

**Celebrating 20 years of the
Camberwell Arts Festival**

20
**CATALOGUING
CAMBERWELL**

This year, the Camberwell Arts Festival celebrated its 20th birthday. From its infancy, the festival has brought life to little known locations, enabling new, emerging and established artists to take to the streets and create a narrative about the area we live and work in. And in 2014 it was all about the number 20!

From pubs to parks, cafes to crypts, the whole of Camberwell becomes the gallery and performance space, inviting residents and visitors alike to explore the area in new and unexpected ways.

As Camberwell evolves, so too does the organisation: Camberwell Arts prides itself on placing partnership at its heart. This year's festival and the catalogue showcase this: from our work with Southwark Pensioners to the inclusion of Literary Kitchen, we're open to all – and are committed to maintaining this going forward.

As we look to the next 20 years, we've expanded our board and are casting the net even wider during these challenging times for the arts. Planning is already underway for the 2015 Festival, which will take place from 20–28 June; what happens during that week is as much up to you as it is to us!

To find out more, submit an idea or get involved visit us at: www.camberwellarts.org.uk

Michael Armstrong, Chair of Camberwell Arts



NEIGHBOURPUD WATCH

Eating our way around Camberwell seemed too good to be true – and Miss Cakehead’s incredible Camberwell-themed cakes certainly begged belief.

We encountered the first of these – a gorily realistic brain cake – outside the Maudsley Hospital. This was followed by a multi-tiered can-can cake, reflecting Camberwell’s lost music halls, an incredible vegetable patch cake – complete with edible slugs – at Myatt’s Field Park and custard tarts at Clockwork Studios (formerly Karno’s Fun Factory and home of the original custard pie in the face gag).

Our favourite? That probably has to go to the amazing ashtray and fag butt cake at the Hermit’s Cave – the perfect tonic for those who still miss smoking in pubs.

Neighbourpud Watch curated by Miss Cakehead
www.misscakehead.wordpress.com

Reviewer: Emma Banfield



x20 by Amy Pennington
www.amypennington.co.uk

Reviewer: Sara Doumbia

TICKETS PLEASE!

Margaret Thatcher was wrong to knock people who travel on buses. Anyone who lives in Camberwell knows that incredible things can happen on buses – especially during the Camberwell Arts Festival.

Last year I encountered a spaceman when I got off the bus – being ‘papped’ by a gaggle of guys old enough to know better. This year I was lucky enough to meet Amy Pennington and her incredible drawing machine – an ingenious Heath-Robinson meets Blue Peter cardboard creation that took me on a journey back to childhood; a trip down memory lane.

This, it seems, was the point. Amy Pennington had interviewed people and turned their memories of Camberwell into drawings distributed via her hand-cranked machine and printed onto a vintage bus ticket.



UNTYING THE KNOT

As the Denmark Hill area of Camberwell becomes ever more dominated by medical institutions – the Institute of Psychiatry, Kings College Hospital and the Maudsley – the sight of someone in scrubs shouldn’t come as too much of a surprise.

What makes Farah Bajull’s photographs startling, however, is the fact that her subjects’ heads have been replaced with a round, knotted ball of worry beads. It’s as if they have become consumed by the tangle of their own anxieties, concerns and unresolved dilemmas – all the things that worry beads are traditionally used for.

The fusion of doctor with patient is a welcome leveler in the image – not only evoking the biblical proverb ‘Physician, heal thyself!’ but also providing a space where identities become interchangeable and certainties dissolve.

Untying the Knot by Farah Bajull

Reviewer: Clara Moretti



HOG7950505 by Tracy Allen

Reviewer: Joe Ossohou

HOG7950505

My favourite artwork at this year’s Camberwell Arts Festival was tucked away amongst posters advertising Lycamobile phone cards and money transfer services.

Despite its almost overlooked location, Tracy Allen’s print could not have been more perfectly placed – a small but telling section of a £20 note hung on the advertising hoardings of the Capital Newsagent on Denmark Hill.

The devilish humour is in the detail: look closely at the serial number on the note. As so much art becomes ever more commercialized, it’s good to be reminded that art can also undermine this relationship.

Seeing this unexpected work was like that magic moment as a kid when you opened a card and an unexpected £20 note fluttered out.



LUCKY DIP

Lucky Dip is an open art competition that takes place in the open. Now in its 4th year, it has become a central feature of the Camberwell Arts Festival and, to celebrate the 20th anniversary of the Festival, 20 artists were shortlisted through an open competition.

Selected artists were allocated a random space in Camberwell through a lucky dip process and invited to create a temporary artwork for that location. From parks to pub noticeboards, old lime kilns to disused libraries, *Lucky Dip* took viewers on an epic trawl across Camberwell.

Wandering between artworks proved a pleasant way to spend a summer's day. Some of the works were easier to find than others but all were worth the search: our route took in golden trees, a bubble wrap footpath and a community library.

There was so much to see that it was hard to pick a favourite – but I loved the perfectly pitched tackiness of the gold statue on the bandstand in Myatt's Fields Park, the fantastical drawings and child-friendly workshop in the Roundhouse in the same park and the colourful work-in-progress on Rainbow Street.

And the lucky winner? Congratulations go to Sarah Doyle, who was allocated the Lettsom Estate – built in the early 1970s on land that was once a famous garden owned by 18th century physician Dr. Lettsom. Sarah responded to Lettsom's love of nature by creating a community garden for the estate – something that can continue to be enjoyed by residents on the estate after the Festival has finished.

An additional award was made to Natasha Vicars, who was allocated Addington Square and created a beautiful bespoke fabric based on the architecture of the square. This was exhibited in the atmospheric environment of Fowlds Upholsterers – and eagerly snapped up by local residents at the end of the Festival.



Above: Sarah Doyle,
www.sarah-doyle.com

Below: Natasha Vicars
www.natashavicars.com

Opposite: Artwork by Matt Maddigan
Photo by Stephen Jakub

Reviewer: James Egan



OPEN STUDIOS

The Camberwell Arts Festival – which celebrated its 20th anniversary this year – started out as an Open Studios weekend. Since then, it's gone on to become a 9 day extravaganza of exhibitions, performances, talks, walks and workshops – but Open Studios remains at the heart of the Festival.

It's a chance to visit artists in their own studio – and Camberwell artists create studios in some extraordinary places, from garages to garden sheds, railway arches to the old Fred Karno's Fun Factory! If, like me, you're incurably nosy then this is a great opportunity to snoop around extraordinary buildings, see what inspires artists and buy art at the source.

This year I re-visited some old favourites, such as the rambling Vanguard Court (packed with great ceramicists, jewelers, stained glass artists and more), beautiful Clockwork Studios (one of my favourite buildings in Camberwell) and Lynette Hemmant's garden studio. I also found some new treasures at Warrior Studios and Empress Mews.

This year's Open Studios offered some great interactive opportunities too: a chance to make a silver ring at Flux Studios or get your kids photographed by PhotosByTomTom.

The wonderful thing about Open Studios weekend is that, although it's a standard fixture of the programme, it's always changing – so you can never get bored. I'm looking forward to 2015 already.



Left to right: The Remakery / PhotosbyTomTom / Surface Noise / Vanguard Court

Photos by Jordana Leighton except Surface Noise by Jez Jacobs

Reviewer: Ellen Guervo

2014 WINTER OPEN STUDIOS

Camberwell Arts welcomes you all to the very first co-ordinated Open Studios event! In the run up to Christmas, the studios and artists of Camberwell will be throwing open their doors to the public and selling their wares to art-lovers and gift-seekers.

From canvases to prints, silver to ceramics, you will find something to suit all tastes and budgets in SE5 this Christmas.

East Camberwell Open Studios

Thu 28 – Sun 30 November
(Vanguard Court and 11 Vestry Mews)

West Camberwell Open Studios

Fri 12 – Sun 14 December
(Artichoke Print Workshop, Clockwork Studios, Coldharbour Studios, Empress Mews and the Remakery)



MADE IN CAMBERWELL

But the present-buying does not stop there!

Join us at Datchelor Place for Made in Camberwell – an arts market bursting with crafters, artists and makers from Camberwell and beyond.

Set in a cosy cul-de-sac surrounded by cafes and eateries, we've made it easy to stock up on Christmas presents whilst keeping you toasty, well fed and full of Christmas cheer.

Sat 6 Dec, 10am–5pm

Datchelor Place (Off Camberwell Church Street) SE5 7AP

Pop into Daily Goods between 25 Nov – 7 Dec, to see work curated by Orso Major Gallery.





20TH ANNIVERSARY MUGS

The traditional symbol for a 20th anniversary is china, and local design collective Mini Moderns celebrated the 20th Camberwell Arts Festival in style with their commemorative china mug collection. These were a sell-out sensation, raising much needed funds for the Festival in the process. If you were lucky enough to get your hands on one then you should know that you are drinking out of a local design classic.



I bought the full set and have yet to decide which is my favourite. One depicts the Camberwell Beauty butterfly (first discovered in Britain on Coldharbour Lane in the 19th century); another Camberwell Green – a small, scruffy open space that is nonetheless the spiritual heart of Camberwell. My Camberwell Grove mug is probably as close as I will get to drinking tea in such grand surroundings, while my Camberwell Carrot mug has usually been ‘borrowed’ by my flatmate.

www.minimoderns.com

Photo by Tom Leighton

Reviewer: Simon Burnett



PHONE MUM

Camberwell Church Street doesn't feel the same without its *Never Give Up* sign. It appeared one day above the Funky Munky and then, a few years later, it disappeared.

It spoke to me during those years: a welcome home sign; a keep going sign; a literal reminder not to give up. At the risk of over-dramatisation, I can honestly say that it appeared at a time when things weren't so great in my life – and disappeared when things got better.

I started to wonder if I had imagined that sign. And then, freakishly, a couple of weeks ago there was another sign on a local phone box: *Phone Mum*. I had been neglecting my family of late. I called my mum there and then: it made her very happy. Now I find myself looking for more great advice along Camberwell Church Street.

Phone Mum by Jez Rands

www.jezrands1.wordpress.com

Reviewer: Mark Pantelides



THE POP-UP CHOIR PRESENTS MASTERS OF POP ST GILES CHURCH, CAMBERWELL

I've been living in Camberwell for three years, but I've never felt like a FREAKING CELEBRITY until now. And FYI, it feels amazing.

Singing with The Pop-Up Choir at beautiful St Giles Church was fabulous. But opening the Camberwell Arts Festival was the best thing we did all summer. After spending the day hauling booze from down the road for our pop-up bar, and decorating the church with lights and projections, we opened the doors to a sell-out crowd and some of London's finest singing.

The 'artificial hip-hop' cabaret artist Ida Barr was a terrific MC, crossing music hall songs with modern pop. The beautiful voices of Camberwell Community Choir sent the crowd into a swoon with their rendition of *Goodnight Sweetheart* (mental note: more from them next year please).



The 50-strong all-male Chaps Choir brought in extra musicians to enhance their powerful mash-ups: a version of Cream's *Free* became hauntingly beautiful when mixed with *Lucky Man* by The Verve, but it was their take on Justin Timberlake's *Cry Me A River* that brought the house down. Form a queue ladies and gentlemen, there are enough Chaps to go around.

Photos by Jordana Leighton

www.thepopupchoir.com

www.chapschoir.com

www.camberwellcommunitychoir.org

www.facebook.com/jamiemartyr.music

www.idabarr.net

Reviewer: Kat Brown, Camberwell Resident &

Pop Up Choir Alto 2

www.exoticmaypole.com

Pop-Up premiered new covers of *Hey Ya* and *Common People* alongside favourite pop covers like *Rolling in the Deep* and *Lump*, given added polish after a busy performing year. By the time darkness fell in the second half, with candles flickering around the church, a truly magical atmosphere had sprung up, and both choir and audience could have carried on indefinitely.

Same time next year, eh?

GODFRIED DONKOR

Godfried Donkor is a Ghanaian artist based in London and when I last encountered his work he was drawing, painting and collaging references to a history of black boxers and market trading. Old B&W images of sportsmen were graced with gold leaf and interleaved with pages from the densely typed, peach-pink pages of the Financial Times newspaper. In those works the artist implicitly communicated the way in which blackness, having played such a terribly significant part in providing the necessary difference to fuel and instigate first world capitalism, continues, through the spectacle of sport, to operate as a continuing symbol of difference. The durable boxer, the rapid runner, the skillful footballer all excel as exceptional others, thereby extending an ignoble history into the heart of 21st century global sport as an incomparable media spectacle. Young professionals with comet-like careers are still traded as profitable workhorses that – Donkor reminds us – might be read as glamorous, hyperbolic extensions of capitalism's foundation in commodity, slave and livestock markets.

For the Camberwell Arts Festival – held during the 2014 World Cup – he has produced a series of 12 postcards showing footballers, adorned with halos, sometimes surrounded with gold



leaf. The word 'Santo' precedes their names. Hence we are blessed with the presence of a secular saint, an iconic popular hero representing not only sporting prowess but the aspirations of the global poor for whom televised football has become a kind of Soma as well as a significant solace. Despite the great social injustices and disparities that are an integral part of the great capitalist mechanism any kid from a poor family might yet be transformed, through nimble footwork and some lottery-style good fortune, into a star footballer paid unimaginable sums. Such a star's appropriately astronomical wages are of course a relatively small investment made to generate a far greater pool of profits from which various agents, managers, clubs, associations, sponsors and media companies all take their own satisfactory cut.

Today's markets, technology and political representation have changed significantly since an officially sanctioned slave trade but a global population's indigenous faiths and locally empowered political agencies are now sorely tested by new allegiances to media, brands and consumerism. Global capitalism is celebrated and illuminated by the wonders of slow-mo, HD heroes while the goal of constructing fairer and more rewarding lives and societies is hijacked and supplanted by images of success - experienced vicariously through the sparkling imagery of an untouchable pantheon. Godfried Donkor looks directly into this potentially blinding phenomenon, subtly, colourfully and engagingly teasing out underlying continuities of a sinister history, implicating and exposing a persisting scenario of global inequality unfolding beyond and behind the televised image of the ghetto-urchin-made-good – now heralded as a compensatory god.

Santo Jairzinho by Godfried Donkor
www.donkor.net

Reviewer: Paul O'Kane – artist, writer
and lecturer
www.okpaul.com

GARUDIO STUDIAGE



2014 – Camberwell Arms
Camberwell Church Street

1994 – Stirling Castle
Has also been since: Pacific, Babushka,
Shug Castle, Recreation Ground

*The Colour Inns of Camberwell was
part of Camberwell Gold Lucky Bag
by Garudio Studiage
www.garudiostudiage.com*

Reviewer: Dan Elliott

THE BEAST OF CAMBERWELL GREEN

With great trepidation – and heart very much in mouth – I, and a score of others, assembled to join the foray to seek, and possibly capture, the mythical beast of Camberwell Green. Professor Frog Morris – over-excitable from a week of searching – greeted us by his impressive hide, adorned with many helpful likenesses of the fiend and tales of his sightings.

There were many questions as the motley band were first drilled in health and safety (none of us could see the fire exit) and then led a merry dance across the wastes of the Green to hear the various yarns associated with the foul apparition. A brave few chipped in with their own possible sightings: on an omnibus here, in a greasy American chain food franchise there – but most scoffed nervously at such banter.

Determined that our soiree not end in failure, Prof. Morris laid an intoxicating sheen of the beast's favoured pheromones over his most

likely emerging point (eau de kebab much enjoyed by all, scent of curry less so), but to no avail although the tension was still palpable.

Then, when all had seemed forlorn and we had minded to disperse: SHOCK! HORROR!! The beast is spied and we tally ho in pursuit. Chaos ensued. A fearsome melee! Children and adults sent hither and thither as the brave professor, net clutched in white knuckles, pounced fearlessly. A glimpse of the beast only: a snout here, a smart set of braces and dicky-bow there. A hideously gnarled claw lashed out and he was gone; bundled away by Prof. Morris for examination and reports.

I hear that he returned, chained and chastened, to the Green later but, dear reader, I was too afraid to return and come face to face with my nemesis. We can only hope he is finally in a place where he can no longer do any harm to itself or to the innocent burghers of Camberwell. We will all sleep a little easier for this escapade.



The Beast of Camberwell Green
by Frog Morris
www.frogmorrison.net

Reviewer: Daren Callow

THE BEAST OF CAMBERWELL GREEN



Some believe The Gates to the Underworld were once located near Orpheus Street and that Morrison's car park was built over it to stop any more evil spirits escaping. Maybe The Beast escaped and hid in the shopping parade before the hell mouth was sealed!

Long ago, Camberwell was a quiet country village. Some say the Beast is an ancient woodland spirit who roams around looking for his beloved Camberwell Beauty Butterflies – the most beautiful of all the Camberwell butterflies. The butterflies were all killed when people built roads and buildings and his search will be forever forlorn.

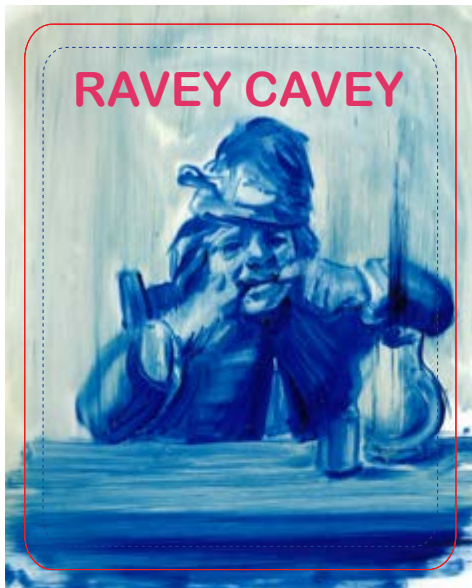
THE BEAST OF CAMBERWELL GREEN

The hospital is well known for its excellent transplant surgery and can replace failing human body parts with parts of animals and machines. Some say The Beast was created during a Victorian medical experiment.

Victorian Camberwell was also home to 'Butterfly Brand Tape', the very first sticky tape factory. Sticky tape would have been a much cheaper and easier way to stick together all the body parts. Maybe The Beast was not created by a mad scientist, but by a mad artist!

Perhaps it is time to finally put this work of art on exhibit!





RAVEY CAVEY: A DRINKER'S DILEMMA

I have a confession to make: I love my Ravey Cavey beer mat so much I went back and took three more. It looked lonely on it's own and I thought it needed some drinking companions.

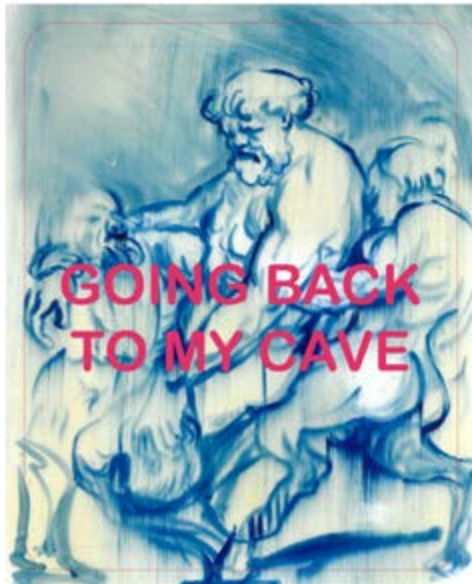
But then I couldn't decide whether to let people use them or not. I've never owned an artwork before and – having googled the name of the artist (Johannes Phokela) – I realized I was in possession of work by a well-known South African artist. It seemed a bit philistine to use them as beer mats after that.

But keeping them pristine and unused didn't seem right either. The bucolic drinker depicted seemed to be demanding alcohol to seep in and keep him in good spirits. He raised his glass to me – a gesture recognizable through the centuries of drinking culture – and invited me to raise a glass with him.

I wondered about taking them back to the pub as that had provided the perfect backdrop for these miniature artworks. The timeless pub interior of the Hermit's Cave fuses with the blue and white, delft tile-style painting with such familiarity that it's hard to tell if you're looking at a character from a famous Dutch painting or a pub regular.

Back at the pub, however, the beer mats were vanishing quickly and I realized that if I returned mine they would just disappear into someone else's pocket. So what else could I do? I took one more, framed it – and am now using the rest as beer mats.

Cheers!



Ravey Cavey by Johannes Phokelas

Reviewer: Adam Denby



Above: Opening night of the Literary Kitchen Festival

Below: Adam Mars-Jones, Evie Wyld, Natalie Young and Zoe Pilger prior to taking part in the opening event of writers' talks

Literary Kitchen is a creative writing enterprise that nurtures and supports both beginner and practising writers alike, offering creative writing courses, events, manuscript and mentor services and an online shop. www.literarykitchen.co.uk

Reviewer: Rachel Long



LITERARY KITCHEN FESTIVAL

The Literary Kitchen Festival provides a unique stage for early career writers, who want to read/perform on a quality stage alongside other 'earlies' and the literary big guns, Jacob Sam La Rose, Blake Morrison, Inua Ellams. It is a great opportunity to have them hear your work, for you to hear them – of course, and for the audience to hear and enjoy the symphony of new and established talent.

Literary Kitchen upholds literariness with none of the stuffiness. This is rare on the literary event circuit. The Peckham Pelican is a gem of gentrification in South east London that has a bar atmosphere with punters that are as much there for the London Pride as they are for the poetry. Books shelves and community art adorn the walls. It is a cool and comfortable venue, as much for the Royal Society of Literature set as it is for students – a mix that makes for an event that is both distinguished and relaxed. Andrea Mason has done a great job at bridging the gap. The mix of performers is always exciting, and the themes daring. It is refreshing to read sex aloud – with no sheepishness, no apology, and in a way that goes beyond dirty anecdotal stories and instead explores sex in its complexity, its contradictions, the morning after.

The Literary Kitchen is a night out, but not completely a night off for writers, or those susceptible to writing – one can enjoy the show of great work whilst sipping on a pint of inspiration. Do not be surprised if you leave way after you planned to, after much impassioned discussion and drinking, making notes for new poems on the night bus home.'

The inaugural Literary Kitchen Festival was organized by artist / writer Andrea Mason as part of the Camberwell Arts Festival.



CHUTNEY PRESERVES 8 CAMBERWELL – EIGHTH WONDER OF THE WORLD

Camberwell Green is an urban south London park open to the traffic fumes from a crossroad. It is a site of children playing, street drinking, street preaching, broad tree-canopies and all of the street-theatre and scares an inner-London open-space has to offer.

When I first encountered the Chutney Preserves in 2008, at the far corner of Camberwell Green, it looked like what the curators and artists wanted it to resemble: a village fete huddled on a green. But then one stall was covered in onions. 'What', the stall-holder enquired earnestly, were my experiences with onions? Campfire singing with a creepy clown-cowboy, a guerrilla gardening workshop, an art table homage to 1970s all-girl punk band The Slits and a designated 'naughty corner' were just some of the activities available to visitors. Each year since has been different.

As the annual closing event for Camberwell Arts Festival since 2008, Chutney Preserves has surprised, bemused and attracted a mix of locals and artists alike. Curator Sarah Sparkes says:

The Chutney Preserves is a mixture of social engagement, artistic collaboration and local research. It is an opportunity to transport the whole of Camberwell Green into a liminal dimension for a day.

Each year the Chutney Preserves pick a theme inspired by Camberwell and its history. Repeated events featuring puppets were inspired by a 'Zoroastrian' showman who, in 1807, performed with a puppet devil on the Green. Unfortunately a boy cooking sausages behind him set his booth alight and, when not receiving water, the man had to bury his puppet in the smoky booth's ruins. Chutney Preserves *Animal Fair* of 2010 was inspired by Sidney Shepherd's painting of Camberwell Fair – except Sarah Sparkes had



Photos by Sarah Sparkes
www.chutneypreserves.blogspot.co.uk
 Reviewer: Scott Wood
 Scott Wood is host of the London Fortean Society and author of *London Urban Legends: The Corpse on the Tube*



converted all of the people into beasts for that year's flyer. The flyers and ephemera, such as badges, feature prominently: Chutney Preserves events are commissioned art themselves and are collected as such.

This year, to celebrate twenty years of Camberwell Arts Festival, the Chutney Preserves presented Camberwell as the eighth wonder of the world. Each artist made an interactive artwork celebrating the weird and wonderful landmarks in Camberwell. Visitors to the Green could have their photo taken with the Hermit from the Hermits Cave pub, be chased by a giant Camberwell Carrot, decorate and keep a Camberwell Beauty butterfly, play lucky dip in the legendary Camber Well amongst other delights concocted by the collective.

Each artist involved understands the event and creates a unique piece of art within the 'fete' context. Being the traditional, slightly messy, end of the Camberwell Arts Festival, eager conceptual art fans and bemused local passers-by are enticed toward the wonders on the green in a way that engages the often non-art literate and diverse communities of Camberwell in contemporary art whilst not compromising the creative expression of the artists involved.

Artists appearing in *Chutney Preserves 8 – Camberwell – Eighth Wonder of the World* were: Sarah Doyle, Ashley Scott Fitzgerald, Tim Flitcroft, Ben Foong, Charlie Fox, Phillip Raymond Goodman, Rachael House, Stewart Keith, Calum F. Kerr, Joanna McCormick, Frog Morris & Paul Wady, Sarah Sparkes.

Rebecca Feiner, Miyuki Kashara & Charlotte Squire also appear in the Chutney group photo.



THE FLYING ROAST GOOSE

Excuse the cliché, but the Blue Elephant Theatre really is one of Camberwell's hidden gems: a tiny theatre tucked away amongst the Wyndham and Comber housing estates.

Despite its size, the Blue Elephant Theatre aims high, supporting new work as well as touring productions. Out of Chaos' production of *The Flying Roast Goose* is a vindication of this approach: initially developed as part of the Blue Elephant's showcase of works-in-progress, *Trunkated*, it has grown from a ten minute piece into a full length play.

Using the backdrop of World War II and the Japanese invasion of Hong Kong, Out of Chaos combined traditional acting, mime and puppetry to explore ideas around love and friendship, oppression and loss – and all through the unlikely narrative of a chef and her goose.

The Flying Roast Goose by Out of Chaos

The Blue Elephant theatre produces an eclectic programme of new work across the performing arts from physical and dance theatre to new writing and revamped classics.

www.blueelephanttheatre.co.uk

Reviewer: Mani Nateel



OPEN HOUSE

Open House offers a great way for families to explore the BA Shows at Camberwell College of Arts. We've visited for 3 years in a row now – and this year I even managed to drag my eldest away from the stop-motion animation workshop to view some of the art on display. He still found time to print his own t-shirt, though!

Open House is a genuinely fun and welcoming event with workshops led by students and technicians from the college. The standards are really high and it's a chance to try out new things, such as screen-printing, ceramics and photograms. The orienteering project offered a great way for young people (and parents) to view work by graduating students. You can take things on your doorstep for granted – so it's nice to be reminded that there's a world famous art college in Camberwell.

www.arts.ac.uk/camberwell/camberwell-experience/open-house

Camberwell Space is a public gallery at Camberwell College of Arts. The gallery initiates three ambitious exhibitions each year, alongside a regular programme of smaller scale projects. Each exhibition is accompanied by a limited edition publication produced by Camberwell Press.

www.camberwellpress.org

Reviewer: Jen Simmons



JULIA CRABTREE AND WILLIAM EVANS AT THE SOUTH LONDON GALLERY

I love the way the South London Gallery mixes space – a subtle collision of the institutional and the domestic, where the homely ghosts of the first floor live alongside the grandeur of the original gallery.

I've never seen inside the residency flat but have wondered what it must be like to inhabit a space that is half house, half out-of-hours gallery. The latest Nina Stewart Artists in Residence have piqued my curiosity further. Their installation remains curiously domestic, despite its hi-tech references. CGI smoke was used to create the printed carpet leading through the first floor galleries; horizons morph into expanding foam sculptures. Like the space they inhabit, the finished pieces carry marks of their altered histories as they merge to create a cohesive whole.

The South London Gallery has an international reputation for its programme of contemporary art exhibitions and live art events, with integrated education projects for children, young people and adults.

www.southlondongallery.org

Reviewer: Chloe Ellerman



SALVATION ARMY

I've lived in Camberwell for 18 years and never knew there was a museum at the Salvation Army. I was excited to hear about Sarah Sparke's artist residency as it offered a chance to explore a building I have often admired as I walked past. The building is inspiring, from the lift that takes you up to the wood paneled reading room you pass through to get to the museum. You don't have to be interested in religion or the Salvation Army to find their exhibits interesting: it offers an unusual social commentary of 19th century England as well as beautiful artifacts and posters.

Salvation, Salvation, Salvation by Sarah Sparkes / www.sarahsparkes.com

The Salvation Army International Heritage Centre tells the story of The Salvation Army from its origins in the 1860s to the present, both in the UK and overseas. www.salvationarmy.org.uk/international-heritage-centre

Reviewer: Sara Kanumansu

Sarah's artwork was the perfect finishing touch: an intriguing curtained off space that showed a flicker book film of William Booth's funeral and a banner reminding us to 'Remember the End'. Her work exemplified the spine-tingling mix of fear, awe and inspiration I feel every time I walk past Gilbert Scott's architectural masterpiece.

Lonely archive seeking material

Stories, anecdotes, posters, programmes,
documents and artefacts from the past
20 Camberwell Arts festivals #cafarch
<http://camberwellarts.tumblr.com>

Visitors and contributors of the last 20
Camberwell Arts Festivals are invited to share
and record their memories and donate posters,
programmes, documents and artefacts to the
new Camberwell Arts Archive. Artist and oral
historian Caspar Below kick-started this archival
collection during the 2014 Camberwell Arts
Festival. More information and project blog at
<http://camberwellarts.tumblr.com>



Caspar Below at Lambeth Archives

ARCHIVE

There was an unusual mood in the pub, quite – it was full of anticipation. [...] So yeah, there were several cocktails and then there was the most extraordinary performance in the pub that was, I think it was – although at the time the person performing didn't identify themselves as the person I later recognised it was, I think it was Frog Morris. But it was a parody of Mexican wrestling that was alluding to artistic endeavour. And it was also sort of a bawdy party game and the audience was an element of it. It's hard to imagine how that looked in a London pub where people were trying to present themselves in a very cool light and somebody emerged wearing little more than swimming trunks and a Mexican wrestling mask.

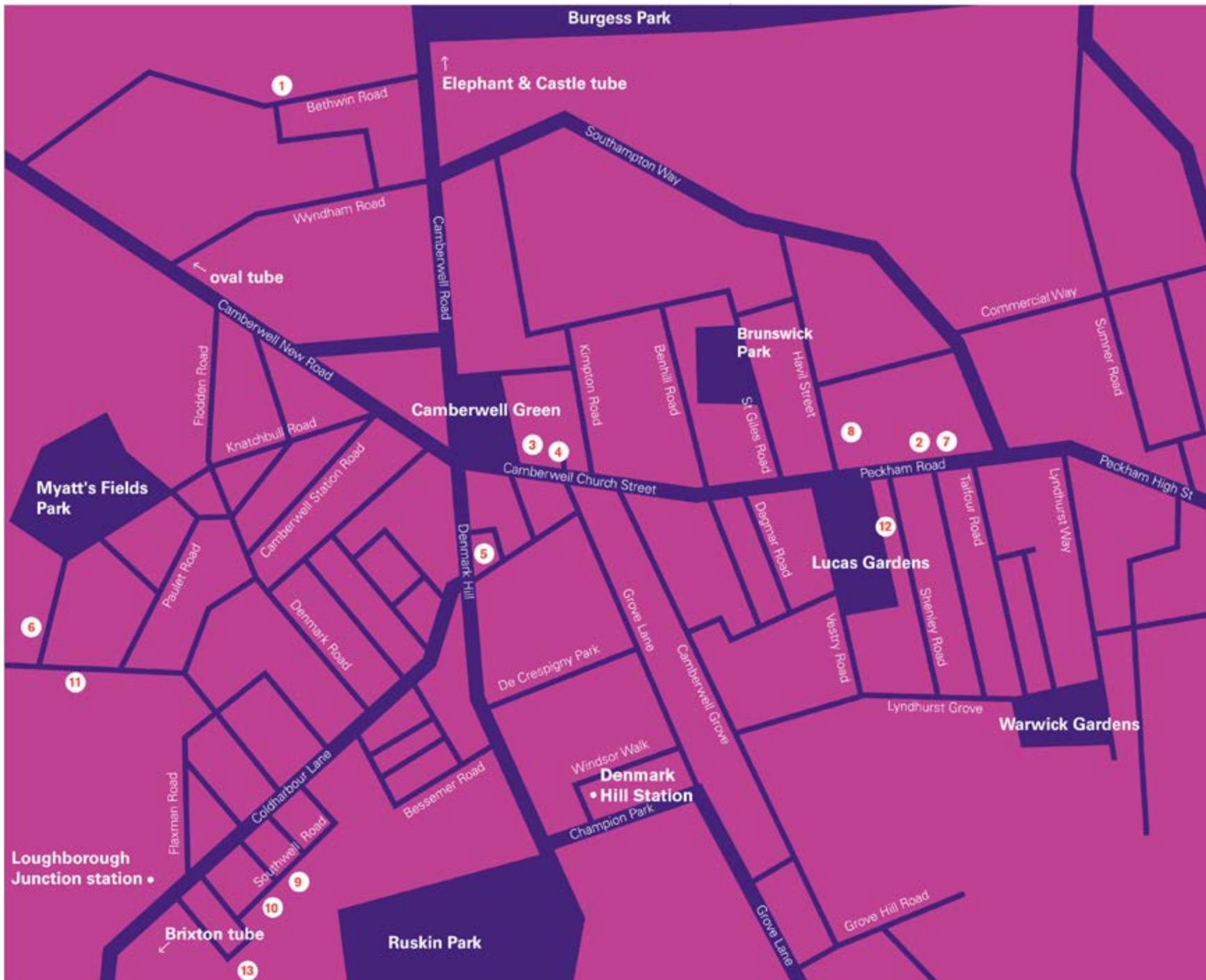
Excerpt of interview with Tim Byrne on the opening event in 2012, the Camberwell Arts Pub Crawl



Puppet Wars poster from
Chutney Preserves 3

I didn't know about that until afterwards. Yes, very naughty because that wasn't supposed to happen. Some people had put sharp things into parts of their puppets so that they could cut the other puppets strings. Yep. And some people were more competitive than others quite clearly and they were clearly prepared to fight it out, you know – it was quite... The last battle when the last five puppets were fighting against each other was exhausting. There is a film on YouTube. It's quite exhausting to watch and that's an edited bit of footage, because it goes on for about ten minutes: people shouting and people baying for puppet blood from all around Camberwell Green. All the children came out of the playground. There is a bit in the film where you can see, you can hear a little boy who is saying 'Mummy what are they doing?' He is totally confused that adults were allowed to be doing that kind of things on Camberwell Green.

Excerpt from interview with Sarah Sparkes on
Puppet Wars, Chutney Preserves 3 – 2009



CULTURAL ATTRACTIONS IN CAMBERWELL

VENUES

- 1. Blue Elephant Theatre**
59a Bethwin Rd, SE5 0XT

- 2. Camberwell College of Arts**
45–65 Peckham Rd, SE5 8UF

- 3. Camberwell Leisure Centre**
Artichoke Place, SE5 8TS

- 4. Camberwell Library**
17–21 Camberwell Church St, SE5 8TR

- 5. GX Gallery**
43 Denmark Hill, SE5 8RS

- 6. Minet Library and Archives**
52 Knatchbull Rd, SE5 9QY

- 7. South London Gallery**
65–67 Peckham Rd, SE5 8UH

- 8. Theatre Peckham**
Havil St, SE5 7SD

ARTISTS' STUDIOS

- 9. Clockwork Studios**
38 Southwell Rd, SE5 9PG

- 10. Coldharbour Studios**
26–34 Southwell Rd, SE5 9PG

- 11. Remakery**
51 Lilford Road SE5 9HY

- 12. Vanguard Court**
Rear of 36-38 Peckham Rd, SE5 8QT

- 13. Whirled Art Studio**
259–260 Hardess Street, London SE24 0HN

Camberwell Arts would like to thank the contributors to this catalogue as well as everyone who took part in this year's Festival.

20 commissions

Tracy Allen; Amber Anderson; Farah Bajull; Caspar Below; Miss Cakehead; Eleanor Davies; Godfried Donkor; Garudio Studiage; Henry Gundry-White; Jess Linares; Joanna McCormick; Frog Morris; Amy Pennington; Johannes Phokela; Jez Rands; Uve Rivera; Alice Roche; Harald Smykla; Sarah Sparkes; SplitPin Projects.

20 events and exhibitions

Open Studios; Nitroglicerina presents *Awakening*; The Pop-Up Choir presents *Masters of Pop*; Literary Kitchen Festival; *Camberwell Shorts* by the Camberwell Free Film Festival; *Sounds of the Summer* at Grove Chapel; Jazz Live at the Crypt presents Christine Tobin Trio; The Timber Yard Residency by the Bask Collective; *Zine Picnic* by SW Zines; CoolTan Arts' *Largactyl Shuffle*; Chutney Preserves 8 – *Camberwell: Eighth Wonder of the World*; *Comedy in the Sun* with Tony Law, Ian Smith and more; *Untouchable* – curated by Franko B. at the Flying Dutchman; Nobby Clarke at Angels & Gypsies; *Alakazantae!* at ATD; *The Flying Roast Goose* at the Blue Elephant Theatre; BA Summer Shows at Camberwell College of Arts; *For Sale* by MA Printmaking students, staff and alumni from Camberwell College of Art; *Mr Cowling's Colour Factory* at Cowling & Wilcox; *Antonio Bay* at the South London Gallery.

Lucky Dip 20

Karina Akopyan; Emma Barnie; Corinne & Sarah Doyle; Charlie Fox; Karine Gullino; Steve Hines; Amanda Holiday; W.M. Hudson; Miyuki Kasahari; Matt Maddigan; Sophie Myers; PUG; Maru Rojas; Sisters from Another Mister; Megan Stanton; Daphne H. C. Shen; Francesca Strand; Isa Suarez; Natasha Vicars.

20 Downloads: a Camberwell Soundscape

Go on a musical journey with 20 sounds of Camberwell captured by sound recordist Cassandra Rutledge. Enjoy the sounds any way you like: listen or download and incorporate them into your own project. www.soundcloud.com/camberwell-arts

20th Anniversary Mug Commission

Special thanks to Mini Moderns.

For the full 2014 Camberwell Arts Festival programme, please visit:

www.camberwellarts.org.uk/festival-2014

Camberwell Arts would also like to thank everyone who provided financial support for this year's Festival: Arts Council England, Camberwell Business Network, Camberwell Society, ChitterChatter, Communion Bar, Cool Cats' Café, Cowling & Wilcox, Cycle PS, Haarts, House Café and Gallery, Mini Moderns, SE5 Forum, The Bear and Warrior Press.



2014 marked the 20th anniversary of the annual Camberwell Arts Festival. To celebrate, we commissioned 20 artworks as well as a programme of 20 events and exhibitions that looked back, forwards and sideways at Camberwell and all it has to offer.

We also invited local residents to create a collective catalogue of this year's Festival. The results are Cataloguing Camberwell – a selection of our 20 favourite reviews.

In these pages you'll find party bags, pop up concerts and cake-based treasure hunts. There's a Beast of Camberwell, Eight Wonders of Camberwell and a Camberwell-inspired mug collection. It's not your typical catalogue, perhaps – but one that we hope showcases our thriving local arts scene and inspires you to explore Camberwell further.

Promoting the arts in Camberwell
– and Camberwell through the arts.
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