



DARK SKIES
& WILD SEAS
VIRTUAL ARTS-SCIENCE RESIDENCY



DECEMBER 5-9, 2021
COVERACK GROUP ARTIST RESIDENCY

DARK SKIES & WILD SEAS VIRTUAL ARTS-SCIENCE RESIDENCY



Supported using public funding by
**ARTS COUNCIL
ENGLAND**



Front Cover: Top: "Lizard Beach" (close-up), Fran Quinlan; Bottom: Photograph by Matthew Gammon.

Booklet Design by Grej Ink www.grej-ink.com

ABOUT THE PROJECT

MAYES CREATIVE

In December 2021, 18 like-minded creatives gathered in the quiet fishing village of Coverack, Cornwall, on the Lizard peninsular for an art-science crossover opportunity curated to inspire art practitioners, researchers and thinkers alike.

Home to a stunning beach, beautiful harbour, and a warm community spirit, Coverack was the base for researching, discussing, sharing and collaborating. Steeped in Cornish history, the residents explored beaches (some secret), delved into historical 'sea roads', and explored the unusual geological formations that dagger into the sea.

Taking the theme of 'Dark Skies, Wild Seas' we considered the stories of stars and the wild coastline of the lizard peninsular, looking at how people have lived and worked this special landscape since prehistory using and enjoying the ancient night skies and sea connectivity that we can experience today.

HIGHLIGHTS DURING THE RESIDENCY

- Sea Roads walk led by Carolyn Kennett. Visit to the ancient promontory cliff castles exploring life on the edge of the world during the Iron Age.
- Alternative analogue film processing with seaweed, foraging for materials and lichen hunting with artist Joanna Mayes.
- Workshop with hands on opportunity to experience traditional methods for working serpentine, led by serpentine artist Don Taylor
- Coverack Bay walk exploring the rocks of the Moho Discontinuity exposed on the beach and shoreline, led by artist/geologist Peter Moon
- Secret beach walk exploring geological features led by artist Tina Mammoser
- Group visit to Terence Coventry Sculpture Park
- Night walk and stargazing
- Low light photography session



"COVERING" MARCH 2011

2011



COVERING" MARCH 2011

2011



"COVERING" MARCH 2011

2011



2011

AMELIA FULTON

ABOUT THE ARTIST

Amelia's work predominantly uses ink on paper, be that drawing or relief printing with forays into ceramics and digital art, fibre art and painting. She is most interested in creating with minute detail and folding moments of seeing more and noticing more, into the viewers' experience. Her art reflects and explores her awe and fascination of the natural world and explores the earth's gentle mysticism and solemn intricacy that is birthed every day in the environments around us. It holds up a lens to the magic of intricate, perfect design and our relationship with it as the human race. Mythology and cultural beliefs play a large role in Amelia's relief printing practice while her pointillism is influenced more by realism, however both project a purposeful focus on the detailed, natural intricacies of living things. She endeavours to be intentional with the details impressed upon paper or build with her hands, using art as a method for her own exploration and observation, more as an effort to spend time truly seeing the facets of environment, life and objects.

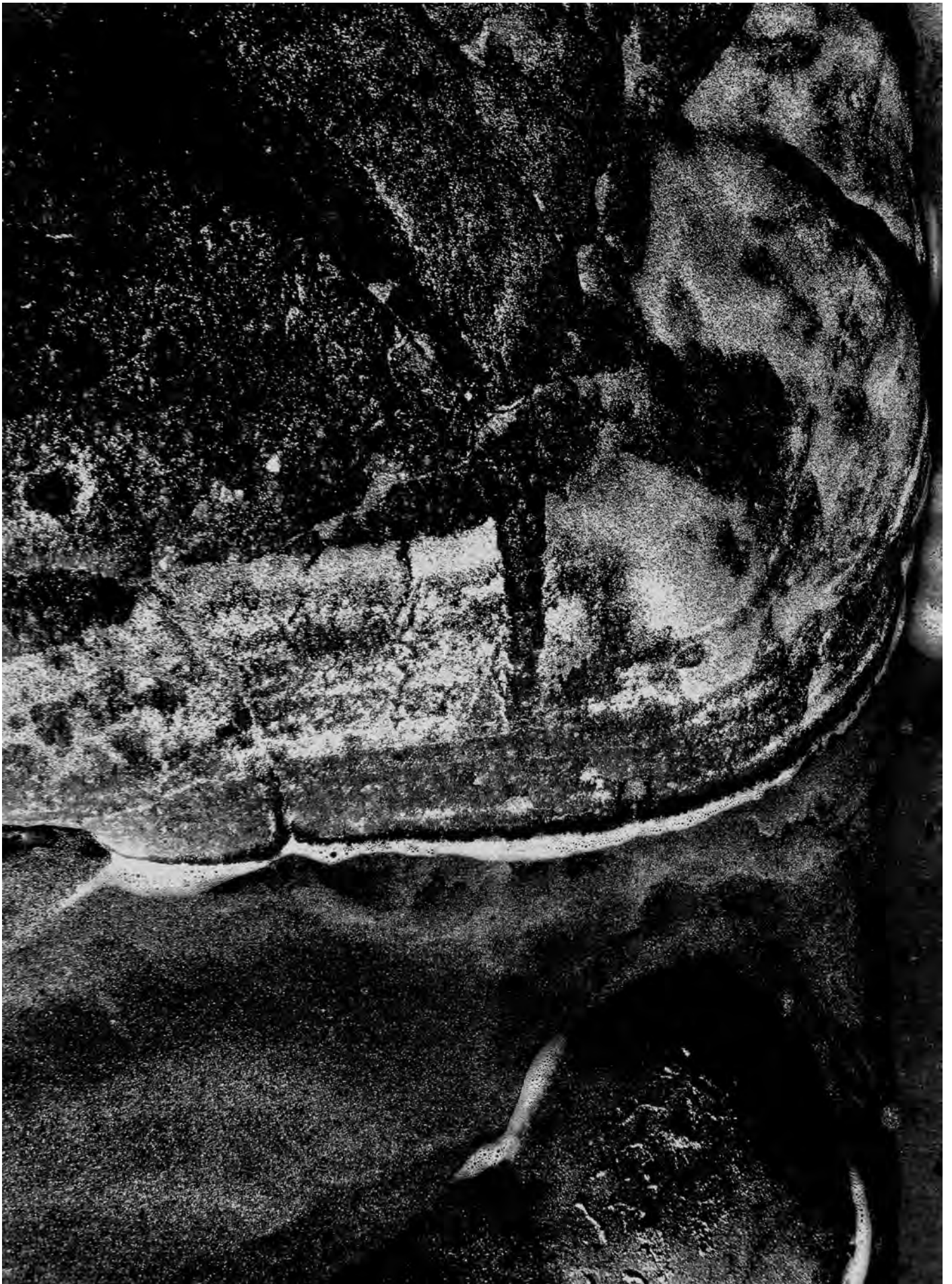
ARTWORK & OUTCOME

What struck me most was the colour. I never knew that England could have such bright, turquoise waters. The grey stones were streaked with bloody red, soft blues and greens with mottled white and the most brilliant golden lichen I'd ever seen. It's cups and flutes hugging ancient stone saying 'don't touch' but 'do stare'. Being told that these rocks, this casual pathway, can be found on the moon. The moon I have drawn and researched, had tattooed on my body and obsessed over for years. Funny how links to your obsessions filter through all life. More so when you aren't hunting them.

We stood on the Earth's mantle. There's something romantic about it being named the mantle. "An important role" or a "shroud". And we stood on it; gumboots on one of the rarest occurrences. Gumboots where no human should be. Ladies shrieking as they wild swim and kids asking to go back into the warmth of home. It was just there. A modest line of rock and grit and sand, the weight of it just sitting. We stood on the Earth's mantle on an average Monday afternoon.

The scramble along coastal rocks, up and down cliffs, over paths more worn by animal than person were thrilling. The threat of fall, slip, cut, trip making each step more worthwhile and tense. I only discovered my desire to flirt with risk on those edges. The borders of height and depth. The other artists talked a lot about boundaries and borders. Not something I'd given a terrible amount of thought to. I've crossed many borders. Moving frequently throughout my life and crossing borders with a sense of accomplishment or simple 'tick that off the list' rather than respecting the spiritual, intangible nature of borders.

Discussing the chemistry and the physics so integral to the Lizard Peninsula's uniqueness brought a new level of understanding and respect to my exploration. The rock bed itself providing rare combinations of minerals to the soil, resulting in totally unique diversity in the flora of the coast makes me somehow cheekily proud. Curious to be so personally affected by it. Curious to feel a sense of belonging to something special and rare. Being so new to the region and startlingly unaware about most of what makes people 'from' Cornwall's Lizard, I find it fascinating to feel this level of wanting to be owned by this place and owning my place here - something very new to me. Perhaps this is the look that people get when they reminisce about their childhoods down here. The land claims you.



ANN RUSSELL

ABOUT THE ARTIST

Ann is a visual artist based between London and South Devon. She holds a BA in Fine Art from Reading University and an MA in Printmaking from UAL Camberwell.

Ann's practice is broad, spanning printmaking, drawing, photography and video. Her work interrogates the reciprocal relationship between body and landscape. She explores the tide's rhythms, both intimate and monumental. Ann works across all seasons and weathers, returning time and again to the same stretch of shoreline to create projects that reveal the salt secreted in the creases of the rocks by the retreating tide; the lyrical play of taut and slack of seaweed strands dispersed along the tideline; and the granular tactility of rocks etched by wind and water. Ann works quickly and spontaneously in situ, making photographs, films, imprints, drawings and ink transfers of what she finds. Her creative process is fundamentally performative, and often unfolds unexpectedly, exploring the interplay between natural and human spirit.

ARTWORK & OUTCOME

For the *Dark Skies, Wild Seas* residency, Ann wanted to translate her approach into a new landscape, opening up to new rhythms of water, new rock formations and new weather patterns. This image, titled *Night break*, is an inkjet print on Japanese HoSho paper. It encompasses the ways Ann keys into texture, depth and gesture through photography. She plays with scale, unsettling our understanding of our own place in the landscape: we trace lines which are both intimately known, like veins in our own body, and unknowable, like paths following their own map. Ann continues to work with her photographs from the residency, making handbound books and drawings.



CAROLYN THOMPSON

ABOUT THE ARTIST

I am a land artist, I live on The Lizard in Cornwall. I am close to the sea, the cliffs, the open skies and the ancient stones. My constant companions on daily walks are my dogs and the weather in all its dazzling variations. My work is both inspired and nourished by this wild and beautiful landscape. For over 30 years I have been developing my work through a close association with the act of walking through and being in, a landscape.

I start by making sketches, drawings and paintings in situ, the spontaneity of working outside with the elements brings a focus and energy which directs and informs my studio work. Observational work has always been a key part of my reference material, I also collect objects, histories, sounds and language from the landscape. Two abiding themes appear in my work: the re-mapping of landscape according to my experience of both external and internal journeys: marking the passing of time from sunset to sunrise, from season to season and from equinox to solstice.

My work aims to enhance a sense of connection to landscape and to give space in which to reflect on our relationship to it.

ARTWORK & OUTCOME

This residency took place in a landscape that I know well and have sketched and painted down in the cove for many years. The beauty of being given a project with a specific area of investigation allowed me to see that familiar landscape through a new lens. I concentrated on the wild seas, driven in part by the presence of several storms that hit the coast whilst I was working.

The sea is a regular feature in my work, forming part of the shapes, marking the edges of land and indicating qualities of light. However, I had not fully acknowledged the sea as being a complete world of its own. I immersed myself in this new world of sea. The more I looked, the more it revealed; rhythms, patterns, energies, interconnections of different swells of water. I explored new ways of making marks to express this dance of water movement and the power behind it. I became interested in the energy driving this mass of water and its final expression in smashing against rock; water being free and flowing and yet strong and violent. I continue to explore ways of expressing this in various 2 dimensional forms.

Top: "Wild Sea 1"

Centre: "Wild Sea 3", "Wild Sea 12"

Bottom: "Wild Sea 8"

CHRISSY WALLIS

ABOUT THE ARTIST

Chrissy Wallis is a contemporary environmental artist currently living in Cornwall. She records the overlooked fragments within our landscapes, with particular interest in exploring the fringes of land and sea.

She documents the discovery and collecting of everyday objects, debris and materials which are often discarded in these constantly shifting environments. The artificiality of these objects spark excitement by becoming lively flashes of colour which stand out within the landscape. The familiarity of these items found out of context distinctly signifies the relationship between human presence and human absence in the landscape. Recognising how these objects play a part in human life raises questions of how the items became to be discarded in this space and for how long they have sat there.

Waste material is freely available and the resource endless which allows a huge sense of playfulness and endless possibilities in making artwork. Chrissy explores this flexibility by manipulating the collected trash through form, scale, surface and ideas, giving the beachcombed objects a new life and inviting questions and discussions around the environmental messages of litter pollution in our landscapes.

Instagram [chrissy.wallis](#)
fb [@artcrafthomepark](#)

ARTWORK & OUTCOME

Wild Seas, Dark skies and Plastic.

Taking a walk along the coast path on a grey stormy day after a wild and windy night during the residency early in December 2021, I came to 'The Secret Beach' at Coverack. It was too rough for a cold wild swim there but I searched for plastic amongst rocks and found thirteen pieces. I sketched these pieces - 'Evidence' as if from a crime scene; a crime against the planet.

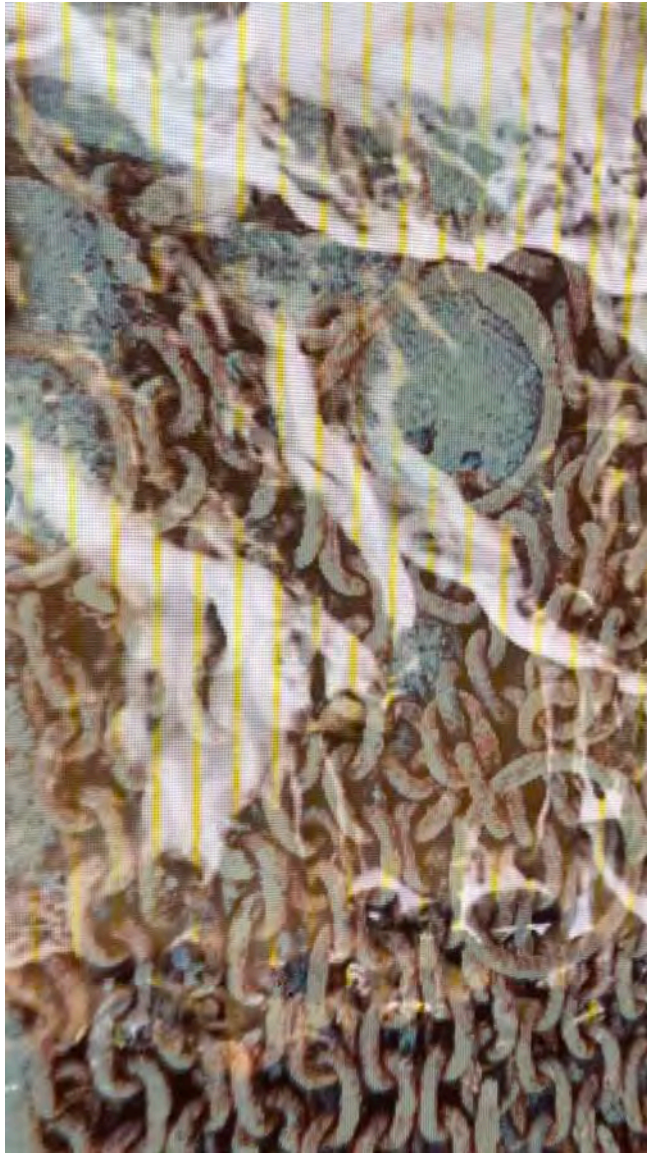
So, now it is January and in my studio I am developing a new technique - 'Plastic Planet'. Using the beach plastic as a tool, pieces are painted and printed onto paper and old sea charts and a series of images have developed. I have been researching the source of this plastic, ocean currents, surges, tidal debris - how far has it travelled, how long has it been in the sea and how long will it continue to be in the sea?

Currently I am working on circle images that reflect the experience of a wild swim, or home - our circular planet, Earth. Some are true to the colour of the plastic and fishing line, others the colours of the North Atlantic sea.

Top: "Evidence, 13 pieces of plastic"

Centre: "Beach Plastic"

Bottom: "Wild Swimming"



CLAIRE J TAYLOR

ABOUT THE ARTIST

Claire J Taylor is an artist living in Devon, currently using photography (mainly cameraless - cyanotypes and photograms) and video projections. Her work is concerned with the passing of time and recording of shadows, in the exploration of redundant industrial warehouses and farm barns. This has been a continuous thread of interest from her degree at the University of Wales Aberystwyth and the abandoned mine buildings she photographed then.

Recently Claire has completed the Defining Practice and Mentoring course at the Newlyn School of Art. She has exhibited in a group exhibitions at Chapel House, Penzance 2020 and ' Pandemonium ' PZ Gallery Penzance, 2021.

www.clairejt.com

ARTWORK & OUTCOME

I was initially interested in the way the sea moved the chains and ropes that moored the boats in the harbour at Covarack. I wanted to try layering videos, by projecting one over the other.

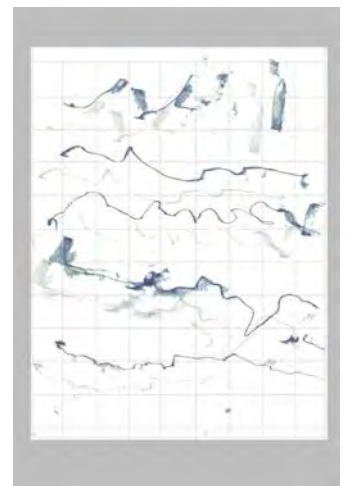
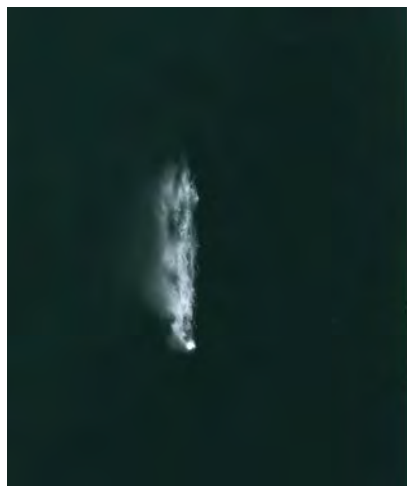
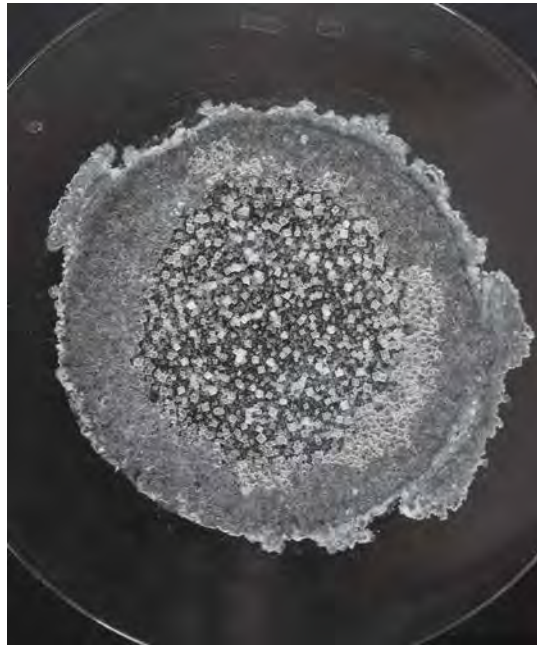
The first image from a layered video brought to mind the raids on the Cornish coast by the Barbary Pirates (Corsairs) who enslaved the fishermen and families for the Arab slave market from the early 17th century to 1816. This felt like the sea washing over a hidden history.

Exploring this way of working produced the second image which accentuated the curving swell of the sea.

The next question was; where would I project these videos and others? A building on the harbour at Covarack interested me, perched on the rocks it's squareness and single opening high up in the wall with a winch sticking out above. By the slipway an opening into a yard where fish boxes were stacked. I should have gone in! On google maps it shows a seasonal shop called the Seine Loft.

What is a Seine loft? Presumably where Seine nets were kept. What is a Seine net? A net that hangs vertically in the water with the bottom edge held down by weights and its top edge buoyed by floats, it is used to surround a shoal of fish. In Cornwall they were used to catch Pilchards for hundreds of years up until the late 1890's when the numbers of Pilchards began to decline and smaller drift nets were used. It's possible the building was also a fish cellar, where the Pilchards were pressed to remove valuable fish oil and then salted and packed in barrels to preserve them.

The residency has confirmed my interest in ancient industries and the buildings in which part of the process occurs, having previously worked in redundant, farm buildings the structures at Covarack have reaffirmed my attraction to the hidden stories of man working with nature for survival.



DIANE JONES-PARRY

ABOUT THE ARTIST

For Diane Jones-Parry, art like science is about a sense of enquiry, often at the periphery of her understanding when straying into other disciplines and areas of knowledge. Her installations, drawings, sound and video footage reflect ideas of transience, change, repetition and difference. They emerge from chosen or chance encounters, work evolves as one process leads through accident or deliberation to another, and the things we experience daily take on wider implications and meaning.

An ongoing project metroncollaborative - was established with Annabel Ralphs in 2000, initiating residencies and exhibitions with external agencies. unwrappingbooks extends that platform, providing opportunities for artists, poets, music and dance practitioners to work with books, collections and institutions.

ARTWORK & OUTCOME

'Pattern is what we have to set against the Dark'

A pre-dawn walk in Coverack led to a thread of thoughts and connective ideas....

The residency theme was daunting - as wide and edgeless as the sea itself. In darkness only noise, the surging sound of waves warned of high tide, the beach of special scientific interest beneath the sea, the rock pool I'd come to see, an indefinable depth below water. I sat on the lowest possible step, alone in a restless intertidal zone.

Dark skies imperceptibly lightening, the sea revealed - not wild - a heightened swell, its surface agitated, lifting as waves rose, pressed forward and broke over rock and stones then rasped in a constant advance and retreat, recede and return. Absorbed, probing the dual nature of a disappeared rock pool, became a Palomar moment...*

The stillness of a pool, of water cupped into rock, is a moment of abandoned calm. It belongs to the land, but speaks of the ceaseless movement of the sea, of air and the mutability of water. Rock pools tell us of planetary motion, of gravity, an eternal pattern of tidal rhythms - a twice daily reminder that the world is turning. But they are transient in a world of flux. Harbours precarious life, each exists, in its exactitude, for the duration of a single ebbed tide, renewed at every flood and return to the sea world

I have made exploratory beginnings, reflective thoughts and actions rippling outwards: The challenge - to bring research and practice together in work that's transformative - to reveal pattern and order in a complex world, evidence of a cosmic situation.

With thanks to mayescreative's Dark Skies, Wild Seas initiative.

*In a short book of speculative musings, Italo Calvino's Mr Palomar becomes a lens through which to investigate the phenomena of the world, 'Reading a Wave' his frustrated attempt to isolate then determine how a single wave behaves. Mr Palomar seeks to understand the world's complexity and his place in it through a simple mechanism.

Top left: Intertidal zone, Coverack, December 8 at dawn

Top right: Rock pool water collected between Dec 2021-Feb 2022

Centre left: "Salt Moon", Evaporated pool water, from Priests Cove 2022

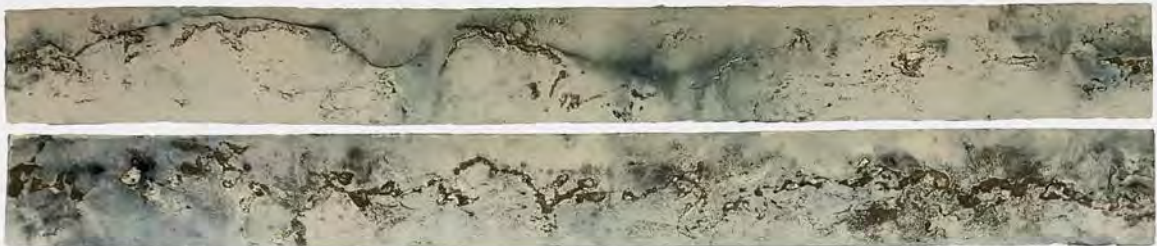
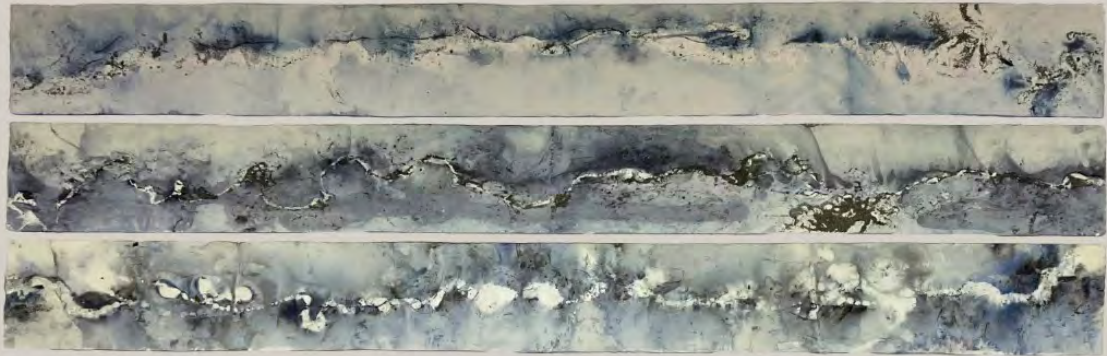
Centre: "Salt Moon", Evaporated rock pool water from Coverack 2021

Centre right: Rock pool water pool water collected Dec 2021

Bottom left: "Wild Sea/Rock Pool", Man made, Priests Cove

Bottom centre: "Dark Skies/Universe", Photogram, lighted match

Bottom right: Wave data, Coverack December 2021



FRAN QUINLAN

ABOUT THE ARTIST

Fran Quinlan is a visual artist, based in Dorset, whose work encompasses drawing, print, performance, sculpture, and installation. Fran has an intensely embodied process driven drawing practice, with a quiet ritualised character, exploring materiality and the transformative quality of paper; its visual and actual weight. Meditative drawing processes are elemental to her practice, where repetition is explored through timed drawing, combining the notions of stillness and time within the realm of perpetual motion.

Practical research into Fran's Irish heritage drives reflective curiosity around the reality of impermanence, fragility and shifting land, sky and seascape, delving into historical and contemporary issues of human migration and displacement. Immersing herself in the ephemeral nature of light and the sea, she is at present investigating through drawing, the shifting rhythms of shoreline edges that create borders and boundaries. Gathering soils and natural materials from beaches where she is working, she creates inks that become traces within the drawing process to establish place.

ARTWORK & OUTCOME

Fran saw the Dark Skies, Wild Seas residency as an opportunity to immerse herself in her love of nature by walking along the coastline, discovering soils and flora, immersing herself in cold sea water and making tidal drawings around the Cornish Coast, allowing the climate particular to Cornwall to impact on the nature and character of each drawing.

Exploring the potential of working with the waves and tides, Fran visited beaches at Coverack and The Lizard where she immersed her paper and materials, glues and natural inks, in the shoreline to draw her response to the act of being in a particular place at a given time and create the potential for the natural elements to contribute to the development of the drawing.

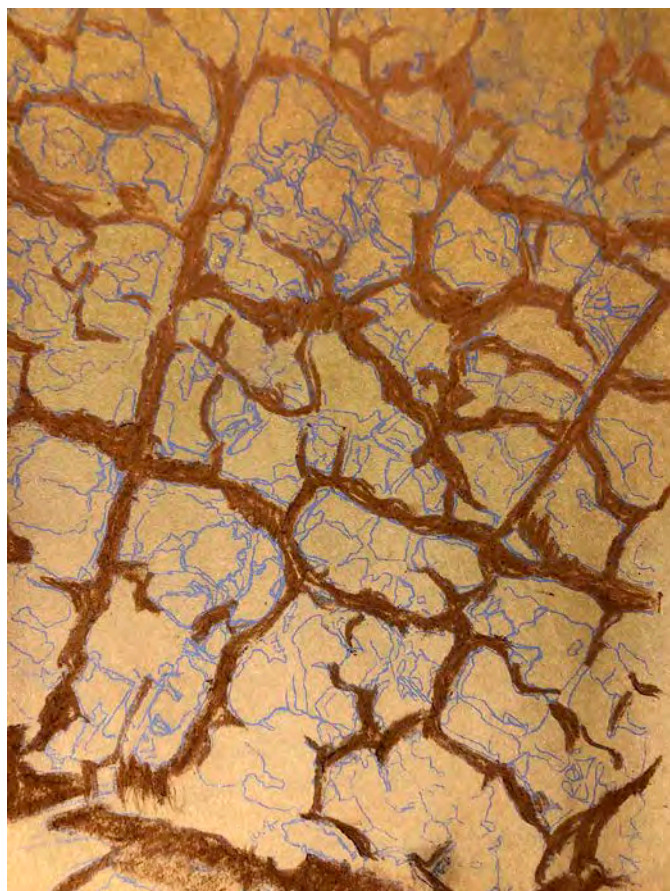
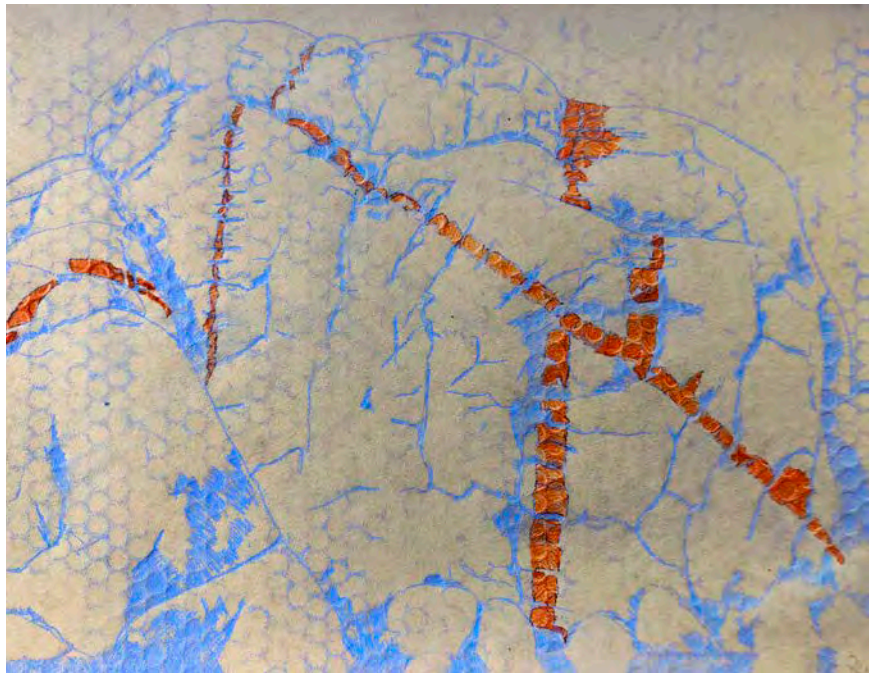
Going forward, inspired by the Mayes Creative Residency, Fran is planning to make a series of tidal drawings of the UK, researching into the unique character of this place we call 'home', its borders and boundaries that are constantly changing by human interference, and in turn, by nature.

An Alumni from Arts University Bournemouth, Fran develops and delivers participatory workshops across a range of institutions and public settings, including Arts University Bournemouth where she works as a Visiting Tutor in Foundation Studies, BA Animation and Widening Participation.

Top: "Coverack"

Centre: Close up of "Coverack"

Bottom: "Lizard Beach"



GIGI SALOMON

ABOUT THE ARTIST

Gigi is a sculptor, photographer and printmaker. Her work is influenced by geology, archaeology, astronomy, early human settlement and religious monument as well as the liminal boundaries between land, sky and sea.

She investigates the transience of human life through the presence that still comes through ancient tracks, finds, places of worship and the built environment.

Using many different materials and processes such as weathering, layering, impressing, carving and weaving. The shape, colour and patina of a found object have an intrinsic value and when manipulated or juxtaposed with other materials, a metamorphosis occurs. The resulting works become poignant interpretations on human endeavour and presence.

Her work is meant to be touched, heard as well as seen. Gigi makes 'Sculpturescapes' created within a viewing chamber which offer a monocular immersive view into other worlds of myths and stories. She has made collaborative animations, impressions using soil pigments on 'shroud' hangings, drawing machines activated by people, stone carvings, monoprints and cyanotypes.

Gigi has exhibited widely, and her work is in collections in both the United Kingdom and abroad.

www.gigisalomon.com

ARTWORK & OUTCOME

I have focussed on the geology of Coverack Cove and Chynalls Point cliff castle in Cornwall during my residency. Known as the Lizard Complex, I discovered I was walking in one of the few places in the world where I could see some of the Earth's interior which has surfaced on the Mohorovicic Discontinuity millions of years ago.

Coverack Cove is surface proof that the ocean crust had abnormally obducted bringing with it some of the Earth's Mantle over the Continental crust. The array of boulders, pebbles and rock strata was staggering to see - a riot of texture and colour. I learnt so much from the other artists and lecturers.

Fascinated by the weathering of the Serpentinite on the cliff castle or Iron Age Fort on Chynalls Point, I have used photography, drawing and tracing with found objects to map the natural exposed rocks which appear ordered and directional. From a plan viewpoint, the negative spaces resemble a dissection of an urban grid with intersecting islands between.

The Residency gave me opportunities to learn to use both a medium format camera and black and white film in my SLR camera.

The sharp and low level of the winter's light on both land and sea meant for exciting registers of contrast, shape and shadow. As a sculptor using photography in my working practise, I thought the elemental surfaces produced by receding tides on the sands and boulders were inspirational. I also decided to take impressions of them.

The combination of freshwater coalescing with incoming salty seawater, created ever-changing shapes of skeletal spines or twisted rope which had the power to alter the way the waters ran. I was watching a delicate and subtle film of illusory patterns. I took video of this which I hope to use as a background to an animation.

Top left: "Chynalls Rock split" 2021; Top right: "Moho Discontinuity 1"

Bottom left: "Chynalls rock blue-yellow trace" 2021; Bottom right: "Chynalls aerial water path" 2021



HARRY FRICKER

ABOUT THE ARTIST

Harry Fricker MA (Image & Communication, Goldsmiths, UOL)

I am a landscape photographer. My personal practice is drawn to human interaction on the landscape.

Since pre-history human societies continue leaving an ever increasing accumulation of evidence of habitation and utilisation of natural resources.

The landscape is shaped by human activity in such a way that Nature and Culture become inextricably entwined in history, myth and legend.

In my professional life I organise hands-on, no jargon Landscape Photography Workshops, in Cornwall and Devon, UK. I help participants step by step how to produce captivating photographs. Bespoke learning experiences, designed to helping people improve their photography. From creative composition and manual camera settings, to making the most of natural light, across breathtaking landscapes in National Parks & Areas of Outstanding Natural Beauty.

I am a content creator and run In Conversation, a series of livestreams, where photographers / artists discuss their photographic practice and the wider context to their work.

Diorama Days: Landscape Photography Workshops & Holidays <https://www.dioramadays.uk/>

Instagram: <https://www.instagram.com/dioramadays/>

YouTube Channel: <https://www.youtube.com/channel/UCLM7HrZIUrvckQ-7QcOB1kA/videos>

Harry Fricker Studio: <https://harryfricker.uk/>

ARTWORK & OUTCOME

Lizard Peninsula, Chynhalls Point Promontory Fort

The structures dating from around 500 BC, made use of the natural defensive properties of headland. The steep cliffs protect the fort from the sea, whilst inner and outer ramparts, cut across the neck of the promontory in the shape of banks and ditches defend it on the landward side.

Britain's Iron Age promontory forts date from 600 BC to 50 AD, and are rare with less than 100 recorded examples, that shed light on social organisation in late prehistoric periods.

Chynhalls Point is accessed along the coastal path from Coverack.

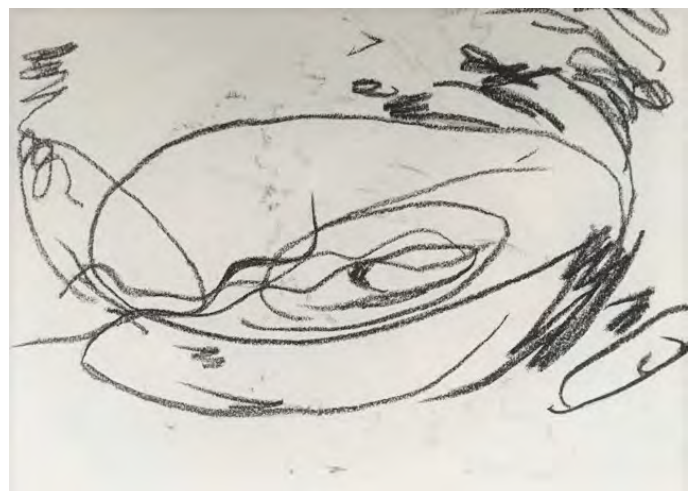
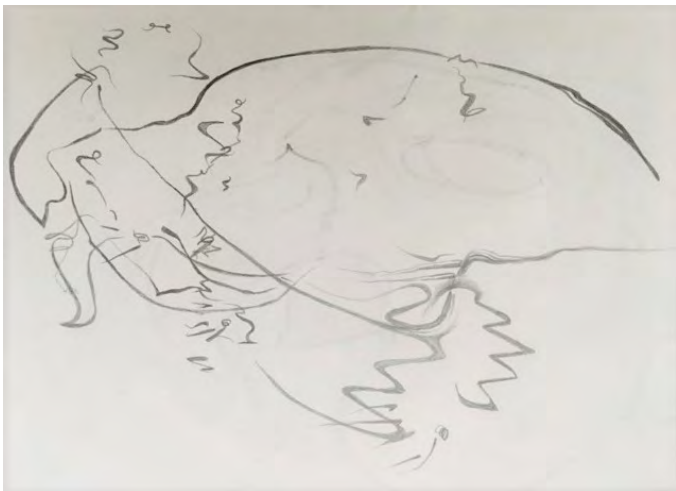
Lizard Peninsula, Poltesco

Fishing was the main industry between 1600's till 1800's. Almost everyone was involved catching and processing pilchards. Fish were salted and pressed in barrels for export, the oil was used for lighting lamps. The tower housed a hand powered winch for hauling boats up the beach.

In 1866 the Lizard Serpentine Company began exploiting serpentine, a common rock on the Lizard. When cut and polished it rivals marble.

The factory producing trinkets, vases, mantelpieces, fonts and shopfronts, had showrooms on the Strand, until it ceased trading in 1890's.

The warehouse maintains the original plaque inscribed LSC 1866.



LOUISE BRADLEY

ABOUT THE ARTIST

Bradley studied Fine Art BA Hons at Southampton Solent University graduating in 2013, after which she gained several exhibitions in the Southampton area, as well as an arts council award. In 2014, she was included in Bloomberg New Contemporaries with a digital video which toured the UK. Moving forwards in 2014, she studied MA Art Psychotherapy for 3 years, changing the direction of her life and her art practice and has since worked as an arts therapist in the west country. In 2017, Bradley joined Spike Island studios in Bristol, where she has explored clay work, sculpture, and photography mainly (but not exclusively) and has continued to exhibit around the UK.

Bradley's work is an emotive response to landscapes and the body, the work has developed through her interests in somatisation, meditation, femininity, sexuality, and therapeutic processes.

Lsbradley.com

Insta: neonbradley

ARTWORK & OUTCOME

Passing through vast open spaces, past large satellite dishes, battling to drive in the low sun in cold weather, I arrive in a fishing village, remote, blustery, and charming. At the edge of the land, the sky is clear, there is no light pollution, we can see so many stars.

We get up early in the morning to watch fishing boats leave the small harbour, in the dark with tiny lights.

Using my sketch book, I make drawings of the atmosphere and wind, responding to the feeling of the air and the cold on my face and the sounds as it claps against my ears.

The rocks and the beaches are rugged, with mixed coloured chunky sand and the walking routes and verges are all muddy. We hear stories of the ancient rocks, the moho and how the land we are standing on parallels the surface of the moon.

As I ponder where we are, I feel connected to everything, much like our pagan ancestors. The land, the beach, the planets, and stars become closer together.

I wander the beaches; capturing dark pictures that feel as otherworldly as this location. Making field recordings of running water, wind and crashing waves, that once abstracted from their environment are reminiscent of white noise, the background vibration of the universe.

Top left: "Purple Echo", glazed ceramic, with sound recording of running water

Top right: "Moonscapes Triptych", large black and white photographic prints, mounted on wood, with ceramic stands

Centre: "Wind Drawings", pencil and charcoal drawings from sketch book

Bottom left: "Alien Rock", black and white print; Bottom right: "Dark Trees", black and white print



MATTHEW GAMMON

ABOUT THE ARTIST

Gammon is a self-taught artist originally from England and since 2004 he has been a resident of the small town of Boyle in the West of Ireland. In 2020, he became a full-time professional visual artist, after nearly thirty years of working in libraries. He specialises in lens-based work and printmaking. He has exhibited both nationally and internationally, including the annual exhibitions of the Royal Ulster Academy and the Royal Hibernian Academy, the International Print Exhibition of the Royal Photographic Society, and the Original Print exhibition of the Royal Society of Painter-Printmakers. Last year he was appointed to the board of the Graphic Studio Dublin where he has been a member since 2016, and he is currently working towards his fourth solo exhibition at the Hyde Bridge Gallery, Sligo this September.

He has a number of academic qualifications including a BA in Politics & Scholastic Philosophy, an MA in Psychoanalytic Studies, a Masters in Library and Information Studies, and university certificates in Art History and Management. Although self-taught as an artist, he has been privileged to have been able to develop his artistic ability by undertaking workshops with the likes of Charlie Waite, Ian Ruhter, Alan Ross, Valda Bailey, and Robert Russell. He has also undertaken residencies at the Cill Rialaig Project and the Tyrone Guthrie Centre in Ireland and with Tariq Dajani in Galicia, Spain. He has been awarded associate membership of both the Irish Photographic Federation and the Royal Photographic Society.

www.matthewgammon.com

ARTWORK & OUTCOME

Through my own unique interpretation of structure, line, and form in what I see, I love to capture and interpret the innate beauty to be found in both the natural and man-made worlds. I am very interested in looking at how we interpret architectural structure in both the natural and man-made landscapes. Through the abstraction of what I believe to be the essential elements in what I see around me, I produce works that provide a different perspective on how we witness our surroundings. I provide a fresh insight into the aesthetic value of what can become, through habit, the commonplace and everyday.

My intention before embarking upon the Mayes Creative "Dark Skies, Wild Seas" Residency was to undertake a short study of the natural landscape of the unique Lizard peninsula. This changed the moment I arrived at Coverack, saw the old RNLI station and my childhood memories of 40 years previous flooded home. At 8:12 pm on Saturday 19th December 1981, the RNLI crew of the Solomon Browne went to sea in the pitch darkness with up to Force 12 conditions. They all perished attempting to save the lives of those on board the MV Union Star. On our second night on the residency, Storm Barra hit and just I knew I had to focus my camera on the abandoned RNLI stations of the peninsula, and somehow mark the courage of all RNLI volunteers both past and present who regularly head out under dark skies into wild seas to attempt to rescue those in need.



PETER AUTHUR MOON

ABOUT THE ARTIST

Peter Arthur Moon is an award winning multi disciplinary artist exploring society's relationship with the capital of the natural world. A writer, scientist, consulting futurologist and engineer with a cross-disciplinary interest in planetary science, AI, electronics for the arts and social justice, Peter is a member of The Long Now Foundation in San Francisco, Musicians Union, Raindance and The Singularity University in London.

Exploring our relationship with nature through the philosophical lens of the shadow work of Carl Jung, using the rigorous evaluation techniques learned as a geologist, he fuses electronic, ambient, ambisonic field recordings of nature in Cornwall, along with modern classical influences such as Nils Frahm, Unknown Replica explores meditative, reflective soundscapes and vocals inspired by the landscapes in Cornwall.

Working in the medium of film, surround sound, programming and electronics to create thought provoking visions of the ancient past, present and future, working from his dedicated art space in Old Bakery Studios Cornwall, UK.

Current work includes the band Unknown Replica with Martin Ditcham of Talk Talk, writing music as a contributor to Held by Trees album Solace, working with musicians from Sir Paul McCartney, Blur, Pink Floyd and Talk Talk in which his work was reviewed by Mojo magazine as "exceptional 3 out of 4 stars" and reached number 3 in the UK new artist charts. Peter is now working as a co writer on their second album and the project Remixed by Nature.

ARTWORK & OUTCOME

Peter Aurthur Moon, sound artist, former geologist and musician. During the residency, I created concepts for the installation "Remixed by Nature" which seeks to challenge humans to question and evaluate our relationship to nature. I questioned the view that nature is something we experience on our terms, when feeling "inspired". That it's existence is extrinsic, that it stands apart from our culture.

Our collective gaze has been blinded to nature by the goals of the accepted norms of society. These adopted values seek to define us as humans by our level of embeddedness and compliance with consumption and accumulation of material capital.

Instead, I ask, could we consider defining ourselves by our level of connection with nature and by seeking contentment in the moment. This re-evaluation could transform our experience of living and our impact on the natural capital of our world.

Science, with its pejorative alarmism has failed to direct change on a philosophical level. An exclusive language speaking in absolutes and lacking nuance.

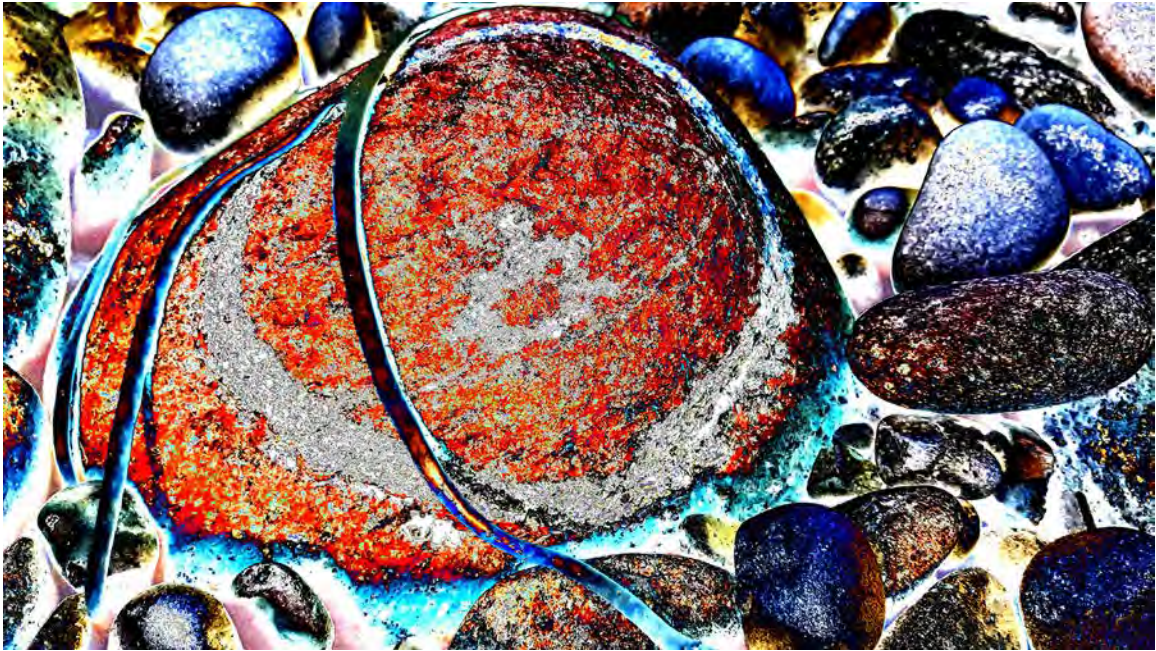
Art can provide a lens of subjective, emotional connection through which we can play with our point of observation without fear of being labelled or judged.

In using the natural world to drive an acoustic sculpture, I wanted people to consider how their lives might be transformed by an alternative worldview centred on the evaluation of life as if the wealth of nature's capital matters.

Top: "Held by Trees" album

Centre: "Unknown Replica" logo

Bottom: Photo of the artist



PHIL BARTON

ABOUT THE ARTIST

I consider myself to be an Eco Artist whose practice is rooted in a lifelong commitment to working with and for the natural and built environment by bringing together communities and organisations from all walks of life to take practical action. I aim to foreground the assault both on our natural life support systems – trees, climate, ecosystems – and on the other-than-human who share this precious planet with us. The driver for my practice is the sixth great extinction ushering in the Anthropocene Era.

For Dark Skies: Wild Seas, my aim was to build on my exploration with Last Chance Saloon at Altarnun's Terre Verte Gallery, the post-COP26 Cornish landscape and the interactions between timescales, climate, weather, geology, tide and the way that they shape and are shaped by nature and ecologies and by human culture, technologies and histories.

During the winter months I have taken my experiences in and around Coverack and worked with them to develop a series of screen and relief prints.

My creative practice is built on a 35-year career as a social entrepreneur in local environmental regeneration during which I established and built a number of not-for-profit environmental organisations.

Web: philbartonartist.c4cp.net

Instagram: @PhilBxyz

ARTWORK & OUTCOME

After the false start of rocking up to the other youth hostel on The Lizard, things swung right round when, within half an hour of arriving, I had seen the four moons of Jupiter, Saturn's rings and a crescent Venus!

I found the experience of four days in the liminal space between sea and land entralling. Learning – and seeing - something of the ancient geology of the place was a revelation, all mixed up with living landscapes, a living sculpture park and a briefly gathered creative community.

Whilst difficult to get going in an unstructured gathering of some twenty creatives, immersion in the outdoors soon put that to rights. In the event I mostly recorded what I saw through the camera, but was inspired to some drawing, making and printing too; the latter an important kick-start to an engine stalled after a hectic autumn away from the studio. It was a pleasure too, to be able to share my technique with several fellow artists.

All too soon, it was time to move on, but two memorable further inspirations awaited me. A visit to Kynance Cove with Rosalind J Turner. The cloud down and the rain coming sideways. Chancing upon a child's green plastic rake and a reminder to Remember Nature. And another; the remarkable Songlines exhibition in Plymouth with its visceral enactment of the intertwining of culture, mythology, landscape and nature – in Australia, but so too in Cornwall. Time and tide may wait for no one, but the wise wait for the real opportunities they offer up in the just in time digital era...

Top: "Seaweed and Shingle, Porthbeer Cove" (re-coloured)

Centre: "Remember Nature, Kynance Cove"

Bottom: "Cormorant (after Terence Coventry)"



ROSALIND J TURNER

ABOUT THE ARTIST

Rosalind J Turner, Interdisciplinary Artist and Change Practitioner

Driven by narrative, I am curious about the stories we tell ourselves and the tales we tell others.

I bring the visual acuity of the artist, the heart of a humanistic psychology practitioner and the pragmatism of many years of event design and production. I am interested in the process of exploring our individual and collective heritage. Working individually and collectively, I work with myth, ancestral stories, and ritual. I do this drawing on a range of tools which can include image-work, making, dialogue, writing, movement, voicework and theatre, I work both inside and out, literally, and metaphorically.

2021 to 2023

Currently engaged in a process of creative recovery post mothering, I am actively transitioning from mothering as a primary activity to parenting as part of the ground upon which I stand. Gradually immersing myself into a very personal practice of deep listening and following, finding, and creating, with the intention of producing an exhibition to include individual cross-disciplinary pieces, ritual, and performance for 2023.

www.rosalindjturner.org

Instagram – [rosalindjturner](https://www.instagram.com/rosalindjturner)

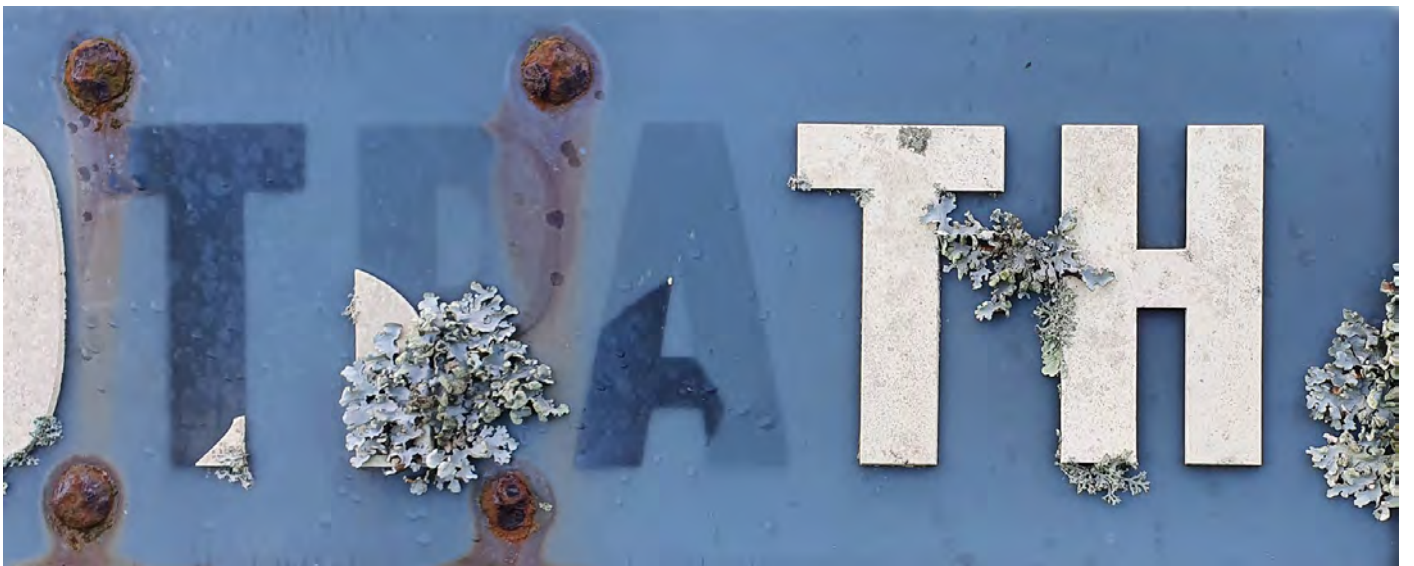
ARTWORK & OUTCOME

RESIDENCY EXPERIENCE

With such an evocative name, my love of all year-round sea swimming and, as I was at the beginning of my own journey into the dark skies and wild seas of my own psyche, post 21 years of parenting, I felt this residency had my name it. The beauty of the location and the full range of weather we experienced really brought to life the name of Dark Skies Wild Seas. This, combined with the layers of social uncertainty of the individuals present during these Covid times, made for a potent mix, and I felt profoundly affected by it.

REFLECTION AND OUTCOME

Continuing to work with themes of identity and mining my own herstories, the residency combination of geology and astronomy spoke to me of my own heritage, and I wanted to create a piece that honoured that. In 2021 I took a DNA test born out of curiosity about my genealogy, here, I aimed to reflect this in the piece I created, and to that end I set out to research various ideas and methods to create a multi-layered piece. This is a beginning.



SARAH RHYS

ABOUT THE ARTIST

Sarah Rhys is an interdisciplinary artist who is based between Spike Island, Bristol and West Wales. She works in research, installation, object making and moving image. She is currently interested in the reinterpretation of landscape, geological materials, ecological issues and the alchemy of process. Much of her work comes from her close native and cultural connection to Wales. Sarah has an MFA from Bath Spa University and both a Post graduate Diploma in Multi-disciplinary Print and a BA (QTS) from The University of the West of England, Bristol.

Recent exhibitions include: *Cryptic Landscape* at The National Botanic Garden of Wales 2021-2 and *Centre of Gravity*, The Old Soapworks, Bristol 2020

Website: rhysstudio.org

Instagram : [sarah.rhys](https://www.instagram.com/sarah.rhys)

ARTWORK & OUTCOME

On the journey from Bristol to Coverack on the Lizard Peninsula I dropped by to see an exhibition titled *Other Interesting Stones* in Grays Wharf, Penryn. During a geological conversation with ceramicist Rosanna Martin, gabbro clay was mentioned Rosanna had suggested that I might find some on a coastal walk via Lowland point. It had been successfully used both in prehistory and during the Roman era to make a variety of vessels.

On the third day I walked to the semi derelict Dean Quarry and the cove beyond, interested to see if I came across gabbro clay. In the end the clay earth I found was not infact what I had been looking for.

At nearby St Keverne on a walk that took in the post- industrial site of the abandoned Dean Quarry, I noticed lichen growing on a signpost. It was in the process of colonising the metal surface, subverting the letters and therefore the sign's meaning. It brought to mind the film *'Robinson in Ruins'* by Patrick Keeler where the invisible protagonist is searching for more-than-human intelligence with his camera. He alights for some time on lichenised motorway sign posts with the narrator at one point referencing the microbiologist, Lynne Margulis, whose research showed that symbiosis was key to early evolution of life on earth. Lichen are an ancient early symbiotic life form, an assemblage of unrelated organisms which can be seen as poetic symbols of collaboration and mutualism.



SUE WYLLIE

ABOUT THE ARTIST

Sue Wyllie completed an MA In Multi-Disciplinary Printmaking at UWE in 2021 and is currently based in the South West.

Wyllie's work is a response to the physicality of her materials and the ritual of process. Working with a combination of printing processes she explores a sense of temporality and fragile place through layering of multiple plates to create unique prints that capture the essence of being alone, breathing deeply and of the experience of being somewhere for a moment.

These prints often involve a combination of plates made using collagraph, lino, etching and dry point techniques.

Wyllie is influenced by her interest in half-light. For her, the shadows of darkness are tangible, offering shelter, protection, and comfort on the one hand and on the other uncertainty, insecurity and vulnerability. Darkness obscures and, through its tangible presence, reveals.

Insta: [wyllesue](#)

www.suewyllie.com

ARTWORK & OUTCOME

The Dark Skies, Wild Seas residency was a chance to visit the Lizard Peninsula in the depths of winter with a group of artists and scientists. It became apparent quite quickly that the scientists read the landscape in a very different way to the way that I did. There were wet and windy visits to the beach with geologists who spoke of the continual churning of Earth's crust and the upheaval of deep rocks and who used terms and descriptions that were new to me.

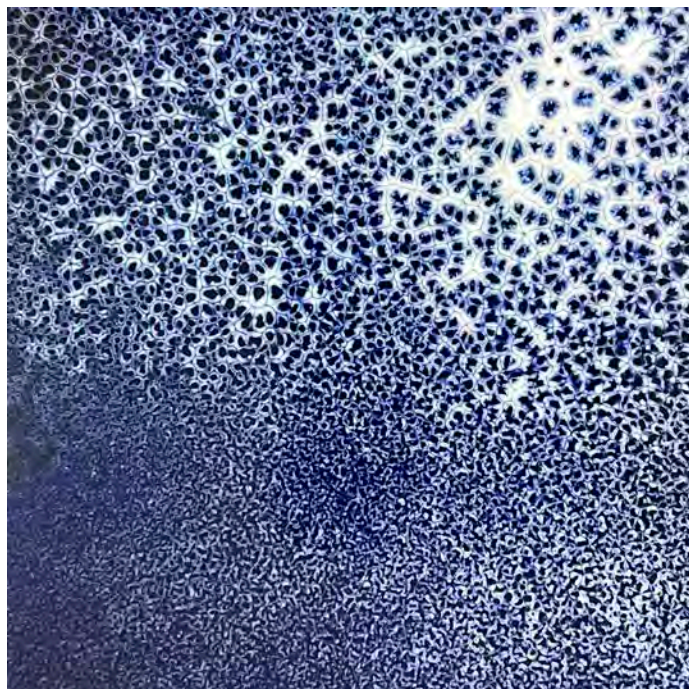
Tracing the line of Mohorovicic Discontinuity (Moho) became instrumental in my response to this landscape as I wandered the fractured line that emerges at Coverack. Here the earth's crust is sinking beneath the mantle exposing the barrier (the Moho) between the two. The Moho is raised above the surface as if the edge of a sore blister on the delicate surface of the molten globule that we think of as our planet. Rocks, seemingly fixed and solid, connect us to deep time as fluid instances rather than finalities and so echo the fragility of time and place.

Rising early to experience the dawning of the day through misty, wet and windy walks, at the mercy of the dark tide, inspired a way to explore something about a sense of solid place as shifting as a reminder of its fragility. Rocks and water in flux. The enveloping darkness at once both protecting and concealing, offering sanctuary and vulnerability.

Walking, taking photographs, thinking, and talking provided a platform to generate a large group of drawings from which I created a number of printing plates. It was from the combination and overprinting of these plates that something about my interests began to emerge.

Top: "Dark Skies, Wild Seas"; 2002, relief print on Somerset paper 41 x 55cm

Bottom: "Fracture"; 2002, Unique relief print on Somerset paper 38 x 30cm



SUSAN MANNION

ABOUT THE ARTIST

Susan is a visual artist specialising in enamelling. She is influenced by landscape and patterns in nature, fascinated by the meeting point or transition from one form to another, where water meets the shore or when hard architectural shapes are reflected on the soft forms of water in a river or lake surface. Her work evolves from observed detail captured by sketching then laying down the image onto the copper plate surface creating intricate thread-like lines and fine textural incisions to create an atmospheric, surreal aesthetic, distilling a sense of place, time and memory.

Susan's training as an archaeologist and museum curator have inspired her artwork. Her work both embraces the tradition of enamelling, and also seeks to push the boundaries of this form, by using multiple plates, three-dimensional forms and overlaying of colour. She is always striving to push the limits, high firing of the vitreous enamels in the kiln pushes the enamels beyond their ideal firing point to produce some amazing colours and interesting effects. She applies powdered glass to the copper surface and fires it at 910 degrees, causing the powdered glass to liquefy, forming a skin of glass on the copper surface producing a unique piece.

Susan has over 20 years curatorial experience and she has participated in many group exhibitions including the Royal Academy of Arts in London, Royal Scottish Academy, Royal Ulster Academy and Royal Hibernian Academy Exhibitions and she has had seven solo exhibitions.

www.susanmannion.com

ARTWORK & OUTCOME

I loved the title of the residency, *Dark Skies Wild Seas*, conjuring up imagery in my mind of starry nights and stormy, wind blown waves. I always try to create time for walks on the beaches near where I live on the west coast of Ireland and to enjoy the ever changing weather and seascapes. The Mayes Creative residency would give me the opportunity to meet other artists and to experience a different coastline.

This was my third Mayes Creative residency and I have really enjoy participating in these residencies. The landscape at Coverack and along this coast is so inspiring. The presentations about the night sky and land formations as part of the residency were very informative and I was particularly amazed to see the rings of Saturn through a telescope for the first time in my life!

I created several pieces of finished work from this residency. The first was an enamelled copper vessel, titled *Dark Skies, Wild Seas Contained*, a small piece that can be held comfortably in the hand, smooth and cool to the touch, similar to some of the pebbles I picked up from the beach at Coverack. The other artworks I created from enamelling onto copper sheet were small scale, 15cm x 15cm, and had some sand and glass inclusions that I had collected from the beach at Coverack.

I really enjoyed my time at this residency, walking the Cornish coastline, and meeting fellow residency artists. Everyone was so generous with their time and sharing information about their artistic practices.

Top left: "Tectonics"; Top right: "Dark Skies Wild Seas Contained"

Bottom left: "The Origin of Everything"; Bottom right: "Tenebrous II"



TINA MAMMOSE

ABOUT THE ARTIST

In her abstract landscapes, science and geological patterns are quietly immersed in colour. Juxtaposed with glazes of soft atmospheric paint layers, she uses drawing or collage to draft half-observed strata of rock and cliff. She lays hints of the deeper time in our surroundings. Her take on a traditional landscape brings together art and science, entwines ideas from the sublime artworks of 18th century exploration and the new sublime of modern science. Whether rover landscapes on Mars or the 100 million year-old cliffs surrounding Yorkshire, the artworks share a curiosity about time, land, and space within an aesthetically beautiful space.

Born in 1970 in Chicago, Tina moved to Scotland in 1993 to pursue her postgraduate degree. Later she moved to London and later again to Yorkshire. In 2005 she began cycling and painting the English coastline. These travels prompted a return to university in 2010 to study her sixth degree, in the geology that is now a vital element of her artwork. For over 20 years, Mammoser has been combining elements of abstraction with the science of her materials and subject matter. Her drawings and paintings are collected internationally. She works from her studio in Scarborough, North Yorkshire and has started her eighth degree.

www.tina-m.com

ARTWORK & OUTCOME

After taking part in Mayes Creative's Ancient Materials art/science residency online, I was eager to meet the group of artists in person and explore a completely new landscape: Cornwall and the Lizard. As a sedimentary geologist the serpentine seemed almost otherworldly.

My interests quickly moved from micro to macro in nature – from the mineral content of the rocks, to the surface erosion motifs, to the full outcrops set against the sea and sky.

After the first day's walk along the serpentine coastline, I was taken in by the crackle-like effect on the outcrops. Weathered ridges and web-like patterns in the rock faces. I spent the evening in the work room using collage to combine elements of ink wash, drawing and wrinkled paper into images. The igneous and metamorphic nature of the Cornwall rocks couldn't provide landscape layers like my usual local Yorkshire sedimentary geology – so I created different forms of collaged 'sea stacks' with 'macro' structures of gorse and shrubbery, the rock, the sea, and the sky. On my last walk, I was fascinated by the coincidental appearance of pairs of rock towers when I looked around to sketch.

My overall impression is a comparative visual between the 'additive' nature of structure in sedimentary features like my local chalk and sandstone cliffs versus 'alteration' structures on the Lizard - preferential lines of erosion, invasive dykes, impressive folds. Boundaries here are harsh and dramatic. This is the element I can take into new artworks.

Top: "Serpentine Towers", acrylic on canvas, 50 x 50cm

Bottom left: "Untitled 31", collage; Bottom right: "Untitled 28", collage



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