY"

cussed with a sympathetic representative of one of these institutions at the "Devoted & Disgruntled" Open Space event: "What do you, as artists, need from us, then?", she asked me. "Well, that's a question the community of artists



should reply to as a whole" I answered. But we both knew: there is no such community in this city. Not yet.

The reasons why the Culture and Arts Network has been created are clear, but the fact that



this one has started from a direct communication and show of interest from the City Council, has raised our expectations. While Cameron's austerity feels more like the dream of a controlling psychopath every day, the human spirit keeps finding new ways forward. Pressured by government cuts, the council has decided to encourage different sectors of our community to be more active in solving their own needs for themselves, so that the authority can save money. And before you start scrutinising the

ethics of such a decision, I can tell you that, at this point, the CAN initiative feels

"THE INITIATIVE ENJOYS THE NOMADIC WAY OF DIFFERENT VENUES"

like a palate of possibilities, where the hand that moves the brush is our own. And as it's ours, what will come out of it?

The first meeting happened on the 13th March this year at the Barbican Theatre, facilitated by people from the Octopus project, Frameworks, PCQ Arts and the Theatre itself. It was a very busy evening, with the same old needs being voiced...and the same hopes. Since then, two more meetings have occurred, with the commitment to continue holding regular ones bi-monthly. At the moment, the initiative enjoys the nomadic way of different venues, so new hosts are very welcome - and needed. We have managed to reach agreements in a consensual, inclusive decision-making way, with a team of volunteers facilitators (open to everyone), a Facebook group to exchange ideas and a Facebook page to announce any news. CAN aims to *"enable culture, arts and those involved in them, to have a voice and thrive in Plymouth"*.

Art groups, cultural institutions and individual artists from all disciplines are very welcome to join this endeavour.

If you are person working with the arts, you know that our creativity changes its costume every day, because inspiration is a moody muse. But you also know that unless we go out (or go within) and make an effort to find her, the muse might not simply whisper the next

poem in our ear. CAN is about empowering ourselves, as a creative community, by writing our own script, painting our own canvas, singing our own song in the history of this town - who is probably only waiting for us to invite it to dance.

I believe we can.

-Anairda Creaciones



LAURA QUIGLEY PLYMOUTH'S HAUNTED PALACE

There are ghosts at Plymouth's Palace Theatre. In the 1980s, a security guard patrolling the building heard a woman scream and the lights went out.

It's also haunted by an actress, Mary, believed to have died in the fire of December 1898 which destroyed much of the original interior. A sketch that night involved firing a cannon, subsequently stored backstage, and this may inadvertently have led to fire. The theatre had to be refurbished within months of first opening.

Or the ghost may be that of Mary Hoyle, who ran the theatre during World War II. When she died, her body was brought back to her beloved theatre - perhaps her spirit decided to stay.

The Palace Theatre was originally a music hall and variety theatre built in an ornate Flemish Renaissance style in terracotta, with Art Nouveau panels depicting Plymouth's history. It replaced a marketplace called 'The Fancy Fair', and its splendid interior was widely praised as being the best outside London.

A theatre is nothing without its performers and the Palace Theatre attracted some of the best: Charlie Chaplin, Gracie Fields, Lilly Langtry, Anna Pavlova, Harry Houdini, George Formby, Louis Armstrong, Arthur English and Eddie Gray, Billy Cotton and his band, and Tommy Handley of '*It's That Man Again*' fame. And how about Old Mother Riley, Arthur Lucan, in '*Going Gay*', performing 'Twice Nightly'. Even Danny La Rue made an appearance. Lau-

rel and Hardy were to perform there in 1954, but Stan Laurel had a minor heart attack and they sadly had to pull out. Their faces, however, still decorate the interior.



Thomas Hoyle bought the Palace Theatre in 1913 and during the Blitz, his widow Mary managed to keep performances going despite the building being hit by incendiaries. Mary died in 1945 and the building was sold to a consortium who refurbished the theatre yet again. Their first show was Billy Cotton and his band, featuring Alan Breeze (<http://www.alanbreeze.com>), soon followed by "*Mother Goose*" and 50th anniversary 'Jubilee' performances.

However, touring declined and the building was repeatedly closed and refurbished. Subsequent uses included a bingo hall, a nightclub

and striptease and wrestling shows.

In 1962, Reg Sully managed to re-open the theatre with *"Sinbad the Sailor"* and local amateur dramatics group The Carmenians staged *"Oklahoma!"* and *"Kiss Me Kate"*. Meanwhile, ghostly manifestations were turning lights on and off and opening chained doors...

EMI then bought the theatre and opened with *"The Magic Flute"* and a Jubilee show by the Carmenians. Sold again, it re-opened in December 1978 with *"Cinderella"*. Many of my readers remember that performance of *"Cinderella"* with great affection.

In 1981, Danny La Rue appeared, but even he couldn't keep the theatre going, and it eventually became the Dance Academy nightclub, only to close in controversy and remain unused for too long.

My favourite story involves Mrs. Hunn, an actress performing at the Palace Theatre around 1900. The manager found her some 'digs' in a flat above an old workshop. Every night, she could hear hammering and sawing downstairs, though she knew the door to the street was locked and bolted. When she mentioned this to the theatre manager, he told her she should move, but she said she would only be afraid if the noises stopped and the ghostly workmen came upstairs!

Please don't tell the current government that story; in this age of austerity, having to work after 'retirement age' is one thing, but working for a living after you are dead is really asking too much...

-Laura Quigley

The Plymouth and West Devon Records Office has quite a collection about this wonderful old theatre and you can find out more at: http://en.wikipedia.org/wiki/New_Palace_Theatre,_Plymouth#Performers.

Also programmes and playbills from many of the shows are available online: <http://www.flickr.com/photos/plymouththeatrehistory/sets/72157603477561856/with/964625279/>



PLYMOUTH OCTOPUS PROJECT (POP) WHAT IS THE OCTOPUS?

When the Zebra Collective won the tender for a year's support of voluntary and community groups in Plymouth, we wanted it to be different. We saw it as a chance to change the culture so that people worked together instead of competitively, and used their united voice to influence what happens in Plymouth. We wanted to reach out into the city and pull people together.

So first we needed a name. Simon, from The Word Machine, came up with Octopus and made us laugh, but by the time we had realised that Plymouth Octopus Project said POP, and we could have a POP swap shop for community groups to share resources, and website that was www.pop.coop, we

couldn't resist. So the brand was born, and Nick at Crunch Creative came up with the tentacle logo.

We felt we had created a brand that said 'different', and we saw the whole one year project as an experiment in change.

We are now at the end of that year, and have successfully bid to be able to build on what we have done and continue the POP brand.

WHAT HAVE WE DONE?

First I think we have made people believe that this can happen, and found ways in which people can get together and talk about what they want the community sector in Plymouth to be. So we have had four workshops (one on a Sat-

urday) for people to come and learn about new issues and ways of working as well as getting practical support. We have a free training programme, and most of all we have networks of people with the same interests.

We have initiated 6 new networks either as POP, or in partnership with others and contributed to another 4 that were already up and running, bringing together over 300 people repre-

senting 182 groups and organisations. These cover Children and Young People, Economic Growth, Health and Well-being and others. The one that will interest people who read arts magazines, is the Culture Network, or CAN (Culture and Arts Network).

We suggested this because we thought that all the small culture groups in Plymouth were not being heard in things like the City of Culture bid, or in the plans for Mayflower 2020. So we got together all the names we knew, and all the arts groups on the database we have collected, and invited them to a meeting. Our thought was to have a network where all arts groups could share ideas, resources and find a voice for the smaller arts groups in the city. Other networks have a representative (selected from among themselves) to be on council strategic boards, like the Health and Wellbeing Board, so we also thought this would be a great network to have a place (or two) on the Culture Board.

Thanks to the enthusiasm of the creative peo-

"WE FELT WE HAD
CREATED A BRAND
THAT SAID 'DIFFERENT'

ple in Plymouth CAN has really taken off. Laura Smith and Gabi Marcellus-Temple took it on to start with, and now there is a group of about 9 people who meet to plan and facilitate its meetings. And people have also contributed free places for us to meet – like the Barbican Theatre, Devonport Guildhall, the University and the Museum.

At the last meeting, we hosted the new Culture CEO for the city, Dom Jinks. We heard his vision for the city, and then told him ours! We think there must be many ways we can work together to ensure that the huge and exciting cultural offer in Plymouth is recognised and used. We have ideas for city wide projects happening in neighbourhoods hovering round the network, and plenty of enthusiasm for another bid for City of Culture. We have also asked for a place on the Culture Board.

POP has done nothing without other people. If we wanted to show that we can all work together to get our voice heard, I think we have succeeded. It is the cultural groups in the city that have created CAN and will take it to the next level; POP has done a bit of co-ordinating. It is all the community groups that engage in workshops and discussions, who create the voice of the VCS, and it is a rather different city council that is listening.

It is the recession, of course, and huge cuts in council budgets that mean that things have to be different. POP is not working alone here. Plymouth City Council is saying that it is a Brilliant Co-operative Council and that means that the citizens and communities of Plymouth are equal partners in it. They have rights, but also responsibilities. If the council is to 'Transform' it will need community and cultural groups to step up and help to design and deliver services. And it will need to resource those services.

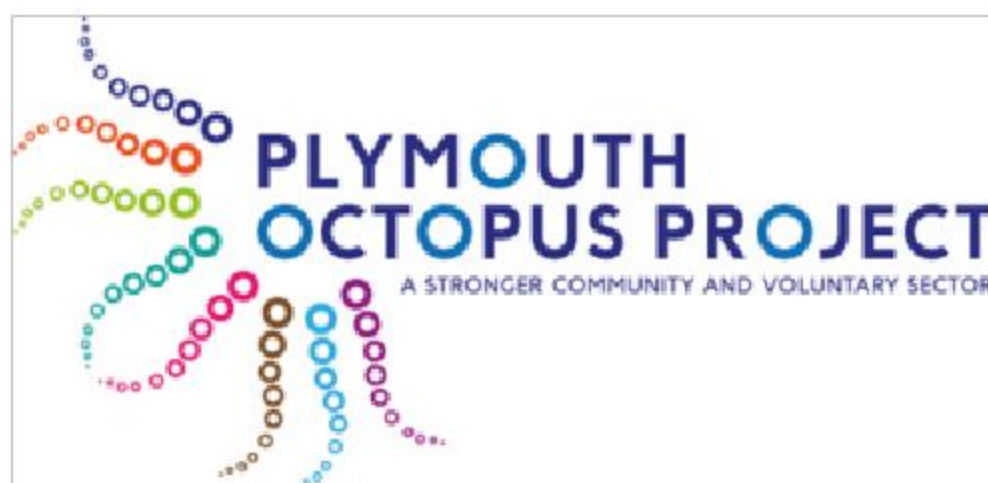
We feared that POP would be only a one year project, and that the promising beginning would stutter to an end, and we would all say cynically that that is what always happens with VCS support. It looked that way when the council re-

tendered the contract at less than a third of the money it gave in the first year (£65000 down to £20000). Thanks to everyone who has been part of this and who lobbied for it to continue, we have tendered for a 2.5 year contract at £60000 a year, as the city council accepted the argument that it needed the VCS and the input of community groups in its planning.

And as more and more people and organisations join in we are thinking that this shouldn't be owned by the Zebra Collective – POP belongs to us all. We already have a Leadership Group, and we now have £12000 from the Big Assist part of the Lottery to help us find a way to make POP an independent organisation, perhaps a co-operative, owned by its members. We hope to have achieved that, and have a united and powerful VCS in Plymouth by the end of this contract.

If you want to be on the POP database to get newsflashes, newsletter, e-mail alerts to know all that is going on, please talk to us. Phone 01752 395125, e-mail pop@zebra.coop, or drop in at Devonport Guildhall (but check we are there first, we're often out). Also check out the website on www.pop.coop.

If you'd like to come to the next Culture Network meeting in November, or to join the CAN directory, contact POP (as above) or Laura Smith at the Barbican Theatre. marketing@barbicantheatre.co.uk



AMY WHITTINGHAM I MADE IT TO PILCHUCK!

This summer I flew across the Atlantic to study at Pilchuck Glass School, and the experience was out of this world. Travelling by myself was one of many hurdles to overcome - I have never felt brave enough to do this before, so it was a big deal for me. I stayed in a quirky hostel called Urban Hideaway in Vancouver for a couple nights, then got the Amtrak train over the border to Mount Vernon, a small town an hour north of Seattle.

A lovely glassblower called Zach picked me up. As he drove us towards Pilchuck, a mixture of excitement and nervous anticipation grew; what were the other students going to be like? Or the tutors and technicians? Would I be able to create what I wanted? What would I be making? All these questions were whizzing

round my head, so many unknowns....

The campus is set on a beautiful cedar wood farm, there's a murky pond for swimming in, and hiking trails through the forest leading up to 'Inspiration Point' and - if you go further - 'Disappointment Point'; surprisingly, both have fantastic views of the surrounding lakes, islands and mountains. On our first Sunday off we went on a 3 hour hike - our lecturer didn't really know where he was going. It wasn't too bad until we had to climb through stinging nettles - I made the mistake of wearing flip-flops, and one of our group fell backwards into some of them (not me).



The facilities are phenomenal, a huge hot-shop, a sand casting hot-shop (where we were based), a lampworking studio (with more torches than I have ever seen in one place) and a glass lathe, a mould making studio (my favourite place), drawing studio and finishing studio. Everything is geared towards being able to make what-

ever you can imagine in glass. We worked hard, from 8am till midnight every day, initially on conceptual projects, collabor-

"AS BEARS ARE NOCTURNAL I
WENT ON LOADS OF MID-
NIGHT WALKS THROUGH THE
TREES WITHOUT A TORCH..."

ating on an interactive installation in the founding fathers' birch trees. We created lots of blown glass droplet and rock forms, that we learned how to mirror, and a glass helmet with horns that was meant to heighten the sounds

of the trees, but actually just reverberated the sounds of the wearer (imagine putting your

head inside a goldfish bowl).

Then, focussing on our own ideas, we were encouraged by tutors and international glass artists Ben Wright and Stine Bidstrup to work outside of our comfort zones.

I was intrigued and excited by various stories of sightings around the campus and decided to maximise the prospect of seeing a bear in the woods. As bears are nocturnal I went on loads of midnight walks through the trees without a torch... I didn't see any bears, but that doesn't mean that they didn't see me. I recorded some of the walks and interviews with staff and students and this became part of an installation I created in a 'hunting' shed. I've since created a series of limited edition prints from some of my sketches of the woods.

We had lectures from teaching artists and their assistants every afternoon and additional visiting artists either joined our critiques or gave us tutorials. In addition to experimenting, practising and improving my glass blowing skills, the most successful glass works I created were spikey sandcasts and extremely heavy, so way over budget to send home. Instead I went to galleries in Seattle, the highlight being a visit to Dale Chihuly's Gallery and Gardens... on the day that he happened to be doing his yearly book signing (FATE!!!). I met

loads of fantastic glass artists and meeting Dale Chihuly 'the daddy' of the studio glass movement and co-founder of Pilchuck really topped the whole trip.

I made it to Pilchuck Glass School with thanks



to the support of Plymouth College of Art and the fantastic pledgers from my 'Fly me to Pilchuck' kickstarter campaign. My next adventures include exhibiting as part of a group called Emerge at



Made
London
from 24th
to 26th of Oc-
tober and a
new academic
year at Plymouth
College of Art.

- Amy Whittingham

ANGIE WICKENDEN

THE THERMAL RESISTANCE OF CRUSHED ANGULAR VEIN QUARTZ
TEMPERED POTTERY, DURING FIRING, WITH REFERENCE TO EARLY
BRITISH, SOUTHWEST, NEOLITHIC POTTERY
AN EXPERIMENTAL APPROACH

SUBTITLE: MAKING POTS THAT FAIL

This paper presents a recently designated early, regional Neolithic pottery fabric from southwest Britain, restricted to Devon and Cornwall. The period it represents is the Mesolithic-Neolithic transition. This fabric, which has been called large angular crushed vein quartz tempered pottery, has early C14 dates associated with it and is found in the whole range of early Neolithic contexts. It is found in large quantities at Hembury and Raddon causewayed enclosures. One of the issues of incorporating large pieces of temper in pottery is whether it is acting as a thermally resistant material or whether it may have a symbolic significance, over and above a purely technological function. If it would be possible to establish whether or not these inclusions are an effective temper or not, i.e. prevent the pots from cracking while being fired, then it may be possible to draw some conclusions or at least offer a tentative interpretation.



Using an experimental methodology designed by myself, based on producing and quantifying cracks in pottery, correlating the data to differing clay paste recipes, containing upper Greensand sand and large crushed angular vein quartz, the aim is to confirm or to suggest that the LACVQT is not an adequate thermally resistant material. The pottery was fired in three bonfires.

This paper and project also considers the wider archaeological questions of distribution, the possibility of exploring the production and whole chaîne opératoire of British southwest Neolithic pottery experimentally.

Abstract from MA thesis by Angie Wickenden (University of Exeter). Angie practises as a ceramicist from her studio at Flameworks – visit Flameworks' website for more details on courses she runs: www.flameworks.org



ANGIE WICKENDEN



FREE ART FRIDAY

SOMETHING FOR THE WEEKEND.... (EVERY WEEKEND)

Free Art Friday. What is it (and why should you care)? Every week, all over the world, people are finding original pieces of artwork in or around their town or city with the option to take home, to keep. What's the catch? Well, there really isn't one.

Started by Portsmouth artist My Dog Sighs, the Free Art Friday movement has been gathering pace globally for some years. Now Plymouth has got itself involved and its version is building up a nice little pace of its own. At the time of writing, Plymouth has just seen its busiest Free Art Friday to date, with a whopping 27 pieces of original art left out (or 'dropped') in one day. All free to the individuals lucky enough to find them.

Drawings, paintings, photographs, prints, 3D work. It's all up for grabs and it's not just the public who benefit as the artist will can get some exposure and potentially increase their fan base. It certainly isn't always about exposure though and the reasons why an artist might leave their work out for just anyone to take can be varied. Some drop anonymously, so what else is there to be gained?

I am a regular art dropper myself, but a while ago I was lucky enough to find the work of someone else. It was a fantastic abstract portrait in oils (artist Eric



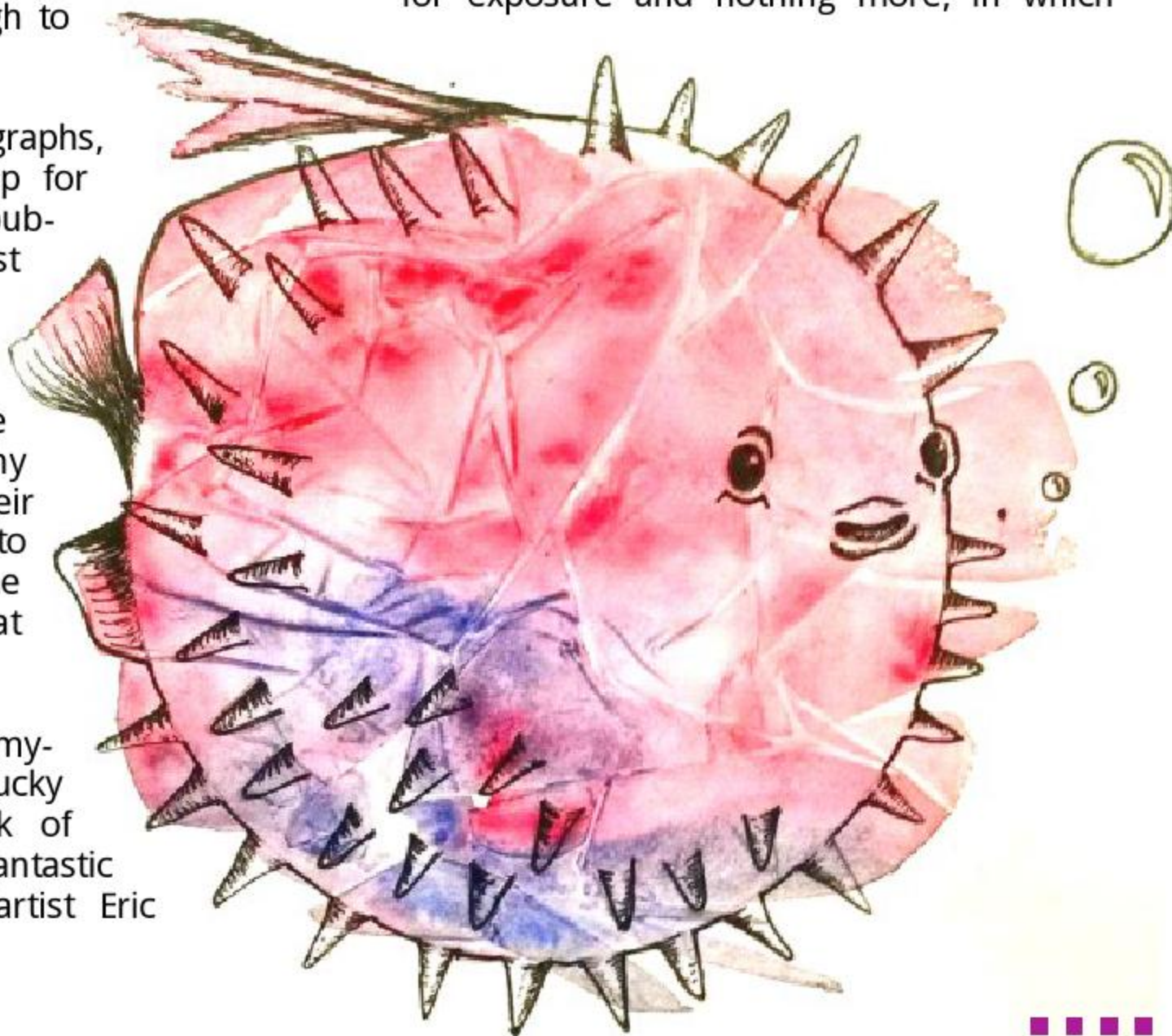
Haacht), it was attached to the doorway of a disused bar in the city centre. That whole experience of the process that leads you to finding a piece can really be quite thrilling: Starting with the intrigue of a photo clue on the Facebook page, there is then the excitement of rushing to the location and that is followed up, finally,

by the joy of picking up your new piece of original art (and knowing you have got there before anyone else has). It's a great feeling and can put you in the best of moods for the rest of that day. So if it isn't

always about exposure, surely one thing it *is* always about is bringing a little happiness to someone's day. Knowing you have done that brings its own rewards.

"HOW DO I GET PEOPLE TO SEE MY WORK?"

Of course, some artists could well be looking for exposure and nothing more, in which





Many people will remain unconvinced that free art should have any meaningful place in society but if you do still need convincing on the trend, maybe consider this: If art is for everyone, shouldn't everyone have access to art?

-Alex Lee



case the new movement potentially solves one age-old problem for the emerging artist: "How do I get people to see my work?" Getting someone to exhibit your work can be tough and there is fierce competition to get noticed online. Has the invisible barrier now begun to fall? Was it ever there in the first place?



Artists featured:
 Previous Page
 Top: Rough Designs
 Bottom: Nate Hall
 This Page
 Right: Eric Haachct

ZOE COLES:

I FIRST MET ZOE IN 1971 OR 72. THE FIRST GIG WE WENT TO WAS HAWKWIND (THE SPACE RITUAL TOUR). SHE HAD VERY LONG HAIR, A **BEADED HEADBAND**, LOTS OF SILVER AND GOLD SPARKLY STUFF ON HER FACE AND ARMS, A WHITE LACY TOP AND LONG SKIRT. SHE RECENTLY TOLD ME THAT SHE STILL FEELS 18. WE USED TO MEET AT THE HYDE PARK HOTEL AND THE OPM CLUB, **DRINK FAR TOO MUCH** AND TALK ABOUT ART AND LITERATURE. WE WENT SEPARATE WAYS AND I ENDED UP WORKING IN LONDON. WHEN SHE CAME TO LONDON SHE **STAYED WITH ME** FOR QUITE A WHILE. THEN A FEW YEARS LATER WE SPENT A WEEKEND TOGETHER CHATTING ABOUT EVERYTHING UNDER THE MOON AND THEN NO CONTACT FOR ABOUT 25 YEARS. I LEFT A MESSAGE FOR HER AT FLAMETHROWERS. TO MY SURPRISE SHE GOT BACK TO ME **AS IF IT WAS ONLY YESTERDAY**. WE WERE PLANNING FOR HER TO VISIT ME. WHEN IT ALL WENT TITS UP. SHE ASKED ME TO LEND HER BRANDON, **MY IMAGINARY CROW** TO LOOK AFTER HER WHEN SHE WAS IN HOSPITAL. WHEN SHE WAS DISCHARGED SHE WAS MORE CONCERNED ABOUT HER RABID DOG THAN HERSELF AND TOLD ME THAT IT WAS A HELL OF A WAY TO LOSE WEIGHT HAVING TO HAVE A LARGE AMOUNT OF HER INTESTINES REMOVED. PLEASE READ ON AND **THINK OF ZOE**.

Zoe Coles was one of the most infuriating people I have ever met. She was also like family to me and an immensely warm, funny, loving person and talented artist.

Her career as an artist began with a foundation year at Plymouth College of Art, following which Zoe travelled to Cardiff to complete a degree in Applied Arts, then worked at venues in London where she organised huge events and was involved in the establishment of New Designers, which showcases new talent in the industry.

Working in London in the 1980s was not without its challenges. Zoe remembered one Christmas event, all running smoothly. Then she received a phone call – a bomb threat from the IRA. Having contacted the police and checked that there really was a suspicious package on the stairs, Zoe had to stand on stage by the microphone, waiting for the clock to move round 20 minutes; at that point, they would have to evacuate the building. Thankfully, it had been a false alarm – but Zoe would vividly describe those surreal moments standing watching the party-goers, twinkling lights and Christmas trees, waiting...

Perhaps one of the greatest triumphs in Zoe's career was her involvement in the Kirov Ballet's first European tour, having spent 6

months in Russia surviving on ice cream and vodka!

Zoe moved back to Plymouth, where she finally achieved her dream of becoming a freelance sculptor, working at Flameworks, and soon organising exhibitions, including the famous Art2Go shows.

She also ran workshops and created public art throughout the region, including building grottoes, mermaids and sea creatures for the National Marine Aquarium.

Her versatility also applied to her sculptural pieces. Zoe was well known for working in a range of different materials, taking advantage of the different facilities and artists' expertise at Flameworks to create animals, birds, furniture and chandeliers.

Working together drove Zoe and I mad – we were like chalk and cheese in a working environment. I'll always remember decorating a garden in the Barbican for a sculptural exhibition – insults and foul language flew back and forth across the bunting, flowers and fairy lights. It was only when we finished that we realised the customers in the tea gardens next door must have heard everything...

- Gabi Marcellus-Temple



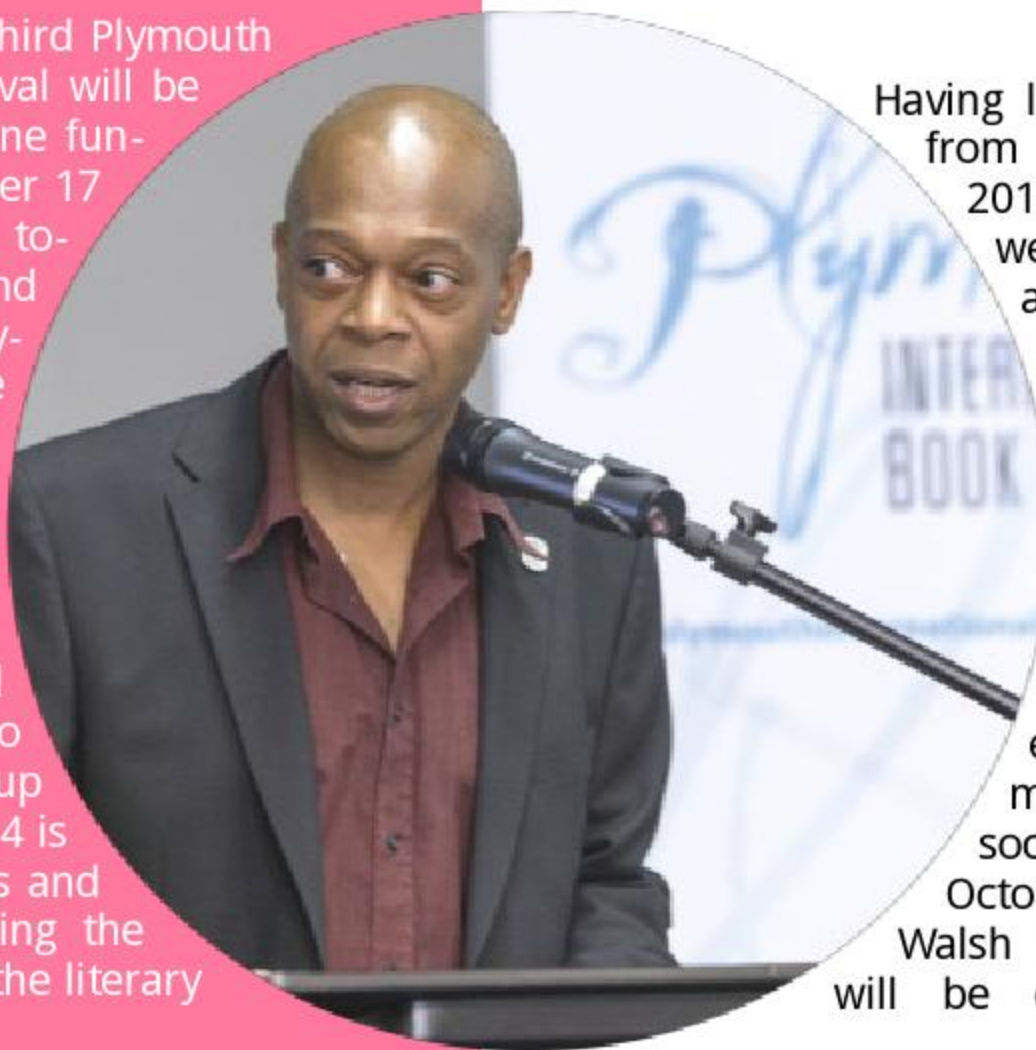
PLYMOUTH INTERNATIONAL BOOK FESTIVAL

It's hard to believe the third Plymouth International Book Festival will be underway soon. Over nine fun-packed days from October 17-25, we will be bringing together organisations and individuals from Plymouth, the UK and the world for an array of writing and reading events, perfect for everyone from the curious to book lovers, and aspiring and professional writers. And it's safe to say the impressive line-up we have in store for 2014 is evidence Plymouth's arts and culture scene is capturing the imagination of some of the literary world's biggest names.

The Plymouth International Book Festival is managed by a partnership comprising Peninsula Arts at Plymouth University, Literature Works (the literature development agency for the south west), and Plymouth City Council, with funding and support from Arts Council England. The partners provide vital in-kind support, but also vital to our vibrant book festival is the contribution of events delivered by local organisations, groups and individuals.

"A BRINGING TOGETHER OF LOCAL TALENTS AND WORLD TALENTS"

Ben Okri, Man Booker Prize winner and Plymouth International Book Festival speaker in 2013



We are aspiring to being a self-sustaining festival that promotes reading and writing in Plymouth, enhancing the city's international reputation by supporting its aim of being one of the key literature centres in the UK.

This year, our programme has bestselling writers and poets such as Joanna Trollope, Will Self, Kate Adie and Sir Andrew Motion and emerging writers like Nathan Filer and Sarah Hilary alongside local and regional writers MCMC, William Telford, Simon James and Plymouth organisations such as Library Services, Rhymewarp, The Athenaeum, PCQ Arts and Flameworks.

Having listened to feedback from our audiences in 2012 and 2013, this year we have more talks and discussions in the programme. So Joanna Trollope and Sarah Churchwell will engage in a debate, chaired by Plymouth University Lecturer Min Wild, on writers' influence on the morals and values of society (Saturday 18 October, 10.00). Caspar Walsh and Jessica Berrens will be discussing whether creative writing has an impact in the rehabilitation of offenders (Saturday 18 October, 15.30), and Plymouth City Council's

Poet Laureate Michael Sullivan will talk about his tenure to date as poet laureate and the future of the post.

For those interested in the craft side of books, Plymouth College of Art is providing two free workshops in bookbinding and book illustration (Wednesday 22 October, 10.00). Places for

these two workshops are limited so early booking is advised. And for aspiring writers and professional writers we have workshops, talks and opportunities to get up in front of an audience. Workshops include short story writing and a crime writing work shop.

One of the things that gives me the greatest pleasure in organising the festival each year is the response we have from the public, which continues to be hugely positive as people see we are making a positive contribution to the cultural life of Plymouth.

Plymouth University and Plymouth City Council already make outstanding contributions in this area in many different ways, but I think there is something special about a book festival.

Writing and reading, in many ways, are private pastimes. At literary events there is an emotional investment in the books and a sharing of thoughts from both the writers and the audiences. I still find it enjoyable that fictional characters can spark strong feelings in people; it just shows the power of words on the imagination.

It impacts on cultural life by more than being an "arty" event; it sparks imaginations and helps audiences see people and the world around them differently. When imaginations are fed, lives can change.

The excitement for the future comes from talking to organisations and discovering their willingness to be involved and planning to turn it into a reality. Working this way means it will

be possible to have a festival across Plymouth, in a range of venues from libraries to night clubs in years to come.

"I STILL FIND IT ENJOYABLE THAT FICTIONAL CHARACTERS CAN SPARK STRONG FEELINGS IN PEOPLE; IT JUST SHOWS THE POWER OF WORDS ON THE IMAGINATION"

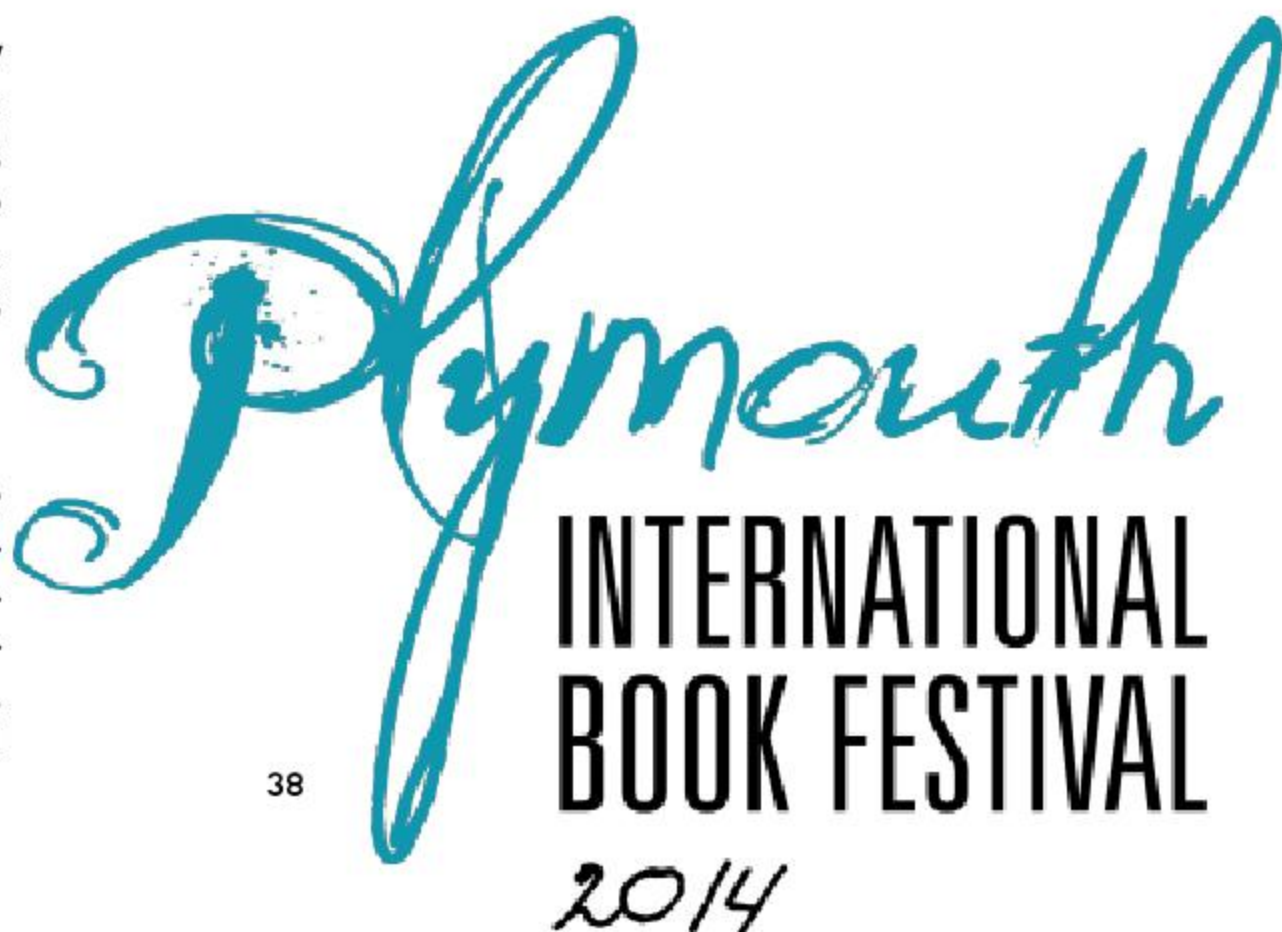
The intention of the festival partners is that it grows to become one of the key events for the Mayflower 2020

celebrations, with the vision that it will carry on long after that. This will mean having stronger relationships with writers, organisations and communities in Plymouth so we can attract the best talent around and demonstrate Plymouth's talent off to world. And what could be more exciting than that.

To find out more information about the 2014 Plymouth International Book Festival, and to book tickets for our events, you can visit the website at www.plymouthinternationalbookfestival.com. You can also join the literary debate through our [Facebook page](#) or on Twitter at @plymouthbkfest, using the hashtag #pibf2014.

- Bertel Martin

Director, Plymouth International Book Festival



PAMELA: AN ANTI-FEMINIST CLASSIC?

Published in 1740, 'Pamela: or, Virtue Rewarded' is one of the earliest examples of the novel in English.

'Pamela' tells her story through letters to her poor, but honest, parents. They begin with the death of Pamela's mistress and her concerns for her future when her son becomes master of the house. Pamela had been treated as a doll since the beginning of her employment at the age of 12 – taught to sew, sing, and serve at table, acquiring talents she had no right to, owing to her lowly origins. Already, this marks her out as a contradiction – she is too refined to return to her original life, but born too low in the British 18th century's rigid class system to continue in her exalted position.

Already, and particularly from the perspective of the original audience, Pamela's plight suggests one probable outcome; prostitution. But her letters and the replies make clear the concern for Pamela's 'virtue' – a loaded word in itself when used to describe virginity – as she is now the servant of a young master, rather than a mistress.

Although Pamela's early fears are calmed by her master's apparently benevolent attitude, her looks soon betray her and he begins an aggressive campaign for her affections, sexu-

ally assaulting her and preventing her from leaving. A common theme to the first part of the book is Pamela bemoaning her misfortune in her attractive appearance. Interestingly, this reminds me of a conversation with a friend, who felt relieved when she reached an age and, therefore, perceived level of 'unattractiveness', where men no longer shouted, whistled or jeered at her in the street. There is a certain reassurance in the anonymity of not being conventionally beautiful, which continues, sadly, to resonate to this



A
READING FROM
PAMELA:



OR,
VIRTUE REWARDED

AS ORIGINALLY PERFORMED BY

A BLACKSMITH, ON HIS ANVIL

AT FLAMEWORKS, 6-8PM, 24TH OCTOBER

ADMISSION FREE, NO NEED TO BOOK.

REFRESHMENTS FROM FLAMEWORKS COFFEE HOUSE IN CONSIDERATION
OF A SMALL DONATION.

IN RESPONSE TO THE VILE CALUMNIES CAST ON THIS MOST EXCELLENT WORK, THE FAMILAR LETTERS A BEAUTIFUL YOUNG DAMSEL TO HER PARENTS, SAID TRAVESTY, 'ANTI-PAMELA, OR FEIGN'D INNOCENCE DETECTED', BEING PLACED ON SHAMELESS DISPLAY IN THE ORIGINAL AT THE COTTONIAN COLLECTION OF OUR OWN, ESTEEMED, PLYMOUTH CITY MUSEUM AND ART GALLERY.

THE PERFORMANCE A PART OF THE GREATLY RENOWNED:

**PLYMOUTH INTERNATIONAL
BOOK FESTIVAL**



"SUGGESTS ONE PROBABLE
OUTCOME: PROSTITUTION." day.

Finally, Pamela believes she will be allowed to leave – but is stolen away to her master's country seat, betrayed by the servants who love her (but who are unable to act freely for

fear of starving on the streets if dismissed), and imprisoned by his vile housekeeper, Mrs. Jewkes. My own interpretation of the novel suggests that accusations of lesbianism directed at Mrs. Jewkes by modern reviewers are ill-founded and based on a single conversation, where she says that she would not take so much time over deflowering Pamela if she were in her master's position. Offensively, this suggests that gay women are somehow 'defeminised' through their attraction to other women, as well as perpetuating the idea that lesbians are necessarily predatory, older, uglier women.

In fact, it seems much more likely that Mrs. Jewkes represents the more traditional role of the period, that of the 'procuress', as demonstrated by her keenness to hold Pamela down while her master tries to rape her. There is also an element of jealousy in Mrs. Jewkes' mistreatment of Pamela – her youth, purity, and accomplishments mark her out as distinct to Mrs. Jewkes. Indeed, although her actions are unforgivable by the standards of any historical period, when we consider the 'fat and ugly' Mrs. Jewkes' existence and future, there is an inkling of sympathy for her bitterness.

Finally, despite everything, Pamela rushes back to her master's side when he calls for her to marry him.

The saccharine description of her overwhelming happiness at the respectable prospect of marriage – albeit with misgivings as to her worthiness, owing to her low status, which also refers to what was seen as the 'proper'

attitude for a young lady – is sickening, given what has passed, and shocking to the modern reader.

There was a vehement reaction at the time, but the target was the 'devious' Pamela, who had, apparently, intended this all along. Fa-

mous authors, including Henry Fielding, rushed to condemn her for her avarice – would they have been happier if she had simply acquiesced, sentencing herself to penury and disease,

an outcast from decent society, and all society once her looks faded?

In its time, 'Pamela' is in fact less prejudiced than it may appear at first glance. She appears powerless, but succeeds through an impressive determination to stick to her values against all odds and considerable temptation. What is really disturbing, however, is that the situation Pamela finds herself in – harassed for her beauty, underestimated, viewed entirely as a sexual object, perceived as worthless unless marriage has sealed the authenticity of any potential paternity – has so many unending parallels in the society we currently inhabit, despite centuries of 'progress.'

- Gabi Marcellus-Temple

- Pamela by Samuel Richardson

"HARASSED FOR HER BEAUTY, UNDERESTIMATED, VIEWED ENTIRELY AS A SEXUAL OBJECT..."

A READING FROM 'PAMELA' TOOK PLACE AT FLAME-
WORKS AT 6PM ON FRIDAY 26TH OCTOBER, AS PART OF
PLYMOUTH INTERNATIONAL BOOK FESTIVAL. EARLY COPIES
OF PARODIES ARE ON DISPLAY IN THE COTTONIAN COLLEC-
TION AT PLYMOUTH CITY MUSEUM AND ART GALLERY.

NOAH TAYLOR



NOAH TAYLOR

Metalwork Artist – Plymouth, Devon

Noah designs and makes furniture, sculpture, artefacts and architectural pieces inspired by a wide variety of influences and interests incorporating the Arts and Crafts movement, Art Nouveau, Art Deco, myths and legends, all delivered through his own unique sensibility.

The range of materials he uses includes most metals, wood, glass and plastics, often incorporating recycled parts and objects. The techniques employed vary from hot forging to casting, laser cutting to electroplating, woodworking to silver soldering.

Decorative as well as functional, his artefacts range from the easy harmony of his candleholders and patinated copper products to the quirky and humorous chimerical silver plated containers.

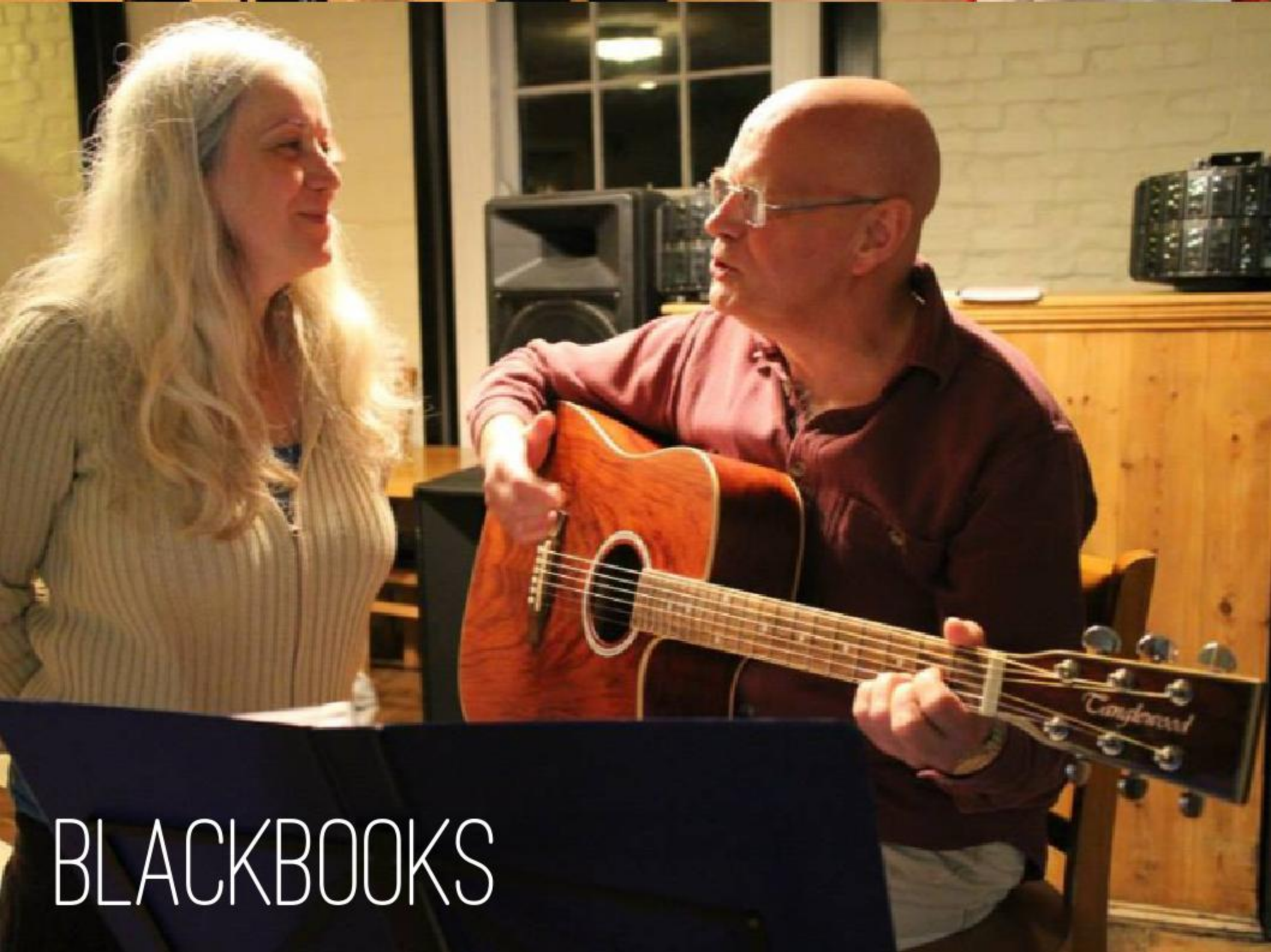


BLACKBOOKS

A man with a long, grey beard and glasses, wearing a black top hat and a brown leather vest over a white shirt. He is holding a book with a blue cover that features a white cat illustration. He is also wearing multiple necklaces, including a black beaded one and a red one, and a black armband on his left arm. The background is a dimly lit room with a bar counter and some equipment visible.

A LITERARY EVENING WITH A DIFFERENCE.

PCQ Arts holds regular literary evenings at the Barbican's Mayflower Bar. Unlike many literary events, BlackBooks incorporates a wide range of forms of expression – including poetry, spoken word, prose, translation, music and theatre. To find out more, visit www.pcqarts.co.uk

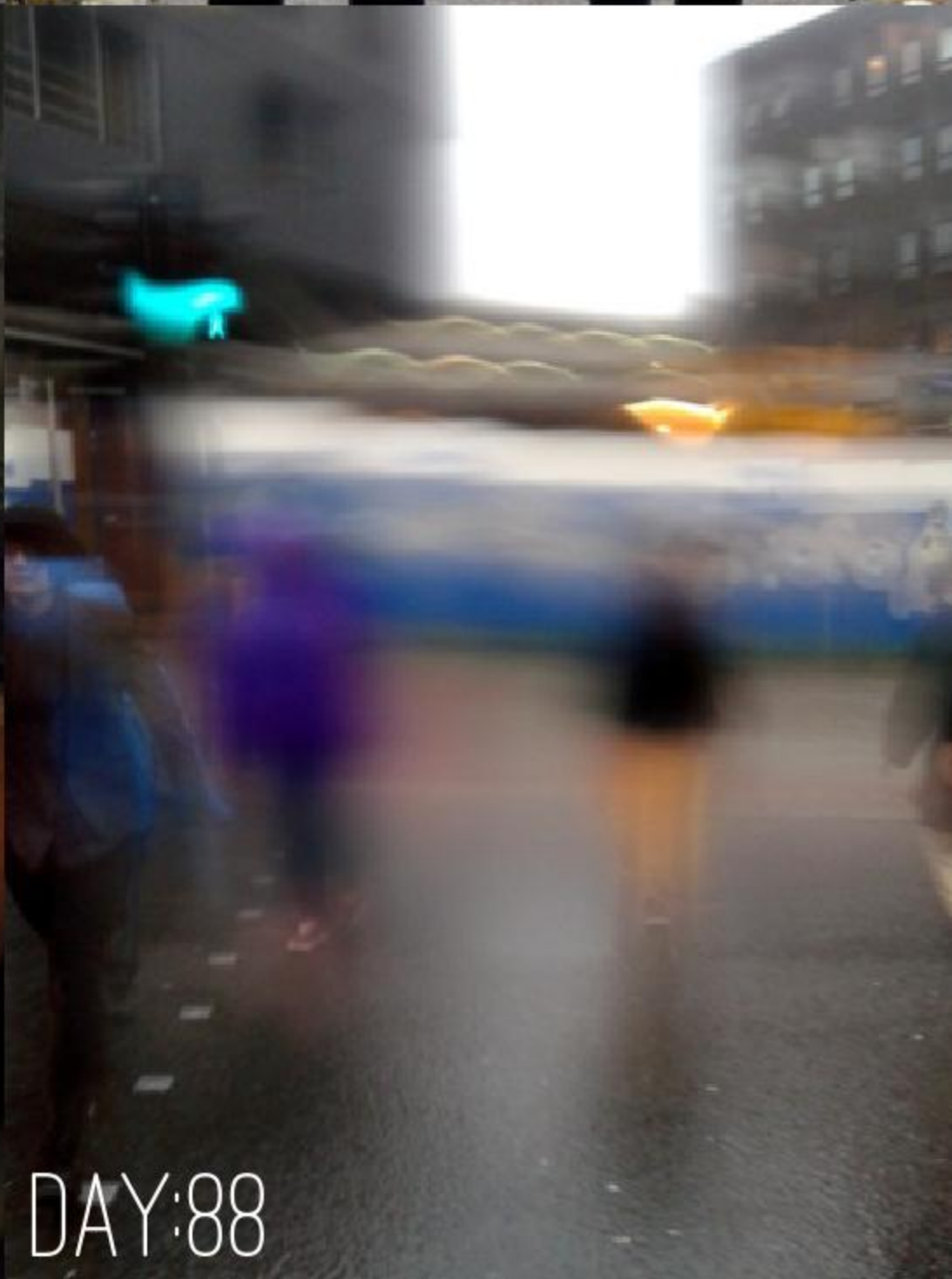


BLACKBOOKS

PETER DAVEY
PROJECT 364



DAY:63



FORGE DEMONS MASQUERADE

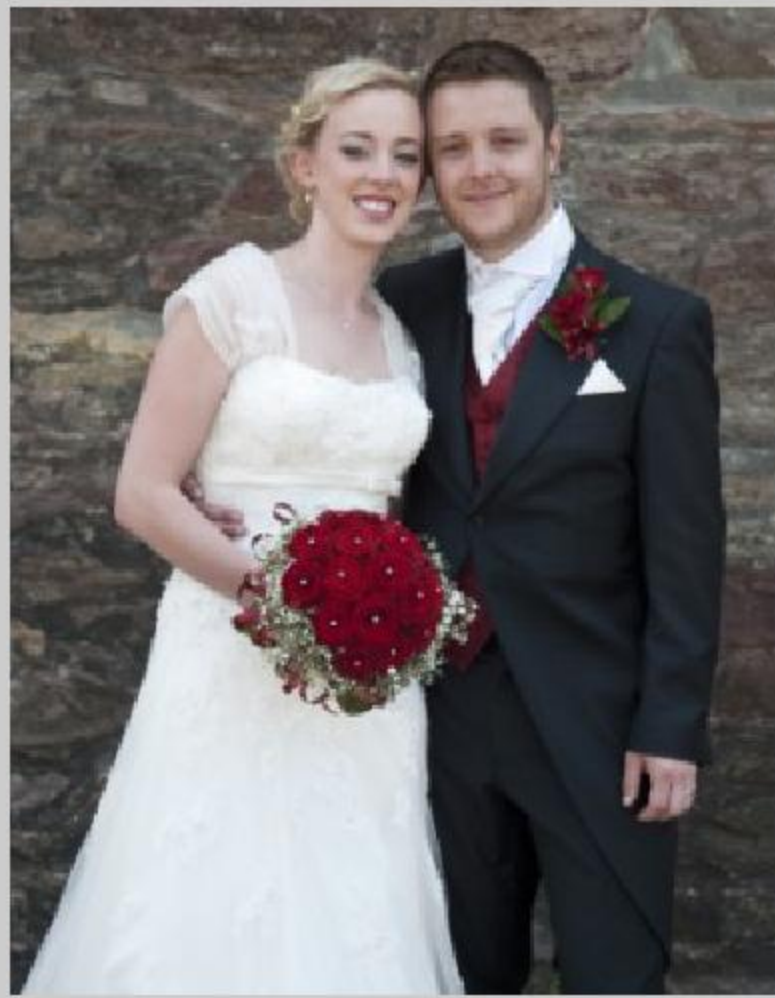
ON 29TH AUGUST, FLAMEWORKS HOSTED AN EVENING OF FIRE, PERFORMANCE AND INSTALLATION ART AND FILM, AS PART OF THE VISUAL ARTS PLYMOUTH FIRST MULTI-VENUE EVENT,





FORGE DEMONS MASQUERADE





LISA BIRCH PHOTOGRAPHY

WWW.LISABIRCHART.CO.UK



WANT TO FEATURE IN THE NEXT ISSUE?

SUBMIT APPLICATION CONTENT TO:

LISA.PCQARTS@GMAIL.COM

VISIT:

WWW.PCQARTS.CO.UK

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