

hightide

JUNE 2009

SCARBOROUGH'S ESSENTIAL GUIDE

**CATHEDRAL
ARTIST
Jane Poulton**

**Stories from a place
Rachel Howfield**

**Bands bring it on
home: Coastlive**

AND: music arts theatre comedy
film exhibitions poetry food & drink

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Open Studios has been a massive hit in its five-year history. The event just keeps on growing and is now a major part of the cultural calendar.

We preview a talk by two artists as part of the event. Filey based Jane Poulton was artist in residence at Liverpool's two cathedrals. Rachel Howfield creates installations that tell stories of place and circumstance.

Music gets a big lift this month too, as promoter Darrell Hooper gets his Coastlive initiative off the ground. He wants to bring talent to the area from further afield, and he's got a great lineup for his first night to prove it.

Cover: Paper falls on Stone by Jane Poulton

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NEWS



York based artist Lucy Antwis is showing textiles and poetry at Old St Stephens Church, Robin Hoods Bay, from 15 July.

Studio doors open again

This year's North Yorkshire Open Studios event promises to be the best yet, with artists from across the area opening their doors to visitors over two weekends.

Some 40 artists plus galleries and other venues are included in the moors and coast section of the event. They include well known names such as David Baumforth, Wendy Tate, Shirley Sheppard, Kane Cunningham, John Egerton and Clothylde Vergnes, plus many more.

Other events include printmaking workshops in Scarborough, talks and seminars. For those venturing further afield, the event also has a Dales section.

The studios are open on the weekend of 20 and 21 June, and the bank holiday 26 to 28 June. Details from the website at www.art-connections.org.uk

Veg project is growing

The land share project by Castle Community Partnership and Scarborough Local Food Group is taking shape with plans to map under-used land.

A meeting this month will discuss the project, which aims to help people without gardens find growing space. Those who can no longer manage their gardens could be helped by volunteers.

A website with maps would help put people in touch.

The meeting is at the SJT, 24 June, 2.30-4.30pm.

Poets set sail



Pic: Tony Bartholomew

Scarborough Poetry Workshop members are inviting people to join them for an evening cruise aboard the Corona.

The event will raise funds for the Scarborough Samaritans, thanks to Tom Machin, owner of the Corona, and Phil Barker of Barista for the buffet. The

intrepid composers will be setting sail from the harbour at 8pm on Friday 26 June for an evening of poetry, music and good quality food. Budding poets are welcome as there will be an 'open mic' session.

All tickets cost £10, call Sylvia on 01723 366466.

Darrell Hooper tells Roger Osborne why he is bringing the Shakinouts to Scarborough

Ahive of activity in jazz and blues, and with a steady stream of local talent, Scarborough hasn't been hosting upcoming talent from elsewhere like it used to.

Enter Darrell Hooper, with a mission to restore the area as a great place to see and hear the best touring bands around. Coastlive is Darrell's brand name for a series of events and gigs to put Scarborough back on the touring map – and give us the chance to sample some great music.

Coastlive brings it on home

Coastlive gets going on 21 June with a hugely impressive lineup of five bands. The Shakinouts are a four-piece from Leeds making real waves in the music industry; they recently filmed a video in Scarborough. The Ruling Class hail from London's Stoke Newington, recently toured with the Charlatans, and are possessed of an infectious indiepop sound. Their second single is due out on Loog records. Alvin Purple made a big impact a London's 100 Club and are recording at present. Joining these three will be Scarborough's own Manfatvoodoo, together with Grinny Grandad, fresh from

last year's Glastonbury.

Darrell has a track record of promoting music in Scarborough – his Dazed and Confused season at the Ramshill put on 30 new acts in just 10 weeks. He told High Tide: 'We are pleased that we have been able to entice a young up and coming band from London for the launch night. The Ruling Class have built a growing fanbase. We are in talks with several promoters about well-known bands and are putting together a really nice series of gigs. There's no need to travel to York, the best live music will be right here on the coast.'

Filey-based Jane Poulton was an artist in residence at Liverpool's two cathedrals during the city's prestigious Capital of Culture year. With colleague Lin Holland, she created a series of installations that celebrated the life of the buildings and their communities.

Jane Poulton writes: Liverpool's two cathedrals are vital to the identity and life-blood of the city, and the duration of the residency allowed us to approach an understanding of the relevance of these iconic buildings to the city and to the people who use them.

We spent our first weeks observing the religious rituals and daily life of the cathedrals. We looked at their presence in the city from spiritual, secular, political and cultural perspectives, and spent time with people who work in them and visit them. Our aim was to create work that was sensitive to the fabric and architecture of the cathedrals, and to their purpose.

Our collaborative work linking the two cathedrals, Ring of Roses and Paper Falls On Stone, involved international delegates to The Big Hope, a youth congress, and local elders. Together they made hundreds of paper flowers and thousands of petals. We chose to work with the flower motif because of its universal symbolic associations with peace and beauty, and because of its particular relevance in faith-based iconography. Making paper flowers is an almost-forgotten craft skill that several participants remembered from their younger days.

For the opening ceremony of The Big Hope at the Metropolitan Cathedral, we

COVER STORY: JANE POULTON

This year's North Yorkshire Open Studios promises the full range of shows, from landscape painting to print to installations. We preview a talk by Jane Poulton (this page) and Rachel Howfield (back page)

The high water of cathedral art

placed the petals in a deep drift, like a welcoming garland, around the first step of the circular Sanctuary. The number of flowers grew during the week to more than three hundred and for the closing service at Liverpool Cathedral these were arranged on the floor of the Baptistry to form the word HOPE. At the end of the service the ten thousand petals were dropped from the Corona Gallery to fall amongst the unsuspecting congregation, 174 feet below; a shimmering cloud of colour in the dark, neo-Gothic interior of the cathedral. The response was a spontaneous uproar of celebration – a fitting end to an intense and thought-provoking week.

Another work, Two Seas: High Water, is a film of the two seas

that define the east and west coasts of Britain; the North Sea and the Irish Sea. It was projected on to the High Altar of the Metropolitan Cathedral in a continuous loop during the Cathedral's opening hours. The work was filmed at Filey and Hilbre Island off the west coast. Both seas were filmed as a static, 'single shot' that replicates the real-time experience of looking out to sea. The work explores the physical and spiritual changes brought about by watching the waves; a stillness of the body, the quieting of discursive thought, a sense of something greater than ourselves.

Both seas were filmed at high tide. The particular significance of 'high water' is that it is the vital moment of outward and homecoming

journeys – the beginning and ending of adventure, pilgrimage and endeavour.

An artist's residency is a unique collaboration; the relationship between the artist and the host venue is key to the development of the work. Every aspect of 'cathedral life' was potential raw material for ideas: the architecture, the liturgy, the rituals – the purpose and meaning of the buildings to the people who use them.

The final body of work was made not for the cathedrals, but because of them. The outcome was almost inevitable.

Creating Spaces is on 26 June at Woodend Creative Workspace

June events

If the weather stays good you'll want to get out and about so give the Friends of Dalby Forest's event a go. There's all the -ologies you could want from bugs to butterflies, rocks to river life.

Le Chat Noir adds a bit of continental bliss this month with accordion music and wild foraging (not at the same time, you understand).

Acapella singers Raven make a welcome appearance at the Band Room, while Boo Hewardine is among the guest players at the Cask.

To 06 Jun The Mini Art Show

South Street Gallery

16 May to 5 Jul Unpopular Culture

Scarborough Art Gallery

16 May to 28 Jun John Creighton: Recent paintings

Crescent Artspace, Woodend

28 May to 6 Sep Exhibition: Malcolm Macdonald

Electric Angel Gallery

30 Apr to 27 June Moonlight and Magnolias

Stephen Joseph Theatre

22 May to 11 June Night at the Museum 2

Hollywood Plaza

29 May to 6 June The Young Victoria

Stephen Joseph Theatre

3 to 10 June Terminator Salvation

Futurist Theatre

3 June Scarborough Jazz: Paul Baxter Band

Sigma at The Cask

4 June to 29 Aug

How The Other Half Loves

Stephen Joseph Theatre

4 June Scarborough Blues Club

Sigma at The Cask

6 to 13 June Fine Art Degree Show

Westwood College

7 June Dalbyology

Dalby Forest

10 June Scarborough Jazz: General Cluster

Sigma at The Cask

10 June Koop & Area Support

Vivaz

13 June Northern Upraw

Vivaz

14 June Farmers' Market

Scarborough College

14 June French Cabaret Night

Le Chat Noir

15 June Cooking with Wild Plants

Le Chat Noir

15 June Thin Green Line

Whitby Museum

15 to 18 June Che: Part Two



Stephen Joseph Theatre

16 June Dan Burnett Band

Sigma at The Cask

17 June Scarborough Jazz: Jim Birkett

REVIEW: MOONLIGHT AND MAGNOLIAS

The writers of Seinfeld used to point out that the show's great strength was that the characters learnt nothing from their escapades.

In this rip-roaring production at the SJT there's plenty happening, and some serious issues are tackled head on. But does David O Selznick emerge changed from being locked in a room for five days with his writer and director? I suspect not. He seems to take a line of all's well that ends well, and of course that's one thing we can rely on in this tale of the making of *Gone With the Wind*. It did end well, careers were saved, and the studio covered itself in glory.

That's far from the picture as the play opens. Selznick, played with great panache by Kieran Buckeridge, is in a panic. He's just sacked the director, and the script is a stinker. The most expensive film ever is dead in the water. He calls in his old pals Ben Hecht and Victor Fleming to rescue the project from disaster.



Hollywood luvviness is pierced wittily as the trio by turns gush praise for each other, then rail against hack workers and washed up execs. There's hilarity and some great one-liners and double takes as the heat and exhaustion take their toll on reality.

The key issue of racism comes to the fore midway when Hecht (John Killoran), Jewish as is Selznick, puts his foot down over the script's insistence on Scarlett O'Hara slapping the black maid. The trio eventually resolve that one, but could they really emerge as before from their banana-fuelled lock-in? Well, maybe they did. After all, that's showbiz.
Janis Bright

Sigma at The Cask

19 and 20 June The International

Stephen Joseph Theatre

20 and 21 June North Yorkshire Open Studios

Various venues

20 June Transport and Travel

Rotunda Geology Museum

20 June Raven

The Band Room, Farndale

21 June Coastlive

Vivaz

22 to 24 June One Small Step

Stephen Joseph Theatre

23 June Blues Club: Boo Hewardine

Sigma at The Cask

24 June Scarborough Jazz: Lucas Dodd

Sigma at The Cask

25 June & Collecting Collections

Creative Workspace

25 June Scarborough Spa Orchestra

Stephen Joseph Theatre

25 June The International

Stephen Joseph Theatre

26 to 28 June North Yorkshire Open Studios

Various venues

26 June What Is Unpopular?

Scarborough Art Gallery

26 June Creating Spaces

Woodend Creative Workspace

26 June to 2 July Vicky Cristina Barcelona

Stephen Joseph Theatre

26 June Poetry Workshop Cruise

Coronia

Sailing from Scarborough Harbour

27 June Make Your Own Sketchbook

Moors National Park Centre

27 June Bugs & Insects

Woodend Creative Workspace

27 June Sessions with Utah Saints & the Squatters

Vivaz

29 June Shadow and Space

St Martin's Church

See our website for full event details. Check timings with venues before setting out



Pic: Julie Gattie

Stories from a place

The Overlooked Familiar is the title of Rachel Howfield's ongoing research project, but it's a good description of the starting point for all her work. Her installations are filled with familiar, often discarded objects. 'I try to go beyond the overlooked familiar,' she told High Tide, 'and find information in the details of the dirt, dust and detritus we leave behind.' But there is more than information here; the artist is seeing the familiar as something special. 'I like to think about what is happening on the periphery of awareness – the details of our lives that we somehow take for granted, but might be key to our identity.'

In two recent pieces shown in Scarborough, Rachel has been present – in person in *What The Chambermaid Saw*, and on film in *Left Behind* (reviewed in High Tide August 2008). But assuming from this that her work is autobiographical would be

missing the point. 'I'm not interested in simply replicating my own experiences in a visual way. I draw on a lot of different sources for my work – my own

Artist Rachel Howfield previews her talk in Scarborough this month, in conversation with Roger Osborne

experiences, literary research (novels and non-fiction) on-line research, press reports, paintings.' So to what degree does her work draw on lived experience? 'I'm more interested in the peculiar quality of memories than the event they relate to – reviving and reliving remembered events is a visceral, internal and sometimes emotional experience – it can feel more real than the present moment, and I like that quality.'

Artists have long been

interested in presenting us with the familiar in order for us to look again, and in a different way, at the world around us. Taking this same approach to our memories, and the construction of our internal and public lives, is fertile ground. Rachel's comment that 'I like the intentional ambiguity between truth and invention – it reflects life' shows how well she understands this.

Her attention (in the deepest sense of the word) to overlooked details then becomes not only the key to another truth, but a search for something to hold to in an ever-shifting world. 'I try to tune into the details as I think they are what connects us and we can all relate to – I remember the way someone moves their eyes when they speak, or the edge of their shirt cuff – this is how we see life, in a series of details, not a big sweeping film.'

Creating Spaces is on 26 June at Woodend Creative Workspace