

Lucy Stein,

Becoming Boscawen 'Un

Oil, acrylic, charcoal and Sennelier pastel on linen,
70 x 90cm, 2021.

“Local Legend suggests that the stone circles of Penwith were formed from young women turned to stone because they had danced on the sabbath. This is a literalisation of the overlay of Christianity on animistic paganism that has contributed to the conditions for the goddess culture here in Penwith. My idea in this painting is to imply that this was a joyful process of petrification, and similar somehow to thrashing away at a ‘timeless’ artwork. I have made a number of paintings on what I am calling Celtic coffin sized canvases where the painting attempts to describe a single female body in a state of metamorphosis.”

Lucy Stein is an artist based in St Just, Cornwall. Her work, which includes painting, ceramics, performance and film, builds on an engagement with British modernist painting, feminist theory and occult literature.

www.galerie.gregorstaiger.com/Lucy-Stein

Georgia Gendall

Penryn Worm Charming Championships

Riso printed A3 posters, HD Video of Worm Charming event (6.47), 2021.

Worm charming, or worm grunting and worm fiddling are words to describe the act of enticing earthworms to the surface of the earth. As a skill and profession worm charming is now very rare, with the art being passed through generations to ensure that it survives.

Worms have been a focus within of Georgia’s practice for many years. From scanning a worm in B&Q to get the paint swatch of it and then painting the shed on her allotment the exact same colour; to ceramic sculptures that act as subterranean monuments and meeting points; her attentiveness to worms is partly a celebration of their hidden labour and partly an ongoing observation of their physical and visceral absurdity.

Georgia Gendall is an artist and facilitator living and working in Cornwall. Georgia’s practice takes many forms, ranging from absurd actions using her body and quasi-practical sculptural objects to snappy video works and curious ceramics. There’s an attention to the smaller details of life that underpins her work and her inborn approach to working within a contemporary rural setting can be felt in how she interacts with a location and the everyday uses of it.

www.georgiagendall.co.uk

Jonathan Michael Ray

Holy Reunion

Reclaimed antique stained glass, lead, oak and steel,
92 x 72cm, 2021.

“Holy Reunion’ has been created from an incomplete 19th century stained glass window that depicted the scene on Earth below as Jesus ascends to Heaven. In this lower panel we could see the disciples gathered together looking up to the heavens in wonder and prayer, Jesus’s feet only just visible among the clouds at the top edge.

The window itself was in a poor state of disrepair, so in an act of reimagined restoration I have dismantled this composition and regathered the pieces of glass into a new arrangement. Letting go of my understanding or concept of the Christian story and the original context in which the window would have been displayed, allowing the fragments to tell of an alternate version of the story, or even a new story altogether.

Unlike the original window composition, Holy Reunion, is completely open to interpretation. It could be read as lost or deleted scenes from the scriptures, or perhaps a story which is still to come. Christian belief aside, this is a work that looks at how a story over time can morph, and through it’s retelling and reimagining, take on a life and meaning all of its own.”

Jonathan Michael Ray is an artist based in Cornwall. Comprising of video, photography, sculpture, print and drawing, Ray’s practice is deeply connected to his surroundings, and examines the multilayered histories and fictions of the artefacts, materials and places he encounters. He is interested in taking us beyond our expectations of looking: breaking down the processes by which we see, embracing the imagination, and making connections between the plethora of worlds around us.

www.jonathanmichaelray.com

Dan Howard Birt

Trial by Fire (Indecision)

Oil on canvas, panel and ink-stained calico,
152 x 134cm, 2020.

“I’ve began to think more and more about composting as a working metaphor for the studio, and synecdochally, for the paintings, which are themselves, sort of studios - thinking spaces; making spaces; spaces for juxtaposition, contradiction, simultaneity; inter- and intra-relationships. Composting is a process which takes a spent thing and allows it to be subject to a process by which it can break down and become a mulch, from and with which, new things might emerge...”

The fire motif is transcribed from a fresco by Giotto - there is something about the solidity of fresco painting

that turns the fire into a kind of rock-like form. The fresco depicts a moment of judgement. The H'm text comes from the cover of a book of poems by clergyman and Welsh nationalist RS Thomas... h'm is a kind of pause for thinking (evaluating, considering) given the form of a word or an utterance. The word stands-in for the silent moment.

The text panels down the right edge all suggest moments of evaluation, of attempting to choose between possibilities. 'Entrance to a Lane' refers to Graham Sutherland's attempt to absorb the influence of Picasso (Sutherland re-made this painting many times over a number of years) and the painting became a touchstone for English Neo-Romantic painters. 'To Eat a Peach' is from TS Eliot's The Love Song of J. Alfred Prufrock and conjures a desire to be carefree amid a tumult of indecision. All the elements are harvested from other places and sources, but are collected as fragments and join the soup of the painting."

Dan Howard Birt is based in Cornwall and is an artist, curator and director of Kingsgate Workshops and Project Space in London.

www.lidoprojects.com/dan

Steve Claydon

Playerless Games (Kamidana)

Momayama period Kame storage jar, jute ball, tufts or flames from Tregeseal stone circle, shredded money in resin, steel, carpet, 9 carat gold plated copper blister pack, hydroponic grow lamp, 2021.

"Hello, I'm Steven and I believe in transubstantiation. Hocus-pocus. Secular magic... why not? Call it molecular or secular animism... sometimes subtle and glancing, sometimes profound and vivid. I believe that such transformation might be visited upon discreet entities by means of mysterious natural actions, forces and happenings, however fleeting and auxiliary, ritualised and bombastic. Properly weird. Re-Coded, rewritten through genetic sequences like a shiver or spasm. Baffling but inescapable. You know what I mean? A vortex..., a realm of cellular, molecular and conceptual changes, self-becoming cauldrons of mutual exchange... of immanence. Here action is arrested or encrypted into concrete yet active relationships, engendering charged spaces outside our simian jurisdiction. Spaces where material reciprocity and reordered utility are marshalled into self-authored arrays of social objects. That's how I see it anyway."

Steve Claydon is based in Cornwall. His work explores the cultural histories and narratives acquired by objects and artworks over time, which is often at dramatic odds with their 'original' values or functions. Encompassing sculpture, painting, video and performance, his art is

concerned with the disjunction between the essential materiality of objects and their ascribed meanings or connotations.

www.sadiecoles.com/artists/11-steven-claydon/

Verity Birt

Brackish Rite (votive offerings to the Penryn River)

Documentation of ritual performance on Sunday, 13th June on the Penryn River, in collaboration with The Worm and Voices of the Undergrowth. Coracle made with local coppiced willow (in collaboration with Tom Kemp, Working Woodlands Cornwall), ribbons, ivy, 2021.

Made using ancient boat building techniques from locally gathered materials, and decorated collaboratively with visitors to the exhibition, the coracle centred in a ritual performance to the Penryn river, where land's fresh water meets the sea. Visitors were asked to deposit votive offerings into the coracle and tie a ribbon to its ribs to send their wishes of gratitude to nature's life giving forces, closing both the exhibition at Grays Wharf, and the simultaneous G7 summit in Carbis Bay earlier this year.

Verity Birt lives in Falmouth and is a practice-based PhD researcher at Northumbria University and the BALTIC Centre for Contemporary Art in Newcastle. Situated in intersectional Feminism, Verity's interdisciplinary practice of writing, performance, sculpture, sound and film-making seeks to materialise enchanted encounters and meaningful intimacies between each-other and the more-than-human world.

www.veritybirt.co.uk

Ilker Cinarel

Honesty Box

Wooden structure, glitter paint, disco balls, local produce and crafts, 2021.

"Honesty Box is an installation exploring the dynamic of local products, honesty and connection. I have collected items such as local egg, jam and vegetables, domestic craft and global objects from various locations. These items will be available to buy in the exhibition through a system of honesty donations. The visitor can engage with this familiar exchange and be interactive with the work."

Ilker Cinarel is a Turkish-British artist based in Cornwall. He works across a range of media including performance, video, photography, installation, learning and social arts practice. Cinarel is interested in the space created by the inhabiting or embodying of histories. He employs humour as a means to confront the viewer with historical narratives and contemporary culture. He

questions the place of intimacy and humour within an overtly masculine context, exploring desire, sexuality and need in human development.

www.ilkercinarel.com

Simon Bayliss

W.S. Graham Bounce Mix

Video performance made for DoesitBANG? online party, April 2021 (45.00), risograph printed posters, 2021.

A transcendental journey to a cliff edge in West Cornwall – windswept poems by W.S. Graham, nestled in a soring mix of hard dance anthems. For track and poem list, see appendix.

Simon Bayliss is an artist-potter and music producer based in St Ives. He spent his formative years immersed in the trance, techno, and rave scenes in the rural South West and has been making dance music and DJing for more than two decades. He made the radio show series *Squirring the Worm* with Lucy Stein on NTS, and more recently *Meet Me in the Carpark*, on RTM.fm. Bayliss is also one half of club-duo *Splash Addict*, with Susie Green. He also occasionally performs poetry as part of his expansive art making.

www.simon-bayliss.com

Abigail Reynolds

The Maidens

Glass, books, book pages, punched card, 40 x 66 x 49cm, 2012.

“The Maidens’ is a visual essay made from books propped up to display the black and white photographs within them. One book is opened to show ‘The Merry Maidens’; an iron-age stone circle in Penwith. The other two photographs are aligned so as to connect a group of Morris dancers with a different group of merry maidens; the women from Greenham Common Women’s Peace Camp performing a mass group action called ‘Embrace the Base’ in December 1982. Thirty thousand women came together to make a circle of joined hands around the US base at Greenham.

The Christian explanation of the stone circle was that dancing women were punished for their transgression by being turned to stone. For me, this connected with the circle of women at Greenham who were transgressing social mores about a woman’s proper place being in the home. Looking at the images my mind ran back and forth through ideas about the land, ownership, politics, power and photography.”

Abigail Reynolds lives in St Just, Cornwall. Whether she is working on a sculpture, a film or an event, all

her work is in essence collage: the practice of bringing found materials into a fresh context. Reynolds attempts to expose and spatialise the ideological and the formal structure of an image or a place.

www.abigailreynolds.com

Tom Sewell

Sunreturn '21 (Disarm)

Cornish coppiced birch, cherry & hazel poles, pewter, paracord, shells, driftwood, iron, steel, copper, plastic, rope, string, fossils, paper, wood, onion, poppy heads, feathers, painted papier mâché, 2021.

“This work is an assemblage of objects found while navigating the world. Individual things call out to me and I collect them: they have a resonance with my visual field, a conversation with my body. For this re-staging of ‘Gathering’ I explicitly wanted to dismantle my previous work and reconfigure it. My work wants to be mutable, able to be recycled, to escape the idea of the singular, to be process rather than fixity. A show in November is different to a show in May. I have thought about the sun as we transit through winter, how prehistoric peoples marked this time, how Cornish wayside crosses are themselves versions of prehistoric solar discs and how that symbolic language carries through into the symbols of protest, through pagan and occult ideas. The CND sign is a sad, drooping solar cross, the rune of death, ‘Yr’ (the yew). Over the months since the last invocation of the exhibition I’ve changed and things have gathered around me in a different ways: new resonances, forms, anxieties and gratitudes. I’ve dismantled and bagged up bits of my previous work, entangled them with new and old findings, makings and symbols as a sentinel to see me through another winter. A different structure of significance. The things and feelings in it recycled & rearranged.”

Tom Sewell lives in Falmouth and his practice exists across sculpture, drawing, installation, print, performance, photography & writing. Through research in (pre)history, mythology, archaeology, language and landscape, his practice investigates the porous border between nature and culture, attempting to translate the elusive material reality of the world (animals, air, plants, stones, water) and concepts of places, stories and objects.

www.tomsewell.co.uk

Simon Bayliss

W.S. Graham Bounce Mix

TRACK AND POEM LIST

Starman presents Italo Bounce – *The Joy Of Music (The Joy Of Bounce Remix)*

Da Klubb Kings – *La Di Da Di*

BBE – *Seven Days and One Week (Club Mix)*

W.S. Graham – *Night's Fall Unlocks the Dirge of the Sea*

Metrakit – *Bass Up*

Lobsta B – *Donkinator*

Hyperlogic – *Only Me (Doug Laurent Remix)*

W.S. Graham – *Two Poems on Zennor Hill*

blk. – *I Need a Boiler Room*

DJ Tego Typu – *Funk Goes Like Diz*

BK – *Music is Moving (BK & dBm Amber Remix)*

W.S. Graham – *Enter a Cloud*

Lobsta B – *Call Me Maybe (Mashup – Remaster)*

Salvatore Ganacci – *Horse (Schacke Remix)*

Simon L Bayliss – *Mouth Harp Track*

W.S. Graham – *Five Visitors to Madron*

Albion – *Luxoria*

W.S. Graham – *Lines on Roger Hilton's Watch*

Terrorize – *It's Just a Feeling (Radio Edit)*

Alex K – *I'm Rushing (Extended Mix)*

W.S. Graham – *The Don Brown Route*

Clear Vu – *I Adore*

ALRT – *Feel My NRG*

Gravitation – *The Beginning*

W.S. Graham – *Falling into the Sea*

Peggy Viennetta – *Next Level Charli (Peggy Viennetta RMX)*

N-Trance – *Set You Free (PJ Makina Bootleg)*

W.S. Graham – *Are You Still There?*