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THE ART OF WRITING

CMR Gallery, Redruth
21 September - 19 October 2013

Hale End Library, Highams Park, London
26 October - 24 November 2013

The Art of Writing

A group exhibition to celebrate the lost art of handwritten self-expression, featuring work by participants from Cornwall, London, Germany, Slovenia and the US.

The Art of Writing is a collaboration of CMR Gallery, Redruth and London group shows curator Art Catcher.

The exhibition includes work by experienced art professionals as well as participants who would not formally consider themselves as artists. The exhibition also includes a number of pieces that invite the audience to partake and develop the work.

The exhibition will travel to the Words over Waltham Forest Festival in London after exhibition at the CMR Gallery.

The Art of Writing at CMR Gallery Redruth

Royal Circus Buildings, Back Lane West, Redruth, Cornwall TR15 2BT
21 September - 19 October 2013
Friday - Sunday, 11am - 4pm

The Art of Writing at Hale End Library, London

Castle Avenue, Highams Park, London E4 9QD
26 October - 24 November 2013
Tuesday, Wednesday and Friday 10am-6pm
Saturday 10am-4pm



Art Catcher alias Katja Rosenberg is a London based artist curating exhibitions inspired by subjects of emotional and cultural identity.

Projects include

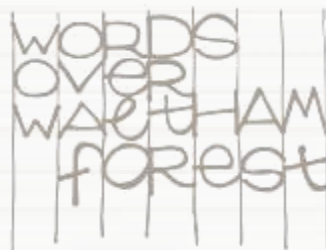
- Loveletter to London
London City Hall, 2007
- Wonderland
V&A Museum of Childhood, 2009
- A Suite of Lighted Rooms
Pushkin House, 2010
- Guns & Roses
Touring exhibition in Germany, Britain and France, 2009/10
- Dreams
Freud Museum London, 2011
- The Fishwick Papers
Forman's Smokehouse Gallery, 2011
- Spring at the Smokehouse
Forman's Smokehouse Gallery, 2012
- This is Us
Community mural in Walthamstow St James, 2012

www.artcatcher.co.uk



CMR Gallery is an artist-led initiative, run on a voluntary basis by a community of artists, makers, curators, writers and thinkers. The overall aim of CMR is to provide an environment where artists can develop their practices co-operatively and engage the wider community in contemporary art.

www.c-m-r.org



Words over Waltham Forest is the London borough's first annual festival of storytelling, art, literature and expression. The festival is run by the arts events organiser Artillery in collaboration with Waltham Forest Libraries.

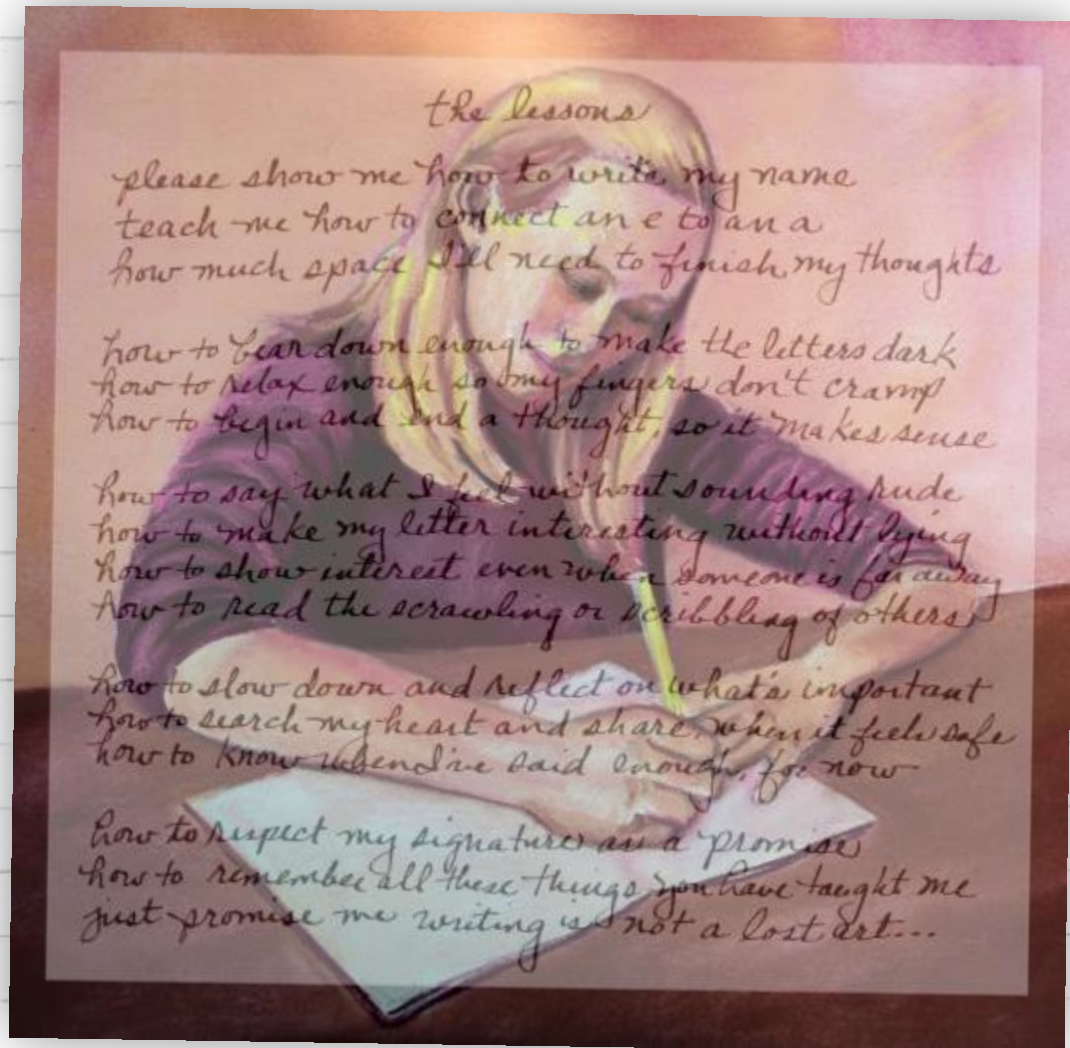
www.wordsoverwalthamforest.co.uk

The Lessons

Archival digital print of ink and pastel original drawing and ink handwriting

45x50cm

£90 (unframed gicleé print)



Handwritten messages can carry profound meaning. In particular, letters can display a unique personality and the constancy of the writer's caring, despite the miles between us.

The image of a grandchild writing arose when the artist received a letter from her, saying that she wanted to write even though 'it might be old-fashioned'.

The poem resulted from a review the poet made of the social/emotional learning as well as visual-motor skills that are absorbed in the process of learning the mechanics and art of writing.

VALERIA BATESON (PAINTING) & PAMELA ARMSTRONG (POETRY)

www.instinctivecoach.com

drpamarmstrong@gmail.com

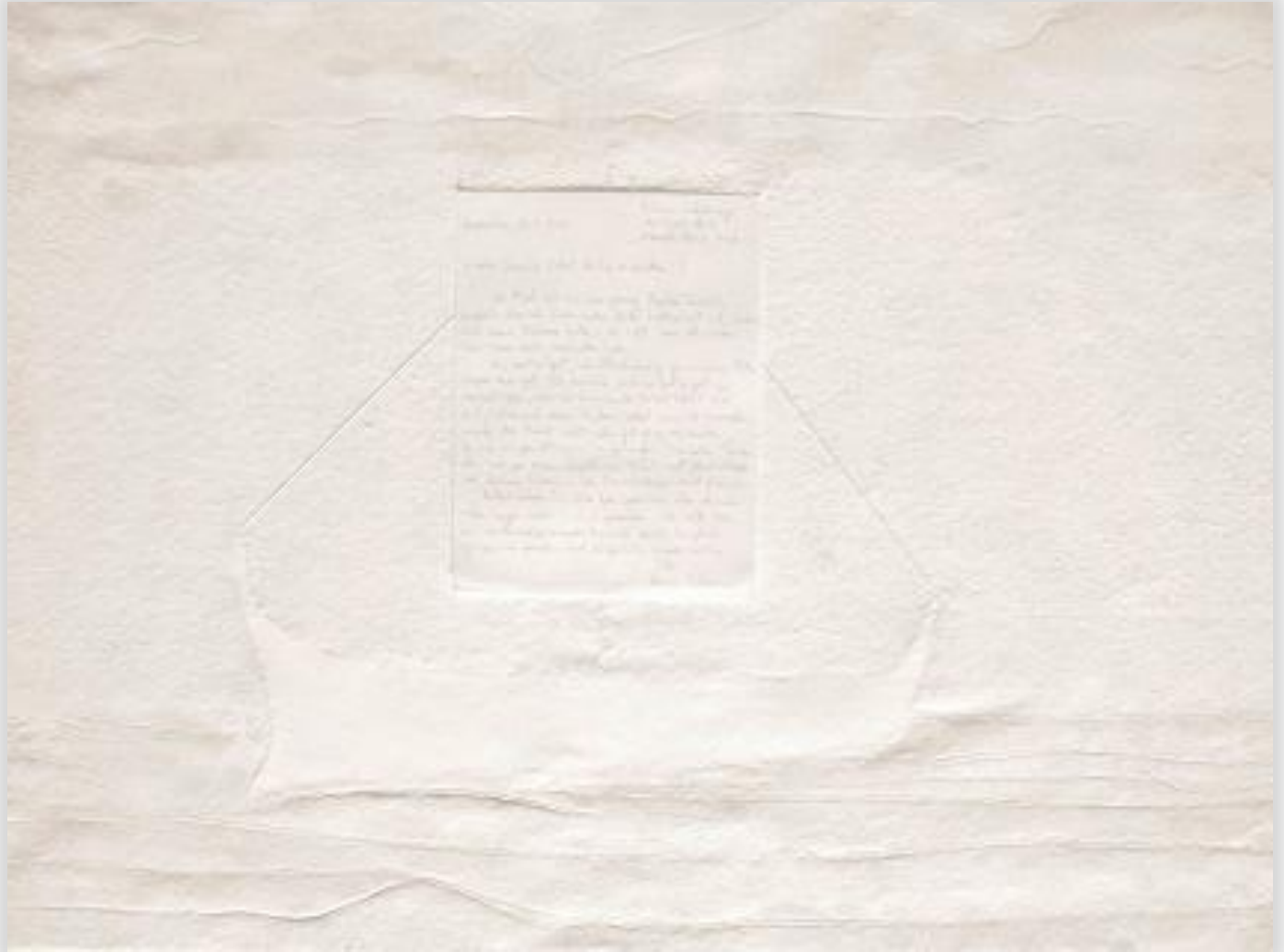
valeria.bateson@btinternet.com

Farewell

Felt and wax

127x178''

NFS



The letter in the image was written by Mr. Schlessinger, my neighbour during the time I studied at Bezalel Academy Jerusalem.

Born in Germany he left his hometown Frankfurt at the age of nineteen to start a new life in Jerusalem (then Palestine). His parents were murdered in Auschwitz. He experienced what by then I had only read about.

I remember him as a very gentle, considered and intelligent person and friend.

He died before I could come to visit again, his letters are what is left to me.

URSULA CHAOUL

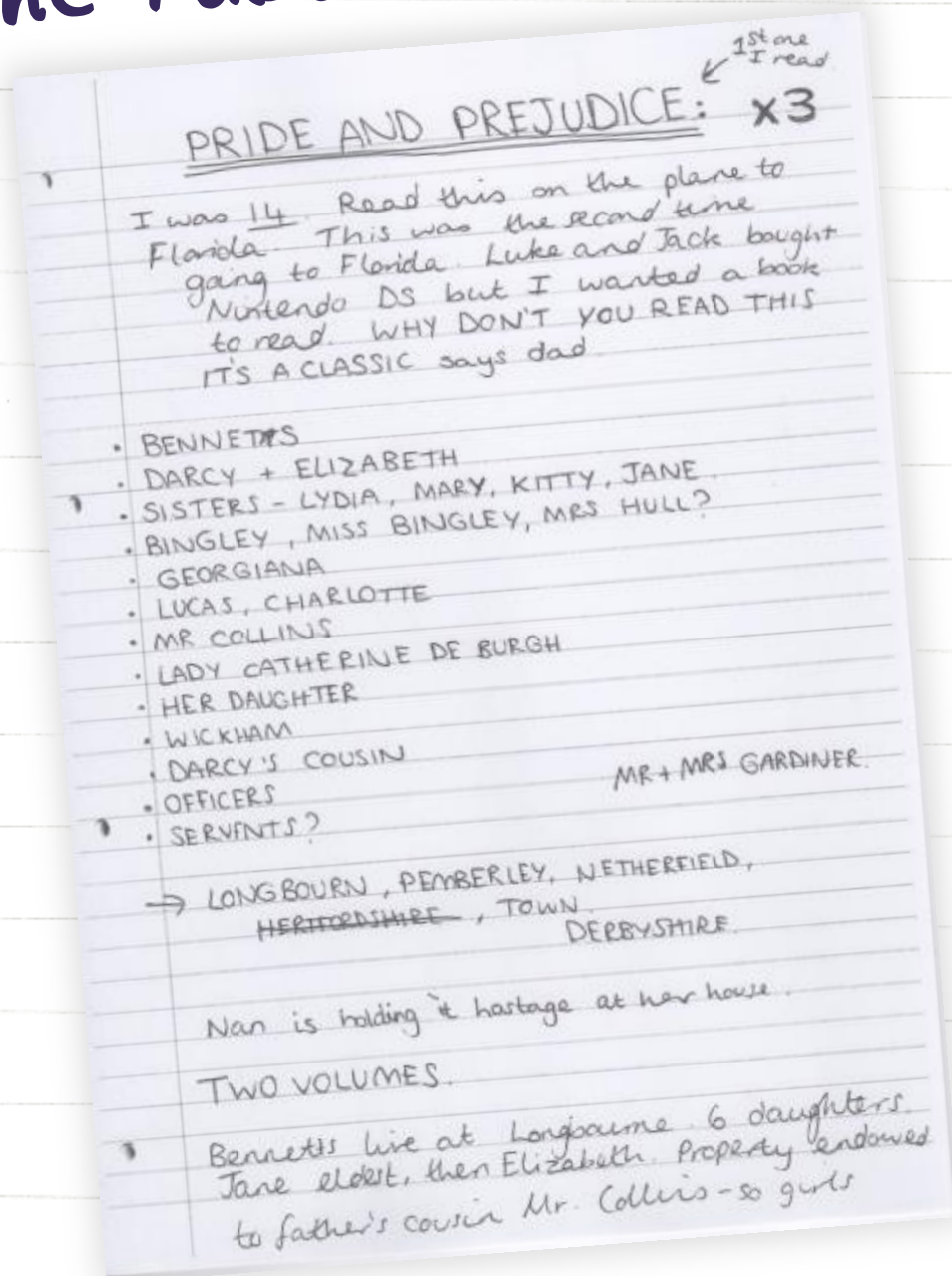
levantola@web.de

Biro on writing paper

200x160cm

NFS

All the Austen I Have Ever Read



Jane Austen's novels have inspired generations of readers, yet in my piece I relate my own personal experience of reading each of them. With pen on paper I have recorded everything I can remember about each of the novels including when and where I read them, alongside more factual details such as characters' names and plots.

All the Austen I have Ever Read is very much concerned with memory but also how we interpret what we read. I have always been interested in the psychology of reading and writing: for example, why do we remember certain details but not others?

STACEY COLE

www.staceyemmacole.tumblr.com

staceyemmacole@hotmail.co.uk

East End Places

Silkscreen print with ink
40x40cm
£200 each framed



Over the past seven years I have been creating a personal visual chronicle through drawings and paintings capturing the changing social and physical topography of East London.

The prints, with hand written place names, pursue the idea that the City neighbourhoods we frequent are not ordered by a Google Map, but are sign posted by the people we know, the incidents that have taken place, a bit of local history and where we have been lost and caught in the rain.



FRANK CREBER

www.frankcreber.co.uk

Changed Forever

Collage
43x43cm
£480



This painting has been created using materials normally associated with writing, including Parker 'Quink ink', dip pen, and brush. I have exploited the unpredictable characteristics of 'quink ink' when mixed with PVA glue.

The surface is made up from the remains of old watercolour paintings which have been shredded in an office shredder and then glued onto marine board. The image was generated by a web cam in a darkened room using the computer screen as a lighting source.

Since a human life span of 80 years represents about 4200 weeks on this planet I have transcribed a 4200 word essay onto the painting, using a dip pen and ink, about the immortality of the ever changing landscape, and its indifference to our presence. The essay ends with the words 'changed forever'.

RON FORD

www.ronford.co.uk

07802 848 633



THE FEEL OF THE WEATHER

Collage, 43x43cm, £240



THE EXPERIENCE OF SEEING

Collage, 43x43cm, £240



THE CONFRONTATION

Collage, 43x43cm, £240

These 3 paintings were the result of long conversations with 3 well known landscape artists. The conversations were focussed on the importance of landscape to the artists and what it meant to them.

Selected parts of the conversation were transcribed onto the paintings.

The images in the paintings were loosely based on work by the 3 artists, and were made from shredded watercolour paintings glued onto marine board.

The titles came from the conversations:

'**The confrontation**' refers to the artist's intention to express the confrontation between the elements in nature.

'**The experience of seeing**' refers to the artist's focus on seeing and his intent to open the eyes of the viewer to layers of the landscape.

'**The feel of the weather**' refers to the artist's feelings for the landscape and her wish to convey the feel of the weather in a form that was neither abstract nor representational.

On the Fence

Photographic print

Edition of 10

114x76cm

£80 framed

'On the Fence' is part of my ongoing 'writing in place' series that places words into landscape in ways that allow them to be incorporated in the interpretation of images made of that landscape. Image making in any media- or art-form incorporates underlying ideological/aesthetic judgements, assumptions, agendas - this series of works aims to make this element overt and alienated in a Brechtian sense, to open this factor up for critique.



PAUL FARMER

www.farmerart.co.uk

Invisibilities I-IV

Mixed media

4 pieces 20x30cm on cardboard

£50 per segment



Marks and writing carry meaning no matter whether we can see it or not. Illegible forms of writing, the magic realm of magic and unidentifiable language, allows the reader to see whatever he is able to see.

In these times of ever increasing speed of messaging and floods of images and signs that hit us, we lose our preparedness to create dialogue with the things that don't easily explain themselves to us. To a great degree, we unnecessarily discard the world as a secret we will never lift.

The relationship between visibility, lack of meaning, code and decoration formed a major aspect of magic marks of the late antique.

My works are at home in this void. They created themselves intuitively and hope to be discovered by the viewer.

Would you like to add a secretive message to the pieces, even just a sign, a letter, a pattern? Use a paper strip and attach it as you please!

URSULA GEBERT

ursulagebert@arcor.de

Love + Light = DELIGHT

Pigment print

29.50x21cm

Edition of 10

£120.00 framed



'If there is darkness... kick and kick until it bleeds light... don't give up the fight' felt initially like a direct message to myself.

It just dropped into my head as an antidote to one of life's challenges.

I keep hand written journals and there are times when poems or snippets of words , such as these, find their way onto the paper.

My heart character was born c. the mid 80's and has taught me a lot over the years.

I very much believe in the power of Love + Light to create DELIGHT.

CAROLYN GOWDY

gowdyworks@gmail.com

Eight Euphonic Suspensions

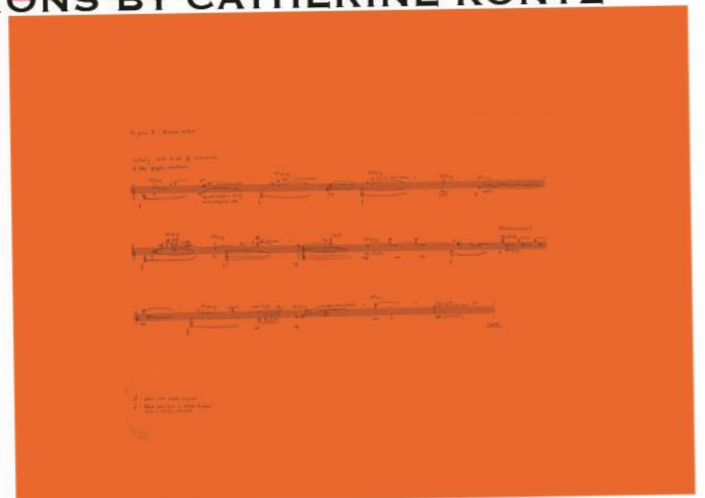
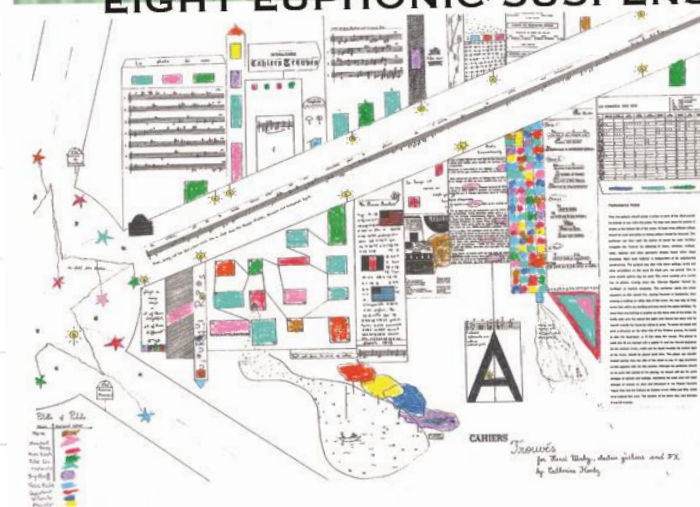
A modular wall of
framed musical
scores on
transparencies
126x90cm
NFS

From large-scale opera (Neige) or music theatre productions with mimes and acrobats (MiE) to solo pieces for musicians like Rhodri Davies (Tea Ceremony) or Monica Germino (4 1/2 tatami), Goldsmiths College graduate Catherine Kontz (b. 1976/Luxembourg) likes to inject a bit of fun and colour into her compositions.

Eight Euphoric Suspensions aims to illustrate the varying functions that music can have in different contexts and situations. Viewers should feel free to reposition the scores on the contrasting backgrounds.



EIGHT EUPHONIC SUSPENSIONS BY CATHERINE KONTZ



CATHERINE KONTZ

www.catherinekontz.com

Now Listen Son

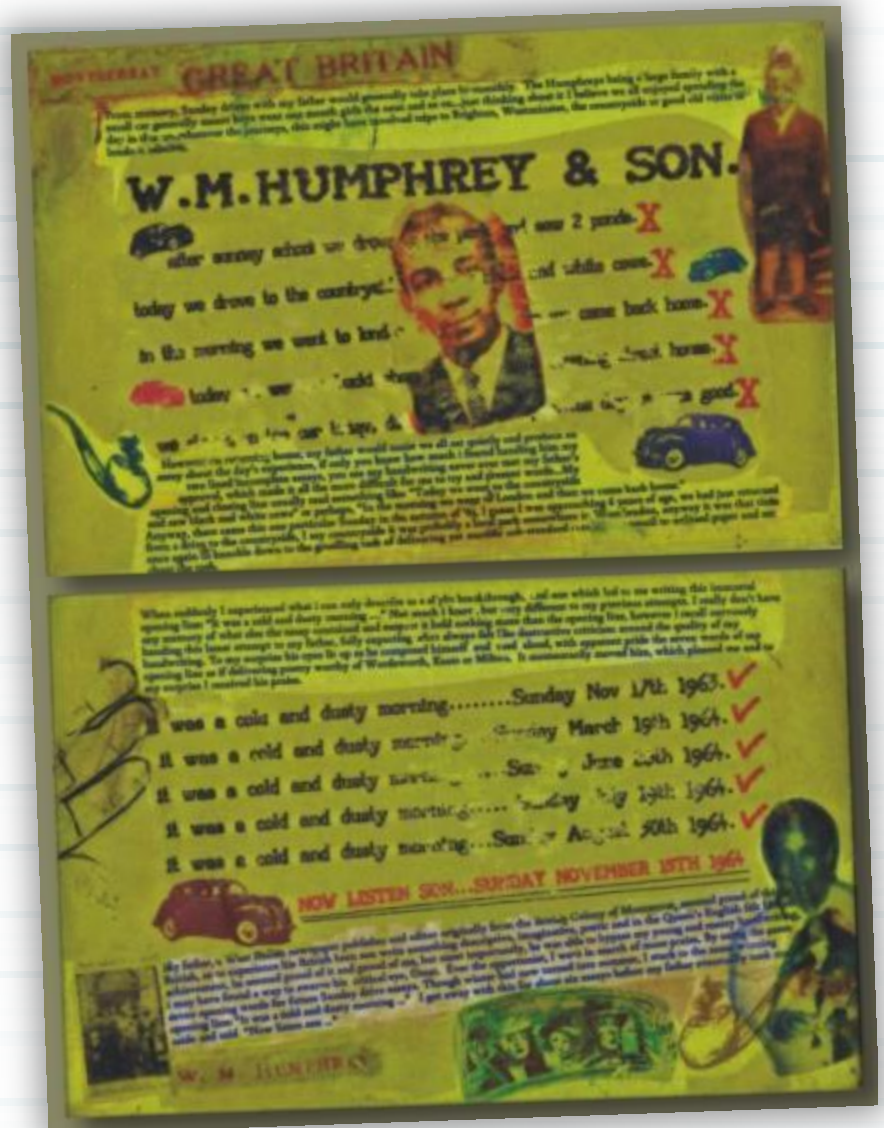
Mixed Media Collage

60x50cm

£400.00

'Now Listen Son' is a mixed media collage about a lasting childhood memory of receiving unexpected praise from my father. It heralds the beginning of a body of work called "Montserrat Man" an art installation that looks at the life, times and identity of my late father, through my eyes.

The inspiration for "Montserrat Man" is my recent discovery of two revealing half filled scrap books my father had started in January 1958, the month and year I was born; the work sits under the umbrella of my developing series of multimedia art installations entitled "Temporary Museum of Displacement".



TERENCE MCDONALD HUMPHREY

trunkstore.tumblr.com

www.lewishamarthouse.org.uk

trunkstore@hotmail.com

KEEP - Escapism and Commitment

Collagraph with relief text

20.50x29.50cm

KEEP - escapism and commitment: £295.00

Relief text on card £150.00

My mother, during her long widowhood, still active and fully engaged with contemporary issues, wrote on newspapers, marking relevant sections with the word 'KEEP'.

Meanwhile, each summer I spent a few weeks in a tent in glorious coastal landscape.



In this series of works, I try to bring together my escapism, expressed as landscape, with her commitment, signified by the text, so both are present in the mind.

There is no edition as such. I use my drawing as a matrix, and a relief plate for the text, but colour and placement vary.

JULIA MCNEAL

www.juliamcneal.com

juliamcneal@btinternet.com

Graffiti

Acrylics and mixed media

50x36cm

£150.00



Graffiti -scratched - written - painted - sprayed...
from the old Egypt to today.

RENATE MEISTER

renate-meister@web.de

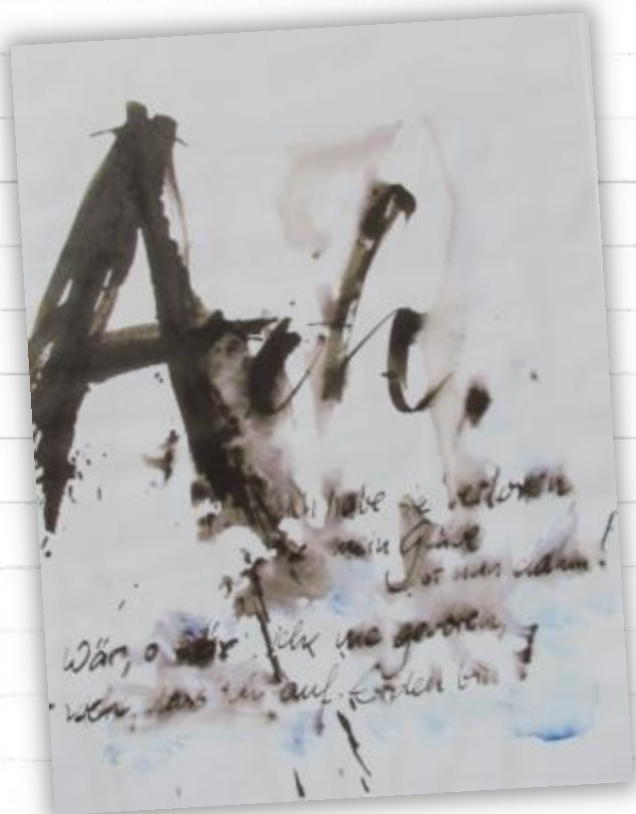
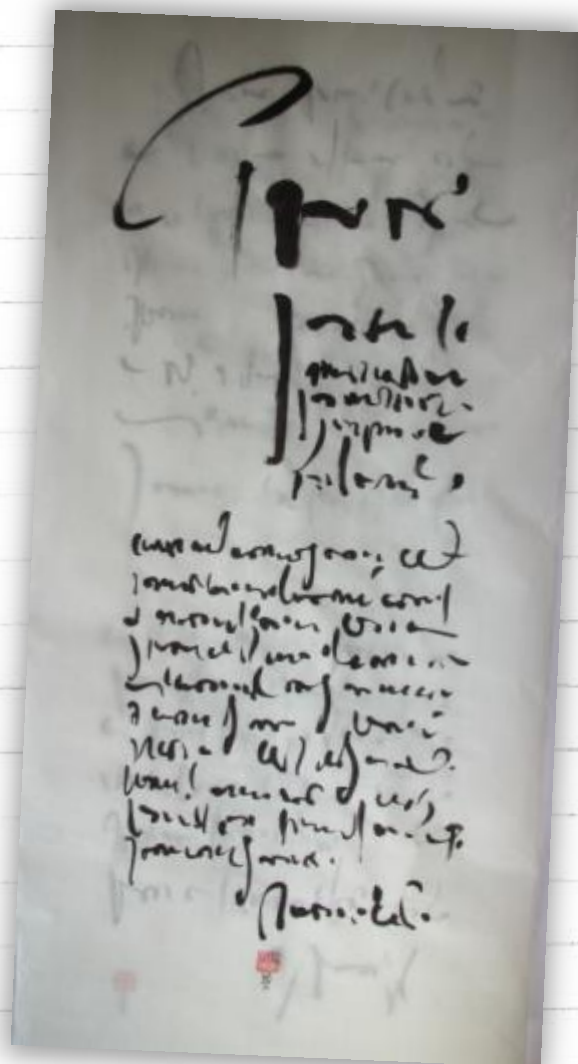
Greeting Messages

Ink applied to Japanese Paper with brush

46x120cm

£60

These pieces of writing express content through the flow of the line resembling words and meaning but leaving space for personal interpretation.



Orpheus & Eurydike

Ink and watercolour, written with bird's feather
£30

These pieces of writing reference lyrics from the opera Orpheus and Eurydike by Christoph Willibald Gluck. Expressing surprise, admiration and despair.

ISOLDE MERKER

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Placebook

Interactive artist book

30x21cm

NFS

Throughout the course of the exhibition visitors are invited to add their own creative contribution to our interactive artwork

'Placebook', which contains a story in progress.

We hope that this participatory idea of building a story together will allow ideas to collide, so that a narrative develops from a variety of voices and culminates in a new story that can be enjoyed by many.



LAURA MENZIES & ANNABEL HARRIS

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The Consolation of Words

Written dialogue

11 frames A3

NFS

This collaboration was inspired by the individual experiences of childhood friends reconnecting in later life during a particularly bleak and traumatic time. The carefree abandonment and laughter of youth is replaced by relentless grief and questioning, thrusting the friendship into the darkest recesses of the adult world.

When reflecting on this grim passage later, we became increasingly aware of how our correspondences /written words during that time were a vital therapeutic tool and a single beacon of hope and consolation where all other mediums had failed.



When Do You Need It Back?

Open contribution artist book

30x30cm

Price on Application

When I was a child we used to give friendship books to many friends. In handing it over we always received one final question: "When do you need it back?!"



My piece is a friendship book with poetry from friends of today. It shows handwriting from different cultural backgrounds. It includes handwritten contributions from people who grew up in Poland, the UK, Russia and East-/West-Germany (before the German reunification). The Book wants YOU to continue the collection: I would be happy to see you join in and leave a verse in your own handwriting!



HEIKE NAGEL

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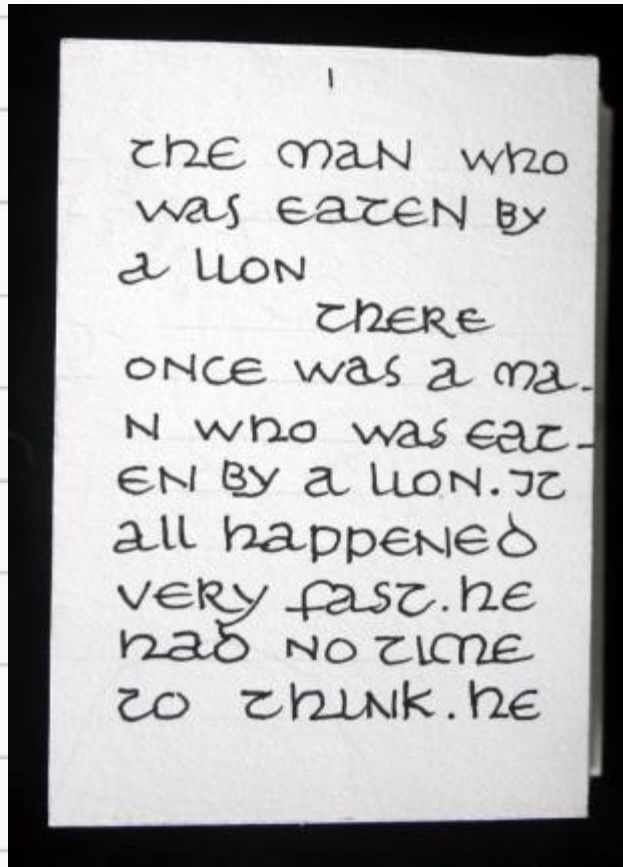
A Man Was Eaten by a Lion

Felt Single sheet pen and ink artist book

Sheet size 26x36cm /size folded into booklet 7x9cm

Edition of 5

£140.00



The little book titled "A Man Who was Eaten by a Lion" was created to solve the question of how to make a book out of a single hand-written sheet. It also deals with the puzzle of regeneration. How can any living thing regenerate after being destroyed either in reality or abstractly. In a dream my mind answered the question in part. To my delight a second dream expanded on the answer. The body of the small book is as the body of the consumed man. It is in parts but still whole in its new essence. The solution for the question on how to tackle regeneration is the solution found within the capability of the brain to resurrect itself. The booklet is simple but complex. It will be destroyed if folded wrong or dropped in water or fed to a goat?

NELLEKE NIX

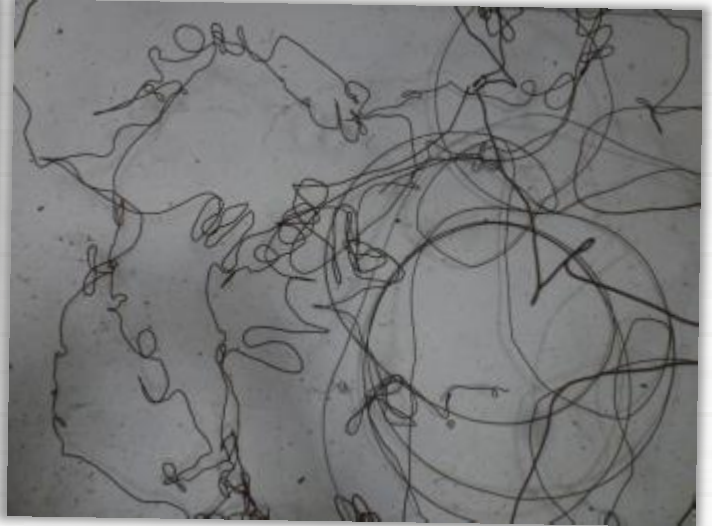
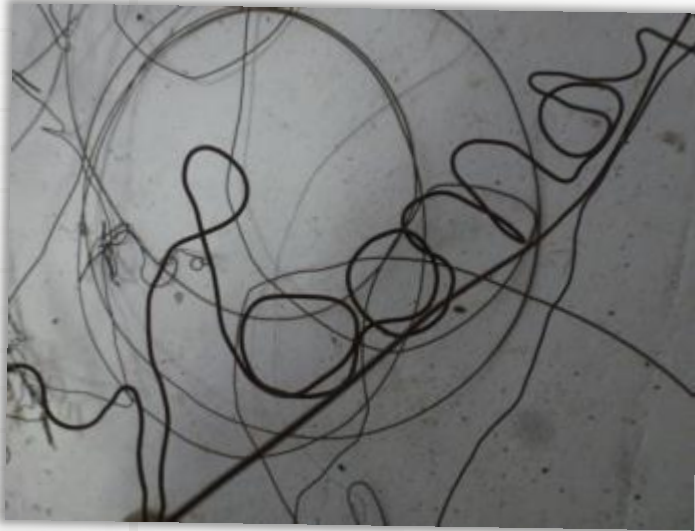
www.nnix.com

Thought Process

Wire installation

Size variable

NFS



My piece began simply with me replicating my handwriting style using wire as my medium. I started writing the first things that came into my head, hoping that I might come up with something profound to say. That didn't happen, but as I concentrated on forming the letters and words, the usual tedious everyday thoughts soon left me and distant memories and more obscure thoughts started to creep in.

These were things that I hadn't considered for a long time. The loops and coils of the wire allude to words which I have incorporated into the work. The effect of light and shadow create more possibilities which might lead to a system of writing created largely by chance. This work is an ongoing process containing memories and thoughts prompted by the use of the material.

DARREN RAY

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07872 331 850

Running Script

Chinese Ink on Couplet Paper
20x20cm
£200.00 framed

Of all the Chinese Scripts, Running Script is one of the most expressive. The strict rules of conformity in the traditional scripts are eased to allow greater fluidity and the power of the brush comes into its own.

This is a well loved ancient poem which is often quoted to encourage young people to strive harder to achieve their goals.

"Behind the hills, the setting sun goes,
To the sea the Yellow River flows,
To see many miles more,
Go up another floor"



A Brief History

Mixed Media
38x63cm
£180.00cm

The history of writing started with a few basic marks moving on to more sophisticated forms of communication, giving us the wealth of history and literature of today.

Despite the introduction of mechanical and electronic devices for writing, the beauty and power of the handwritten word is still valued today.

Delightfully the Chinese Character for "rest" or "repose" is the combination of the symbols for "man" and "tree"...



JANET-FERRIER ROBINSON

www.janetferrierrobinson.weebly.com
janetfr@westfields731.fsnet.co.uk

Love Letter

Oil on canvas

50x75cm each

NFS



This collaborative piece personifies the trauma of passionate love turned to ashes.

The couple lean towards each other, mirror images, yet alone in their separate worlds.

Two people once loved each other, but that love is now lost. The breakdown of their relationship is reflected in the finality of the words, written in the most basic language to defy misunderstanding.

The sharp colour contrast acts as a metaphor for the polar emotional landscape between a lovelorn woman and man. The inverted flower is symbolic of a once blossoming love, now sad and dying. But who wrote to whom?

MARTYN ROYCE & RENÉE WALLEN

www.martynroyce.com / martynroyce@gmail.com / 07732 914 273

www.imaginativetraining.com/renees-poetry / 020 8551 7077

Secret Messages

Watercolour

57x76.50cm

£350 unframed



How often may letters have been written over
and over and not been posted.

My watercolor is containing traces of
handwriting that are not legible anymore - an
ever accumulating layering of the writer's
emotions behind which lie personal secrets of
hopes and fears.

LIESELOTTE SCHERER

www.lieselottescherer.de

Crib Sheet

Ribbon and writing

Variable sizes

£30.00



A crib sheet is filled with facts in compressed writing.

Students often use it during their exams. The notes fit in the palms of their hands.

I want to inspire you to write your own sentence of meaning on these crib sheet bands.

Feel free to roll it back up to keep it as a secret message, or open it for others to read.

ANNELENE SCHULTE

schulteannelene@aol.de

NepalBhasha: Survival of A Language

Acrylic on Lokta Paper

53.5x15''

£2000.00 framed



NepalBhasha, the language of the Newar people from Kathmandu, Nepal, was once banned; books were burnt and authors imprisoned, resulting in very less speakers today.

The Newars paint five differently coloured Buddhas as Guardian deities above the main entrance of their houses. The same philosophy has been borrowed in this painting which shows those five Buddhas behind each of the five letters that make up the word 'NepalBhasha'.

SANYUKTA SHRESTHA

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07807 473 945

E5

Screenprint on paper

59.4x42cm

Edition of 7 each

£250 each

E5 is part of a series of 5 books that I build for my Burial Project, for my MA. In Art Design and the Book 2012. The fifth book is a selection of photos taken from the niches of the General Cemetery in Guayaquil.

E5 book paid tribute to the Ecuadorian idiosyncrasy and the ability of our craftsmen capable of producing, without knowing, a work with aesthetic value. The pictures that I reproduce have the intention of enlightening the aesthetical value input in them thanks to a craft work. The attention will be focused in the extraction of the meaning hidden behind the text and drawn to the intensity of the religious image, their simplicity and repetitive pattern.



My work is an allegory of the death understood from the point of view of life. The Guayaquil's General Cemetery is a ceremonial, communal and public place that mirror elements such as our social stratification, religion beliefs and traditions. E5 has been created with the intention to rescue and expose those values, to remind us who we are and where we come from, because only the recognition of these values will make our society grow.

From the standpoint of anthropology and archaeology, the cemetery is part of the register memory of the people's existence. In burials archaeological graves studies provide different interpretations according to the recorded contexts. They will explain the traditions, lifestyles, and social stratification.

YANIRE SILVA DELGADO

yaniresd@gmail.com

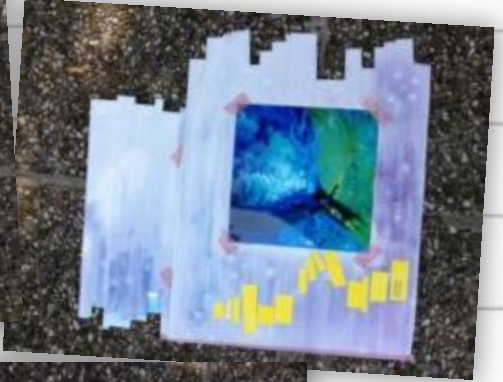
07921 756 466

Born to Learn

Artist book

30x20cm

Free to the person who gives it a loving home



Wright or wrong is a
matter of opinion.

Finding your way of living, true to
your heart, is essential
for this trip called life.

I was inspired by Rumi's poem -
invitation to live your life.
Stretch your wings and fly in your
unique way. Be you.



You were born with potential.
You were born with goodness and trust.
You were born with ideals and dreams.
You were born with greatness.
You were born with wings.
You are not meant for crawling, so
don't.
You have wings.

Learn to use them and fly.



MARTINA SIMONIC

www.my8shadows.com

Global Love Letters Come to Redruth

Letter writing desks for the public
Free to use for all



Global Love Letters started in Brighton in 2012 with a series of synchronistic events. A young couple decided to go out at Christmas and Valentine's and leave 200 short, anonymous love letters for strangers to find. One of them was picked up in the street and opened by Miguel Friere on Valentine's Day. The letter was just a few lines long yet so touched him and 'made his day' that he and his friend Simon Paul Sutton were inspired to write and leave letters too. Others joined them and they started the website, GlobalLoveLetters.com.

Great ideas spread with a momentum of their own and it is now part of an international movement mushrooming across the globe. And perhaps that is because, as letter-writers from Brighton to Barcelona have found, it's just as nice to write them as receive them? Global Love Letters has come to Cornwall, so it's time to join us and spread more magic. Open your heart and get writing...

CINDY SYMONS

cindysymons@me.com

The Oak Tree

Mixed media on canvas

40x40x4cm

Price on application

My pieces are about my emotional and visual response to particular trees. Image 1 is based on an oak tree I have known for most of my life that grows in my parents' garden. I became attached to this tree as a child and it still holds a fascination. Image 2 contains trees that have been damaged by a storm. I look at them every day on my way to work. Although they are decaying, they continue to catch my eye. The writing is my attempt to explain what it means to me to be a landscape artist.



Broken Trees

Mixed media on canvas

40x40x4cm

Price on application



JULIET WALSH

www.julietwalshe.com

Imaginary Friends

Screenprint workshops for the public
Your produced imaginary friend can be taken home.
The print workshops are funded by your donations.

Jairo and Nicola aim to create a site specific installation which consists of an assemblage of images representing the various interpretations of chosen "imaginary friends". This will be partially facilitated by a selection of workshops run over the duration of the exhibition. The public will be assisted and taught how to create their idealised imaginary friend through the medium of screenprinting and collage. In addition to this process, they will also be invited to write a sentence to describe their creation: this will be displayed together with their own accompanying image/character.

In order to realise this project, Jairo and Nicola will present their selected audience with a range of ready made silkscreens all holding different photo stencils made by themselves.

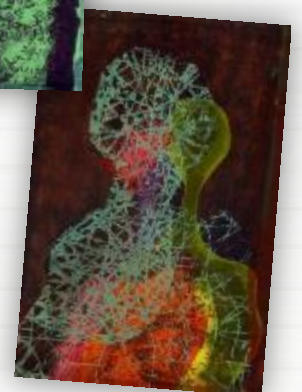
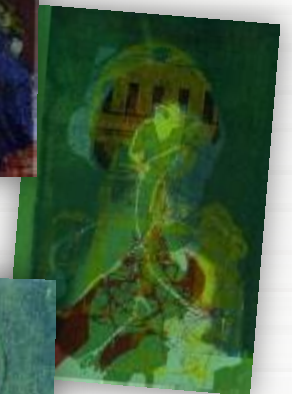
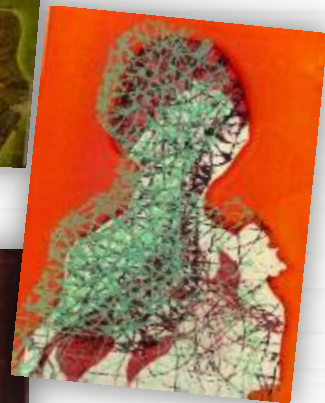
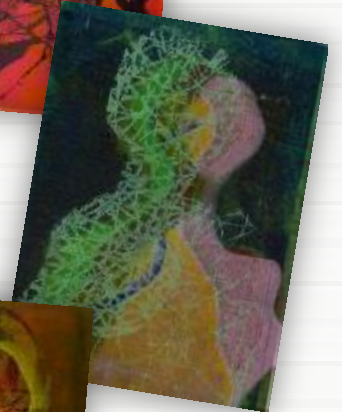
The outcome of Imaginary Friends is to give the audience an opportunity to express themselves as freely and creatively as they wish, seeing their results presented in a shared environment and being able to watch the whole body of work grow and develop.

The results will be documented and posted online by Jairo and Nicola onto a specific site. There is also the possibility of the public being able to interact with the site and post comments.

JAIRO ZALDUA & NICOLA GREEN

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nicoelajairo@hotmail.com



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www.c-m-r.org

www.artcatcher.co.uk

www.wordsoverwalthamforest.co.uk