



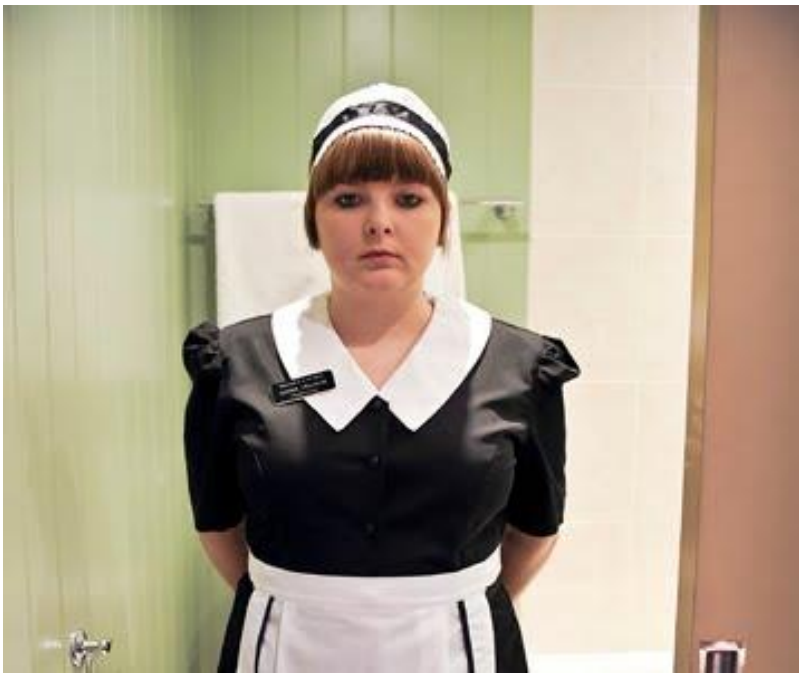
The Artist and The City



University of
Staffordshire

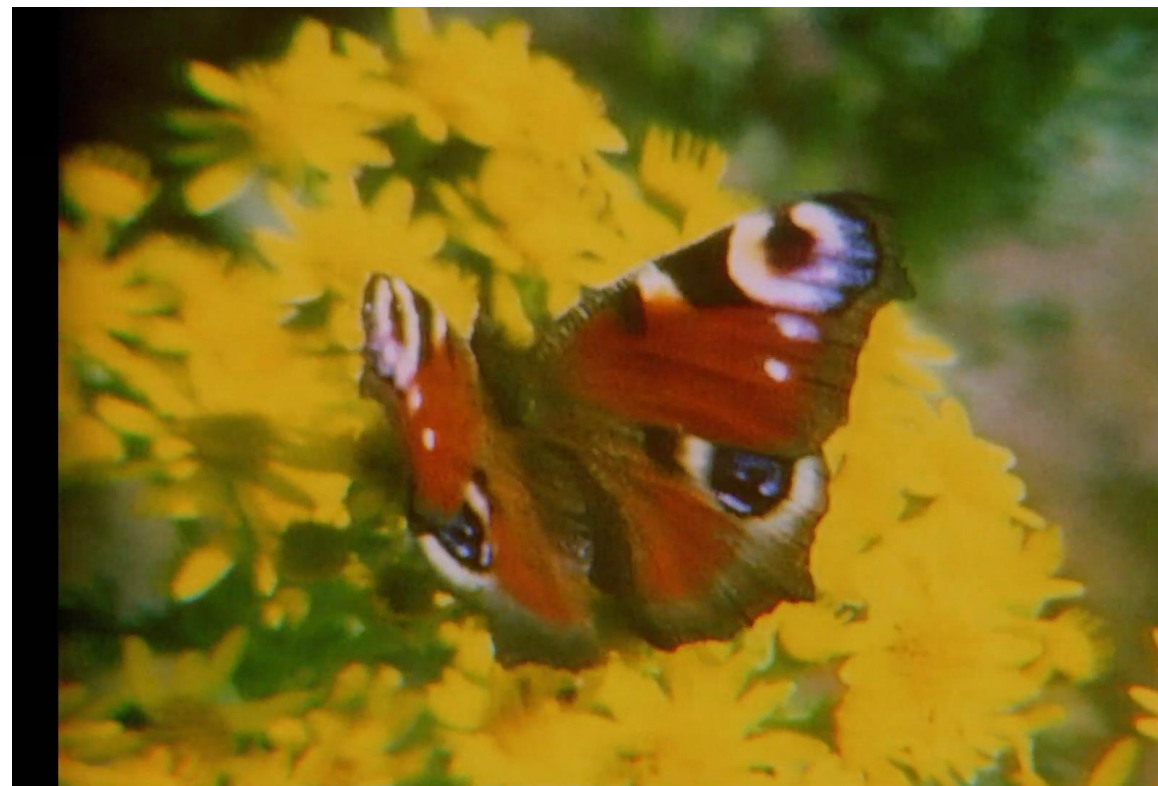
Bill and Hayley attending a Breakfast meeting with the Law Society of Japan and The British Embassy Tokyo, April 2024.







Romney (A3090)
Station
University
Long stay car park



Derek Jarman – The Garden (1990)
Artists in Place: The Place as a muse - Dungeness



Derek Jarman's Garden – An Act of hope and defiance

“Derek Jarman’s is a garden that truly acknowledges what any attempt at Eden is all about.”

—JAMAICA KINCAID

“Jarman’s garden is an act of hope and defiance.”

—JONNY BRUCE, head gardener at Prospect Cottage

The 30th anniversary edition of a contemporary masterpiece

“Paradise haunts gardens,” wrote Derek Jarman, “and it haunts mine.” Before his death, Jarman’s public image was as a filmmaker of genius, whose work, dwelling on themes of sexuality and violence, became a byword for controversy. But the private man was the creator of his own garden-paradise in an environment that many might think was more of a hell than a heaven—the flat, bleak, often desolate expanse of shingle that faces the nuclear power station in Dungeness, Kent. Jarman, a passionate gardener from childhood, combined his painter’s eye, his horticultural expertise, and his ecological convictions to produce a landscape that encompassed the flints, shells, and driftwood of Dungeness; sculptures made from stones, old tools, and found objects; the area’s indigenous plants; and shrubs and flowers introduced by Jarman himself.

This book is Derek Jarman’s own record of how his garden at Prospect Cottage evolved, from its earliest beginnings in 1986 to 1994, the last year of his life. It is the last book Jarman ever wrote. Like the garden itself, it remains as a fitting memorial to a brilliant and greatly loved artist who, against all odds, made a breathtakingly beautiful and deeply transformative garden, proof of the garden as a space not just of retreat but of ideas, philosophy, and myth.

\$30.00 US / \$40.00 CAN.
GARDENING / Essays & Narratives



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Graduating from BA hons Fine Art,
Staffordshire University, 2000

indefinable city

24th february - 16th march
tuesday - saturday 11am - 5pm

11 artists' work exploring the relationship between city and the individual

| | | |
|--------------|-----------------|------------|
| Ben Frost | Niklas Goldbach | Ian Brown |
| Kim Clarkson | Heather Buckley | Adam James |
| James Newton | Polly Penrose | Emma Roach |
| Wendy Taylor | Anna Francis | |

airspace 4 broad street stoke on trent st4 4hl
0555 4466 www.airspacegallery.org



Indefinable City Exhibition, AirSpace gallery curated in 2007:
11 artists exploring the relationship between the city and the individual





Lifecycle of a Terraced House, 2007.



Being artistic in the city –
go into the potteries



The Artist and The City

Grete Marks **Carla Wright**
John Currie **Adam James**
George Cartlidge **David Bethell**
Terry Shave **Sophie Bard**

**The Potteries
Museum and
Art Gallery**

4 OCTOBER 2014 TO 22 FEBRUARY 2015

airspacegallery 31 OCTOBER TO 13 DECEMBER 2014



The Artist and The City

The Artist and The City is a collaborative exhibition between AirSpace Gallery and The Potteries Museum & Art Gallery, Stoke-on-Trent, curated by Jean Milton and Anna Francis.

This timely exhibition aims to explore the idea of Stoke-on-Trent as an ArtCity, demonstrating that artists have lived and worked in the city of Stoke-on-Trent for hundreds of years, and setting out the particular experience of 'The Artist and The City' through an examination of the works of four well known artists, originally living or working here.

The exhibition takes as its focus and starting point the work of four artists with strong connections to the city, who are well represented within the museum's collection, and whose work is also identified as being world class. Through the works of these four artists we have begun to explore what it is like to be an artist living or working in Stoke-on-Trent, in order to understand why so many artists move on. The artists are: George Cartlidge (1868-1961), John Currie (1884-1914), Grete Marks (1899-1990) and Terry Shave (b.1952).

The curators have selected one work from each of the artists above, to become the starting point for a new commission for four contemporary artists with connections to the city of Stoke-on-Trent today. Through this exhibition we aim to draw attention to the city's creative history but importantly we hope to ask why it is that very few of them stay.

The exhibition continues across the road at AirSpace Gallery, from 31 October to 13 December 2014.





In September, a Staffordshire Hilltop
George Cartlidge (1868–1961)



David Bethell responsive artworks and George Cartlidge Sketchbooks displayed together.



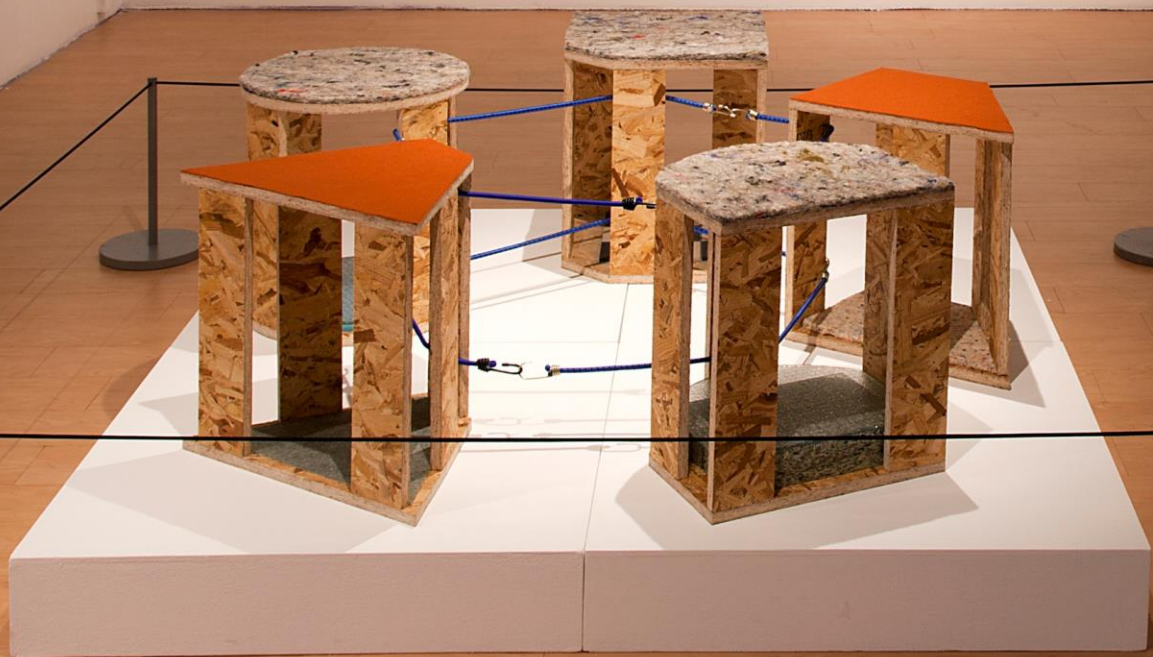
Trentham Hall, John Constable (1801)

Collection Artist: Fire Ring Series No. 15
(acquired in 1990) Terry Shave





Grete Marks and Carla Wright





Grete Marks



Grete Marks designing for Foley China Pottery, Stoke 1937-1940

airspacegallery



MONIQUE BESTEN • CLAIRE HICKEY • STEPHANIE RUSHTON • JOANNE AYRE • PHOEBE CUMMINGS



WOMAN'S WORK

AirSpace Gallery
Friday 30th September - Saturday 5th November

The Potteries Museum and Art Gallery
until November 2017



pacegallery

WOMAN'S WORK

AirSpace Gallery

Friday 30th Sep - Saturday 5th Nov 2016

The Potteries Museum and Art Gallery

until November 2017

E BESTEN • CLAIRE HICKEY • STEPHANIE RUSHTON • JOANNE AYRE • PHOEBE CUMMINGS



Jean Milton,
PMAG, 2017
By Steph Rushton



Reiko Kaneko,
Ceramic Studio,
Steph Rushton



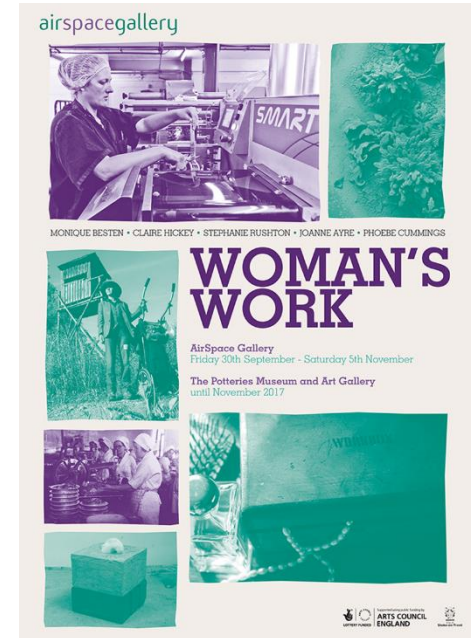
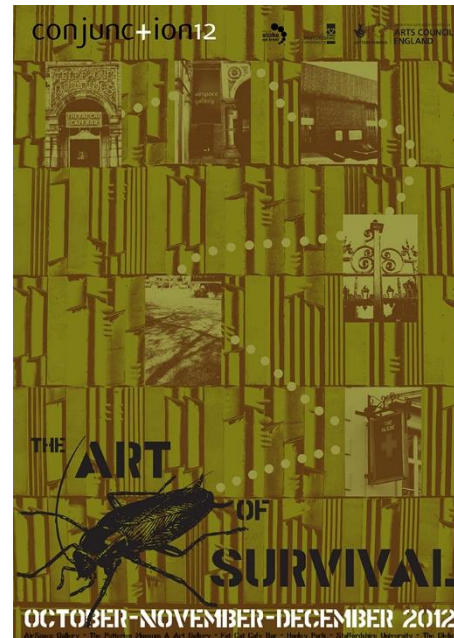
Charis Jones,
Etruria Forge, 2017
by Steph Rushton



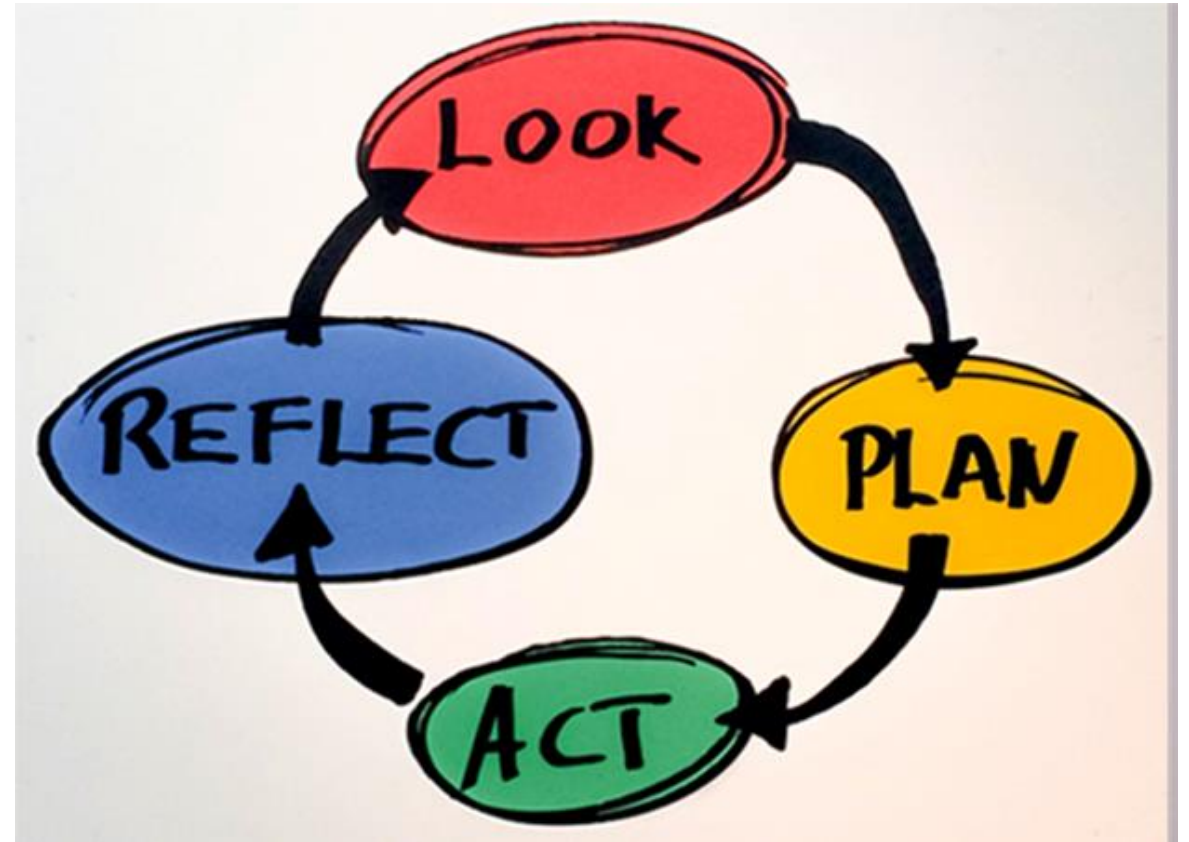
Rita Floyd,
Rita's Kitchen, 2017
By Steph Rushton



Shows I have curated with AirSpace Gallery since 2007: an opportunity to explore the role of art and artists in the city, which inform the artistic practice side of my work



Action research process:
piloting to build
confidence and
assemble your
collaborators





Hanley Greyhound Track, 2012 – 2018



How To Make a Manifesto Works Instructions:

Please read to ensure you understand your responsibilities when using the Works Instructions

SHEET NUMBER: 1

What you need to know:

1. SCOPE & PURPOSE

1.1 This works instruction (WI) covers the use and purpose of making a Manifesto, as demonstrated by Aiko-San and Okata-San.

1.2 The purpose of this WI is to ensure that the process is carried out as efficiently and effectively as possible, while bearing in mind certain health and safety guidance measures. Anna Francis takes no responsibility for any erroneous use of this instruction.

2. PURPOSE AND USAGE OF MANIFESTO WORKS INSTRUCTIONS



2.1 Take a good carrier bag full of rice bran, salt, chili peppers, a selection of cucumbers from the local villagers, a plastic container, sake, cling film and some heavy wood



2.2 Pour a generous quantity of rice bran into the plastic container, you can always use newspaper if you are worried about spillages



2.3 Sprinkle about a tablespoon of salt into the container with the bran, if you have an allergy to salt you can always wear gloves during this process



2.4 Pour about half a cup of water into the container with the rice bran and the salt, if you have an assistant perhaps they can pour the water in for you



2.5 Mix the water, rice bran and salt thoroughly with your hands until the mixture resembles wet sand



2.6 Take the villagers' cucumbers and place carefully into the container, at this stage it is a good idea to try to think about what you want to say in the manifesto



2.7 Cover the cucumbers over with the rice bran mixture and then firm down with your hands



2.8 Place chilli peppers in the top of the mixture and sprinkle with good sake, also take a small sip yourself and don't forget your assistant



2.9 Cover the top of the mixture with cling film, and then take the blocks of heavy wood to put on top of the container



2.10 Set the mixture aside and make a wish to ensure that the process works correctly and to ward of negative intentions



2.11 Place a heavy bag of local rice on top of the mixture and leave for 24 hours - do not be tempted to check before the 24 hours is complete or the entire process will be ruined



2.12 After 24 hours, dig into the mixture and you will find your completed Manifesto, do not be disappointed if it was not what you expected, we all get what we deserve





Brownfield Ikebana: started to research during residency in the Mountains of Nara, Japan 2012

Returned to the City to look at 3 largest Brownfield Sites within the city centre:
The ABC Cinema Site, Abbatoir and Greyhound Track sites





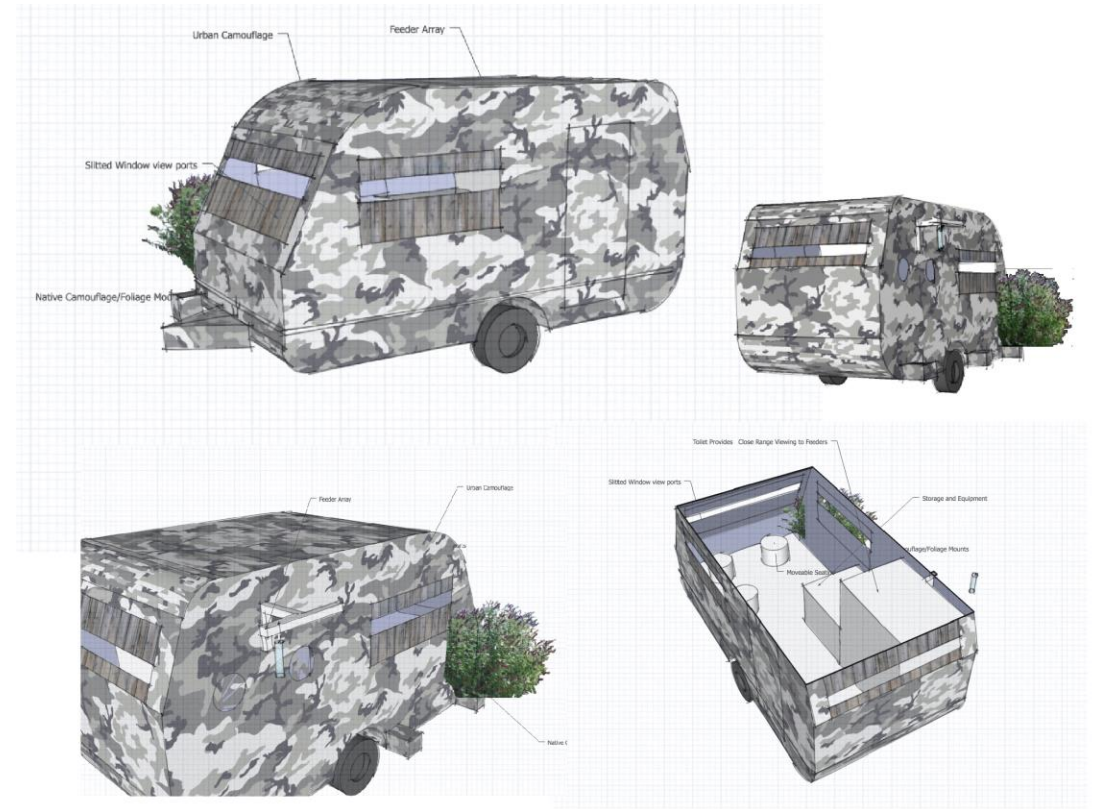
Brownfield Ikebana Workshops, 2012



Brownfield Ikebana created by workshop participants.

Birder's Paradise, 2014











The Spode Rose Garden







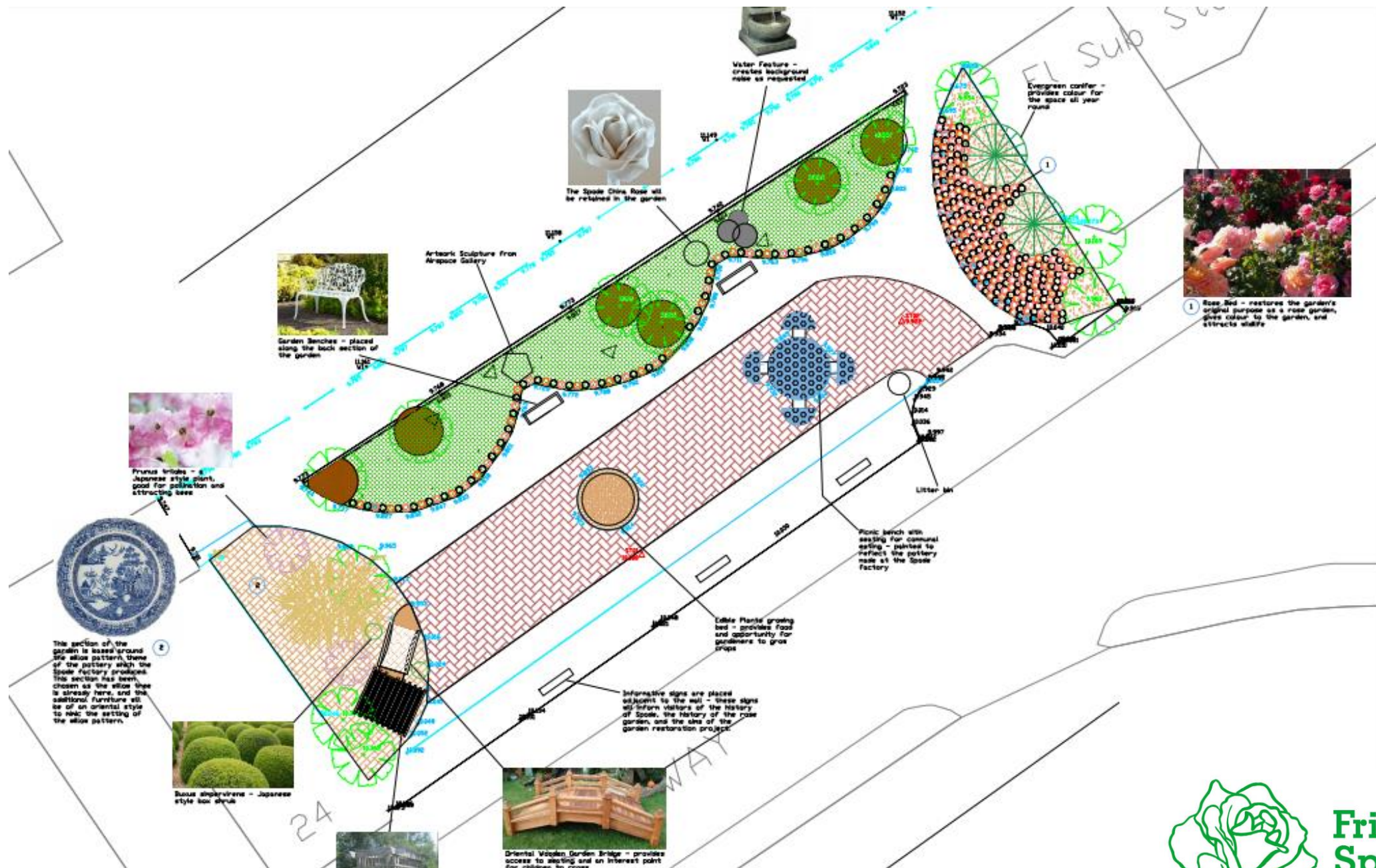
Rita Floyd's Ceramic Rose, 2013





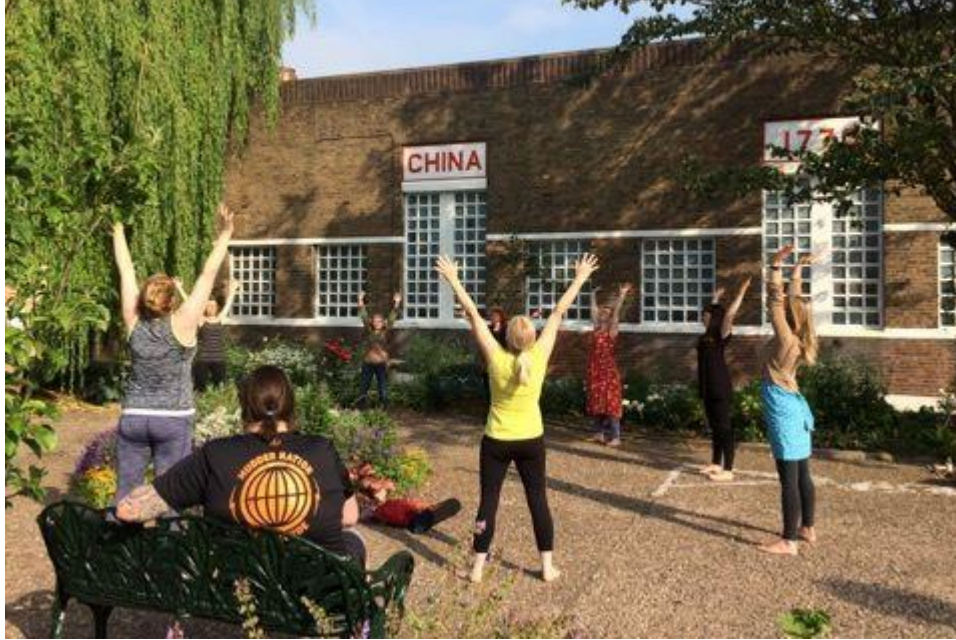
- Gareth Fryer's Living Rose





Spode Rose Garden Initial Design: celebrating Spode Patterns and Heritage





The Garden is a living artwork: we now host
Regular community events: The Sunflower Party to celebrate
the longest day of the year



Sun up to sun down raku firing



RHS Tatton Blooming Border 2017:
Spreading the word about the work and
the methods outside of the city:
Every plant and feature returned to the
garden – nothing was wasted

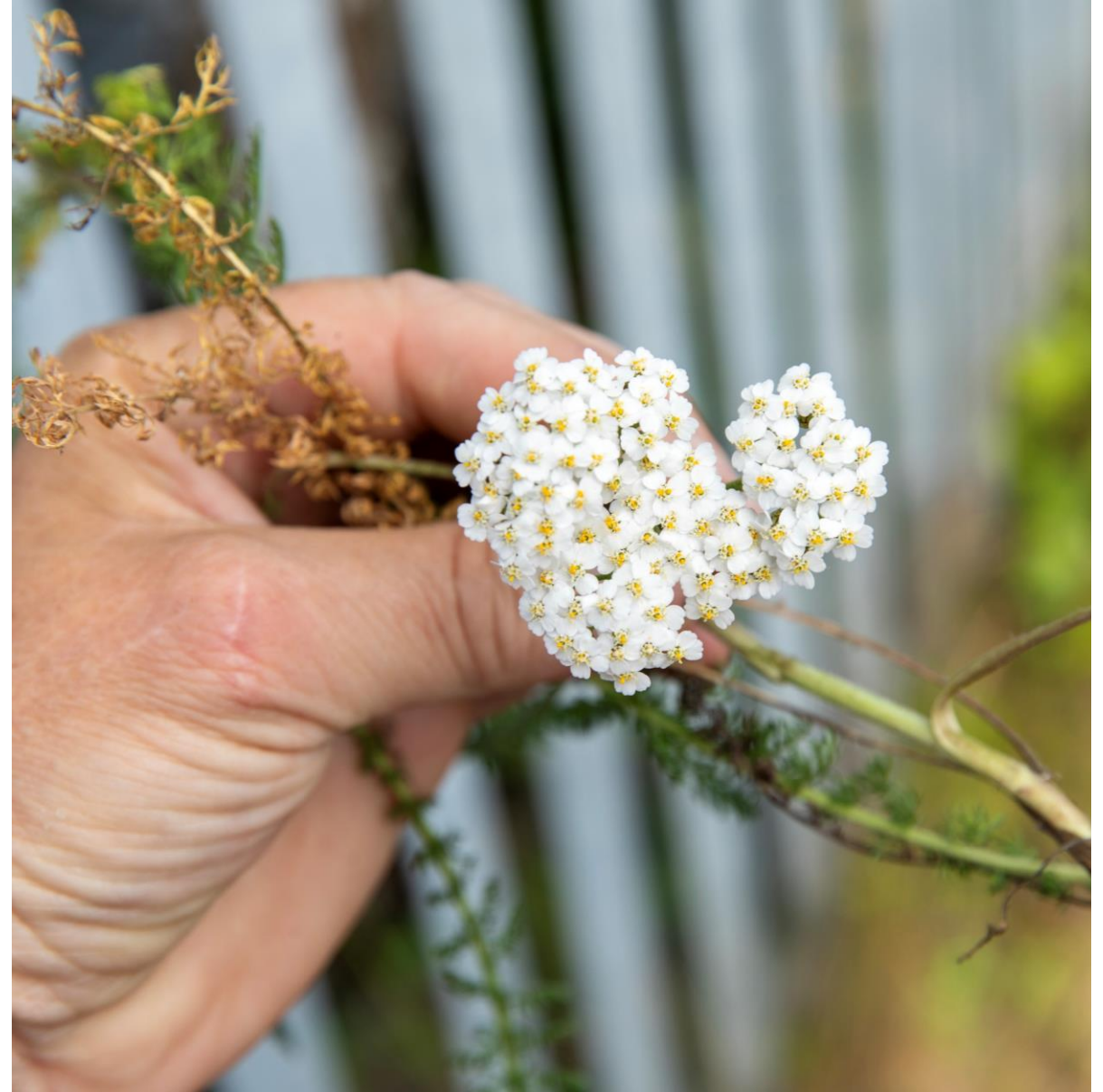








Kidsgrove Nature Recovery Walks, Winter and Simmer.



The LNRS and Nature Recovery walks with
Canal and River Trust and Appetite



Canalside
Arcana
Public Art Trail,
May 25

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Stoke-on-Trent 'betrayed' over homes scheme

🕒 31 October 2010



An MP says the government has "betrayed" Stoke-on-Trent over the end of a housing regeneration programme.

The nationwide £1bn Pathfinder Housing Market Renewal scheme has paid for the demolition of hundreds of Stoke-on-Trent and Newcastle-under-Lyme homes.

Labour MP for Stoke-on-Trent Central, Tristram Hunt, said: "We're going to have to think very creatively."

The Department for Communities and Local Government said it was "committed to supporting local councils".

A spokesman has said all projects which had funding until the end of the financial year would be completed.

'Knock down'

The government is to end the programme in England four years earlier than



The role of the artist in society:
Buying a £1 house: what if we work where we live?



MONDAY 22 AUGUST



**Planning A Community Business
Development Plan For People Who
Have Never Planned A Business
Development Plan**

A WORKSHOP on how to start a business plan
including case studies of community led organisations

10.30AM - 1PM
Portland Street, ST1 5HZ



The Portland Inn Project has become more than a building development project:

It is a catalyst to repair a sense of community – to build skills, agency and long term sustainability

But importantly from the start to build confidence and trust



Raising The Roof, 2018:
Asset Transfer Agreed from
Stoke City Council and a
process to continue to build
confidence in the Community
around what we can achieve
together – Community Co-
Build tested





How do people get involved in decision making?



The Portland Inn Project Community Decision Making Panel meal meetings, 2018 to present



This work is part of our 100 Year Plan to improve the Neighbourhood; Billboard Campaign – collaboration between The Portland Inn Project and photographer Felicity Crawshaw, 2023.

How do we get there?
I'll show you how we get there.

theonehundredyearplan.com









The Future

How do we get there?
I'll show you how we get there.

PORTLAND STAGE

WBS

Hobbes

BELFORD BROS
SKIP HIRE
01702 544060



Thank you for listening.
