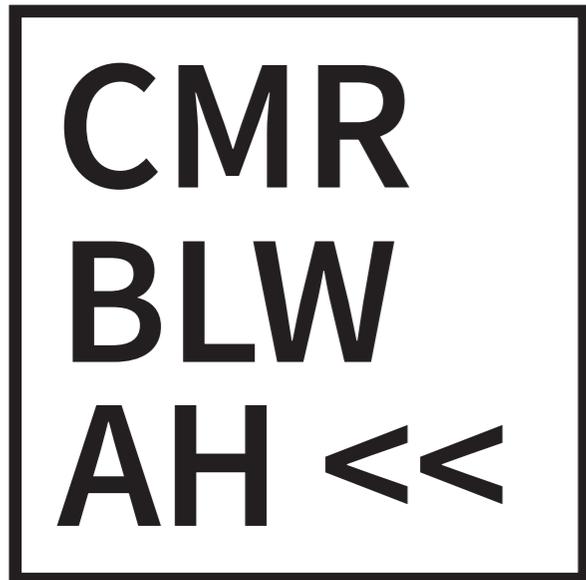


>>> CMR >>> BLW >>> AH >>>



>>> GASS_COLLECTIVE

>>> GASS_COLLECTIVE

The GASS Collective is a group of 13 visual artists based in Cornwall.

They are all recent graduates from BA or MA programmes and have each been working with Cultivator Cornwall, over the past year, to develop their individual art practices. This support has included studio space, mentoring and business advice individually tailored to suit each artist.

The collective has been supported throughout the year in their professional practice by the artists Naomi Frears, Patrick Lowry and David A Paton.

In celebration of their achievements over the last year the group has been working towards a collective showcase to be held across three Redruth art spaces in October. The three venues are CMR, Back Lane West and Auction House. This exhibition 'CMR BLW AH<<' will bring their diverse practices into conversation, offer audiences a chance to explore their work in depth as well as offer events and workshops throughout the month.

The exhibition is supported by in-depth specially commissioned essay exploring the practice of each artist.

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>>> THE ARTISTS

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Mikey Croft
Alice Cooke
Antonia Glücksman
Cat Horton
Elizabeth Saskia Langley
Amberley Long
Helena Anne May
Lucy Middleton
Amy Morgan
Charlotte Pulfer
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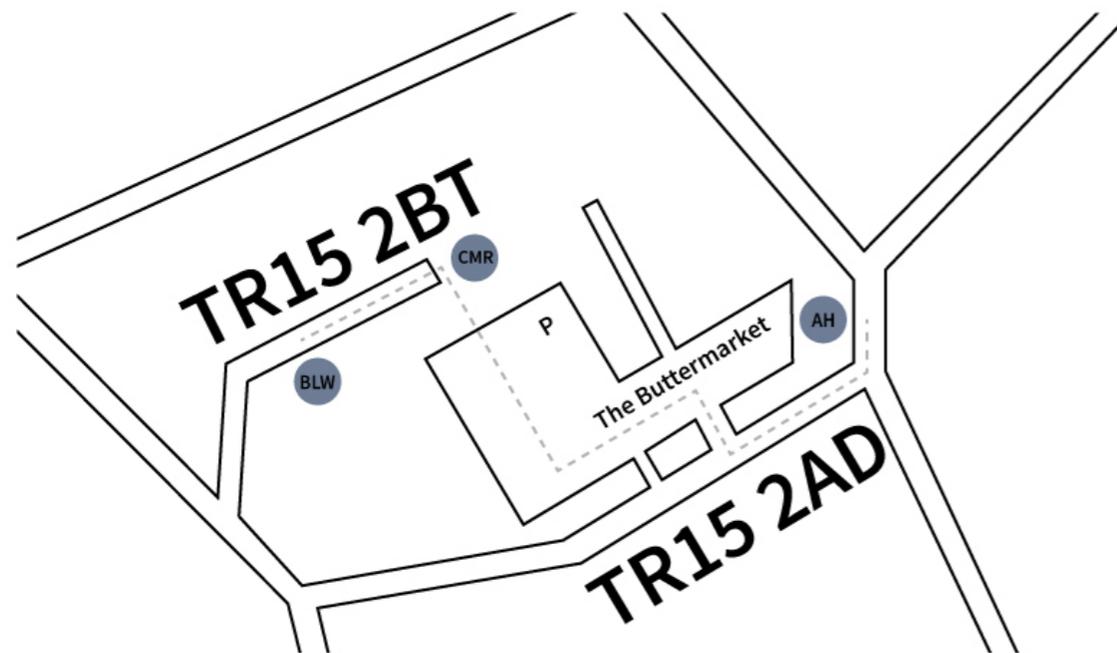
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HM Government



European Union
European Regional
Development Fund



CORNWALL
COUNCIL



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>>> CMR >>> BLW >>> AH >>>



>>> ELLE BROWN

Elle Brown is a young artist with modernist sensibilities. Her practice is grounded by her explorations of landscape and the human form, and her approach is haptic and instinctive. Elle's work manifests through a series of analog processes, beginning with closely framed photographs that focus on the folds and crevices of bodies curled in on themselves. Her images are distilled through the photographic development process and then translated into paintings and collages, gradually becoming more and more abstracted until the final metamorphosis happens in the process of their transformation into stone.

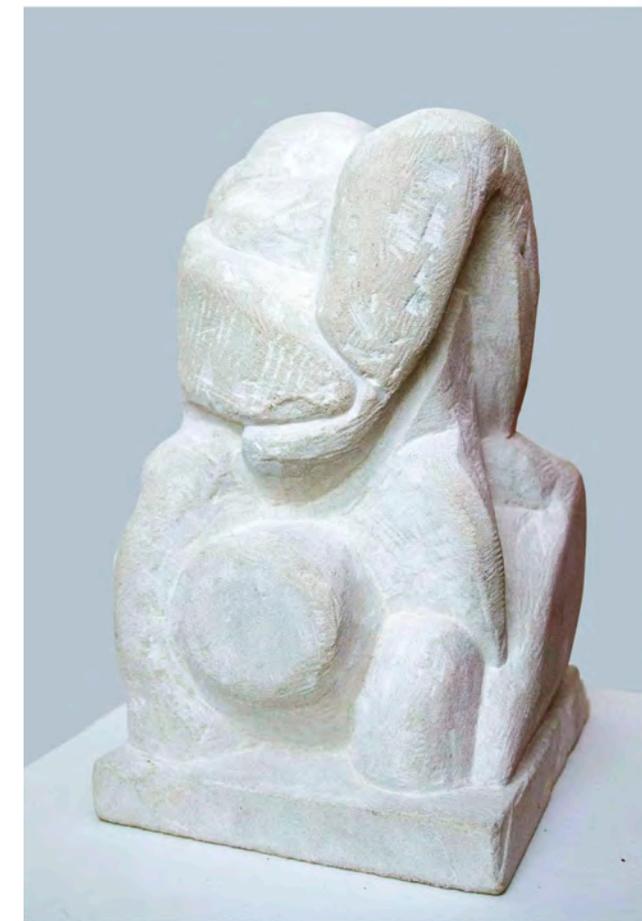
Elle's stone of choice is Portland limestone, it's relative softness allowing for a more organic development of her biomorphic forms and it's plain creamy surface adding to the definition of the shapes. She uses her two-dimensional works as starting points for her carvings, rather than as fixed designs, taking joy in finding and following the natural contours hidden in the rock.

Deeply aware of the weight of art history from which it is almost impossible to disentangle her work, Elle spent much of her recent BA delving through the practices of the great twentieth century photographers and sculptors and is currently reading academic texts on the colour blue - the pigment that dominates her studies.

Although her research is ongoing, for now she is actively working against the predilection to tether her practice to the conceptual and historical, trying instead to instinctively explore what she and her contemporaries refer to as the 'poetics of material'.

Elle is one quarter of 'The Quarry House Collective' - in some ways more like a tiny artist colony than a collective. The four women artists who make up the group have pulled together to create the space they need to develop their practice, both conceptually and physically. The collective convene regular 'Land and Sea' meetings, most often coastal walks which allow them to discuss their shared interests in the emotional, mythic and ecological pulls of water and stone whilst moving through the landscape. With the support of their mentor, sculptor Dr David Paton they have also secured a lease on an empty building at one of the last remaining dimensional granite quarries in the county and are converting it into a studio that will allow them to work stone, throw clay and build works at a scale that would otherwise be impossible.

>>> WORDS BY FIELD NOTES



>>> BIO

Elle Brown is a Nottingham born artist whose work attempts to dismantle cultural and social discourses through distorting and manipulating form. Throughout her studies Elle has continually returned to the subject of how bodies are represented within visual art and social history.

Through a fluid approach with materials, she works with Stone, clay, paint, wood, cyanotype liquid and 35mm film. While always using analog and digital photography as her grounding element, often nude self-portraiture. she reworks those images through the use of so many materials, notably carved limestone and painting. Her current ongoing project 'nudes in blue' inspired by Picasso's abstract take on the human form converging with his use of vivid blue. She paints on plywood, using the texture to emphasise the contemporary sculptural elements of the human form.



Her work has been heavily inspired by the stories of greek myths, the male gaze and historical ideals of women. Notably artists present in Elle's work are Brancusi, Arp, Hepwoth, Bacon and Germaine Krull.

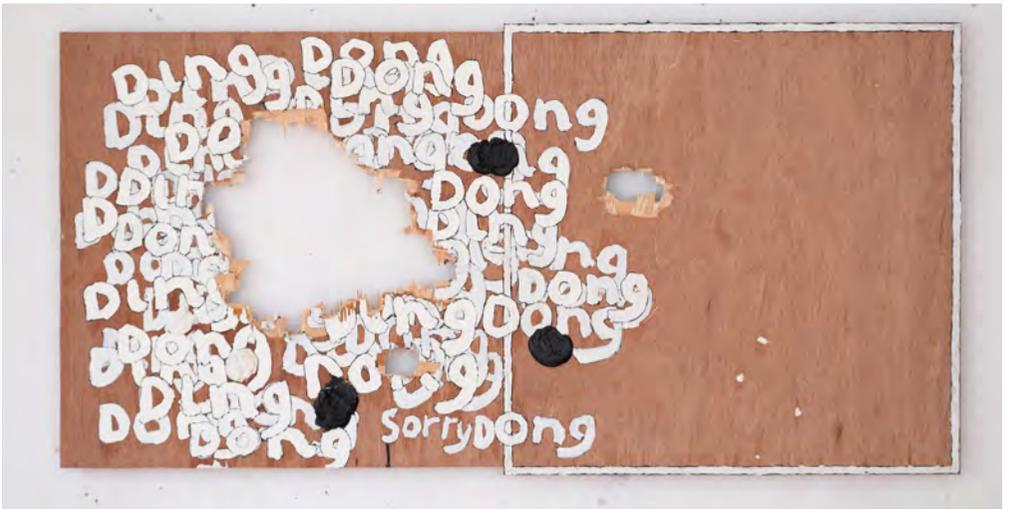
Her most recent discovering is the affinity she has of the ocean, possibly an explanation for the continued use of blue within her work. The connection she feels between the land and sea, comes from the move down to the coast and the exploration of carving raw materials from the land. Exploring this terrain through those mediums, offers a commentary on the fragile and transitory existence of identity.

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>>> MIKEY CROFT

Honestly mate,
 it's about striving for honesty.
 No pretence. Something close to authenticity.
 What does it mean to aim towards this?
 It all starts with the ritual.
 Go to the studio
 and do whatever comes.
 Without resistance.
 No friction, only flow.

Flow is when both sides of the brain -
 functional and creative -
 work in unison. No hinderance.
 Creation becomes close to subconscious thought.

Things start to build, snowball,
 flowing through me
 Into one work
 and through to another.

Then step back and look.
 Just look.
 At first it's hard to know
 what the work is giving off...
 But don't strike it out.
 They're new ventures, not like the old stuff,
 reflections of moods,
 intuitions.
 You can't quite put your finger on it, yet.



So get in the studio and do whatever comes to you.
 Keep working at it, like stretching out a muscle.

And do it again.
 Trust in the process.

If these are the sum of lived experience
 Can they be called self portraits?
 At what point do they become mirrors
 to speak to;
 That might speak back to you?
 Mirror mirror, on drywall
 When by? What for?

Maybe they are questions themselves.
 Each new work begins
 A new process of personal enquiry.
 Does the answer come when they're finished?
 Do they even need an answer?
 Maybe they're rhetorical,
 Meant to be pondered over,
 Not solved like an equation.
 Not all things need to be worked out.
 Don't pretend to have the answers
 When the questions are this complex
 This hard to decipher.



Or perhaps they ask questions of each other,
 An ongoing dialogue of material and form
 That you're only witness to.
 Sit back and observe.
 This isn't your time to speak -
 So be quiet,
 it's time to listen.

Each work is a portal,
 A way of looking into the past.
 An access point to what came before.
 Time travel might not be possible
 But a time capsule is a way of taking you back
 Through traces of what once was.
 Can you see what came before?
 Behind the paint and footprints
 and frayed edges -
 Can you read in to the marks made,
 the gestures caught,
 The intention?



But these aren't fossils.
 They're living things -
 Remember, they can talk,
 And they are meant to be listened to.
 They move, between one another
 And within you.
 They grow, reproducing and multiplying between one another.
 They can breathe, they sweat, perspire,
 They nourish and excrete
 And secrete from every porous surface.
 They are sensitive to light, to touch,
 To your words, to time itself.

These may be alive now,
 but these were made to stand the test of time.
 To survive long after we're all gone.
 What good is time travel if it can't take you
 To the future?



Thinking of these less as paintings
 and more as painterly.
 As assemblages comprised of found materials.
 They say - "One man's trash is another's treasure."
 Wood, clay, chipboard, nails and paint,
 All bear the marks of their former lives.
 Layers of formers uses
 Blending to make a peculiar patina.
 They've been walked on, hammered in to,
 Ripped up, soaked through with rain.
 Once a piece of a larger structure
 now broken down in to disparate parts.

Consider them again
 As you hear the pitter patter of paint drops on
 Grey slate roofing
 And between the cracks
 Trickles a viscous stream of cold ice white
 From the top of your skull
 Down each vertebrae of your spine.
 Consider them again
 As you dart across the yellow crossing
 Slick as the day it was painted
 On an old tarmac road
 Turned to puckered desert dust
 In a never ending, baking summer heat.



Consider them again
 As they hang on the wall
 To fulfil their new function.
 Embedded with new meaning,
 They are building blocks to something bigger
 than the sum of their parts.

Take them at face value,
 It's the way they made to be read.
 But face what you mean by value
 When you come face to face
 With them.
 Call them abstract,
 Call them representative,
 Opposite attract,
 Even if it's tentative.
 It's a dance -
 A waltz between the two -
 Who takes lead depends
 On which truth comes through.
 And in a game of truth of dare,
 Truth is the daring option.
 Ask any question you want
 The answers are all there.



>>> ALICE COOKE

>>> UNITED WE DANCE

Alice Cooke materialises an all-encompassing vision of communal harmony.

Everything is movement
Everything is fluidity
Movement is the expression of life
What does it mean to move?

Examining communal harmony in her new series “Entity Rising”, artist Alice Cooke sets out to seize the vibrancy of humans, assembling and ascending in unison. Materialized as a concise moving image and a collection of hand-printed photographs, Cooke reflects on how a congregation of persons are able to coalesce as a single entity, where all advance together in an accidental choreography of sorts. After an extended period of isolation and restriction, social gatherings propose a parallel possibility of freedom, which Cooke intuitively reacts to. Can forward movement unblock energy lines between ourselves and each other? Does the coming together of individuals, physically and spiritually, disengage us from our egos?

Dancing en masse can be a unifying activity. Your soul tunes in with other people’s vibrations. A jumbled alignment where individual motion begins a shared one. An electrifying vitality circulates down your spine, picking you up as you break free. Inside this bliss, you can communicate, but without words; you can express your own feelings to all types of new people, and vice versa.

This collection records performers in a staggered formation, enacting a symbiotic crowd, paralleling the magical realization felt by Cooke at a music festival: “A body of people as the subject and me as the observer, both seeing totally different realities and both enjoying it just as much”. United by their all-encompassing flow, the strength of their symbiosis draws attention to the experience of collective consciousness, significantly awakened in our current testing times. Celebrating movement as a core manifestation of life, Cooke highlights that everything is rhythm: “breathing, heartbeats, blood movements, veins, conversations, menstrual cycles, the weather, tides, seasons ... “ It is everywhere, and we are all keeping it alive right now.

“The Power of Now” (1997) by German spiritual teacher, Eckhart Tolle deliberates on enlightenment, mindfulness and presence, and indicates that our deepest self arises when we surrender to the present, an exercise that could arguably be similar to that of converging. Summed up by the author as: “A group of people coming together in a state of presence generates a collective energy field of great intensity. It not only raises the degree of presence of each member of the group but also helps to free the collective human consciousness from its current state of mind dominance.” Tolle remarks that pure joy can only be found when silencing our thoughts and being fully engaged. It concludes that after regaining awareness of our true being, unbinding ourselves from our brain and allowing the moment to be, only then does the seed of enlightenment activate within.

This book not only forms a solid guide for Cooke’s latest project, but also signals her overarching investigations into belonging, health, and wellbeing. Cooke’s subdued art is innately shaped by living with chronic illness. This points to the rise of the breathwork, grounding and meditation practices she adopts which is integral to triggering a higher connection with her intuition.

Living with fatigue is visible in Cooke’s determination to put self-discovery at the centre of her work. As contemporary performance artist Vanessa Beecroft quotes: “Art doesn’t heal, it transforms pain into something universal.” (2017). The holistic essence of her landscapes, objects and portraits predominantly emerges during instances of revelatory, oblivious stillness, where she entraps them in a state of complete ease. The closeness of the reclining bodies portrayed among geological layers effervesces into each other. Her black and white depictions beg to be touched: rippled yet eroded surfaces, resilient yet vulnerable souls. Lost in a daydream of entangled skins and stones, they levitate and descend all at once. The female figure recurs in her films, performances, and photographs due to its autobiographical nature, but their viewing transcends binaries in their overlap, widening the gaze to our intermingling with the Earth.

“I love the ways it ripples through the rocks”
She said
Why do I return here to health
Again and again
What is it about this place
It has its own energy

>>> WORDS BY VANESSA MURRELL

>>> BIO

Alice Cooke graduated from the London College of Communication (UAL) in 2017. She has exhibited in solo and group shows, including Artrooms Fair for which she was chosen to represent the UK alongside 80 international artists. Her work has been selected and published worldwide by Work Show Grow, alongside 110 artists from 30 countries, and her project 'With Our Bones', was featured by The Photographers' Gallery, discussing the current mental health crisis.

Alice's most recent accomplishments include commissions for Kneehigh Theatre and CAMP, plus published work in 'Research in Photography' by Anna Fox and Natasha Caruana. She has also worked with Women In Photo, Vogue Italia, Sabat Magazine and Bright Rooms and has been commissioned by companies such as Beauty Stack, UpCircle and Nomads Clothing.

Responding to personal and collective experiences, Alice's work is concerned with mental health, chronic illness and wellbeing. Her work takes the form of digital and analog photography and filmmaking, with a particular love of analog processes and the tangibility of darkroom printing. Alice employs subdued, natural tones in her work, which reflects the contrast between the vulnerability of the human body and the vast, expansiveness of nature.

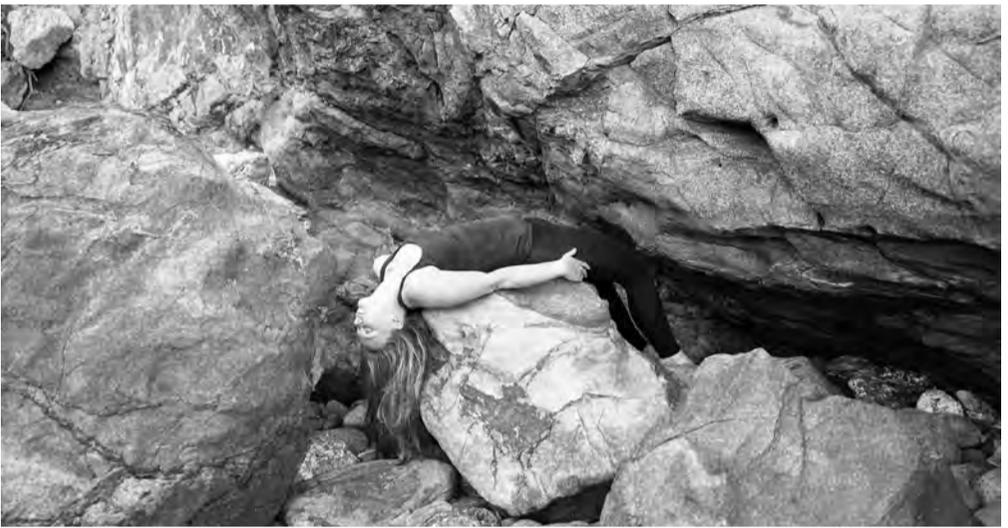
Staging and choreographing movement in the absence of language, performance is at the core of Alice's practice. We are invited to look past cultural narratives that dictate a disconnection between our mind, body and environment and return to the roots of our body's earthly origin. Her work integrates deeper themes of womanhood, ritual, spiritual identity, power and escapism.

CONTACT

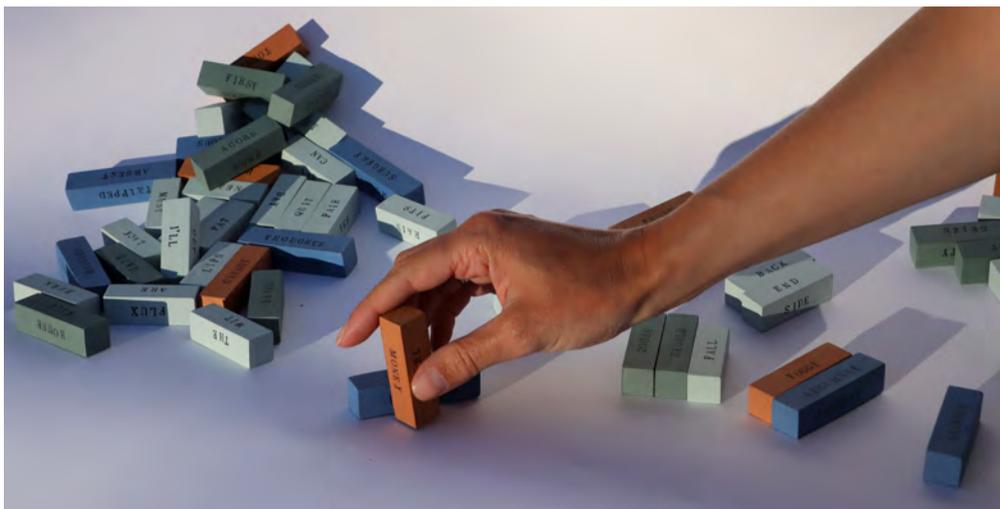
info@alicecooke.co.uk

[@alicevcooke](https://www.instagram.com/alicevcooke)

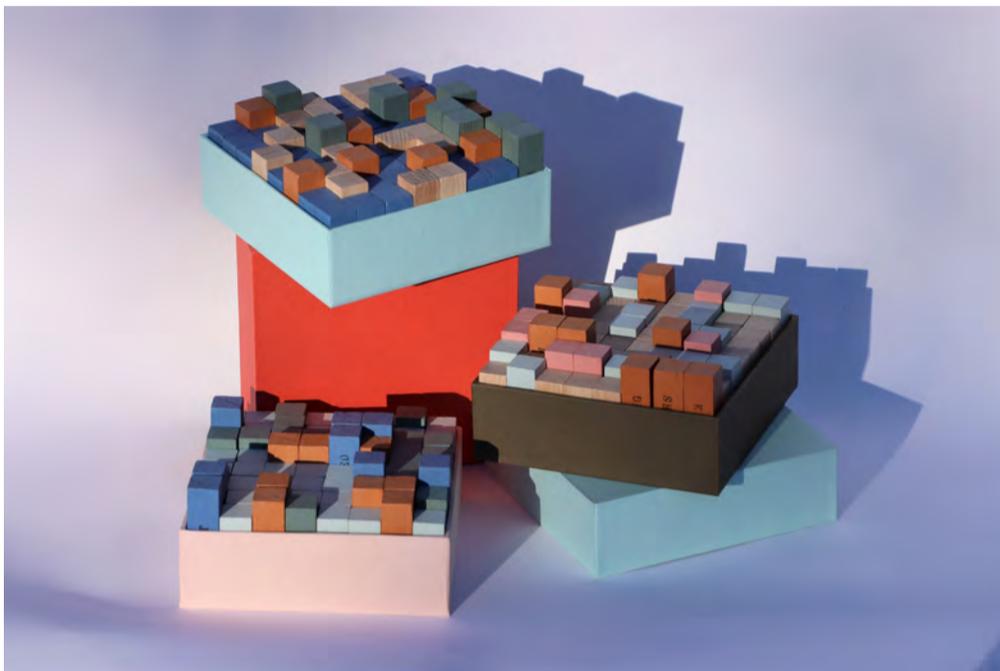
www.alicecooke.co.uk



>>> CMR >>> BLW >>> AH >>>



>>> ANTONIA GLÜCKSMAN



>>> BIO

Antonia Glücksman is a German-Canadian designer, writer and illustrator based in Cornwall, England.

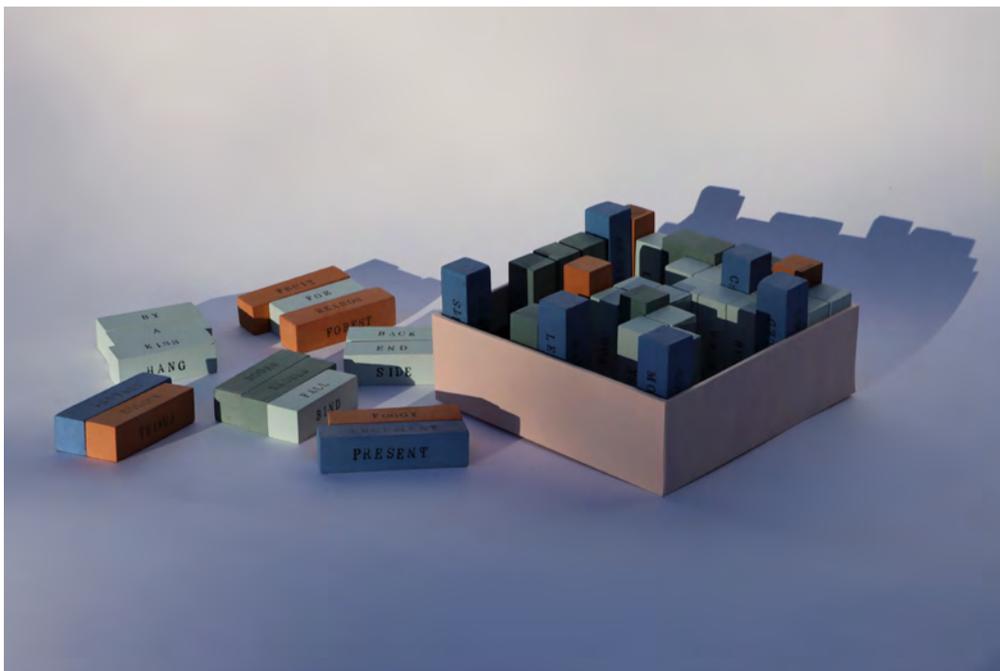
She graduated from Falmouth University in 2019 with an MA in Authorial Illustration, earning a distinction and award for her illustrated novella "The Comfort". Since then, she has designed and illustrated several books, including for the National Trust and Guillemot Press and exhibited her work in shows and galleries across the UK.

Her work is research-led, often drawing on archival sources and collective memory to reveal the hidden poetry in mundane objects and everyday surroundings. Using drawing, collage and photographic processes, she aims to create books that are haptic and visual landscapes for the text to inhabit.

Also holding a Postgraduate Certificate in Higher Education, she has lectured and facilitated workshops on several courses at Falmouth University.

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Antonia Glücksman is an auteur of the book form, every aspect from paper and binding to the carefully honed text and image is considered part of an experience which delicately bridges the visual and the literary. She creates short and tightly woven narratives of quotidian interactions that open brief insights into the emotional lives of her characters. Text and image are used symbiotically to craft the material worlds they inhabit, so that every object and action helps reveal something of their persona.

Transactions between people and things are central to all of Glücksman's work; she is fascinated by the ways in which our relationships with objects can enable us to understand and develop who we are, and how the things we surround ourselves with act as external indicators of identity. Her practice is also deeply influenced by her love of plays and films, she is a fan of both Shakespeare and the romcom and of course there is plenty of rich overlap between the two. This is evident in the importance placed on dialogue within her texts, and in her approach to illustration both for her own books and for collaborations with other writers. Rather than create pictorial scenes to guide a reader's visualisation, Glücksman dresses the pages of a book as though they are the set of a film. Archives often play an important role in this and she undertakes deep and obsessive research to achieve an aura of 'the real', meticulously checking details such as which fonts were used in a certain era and place, and how an original document would have been laid out.

Understanding all of this it is not hard to see why Glücksman's most recent undertaking is not a book at all but a collection of physical objects, a word game with a Shakespearean title - *As You Like It*. The game exists as five boxes, each corresponding to an act in the play, and each containing a set of painted, cuboid, wooden blocks printed on four sides with words taken from that act. There are no set rules for how to engage with the game, it is intended as an open invitation for players to construct their own sonnets, narratives or nonsense. Those with a visual sensibility might be tempted to build patterns or structures, playing with the different colours and sizes of the pieces, while those with more linguistic tendencies may be more inclined to begin by seeking out the most interesting word forms and combinations. Whatever the starting point for play, it is impossible to disentangle the words from the physical and aesthetic.

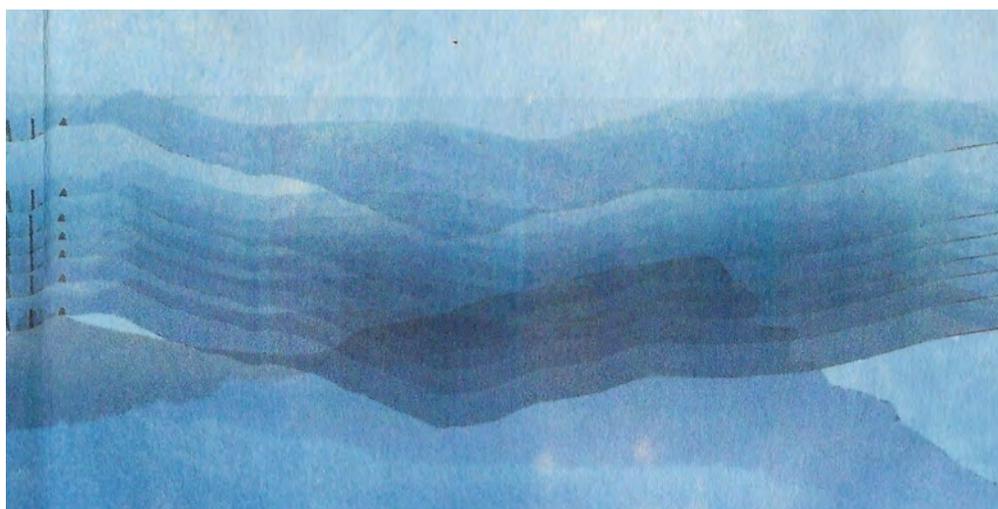
It is no accident that a game of *As You Like It* lacks a fixed completion point, a large part of its purpose being - to open up those parts of the creative process which evade purposefulness or defined outcomes and are for those reasons far too easily neglected. Glücksman now plans to take it into colleges and libraries, to use it as a tool for learning, creating the conditions for solo or collaborative experimentation and perhaps finding a new way to open up The Bard's works in the process.

Whilst the title of *As You Like It* of course works beautifully for this game, it also has other interesting relationships to the play itself. It makes sense that this complex comedy,

in which identities are concealed and understandings challenged, might translate into a nebulous word game in which the pieces can continuously be turned to reveal new meanings. Then there is the fool, a part so integral to many of Shakespeare's works, who in this case is a jester called 'Touchstone'. The part created to allow an extra dimension between the audience and players, critiquing characters and revealing themes in the guise of humour, in this particular play takes a name that literally means a test or criterion of a thing and might also so easily act as a metaphor for the pieces of the game.

>>> WORDS BY FIELD NOTES





>>> CAT HORTON

>>> BIO

Cat Horton is a sculptural artist who graduated from Falmouth University with a First Class Degree in Fine Art in 2020. During 2019 and 2020 Horton was awarded two residencies at Porthmeor Studios in St Ives, as both an individual artist and as part of Quarry House Collective. Horton co-founded Quarry House Collective along with four other artists after a group show 'Sculptili, Materiales. Conceptu.' at The Fish Factory, Penryn brought the artists together. Horton is currently based in Mabe, Cornwall with Quarry House Collective.

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Cat Horton responds to environments altered on an industrial scale, distilling them into handheld landscapes carved from solid blocks, capturing the materiality of place through this transformation. There is an ethereality to the work, despite the solidity and mass of subject and medium. She is drawn to locations that have been removed, excavated for their stone, leaving holes and gullies, heaps and rubble, remnants of previous, often intensive, labour. Her response to specific landscapes, or taskscapes in the eyes of social anthropologist Tim Ingold, resonates with my interests in human agency on the land.

(The opportunity to interview her arose through her participation in GASS, a graduate artist start-up scheme initiated by Cultivator Cornwall. A programme funded by the European Structural and Investment Fund, Arts Council England and Cornwall Council.)

Horton currently works with stone, drawing and photography, interchanging media during her exploration of specific environments irreversibly altered through centuries of extraction.

Quarries are her sites of enquiry, granite, slate, china clay, places where unimaginable quantities of material have been removed, leaving deep voids in the land, negative spaces that confound expectations. For every hole, there is a corresponding heap of all the material that was not wanted.

She has walked through the former slate quarries of Blaenau Ffestiniog in Wales, drawing and photographing this extraordinary landscape recently awarded World Heritage Status for its distinctiveness. The quarries may once have roofed the world but now are a testament to a bygone age of largescale extraction dependent on hand made manufacture in the splitting and shaping of slate. She pursues these themes through her work at Trenoweth Quarry in Mabe, Cornwall, where she works with the remnants of a once extensive granite industry as part of Quarry House Collective. Today, the masons work traditionally on hand carved projects amid the echoes and resonance of their 170 year old site.

Through working in such places, Horton connects to them, taking rubbings on paper and cloth, generating documents of their character. Hand carving through the flat surfaces of blocks of stone, she shapes new landscapes inspired by those she has seen. Bodily action, the rhythm of striking the chisel, the misses, bruises and blood, combine to reinforce the physicality of how she is working and the material she has chosen to work with.

These miniature landscapes capture a spirit of place. One has its upper surface coated in the appropriately named 'red', a pigment found near Mevagissey and used by the masons to mark up their blocks. It seems she is creating new places from the remnants of a very old one.



This idea transfers to her latest enquiry. Terra Incognita reflects her journeys across vast altered environments to consider horizons, how they recede and appear in waves of blue. By amalgamating horizon lines from multiple locations she creates new vistas, unexplored territories at once familiar yet strange, fictionalised accounts of place.

"...the blue at the horizon, the blue of land that seems to be dissolving into the sky, is a deeper, dreamier, melancholy blue, the blue at the farthest reaches of the places where you see for miles, the blue of distance."

Rebecca Solnit, 'A Field Guide to getting Lost'

Intangibles (voids, distant horizons), recur through her work. It is a challenge of refining, moving something that is untouchable (a space, an idea) into something physical that exists and takes up space in the world. Horton does not demand to know where she is heading. As in a journey towards the horizon, things emerge that were not previously visible - yet the blue never materialises.

>>> WORDS BY SARA BOWLER >>>



>>> CMR >>> BLW >>> AH >>>



>>> ELIZABETH SASKIA LANGLEY

>>> EAT ME UP

She knew exactly what kind of cake she wanted for her birthday: Angel Food Cake, covered in strawberries and served with freshly whipped cream. She could picture the scene now. A perfect tea-party, with her cake levitating in the centre of the table atop a crystal cake-stand. And she would be wearing her favourite pink party dress, knife in hand, ready to slice into it.

She'd only tried Angel Food Cake once before, but if she closed her eyes she could remember back to taking that very first bite. It was such a vivid recollection that the mere thought of it made her salivate. That first taste of aerated sponge had sent a sedative sweetness flowing through her, as though the sugar had gone straight from her lips in to her blood stream. But it wasn't saccharine. Instead, it was like the faintest whisper of a puppy-love sweetheart, coming up behind her and letting out a long, hot sigh into her ear.



With each bite, she could feel that sweet breath tingle against the skin of her neck, as if she were being lightly dusted with icing sugar. But just as she had taken each bite, it was gone. So melt-in-the-mouth was this cake that it disappeared before she could even have the chance to swallow. She had always wondered what people meant when they said that eating something was like eating a cloud, but now she knew, this is what they must mean.

She wanted Angel Food Cake at her birthday to recreate that moment, again and again. She craved that feeling so desperately that she felt a slice of cake-sized pit in her stomach. It groaned for the cake. Everything had seemed brighter, hazier, after that slice; each delicate moment laced with a comforting numbness. For a split second an angelic glow had fallen on the world around her, and she knew that everything would turn out OK.

>>> WORDS BY WILLIAM REES





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Elizabeth/Lilibet (b .1998 London, UK) is a visual artist living in Falmouth and working from CAST Studios, Helston. She is also a member of the international and online collective, Cane-yo!

Specialising in oil painting, Elizabeth's work takes you back to childhood, but one much murkier that you might be able to remember.

Semi-autobiographical and what she declares as "(non) sentimental", Elizabeth has repeatedly exploited instances and objects from her personal history in an attempt to unsettle our conventional perceptions of that transitional time; while also using these paintings as part of a process of personal healing.

"I'm inspired by the broody sensibilities of Belgian painters and my work presents temporal spaces of before or after-events; guided by a prevailing tense atmosphere". Birthday parties, toys, and other nostalgic paraphernalia are given surreal compositional treatments, eerie lighting, and often a dark satirical edge; as she extinguishes the candle on customarily happy memories.

Since graduating last year, she has incorporated sculpture into her practice and developed an interest in the complexities of visual or cinematic tropes. Elizabeth is currently in an experimental phase and her recent paintings are underpinned by the act of assembling film stills or found images to form cohesive yet discordant narratives.

Part of a yet-to-possibly-be-series, snippets of a girl in a pink dress recount an allegory of lost innocence.





>>> AMBERLEY LONG

Gravity and flow are central to the work of Amberley Long, a Cornwall based artist who uses the term to capture the elements at play in her work and life. She believes everything that happens is for a reason and is interrelated, even if the connections are not immediately apparent. She encourages viewers of her work to develop and feel confident in their interpretation, interested in the narratives they create as responses. I first met her in my role as a writer, one of four selected to engage with participants of GASS, a graduate artist start-up scheme initiated by Cultivator Cornwall, an EU funded programme of support for creative practitioners operating in Cornwall. Drawn to kindred interests in history, archaeology and land(scape), we discussed her approach to making art during an in-depth interview over Zoom, an ongoing requirement during the second year of the Covid-19 pandemic, followed by a studio visit to meet her and her work directly.

I was particularly struck by her use of two materials, granite and cement, intrigued by her description of how the former resists change, while the latter is constituted to become as fluid as water when cast, yet rigid and unyielding when set. Early experiments saw her fusing sandstone with cement, creating hybrid rocks, one a perfect imprint of the other. Pure hydrated cement picks up fine detail of the surfaces it is poured onto while granite can hold detail when carved because of its density. Her work holds these elements in tension, balanced between the forces of gravity and the solidity of materials.

Perhaps unsurprisingly for someone working in materials generally associated with building, Long is intrigued by architectural spaces. Attracted to steps, stairs and corners, alert to the shapes they form, she has used these motifs since early 2020, experimenting with small scale, cast steps and levels, creating ambiguous structures leading into blank walls or ending abruptly in space as free form stairways to somewhere. "I felt the need to create a different perspective on brutalist architecture and buildings." she states in an Instagram post. Recent photographs of the latest Serpentine Gallery pavilion in London, designed by Counterspace, reflect this interest, seeming to ask the question, 'Where is this going? Can I get there this way?'

Photography (digital and film) performs a key role in her exploration of sites; a way of recording effects of time in and on place, the fleeting moments so well suited to the camera. She warmed to my description of the 'found and incidental' to describe how she selected things, places, moments of interest. Indeed, at this stage in her career, exploration and experimentation are central to her practice as she develops new lines of enquiry and ways of working, building on her playful yet considered approach developed during her undergraduate years. Long describes a fascination with depth in landscape, how its highs and lows give it form, an amalgam of positive and negative spaces that ultimately create its distinctiveness. The land of Cornwall is as different from that in Kent as the latter is from France. Considering it from an aerial perspective or a high view, reveals its unique characteristics. Seeing places from above, looking down and into, reveals negative spaces in terrain we often assume is level or higher than us.

Taking these ideas at a micro level, she has taught herself to read braille, a paper thin landscape of tiny bumps, intrigued by the language's capacity to convey meaning and sensory insight to the visually impaired. She describes this as 'seeing through touch' and wonders how she might embrace this understanding in her cast reliefs of the found and incidental objects she retrieves on walks; pieces of bark, stones, pebbles. She is planning to work with a visually impaired artist to develop these ideas, once Covid restrictions allow for freer movement between people. Working with others is a key element in her practice. A founding member of the Quarry House Collective located at Trenoweth Quarry near Mabe in Cornwall, she anticipates the site will become a hub for numerous artists to come together to work, talk, share, teach, learn. She believes artists can draw strength from each other, collaborating when it suits while working independently in each other's company.

>>> BIO

Amberley Long is a Cornwall based artist/sculptor, born in London in 1996. Enthused by rocks, stone and the unyielding landscape, Long's curiosity with architecture contrasted with the natural environment has her mainly working with cement, found materials, clay and stone. Focusing purely on a performative environment with the sense of touch and the concept of energy within space; the tactile materials are used to communicate the natural happenings of the sensory atmosphere and the incident of gravity within the sculpture or installation.

Long moved to Falmouth to study Fine Art (BA Hons) in 2017. After her degree, she stayed in Cornwall where she continued her practice as well as being co-founder of a collective that was originated through an exhibition, 'Sculptili, Materiales, Conceptu.', at The Fish Factory in Penryn. Renovating a studio on a working Granite Quarry in Mabe Burnthouse in 2020 through to 2021, the four artists, known as Quarry House Collective, inspire, encourage and create work with each other whilst individually and collectively being awarded a Graduate Start-Up Grant from Cultivator Cornwall.

During Long's residency at Porthmeor Studios, St Ives in late 2020, she invited the freedom to explore various practices in her work; such as painting, drawing, writing, installation, and ceramics. During Long's residency at Porthmeor Studios, St Ives in late 2020, she invited the freedom to explore various practices in her work; such as painting, drawing, writing, installation, and ceramics.

Walking was, and still is, a vital part of her work. Capturing and recording, both mentally and on 35mm film, the spaces and depths of scenes in the landscape. Long's interest in archaeology and geology play a great part in her work too, along with the love and curiosity of historical documentation throughout time.

During the month of October 2021, Long will be part of an exhibition with thirteen other artists, as part of the Cultivator Graduate Award. With glorious help and guidance from mentors Naomi Friers, David Paton and Patrick Lowry, as well as Olivia Beckwith, a Creative Business Advisor from Cultivator. The exhibition 'BLW CMR AH' is held in three destinations in Redruth, Back Lane West, CMR and Auction House.

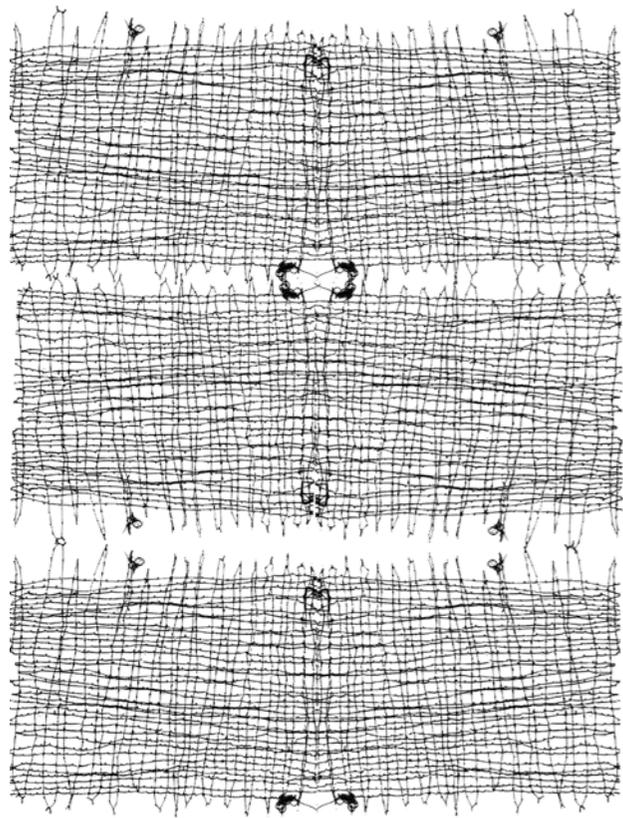


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>>> CMR >>> BLW >>> AH >>>



>>> HELENA ANNE MAY

>>> ARTIST STATEMENT >>>

A tug backwards - like a thread of childhood tightly woven into all her body, mind and being
Compulsive recorder of data: emotional data, visual data and historical data

they bleed and release into crevices language is restrained by. Repeating lines, textures and iconic symbols is a necessary repetitive motif that is rooted in emotion and insists on being poured in ladles in each hatched line

The vocabulary of lines is a subject I have been intrigued by since the very first moment I began to draw, I would sketch people, animals, still lives or worlds only I knew as if they were tapestries or part a fabric, sheets or single thread of fibre.

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>>> DRAWING THREADS

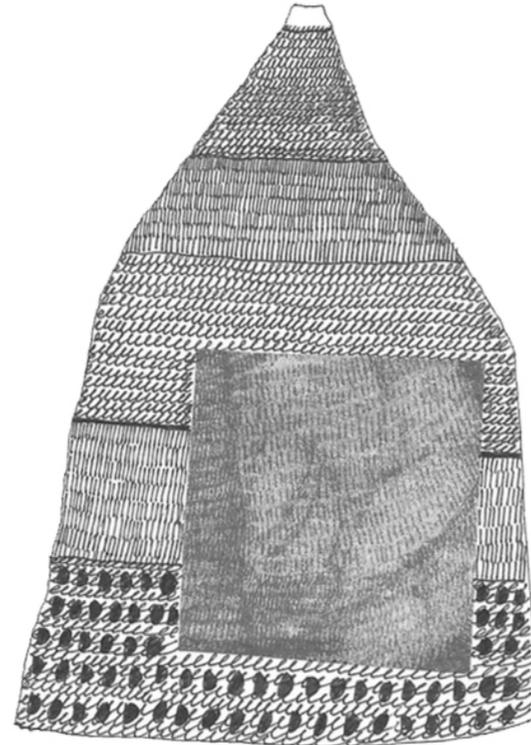
Helena Clarke uses an exquisite language of marks to create strange unsettling forms reminiscent of flora in this world yet clearly not of it. Applied in layers through processes of accretion and erasure, they are manifestations of her meditative stance, drawings of time, or a question, rather than a physical object. Through this she explores the bodily impact of anxiety and the healing affect her practice brings. Based in Cornwall, the opportunity to interview her arose through her participation in GASS, a graduate artist start-up scheme initiated by Cultivator Cornwall, an EU funded programme of support for creative practitioners in the county.

Clarke describes her way of drawing as weaving, or knitting, with a pencil, finding parallels in a weaver's use of yarn or an embroiderer's, of thread. Knowledge of fabric is central to her approach, born of time spent with a grandmother who encouraged play and experimentation, offering a way to express thoughts and emotions during her early years when she struggled with conventional communication. Through this, she built a library of drawn marks akin to a painter's palette, developing a language with which to share her enquiry and understanding of the world. Later, educators encouraged her to explore this further, enabling her to expand both language and library. For Clarke, drawing is a form of dissection, a way of investigating how and why things are as

thoughtful process through which she hopes to gain deeper insights. If this doesn't occur, the drawings are photocopied multiple times, cut and reassembled until she arrives at the understanding she seeks. Collaged works were initially seen as steps along the way rather than complete in themselves but increasingly are viewed as works in their own right.

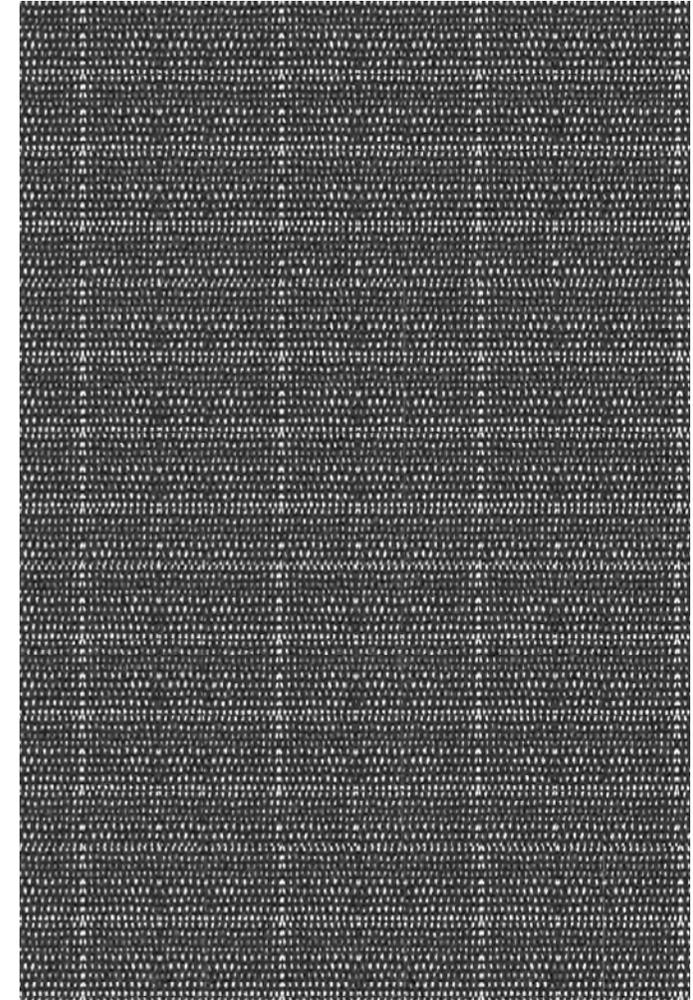
Walking is an important part of the process; it enables her to formulate questions about scientific and ecological issues to explore within the drawing. She is interested in how anxiety manifests in her body, how she feels it in her gut and how the deliberate and slow act of mark making enables her to work through these experiences and recover. The meticulous, repetitive acts suggest a spiritual aspect to her practice. Before embarking on an art career she spent time at a convent with nuns, discussing her wish to follow a meditative life, coming to the conclusion that creativity was an essential aspect of who she is and not something she could or should forego. Her library and language of marks and willingness to commit to a painstaking process reveal a disciplined and structured approach, not far removed from a religious life.

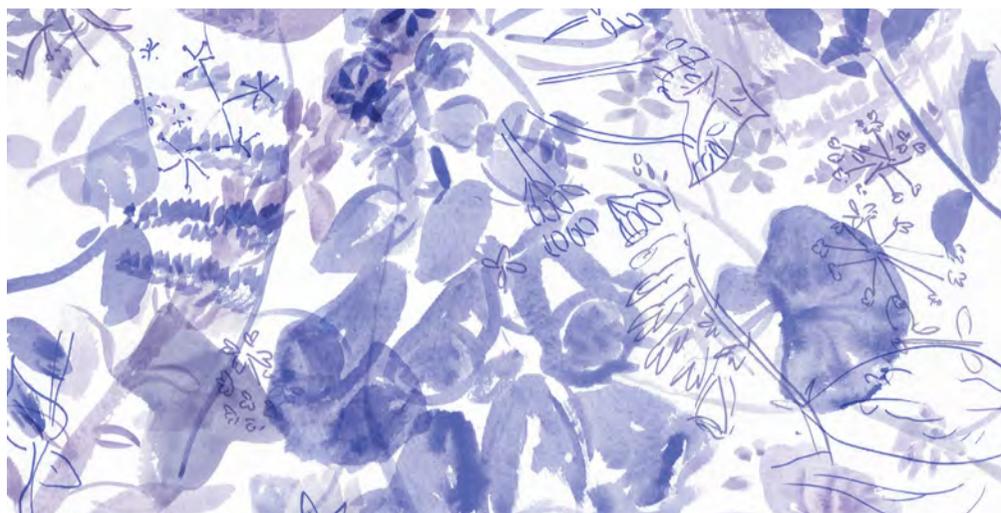
By creating conversations between processes, she took her drawings into three dimensions, a way to "make them more alive." Translating two dimensional graphic works into



three dimensional spatial ones was challenging but opened new approaches to presentation. Using a basket weaving method she created forms for the body to be worn in quasi performances and as freestanding works. Ironically, she grew frustrated by their stasis, their inability to be reformed and collaged despite their capacity for movement. A new focus, "clay companions" is enabling her to return to this idea of the anima or spirit in things. Referencing her collection of ceramic objects made by artist friends, she is creating layered, subtly coloured drawings of these creature-like objects, seeing them as alive and as animated as the people who made them. It's a new departure, a steady unfolding for her enquiring mind. It will be fascinating to see where it leads her.

>>> WORDS BY SARA BOWLER





>>> LUCY MIDDLETON

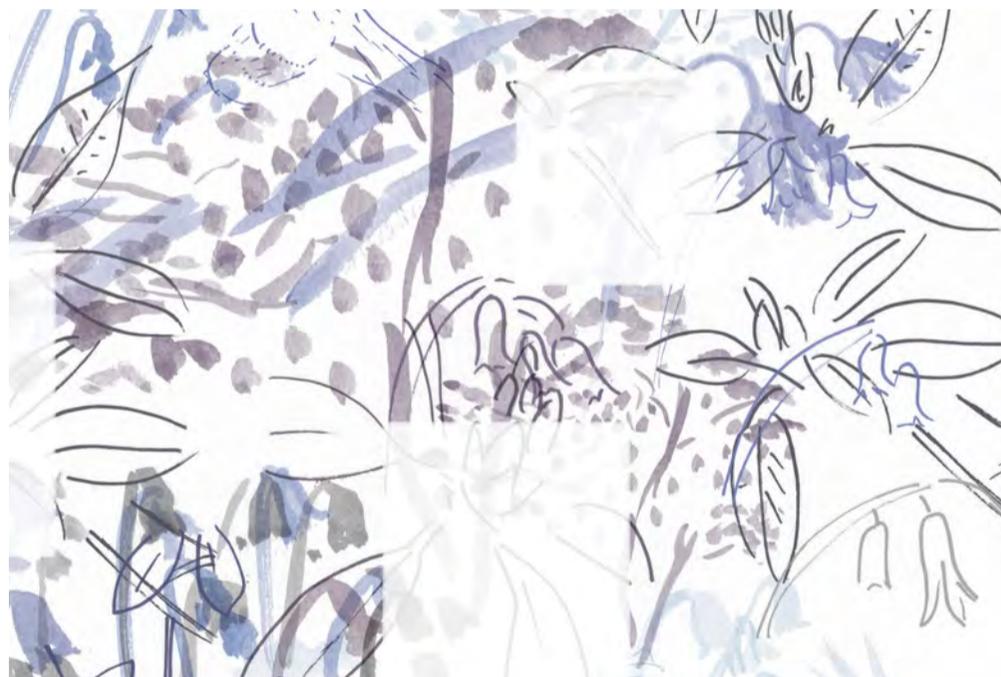
>>> BIO

Earning an MA with distinction in Authorial Illustration and Award for Graphic Fiction 2019 for her research and work surrounding illustrated 'stream of consciousness' novels, Lucy Middleton explores the portrayal of thinking in literature and the visual arts.

Often adopting the identity Celeste, work engages the internal monologue utilizing books, painting and animation to convey contemplation and philosophical reflection.

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>>> THOUGHTS ON WALKS BY CELESTE

FLÂNOSOPHY

To walk and to think philosophically, to wander and wonder...

'Thoughts on Walks by Celeste appears slippery and slightly out of reach. The three questions that punctuate; 'what is love?', 'what is work?' and 'what is utopia?' are so pared down to a bare essence that it seems an impossible and futile exercise to even consider answering them, leaving us with so much space around ourselves as to never fully grasp the question. We are invited to think, but not necessarily respond. Held at arms length. Somehow locked inside our own internal monologue.'

>>> WORDS BY PHILIP NEWCOMBE





>>> AMY MORGAN

>>> PIROUETTING PENDANTS

Amy Morgan's 'Tour En L'air' series attests to the delight of dance - with paper as its lead.

Do you recall the first time you handled a blank sheet of paper as a child? Alongside tools such as pens, rulers, scissors and staplers, paper was a dreamy escape from reality. Cutting, bending and folding paper has remained an obsessive ritual for Amy Morgan, a formula of pacing time, of processing anxiety and sentiment, as an alternative path to self-care.

For the artist, paper's versatility signals it can be transformed into anything. Beginning as equal, flat sheets, each has the potential of acquiring individuality, of becoming something that cannot be replicated. Through Morgan's work we see how its fragility mirrors the human body; durable yet delicate, malleable yet persevering, but, with the same ease, it can crumple, deteriorate, tear and wrinkle.

Paper changes, just like people. Its material qualities reflect the contours of flesh; ephemeral and vulnerable from the start, soon enough, they eventually droop and die. With craftsmanship at its core, Morgan confronts this mortality by moulding intricate shapes of abstract self-portraits in 'Tour En L'air'. The title is derived from the ballet term, translating to 'turn in the air', where a dancer completes at least one full revolution (single, double or triple) in the air before landing - capturing the passionate whirlwind of her revolving pendants.

Morgan colours the papers black to focus instead on the patterns formed as a way of expressing emotion by means of their entanglements. In contrast to the minimal, matte exteriors that resemble bulbous chrysalides ready to hatch, the interiors, an anarchic reign of tunnel-like lines and curves, are pure chaos.

In their linearity, she complicates the perception of foreground versus background, constructing a moiré effect in a labyrinthine of illusions that entertain positive and negative space. This duality links to our very own human nature - external appearance often misrepresents what exists within and the complexity of our inner worlds means resolution can be elusive.

Going back and forth among removal, alteration and addition, the artist's method is grounded in physicality. Morgan further translates movement by suspending her effigies on transparent strings throughout its surrounding room, emulating the vision of floating caterpillars' mid-air. In mimicking living organisms, her art spins, twists and turns, silhouettes that dance a trembling choreography. The intimacy ignited in the body, the architectural expanse and the paper structures, we are pulled into a waltz with the works, tracing their forms to gain insider access, staging a performance of sorts.

Moving fluidly through architectural and wearable art is what feeds Morgan's practice, as both disciplines consider the corporeal interactions with their surroundings. She takes inspiration from the ornamental motifs of the former, such as the corkscrew shaped Solomonic Columns which emulate spinning figures and dancing bodies. As we begin to believe that we can fathom her pieces, their geometries shift, dwindling in the light.

By employing methodical repetition and devout meditation, Morgan invites the viewer to participate in its hypnosis. From her material-led thinking, these haptic devices pirouette between the impression of control and liberation. This disorientating cross over infuses the element of performance, simultaneously by the audience's involvement and its autonomous mobility. As the sculptures perform in a fragile swing, both their animate and the living prance in a shadow game of pas de deux, a ballet duet in formation.

>>> BIO

Amy Morgan's practice is a conversation between body and architectural space through sculpture. Using movement as a language, the forms embody emotion as a way of communicating and understanding. We are invited into a performative dance, moving with, around, between and amongst, tracing the exterior and interior contours of the structures.

Through a repetitive process, Morgan immerses herself in a meditative obsession of manipulating the material as a way of performing self-care - a ritual act of thinking and being through process and material. Working between paper and metal, she cuts, folds, twists, and coils the medium, building an intimacy between body and material. With craftsmanship at the core, Morgan playfully moves back and forth between control and intuition.

As the forms dance, the layered textures create illusions that echo our search for order, comfort, stillness, and certainty. Yet these remain elusive and ever-changing like the work itself.

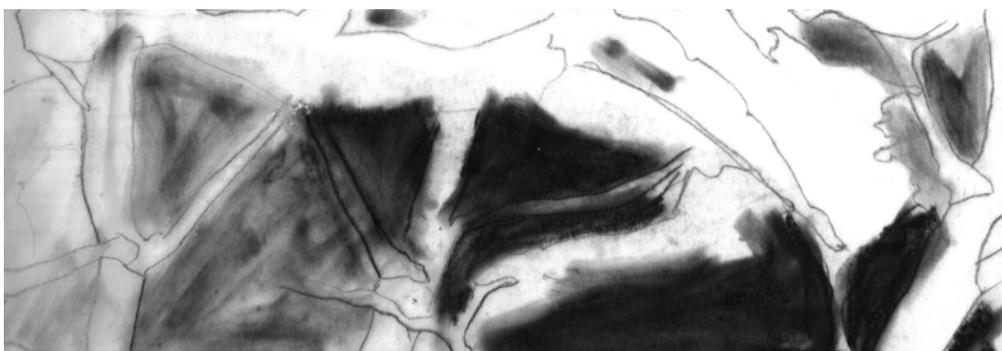
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>>> CHARLOTTE PULFER

>>> BIO

Charlotte Pulfer is an artist/illustrator whose research-led practice is in documentary drawing.

Having worked as an architectural draughtsman for many years where drawing is an essential means of communication and tool for thinking, she continues to explore and expand the medium. Charlotte graduated from Falmouth University in 2019 with an MA in Authorial Illustration, earning a distinction and an award for her series of large-scale Lido drawings. She has since returned to Falmouth University as a visiting lecturer and to teach life drawing.

Charlotte has previously exhibited work in London, Bristol, and Cornwall. Her reportage work has been credited in the publication Reportage Illustration by Gary Embury & Mario Minichiello (Bloomsbury).

Her process of documenting is through participation and interaction, recording both the visual and the sensory. Outcomes are project specific and responsive; her recent work has focused on using sound and drawing from memory to express fluidity of movement, social histories, and relationships to our localities.

Charlotte's work strives to connect with the humanity in a subject, seeking to give voice to the quiet things that may go unnoticed. Immersing herself in a subject bodily, she attempts to capture the experience through the primacy of drawing, casting lines and marks that contain lived experience onto paper.

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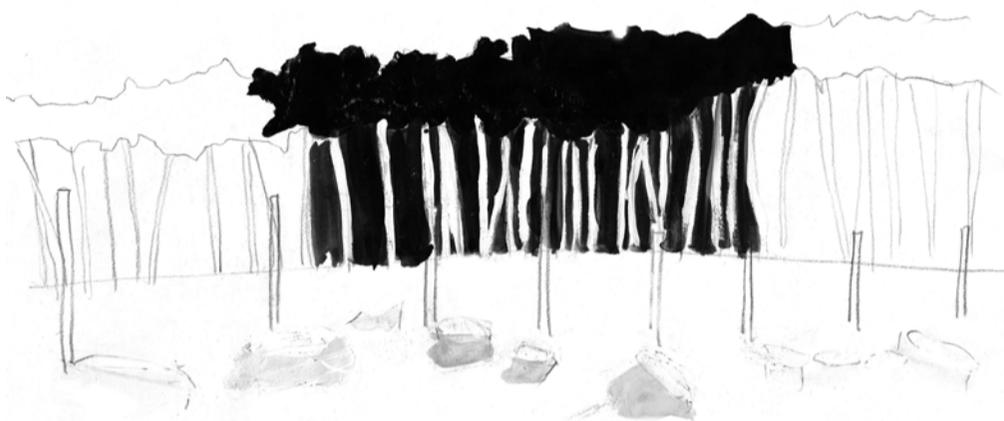


>>> CHARLOTTE PULFER'S VICERAL TRACES

"...the reason you read the mark is because you also feel the mark."
Julie Mehretu (2009)

It is intriguing to observe a documentary drawing, and not assess the conflict of subjective imagination and a strive for objectivity in its conception. Encountering the intimate characters, objects and settings of Charlotte Pulfer's monochrome drawings, with their gestural and loose compositions, your first thoughts are to consider whether her intention stands as fact or fiction. Her expressive charcoal delineations delve into the coexistence of the two in a revelatory form of storytelling.

Velocity and vitality can be perceived in how Pulfer captures the spirit of the moment in her mark-making. As Pulfer states: "The primary element of reportage for me is bearing witness. The act of drawing fluctuates amongst the conscious and the subconscious, the realms of seeing and feeling." Transient, emotive instants emerge, revealing their spirit and strength. Pulfer shifts from portraying tranquillity in sketches of desolate landscapes to frenzied construction sites in mesmerizing. Her visual journalism, which manifests as a visceral embodiment, is based on reciprocity and reflection, a dance between the drawer and drawn - as alluded to by John Berger in his writing on drawing, in a way that conveys the intimacy of the experience.



Her new series, the "Truth Trail", responds to her recent pilgrimage through the glorious Northern English countryside, predetermined to be endangered by the HS2 High Speed Railway. The controversial project plans to threaten the livelihood of 108 ancient woodlands and 693 wildlife sites, demolishing 888 homes, 985 businesses, displacing 19,590 jobs.

Covering up to 16 miles a day, Pulfer crossed great terrains, from grassland to woodland, farm to village, scrub to industrial land - situating herself directly within the social and physical fabric of her subject. This immersion can include reading and listening to podcasts or chronicling field recordings and taking snap shots and video clips on site. The sole notes she willingly omits are those in writing, leaving the all-encompassing canopy, the fresh scent of palmate leaves and the voices of the local residents touched by it to wispy recollections. Pulfer remarks: "The experience is in my body and spirit. I can only draw what I saw, heard and felt as a personal document to the truth trail". She translates these liminal spaces; fractures between fronds and lives in limbo; into large scale responses that communicate order by way of jumbled traces.

In the work itself, the material is smeared to such lengths that the familiar flags and faces from the protest are hardly identifiable, imbuing the illustrations with a phantasmagorical flair. Whilst she refuses impartiality, her depictions are anything but discriminating. Describing it as an emotional rollercoaster, the resulting work transposes the disbelief, anger, sadness, blame and processing felt through each step, but not acceptance. Releasing the boundaries of linear time, these are imprints that carry a human connection.

>>> WORDS BY VANESSA MURRELL





>>> MARY TRAPP

Mary Trapp is an artist whose practice explores the abundant yet disparate relationships between the body and water. There is a fluidity to her work - exhibitions form a punctuation point in her process, allowing components of her practice to be drawn together into temporary formations, which place as much emphasis on the spaces between things as the objects themselves.

Hand blown glass forms perpetuate Trapp's work - a solidification of the aqueous, clear, heavy and abstract. She pairs these with poppish pink fabrics which offer a softer and more tactile fluidity, and with plastic maritime objects - buoys, life jackets and other floatation devices. Each assemblage is constructed to convey human presence, sometimes a body is evident almost in its entirety, but more often it is suggested; by a soft bound limb like form, a glass globule in place of a head or by the careful suspension of clothing to indicate the absence of the wearer.

There are multiple tensions in the work; between the implied lightness of suspended or air filled components and the weight of glass and stone; between loosely placed disembodied objects and those that are bound or strapped; between sugary pink tones and an unsettling sense of trauma; and perhaps most significantly between the omnipresence of water as a theme and its total material absence. Trapp's scattered installations create a sense of detritus, a riff on the remains of an aquatic disaster once the water has receded. The suggestions of partial and absent bodies in this context bring to mind a myriad of poignant contemporary resonances, from the migrant crisis to the floods and tsunamis that are the consequence of global warming.

Trapp did not set out to make political work, her fascination began from her personal experiences of the power of water, the liberation of floating and the terror that can ensue when control is lost to the power of the ocean. Her practice has developed through explorations of the ways in which the materiality of water can describe how we, as bodies, are connected to our environments and to each other. This is the stuff of Hydrofeminism, as first articulated by Astrida Neimanis in her 2012 essay 'Hydrofeminism: Or, On Becoming a Body of Water'. In Neimanis' words "Water is between bodies, and of bodies, before us and beyond us", the principle (much simplified) being that all water that exists in the world today existed at the formation of the earth, that it circulates through the bodies of everyone who has ever lived, through every species of life, linking every materiality and every part of history. This interconnected - transnational, trans-species, trans-corporeal and posthuman - understanding of water opens up ethical debate on care: how might we care differently when we understand the individual to be part of a continuous and connected ecosystem?

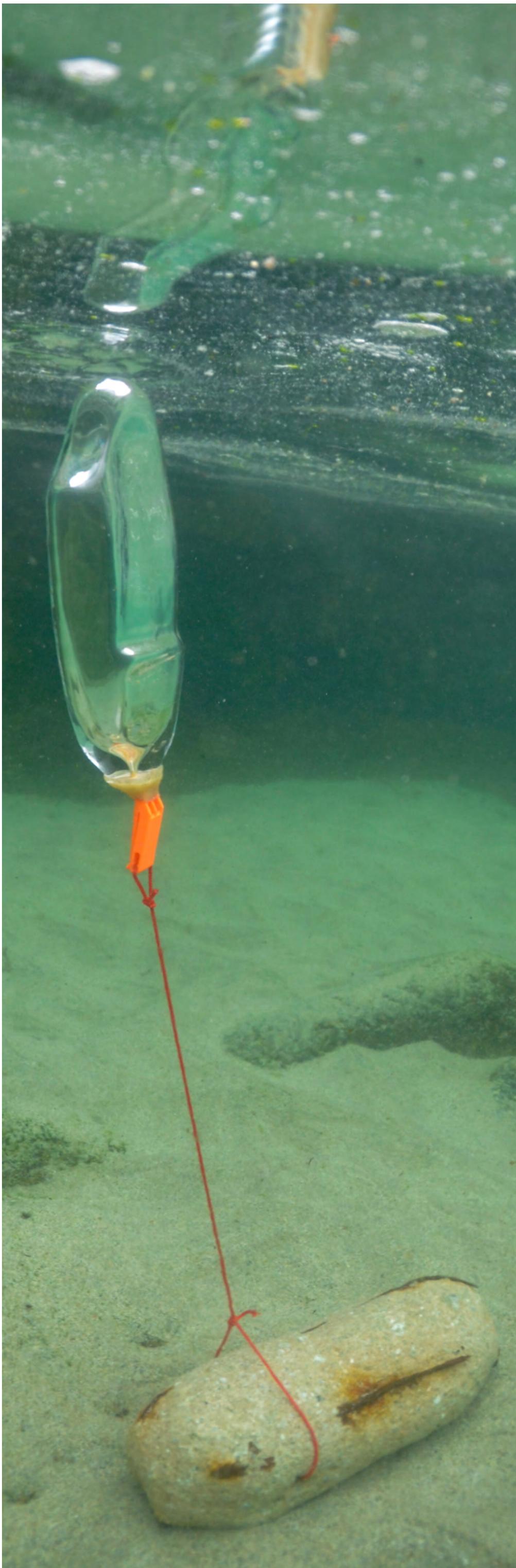
Trapp sees her sculptural process as performing acts of care. Materials are found, carried, wrapped, and stitched together in gestures of nurture, which sometimes veer well beyond the gentle. Suggestive perhaps of the often perilously delicate balance between help and harm, for bodies of water of both the human and ecological variety. An awareness of the ecological impact of the work itself, along with a growing fascination with seaweed is currently driving Trapp's practice forward into new material territories. Her next watery explorations are taking her and her camera below the surface of the water, to experiment with methods of filming new to the artist, and which she admits she has limited control over. A move that incorporates water yet further into her practice, both by granting the visual presence that until now has been withheld and by edging towards a sense of shared authorship.

>>> WORDS BY FIELD NOTES



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>>> CAROLINE WILKINS

We were told to “Stay Alert”. To be on the lookout, to keep our eyes peeled. “Stay Alert”, as though we were watching out for something that lurked in dark corners or hid beneath our beds. “Stay Alert”. But to what, exactly? As our collective screen-time ticked upwards - calling, texting, FaceTiming and face-covering - any remnants of alertness turned to distraction. Trapped within the four tight corners of a Zoom call, staring back at oneself, it was hard to feel anything but... distant.

Caroline Wilkins’ latest work, *Contactless* (2021), articulates that acute sense of alienation. The work consists of a series of monochrome Lino prints installed with anti-climb spikes typically used to secure both municipal and domestic buildings from intruders. There is a feeling of disjointedness, akin to vertigo, that alludes to our personal and collective experiences of the past eighteen months. Surrounded by the outlines of a faceless crowd, the central figures in Wilkins’ works are veiled from us by screens; made to protect, connect and, ultimately, separate us. From public displays of gratitude to private expressions of grief, she hints at the control of our bodies by the body politic; played out through our own self-surveillance.

As with much of Wilkins’ work, the double-meaning of language plays a central role. “Stay Alert” now seems farcical, both an admission of guilt and an admonishment of responsibility by this government. As these prints from Wilkins take stock in the aftermath of this earth-changing event, they also look forward and ask questions of the viewer. Beyond the political slogans and in the wake of such tragedy - what lessons are there to be learnt? What should we really be alert to?



This reflects a central concern at the heart of Wilkins’ practice; a belief that the personal is not only political, but that is also pedagogical. Having previously studied Film, Video and Photographic Arts at the Polytechnic of Central London, Wilkins worked as a teacher, teaching Art and PSHE to pupils excluded from mainstream education and in an Alternative Provision Academy. After 25 years in the profession, she returned to a formalised artistic practice, and upon graduating from the Plymouth College of Art MA in 2019, her prolific artistic output demonstrating an ongoing commitment to exploring politics and pedagogy through printmaking.

Wilkin’s works regularly make reference to the human body; from the physicality of her analogue printing processes to the manner in which audiences physically engage with her installations. For *Empty but full of Potential* (2018), recently shown in ‘Ways of Protest’ at Elysium Gallery Wilkins created a series of seven Lino prints on cardboard boxes. Alluding to Shakespeare’s *The Seven Ages of Man*, each print represents a different body part, with the boxes forming a site-specific installation that changes formation with each iteration. The work presents a fragmentation of the body that mimics the atomization often felt by those passing through our social systems: from health and social care to education. Wilkins invites viewers to move around the boxes and the site, drawing their bodies in as part of a holistic process of corporeal restoration.



Participation is also key to Wilkins' works, which regularly invite viewers to contribute their own thoughts and opinions. This is done through a process of questioning, offering humour rather than any notion of tidy solutions. In *Liberating Language* (2019), an installation based on Wilkins' experience of teaching, viewers were asked to stand at a home-made lectern and contribute their favourite swear word to a handmade ledger. From this authoritative position, they were forced to question the power, control and sanctioning of language within educational settings, particularly in relation to children once they have been excluded from the educational system.

Whilst Wilkins typically works in monochrome, Lino and installation, her recent practice has seen her engage with colour as part of her burgeoning screen-printing practice. *Armchair Protest* (established in 2020) has allowed her to work in an agile and reactive manner, using hand cut stencils to make small editions of affordable posters that respond to urgent social issues. She also runs Redruth Press in collaboration with Tony Minnion; a mobile screen-printing operation that opens up the means of production to the wider community. Through workshops that promote accessibility and creative learning, Wilkins continues her ethos of allowing people to develop through making in a way that sits counter to current notions of remote learning.



In *Contactless*, we see a figure holding a placard that implores us to "Stay Alert." One feels as though this could have been created in a workshop with Wilkins. Her work does not shy away from asking these hard questions of her audiences, or herself, but always does so with typical wit and generosity. Through a practice that utilises print to interrogate the pressing issues of politics, education and language today, she implores us to stay alert to that which really matters.

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