Artlandish

Report on

Here Without Home Project

Mid January — End of March 2026

Background

The project aimed to show what Artlandish could do over and above what we achieved in the same period in 2025, when we provided exhibition space, a meeting point and a limited number of workspaces. We hoped to show how a community arts project based in the centre of Hereford could involve members of the public in art, including those who might be deemed 'hard to reach'. We therefore focussed the project on the Home and Homelessness.

Homelessness is often seen as an urban issue — visible on city streets, under bright lights and busy overpasses. But in smaller cities and towns like Hereford, it takes quieter, more hidden forms. People sleep in doorways, in cars, under makeshift tents in out of the way places, on friends' sofas, or simply move through each day without a place to call their own. Some will have been forced to leave their homes due to domestic violence and need to hide. We sought to hear their voices and represent these emotions through art in all its forms, music and poetry.

We obtained some funding from Herefordshire Council that covered roughly 85% of the service charges for taking out a licence on two of the council's units in Gomond Street (the balance was covered from our meagre reserves). Funding from Hereford City Council covered costs of electricity, website and phone costs, supplies of art materials including foam board and printing for exhibitions, and some volunteer travel expenses. A grant from the Elmley Foundation allowed us to fund some sessions working with the general public and homeless folk (or those at risk of homelessness) and for some additional art materials.

Hereford Community Land Trust and its Artlandish project would like to thank Herefordshire Council, Hereford City Council and The Elmley Foundation without whose financial support **Here Without Home** would not have happened.

Outline and Themes of the Project

Our two units in Gomond Street (nos. 4 and 7) were almost opposite each other. No. 7 was better suited for exhibitions and we used no. 4 as the base for activities, artwork creation and events. We took possession of no. 4 on 5th January and no. 7 on the 19th.

We planned to have several activity themes running during the project:

Storytelling and poetry workshops. Participants would share and record personal stories, turning them into visual art, photo portraits, or sound pieces either themselves or working with an artist. The workshops involved some 10 people over the course of the project, one of whom had experience of being homeless (see the poem they wrote on page 4). We looked at the form of a modern sonnet, focussing on the subject of 'doors', which reflected the lack of privacy that homeless people encounter. We played around with structure and context, then composed and recomposed our poems. Lots of fun, learning and playful experimentation with words was had by all.

'Mapping Home' art workshop. Participants would create a collective map of what 'home' means using collage, textile, photography, or found objects from Hereford's streets.

Sculpture project. Those engaging with the project decided on making a giant Owl sculpture which represented wisdom and peace, the summation message of the project.

Sleeping bag project. Participants would stitch or embroider a standard 10 inch square with messages about homelessness or to homeless people which would then be sewn onto a giant sleeping bag. Some were made in the workshops in 4 Gomond Street, others were made at home and dropped in. The project was overseen by Theresa Clarke, who also coordinated contributions from a number of stitch groups and individual embroiders across the county and beyond. Overall 90 embroidered squares were produced.

Regular art workshops which might involve flee suitcases, lanterns for a street parade and mask making, all using recycled and found materials, such as those sleeping on streets might use. The aim was that by having participants focussed on the art that they were creating, and not having to look at others, would enable them to feel more relaxed and help them talk about their experiences of homelessness, in turn feeding into what they produced. This part of the project gained the name Charms of Belonging.

Those Involved

Libby Vale managed the overall project overall and had particular responsibility for organising and curating the exhibitions and arts events, as well as working in the project space with Rebecca Baddeley, creating and organising workshops.

Kate Gathercole headed up the music project, and worked with bands and choirs to create an interesting programme of musical events scattered throughout the calendar of events.

Bertram Holt ran the poetry workshops.

Marcus Pibworth ran storytelling sessions.

Alex Hudson created short films and to help document this program of events and exhibitions creating a digital legacy of this project.

Theresa Clarke co-ordinated the Sleeping Bag project, and those who helped her are listed on page 11.

Those exhibiting work largely staffed the exhibitions with help from a wide pool of volunteers.

Others are mentioned under specific activities or events.

The Project's Calendar

January

16th Open evening to set out the project and meet the team leaders
18th Simple Animation Workshop
21st Poetry without Home workshop no.1, 7-9pm
23rd Opening evening for 'There's no Place Like Home' exhibition. (Open on 23rd, 24th, 25th, 30th and 31st January and 1st, 5th, 6th and 7th February [i.e. Thursday, Friday and Saturday, 11am to 5pm, over 3 weeks.])
27th Get together regarding the second exhibition: Flee
28th House building workshop no.1, making cardboard houses, 2-6pm
31st Start of Sleeping bag project
31st Performance night. Opening the evening was Bertram 'that Geeza bird', who rapped their poetry, with commentary that invoked mini singalongs and commentary on life today. A couple of poetry reels that had been created by Artlandish members were also shown. This was followed by Child Owlet, a previous Hereford resident now living in Weston-Super-Mare, who brought his dark folk vibe to the space.

February

3rd Get together regarding the second exhibition: Flee
4th House building workshop no.2, making cardboard houses, 2-6pm
4th Poetry Without Home workshop no.2, 7-9pm
10th Get together regarding the second exhibition: Flee
11th Charms of Belonging workshop, 2-6pm
11th Weirdshire performance night with Si Patton & the Retinal Circus, 7-10pm
17th Flee Workshop, 7-9pm
18th Charms of Belonging workshop no.2, 2-6pm
18th Poetry without Home workshop no.3, 7-9pm
20th Sleeping bag project stitching session no.1, 7-9pm
21st Two short films on the project's themes of Homelessness, 7-10pm
25th Owl and Lantern making workshop no.1 (for the closing event), 2-6pm
26th Flee! private view, 7-9pm (Exhibition open on 26th, 27th, 28th February and 5th, 6th and 7th March [i.e. Thursday, Friday and Saturday, 11am to 5pm, over 2 weeks.])
27th Sleeping bag project stitching session no.2, 7-9pm

March

4th Owl and Lantern making workshop no.2 (for the closing event), 2-6pm
4th Poetry without Home workshop no.4, 7-9pm
6th We Are Here Choir Practice, 11-30am -1pm
7th-8th Weekend of projects and gigs (see programme of events page 18)
11th Owl and Lantern making workshop no.3 (for the closing event), 2-6pm
13th We Are Here Choir Practice, 11-30am -1pm
17th Weirdshire gig featuring performances from Carausias Arise! and Alula Down
18th Owl and Lantern making workshop no.4 (for the closing event), 2-6pm
20th We Are Here Choir Practice, 11-30am -1pm
20th Private view of 'Here Without Home' closing exhibition, 7-9pm. (Exhibition open 19th, 20th, 21st, 26th, 27th and 28th March. [i.e. Thursday, Friday and Saturday, 11am to 5pm, over 3 weeks.]
20th Turning Point exhibition in 4 Gomond Street, 7-9pm (see page 17)
25th Owl and Lantern making workshop no.4 (for the closing event), 2-6pm
26th Unorthodox Paradox radio LIVE @ Artlandish, 7-11pm
28th Closing ceremony, 6-9pm (see page 19)

Poem by one of the participants who had experienced homelessness

No Room
You learn to travel light.
A phone at five percent.
A charger borrowed twice.

An apology ready before anyone asks.

At Christmas, every sofa fills up.
People mean well, but kindness has a checkout time.

"You'll be alright, yeah?"
Which means: not here.

The town centre is loud with permission.
Laughter spilling out of pubs,
scarves loosened, cheeks red,
songs about joy shouted off-key into the night.

Windows glow like promises not meant for you.
You walk past them slowly,
as if moving too fast might draw attention,
as if standing still might make you visible.

Every doorway already belongs to someone.
Every spare room has become a shrine to peace.
There is no room at the inn.
Not because people are cruel,
but because you are inconvenient.

Because you are temporary
in a season that worships permanence.

You look for somewhere to disappear.
A late bus.
A corner that smells like nothing.
A place to sit where time won't ask questions.

Above you, fairy lights blink
like they're trying not to notice.

You pull your coat tighter,
fold yourself smaller than you are,
and wait for Christmas to pass
so the world can start explaining itself again.

The Exhibitions

No Place Like Home

This explored what it means to live without the safety, comfort or the certainty of a place to call home, asking what 'home' is, and how important it is. Through artwork created with and alongside the community, the exhibition set the emotional and artistic foundation for the wider project.









No Place Like Home: Attendance and Comments

Over 65 people attended the opening evening event.

Total number of visitors over 7 days (excluding open evening): 176

Comments in Visitors' Book included:

A thoughtful collection of work. Good to have inclusion of those who have experience of homelessness via Lois's work. Good to have the space open and showing work again by local artists
Great subject, fascinating pieces
Great local project
Provoking work about a very ignored social ill
Thoughtful exhibition. Great variety of views
Interesting exhibition, very creative
Fantastic exhibition. I really enjoyed reading about everybody's personal stories
Really interesting and quite emotive
Impressed
Fabulous exhibition
Love the range and quality
Inspiring
Challenging & exciting
Thought provoking
Very much worthwhile
Interesting, inspiring but sad
Excellent & much needed use of the space
Loved it
Excellent & a great subject – very valuable
What a fantastic idea! Creating a buzz within the town and providing a creative hub
I loved all of it. As usual such a wonderful thing
I like the awareness of homelessness
Awesome prompts with lots of incredible artists. Thanks
It's so important if you have a home and safe place to live
Well curated
The creativity that pours from each piece is inspirational. Brought together in one place is very special

The Suitcase Project/Flee Exhibition

This explored what you would take with you if you had to leave everything behind. Not just the objects you own, but the memories, the hopes and the small comforts that make life bearable. The suitcases could therefore be a symbolic vessel that carries what cannot be left behind, or what is needed to survive.

A number of the exhibits (of which we don't appear to have taken photos between us) were coordinated by Lois Meiklejohn, a volunteer arts coordinator at Lee's Place. On its website Lee's Place describes itself as 'a hot food hub located in St Peter's Square Hereford. It opens its doors every evening from 6.00–8.00pm to provide free, home-cooked meals and vital support to people experiencing homelessness and has become a lifeline for many during the cost-of-living crisis. It is a place where people can enjoy a hot meal, warmth and the company of others.'

Arts Facilitator at Lee's Place
Sleeping Soul

Sleeping bag, silver birch branches, dogwood branches, textile threads, mud and wax. A person's soul is their non physical being. The part of us which has deep feelings; and emotions. Our soul is our essence and our being; our passions our excitements. 'Sleeping Soul' is a cocoon of hope. An island of peace from the harsh realities of life. Bound and wrapped in a manner of healing and repair, a warm and comforting haven is encased inside a cocoon of safety. For people lost in everyday life; displaced, made homeless or misunderstood; this is a symbol of protection and new beginnings; hibernation and renewal. Over the last three years, I have taken an interest in people who have found themselves homeless.

Through conversations with individuals, groups and organisations, I have leant about some of the difficulties to moving forward. This interest informs my own personal art work and practice. I began volunteering at Lee's food hub almost a year ago. I arrived with a passion to bring art and creativity into the lives of some of the visitors there. I wanted to provide an activity which offered a distraction from disruptive and negative thoughts.

Through patience, perseverance and time, a mutual sense of trust, respect and communication grew. Using painting and drawing activities, the participants touched my soul and I believe and hope, I touched some of theirs too. Through the nurturing process of the art work, people revealed part of their lives and the things that were most important to them. The beginnings of a long and important process towards recovery.

'Sleeping Soul' is about finding and feeding your soul and the mental and emotional wellbeing that that brings. I have lived in my own home for 26 years, but the last 3 years I have lived alone. The volunteering I do and the people I meet at Lee's Place, play an important part in keeping my own mind strong and healthy. A recent visitor confided in me, that he had a 'Roof, but not a home.' Running parallel with shelter, food and clothing, The Arts play their own vitally important role, in breaking the cycle of homelessness. An holistic framework that creates a sense of wellbeing is necessary, to provide the strength and courage we all need to enable change.

A.P

My Jesus

Paper, emulsion paint and wax crayon.

During one of my painting sessions last year, A.P. came to my art table and drew me a picture. At 66 years old, he put his hand on his heart and explained clearly and proudly, in his strong Polish accent, "My Jesus. My Jesus." I framed A.P's picture and put it on the wall. He expressed, he was "So happy". Every day, A.P. goes to one of the many churches in Hereford. He is a big part of our community at Lee's Place and other communities around the city. He sleeps in a tent in the summer and the night shelter in winter.

R.N

My Clubs

Paper and emulsion paint.

R.N. is a 33 year old Polish man. When I first invited R.N. to come and paint with me, his face lit up with surprise and joy. He sat comfortably at the table and considered what he might do. He proceeded to paint with brush and fingers to produce his first piece Black Crow. R.N continued to paint with me, producing several paintings. 'My Clubs' encompasses the Polish flag, R.N's boxing club KSW and his football club Kolejorz. When he remembers his clubs, he smiles proudly. R.N has been a big part of Lee's Community since its beginning and comes almost every night for his evening meal. He currently lives in a tent and also loves to play the drum and percussion instruments.

R.S.

Angel of Hope

Paper and graphite pencil

R.S is a Polish man who lived and worked in Hereford for over 20 years. As an instinctive artist and craftsman, R.S would draw or create everywhere he went. He used whatever materials were available to him; wood, textiles, paper and the environment. For the last 2 years of his time in Hereford R.S was rough sleeping. Hidden in the heart of Hereford he was constructing a two storey dwelling from reclaimed and found materials. R.S believed in angels, carrier pigeons and creative self-expression through art and music. In September 2025, he was deported; leaving his friends and community behind. He is sadly missed and we have not heard from him since.



Johanna Okon-Watkins

5 Egg Homes

Ceramic

This is a series of 5 egg-shaped ceramic objects representing different ideas about the concept of home. Eggs are a perfect metaphor for home and belonging. They are strong and nurturing, but also vulnerable, at risk of being broken. Once hatched, it is impossible for the former occupant to return. The idea was inspired by an ostrich egg that my husband's great-grandfather sent from Australia to his family farm near Abergavenny. As a younger son he had to search for a way of making a living far away from home.

Home is also a theme very close to my own heart. I left Eastern Europe as a child, with the Iron Curtain consequently separating my old and new home. Confusion about identity and belonging has been an issue ever since.

The Suitcase Project/Flee: Attendance and Comments

Total number of visitors: 154

Comments in the Visitors' Book included:

Brilliant – unique and interesting
Fantastic exhibition
Terrific. Great to see the space being used
So good – art in the community
Very impressed with the participation. Beautiful, sad and moving
Very emotive
Everyone's interpretation is amazing/interesting
Love the exhibition
I was very intrigued to see people's interpretation of the theme
Astonishing variety of ways the theme has been explored, never mind the contexts.
Powerful work through evocative objects and stories
Very powerful work
Thank you. An extraordinary range of artwork – uplifting and hard-hitting at the same time
Great show, well done
Some great pieces
I loved it – heartfelt, some beautiful poetry
Fantastic work
Beautiful work. Very profound and emotional
Such an important opportunity to see & experience a small piece of the experiences of others
Fascinating approaches to the theme
Love it. Thoughtful & powerful art in Hereford City Centre
It's great. I could have spent more time looking at the work
It's so great



A sample poster/invitation produced during the course of the Project, this for the final exhibition, Here Without Home, detailed on the next few pages.

Here Without Home Exhibition

This brought together the central themes explored throughout the project: loss, displacement and belonging. It asked what it means to exist in a space where home is no longer secure, whether through conflict, domestic abuse or other forms of forced leaving.

The exhibition showed work that conveyed vulnerability, resilience, uncertainty and hope.

The exhibition featured the results of The Sleeping Bag project, as shown below. More details of this and the names of those who took part are included on the next page.





Artlandish
Community Art for ALL

HERE WITHOUT HOME
SLEEPING BAG PROJECT

'You don't dream when you sleep on concrete'

The 'sleeping bag Project' invited textile artists and embroiderers of all abilities from Hereford & Worcestershire to create a stitched square that would then be joined together to create a larger than human scale sleeping bag. Using textiles and stitch in all its forms, to send a compassionate message to the homeless.

Homelessness is often seen as an urban issue – visible on the city streets, under bright lights and busy overpasses. But in smaller cities like Hereford, it takes a quieter, more hidden form. People sleep in door ways, in cars, on friend's sofa's, or simply move through each day without a place to call their own. It can effect people from all walks of life, it could be people who are forced to leave their homes due to domestic violence, who need to hide to stay safe, or someone fleeing conflict and war. Homelessness takes many forms. It is a harsh reality that this is taking place in our communities, that people have lost their sense of belonging.

The Artlandish community project has drawn people together to give thought and discussion to this difficult subject, and to hopefully make people more aware of the problem, not only in Hereford but in the wider area.

- Each square is a small act of care: a mark of time, attention, and human presence made by hand.
- The finished piece references warmth, protection, and the fragile boundary between safety and exposure.
- As individual squares are stitched together, personal gestures become a shared voice.
- We hope the work will offer a quiet message of solidarity to those experiencing homelessness, reminding us that compassion can be built slowly, stitch by stitch.
- That it will raise the profile of the homeless, giving a voice to the often voiceless.

Contributors to the Sleeping Bag project

Alison Griffin
Anne Newbon
(donation of sleeping bags)
Caroline Edwards
Craft Club,
(Hanley Swan, Worcs.)
Deb Parker
Elmslie House Embroiderers,
(Malvern)
Geraldine
(donation of sleeping bag)
Ginn Downes
Helena Donkin
Hilary & Karen
Jen Keen
Jenny Millward
Jo Henshaw
Jo Rayner
Kim Tutcher
Ledbury Quilters
Libby Spragg
Mandy Rowland-Smith
Mary Haynes
Pershore Embroiderers &
Textile Artists
Rebecca Baddeley
Remade Worcester CIC
(donation of fabric)
Rose Tinted Rags
(Hereford)
Sally Kidd
Spring Bank Quilters
(Defford, Worcs.)
The Fold
(Bransford, Worcs.)
Theresa Clarke
Threads
(Worcester)
Tracy Lock
Vanessa page-Lloyd
Viv Sole



Nina Coulson

Lady Marmalade

Oil, graffiti pen and marker on canvas
7 x 9 cm

This is a painting of my old vintage bluebird caravan that I lived in with my best friend a long time ago, it was parked on a farm in between the villages of Mathon and Colwall in rural Herefordshire, One night, due to a faulty wood burner, it burnt down and myself and my friend lost our home. This is a painting of it at night before the fire.

Loz Samuels

You Stink!

Embroidery and mixed media
36 x 36 cms

I love stories. *You Stink* is part of mine, and part of a story is never the whole picture.
The initial embroidery was created many years ago during ten years of living on the road in various vehicles and on squatted land in the 90's. The collection of items around the piece were collected during that time. It was assembled almost three decades later, and the text around the central image was added with the benefit of hindsight. My older self, reflecting on my younger self.
It describes the experience of living with coercive control, substance abuse and mental illness, and the isolation of not being able to escape due to lifestyle, financial instability and the constant pressures of moving with no external support system. How is it possible to live within a community and still be completely isolated and have no support? Home is not home, if isn't safe, and it feels like there is no way out and no-where to go.





Rebecca Baddeley

Can You Spare Some...

adapted cardboard box
47 x 37 x 21 cm

This cardboard donation box functions as an anti-art gesture. Visitors are invited to contribute hygiene and care items, transforming the artwork into a small act of collective support.

JONNY AND GILLY

ONE EVENING
THEY APPEARED.
SOMEWHERE ON THE RADAR,
THEY'D HEARD OF US.

PAST TRAVELLERS,
SLEEPING ROUGH
IN THE GRASSMARKET —
PRIME TERRITORY
FOR EDINBURGH'S FORGOTTEN.

ENDLESS TEA WAS JONNY'S DRINK TO GO.
FROM JAMJARS IT HAD TO BE.
MUGS?

TOO POSH.

GILLY ANSWERED FOR HIM,
BUTTED IN ANYWAY.
BOUND AT THE HIP.
TWO BODIES,
ONE HEART.

OUR PLACE —
"20 BROUGHTON PLACE" —
WASN'T FOR COUPLES.
BUT THEY WANTED TO BE NEAR.

SO WE HATCHED A PLAN
(WHICH I CAN'T FULLY REMEMBER) —
BUT IT LET THEM STAY,
SORT OF.

THEY'D COME UP FROM LONDON

JONNY — SIX FOOT TWO,
UNSHAVEN MAJESTY,
THE LOOK OF
WORN ARISTOCRACY.

GILLY — FOUR-FOOT-EIGHT,
DISHEVELED GRACE,
CRAZY HAIR,
CLOTHES LUMINOUS, STRANGE.
A COUPLE, UNMISTAKABLY.

TURNS OUT —
THE RCA HAD BEEN HIS,
BUT THE PRESSURE...
THE PRESSURE KILLED.

HE STARTED DRAWING
ON SCRAPS —
RIZLA PAPERS,
CORNFLAKE PACKETS —
ANYTHING HE COULD FIND.

WE RAIDED THE VEGETABLE MONEY,
BOUGHT HIM GOOD PAPER, GOOD PASTELS,
AND LET HIM LOOSE.
WE BOOKED TIME SLOTS —
WE HAD TO — THERE WAS A RUSH!

EVERYONE IN THE HOSTEL —
ANYONE WHO VISITED —
HAD THEIR PORTRAIT DONE.

HE WORKED FAST,
FAG IN HAND,
DELIRIOUS.
THE LIKENESSES — UNCANNY.

RED, BLACK, WHITE —
AN ALMOST PRIMAL PALETTE:
BLOOD,
SHADOW,
LIGHT.

FORMS EMERGING
OUT OF SCRIBBLE.
BLACK KNOTTED LINE —
A FACE SLOWLY UNTANGLING
INTO LIGHT,
LIFTED
FROM ROTHKO RED.

AND NOW
I MAKE SCRIBBLES TOO,
SECRETLY, QUIETLY.
THE ENERGY OF THE LINE
BEFORE THE FORM.

AND I WONDER —
PERHAPS HE WAS
MY TEACHER - OF SORTS.

WEEKS PASSED.
THEY COULDN'T BEAR THE NIGHTS APART.
THEY LEFT IN THE TWILIGHT,
TOGETHER.

I CARRY
THE PORTRAIT HE DID OF ME
STILL.

AND I REMEMBER:
EVERY DRAWING BORE HIS MARK,
SIGNED, DATED, ALIVE.

NOW
IT'S THEIR TIME.
IT WAS AN HONOUR
TO KNOW
JONNY AND GILLY.

Suzanne Reynolds

'Jonny and Gilly'

Pastel on paper, A2

Poem - 'They Were Old Before'
Printed and mounted on Foamboard A4 sides

The poem draws on lived experience of working within a Cyrenian Homeless shelter in Edinburgh in my 20's, focusing on a brief but vivid encounter with two individuals, Jonny and Gilly.

Jonny, an artist who had left the Royal College of Art, spent time in the shelter drawing portraits of those around him. The work captures this transient yet intimate passage of time, where creativity emerged within conditions of instability and displacement.

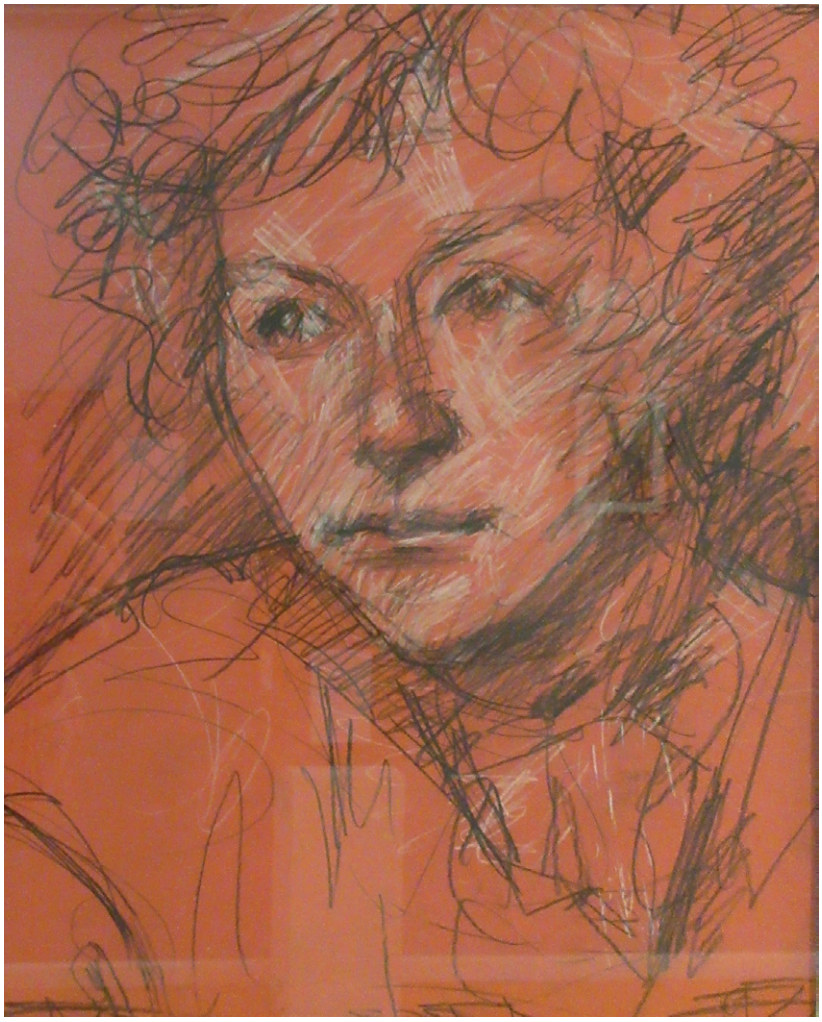
Blending observation with reflection, the poem holds the quiet exchanges between people living alongside one another, revealing moments of connection, dignity, and shared presence. It explores the role of the artist beyond formal structures, and the ways in which art persists -even in the most precarious of spaces.

Rooted in memory this piece preserves a fleeting encounter that continues to resonate.

The artwork also draws on my lived experience working in the same Cyrenian Homeless shelter.

It moves between poetry and prose, holding memory not as a fixed story but as fragments - voices, moments, atmospheres - that remain. The form reflects the instability of the lives encountered there, resisting neat narrative or resolution.

It is both witness and return: an attempt to honour lives lived in the margins, and to acknowledge the imprint they leave on the one who observes, listens and carries them forward.





Suzanna Reynolds

MADONNA ON THE WRONG SIDE OF HISTORY

Pastel on Paper
7 x 5 FT

This work explores homelessness beyond the loss of physical shelter, entering a terrain of psychological and emotional displacement. Figures inhabit the same space yet appear unmoored, suspended between connection and solitude. Their gestures suggest a longing for refuge - a place, in community, and within self.

At the centre, the suggestion of a Madonna-like presence evokes the ancient promise of protection, nurture and sanctuary. Yet here that archetype stands within a fractured landscape where safety is uncertain and care is strained by the weight of the world around it. This work reflects a time in which even the symbols of comfort and guardianship appear overwhelmed, asking what it means to belong in a time when even our oldest symbols of refuge can no longer guarantee shelter.



Lily Morris

Re-Union Jacks

Second hand fabric
126x74cm

These flags were first created for the Queen's Platinum Jubilee in 2022, as a celebration of the many people who call Britain home. They are a reflection of the country's diversity and the idea that everyone belongs here. At a time when symbols can feel divisive, these flags are meant to offer something different. They are a message of welcome, inclusion and shared home, no matter your background or circumstances. Britain is built on the stories, cultures, and contributions of many and these designs aim to represent that spirit. A place where everyone is valued and where all are welcome.

A Window Into the Unknown – Stories of Recovery

These artworks were created during our "Window Into the Unknown" session, where the aim was to help people explore and express the parts of their emotions that are uncertain or hard to understand. The session encouraged participants to look inside themselves, reflect on hidden feelings, and express both the challenges and surprises of their emotional journey.

Jane's Story

Jane created a window that represents the unknown parts of her feelings. Sometimes looking out of a window doesn't make sense, and Jane didn't have a plan for what she would express. Her work was intuitive and guided by feeling, showing that exploring the unknown in our emotions can reveal beauty, insight, and growth, even when it feels uncertain.

Each window is a personal view into hidden emotions, showing the courage, hope, and discovery in the journey of recovery.





Vivian Barraclough

Home Sweet Gnome

12 x metal cube frames, assortment of garden gnomes

My concerns in this work are about homelessness brought about by residents being pushed out of localities, typically inner city areas. These places are then often redeveloped into soul-less, high end, retail and housing. I particularly despair of the EMPTY luxury apartments, with their uniform steel and glass, lining up in serried ranks along the banks of the Thames in London for mile after mile. Why?

We have our own challenges more locally, according to Herefordshire Council (March 2026)

- There are an estimated 1,800+ residential properties currently empty in Herefordshire.
- There are 1 million empty residential properties across England
- Empty housing can contribute to anti-social behaviours, declining property values and environmental deterioration – all major concerns for local people.

The Hereford Times (2023) reported that there were 1520 on the waiting list for housing.

Theresa Clarke

Empty Nests

Natural, recycled and found objects



As an artist, I wanted to explore the idea of using a nest as a motive, to examine the concept of the 'empty nest'. We teach, nurture and encourage our children to ultimately 'fly the nest' and leave home.

I have produced a body of work in a wide range of materials including natural, recycled and found objects. A wide variety of creative processes and approaches have been used to create the nests, including needle felting, metalwork and weaving.

The work reflects and explores the emotions and turmoil of my children leaving home. This is a very personal response to that journey.

Here Without Home: Attendance and Comments

Total number of visitors: 168

Comments in the Visitors' Book included:

Wonderful
Privileged to be part of the project of the quilt re homelessness. The final exhibition is amazing
Didn't expect the exhibition to be so moving ... what an amazing group of contributors
Completely blown away by this exhibition. So thought provoking. Such talented people. Thank you
Fab messages & textile art. Tour it to Ross etc
Very impressive and informative
Greta space & work, wonderful
Absolutely moving
Emotionally strong & moving. Thank you
Incredibly powerful and thought provoking. Beautiful
What a great project – inspiring
Very sad but nice
Excellent practical statement, very creative
Excellent stating hidden homelessness and links
Great diversity of work with very direct messages about homelessness
Lovely variety of work, skilled, and love the collaborative aspect too
Absolutely outstanding, visually beautiful and very meaningful
Great selection of high quality work shining a light on a hard subject to deal with
Extraordinary
Extremely moving, thoughtful works and inspiring me to be creative too
Artlandish has been extraordinary from the start – such a valuable resource for the county. This exhibition is – typically – moving and informative and inspiring
The exhibition is eye-opening for those who know little about rough sleepers
We would love to have something like this exhibition in Kendal

Turning Point Exhibition

Turning Point is the integrated substance misuse service for Herefordshire that provides free and confidential support for adults and young people around their use of alcohol and other drugs. They also offer support to families and carers affected by the alcohol or drug use of someone else. Many of their service users have experienced difficult times and have been working through these issues. In so doing, they have participated in a number of art recovery workshops which have enabled them to express their journey and get the healing benefits that art creates. The results of that work formed the exhibition that was shown in no. 4 Gomond Street at the same time as the open evening for Here Without Home exhibition in no. 7, meaning that those attending could see both exhibitions. (We didn't have enough resources to staff both exhibitions at the same time during the week.)

Artlandish
Community Art for ALL

TURNING POINT
inspired by possibility
CELEBRATING 60 YEARS

Artlandish is very pleased to exhibit the art work from the Turning point art sessions, we believe that anyone can make art, the journey is the most important part of creating, what we learn about ourselves and how creating works can teach us about ourselves.

Starting anything new in recovery can feel heavy, especially something as open and unfamiliar as making art. The blank page can bring up the same doubts many people know well: "I'm not good at this," or "What's the point?" But art isn't about getting it right. It's about giving yourself a different way to move through the moment.

Creative practice can offer a steady, grounding focus when thoughts feel overwhelming or repetitive. Using your hands, whether drawing, painting, or shaping something simple, can help shift attention out of craving, anxiety, or self-criticism and into the present. It creates space to pause, breathe, and process without needing to find the "right" words.

In recovery, small actions matter. Just mucking in, making a mark, choosing a colour, or returning to the page, can build a sense of agency and progress. These are quiet but real steps forward. Over time, what begins as a distraction can become a tool for reflection, expression, and even connection with others.

What our hands do can influence how we feel. In the act of making, there is the possibility of change: a softer mind, a steadier body, and a reminder that something new can always begin.

We celebrate your achievements and hope that you keep making things that make you reflect and smile

Libby Vale – Creative Director of Here Without Home Project

Masks – Stories of Recovery

These artworks were created during our Masks session, where the aim was to help people explore their feelings, experiences, and personal growth through art. Masks are powerful symbols—they can show the world who we want to be and also hide the parts of ourselves we struggle with or keep private.

Carly's Story

Carly's mask uses yellow to show the pain and challenges she has faced, and green to represent growth, hope, and positivity in her recovery. Her mask tells a story of both what she shows to the world and the inner strength she carries that isn't always visible.

Each mask reflects a personal journey, revealing both the struggles we face and the strengths we find along the way.

Graffiti & Words of Expression – Stories of Recovery

These artworks were created during our Graffiti & Words of Expression session, where the aim was to help people explore their experiences, emotions, and personal growth through words, colours, and bold artistic expression. The session encouraged participants to express what they feel inside, share their stories, and reflect on both challenges and hope in recovery.

Angie's Story

Ange used fire in her graffiti to represent her journey. For her, fire shows both destruction and challenge from addiction, and also hope, energy, and transformation in recovery. Her artwork expresses how she has learned to channel powerful emotions into something creative, turning struggle into strength and positive change.

Each piece tells a story—combining colour, words, and symbols to show both hidden struggles and the hope and resilience that guides recovery.

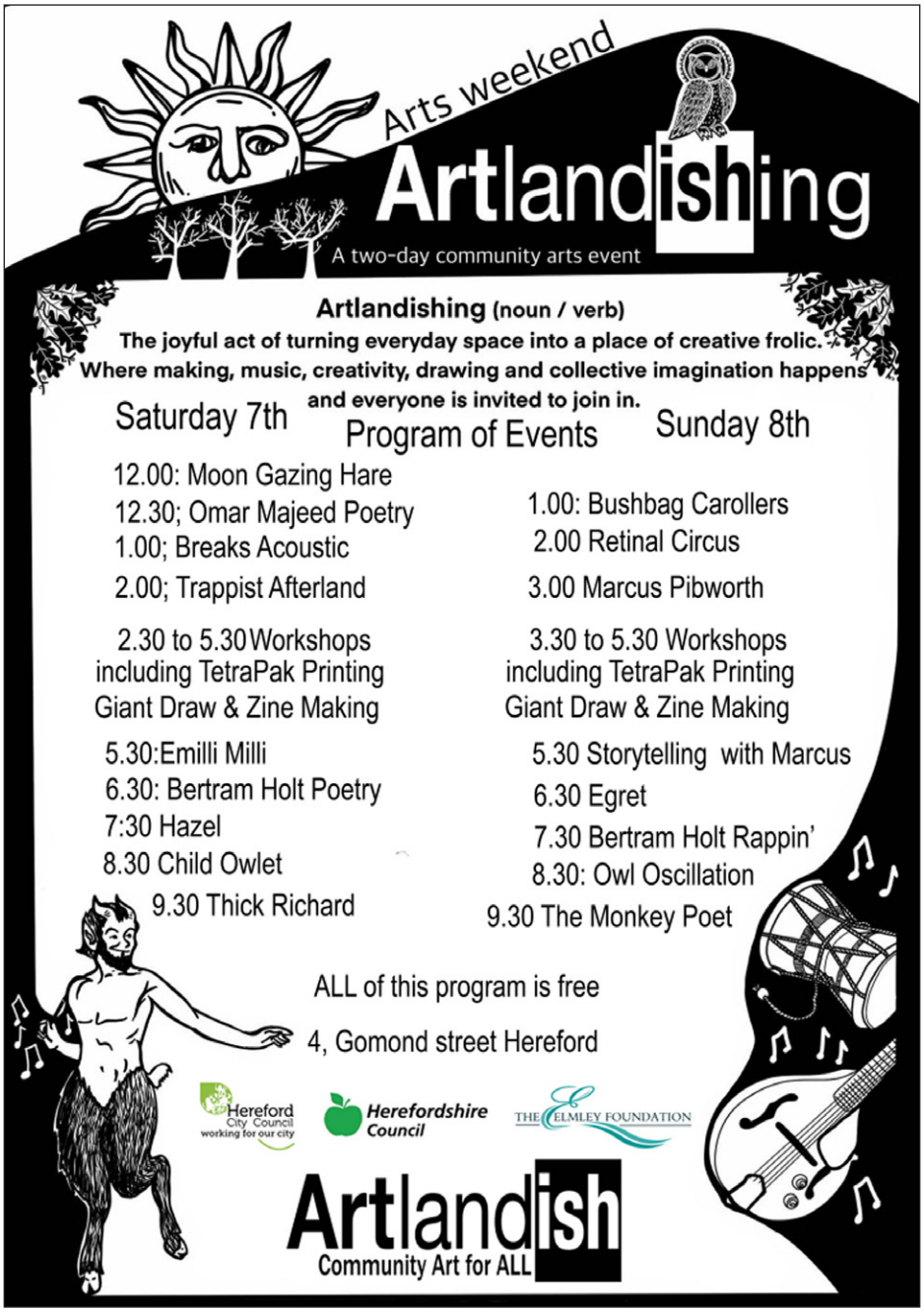
Artlandish Weekend 7th-8th March

We had a TetraPak workshop upstairs in no. 4 Gomond Street where a constant stream of folk interacted and created beautiful prints to take home with them, thanks to the incredible warm energy of Lucy Davies. Then there was an improvised poetry workshop in which Marcus Pibworth invited audience members to shout out random sentences to create on-the-spot poetry, typed out on a vintage typewriter. A zine workshop created many brilliant zines, with the help of Aoife Higgins and Omar Majeed. Suzanna Reynolds donated and facilitated a giant draw which enticed young and old alike to put their own mark on the piece, and a dramatic and fun work emerged.

We also had story telling in which Marcus transported us to another realm, and we all became children again.

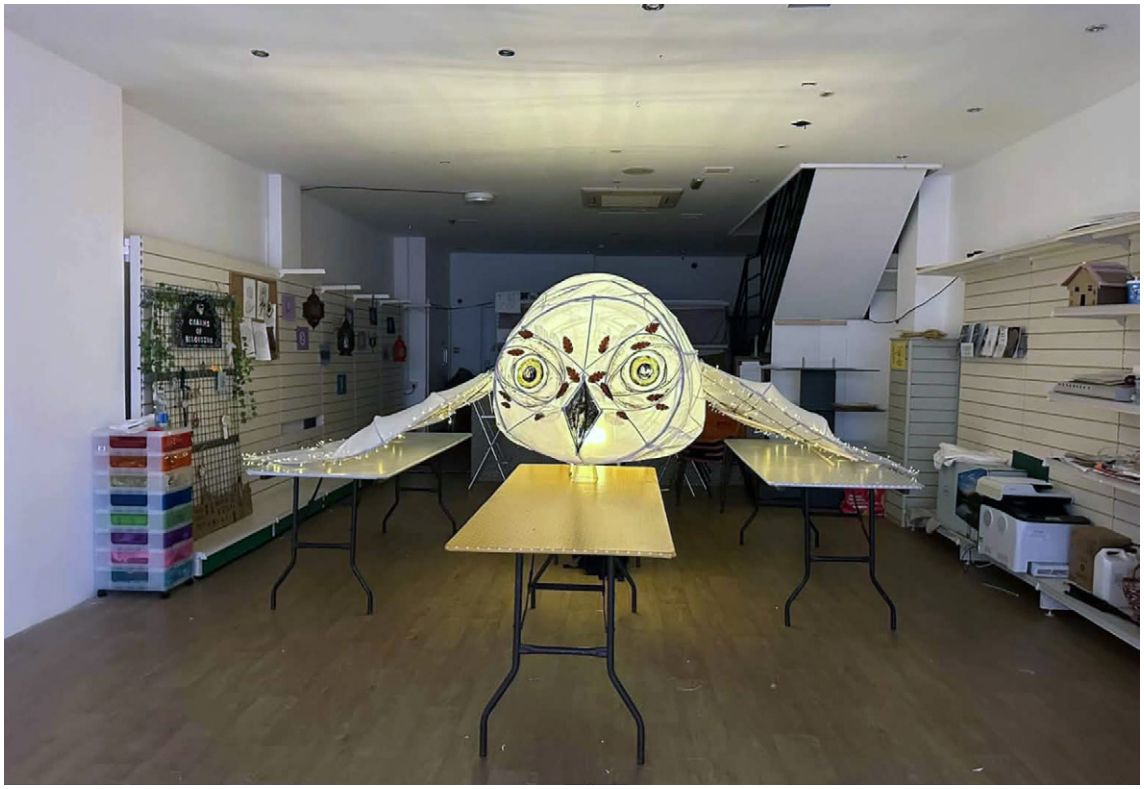
Then there were the poets, musicians and comics who kept all enthralled.

In order of their appearance we would like to thank Moon Gazing Hare (Sweden), Omar Majeed (Hereford), Trappist Afterland (Australia), Emilli Milli (Kent), Bertram that Geeza Bird (Bristol), Hazel (Herefordshire), The Breaks Acoustic (Herefordshire), Thick Richard (Manchester), Retinal Circus (Birmingham), Egret (Shropsire), Owl Oscillation (Morecambe), Matt 'Monkey Poet' (Morecambe).



Closing Ceremony, 28th March

Mark Waters and Kate Gathercole rehearsed the We Are Here Choir in some songs, many with themes relating to our project, ready for the final ceremony (along with some feel good pieces that really lifted spirits and were just great fun). The choir, led by the owl made for the ceremony (see Sculpture project on page 2) from no. 4 Gomond Street through High Town and Broad Street to the west front of the cathedral where we gathered with other choirs outside the cathedral at 6.30pm.



The owl under construction in no. 4 Gomond Street



The owl and choirs assembling outside the west front of the cathedral

Comments by visitors in the Visitors' Book about what they would like to see Artlandsh do in future

Comments included:

[Create] More opportunities to bring country and towns together
[Have] Regular exhibitions
Great chance for local artists to curate, collaborate and co-create
[Get] A permanent home in Maylords
[Please] Return on a regular basis
Why doesn't Hereford have a permanent space for art? Especially with an art college up the road
Post cards would be nice to take away
I would love to hear audio stories & explanations of their art
Community sessions, workshops, exhibitions
[Have] Visiting artists from mid - large names
More across Herefordshire
Grow and show more local artwork
Much more community involvement. Using empty old buildings a great idea
More council funding for it or free to rent space
Take the exhibition to other places for people to see
More animation
Loads more
More like this & more & more ...
More funding and more accessibility
More funding to develop more opportunities
Like it to carry on please
It would be great to see a permanent base
Could it be a permanent fixture – e.g. a gallery & workshops
There were also many others along the lines of: 'More events', 'More exhibitions and Workshops', 'More of the same, 'For it to carry on forever', 'Keep going'

Problems we encountered

There were no unexpected problems.

Our main, expected, one was to be able to engage with people who were homeless given the tight timetable, not helped by Christmas being on the horizon once all the pieces to enable the project to happen had come together. Nevertheless, through Turning Point, Lee's Place and Connexus housing association (who manage temporary accommodation), contacts were made and some engagement resulted, often with the help or co-ordination of those already in touch with the folk concerned.

We had the usual issues when working with volunteers in not asking too much and having to build in some flexibility due to unforeseen circumstances in people's lives. Thanks to the sterling work and copious amount of time provided by Libby Vale, the Project's co-ordinator, it did all hold together.

Unfortunately the other key player, Alex Hudson, was taken ill during the project, which meant the film aspect of the project was reduced in scope, and Social Media management became a little confused between different parties. It is something we experienced in our pilot project in 2025 and so we are acutely aware we need to have planned a reliable structure for this in future.

Things we have learnt

What we wanted from the project was to gain a feel for the desire of the general public to get involved in art activities. Given that this project was focussed on what might be called a hard to reach group of people albeit a group for whom there is much public sympathy, we were encouraged both by the number of connections made with that group and also by the numbers of people who became involved in workshops, coming to exhibitions, or taking part in the community choir.

As mentioned above, we have further learned about management of social media contacts and are working to ensure a smoother way of disseminating information for the future, and linking that to both out website and that of Visit Herefordshire (in conjunction with Herefordshire's Cultural Partnership).

We need to be better organised at keeping records of attendance and feedback from participants when running events. That we didn't this time was in part due to the nature of the project and not wanting some participants to feel that they were being monitored the whole time.

The Future

On 7th May, Artlandish was registered by the Charity Commission as a Charitable Incorporated Organisation. We are now working on a number of policies and procedures that will fit with our charitable objectives around public benefit and the education of the general public in art and appreciation of art. As helping regenerate Hereford City Centre, increasing footfall and visitor numbers in Hereford can not be charitable aims, these have to become incidental to our activity but will clearly happen as a result of our work. We will shortly be having discussions with the College of Arts about how e can work together to support recent graduates.

We will be looking to employ two part-time staff (we have pledges of individual support which, if we can match fund, would allow us to do this for a couple of years) so we can operate throughout the year — so long as we can find the right temporary premises to use. And if anyone should offer us premises ...

Andy Johnson, on behalf of Hereford Community Land Trust and Artlandish, May 2026