



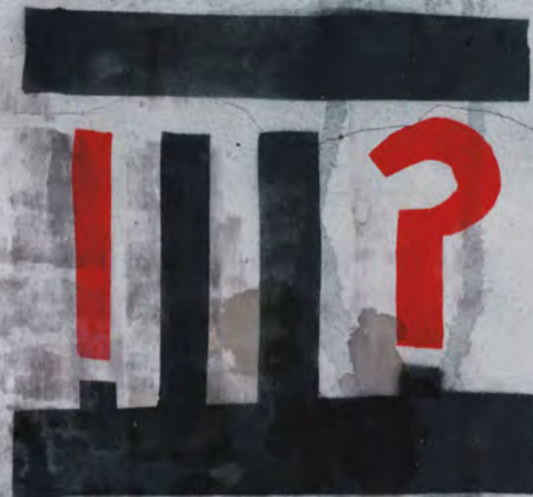
STAR

ISSUE FIVE

CYBER



BULLY





COMMENT CARDS



This magazine takes you away from troubled thoughts and releases you from tension



Having something in common when we are all worlds apart is a remarkable talent



This magazine. It's bran-new



OUTSIDE IN

ISSUE NUMBER

FIVE



SOLDIER

Stevie Shotts

Scraps of wood and material



WINNING ARTWORKS

WRITTEN

Shannon Cornton Vale *Shannon's Monologue*

Shannon shares her story with us; installing a real person in place of a much maligned stereotype. She beat some pretty tough rivals with her down to earth topic and style.

VISUAL

Leonardo Greenock *Italian Town*

Leonardo's powerful, yet simplistic sketch of an Italian town finally triumphed, after a close run thing with some excellent competition.

The Art world works in a very similar fashion. Different movements and styles continuously trump what has been before. Recently Conceptual Art has been in vogue to the detriment of traditional mediums such as painting or sculpture. This could be changing again with the onset of a focus on 'Outsider Art', helped in no small part with prisoner input in Jeremy Dellers' work for the Venice Biennale and a large exhibition at the Hayward Gallery, London.

'Outsider Art', or 'Art Brut' which translates to 'raw art', is a pretty simple concept to grasp on the surface. It essentially encompasses all art that is produced by the self-taught, eccentric, mentally ill, imprisoned and others that live on the margins of society. It is art that is created away from modern, mainstream western culture, unaffected by the latest fashions and fads, removed from artistic standards.

The variety of work produced is as varied as those producing it; often unorthodox, shocking, inspiring and exciting, there is a freedom of expression that can only come from not being burdened with expectation. Many works of 'outsider artists' display the sheer joy of childish expression. Lee Godie (1908-1994) created a series of, constructed, self-portraits wearing costumes, make-up and utilising props. You could say, 'So What, Cindy Sherman did the same thing', but Godie was homeless, living rough in Chicago whilst doing this. She wasn't working to create artwork for an exhibition, she was creating for the pleasure of being creative. It imbues her work with a feeling of childish 'play' that is a joy to view.

The work produced behind prison walls would also fall into the Outsider Category and knowing this can certainly work in a prisoner's favour as it means they have freedom; the irony of that statement is not lost on me. Prisoners have the freedom to create whatever the hell they like, in whatever way they can. Detailed pencil drawings, collages, bold paintings, cartoons and objects made from scrap – anything becomes possible

There is a problem though. Outsider art relies on there being a disconnect between the creator and mainstream culture and I don't think the world is like this anymore. A prisoner is just as likely to be culturally aware as any 'hipster' in the latest trendy Glasgow bar. There is also a problem when the art establishment takes an interest in this type of work – surely as soon as the Outsider exhibits their work they become an Insider. For example, prisoners with artwork in this years Koestler show will be seen by upwards of 20,000 people, an art school graduate could only dream of those numbers attending their degree show. It's a major artistic event.

However, understanding this doesn't mean that this should be viewed negatively or change the way that prisoners create artwork. The important lesson to be taken from this is everyone's individuality can be celebrated, whether it falls into fashion or not. Having the ability and confidence to create artwork in your own unique way, irrespective of the latest trends or artistic pigeon holes must be the goal. The art world tends to like putting labels onto things; Impressionism, Cubism, Pop Art, Abstraction, Futurism, Conceptualism, YBAs and now Outsider Art. I can't see this changing, but it's probably worth bearing in mind that these are usually applied retrospectively and I'd bet that the artists attributed to these styles didn't think of themselves as that, they were simply artists. There can be no doubt that having the spotlight on an outsider art is a good thing, offering those on the periphery of society a voice and a chance to shine. Their work can stand proud in these pantheons of art, not for charitable reasons, but because it is good and anybody has the right to call themselves an artist.

Benno Shotts

Welcome to an urban themed issue of STIR. Scotland's only creative arts magazine by prisoners, for prisoners.

The theme for this issue of STIR is Urban Art. In Issue Four we asked you for pieces inspired by this topic and you haven't disappointed. The stencils that you produced were ideal and have, in turn, inspired us to try and apply an urban 'feel' to this issue. They dominate the cover and have been used throughout; a testament to the work you put in to their creation. Thanks to the process of evolution, the 'natural selection' of artwork has grown and now includes your stencils, models and a growing number of sketches; providing a contrast to our existing core of paintings.

The candles burned low as your editorial team anguished over this edition's content. As well as the traditional artwork, there were items such as a Viking ship to be considered-hand made from discarded scraps of wood! The volume and standard of written work was particularly high. Those of us with hair tore it out, as we sought to include everything we knew you'd appreciate. Do not despair if your work has not found its way into this issue, we may use it in the future. Just to prove this point, a cockerel, submitted several months ago, has been plucked from the archives and can be seen on page eleven. On the subject of past work, congratulations to Shannon and Leonardo, Issue Four artwork winners. Their winning entries are described on page two.

This edition of STIR is packed full of content. The written submissions cover the whole spectrum, from the hilarious to the most sombre. The quantity and quality of work is particularly strong in prisons where sufficient class time is available. We'd like to extend our thanks to the lecturers who continue to support and encourage prisoners in the creative process. Collaboration plays a key role and has supplied us with a volley of great articles in Issue Five. We've included a special pullout in this edition featuring the Glasgow School of Art project.

The Robertson Trust provides financial support to hundreds of Scottish charities each year. Organisations whose priorities are prisoners and their families, rehabilitation and disadvantaged youngsters are typical recipients. The pages of STIR have inspired them to present us with a fantastic opportunity; they would like to display your artwork (visual and text) throughout their office block, which is located in the centre of Glasgow. Look out for more details in an upcoming issue.

We have chosen 'environment' as the main theme for Issue Six. How you define the word environment and what that may mean to you is open to interpretation. Indeed the door is wide open on how you incorporate the concept into a visual or written piece. It's at this point that we remind you – this is your magazine – and it would not be possible without you. Continue sending us your work, through your learning centre. STIR belongs to you; make sure you leave a mark.

Edited by Alex, Dean, Gareth, Iain, Jeff, Jok and Tommy Shotts

The views expressed in STIR are not those of the Scottish Prison Service



ART UPON ART

Steven Barlinnie

Pencil drawing on paper



PASTEL BOX

Kieran Barlinnie

Pastels on paper



STREET LIFE

Nathan Dumfries

Acrylic on canvas



NAIL ART

Carleann Cornton Vale

Nail Barnish



LITTLE YELLO

Kieran Barlinnie

Acrylic on paper

HAND-SOME
Kirsty Cornton Vale
Stencil



DON'T THINK IT DO IT
Gordon Dumfries
Stencil



OMGWX7
Jack Glenochil
Stencil



20TH CENTURY GLASGOW CREST
Scott Low Moss
Stencil

TATTOO MASK
Jim Dumfries
Stencil



WHAT WAS I THINKING

Following over a decade of imprisonment I am heading towards freedom and opportunity to reinvent my life and start again as a Phoenix from the ashes.

URBAN ART

DARREN
Peter Glenochil
Stencil



RELIEF

It smelt like the freshness of a jungle
After a heavy storm
It felt like a volcano erupting,
More violently than ever
Then slowly finding calm
It sounded like a wave rising
Then smashing against the ocean
It tasted like the finest of all fruits
But in my heart I knew
It wasn't my time to die.

David Glenochil



PHOENIX
Ian Greenock
Stencil

Throughout the country, especially in our inner city areas, graffiti has been seen as a scourge on the landscape. It is regarded by some as anti-social, often linked with gang culture and other subversive behaviour. In contrast, it can also be viewed as an almost crude art form, as part of an underground culture allowing young people to express themselves.

Since its introduction from the States, in the mid 1980's, it has grown in popularity and developed into a profitable and socially acceptable pastime. Artists have challenged art by situating it in non-art contexts. They do not aspire to change the definition of an artwork, but rather to question its existing environment. The aim of the artist is to make aesthetically pleasing art installations that relay important social issues without suffocating people and surrounding them by it. What makes urban art or street art different from other art forms is the motivation and objectives of artists themselves. John Fekner, a New York city street artist, has a simple definition for street art. His definition is 'All art on the street that's not graffiti!'

Urban art encompasses a vast variety of mediums, not just spray cans and Magic Markers! The term can include traditional graffiti art work, stencil graffiti, sculpture, sticker art, wheat pasting and street poster art, art intervention, video projection, guerrilla art and street installations.

By using many different types of medium, artists are able to showcase their work to a greater audience. Some of these installations have employed some of the more malleable and prepared to conform. But then financial gain can be a strong motivational force, versus poverty and trouble in the courts; many artists have even gone to jail.

Street artists have been charged with vandalism, malicious mischief, intentional destruction of property, criminal trespass and even inciting people to riot. In some cities, it is unlawful for landowners to allow any graffiti on their property, if it is visible from any other public or private property.

Many artists have managed to negotiate these legal pitfalls by convincing governments and local councils to sponsor or donate public areas to be decorated. Many have become tourist attractions and focal points within cities, drawing huge crowds.

There are many famous street artists throughout the world, many of whom travel to exhibit their work. In the British scene, the most famous street artist is Banksy. His work now sells for hundreds of thousand pounds. Others such as Eine and D'face are also very popular and have inspired many youths. Through its annual street art conference, Living Walls, founded in 2009, has also been very active in promoting street art.

Mark Greenock

DOING TIME
Ian Greenock
Stencil



THE AULD WINDAE

'Throw the stane!'

'Naw'

'Whit d'yi mean, Naw?

Jist throw the basturt stane...dae it noo!'

'Ah telt yi...naw'

'Look, smash that windae or ah'll dae it'

'Ah'm tellin mammy'

'Stoap beein a wayn and jist dae it'

'Naw'

'Smash it ur ah'll smash you annaw'

'Yi widnae!'

'Ah wid... Yi no ah wid'

'Awrite, geez the stane'

'AH!! Yabawbag.

Ah sayd it the windae...no it me!'

Aht's whit yi git. Ah'm gauin haim!'

Andrew Glenochil



WOLVERAT
James Low Moss
Stencil

WHAT WAS I THINKING

I made this stencil to make a statement on the bedroom tax

NO ROOM FOR TAX HERE
Gordon Dumfries
Stencil



INTERVIEW

Richie Cumming is an artist who predominantly works as part of a collective named BLAMELESS within the Street Art Graffiti genre. BLAMELESS produce large scale works, which tackle themes based around the sites where their work is produced.



Skint Richie - Aye Man - mixed media - collaboration with Pete Martin, Kirsty Whiten, Elph, Fraser Gray, Martin McGuinness, Mike Inglis, DUFI, Sarah Kwan, Rachel Levine - Rough Cut Nation- Scottish National Portrait Gallery 2009



Impossible Nation - Travelling Gallery and National Galleries of Scotland photograph Richie Cumming

A CONVERSATION BETWEEN MICHELE CAIRA AND CAROLYN SCOTT AT HMP GLENOCHIL

In October, Cupar Arts Festival will premiere Inside, an installation by Carolyn Scott which takes as its inspiration the life and work of Michele Caira, currently a prisoner in HMP Glenochil. The work of both artists will permeate the installation, which will be situated in a former holding cell and corridor of the Sheriff Courts.

"My artwork is informed by the fantastic metamorphosis of our world as a direct result of major developments in technology," explains Michele. "It is this that holds my concerns. My two recent large-scale pieces explore the phenomenon of the unstoppable modern machine, a phenomenon grasped by the Italian Futurists in 1909 as a long awaited metaphor of change, as something that represented a release from the old, and which promised to expedite the world into a new liberating idealist future; a phenomenon which inspires awe in me, as well as a fear of the total dehumanization of our world in the looming future.

"The first of these pieces, About A Journey, is a sixteen foot by four foot promotional painting on MDF which was commissioned to typify the infrastructure of the prison industries. The brief was that the work should reflect industry within the prison and emphasize the assistance and rehabilitation that is offered readily from staff to individual prisoners via the industries, programmes and course-work; the painting is currently hung in the route which links the prison halls with the prison programmes, work and education centres. The second and related piece, MMLI, was commissioned after the completion of About A Journey, and assumes a feel of impending disaster, or an imminent Apocalypse. A digital element has been mixed with mechanical and organic references. A human figure emerges and appears trapped in a digital wall, while from the centre to edge some kind of digital-mechanical collision is taking place."

Michele Caira and Carolyn Scott first met as undergraduate students, and later as postgraduate students at Duncan of Jordanstone School of Art, Dundee University. "There is an obvious similarity that ties our work," says Michele. "The similarities are in the historic and archival journey of humanity and life and its inevitability."

Carolyn Scott agrees. "Michele is a trained visual artist working within the prison doing interesting contemporary art. He and the work he has produced in prison are the subject of Inside. But our first relationship was as fellow students, and although our work is very different in outcome, we are interested in similar themes. We have both lived through massive technological changes and are very conscious of this."

"Inside will consist of filmed interviews, sound recordings, archive and contemporary still photography and both of Michele's 16' x 4' murals which Glenochil Prison have very kindly offered to loan me," she continues. "When I visited Michele Caira in early 2012 he had recently completed his first mural, commissioned by HMP Glenochil and titled About A Journey, which hung on a main wall in the prison. I imagined that I would be able to see the work and was disappointed to realise that because of its location it was not on view to general visitors. Aware that Michele was about to embark on another work of the same, considerable proportions, I wrote to the then Governor, Dan Gunn, suggesting that I might document the finished piece and the work in progress... I believed that a prison inmate who was also a working artist and one with a sizable commission was quite an unusual situation."

"What people need to understand when they talk about making and showing art in prison," suggests Michele, "or in any other institution for that matter, is how the ethics of places can affect the whole process."

This is an aspect of the making of Inside that Carolyn has embraced. She is careful to stress that "all of the prison staff and inmates that I have met, or interviewed for this project have been warm, helpful and generous with information," and adds that "it was prison officer Colin Mackenzie who recognised Michele, and remembering that he was an artist, first suggested the commission."

"My initial idea," Carolyn explains, "had been to interview Michele and those directly involved with him and his work for the prison. When visiting Glenochil I became conscious that noise and sound is ever present and seemingly almost impossible to escape from within the prison environment. I decided that I would like to include these 'everyday' evocative sounds into the work and a more diverse project began to evolve."

"My second idea was to bring in an aspect of film recording - and this was inspired by Michele making his second piece, MMLI. I also began to explore more of Michele's life outside of the prison walls as well as inside them, meeting and talking with his sister and making contact with his ex-wife and daughter." These multiple explorations have led to what Carolyn describes as "the layers of the installation."

From Michele's point of view, "the development of my work while in prison has been interesting. Although there are obviously significant limitations on what I can do because of where I am, I have enjoyed the support of people in both the vocational training departments and in the learning centre here. Previously I used a lot of layers and technology in my work, whereas now my challenge is how to produce a techy feel without actually having any access to technology."

You can catch Carolyn's installation, Inside, and Michele's two pieces, About A Journey and MMLI, at Cupar Arts Festival from the 5th - 17th October.

There are eight core members of the group and other people who come in and out for various projects. If more than four or five members are involved in the project then this is called a BLAMELESS production. Group members are Mike Inglis, Martin McGuinness, Fraser Gray, DUFI, Kirsty Whiten, Rabia Choudhry, Richie Cumming, Rue Five, Elph, Andy McVicar, and Sketchy Pete. There are other floating members who have only been involved in one project so far, however they are also promoted on the BLAMELESS website as they like to promote their pals as much as themselves.

In the past four years they have worked on six projects. Their first major project, which most members collaborated on, was named Rough Cut Nation. This was displayed in the Portrait Gallery in Edinburgh in August 2009 and was an updating of the mural scheme by William Hole. They worked while the gallery was closed for redevelopment and used a large room to display varying interpretations of Scottish identity and what they believed this to be. They painted portraits of people whose images wouldn't necessarily have found their way into an institution such as the Portrait Gallery. The work brought in a new audience and in a more modern twist they had bands playing music as they exhibited the work. One band that was involved in this was the Glasgow based John Knox Sex Club.

They held the next exhibition in Inverness, in September 2009, called, In Honour of September, which the DUFI guys put together. The DUFI Guys are Fin MacRae and Al MacInnes, who are Highlanders. There were a large number of artists taking part and while some of the work was quiet and required searching out, the BLAMELESS work loudly demanded attention and participation. The next project was installed in a number of empty shop units in Inverness, named Getting Up.

Between August and December 2010 they ran a travelling gallery which they called, Impossible Nation. The travelling gallery was a bus with white spaces all over the inside, where artists could visit, utilise the space and showcase their work, using drawing, painting, spray painting, sculpture, paste-ups or projections. This was a partnership project between the Travelling Gallery and the Scottish National Portrait Gallery.

In July 2011 they invaded John O'Groats House Hotel with a project named, Are We There Yet? The hotel was adapted as a canvas for BLAMELESS who then turned it into a giant installation, covering the walls in art work, before the building was due to be refurbished.

Following on from this, their next work was named Freedom Versions v1, which took place between June and September 2012, in Stirling, at the Old Town Jail. Here they produced a collaborative painting specifically created for the venue. Its theme was a play on the idea of freedom set in a building created to destroy it.

They intend to do at least one big production per year, in a space which is perhaps not normally used for art exhibitions. Along with traditional art lovers, or enthusiasts, they want to bring in an audience which may not normally visit art exhibitions, or go to galleries. Before they create their next work they are going to sell off parts of it, through their own website and also a crowd funding website. People will be able to own squares which have literally been cut from the paintings.

For two years they have worked with Creative Stirling, which Richie states as being a great organisation. They hope to take their work further afield to LA and also have preliminary future plans for an exhibition in Albania.

On The National Galleries exhibition they did a project called Civil War. Where they took young people up into the hills around Dumfries, to sites where people had been murdered, and where there were conventicles where ministries had been pushed up into the hills by the Royalist troops. Here they tried to show the contrast between the peace of the natural world and the chaos of war and killing.

Their current project is based in Stirling and includes work that relates to the independence debate. Through this they are trying to make it a discussion on the subject, as they always intend their work to be a bit provocative.

During his visit to Shotts, Richie showed us pictures of a large wall around football pitches in Dundee, near the University where he studied. Many of the art students had commandeered the wall and used it to practice their graffiti and art works. The bemused local police were happy with the claim that this was 'allowed'. The police never thought to ask, by whom? This story and Richie's friendly character made it a thought provoking and informative visit. One of the prisoners later summed Richie up by saying, 'You can tell by looking and listening to him that he's game'. A strong complement inside a maximum security prison.

BLAMELESS have a website - www.blameless.eu

Jok Shotts

RICHIE CUMMING

VISITS SHOTTS

BARLINNIE

The students at Barlinnie decided to focus on the everyday routine of prison life and work towards an eventual public sculpture. The work was exhibited at Theatre Nemo's premises in central Glasgow and the exhibition was attended by family members.



I found the whole experience to be educational. I learned a lot about myself and my practice. It did involve a lot more running around than usual...but this was due to the fact that the project was exhibited in a public space which meant a lot more work for everyone but a much more successful and satisfying result all round. The GSA students made the most of a wonderful opportunity and did themselves and our learners proud.

Roseann Art Lecturer, Barlinnie



Motherwell College and Glasgow School of Art (SEA) plan to run the placement programme again in Spring 2014. If you think you would like to be involved, please let your local Learning Centre know.

WENDY MILLER HMP Barlinnie	ELAINE GORMAN LORNA CALLERY HMP YOI Cornton Vale	ANTHEA SUMMERS JOHN OATES HMP Dumfries	ALAN MACFARLANE RACHEL CLIVE HMP Glenochil	TESSA DUNLOP JACCI STOYLE HMP Greenock	ANNA MACKENZIE HMP Low Moss	INIGO GARRIDO HMP Shotts
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FROM THE ART SCHOOL

The Department of Sculpture and Environmental Art (SEA), has always been concerned with interaction, reach and relations outwith the institution and into the wider community. The prison placement project forms part of a menu of options being developed by SEA for students on our programme. Historically, SEA has developed its programme around the idea of the Artist Placement Group: that context is half the work. This has manifested itself through the Public Art Project produced annually by individual students, however, in recent years this ethos has grown and developed in other directions, in particular through 'live' placements in a wide range of complex contexts. The collaboration with Motherwell College and the resulting placement of students in 7 Scottish Prisons is an example of this approach.

The Placement programme wasn't about students going in and practising to be teachers or being 'trained' to work in such settings, but doing what they do and sharing the ways 'they learn' in another context. The impact that this experience has had on their developing art practice is palpable and will profoundly effect the ways in which they employ their creativity in the 'now' and in the future. Such opportunities allow students to push the edges of things - this placement context is new just now, and the students will make it new again; they just keep looking around to make a different opening and there will always be an aspect of risk in this and that risk is what's so important. It gives the edge to the work and the process. Everybody feels a sense of responsibility but there is still risk attached to it; I don't mean a physical risk but a creative risk - things don't always turn out the way you think they might and all of our roles in that are to turn those things around into things that are positive.

Paul Cosgrove
Head of Department of Sculpture and Environmental Art

FROM THE RESEARCH

The research wanted to learn from the experiences of those taking part - learners in prisons, art school students and staff - in order to understand motivations for being involved in the project, as well as the impact people felt it had on them.

For all of the GSA students, the intensity of the experience and the relations built up with the learners and the staff in prisons had a huge emotional impact:

"It has had a huge effect emotionally [...] once you're in you don't feel it's a prison [...] you just feel you're working with a group and you're getting to know them [...]"

"I didn't expect the drowning in thoughts [...], I didn't expect it to feel such a massive thing [...], the people that we've met and the talent that they have, it's a much bigger thing now".

(SEA/GSA students).

The project presented a challenging balance between the need for advanced planning, as well as flexibility and responsiveness to be part of the process and approach. The openness and trust between all of those taking part and especially through the meeting of learners in prisons and art school, was potentially one of the most important aspects of the placements: art students putting themselves out of their comfort zones and into the unknown and learners in prisons being willing to embrace that uncertainty too, each learning from the other.

The report from the research and a related film by Kate Burton will be available later this year.

The Film will be screened as part of a discussion event organised by Motherwell College and the Department of Sculpture and Environmental Art, GSA, planned for Tramway, Glasgow in November this year, to coincide with the Koestler Trust exhibition.

Dr Fiona Dean
Freelance Researcher,
ArtWorks Scotland

motherwell college

THE GLASGOW SCHOOL OF ART



LOTTERY FUNDED

ST/R
SPECIAL SUPPLEMENT

LIVE WITH ART

IT'S GOOD FOR YOU!

THE GLASGOW SCHOOL OF ART PROJECT

In Spring 2013, 14 students from the Department of Sculpture and Environmental Art of the Glasgow School of Art took part in a series of placements in 7 Scottish prisons (2 students in each prison). The students worked with Motherwell College art lecturers and students in the learning centres to create work which was so rich and diverse we decided it deserved its own mini STIR. The projects in each prison were all very successful and we plan to run more student placements with the Art School in 2014. If you think you might be interested in participating in a project in 2014 please let your local learning centre know.

The student placements described inside were all funded by Artworks Scotland, a national development initiative for artists working in participatory settings. The aim of Artworks is to support the development of the skills, knowledge and experience that artists (across all art forms) need to work in participatory settings such as schools, prisons or in their local communities. Glasgow School of Art and Motherwell College are grateful to Artworks for their support of this pilot project.



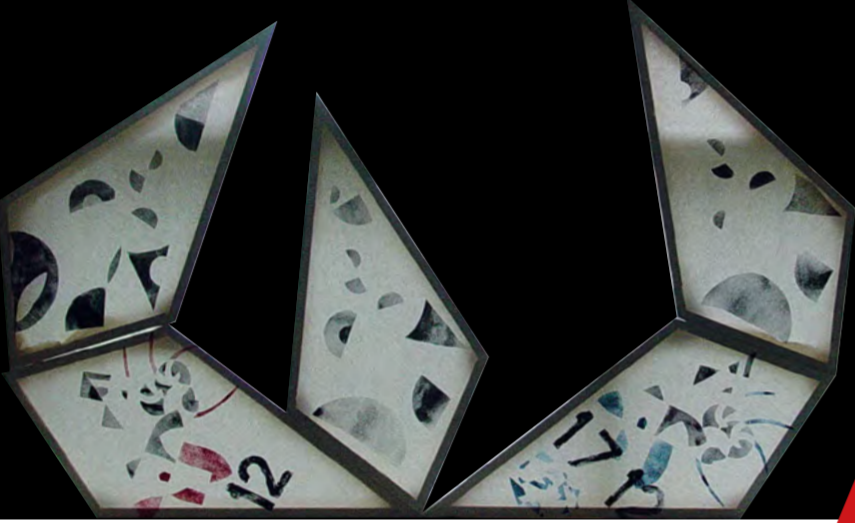
DUMFRIES

The students at Dumfries focused on the theme of memory and worked with the learners on a range of techniques, experimenting with collaborative drawing, use of colour and modelling. The process was as important as the end product for the Dumfries students. The project culminated in the creation of some beautiful kites which will decorate the learning centre and the visits area.



the kite and the prisoner
historically intertwined
both formed within a system of laws
one set of laws by man
one set of laws by nature
what does it take
to believe
a kite will fly
what does it take
to believe
a man can change

GSA Student Dumfries



GLENOCHIL

The initial stimulus for the project at Glenochil was a set of conversations between the GSA students and the learners, concerning how they feel that they are perceived by the outside world. To engage with this, the GSA students proposed a creative exchange between a set of learners in Glenochil, and a set of learners at GSA. The exchange was preceded by a set of activities in the Learning Centre at Glenochil which acted as a 'warm-up' - introducing learners there to alternative strategies for making art and to the experience of working with a brief. The exchange itself involved members of each set of learners producing a set of instructions for the making of an artwork. The project culminated in an exhibition of all the art works at Glenochil when the two sets of students met each other for the first.

My time at Cornton Vale is something I will never forget. The women engaged in the project with great optimism and really worked hard, breaking new boundaries in their art and within themselves. A lot of energy was created within the group and I feel this experience has been a huge inspiration.

GSA Student Cornton Vale

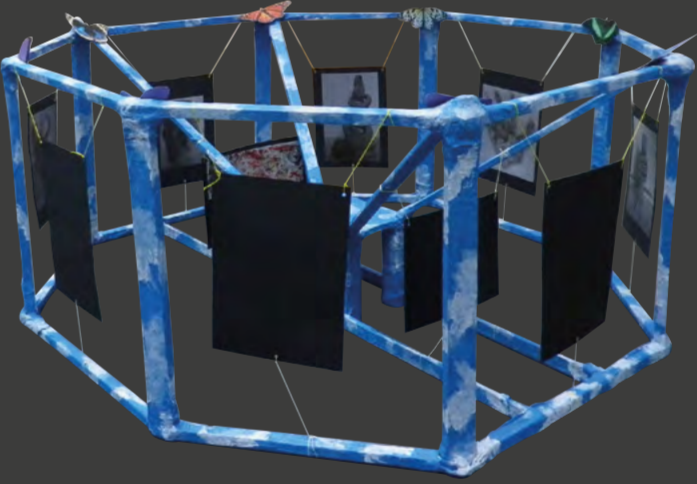
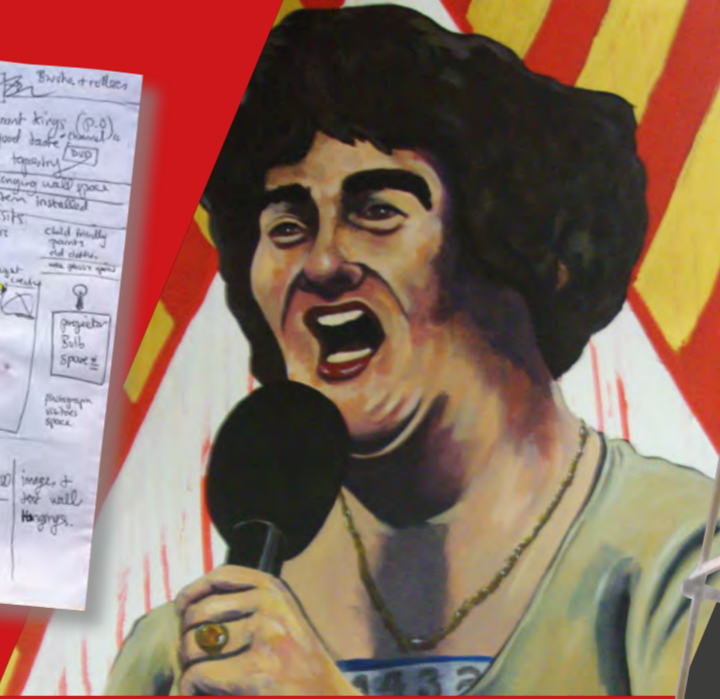
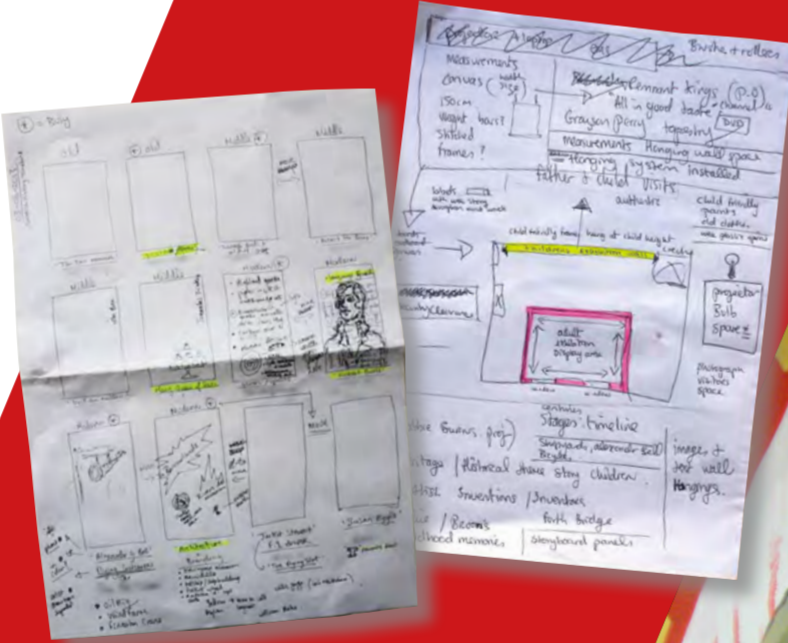


CORNTON VALE

The students at Cornton Vale took as their inspiration Judy Chicago's famous work "The Dinner Party" and worked with learners using drawing and sculpture techniques to create a celebratory and colourful banquet to which staff and prisoners at Cornton Vale were invited.

GREENOCK

The Greenock project was entitled "Make your mark" and focused on building the confidence of learners in drawing and painting. As the GSA students worked with both male and female learners but at different times, they provided the link between the classes, encouraging both sets of learners to contribute to one piece of art, each group responding to the ideas of the other. The Greenock project resulted in a huge number of drawing and paintings some of which will be exhibited in local libraries and other locations in Inverclyde.



I wanted the space I had created to be one of tranquillity, a circle within which quiet contemplation could take place. For this reason, I decided to paint the piece a light blue colour with a cloud effect. I added images of butterflies on coloured card to enhance the sense of serenity within this environment. I would envisage that people would sit inside this space on the 'thinking stool' and feel peaceful.

This experience has been enjoyable and enlightening, and has encouraged me to consider that art is so much more than two dimensional images on paper or canvas. Now I know that any material at all can be used to create a piece of art.

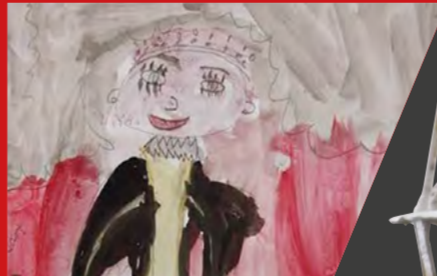
Motherwell College Student Low Moss

SHOTTS

One of our first impressions of the work in the prisons was the focus on representational drawing and the relative lack of emphasis placed on experimentation. That is why we chose the theme of mark making for our project. We know that drawing is observation and a skill that can be honed, but mark making is exclusive to each individual. It did require a lot of persuasion but that was a natural response as we had found the same difficulties during our own learning experience at the Art School.

GSA Student Greenock

At HMP Shotts the GSA students decided to focus their placement on creating work for the prison visit room and to support family drawing sessions in the visit room. The project was very ambitious and resulted in the creation of several huge canvases depicting important figures and dates in Scottish history. A child friendly exhibition area was created in one corner of the visit room where children can display the work they create during visits with their fathers. Some of the children's work is shown above.



LOW MOSS

The students at HMP Low Moss focused on collaborative portraiture with the aim of producing a three dimensional sculpture. There was a lot of experimentation with colour, texture and materials, building on the work already initiated by the art lecturer.

IN JAIL JUST VISITING

RADIO PLAY EXCERPT

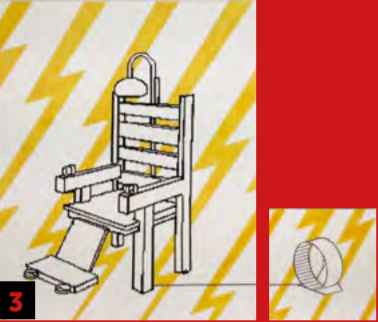
NAN KERR’S MANDOLIN



1 IT'S ALL OVER BAR THE CRYING
Benno Shotts
Oil on canvas



2 UNTITLED
Paolo Shotts
Acrylic on canvas



3 UNTITLED
Alex Shotts
Oil & Acrylic on canvas

With a rise in accessibility to the public, ‘Prison Art’ has recently become a more widely acknowledged medium of artistic expression. Work produced throughout the prison estate is exhibited annually through organisations such as the Koestler Trust.

‘In Jail, Just Visiting’ was a ten day exhibition that took place during July at the ‘In Public’ exhibition space, Glasgow. Usually the common theme for exhibited work from prison is that it’s been produced in prison. However, with this exhibition the themes were selected and developed by the artists themselves.

Here they explain their inspiration:

“To create this body of work I combined my interest in Pop Art with the idea of painting objects that I find interesting; objects that I hate or that have dark meaning to them. I used a stylised, pixelated line to give a modern nod to Lichtenstein’s use of the Benday dots.” Alex

“I created landscapes from my imagination and filled them with things I love from my upbringing; my family, the sea and mountains. I am inspired by Dali, Monet and Turner. For me, painting describes so many emotions and moments in time from my past.” Paulo

“I took inspiration from elements of my childhood; toys, film characters, cartoons and models. I sought to re-contextualise them and elevate them to iconic status, whilst also trying to create a feeling of disquiet through the application of paint, choice of background or composition.” Benno

Despite being unpublished and anonymous, the work managed to inspire and generate discussion through its content. The attendance and positive feedback it attracted, again reflects the continuing power and popularity of prison art.



RADIO MIC
Alex Shotts
Pen on paper

BIENNALE

JEREMY DELLER

Prison is weird. I'm not talking about the overly complicated SPS working practices; the substances that emerge from the kitchens under the heading ‘food’, or even the strange members of our population who wander the halls in their house coats mumbling to themselves.

No, the weirdness I am referring to is the astounding opportunities that present themselves through our learning centres. In April this year one opportunity was afforded to a group of ex-servicemen and members of the art class in Shotts; to work on an art project for the Venice Biennale with Turner prize winning artist Jeremy Deller.

Jeremy Deller isn't exactly what you might expect an award winning artist to be like. He certainly looks like an artist should; long hair and eccentric dress sense coupled with eyes which dart around the room absorbing every inch of detail presented. However, he talks to us in a down to earth manner, more interested in our stories than extolling his own genius. Strangely he never attended art school and by his own admission can't draw to save himself. It begs the question, 'what type of art does he make then?'

It is safe to say that Jeremy Deller is an artist quite different to the majority of his contemporaries, shunning the introspective solo working practices for that of a collaborative nature. He works with other artists, musicians, film-makers, members of the public and now prisoners, using them to create work for his installation pieces. This has included staging a re-enactment of the violent clashes between miners and police which occurred in 1984. He used many of the actual ex-miners in this film.

While touring America with a car that had been wrecked during the Iraq war, he offered people the chance to discuss that conflict. He fuses elements from contemporary culture, politics and tradition to create wholly new works of art. These works never satirise those involved, although there is quite often humour present, instead they seem to act as historical records, ways that we can learn from our mistakes.

It was with some trepidation that our rag tag outfit of prisoners met Jeremy Deller to find out what he wanted us to do. The ex-servicemen, Chris, Mick and Neil, who had no art class experience, were joined by myself and Alex, although we were just as much in the dark. Jeremy explained that he was really interested in capturing the guys' experiences of the armed forces, with particular reference to the Iraq war. He wanted us to make drawings of prominent figures – a rouges gallery if you like, as well as rendering images from the war itself. His plan was to hang these drawings as part of the Biennale in 'an attempt to make sense of our recent history.'



WILLIAM SINCLAIR

What an experience, going on a trip to Venice, funded by Koestler and the British Council. Eight ex-cons who have used Art as a foundation to rebuild their lives, were given this great opportunity to visit Venice and the Biennale for a weekend. The Biennale is held every two years and is as one person said "the world cup of art". To get this chance to see the exhibitions was amazing. We had the added bonus of meeting English artist, Jeremy Deller, who was showing his work in the Biennale. Jeremy went beyond his remit. I'm sure, giving us a personal tour of his exhibition, having lunch and a talk with us all and enjoying a meal with us on our last night. The guy was down to earth, approachable and welcoming. The whole experience was magical. Everyone who went got on well and we tried to soak up as much of the city as possible in the time we had. The culture, art and architecture were beyond expectations. I took a couple of cameras to record as much of the trip as possible. I didn't get as many shots as I thought, even though I ran three batteries dead. Some pictures turned out really well, while others were not so good. More planning will go into the next trip.

I enjoyed the prison art exhibits and recognized one or two people's work, so I imagine for the two friends (and everyone else) who had work shown, they would have been on cloud nine. And rightly so. We noticed a lot of interest in the prison work, so well done to them.

I tried to soak up as much as I could during the three days we were there but next time I go it will be for at least a fortnight. The whole thing from start to end was brilliant. I came away with a different look at art. Before the trip I was only interested in painting. I ended up enjoying some of the sculpture pieces and I particularly enjoyed the life-size human form carvings out of books. I got a buzz for art all over again.

I would like to thank everyone who was involved in getting me the place to go and everyone who shared the trip.

It was brilliant...

William Sinclair Evolve Art

‘YOU’ BY ‘ME’

Dear ‘You’,

You don't know me, but you will. I am you – your future ‘you’.

The ‘you’ that has made some life-changing decisions in the past few years, and not all of them for the good – which is precisely the reason I’m writing this to my past self on the eve of my seventeenth birthday.

‘Why seventeen?’ you ask.

Well, seventeen is that age when your (our) school days are behind you (us) and your (our) life is ahead of you (us), unmapped, fresh, and full of infinite promise. This is a wake-up-call to your (our) psyche, not to, pardon my (our) French, “balls it up!”

You confused yet? Wait until I (we) really get started.

You know that little voice in your head that tells you to go the right and proper way in certain situations? Don't steal, don't fight, etc, etc.

LISTEN TO IT!!!

It's called your conscience and it's there to stop you ending up where I am...where you are now.

Now, if you're like me, and let's face it – you ARE me, right now you'll be coming to the same question I thought of too.

If this is my future self writing to me, and if I listen (because why wouldn't I listen to 'me'), then why is there a letter at all? If I followed the new path and stayed off the wrong path and out of the darkness, then there wouldn't have been a reason to write to myself in the first place, would there?

Well, yes and no. This letter has created a temporal paradox. I shouldn't have to explain the meaning of that to you, since I know you've read a lot of science fiction novels (because I read them before you (me)).

So, instead of going out, meeting people, meeting girls, having a life, you're sitting there right now, in front of some computer screen killing zombies or reading some book with elves or spaceships, aren't you?

Ah, ah, don't lie! It's not possible, idiot.

But then, how can I berate you for reading those books or playing those games if, since I'm using them to criticize you, I must have read them first...?

See, told you it would get confusing, didn't I?

Anyway, just in case you haven't reached the sci-fi books yet, a paradox is an inconsistency in your timeline that only exists because it can. An unbalanced life contradiction that cannot be fully explained through regular methods, but has its own set of rules to follow and the main rule you (we) should follow is...

GO GREEN

Robert Shotts

Acrylic on canvas

VOICE: In the door, the hardened old timers stop. Eyes narrow, as they try to identify new danger zones, mark out their territory.

SOUND FX: *Door being locked*

VOICE: I actually quite like my clean new cell. Magnolia. I like magnolia. It reminds me of semolina, which I also like. People decry magnolia. “It’s overused,” they say. But I disagree. When I get out , I’d like my own flat. I’ve never had my own place. I’ll paint every room magnolia. Just like my cell.

VOICE: In my clean new cell I have ...

VOICES: A bigger telly.

VOICE: A kettle.

VOICE: The comforting cuppa.

VOICE: The noise of the boiling kettle drowns out the sound of the TV newsreader and I pretend I’m still a member of the human race.

VOICE: My first morning, I wake up depressed, the smoke from the hall had crept under my door during the night. Stinking.

VOICE: Less than 24 hours and already the sheen has worn off.

VOICE: There are times when I wish they’d take all these things away. You know ... ‘the luxuries’. It would feel more appropriate if it were darker, gloomier. More...‘Victorian’. With me in chains, a dripping tap in the background. Drip drip drip. And a rat or two scurrying about my manacled ankles.

SOUND FX: *Mandolin Chord*

MANDOLIN: Everything passes. Even the New Shotts Prison will pass.

Group Shotts

A GLASGOW SECOND

The central station clock strikes midnight
Rain drums Merchant City cobbles
Rolling mist tops Clyde's torrent
A voice sings in the dark
Over Glasgow Green
Revellers pad
West End lanes
Joyous
Chime

Group Low Moss

GLASGOW NONET

Dank metropolis, Mungo's domain
Founded on 'baccy', mankind's bane
Fun loving mindset doth reign
Wondrous, never mundane
Religion's germaine
Can't complain, doon
Ashton Lane
Is that
Rain?

Andrew Low Moss

CONEHEED

James Shotts

Acrylic on canvas

BOOK REVIEW

PAY IT FORWARD BY CATHERINE RYAN HYDE

Not being much of an eager reader
I have not read many books in my life.
They always seemed too much like
'school' homework as opposed to
their intended use, entertainment.

My interpretation of what a book is has flipped 100% after this thrilling read. 'Pay It Forward' has been written with such attention to detail that the real world was never lost in the life of 'what could be'. Is it too farfetched to consider that a 12 year old had the potential to change the world? I don't think so. If it has changed me and my view only a little, then this book has served its purpose.

It isn't all happy-go-lucky, spring to the sound of music as life moves along jolly well. This captivating read is filled with the torment of love and romance. To love someone and lose them isn't as simple as it sounds - this read reinforces that. Romance is something that's hard to come by and even when we see it, it may be hard to accept as our perception of love can change so much through experiences (whether we perceive them to be positive or negative).

The main character in the book is a young boy called Trevor, who wanted to change the world but had trouble believing in himself. In a social studies class one day he and his classmates were hit with an optional homework task of thinking of ways they could change their environment. Trevor's idea was that you could make peoples' lives easier or even just a little happier by doing them a good deed, and that if this good deed could then get passed on, or "paid forward" then the whole world could change.

This became his continual focal point in life. Never would he give up, contrary to popular belief that what he was doing may very well have been a waste of time, albeit greatly admired. I couldn't help but get the feeling that if he had been an adult some may have proceeded to call him foolish or naive in what he was trying to achieve.

The most important thing for me, that I found in this book however, was that despite the heartbreaks and physical pains, that can be mostly superficial, we have the ability to metaphorically always get back on our feet, dust ourselves off and move along to another challenge, whether that is the way we think, or the way we live, or who we live with. Nothing is too big to care and nothing is too small to overlook, everything and everyone in life is as important to me as they are to you. We must look after each other despite our differences.

Shaun Glenochil

CHICKEN TONIGHT

Scott Duffries

Pastel and crayon on paper



TIME

A humble bang if such there was
Naught began to count
But stars that shine will still decline
By your desired amount

The ticking of that absent clock
Unburdened by silent duty
Seeds bud, soon their leaves await
The mud, of nature's beauty

A wandering pace, observed by none and all
Ancient kin of swiftest light
We dream to see, your destiny
When dawn meets dusk past night

The chord that marks our lives
Contained within your gig
And to your tune, emotions strewn
Attempt a joyful jig

Gareth Shotts

SCARED

During my childhood I was brought up in the slums of Glasgow, in the Gorbals area to be exact, where tenement buildings were everywhere and there were no bathrooms in the houses, so we had to use outside toilets. In our building we had one toilet to eight houses which was situated on the ground floor at the back of the building. It was dark and damp, no light ever shone in this square cave.

One cold wet December night when I decided I had to use the toilet, I got out of bed and without slippers started my way downstairs towards the abyss. Three flights of stairs later I reached my destination. Rats and mice were everywhere as rubbish was piled high. Public health and safety and sanitation were not as important as they are today. As I entered the toilet I closed the door, not to keep the vermin out as they were already in with me, but for some privacy. After I completed my task I then proceeded to leave when a hand came out of the darkness and pushed me back in. I grabbed at the offending right hand and sank my nails into the soft flesh as best as a small scared child could. What I heard next was a padlock closing and then complete silence. I was locked in.

All I could do was shout as loud as possible- in between the sobbing that is - and I thought who would do this to me and why? I didn't even see a face and had no idea if it was a male or female that had pushed me back in. I then started to think what if this person comes back? As the time passed by I couldn't scream or cry anymore and I thought I would never be found. I stood on the toilet for safety as the rats or mice, or both, were running over my shoeless feet.

After what seemed like forever, I heard voices so I called out one last time in the hope that someone would finally hear me. With an almighty smash the door came crashing in, and my father stood in the doorway, my saviour, he scooped me up and carried me up stairs explaining to the neighbours as we went, what had happened. I went straight to bed thinking to myself, I was very lucky my dad heard me. But then, when my dad came in, to tuck me in I noticed three scratches on the back of his right hand.

Michael Glenochil

FACE OF THE OMEN

Alan Duffries

Acrylic on canvas



WHY, HOW, WHERE, WHEN?

Why is there always silence when the world is full of noise?
Why should the kids keep playing when you've taken all their toys?
How can the people learn to love when all their heart has gone?
How do the righteous fight for peace when all they feel is wrong?
Where can a thought be opened up when their minds are under lock?
Where do the lonely people go when the streets are chock-a-block?
When the powers that be keep telling us that what they say is right?
When we vote for them as though we have no ears to hear or eyes to give us sight?

Graham Barlinnie



THREE BIRDS, NO STONES

Was sitting in education in IT,
Two busy Magpies I could see.
Structuring a nest, a brand new home,
To raise their young in an upturned dome.

They worked to secure their hold,
Protecting their egg from the cold.
But then along came a prison jobs-worth,
Who decided that the nest had no worth.

Evicted by the authority,
Admired by the majority.
The bold Magpies were undeterred,
And came back resilient, more prepared.

Now they have rebuilt their nest,
A safe-haven where their eggs can rest.
The life in the egg begins to strive,
Breaks out of its shell prison, and begins to thrive.

The men in suits should leave them be,
For they just couldn't find a homely tree.
These Magpies are like me,
Determined to be free.

Leave them in their barbed wire home,
A triumphant nest, three birds, no stones.

David Low Moss



SKULL

Henry Duffries

Graphite on paper

LIFE

To all people who love life
Life is for living
Not dwelling
Life is fun
But will always change
That's life

Life is full of joy
But always ends
When there's bad
There's good
When there's good
There's bad
That's life

People need help
Some don't
People work
Some won't
That's life

I love life
Maybe you don't
I do what I want
Maybe you won't
That's life

Anon Glenochil

PARENT & CHILD TRIPTIC

Ian Greenock

Chalk and pastel on paper



STREET SONNET:

MARE STREET

Mare Street, Akney, mi tweet Landan city,
Where we get down to de nitty gritty.
Road so busy, people speeding so fast
Dem rush fi keep up, nuh wah fi be last.

Smell a burger and chips flies tru tha air,
Shop wey the cute gal dem buy dem fake hair.
Were pickney sing soulfull a de busstap,
Yams an plums sell in a de carna shop.

De Elders dem gamble in de bookie,
Dem a laugh like dem a young boi rookie.
Dem a drop ciggaret butts pan the floor,
Wen duty inspector come tru de door.

Mi paradise de pan dis Landan street,
De street pave wid gold dat drop a mi feet.

Tha Boi Wid Nuh Name Low Moss

NUFFIN SHORT OF A MEDICAL MARVEL

Wee Jimmy wis a
wonderful wee guy.
He usety run aboot wae iss
win a wur younger. I dinnae
know how it happened bit he
didnae hiv a head. - Well, he
hid a heid but he ustay kerry
it aboot under ees aim. It wis
mad, bit that's wit he usety dae!

Ye wid be walkin through Glasga an
everybody wid be starin n' pointin
an Wee Jimmy's no wan fur takin any
shite, wid be like, " Wit yeess lookin at?"
- An offering people square goes! It wis
hilarious, wis even funnier when somedy
accepted. He'd say ae me, "Here, hod ma
heid bit dinnae cover ma eyes." Then he'd
go n' set aboot the guy. A dropped his heid
once n' he goat a doin so he battered me fur
it. I never dropped ees heid again, ats fur sure!

We usety call him 'Shooders.' Ees second name
wis McGarvey. So it wis 'Shooders McGarvey' bit
he didnae like it. If ye said it tae ees face he wid
literally lose the nut! I usety love winding him
up bit especially when he was drunk coz he wid
leave ees heid lying aboot in the pub so we wid
blind fold it n' hide it n' watch his legs an torso
staggering aboot, bangin in tae people n' turning
air bar stools. It wis comical! He even went hame
wance without his heid, left it on the lavvy cistern.
Ye couldn't make it up!

I ended up losin touch wae Wee Jimmy,
disappeared oot the blue. Apparently he moved
wae ees maw tae Loch Lomond n' the last a heard.
He got decapitated in a boating accident, bit am
no sure. It's a shame coz a liked wee heidless
Jimmy or Shooders McGarvey. Wit every ye want
tae call him, he wis wan in a million, nuffin short of
a medical marvel.

Brian Low Moss



KILLING TIME

David Greenock

Graphite on paper

TO THINE OWN SELF BE TRUE

We thirst and thirst for comfort
Then blame and blame and blame
Every person, place or thing
We try to name and shame
Blinded by our own selfishness
We know not what we do
Until the realisation dawns
To thine own self be true
We do that by forgiveness
Of ourselves or imagined foe
By acceptance of the status quo
Our true selves start to grow
And what we are is love itself
No small print to read
For we're clear as a flowing river
From the break of day till bed
No images to hide behind
Borne from countless fears
They're washed away by acts of grace.

Charlie Greenock

BEST BEFORE

David Duffries

Acrylic on canvas



WHY OUR WORLD?

Chaos reigns in our era of death and destruction
No one's thinking straight,
just greed and war for human consumption
Tortured souls beaten, bruised and scarred
Bodies lying in countries raped, lost, burned and charred
Young soldiers coming home in bodybags on a daily basis
Whatever happend to living the dream? Finding our own oasis?
The world is crying. The world is dying
Let's just blame it on the terrorists flying.

We've gone too far, we've passed the border
Anarchy, suffering and pain the new world order
Our first line of defence is always attack, attack, attack
We blame the world's problems on Afghanistan and Iraq?
Has the world gone mad? We all suffer from this murderous affliction
Death and murder is our deadly addiction
'Onward Christian Soldiers Marching Off To War'
Except no one told them what the fuck they were fighting for!

We've destroyed our world from the inside out
After reading this do you still have doubts?
America seems to be the heart of the war machine
Do whatever you want to whoever you want
But make sure it's clean
Torture, greed, oil and money
They take all with force
Sometimes I wish nature would just take it's course.

How stupid will we look when we're all dead and gone?
This isn't a poem; it's a militant song
We're in too deep in a hole that we burrowed
Dear God all I ask is 'Why? Why our world?'
It's time to think straight and get a grip
Before we all go down with this sinking ship
So the next time you feel like you've been outdone
Before grabbin' that gun - think!
More violence will have us outrun

Steph Greenock

EMERGING ARTISTS



THE SOLDIER OF HONOUR

My mother's grandfather was a soldier in the Irish army. He joined the army when he was a young boy. After a while being in the army he was sent out to fight in the First World War. He was sent to India to fight.

After the war was over it took the soldiers a while before they were sent back to Ireland. In the mean time my great grandfather met a woman in India - the place that she lived in was called Delhi, and not long after they met they fell in love and got married before coming back to Ireland.

Back in those times things were harder, because white men were not allowed to marry black or tan women and black women were not allowed to marry white men. But my great grandfather and great grandmother did get married because of the love they had for each other. Nothing was going to stop them. But when they came back to Ireland they found that things would not be the same as they were in India. The people of Ireland did not like mixed marriages.

Some people in my great grandfather's home town had a meeting and they came up with a plan so they could boycott my great grandmother so she could not go in to any shops. My great grandmother, Anne, had long black beautiful hair and every woman in the town was jealous of her.

One day Anne went shopping but no shop in the town would serve her. She went around the town trying all the shops and not getting served in any shop before she went back home to her house crying. My great grandfather wanted to know what was wrong but he knew what the answer would be even before he asked the question. Through her tears, Anne told him the full story of what had happened. But my great grandfather knew the people of the town, and even the shop owners knew that they would see my great grandfather at some time. So when Anne was finished telling her story, my great grandfather took her by the arm and brought her up the town to see what the hell was going on. He knew himself that there would be some problems because of her colour and because of the country where she came from. He went to each shop that she been into and he asked "why did you not serve my wife?" or "what did she do to you?"

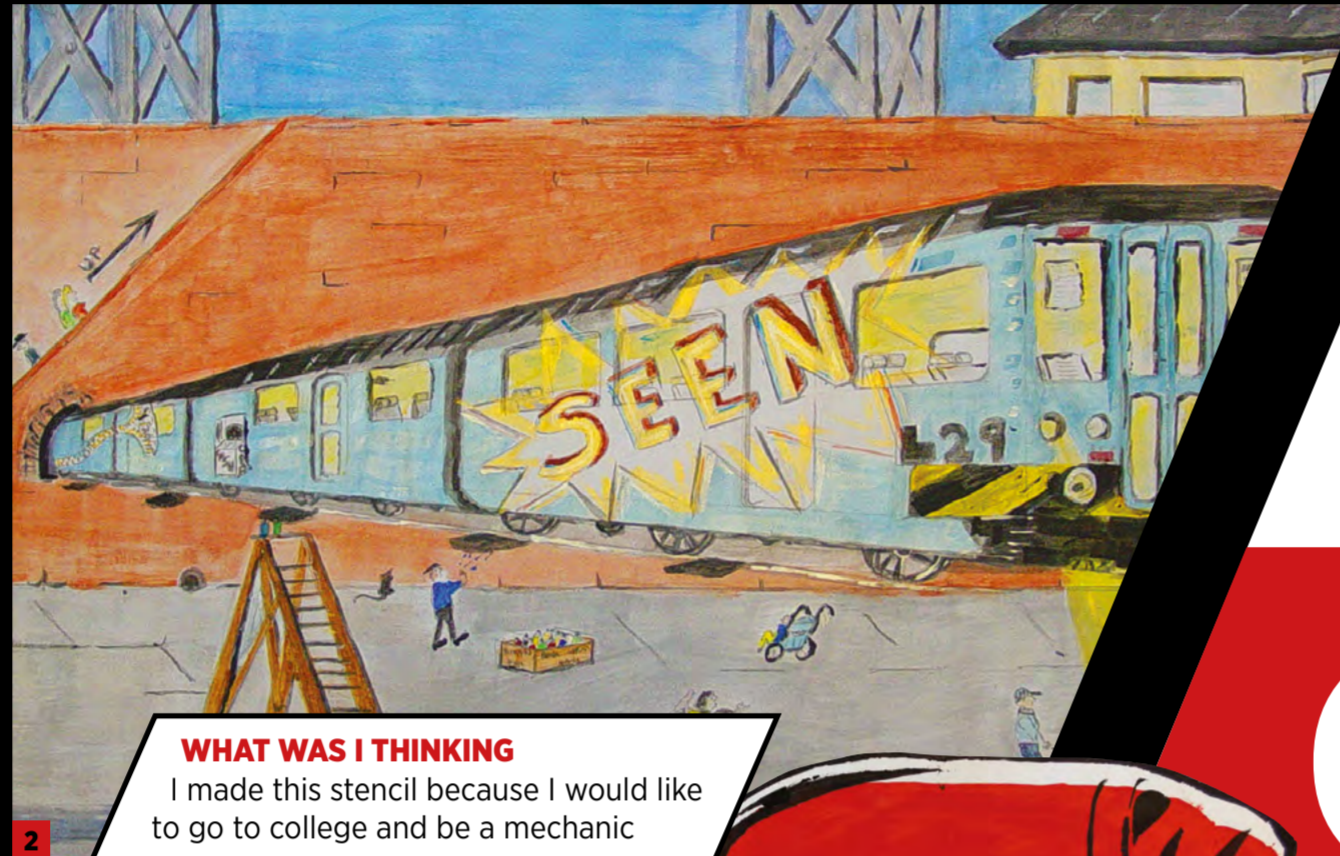
The shop owners were trying to say why they would not serve my great grandmother but all that was coming out of their mouths was rubbish. My great grandfather did not want to hear any of this rubbish so he told the shop keepers how things were going to be and what would happen if any shop ever refused to serve my great grandmother again. He went to every shop that she went to and told them the same thing. But some of the shop owners said that they would get the Garda to keep him under control and he said, "well get the Garda if you think they will help you, and tell the Garda it is me that you are having trouble with." The shop owners did not know what to think but they knew what my great grandfather was like because he grew up in that town. My great grandfather loved his wife so very much that he would not let anyone ever belittle his wife. I do know that my great grandfather and his whole family do or did love their wives. It must have been hard to fight in the First World War. And it must have been hard to have a wife that no one likes.

Throughout my great grandfather's married life he had to defend his wife many times. People did not know how much they hurt my great grandmother by doing the things that they did to her. She liked going up the street to do her shopping and looking in other shop windows to see if there was anything that she would like to buy. Back in the time of the First World War people did not really know what they were doing because those people did not know much about being a racist. At the time of the First World War there was no such word as "racist" but that didn't mean that there wasn't racism.

The older my great grandmother got and the longer she lived in that town the more people started liking her but it took a long time for that to happen. I wonder if things are really that much different now?

NB This piece is part of a longer life writing project.

Patrick Glenochil

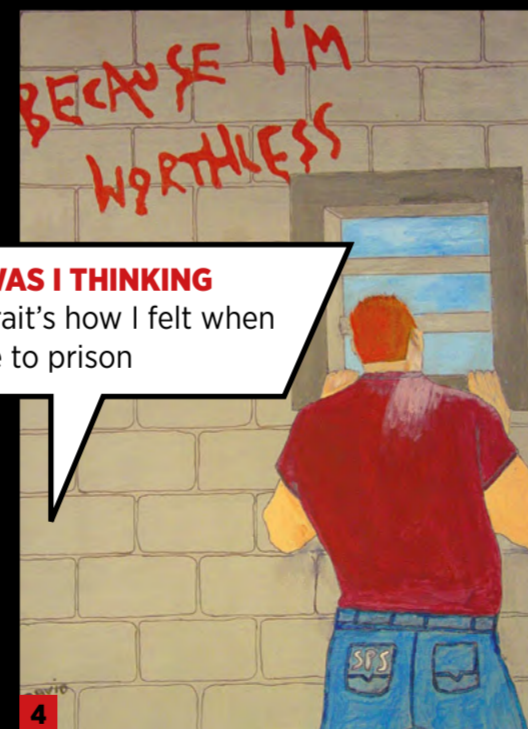


WHAT WAS I THINKING

I made this stencil because I would like to go to college and be a mechanic



3



WHAT WAS I THINKING

This portrait's how I felt when I first came to prison

4

VENUS

The quiet waters of oblivion
Travel through my mind
The fragments of some sombre truth
All decay with time
The essence of this dream
Like a vision in endless disarray
Manufacture your vision
Forever and a day

Ian Greenock

A Weekly Community Theatre Group based at Citizens Theatre.

This project has been supported by Creative Scotland Arts and Criminal justice fund to run in line with the three year residency at HMP Barlinnie.

The Citizens Theatre Community Collective was specifically designed to support prisoners being liberated and to work with agencies such as the Wise Group, Phoenix Futures, Apex, Social Work Services, Glasgow Safety Services, and Turning Point Scotland.

This will be an integrated community group, made up of people from past community projects; together with a selection from: The Community Company, Dayschool, South East Alternatives, Turning Point Scotland, local residents from the Gorbals and The Scottish Refugee Council. All working together in a positive environment.

The sessions will be predominantly led by Neil Packham and Elly Goodman alongside specialist guest artists in music. The guest artists will include Scott Twynholm and Alan Penman (singing and choir), Shelly Coyne (singer), 'Givin it laldie' Carol Laula (song writing), Rikki Traynor (digital sound) Donna Campbell (creative writing and spoken word). Some of the sessions will culminate in sharings, scratch nights and informal performances.

The current Barlinnie residency will provide a clear referral route for those prisoners interested in pursuing their interest in the arts on release. It is expected that new group members will be nurtured by the more experienced members of the group and made to feel welcome in the Citizens Theatre.

The Community Theatre Collective would provide a pool of participants to, potentially, take part in the community performance projects, planned for 2014 and beyond.

CITIZENS THEATRE



CITIZENS THEATRE COMMUNITY COLLECTIVE

Would you like to meet new people and share ideas?

Explore drama, music, singing and creative writing? You can, with The Citizens Theatre learning team and guest artists, in our brand new, weekly community group.



The Citizens Community Collective brings together people of different abilities and backgrounds, to develop new skills, build confidence and make new friendships.

The Theatre collective will provide an opportunity for those prisoners who want to pursue their interest in drama on release.

The Community Collective will meet on Fridays from 1.30pm - 3.30pm on:

October 2013
4th, 11th, 18th, 25th

November 2013
1st, 8th, 27th, 29th

December 2013
6th & 13th

Please register your interest by contacting Neil Packham and Elly Goodman

Neil@citiz.co.uk or
ellygoodman@citiz.co.uk
0141 418 6244

1 PORTRAIT

Steven Shotts

Acrylic on canvas

2 URBAN MICE AND MEN

Scott Dumfries

Watercolour on paper

3 CAR

Gemma Greenock

Stencil

4 WORTHLESS

David Dumfries

Acrylic on card

CREATE A STIR

CALL FOR SUBMISSIONS ISSUE SIX

The theme for Issue Six will be 'environment'.
Such a broad definition of topic should inspire some interesting interpretation. We look forward to receiving your creative definition of the subject and the written or visual work it inspired. Submissions are not limited to this topic and we welcome diversity and imagination. Check in with your learning centre for the latest information in the STIR newsletter.

As ever we want you to send us visual art, short stories (max 1500 words), poetry and life writing.

£20 each will be awarded to the creator of the best picture and the best written work.

COVER STENCILS



DESTINATION UNKNOWN
Raymond Barlinnie



CYBER BULLY
James Glenochil



IRONY
Paul Greenock



IN A PERFECT WORLD
Benno Shotts



COW CRAIN
David Low Moss



NO BOMBS
Elaine Cornton Vale



UNTITLED
Gordon Dumfries

CONTACT

Hand in your work to your Motherwell College Learning Centre through the following contacts

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