

“There was he never a pilgrim that did not come back to his own village  
with one less prejudice and one more idea.”

*François René de Chateaubriand 1768 – 1848*

“Walking shares with making and working  
that crucial element of engagement of the body and the mind with the world,  
of knowing the world through the body  
and the body through the world.”

*Rebecca Solnit, Wanderlust: A History of Walking*

“.....all the great teachers - Buddha, Lao-tse, St Francis - had set the perpetual pilgrimage  
at the heart of their message and told their disciples, literally, to follow The Way.”

*Bruce Chatwin 1940 - 89*

Produced 2016, Cornwall UK.

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Image Page 9 courtesy Bredereth Sen Jago

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## Artists:

Bram Thomas Arnold  
Faye Dobinson  
Naomi Frears  
Marie Claire Hamon  
James Hankey  
Janet McEwan  
Roger Thorp  
Caro Woods  
Zierle & Carter

curated by Janet McEwan

*With special thanks to:*

*Andrew Yates, Jane Hartley, Nigel Marns,  
Stephanie Hutchison, Robert Hulks, Marion & Bill Smith,  
Rod & Jill Pascoe, Awen Media Productions  
& Jeremy O'Sullivan.*

For more information about the exhibition and project  
please visit the website: [stmichaelsway.net](http://stmichaelsway.net)



# On St Michael's Way

## War Fordh Sen Mighal

6 Aprl-15 April 2016 : 12 Star Gallery, Europe House, London. SW1P 3EU

22 July - 30 Sept 2016 : Tremenheere Sculpture Gardens, Cornwall, TR20 8YL

- |  |                           |
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## THE 12 STAR GALLERY

based at Europe House in London's Smith Square, shows work which celebrates the creativity and cultural diversity that is the hallmark of the European Union. Exhibitions are organised mostly by the embassies and cultural institutes of the EU's member countries and the programme is curated by Cultural Attaché Jeremy O'Sullivan..

*"Communication is central to the role of the European Commission Representation and Europe House...has become a recognised focus for the debate of the policies of the European Union. But the 12 Star Gallery seeks to go beyond the ebb and flow of political discourse and to explore the very idea of Europe. The exhibitions of the last 10 years – of painting, photography, the plastic arts and design – have celebrated the diverse cultural heritage of Europeans, often producing arresting juxtapositions or unexpectedly revealing shared or parallel traditions. Work shown in the gallery has also engaged with some of the key issues for Europe: identity, borders and equality".*

Jacqueline Minor  
Head of the European Commission Representation in the UK

Europe House, 32 Smith Square, London SW1P 3EU  
[http://ec.europa.eu/unitedkingdom/information/exhibitions/index\\_en.htm](http://ec.europa.eu/unitedkingdom/information/exhibitions/index_en.htm)

## TREMENHEERE SCULPTURE GARDENS

*is a major new attraction in West Cornwall which opened mid September 2012. In a beautiful sheltered valley, the woods, stream and dramatic vistas provide a perfect setting for large scale exotic and sub-tropical planting. Interwoven with this there is an evolving programme of contemporary art by leading artists.*

*The lands at Tremenheere host a short section of the St Michael's Way but also have long standing ties with St Michaels Mount. Prior to 1294 the land was owned by the monks of St Michaels Mount. then sold to Michael de Tremenheere-probably already farming the land as a tenant. The owner of the lands then carried the name Tremenheere continuously for another 600 yrs. It is said the land was used as a vineyard for the monks on the Mount during the 14th century - certainly strong ties exist to this very day with the St Aubyn Estate including close collaboration with the parallel development of the gardens on the Mount and Tremenheere. We are honoured to host the Cornish presentation of the group show "On St Michaels Way" later this year. I took a keen interest in raising the profile of this beautiful and varied walkway back in 2001 and am personally delighted to see the great strides being made to celebrate this wonderful Pilgrim route.*

Neil Armstrong  
Owner & Director, Tremenheere Sculpture Gardens

Tremenheere Sculpture Garden  
Gulval, Penzance, Cornwall TR20 8YL  
[www.tremenheere.co.uk](http://www.tremenheere.co.uk)



## Foreword

CERES is pleased to be associated once again with an exhibition at The European Commission Representation in the UK. It was in February 2009 that we helped organise an exhibition of paintings showcasing contemporary Cornish artists under the title 'A Cornish Perspective' (Delynyans Kernow).

CERES is a voluntary organisation based in Cornwall that researches and aims to promote social and cultural links between Cornwall and the wider Europe. Cornwall has a vibrant cultural heritage stemming from Celtic origins and has significantly contributed to the European mosaic.

In its earlier work CERES was involved in the creation of the St Michael's Way across West Cornwall, which remains the United Kingdom's only path officially linked to the Santiago de Compostela path network. It is also the only long distance footpath in the UK to be formally recognised by the Council of Europe as a European Cultural Route.

Since the path opened in 1994, St Michael's Way has become a popular route for walkers following in the footsteps of pilgrims who crossed over the Cornwall peninsula before sailing on to Brittany or directly to Galicia in Northern Spain to visit the tomb of St James in Santiago de Compostela.

It is therefore fitting that CERES is now supporting this new exhibition at the 12 Star Gallery that focuses on the St Michael's Way route and helps display Cornwall's rich cultural heritage and its on going contribution to the Europe cultural landscape.

On a sad note, John Fleet, the founder of CERES and inspiring force behind the aforementioned exhibition at the 12 Star, died in 2014. He is fondly remembered and would be pleased to know that his work of ensuring Cornwall's recognition as a key element of Europe continues.

Steve Angove  
Chair of CERES



PASSENGER FERRY FROM PENZANCE TO  
Isles of Scilly 2 hrs 40 mins (summer only)

## **Getting to know the way.**

### **Janet McEwan**

St Michael's Way was introduced to me by the late John Fleet, a vivacious octogenarian at the time, during my modest involvement with CERES, the voluntary organisation he founded in 1987 to help facilitate and support cultural links between Cornwall and wider Europe. I was surprised to discover that the only long distance footpath in the UK to be designated a European Cultural Route, was in Cornwall, far removed from the commonly perceived hubs of cultural activity.

Walking St Michael's Way for the first time with a friend in 2011 was a memorable experience filled with both delight and dismay, as while the sites and scenery were inspiring, a good deal of the signage and furniture along the route was in very poor order, and it was often hard to find our way. Furthermore guides produced in 1994 and 2004 were all out of print, and information about the history of the path was sparse. As little had improved a couple of years later, when I retraced my steps with fellow artist Caro Woods, I was prompted to begin researching the St Michael's Way, while considering how the arts might help foster wider appreciation of this unique footpath.

However it was not until 2014 that a meeting was arranged with then newly appointed paths CORMAC Countryside Officer, Hamish Gordon, who was well aware of the maintenance issues on St Michael's Way, and committed to addressing these by liaising with landowners and other stakeholders, and tackling as many sections of the route each year as budget would allow. I am pleased to report that since then, with not inconsiderable input from the local Ramblers group, CORMAC has carried out radical improvements along much of St Michael's Way with more to follow as resources become available.

Also in 2014, when CERES had an opportunity to present a second exhibition in the 12 Star Gallery of Europe House in 2016, featuring artists from Cornwall, it seemed timely to propose that the curatorial theme for the exhibition be: European Cultural Route no 11 - St Michael's Way. Interest in walking across the globe has increased substantially over recent years - as a sport and outdoor pursuit, as an artform, and also as part of pilgrimage. According to the Confraternity of St James, the numbers of people who have walked the minimum distance of 100km, (and it's usually far more), to receive their Compostela, or pilgrim certificate, in Santiago in north west Spain, has grown from 2,491 in 1986, to 93,924 in 2005, growing to 262,459 in 2015. In 1994, when St Michael's Way was officially linked to the The Santiago de Compostela Pilgrim Way it became part of what the Council of Europe described as, "a highly symbolic



and significant European cultural route" representing "a collective memory....overcoming the distances, frontiers and language barriers". As I write it's almost impossible to think of paths across borders without being mindful of the millions of families who have been forced to walk, and are still walking, just to try to put distance between themselves the horrors of conflict in their homelands. From 1953 to 1981, an American woman who called herself simply "Peace Pilgrim", covered more than 25,000miles on foot, and vowed to "remain a wanderer until mankind has learned the way of peace". Walking became a form of activism for her. She continues to inspire people worldwide, including me.

Art and pilgrimage have been long connected, not least, by the portrayal of pilgrimage in paintings, literature and music. Pilgrimage Art, a growing area of scholarly enquiry is described by medieval academic Jennifer Lee as, "not a type of art but a context for interaction between pilgrims, people involved in the devotional practice of pilgrimage, and the art and architecture they encountered. Many types of art contributed to the medieval pilgrimage experience, including the buildings in which saints' relics were housed, the ornaments and furnishings of these churches, the reliquaries and shrines that held the relics, and the badges that pilgrims wore to identify themselves and to commemorate their journeys".

St Michaels Way itself is the outcome of creative thinking and collaboration. We should be mindful that the present day route is definitely not the original one used by pilgrims and travellers in the past. They would almost certainly have taken the most direct route between the known arrival and departure points on the north and south coast of Cornwall. Over time this well trodden path became the busy A30 highway.

The current St Michael's Way was mapped out over 20 years ago by Hilary Shaw and Rod Rascoe of Bredereth Sen Jago\* with members of Cornwall Council using information from the Council's existing rights of way definitive map. The resulting route was designed to stay as far away as possible from road traffic, while taking in sites of cultural and historical interest along the way.

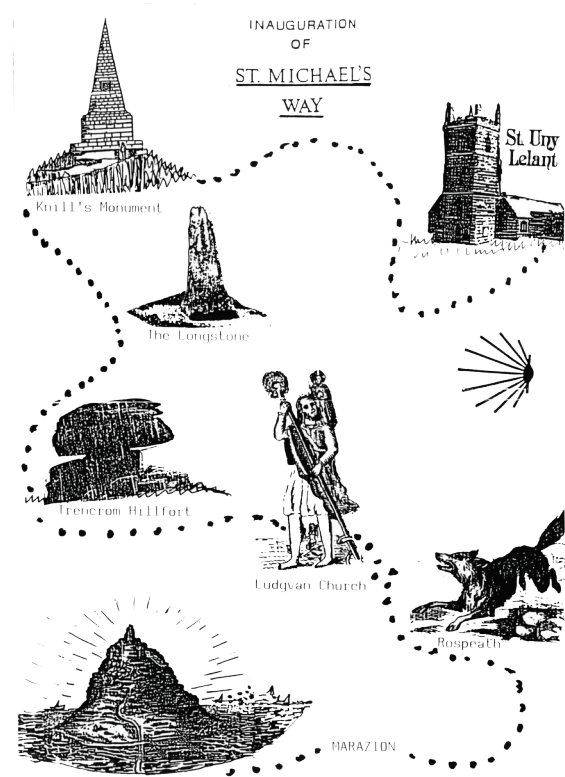
On St Michael's Way features works produced by invited emerging and established artists with shared interest in our ever shifting, entwined and evolving knowing of landscape, ritual and faith. Although all of the participating artists are based in Cornwall, many, including Zierle & Carter present work internationally, while others, such as Mare Claire Hamon have strong personal connections with mainland Europe. However prior to beginning their research for this exhibition, most had never walked the St. Michael's Way, and like many others were unaware of it's European credentials. While their responses to St Michael's Way are

coloured by diverse creative practices, all offer space for us to consider what pilgrimage might be.

Importantly, this exhibition is just one element of a wider initiative supported by a number of people with diverse backgrounds and faiths, who share an interest in the path and have recently decided to form "Friends of St Michael's Way", a constituted group whose broad aims include ensuring the footpath is researched and maintained, promoting the route regionally and beyond, and considering its cultural, spiritual, economic and geo-political importance - past, present and future, through various lenses.

Following the launch in London at the 12 Star Gallery, On St Michael's Way will return to Cornwall and be presented at Tremeneere Sculpture Gardens - opening the weekend before the day of the annual Feast of St James on July 25<sup>th</sup>, which is celebrated across the globe. This event will signal the launch of a programme of public events straddling the summer months of 2106 and beyond, co-ordinated by Friends of St Michael's Way and will include the introduction of new stamps for pilgrim passports situated at various sites along the route, that will help affirm that the St Michael's Way is indeed part of a European wide network of footpaths that converge at the Cathedral of St James in Santiago de Compostela.

stmichaelsway.net



Design by Hilary Shaw for the 1994 opening ceremony of StMW.

\* Bredereth Sen Jago is an association that aims to stimulate interest and spread information about the Pilgrimage of St James and pilgrimage routes to Santiago de Compostela, especially in Cornwall and the lands around the Celtic seas. Its is open to all who are interested in any aspect of pilgrimage : is non-political, non sectarian and non denominational.

## St Michael's Way: History and Mystery

### Professor Michelle P. Brown

The narrow neck of land that connects West Penwith, the south-westerly tip of mainland Britain, to the rest of the island is traversed by what is now known as St Michael's Way. The Land's End Peninsula marks the meeting point of several seas, swollen with potentially treacherous currents, yet its rich mineral deposits made it a goal for seaborne traders from other parts of Europe, northern Africa and the Near East from the Bronze Age, and earlier. For over 4000 years Cornish tin, copper and other resources have fuelled technological developments, from the earliest metal implements to massive beam engines made at the foudries of Hayle.

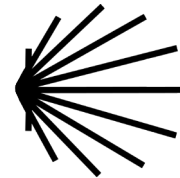
In the first century BC, urbane Sicilian writer Diodorus Siculus praised the outward-looking, receptive and hospitable nature of West Cornwall and the importance of centres such as Ictis (thought perhaps to be St Michael's Mount), an island with harbour linked to the mainland by a tidal causeway – like the Scillies an ideal offshore trading centre exploited by the Romans and possibly the Phoenicians before them. Transporting such precious cargoes to the Continent, via Brittany and Gaul or via the Iberian coast into the Mediterranean, as well as to the

neighbouring Celtic regions of Ireland, Wales, Man and Scotland and to Scandinavia, meant that this land-bridge linking the Cornish North and South coasts became a well-trodden path. The Hayle Estuary and Mounts Bay have changed over time and more of the route linking them was navigable then: only a five-mile wide isthmus had to be traversed as 'portage', with goods and perhaps even hide-covered boats (currachs) being carried from one coast to another, to avoid sailing around Land's End.

From the late 5<sup>th</sup> to early 7<sup>th</sup> centuries this ancient route became one of two major points of entry for the waves of Celtic saints, intrepid men and women from Ireland and Wales whose names survive in the dedications of their churches (including St Ives, St Uny, St Erth, St Sennen, St Levan, St Buryan, St Breage), who sought to revive or introduce the Christian faith to a landscape which is one of the richest in Europe in reflecting through its monuments the human quest to connect with the divine. Standing stones, burial chambers, stone circles, hill and promontory forts, Romano-Celtic villages, subterranean chambers (fogous) and sacred springs abound and were joined by early Christian chapels, hermitages, wayside crosses and holy wells. These were joined in turn by medieval granite churches such as St Uny, Phillack, Ludgvan and Gulval, methodist chapels, farm buildings, manor houses, mine chimneys, engine houses and monuments to social and industrial worthies. All of these are to be encountered along St Michael's Way.

The sands and saltmarshes of the Hayle Estuary and St Ives Bay give way to river valleys and upland moors, dropping down to further bird-friendly habitats between the early market town of Marazion and Penzance. These fringe the drowned landscape of Mount's Bay, its fossilised forest stretching out to the lost land of Lyonesse, submerged by prehistoric post-glacial melt. From its waters emerges the tor of St Michael's Mount – successively ancient trading port, early Celtic monastery, medieval abbey and stately home. As early as 495 the mount had been associated, through tales of the vision of fishermen, with the Archangel Michael, renowned for protecting against evil and doing battle with it on the high places. Because of this and physical similarities it was presented to its Norman counterpart, the Abbey of Mont St Michel, by William the Conqueror's half-brother in the latter part of the 11<sup>th</sup> century. It became, once more, the focus of interaction between these islands and mainland Europe, as a staging post and spiritual focus on part of the most influential and enduring of pilgrimage routes – El Camino de Santiago de Compostela. The Friends of St Michael's Way have just succeeded, following in the footsteps of the Bredereth Sen Jago, in helping to get this ancient and important route acknowledged as an official part of El Camino, restoring it to its medieval status as the part of the route that permitted the Irish, Welsh and Cornish to participate in this Europe-wide pilgrimage movement.

Pilgrimage is sometimes defined as 'journey with intent'. At its height, during the Middle Ages, over 500,000 pilgrims per annum travelled to the shrine of St James at Santiago in North-West Spain. Shipping records indicate that St Michael's Way and a number of embarkation points in Mounts Bay formed the western route into El Camino. Spiritual, cultural and economic influences travelled with the pilgrims, helping to forge a sense of shared endeavour and fostering greater understanding and interaction. Today, those who still undertake the pilgrimage of faith are joined in caring for and treading the path by those of other spiritualities, by walkers, tourists and artists. The work of some of the latter, which celebrates and responds to St Michael's Way and to the concept of pilgrimage as a reflective, creative journey with intent, is shared in this exhibition.





Map of the mainland Europe Santiago de Compostela network of paths adapted to show St Michael's Way & The English Way with kind permission from CSJ.



## St Michael's Way and the Spanish Caminos

### Marion Marples

Interest in walking the Camino de Santiago has been growing since the early 1980s. The main Camino Francés in Spain and feeder routes in France inspired many to investigate additional routes throughout Europe.

The development of the Camino Inglés from Coruna to the north of Santiago happened in the early 1990s. This well attested route is named 'Inglés ' because of the evidence for pilgrims arriving at La Coruña by ship from England including ports in Cornwall, Ireland and Wales. In the 1990s local historians in Cornwall established the St Michael's Way in conjunction with the Council of Europe. The official opening took place in May 1994 with the Spanish Ambassador leading pilgrims along the route.

Traditionally pilgrims need to walk at least the last 100km to Santiago. The distance from La Coruña is insufficient to qualify for the 'Compostela' certificate of pilgrimage.

However, we can announce that the Pilgrim Office at Santiago Cathedral has now agreed that pilgrims arriving who have walked the St Michael's Way as well as the Camino Inglés from La Coruña may be awarded the Compostela, on production of a suitably stamped Credencial.

*The Confraternity of Saint James was founded in London by a group of six people in 1983 to bring together those interested in the medieval pilgrim routes through Spain and France to the shrine of St James at Santiago de Compostela, and in the associated rich heritage of art, architecture, history, music and faith. CSJ membership is open to all who are interested in the Camino de Santiago whether active pilgrims or more broadly interested in our aims and activities.*

*The CSJ has an office, bookshop and library in central London close to Blackfriars Bridge, open to the public at various set times or by appointment.*

[www.csj.co.uk](http://www.csj.co.uk)

## **Bram Thomas Arnold *Taking My Own Advice.***

"It is so difficult to find the beginning. Or better: it is difficult to begin at the beginning. And not try to go further back." Ludwig Wittgenstein.

Walking and talking and printing and writing have made up the bulk of the past five years of my life, during which I have been grappling with a practice-based PhD whose foundation was a long walk across Europe. And now the play goes on, elsewhere and after, you cannot rehearse a walk, every time you step out it is into a world made afresh again.

I undertook the Way in the bleak winds of February, in search of material, both physical and otherwise, with which to construct a hermitage at Newlyn Gallery in Cornwall.

Ultimately, it turns out,

I went for a walk,

so I could find the wood,

to build a shed,

in which I would make a book, About going on a walk,

In order to find the wood

To build a shed

In which I would make a book.

The book is now made, but here it rests, its first page pinned down; it is waiting for the summer, for the sun, when the hermitage will be laid to rest along St. Michael's Way at Tremenheere Sculpture Garden in Cornwall. Within the hermitage the book will finally be written: about going for a walk to find the wood to build a shed in which to make the book in which to write about going for the walk...

In the beginning was the word, and the word was hermit, derived from the old French hermite and back from there into Latin eremita and back again to Greek, eremites, living in the desert, from eremia desert, from eremos: lonely.

To be alone then, to being, alone.

bramthomasarnold.com



## Faye Dobinson *Escape and Evasion*

*'Walking has become an act of resistance in our culture of speed: the deepening of the relationship between personal-ity, place, pace and peace becomes apparent with any sustained walk. There are rhythms thrashed out between your physical state, the nature of the terrain and the movement of the air around you: a sense of something bigger makes itself known. Our place in this place becomes what we are navigating our way through'.*

*Journal Entry*

When servicemen and women were given 'Escape Maps' printed onto silk in WWII, it was to help with finding their way in the event of being caught behind enemy lines. The maps were a practical solution for the urgent need to place oneself in the landscape, for survival.

The maps presented here are robbed of that urgency and function, faded and decorated, simultaneously celebrating and questioning the contemporary interest in pilgrimage, which is rooted in the exploration of the significance of place and journeying.

Pilgrims walk to find meaning: a walk is a means to place yourself within the landscape; to move through it and find your pace: a means to digest life, to traverse your memories, be challenged and maybe make peace. By embroidering the route of pilgrims from Ireland along the St Michaels Way across the maps, the radical act of wandering is glorified as an antidote to our contemporary culture of speed. The actual shape of the walk is re-presented, dissected and scattered across the surface, a decorative reminder that we all generate our own path.

*Variable dimensions, synthetic fabric and silk, gold cotton thread. 2016*

[www.fayedobinson.com](http://www.fayedobinson.com)

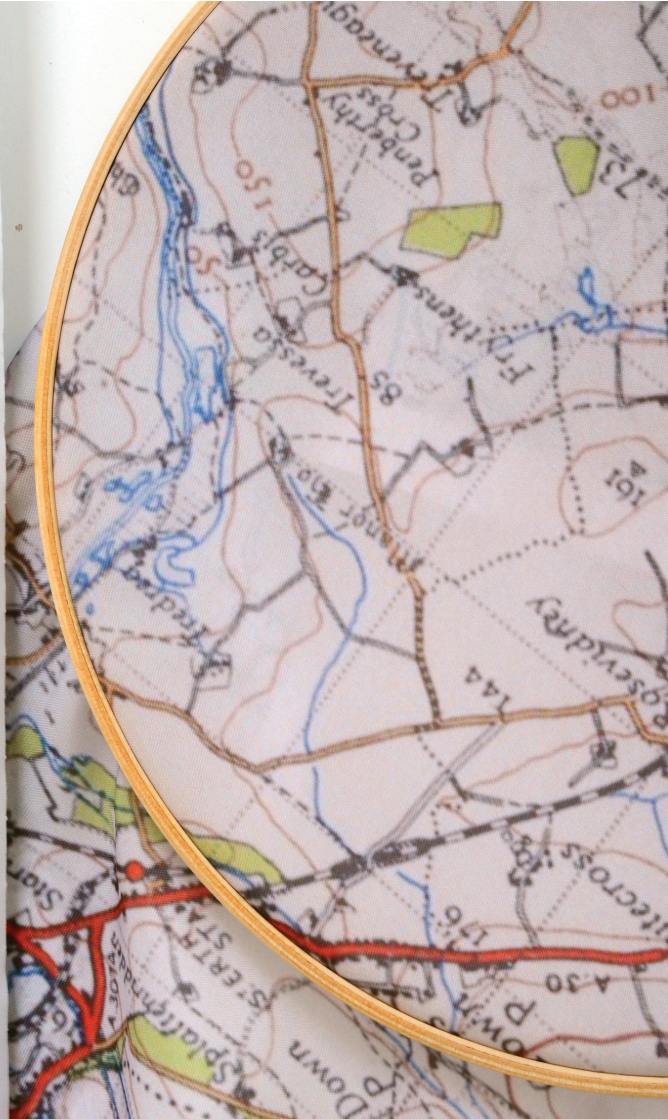


Twelve 1st-mag. stars are  
 brightness: **Sirius** in Big Dog  
 southwest, first star you see at  
 planet, near ecliptic; check  
 Vega in Swan, bluish-white, high  
 Charioter, yellowish, northeast; Rigel  
 Orisman, orange, northeast; Rigel



THE SKY ON A  
 FOLLOWING DATE

MAI  
 MAI  
 APR  
 APR  
 NOV  
 NOV



## Naomi Frears    *Say It*

I walked the SM way with a good friend early in the year.  
The walk was wonderful, even in the parts with deepest mud.

We had a great conversation during which I told my friend something important and secret.  
Walks are the best places for clearing the air.

Cornwall looked so beautiful but the most memorable part of the walk was the confession  
and the lighter feeling afterwards.

The work (*Say It*) I made is a blind emboss, a nearly invisible image of a woman (me?) declaiming  
and the pattern is from a manhole cover near the edge of a field – a physical connection to the walk.





## Marie Claire Hamon *I took a path into the hills*

The foot paths that traverse Britain and European countries have an immense value to the contemporary walker, wanderer, and pilgrim. Many of these paths were set down centuries ago by those who used them for religious or utilitarian reasons and have retained a public right of use. They are presented to us on ordinance survey maps which allows us to explore them. I have the great freedom to set of at any time of the day and year and wander.

As I walk along these I have a sense of being part of a greater company of people who have used them, and their sense of history and spirituality inscribes itself into my mind as I walk. So many of these paths were created for a particular purpose of their time, they were born out of a necessity to hunt, to gather food, to lead cattle, to go from one church to another. It was part of the fabric of life, inherent to daily activities, to work, to survival .

The track survives as a witness and relic of the past, it gives us a sense of continuity, the sense of belonging to a humanity that not only is alive now but lived thousands of years before us, it gives us a sense of a greater span of time

The foot path is humble, the width of a single walker, often created of beaten earth, rocks and vegetation. It lives in harmony with nature, doesn't scar and devastate the land but rather, meanders along its contours in the same way as other animals make their pathways along the natural lay of the land.

It is finding this harmony with the landscape through the use of ancient paths which gives a sense not only of belonging to a greater collection of people, but belonging to the land, how it undulates and contours and how I can flow with it, just another animal amongst the millions who have walked the earth in harmony before me .

This is the path, the line that I respect, that I love, that beckens me to walk , to go and see what is behind the horizon, a pilgrim with my line on the canvas , exploring the contour of the paint, where it naturally flows within the landscape of the paint and leads the eye beyond the canvas, a journey inspired by the act of painting, of laying an imaginary landscape and working with the contours to find the direction of the path.

[marieclairehamon.com](http://marieclairehamon.com)





We walked towards the sky : Oil on canvas 25 x 25 cms





We took a path into the hills : Oil on canvas 125 x125cms

## James Hankey    *A Balance of Precaution and Precariousness*

I envisaged walking alone all day, with pace and intent, as if trying to reach a distant goal. I planned to stop only for sustenance and to use a sextant at midday to take a reading of my position.

This walk was to take place on a treadmill held within a raft, drifting with tide and wind, out across Gyllyngvase Bay in Falmouth.

This idea was realised in 2015 for a commissioned performance entitled *Walking Still: a Drifting Pursuit*.

The ambition was clear, but a few important details actually manifested themselves quite differently on the day.

Before the performance I had to produce a detailed risk assessment to ensure the accompaniment of a qualified safety boat which enabled permission to be granted from the Falmouth Coastguard and Harbour Master.

I needed insurance cover and I took many other precautionary planning measures.

However, I had not envisaged that I would drift two miles out to sea in two hours, or that the raft would fail and we would both need rescuing.

Here is a sequence of unanticipated occurrences that took place during the performance.

Image: Oliver Raymond-Barker





Walking was more like a stutter, stammer, trip, stop, quickstep.

Stabilising wire grip broke; had to borrow some rope.

The inshore calm was short lived with strong off shore winds and on-the-drop spring tides.

Homemade bilge pump stopped pumping; had to borrow a hand bailer.

Chop was getting chopier; ten centimetres clearance wasn't enough.

A mile out: couldn't make out shoreline body shapes.

Chuffed to see my quick release strung-stone ballast successfully deployed; gained me a few more centimetres, temporarily.

The balancing act of walking unbalanced the raft; water just came in.

Two miles out: on my hands-and-knees bailing more than standing.

Quick disembarkation from the raft and onto the safety boat.

Started to tow the raft toward calmer waters.

One of the raft's scaffold clamps unclamped; buoyancy drum dislodged and floated away, recovered later.

Raft starting to sink; rescuer in dry-suit jumped overboard.

Raft was partially disassembled with six safe hands and one hex key

Midday sextant reading from the back of the safety boat: this is where I was



## **Janet McEwan**    *21 Days on St Michael's Way.*

To date, I have walked the St Michael's Way footpath on five occasions – the last two times - on my own.

The main purpose of these solo walks was to generate material for this exhibition. The initial plan was to set up 21 small handmade pinhole cameras along the route, from Lelant to St Michael's Mount, and to collect them 21 days later. The camera shutters would be left open for 21 days (1 day for each year since the path was opened in 1994), and I would then process the light sensitive contents and exhibit the resulting prints. These pinhole images would in theory reveal 21 days of light and activity at various locations along the route, with traces of all the creatures, human and other, who had passed in front of the camera during that time.

The dates were set to encompass the Feast of St James on July 25<sup>th</sup> 2015.

On setting off alone on the 19<sup>th</sup> July 2015 with my bag of cameras, sandwiches, and flask of tea, the mission seemed straightforward. The weather was helpfully fair. I had a task to do and felt well equipped to complete it, not least, as the route was becoming familiar. However, as I followed the St Michael's Way across the peninsula, I found myself prompted repeatedly to question my motivations.

The Way proved to be not only surprisingly challenging, but transformative.

After collecting the cameras, I decided to try to mirror my sense that more time was needed to distil that experience, alongside my disinclination to expose my emergent thoughts, by processing only the contents of cameras no 1 and no 21, positioned at the start and end points of the route. Both these images hold a 21 day-long stare out to sea - from the north coast of Cornwall from St Uny church, and from the south coast, from the top of St. Michael's Mount. Unblinking, they keep watch on the horizon.

Meanwhile, inside the dark grottos of cameras no 2-20, a further 19 images nestle in silence.

Resisting our gaze.

Taking their time.





1

ST. UNY CHURCH



2

BORTH KIDNEY SANDS



3

NUT GROVE



4

CARBIS BAY



5

RAILWAY BRIDGE CARBIS BAY



6

STEEPLE WOODS



7

KNILL'S MONUMENT



8

STILE



9

BOWL ROCK



10

FOOT OF TRENCHM HILL



11

GATE



12

HEDGE TUNNEL



13

HEDGE TUNNEL



14

STILE NEAR FORD



15

STILE BESIDE SMALL STREAM



16

LUDGVAN CHURCH



17

BRIDGE AT TREMENEERE



18

MARAZION MARSH SIGNPOST



19

PROMENADE MARAZION



20

GIANT'S WELL ST. MICHAEL'S MOUNT.



21

CASTLE WALL ST. MICHAEL'S MOUNT.

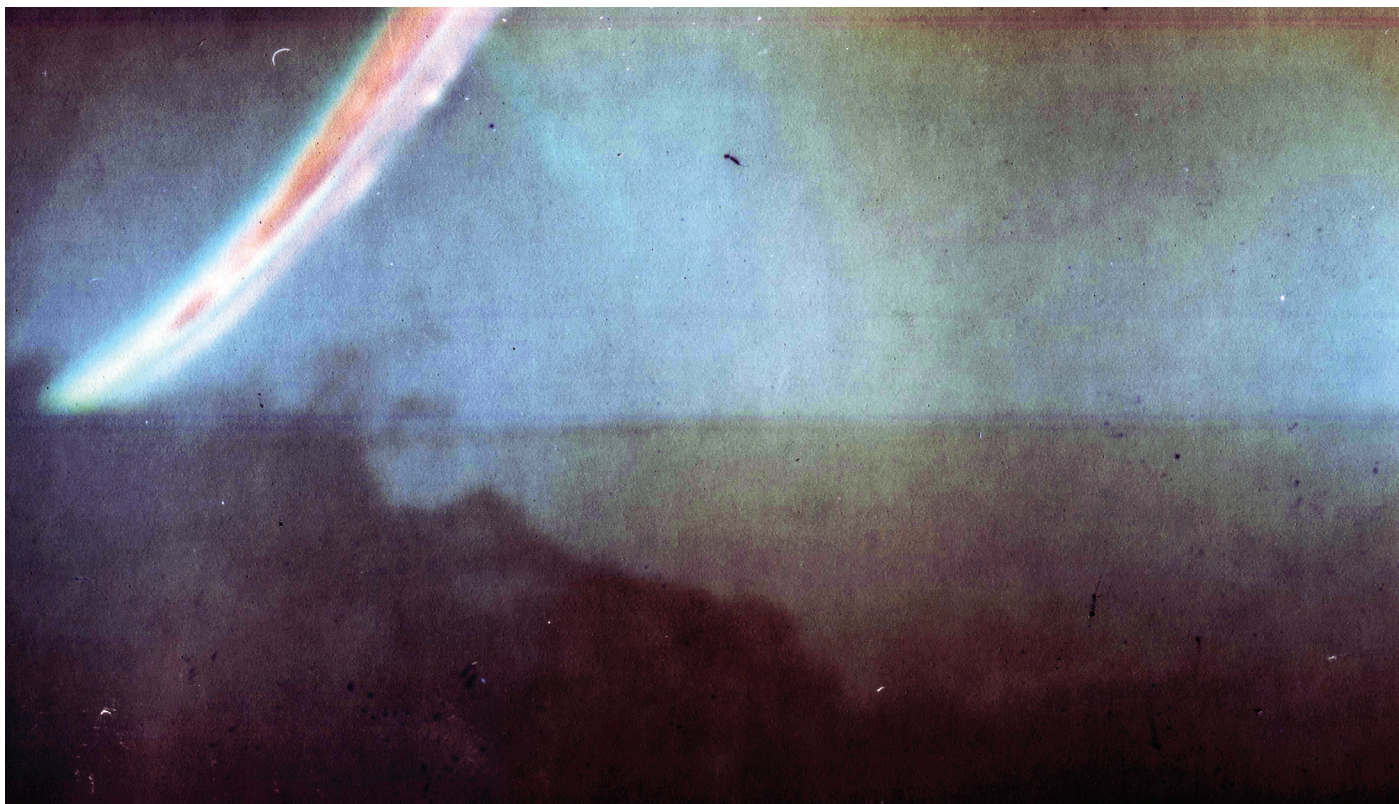
21 DAYS ON ST MICHAELS WAY. 19. JULY - 9 AUG. 2015

jmluan.



Camera No 1. Lelant





Camera No 21. St Michael's Mount

## Roger Thorpe    *The Waking Path*

The Waking Path was a nine day installation at Tremeneere Sculpture Gardens on St Michael's Way in August 2014 that featured works on the theme of pilgrimage in 21st century, reflecting upon the 800th anniversary of St Francis of Assisi's pilgrimage to Santiago de Compostela.

This work features images recorded on St Michael's Way and elements from The Hanging Cloth, sackcloth which was both suspended in the James Turrell Skyspace and from the trees over the stream on St Michael's Way receiving projections of St Francis from Roberto Rossellini's 1950 film *The Flowers of St Francis*, (in Italian, *Francesco, giullare di Dio*, or "Francis, God's Jester"). The fountain in this polaroid image is in Assisi.

My pilgrimage is with St Francis.

"Remember that when you leave this earth, you can take with you nothing that you have received, only what you have given." St. Francis of Assisi.



## **Roger Thorp    *The End of The Way***

Pilgrims pause exhausted and exalted at the end of their spiritual journey, waiting at the Oficina del Peregrino to receive their Compostela. Filmed in Santiago de Compostela in August during the Holy Year of 2010. We sat outside a small café the night before watching the weary brilliant worn out shoes climb the streets towards the cathedral.

What draws me to pilgrimage....in a world where constantly chasing the buck drains compassion and the spirit, there is beautiful simple grace in walking through nature....following the heart. From a song, written on a journey through Europe, 20 years ago.

“You walk these empty streets  
With the power of your dreams  
Daylight shining through the holes in your shoes  
Find out what you need  
Pack it up and leave  
An empty bag no keys and given food  
Following the stream  
The choir cannot feel  
They are unconscious with the rhythm  
Of their something thing  
The actor is afired  
So perfectly attired  
Lying on his back  
As the stars fly through the sky....this is all that you need”

The End of the Way was first shown at The Waking Path exhibition.

[www.rogerthorp.net](http://www.rogerthorp.net)





Film Still :The End of the Way 07.57mins

## **Caro Woods**    *My Spectral Ribbon Ride : An Equine Pilgrimage to Map Emotional Landscapes*

On 5th May, 2015, I set off from the Holy Island of Lindisfarne in Northumberland at the start of an epic 1,000 mile journey across the country. My aim was to ride and walk with my Connemara pony, Tommy, on an unsupported pilgrimage to the Holy Island of St. Michael's Mount in Cornwall. This was a journey about coming home that took three and a half months to complete. In my saddle bag, I carried a multi-coloured, ribbon banner imbued with healing intent as a kind of secular prayer flag designed to create a new Via Sacra to link these two very distinct but similar tidal islands. I was also charged with the delivery of two tiny St Cuthbert's Beads, a gift from the community of St Mary's, Lindisfarne, to the people of St. Michael's Mount.

Mapping Emotional Landscapes:

This journey was an odyssey concerned as much with the daily physical, mental and emotional challenges as with the metaphysical and the mystical. A kind of outdoor laboratory to test my responses to a 'terra incognita' (uncharted) green road of the soul's way. Using collected field notes, mobile route mapping, a daily ride score, blog notes, drawings and numerous photos of my journey, this project is an ongoing personal voyage to chart and make sense of unknown and unknowable areas of physical geography, thought processes and chance happenings. It is both a physical journey as well as an inner exploration of energetic forces, archetypal symbolism, animalistic instincts, metaphors, ancient pathways and personal stories that echo down through the ages, in search of nourishment for the soul. By embracing both ancient and modern knowledge, belief systems, language and codes of practice, the wider implications of this journey are still being revealed.

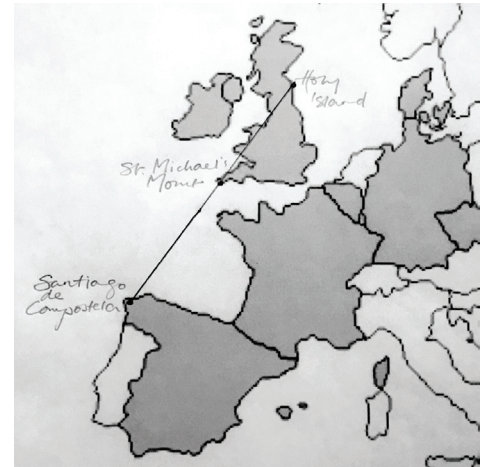




Film Still from Causeway. 04.33mins

By the time Tommy and I stepped onto the cobbled causeway leading to our destination, St Michael's Mount chapel, we are not only reaching the end of our long journey from Lindisfarne but we have also joined the final part of St. Michael's Way Pilgrim Route, the designated Cornish section of the Camino de Compostela in Spain.

It was not until after I got back home later that I realised a straight line drawn from the Holy Island of Lindisfarne to St Michael's Mount, if extended, reaches the town of Santiago de Compostela in Northern Spain, at the point where the Camino de Compostela culminates and the place of pilgrimage for thousands of pilgrims to the Cathedral which houses the shrine of St. James the Great.





Film Still from Causeway 04:33mins

## Zierle & Carter *The Pilgrim's Shoes*

How to move along a path of muddy boots and blistered souls?

An unseen shiver runs deep under our skin into the ground like lightening,  
Just as the high point is reached  
And our burden  
Drop.  
Watching for a sign:  
We can not avoid dying small deaths on the way to the ocean.  
Every ending is followed by a new beginning.  
Staying awake and walking:  
A matter of tuning our ears to the whispers of the wind and  
Reaching for a distant rainbow.  
Perhaps a smile from a pilgrim or holding the hand of a long lost friend  
Might be the real treasures we are looking for?  
Footsteps follow heart beat follow footsteps.  
The journey within is reflected in our encounters yet to come.

How will you greet the Unknown crossing your path?

*Pilgrim, your footsteps are the camino, and  
nothing more;  
Pilgrim, there is no camino,  
the camino is made by walking.*

*Antonio Machado (1875- 1939)*

Through the series of works titled 'The Pilgrims' Shoes' the artists are exploring the transformative potentiality that the very act of walking holds as promise. At the 12 Star Gallery and at Tremeneere Gardens Zierle & Carter's durational performance will engage with the audience directly and move between the inner and outer landscape of their pilgrimage navigating the unfolding terrain in search for the other.







## List of Works

1. Bram Thomas Arnold  
**Still In Search.**  
Digital print on etching paper with hand-finished toner detail.  
30cm x 20cm.
2. Bram Thomas Arnold  
**Lectern(ing).**  
Digital print on etching paper with hand-finished toner detail.  
30cm x 20cm.
3. Bram Thomas Arnold  
**Pilgrim's Smeuse.**  
Digital print on etching paper with hand-finished toner detail.  
30cm x 20cm.
4. Bram Thomas Arnold  
**The play moves on: Trencrom.**  
Digital print on etching paper with hand-finished toner detail.  
30cm x 20cm.
5. Bram Thomas Arnold  
**Hermitage archive 1.**  
Wooden box, taxidermy Starling, Oak galls, postcard with hand-finished toner print and Oak gall ink, Coptic bound leather volume.  
Box size: 38cm x 29cm x 18cm
6. Faye Dobinson  
**Escape & Evasion**  
Synthetic fabric and Silk, gold thread,  
Variable Dimensions
7. Naomi Frears  
**Say It**  
Blind Embossed Woodcut on Somerset Paper, Framed.  
39cm x 30cm Limited edition (1/3)
8. Marie Claire Hamon  
**We took a path into the hills**  
Oil on canvas  
125cm x 125cm
9. Marie Claire Hamon  
**In the heat of the day**  
Oil on canvas  
125cm x 125cm
10. Marie Claire Hamon  
**We walked towards the sky (1)**  
Oil on canvas  
25cm x 25cm
11. Marie Claire Hamon  
**We walked towards the sky (2)**  
Oil on Canvas  
25cm x 30cm
12. James Hankey  
**Walking Still no 3**  
C-Type print on aluminium  
50cm x 30cm
13. James Hankey  
**Failed Component**  
C-type print on aluminium  
50cm x 30cm
14. Janet McEwan  
**21 Days on St Michael's Way**  
21 pinhole cameras, box framed.  
50cm x 40cm
15. Janet McEwan  
**Camera 1: Lelant**  
Inkjet print on archival paper  
20cm x 11cm
16. Janet McEwan  
**Camera 21: St Michael's Mount**  
Inkjet print on archival paper  
20cm x 11cm
17. Roger Thorp  
**The End of the Way.**  
Digital film 07:57mins
18. Roger Thorp  
**The Waking Path**  
Polaroid collage  
11ins x 15 ins
19. Caro Woods  
**Causeway**  
Digital film 04:33mins
20. Caro Woods  
**Spectral Ribbon Banner**  
Braid, ribbons, threads, labels.  
60cm x 50cm
21. Zierle & Carter  
**The Pilgrim's shoes.**  
Durational Live Performance.  
Associated objects and images.

