

# VISUALISE

ISSUE 1  
FEBRUARY 2015  
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art and culture magazine

jesse wine with young man red at the baltic

20 ways of becoming a better writer by melissa donovan

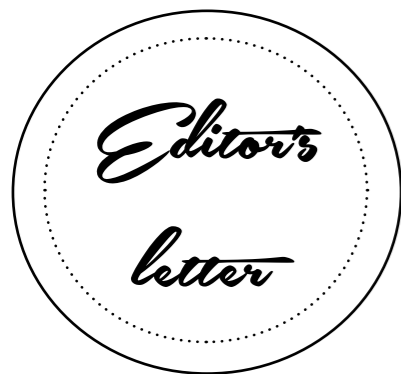
mark thomas - the journalist who sent police to court

five stages of loss and grief by milena yordanova

bryan talbot talking about paris' incident



WHAT DO YOU SEE?



VISUALISE is for young creative people in the North East who are ready to transform their lives by simply being fearless and ready to reach for the stars.

Forget any boundaries and open your mind. Dig deep and find the creative side of you. Read about the experience of famous people who have succeeded and see the struggle of young artists to follow their dreams because they are not confident enough or they fear a failure.

With every new year there is new technology and artists have witnessed social changes and political cataclysm and they need to think of new ways to show their creativity to the world.

Our magazine will be your guide for new ideas and you will be able to find the real you. Transform your days and enjoy the experience of being successful.

Remember the future can only be imagined by looking towards the past, because the past is not even a past, it is never dead. Yesterday will be always connected to today and more importantly to tomorrow, so do not forget where are you coming from, where are you going and what are you aiming for.

Send us an email with your creative work and we will do our best to publish it and help you reach your audience.

**Your future is in your hands.**

*Gergana Ivanova*

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FEBRUARY

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**On the cover:**

Young Man Red. An exhibition at the Baltic, Newcastle upon Tyne, by Jesse Wine



Mark Thomas for his performance Cuckooed in 2015. Photographed by Steve Ullahtorne.

# Mark Thomas

## Reveals the truth behind the comedy

Words by Gergana Ivanova

No one likes to feel nervous; when your hands are shaking, your mouth is dry and your stomach hurts from the fear of failure. Everyone has experienced it. But Mark Thomas, a journalist and a comedian, says it's good to feel nervous. Even after 29 years on stage, he still feels nervous.

Being a journalist and a comedian might be an odd combination; fighting for human rights and the freedom of expression at the same time as making fun of what is happening around the world. His job is a mixture of journalism, theatre and comedy. He enjoys doing it, and for him it does not break off into sections.

Nowadays many people go to comedy shows to relax, to laugh, or simply forget their daily routine, and we start wondering if they are more likely to believe stories told in comedy shows than articles. Mark said: "In the last decade the tabloids damaged themselves by phone hacking, expenses scandals and the banking systems collapsed, so in some moments we lose faith in major institutions such as banks, police, politicians and tabloids and find belief in theatre." For him performing on stage is a chance to do something good and get people re-evaluating their point of view.

By creating empathy and individualism, Mark engages with an audience emotionally, but you have to feel those emotions and you have to feel empathy. The Herald Angel Award winner said: "For me it's always about the story and to move people emotionally." When he talks about his dad, Colin Alec Todd Thomas, Mark's voice becomes tighter and quieter, like talking about his father teleports him to another world, or maybe just in the past, to them both listening to Rossini and Verdi. Mark recalls his embarrassment because even the neighbours were listening to the opera his dad loved so much.

This is why he wrote Bravo Figaro, in an effort to reach his dad who was diagnosed with progressive supranuclear palsy before he vanishes.

Bravo Figaro is about love, loss and problematic relationships. To be on stage and talk about a lost one is a brave and very admirable thing. After the death of his dad, and after being on a stage a few times, Mark left the show behind and moves on, but now and again, when he is rehearsing, he hears his dad's voice.

Looking at the photos on-screen he feels a lot of love: "I cherish hearing his voice and feel good things. "He was very grumpy, and maybe, from him, I have got my stubbornness and refusal to be beaten up. I just cannot understand why would you avoid conflict, you run away if the police attack you?"

*"When personal stories are told you feel shame and vulnerability and you have to prove this is not who I am, those are lies about me. The story I say is the truth."*

The whole idea of creating a manifesto, stopping arms deals, bringing the winning policy to parliament and completing 100 Acts of Minor Dissent, including taking the police to court over surveillance, is to change the world. In his performances, Mark Thomas gives a voice to the public, to the audience and to the resident.

In Bravo Figaro, he gives the voice to his parents and in Manifesto he gives an ownership to people to come up with an idea for that change. In Cuckooed he has conversations with people who know the whole story about betrayal and spying. He says unless people have experience of spines they think you are a slight conspiracy theorist.

With this second theatre piece, Mark was awarded his second Scotsman Fringe First, as well as the Amnesty International Freedom of Expression award. He reveals how BAE System – the Britain's biggest arms manufacturer – spied on him and five other journalists with the help of his friend Martin.

BAE Systems admitted in court and signed legal undertaken not to do it again. A document sold to Sunday Times by a whistle-blower had linked Martin to the people spying and there are a lot of evidence that this had happened.

At first Mark refuses to believe the news about his friend's betrayal: "At the beginning you blame yourself for the betrayal of trust" and Mark asks himself how he missed it.

"When personal stories are told you feel shame and vulnerability and you have to prove this is not who I am, those are lies about me. The story I say is the truth."

Even though he has helped the police many times they still call him a domestic extremist, Mark struggles to understand what they mean by that, he doesn't believe he is one. In regards to the incident that happened in Paris, Mark says it is a terrible thing, and it had a chilling effect on all of us. The journalists had the right to say what they said and it is not fair to be murdered for a cartoon.

However, when a leading Palestinian peace activist and theatre director, Juliano Mer-Khamis was murdered no one really cared, Mark says. The Guinness World Record holder thinks the support of Freedom of Expression is selective and it needs to extend to Arab cartoonists and bloggers in Saudi Arabia.

The boundaries have to be expanded and more rules to be made for everyone and they have to be equal as it doesn't matter in which part of the world you live.

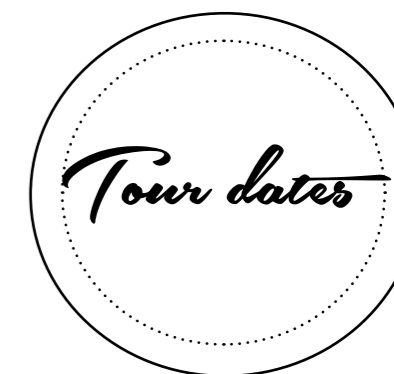
The journalist and comedian has two pieces of advice to all creative people who have a passion for comedy: you always have to do what you want, not what other people tell you to do and you have to just get up and do it. If you fail and have felt the pit of despair, if you are humiliated and flinching of the memory on your way to home, go to bed, wake up and then give it another chance.



1990 Time Out Comedy Award  
1992 Perrier Comedy Award nominee

He is also awarded for his political campaigning:

2002 Kurdish National Congress Medal of Honour  
2004 International Service Award for the Global Defence of Human Rights  
2005 MediActivist Awards  
2008 Honorary Doctor of Letters  
Former Guinness World Record Holder for Most Number of Political Demonstrations in 24 Hours



## February

10/12 Glasgow, Tron **0141 552 4267**  
14 Tunbridge Wells Trinity **01892 678 678**  
18 Leicester, Curve **0116 242 3560**  
19 Milton Keynes, The Stables **01908 280800**  
20 Newcastle, Northern Stage **0191 230 5151**  
22 Ipswich, New Wolsey Theatre **01473 295900**  
25 Salford, The Lowry Quays **0843 208 6000**  
26 Sheffield, Crucible **0114 249 6000**  
27 Coventry, Warwick Arts Centre **024 7652 4524**  
28 Huddersfield, Lawrence Batley Theatre **01484 430528**

Mark Thomas.  
Photographed  
by Richard  
Skins.



Reader  
Q&A

# Gillie Kleiman says the joy on people's faces at the end of the show makes it all worth it

Words by Gergana Ivanova

The dancing performer Gillie Kleiman tells more about her last performance which took her, Sarah Lindstrom and Eleanor Sikorski to a tour around UK and Europe. Unfortunately, it is at its end but we had the pleasure to talk to her about it and to be part of the whole experience. Gillie says it takes really long time to prepare a new show, to get support and to practice performing it but it is always worth it when you see people are coming back to watch the show again. This is what makes her proud of her work and keep her moving and continue doing what she most love.



Left: Gillie Kleiman  
Right: Sarah Lindstrom

Gillie is an artist from Newcastle and London. She has a lot of practice of dance and choreography. She also runs BELLYFLOP magazine and is a writer, curator and facilitator researcher at Raehampton University.

**Q**: When your career as a dancer started?

**A**: I started a dance degree, even though I wanted to be an artist. I was very sceptical because everyone was telling me that if I do that kind of training I will not be able to make a career out of it. They were pushing me down. Fortunately, it just happened, I didn't expect to start that quickly after graduating in 2010 but I got the opportunity to perform and I carried on.

**Q**: How did you come up with the idea for A Lyrical Dance Concert?

**A**: I met my partner Sarah while I was in France. We got along very fast and were joking about this idea about lyrical dancing - lyrical in quality in that kind of land - private dancing competition where dancers follow lyrics. We start everything in my flat, messed around with the idea and we did a trailer for a mixture of a cabaret show, a gig and a concert.

**Q**: Where you get your support from?

**A**: The show was created in co-production with Dance4 with support from Dance City, Northern Stage, MDT (Stockholm) and Sweden. Getting this kind of support is the only way artists get their work done. The Art Council are pretty amazing organisation that allow artists to do things and allow audiences to get work. I am not the kind of artist to make profit but without tickets everything will be more expensive for us. The work is experimental in nature. We try things that haven't been done before and contribute human endeavour. A lyrical dancer is pretty accessible, everybody knows it and everybody has fun.

**Q**: What do you mean by pop-music belong to us and we can do whatever we want with it?

**A**: Pop-music exists in the world to make money. That is not interesting but it's important because those things are sold to us, so other people can make money but what happens if we decide we can do whatever we want with it. Twist it around, make things out of it and make it social in different way. We decide to play with pop-music's sexuality and intimacy. It is amazing how some singers make personal things public so we thought of private dancing. But it won't be the kind of dancing everybody knows.

**Q**: How does it feel working with Eleanor Sikorski?

**A**: It is sad not to perform with Sarah because she is a great friend and we shared so much time but she had to stop because she is pregnant. Eleanor is an amazing performer and also helps with the costumes.

**Q**: How do you get the audience involved in your show?

**A**: The show is build-up on the relationship with the audience. It's art in the form of a knees-up. The lyrics are kind of the instructions to what to do. But if someone doesn't want to get involved we don't push him as they have come to enjoy it, not to be rushed or embarrassed. We have experience in this and usually we know when someone is shy and doesn't want to be part of the show but just to watch it.

**Q**: What is the feeling to perform in Newcastle?

**A**: I can't wait. My mom is originally from Newcastle. And I am happy I've got the opportunity to come as often as I do but this time because of the show it feels really special. A lot of people are saying they will come back to watch it because this is kind of a show you can watch twice. So come along to Northern Stage on February 24.

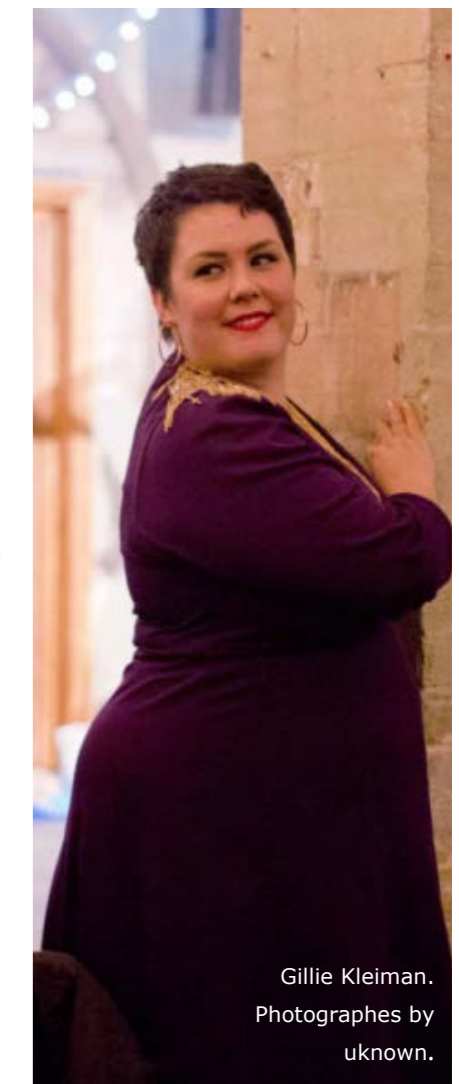
**Q**: Could you tell us more about DIY project and are you planning on doing something similar soon?

**A**: Criticism is seen as highly individualistic: it is one person's opinion about one other person's actions. It is there to better that one person's future work, or to allow another to feel clever by making a comment. The DIY proposed that we see criticism as community-building, wherein we can not only support the development of work through offering criticism generously, but also contribute to an on-going sense of mutual support and investment in the shared world of performance. We were working out what a 'radical evaluation form' might be, in an attempt to expose some of the practical, artistic and emotional effects of criticism in the work that we do, and to find a way through them. Unfortunately, we are not planning on doing it any time soon as we could get much support last year.

**Q**: What are your future plans after the tour?

**A**: Couple of weeks after the tour I will perform Dance Cass in London. After that in the autumn I will back to the North East and in January next year I will be performing a new show. It takes very long time to settle things up so you need to look ahead.

“Do not let anyone push you down because listening to people will never put you up.”



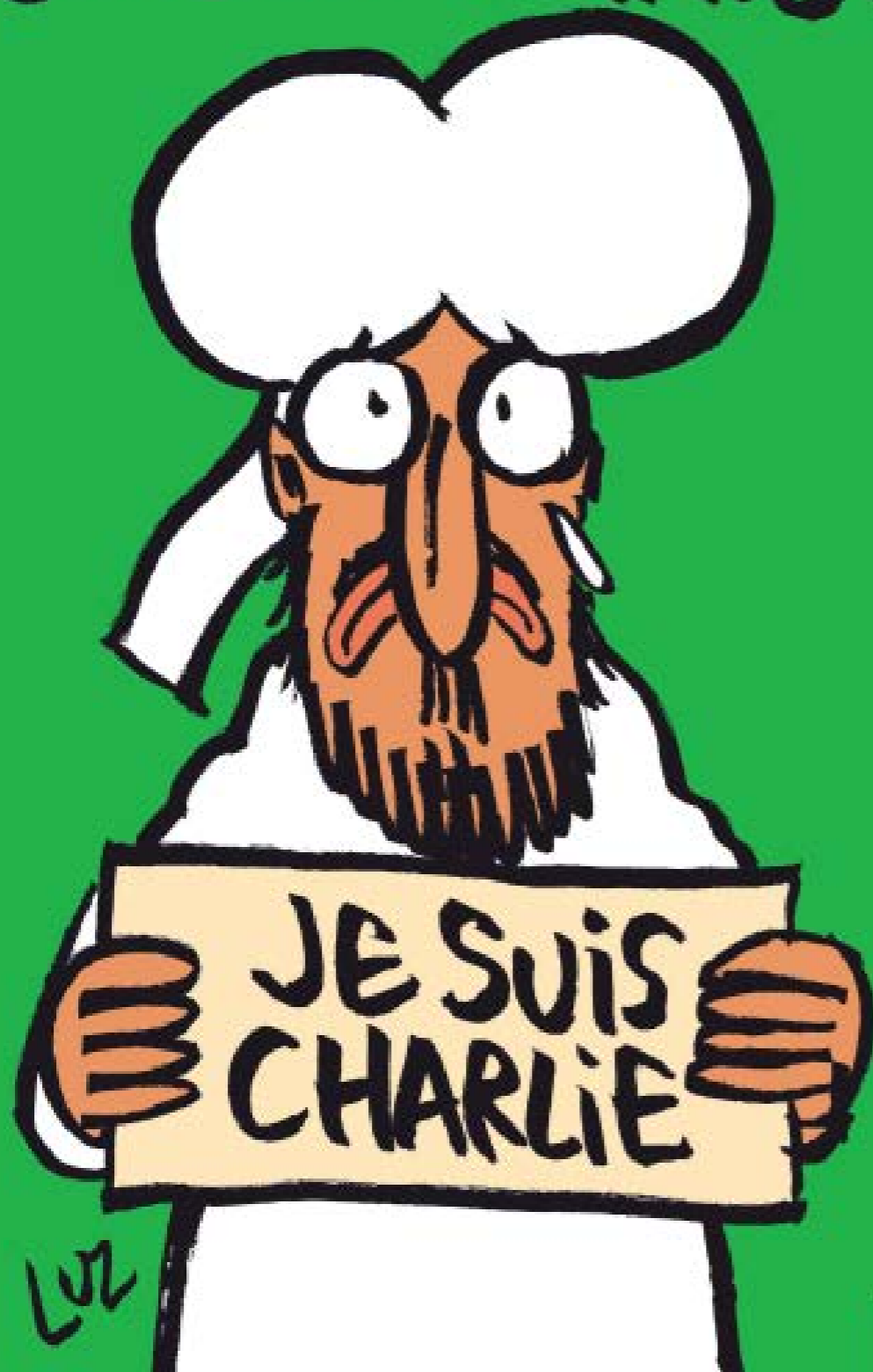
Gillie Kleiman.  
Photographes by unknown.

# CHARLIE HEBDO

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# Je suis Charlie!

## Bryan Talbot talks about stereotyping and aiming terrorists not all Muslims

Words by Gergana Ivanova

The 'father of the British graphic novel' Bryan Talbot says that sometimes incidents like this happen. The comic illustrator who works in his basement argues he is a cartoonist and he calls himself a comic illustrator but at the end of our conversation he remembers he has just recently drawn a cartoon for the elections in May.

There is free speech in the business of publishing articles or drawings but it also implies an extreme responsibility to the public. Eight years ago Bryan remembers a cartoonist who was killed because of an offending illustration even though the editor gave him this instruction.

Steve Bell who works for the Guardian has said: "If you are satirist and you are not offending someone then you are not doing your job properly." But there is a big difference, Talbot says, between being offended by a picture and shooting someone. It is totally unproportioned to kill someone on the base of words or drawings.

I could not help but ask if it is fair to offend someone's religion? Talbot is seriously talking about responsibility and having the freedom to say or do whatever you want. "It would not be offending if you are making some kind of political point. Charlie Hebdo are saying they weren't aiming at Muslims but to terrorists."

People were upset by the drawings and as a result 12 people were killed. That did not stop Charlie Hebdo and as you can see on January 14 another publication was made. The cover is prophet Mohammed and once again the cartoon is not appropriate.

This could even happen in Britain but there are strict laws against being racist or offending someone intentionally so no one is able to do cartoon like those deliberately. "Do those kind of drawings and you are actually asking for it. You cannot expect to do something without consequences," says Talbot.

Cases like this make us reconsider ethical questions and our careers. Should we close our mouth as journalists or stop drawing cartoons just because we are afraid not to offend someone? There will always be people who dislike or does not approve what we say or do.

Bryan Talbot explains what exactly satire means. It is to make fun, to irritate the establishment, the rich, people in power and the rulers, the oppressors. It works only if you are having a goal at someone more powerful. "I don't think anybody who's doing cartoons is to attack Muslims except if they are not working for UKIP. They are doing cartoons for terrorists."

He advises all young people who want to follow his path: "To be successful cartoonist/illustrator you have to be respectful of other cultures. There are always good and bad stereotypes but you have to remember to do caricatures that are not stereotyping in negative manner. Never stereotype people because this will reinforce hatred."

# Synaesthesia - mental illness or creative way of expressing yourself?

Marc-Jacques Mächler says it is an advantage for you when you are experiencing two or more of the senses at once which are normally experienced separately does not mean something is wrong.

Words by Gergana Ivanova

We live in a world where everyone who is different has a problem and there is always a name for this problem. Everyone is worried to share their problems because they might be diagnosed with a mental illness. Synaesthesia is not a disease, it is a neurological condition in which senses intercede. It is a brain disorder but many people think it is a gift as it highlights the creative aspects of the brain. For example a person with grapheme-colour Synaesthesia perceives numbers of letters of the alphabet as being tinged with colour - the letter A is red. Colour synaesthetes are often involved in music and visual arts. Other synaesthetes experience tastes, smells, shapes or touches in almost any combination.

Synaesthetes are neurologically normal and are of average and very possibly above intelligence. They tend to have superior

memories. They are also more likely to be left-handed or even ambidextrous rather than right-handed. Synaesthesia cannot be turned off and on and it cannot be cured but some people have reported that their perceptions have faded with time. Creativity is something within us and sometimes other people wonder where it comes from. By reading a book or looking at a painting we just wonder how the authors or painters have come up with this idea. Maybe this is one of the answers to some people's creativity. Every synaesthete has his/her own palette of colours and often a different type of trigger. Pat Duffy has given many presentations about Synaesthesia and has written Blue Cats and Chartreuse Kittens: How Synaesthetes Color their Worlds.

As it has many advantages Synaesthesia also has disadvantages - usually it causes concentration problems.

But if you are synaesthete and you want to switch it off, what else it will take with it? Composers such as Bach, Beethoven and Mozart are known to have referred to musical keys as colours. So not every problem is an actual problem.

Have you heard a smell? Have you tasted a word? Or maybe you have seen words as numbers?

Your friends may say you are 'hallucinating' but this is not true. There is an answer for this and it is called Synaesthesia. It does not harm anyone and it could actually help creativity.

Other people with synaesthesia are Marilyn Monroe, Jimi Hendrix, David Hockney, Oliver Messiaen, Vladimir Nabokov, Stevie Wonder, Nikolai Rimsky-Korsakov, Pythagoras.



“Other people don't see what we see and they are not convinced that we see it ourselves. But what we see is the reality we know. I am no more at liberty to change the white colour of the letter ‘O’ than I am to change its circular shape: for me, the one is as much an attribute of the letter as the other.”

Patricia Lynne Duffy

## A new app will be created for synaesthetes to train their Synaesthesia and get all the advantages it offers

Synaesthetes might have an increased creativity through Synaesthesia but not in all cases. “I believe, that having Synaesthesia brings different advantages in daily life if perceived consciously”, Mark Mächler says.

Marc-Jacques Mächler is a plant ecologist at the Swiss Federal Institute of Technology, Zurich. He is a synaesthete and he is dedicated to Synaesthesia for over a decade. He has created a website, conducts Synaesthesia workshops, was part of several press releases, gives presentations and is currently developing Synaesthesia app.

The app will be available on the market in a year. He thinks many synaesthetes are not even aware of Synaesthesia or most of the times they are intentionally blind to it. “We encounter mainly synaesthetes in labs, congresses, associations or media. These are preselected as being aware synaesthetes. A significant but unknown percentage of synaesthetes could be completely or partially blind (IB) to it.”

They might miss the beauty of Synaesthesia if they are not taught how to access it. That is the reason why he thinks the app will be a good chance for them to discover what they have and get all the benefits out of it.

The app is tailored for synaesthetes and it consists of different parts: with the new Synaesthesia-Test the user will find out if they might have it and during Synaesthesia-Meditation they discover different kinds of Synaesthesia and train them in order to increase synaesthetic awareness and to become synaesthetically more mindful; with the synaesthetic learning tool the user can learn foreign languages involving their synaesthetic experiences.

The core team working on the app consists of two people - Mark and Damina Hildebrandt but they also have loose collaborators. Still developing it at the moment but hopefully will be finished by the end of 2016.

On the one hand Synaesthesia can be useful for learning foreign languages because of the synaesthetic mnemonic technique into memorising vocabulary makes learning more efficient, since it serves two different sensory modalities. There might also be application for learning maths or to play an instrument. On the other hand, having Synaesthesia might expand your perceptual horizon and make you more mindful.

Being aware of Synaesthesia and perceiving it on a regular level might have the same benefits than practising meditation: releasing stress, coping with

unpleasant emotion and pain, boosting focus in work and sports.

“IB synaesthetes either construct false ideas about what Synaesthesia is or they are too modest, insecure, or sceptical to identify with their synaesthetic perception.” Many people feel lonely with their ‘neurological gift and develop the desire to foster a community’ so sharing and discussing Synaesthesia will be valuable.

There need to be provided balanced and refined information. No studies are done in learning environments such as schools but it is indicated that being born with Synaesthesia combined with training possibly leads to an extraordinary memory and a cognitive advantage.

Mark says it is very difficult to diagnose Synaesthesia as the question regarding the extensiveness of Synaesthesia is not answered yet. The consistency test, also known as the test of genuineness (TOG) is fixed as the gold standard in diagnosing Synaesthesia.

Providing support to synaesthetic children in the acquisition of synaesthetic awareness and learning techniques may be beneficial for their learning abilities and their personal development. Modernised Synaesthesia test and practise and learning apps could be developed to support synaesthetes.

Ideally school system would educate teachers about Synaesthesia, establish mechanisms to identify synaesthetes in classrooms and offer learning tools and services. “Scientific clarification of the synaesthetic prevalence and its success on learning is required. These findings may act as incentives for key players such as policy makers, school principals, educators, app-developers, entrepreneurs and business investors to take next step forward,” says Mark.

“Modernised synaesthesia test and practise and learning apps could be developed to support synaesthetes in raising synaesthetic awareness and in benefiting it. This would be supportive for synaesthetes, parents and teachers in detecting synaesthetes in their social circle, among their children or students.”

For more information about the app go to [www.synaesthesia.com](http://www.synaesthesia.com)

For more information visit UK Synaesthesia Association's website - [www.uksynaesthesia.com](http://www.uksynaesthesia.com)



# The joy of being a photographer: a hobby or a profession?

# PHOTOGRAPHY

Words by Gergana Ivanova  
Interview with Michael Phillipson

**W**e all enjoy sitting on the grass and looking at the moon and the stars. It doesn't happen often though to have warm nights in the North East.

Michael Phillipson makes his photos to look so warm and he grabs our attention with his talk about his passion to be behind the camera and to make a memory of everything he has seen. He is interested in photographing landscape, portraits and weddings.

In his mind there is something special about Landscape Photography. But his love is not just for the photography he is in love with this part of the country where, he says within an hour from Newcastle you can be surrounded by the beauty of nature at its best. We have some of the best beaches and rural countryside in the UK and the weather always influence it but never fails to make it look even more attractive to photographers.

The beauty of it is maybe that you can revisit the same place multiple times and always get a different version. "Whether it is a different season or different weather conditions, if you have the patience to sit for an hour or so in the same location, you can come away with dramatically different versions." Michael's favourite place is the Buttermere Pines in the Lake District, which is also one of the most photographed places there.

Except the beauty of land, he finds the human body, and especially the face, to be a 'fascinating' subject. He says learning how to manipulate the light and shadows is always important as it can give different results. Michael prefers Black and White Portraits because there is more drama, more control in the processing and it can be very flattering to the subject.



Moon over Sage, Gateshead. Photographed by Michael Phillipson.

At last, the challenge of photographing weddings is what makes it so good, so addicting. You only get one chance to memorise this moment and sometimes this is scary. You can never ask for a second chance, so you just need to get the shot there and there.

With a serious face and a slightly smile he says: "I love the fact that no matter how much planning you do, no matter how much research you do, something will go wrong. But that's where the reward comes - record for a lifetime."

He has been doing jobs in Retailing and Fitness industry just to pass the time and pay the bills but photography has always been a passion and that is what made Michel's life meaningful.

Unfortunately, he got professional late in life and because it is a hard industry to make a decent living out of it he had to work something else at the same time. Pieces of his landscape work have been accepted on various websites in Scotland and the Lake District on tourist information sites. Michael Phillipson had a valuable advice from a friend who is a professional photographer but apart from this

he is self-taught. He finds it much better to get advice from people who 'do' than learning from other people's experience and mistakes - for him this is simply invaluable.

Everyone has met different difficulties and everyone has different skills so we cannot learn how to do things because other people learned it certain way. In the same way let's not tell ourselves we cannot do something simply because other people cannot or failed to succeed. It is not about how long you practice but in what way. As much effort you put in as many benefits you will get out of it.

# ART IS IN THE EYE OF THE BEHOLDER

*If you are starting your career as a photographer there is an advice for you from Michael John Phillipson*

Words by Gergana Ivanova



A good camera is essential but that doesn't mean spending a fortune. I recommend Nikon D200'S which is obsolete in today's market. They were quite expensive when I bought it but you can find them in very good condition on Ebay, with lens and battery grip, for around £250.

The best advice I could give is when you start with your photography do not go with newest most expensive camera but buy a good second hand camera and invest in good quality lenses. It is important to have a good sensor on the camera but if the lens is inferior you will never get good results.

There are a lot of photography magazines and books providing valuable information but nothing is actually better than getting out and taking photographs. Play with the camera settings, get off the fully automatic setting.

There are a lot of 'rules' in photography so learn them but never be afraid of ignoring them. Rules are meant to be broken, sometimes the non conventional approach works best.

Also, invest in good software for processing. You can't beat Adobe for Jpegs and Lightroom if you are using Raw files. I was taught to try to do as much work as possible with the camera as this will cut down the amount of time spent in front of the computer. Use websites like Ephotozine to display your work and receive feedback on your photos. I have found this very helpful in the past.



Upper left: Bench with a view.  
Upper right: Rutter force

Left: The eyes have it framed.  
Right: Buttermere alone tree.  
Second left: Boats. Right: Lakes.  
Right: Trees.  
Down right: Sunrise at Castlerigg.

Photographed by Michael Phillipson.

Angel of the North.  
Photographed by  
Michael Phillipson.



*Students of  
North East*

# The struggle of YOANA DOYCHEVA

## to find a job

Words by Gergana Ivanova

Many people stay away from what they don't like and they are not interested why they don't like it. When we talk about university or college we apply for something we like, something which will be well paid or we choose anything at all because our parents are pushing us to educate ourselves, no matter if we still have no idea what we want to become when we grow up.



In her second year of A-levels at Netherhall College in Cambridge a new photography course was launched and funny enough, Yoana Doycheva decides to participate in it. It is funny because she did not like photography at all but wanted to find out what was there to dislike.

As the course evolved it has become one of her most favourite modules and at this moment her passion towards art began. She has been taking extra classes and also took part in various exhibitions at the college.

Twelve years ago Yoana moved to UK with her parents and at the moment lives in Durham but she is still a foreigner and because of this she has pushed herself and became one of the best students in her course and continued developing her skills.

From there she goes into university studying BA Digital Photography in South Bank. Her parents were against it and instead they were pushing her into law. Somehow, she managed to convince them to let her follow her passion and she was accepted. This gave her the opportunity to work for Saatchi & Saatchi, More! Magazine and in the summer breaks she was working in her home country Bulgaria for producers

of Television Commercials - SIA and Camera.

Straight after her graduation she has done MA Applied Imagination in the Creative Industries in Central St. Martins. "This was the most challenging thing I have done in my life. This course makes you take your creative sense into a whole new level," Yoana said.

She took an internship in an Advertisement Company after completing MA. The desire of new experience took her all the way to Dubai and as she says it was 'a breath of fresh air' for her. She worked with one of the best people in the advertisement world that developed her as a creative artist.

Yoana believes that there is always a room for improvement and she goes on a Graphic Design course because it is a good way of combining this new skill with photography and applied imagination.

Currently she is looking for a full-time job in advertisement or in a magazine but really struggles with finding one. There are not many opportunities and even though she has a lot of experience she has no luck in starting somewhere. Still in the mean time she travels a lot in order to keep herself inspired and up to date with the art around the world.

“My advice for the people who are now beginning the journey of their passion is to never lose faith in the things they are good at, because success comes with time and consistency.”

# Knowing what you want to do is an advantage, says **Chris McParlan**

Words by Gergana Ivanova  
Drawings by Chris McParlan

Christopher McParlan is only 20-year-old and is already following his dream of becoming an artist. He is originally from Liverpool but at the moment he is in his second year of BA Fashion Communications at Northumbria University. He has also been a PR Intern at Whitehair Co for two months, where he was involved in writing to bloggers, graphic design and making illustrations for their website and collaborations. It was not paid but he has enjoyed it because this is what he is interested in and was able to develop many new skills.

Chris is drawing since young age and by following famous people's style he was inspired and influenced by them. He shares his illustrations on Instagram and Facebook and even lecturers are following him. He draws mostly women as he finds them more interesting to draw but just recently he started to draw men too. His illustrations present the female characteristics of most of the famous singers - tight waist, long eyelashes and long legs with high hills, big eyes and long necks. He sees them and decides to recreate them in his own style.

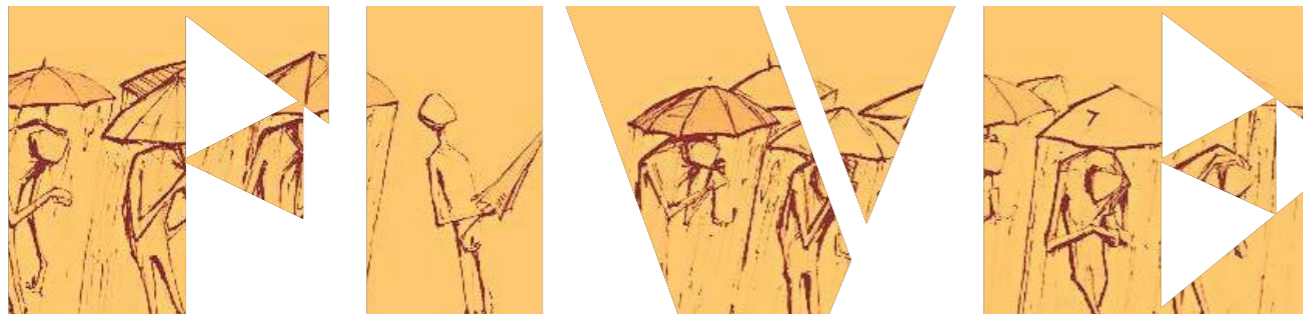
Until 18-year-old he did not know what to do but then Chris comes to understanding that nowadays employers want creative people with as many skills as possible. He is good in drawing so he wants to become better in writing, photography and designing magazine layout.

"Creativity is within us but we can't teach ourselves the academic elements that the university could teach us, so we need to choose a path which will help us develop skills needed by employers."

He sometimes draws for hours but always starts with the whole idea in his mind and at the end he is always satisfied with what he has done and his favourite part is when he sees the results. Chris looks up to people who follow their own ideas such as artists, designers and editors. His dream is to be a resident illustrator/artist for a design house or to work into an art magazine.

"Keep going on and make sure you have your own style - he says. Build your own portfolio but remember it is never too early to start showing your work on social media because this is how people will find it and the advantage is it is for free."





# STAGES OF LOSS AND GRIEF

Words by Gergana Ivanova

Drawings by Milena Yordanova

Life is full with surprises and no matter if they are good or bad everyone have to deal with it and they do it in different way.

When we hear the good news we stay happy for a while but sooner or later we forget about it and continue with our daily routine. However, the bad news cannot be forgotten that easy. Everyone reacts and behave differently.

Milena Yordanova who is studying Journalism and Psychology at University of Sunderland has a certain way of dealing with her recent "demons". When she is sad, she starts drawing and this is how she expresses herself. For her it is not much of an art so she calls it "personal soul soothe thing".

The Bulgarian student came to England to study but found it difficult to stay positive so she buries herself into doodling. Milena presents her own interpretations of the five stages of grief and loss.

The idea comes from a Psychology lecture. The lecturer introduced the five stages which people experience through rough times from death of a friend or relative and even a pet, going through a terminal illness or injury, to a relationship break-up.

Elisabeth Kübler-Ross first introduced the stages in her 1969 book "On Death and Dying." Those five stages of grief model also called "grief circle" (denial, anger, bargaining, depression, acceptance), are varying in different degree and way.

First, we should remember that the so-called "healing" process is an individual

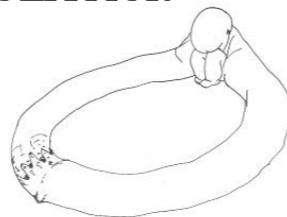
thing. Second, these stages do not necessarily occur in any specific order. People often move from one stage to another before achieving peace or they might not even experience some of the stages. Sometimes they are not lucky enough to have time to get to the last stage - acceptance.

There are many ways of dealing with traumas but there are two main where some people will cover their emotions and close themselves to the world, they will never tell you about it and never drop a tear but other people will show their emotions and their grief.

Milena is from the first kind. Her voice is trembling while talking but she finds strength and continues: "I visited a therapist a while ago and she offered me to find suitable way to express my emotions, not to hold them inside me because eventually this will destroy me from inside, so I embraced this offer and start drawing."

*"Every time I feel sad I grab a pencil or a pen and start doodling on a piece of paper."*

## 1 DENIAL/ ISOLATION

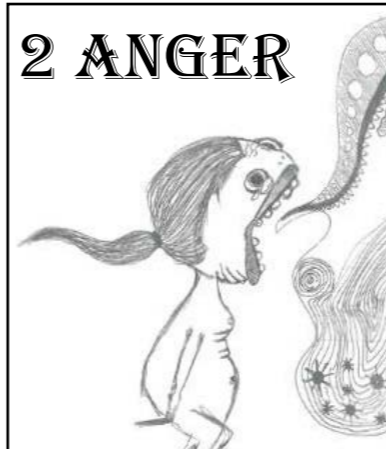


This is the conscious or unconscious refusal to accept facts, information or reality. It is a defence mechanism and it is natural. Some people can feel like prisoned on this stage when dealing with a trauma that can be ignored. Death of course cannot be avoided.

Milena has been through a break-up and she still has not accept it. She says being through the stages did not help her get over him and she jumps from a stage to a stage. She says it is exactly how Elisabeth Kübler-Ross describes it.

The bargaining part is one of the worst because after the depression and the anger, she sees no point in waking up, in living, for her there is no point in continuing so she bargains for her life instead of something else. Being angry is easy, Milena says but accepting being without him is impossible. "I still think of having a relationship with him and the chance of working it out."

## 2 ANGER



The intense emotion is deflected from our vulnerable core, redirected and expressed instead as anger. People dealing with emotional upset can be angry with themselves, and/or others, especially those close to them. Knowing this helps keep detached and non-judgmental when experiencing the anger of someone who is upset.

## 4 BARGAINING



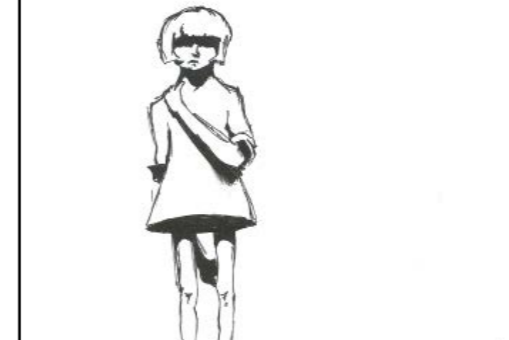
This stage for people facing death can involve attempting to bargain with whatever God the person believes in. People facing less serious trauma can bargain or seek to negotiate a compromise. For example "Can we still be friends?" when facing a break-up. Bargaining rarely provides a sustainable solution, especially if it's a matter of life or death. Milena thinks that this is a weaker line of defence to protect us from the painful reality.

## 3 DEPRESSION



Also referred to as preparatory grieving. In a way it's the dress rehearsal or the practice run for the 'aftermath' although this stage means different things depending on whom it involves. It's a sort of acceptance with emotional attachment. It's natural to feel sadness, regret, fear and uncertainty. It shows that the person has at least begun to accept the reality.

## 5 ACCEPTANCE



This stage varies according to the person's situation, although broadly it is an indication that there is some emotional detachment and objectivity. People dying can enter this stage a long time before the people they leave behind, who will necessarily pass through their own individual stages of dealing with the grief. The best thing to do is to allow ourselves to feel the grief as it comes over us. Resisting it only will prolong the natural process of healing.

## Poem of the Month

Words by Gergana Ivanova

Deluded the life we have is ours  
We live in hope  
And when taken  
We die in pain.

Fighting for every cell in our blood  
We forgot to live  
Fighting for blandishment  
We forgot to love.

Deluded the love will remain forever  
We forgot to make an effort  
And when taken  
We cry inside.

Deluded we will be always able to touch you  
We forgot to hug you  
And when you were taken  
We stayed in that empty bed of yours.

Deluded you will stay forever  
We forgot to tell you how much we love you  
And when you were taken  
We lost  
We cried  
We died  
Inside.

*Writing is a form of personal freedom. It frees us from the mass identity we see in the making all around us. In the end, writers will write not to be outlaw heroes of some underculture but mainly to save themselves, to survive as individuals.*

*Don DeLillo*





# Melissa Donovan shares 20 ways to become a better writer

Words by Gergana Ivanova

- 1 Read as much as you can. Read different genres of books, features, news and reports - this is the only way to find what is going to be your genre.
- 2 Keep a journal or a notebook. Your phone is always the best as it is in your hands all the time but if you lose it, you lose all of your notes too. Back it up as often as possible.
- 3 Have dictionary or thesaurus app at all times. The vocabulary in your head is not always enough - try to learn new words every day.
- 4 Be observant. Try to look around yourself - people, events and even just the nature. It will be an inspiration for characters and plots and you will always find something to write for.
- 5 To be a good writer you have to take grammar very seriously. No one will think you are professional if you have grammar mistakes.
- 6 Proofread everything at least three times before you send it away.
- 7 Don't procrastinate. If you keep telling yourself 'I will write later on', then that time will never come. If you don't push yourself to write, then no one will. Five minutes writing is still writing.
- 8 Join as many writer's group as possible. This will allow you to send your work to more people and to gain support.
- 9 Create a space in your home for writing - somewhere where you will feel comfortable and in peace.
- 10 Write every single day.
- 11 Start a blog and write about different subjects. That will improve your online writing and more people will be able to see your work.
- 12 Subscribe to magazines, newspapers and guides for writing. It will cost a bit but it is always worth it.
- 13 Use writing exercises to improve your skills, strengthen your talent and explore different styles and techniques.
- 14 Remember that none of the famous writers have become good from the first try. Allow yourself a few mistakes and a few failures along the way. Every time you will be learning something new.
- 15 If you are stuck for ideas check for prompts on internet. Don't forget you have access to it 24/7, so you better use it.
- 16 After writing something down give it to a friend. He/she can check it up for mistakes and can even give you some other ideas.
- 17 The reader is the most important part of the whole publishing procedure. Write what you want to read for.
- 18 Create your own style, be creative, be individual, be interesting and different.
- 19 Never doubt yourself.
- 20 If you write, be proud of it even if it is just a hobby, tell people you are writer. It is your right.







YOUNG MAN RED

THE BALTIC

# THE MOST AMAZING JOB ON THE PLANET

Words by Gergana Ivanova

Ceramics by Jesse Wine

A lot of artists spend many years looking for a material which suits the way they work and the way they communicate, the way they 'talk' and the way they connect with their audience.

Ceramics was a forced hand for Jesse Wine but he embraced it. He went to New York to study fine arts at Hunter College in Manhattan. There he took a Clay and Casting class and never looked back. He was grabbed so much of it that he could not let go and making ceramics became a big part of his life. The plan he says was to go to Virginia Tech in Richmond Virginia but the recession meant they couldn't take non-fee paying students so he had to renounce it. As a last try he emailed Hunter College to see if they were taking any foreign students and in a series of coincidences they were. They had a student who wanted to do an exchange to the RCA where he was studying and the switch became a reality overnight.

For his exhibition at BALTIC Centre for Contemporary Art, Gateshead, Wine has made an installation of new work. The display device for Jesse's art is a puppet representing a modern life. He shared with us where he got the idea from: "I have used plinths extensively but had the idea to suspend the works in order to see the sculptures as clearly as possible," which led to Alexander Calder who has used to produce puppets previous to the Mobile sculptures he made.

In his exhibitions Jesse presents three 'very normal' scenes from his life which makes sense to him because the work is produced in a strange way; hanging fragile sculptures from the ceiling. So to present regular scenes in an irregular way is a healthy balance. The figures are not present within the

garments because this is representative of the idea of the mysterious artist, giving the viewer a lot of information but crucially, not all of it.

In the second part of his exhibition, Jesse has chosen to recreate work from his favourite artists, Peter Voulkos, Ken Price, John Mason and Rudy Autio, because of their individual but dynamic expression through the medium of clay.

Jesse Wine uses different glazes and he fires them at different temperatures but how could you predict the outcomes when not always is up to you? Well, Jess does not and this is what keeps the act of making things a great fascination. "I am not afraid to throw art that I feel is inferior into the bin. This makes things more fun and loose and therein makes me more expressive in the studio environment," he said. The final work is a result of a 'happenstance, from lopsided vessels with shiny metallic glazes to disfigured self-portrait heads sporting a variety of contemporary accessories, belts and bobble hats.

And not only he is not afraid of playing around with the glazes but for the future he is even planning to make the best possible exhibitions.

Young man Red,  
Photographs by  
Colin Davison.





"PAINTS VII is like a character in a piece of theatre, where act of making is left very much alive, as if I am mid-production and have just popped out for lunch and will be back any minute, and the scene that piece is in is a snapshot of a fully functioning studio."



Jesse's opinion is that Rudy Autio incorporates his fascination with Matisse and Picasso within the framework of a 'pot' most succinctly



Young man red III



Peter Voulkos



Ken Price



The theme here

“Believe yourself. To decide that you are going to do this no matter what problems (and there will be many) present themselves along the way.”



Young man red

We're young



“Don't be afraid to be cheesy. Remember that you are interesting. Be proud of what you produce, even if it embarrasses you in the future, be proud of the fact that it embarrasses you. And most importantly enjoy it, it is truly the most amazing job on the planet.”



MAGDALENE ODUNDO  
WITH  
TRANSITION II AT THE  
NATIONAL  
GLASS CENTRE



Transition II.  
Photographed by  
Rachel Groves.

Magdalene Odundo is known as one of Britain's leading artists working in ceramics. Recently she has explored the potential of glass in ceramics.

With Transition II shown for a first time at National Glass Centre in Sunderland she reaches a high point in her career.

One thousand handmade glass forms looking like water drops were developed and shown in a form of a wave. It is made with the support of James Maskrey who is an artist specialising in hot glass. The installation combines inspiration taken from Ancient Egyptian ear studs, the life-sustaining role of the River Nile and the Op Art of Bridget Riley.

Magdalene says "My ceramics have always been vehicles for containment; they have been personal statements about what it is to be human. Glass as a material is more illusive. Like a mirage it creates an optical illusion.

It is simultaneously transparent and solid,

fragile and strong, like water, it is neither here or there."

Magdalene Odundo began her exploration of glass during a residency at the Museum of Glass in Tacoma, Washington in 2011.

Metamorphosis and Transformation were created in Seattle but recreated for display at National Glass Centre.

This work marks a key transition in Magdalene Odundo's work between her ceramics and her current work in glass and it maintains the style, character and quality that has led institutions from the British Museum to the Metropolitan Museum of Modern Art, New York, to collect her work, while offering Magdalene the chance to progress in a new direction.

Transition II gives you the impression of being surrounded by crystal clear water and makes you feel calm while enjoying what you see.

The exhibition will be on until March 15.



## Marilyn Monroe: A British Love Affair

Photographs and magazine covers from 1947 to 1962 celebrate the transformation of the world's most popular pin-up into an acclaimed actress, highlighting the British photographers and personalities who worked with her.

Marilyn Monroe: A British Love Affair shows photographs from the National Portrait Gallery including Antony Beauchamp's poses of Monroe taken in 1951 wearing a yellow bikini and Baron's portraits of Monroe bathed in Californian sunlight taken in 1954. Cecil Beaton's 1956 photographs taken in his Ambassador Hotel suite in New York include Monroe's favourite image of herself, clutching a rose.

Born Norma Jean Mortenson in 1926, Monroe began her career as a model, rising to superstar status before her untimely death in 1962. During her career Monroe received a BAFTA nomination for her role alongside Laurence Olivier in *The Prince and the Showgirl* and a Golden Globe award for her role in *Some Like it Hot*. Her final completed film was 1961's *The Misfits*, co-starring Clark Gable.



Marilyn Monroe, 1956 by Cecil Beaton (1904-1980), courtesy of the Cecil Beaton Studio Archive at Sotheby's auction.

Marilyn Monroe with Roy Ward Baker on the set of *Don't Bother to Knock*, 1952. Private collection of Nicholas Baker.

## On seeing the Author: Portraits in Libraries from Antiquity to the Present

The exhibition at Palace Green Library is a result of the Living Poets research project which explores how people have imagined ancient authors over time.

Project Director Professor Barbara Graziosi says: "For millennia, people watching plays, listening to songs and poetry, and reading books have understood that an author was responsible for the words they are experiencing."

People always imagine authors while reading. Because of the words readers create a portrait in their mind, so it is interesting to learn how were the authors presented. And sometimes it could be disappointing when the actual portrait of the author is nothing like in our heads. This leads us to think about how we view modern authors through their portraits and personalities.

The works, commissioned in 1669, depict writers from classical antiquity through to the Renaissance and adorn the bookcases in Bishop Cousin's Library at Palace Green Library; a seventeenth-century building which is a part of a long tradition of decorating libraries with portraits of authors which goes back to ancient Greece.

Visitors can draw their own conclusions at Palace Green Library until April 26. The exhibition is open on Mondays from noon to 5pm and from Tuesday to Sunday from 10am to 5pm.

Admission is £4.50 for adults or £3.50 for concessions.

Professor Barbara Graziosi with Renaissance books with portraits of authors at the Palace Green Library, Durham City. Photographed by Tom Banks.





## Theatre: Preview

## A Lyrical Concert

24-25 February

Dancer Gillie Kleiman comes back to Newcastle on February 24 and 25 after touring the UK, to perform a comedy with the help of Sarah Lindstrom and guest performer Eleanor Sikorski.

Gillie says A Lyrical Dance Concert combines a party, a cabaret, a gig and an experimental performance. With borrowed music, lyrics and dances, the artists give opportunity to the audience to get into the show and be part of it.

Gillie and Sarah had met in France and shared the same love of the twists of language and song that pop music offers.

In their show they explore questions of value, responsibility, care and reverence following lyrics of pop songs and present it with dances. They advise audiences to grab a drink and a pal and prepare for a lot of fun.

A Lyrical Dance Concert will be performed on February 24 and February 25 at Northern Stage, Newcastle and on February 28 at The Maltings Theatre, Berwick.

## Theatre: Review

## Jumping Puddles

Nothing hurts more than the loss of a parent who has taken care of you and has always been next to you. In *Jumping Puddles*, Catrina McHugh writes a funny and moving story about two young sisters who have a mother who is seriously ill and is in a hospital.

Sadly they need to continue with their life and grow up quicker than a teenager does. Anna (Lauren Kellegher) is the younger sister and an outsider. Bullied by schoolmates for her homosexuality and calling her a 'freak' make her close herself to the outside world. Fortunately she gets to know one of the classmates Chloe (Paislie Reid). Chloe is from Liverpool and Anna shares memories of her trip to there. They become friends and even start liking each other. Her sister Grace (Molly Roberts) has problems with her boyfriend who is in prison and cries about him every night. Once when she goes on a night out with her friends Chloe and Kim (Maria Crocker) she is 'touched' by a stranger and this upsets her to a point when she does not go to school and she does not talk to anyone.

Able to step in the characters' shoes my eyes were filling up with tears more than once as the story considers issues such as homophobic bullying, sexual violence in night clubs and the impact of bereavement on young people. Their mom's illness is what upset me the most as I believe the relationship mother-daughter is powerful and once broken the world becomes empty. The girls are trying to stay above as they jump from one puddle of emotion to another but the puddle might become a river and Anna fears Grace will be taken by the tide. In a moment like this running seems the only way but it is not a possibility.

Fighting all the time the sisters cannot be around each other, they cannot talk to each other and cannot even stand in the same room but the death of their mother teaches them they have to stick to each other and become one because this is the only family they both have.

The writer combines her past from Liverpool with her present in Newcastle. She brings everything positive from both cities – the culture, language, accent, generosity and the desire to make a change and to right a wrong when seen but she also brings her sad memories of the family's loss.



An Open Clasp production in collaboration with Frantic Assembly and 162 young women who want speak up and change the world. This project is inspired by their resilience, intelligence and demand of equality. Open Clasp want to make sure their voice will be heard.

SEBASTIAN FAULK'S

Mon 23 - Sat 28 Feb

## BIRDSONG

STAGE VERSION BY RACHEL WAGSTAFF



Marking the 1000th anniversary of the First World War, *Birdsong* is the hit stage show based on the novel by Sebastian Faulks.

In pre-war France, a young Englishman Stephen Wraysford embarks on a passionate and dangerous affair with the beautiful Isabelle Azaire that turns their world upside down.

As the war breaks out over the idyll of his former life, Stephen must lead his men through the carnage of the battle of the Somme and through the sprawling tunnels that lie deep underground. Faced with the unprecedented horror of the war Stephen clings to the memory of Isabelle as his world explodes around him. A mesmerising story of love and courage. Set both before and during the Great War.

STAGE 1

Performance Times: 7.30pm,  
Thu 26 & 28 Feb 2pm

Running Time: 2 hours 40 mins  
incl. interval

Recommended age: 12 +

MULTIBUY 3+

“Moving, gripping, dramatically electrifying and outstanding” Times

Book Online: [www.northernstage.co.uk](http://www.northernstage.co.uk)



## 15 free apps to unlock your creativity and reach your audience

Technology has conquered the world and we see tablets and smartphones in little children's hands, struggling to hold the big devices. It is every day we wonder what new to create for entertaining or educating. At the beginning smartphones were more focused on consumption than creativity but with the time more apps were created to help us develop more skills and teach us how to be more creative.

Words by Gergana Ivanova

Technology allows us to do more activities such as film-making, music-making and photography in an easier way. Apps contain editing features based on those used in professional software but made accessible for anyone to use in a couple of taps. Little helpers like those will not make you a professional but will definitely give you a range of options for exploring your creativity in writing, photography, singing or taking videos and even better thankfully to social media you will reach the audience you have ever wanted and could receive a feedback.

Creating art means a different thing for different people, everyone understands it their own way. App such as Instagram does not require previous experience but gives you the opportunity to explore new ways of art forms. While you edit your photos you are thinking of the layout, of the composition of the shots and you could apply filters.

### Photography:

#### Camera51 for Android

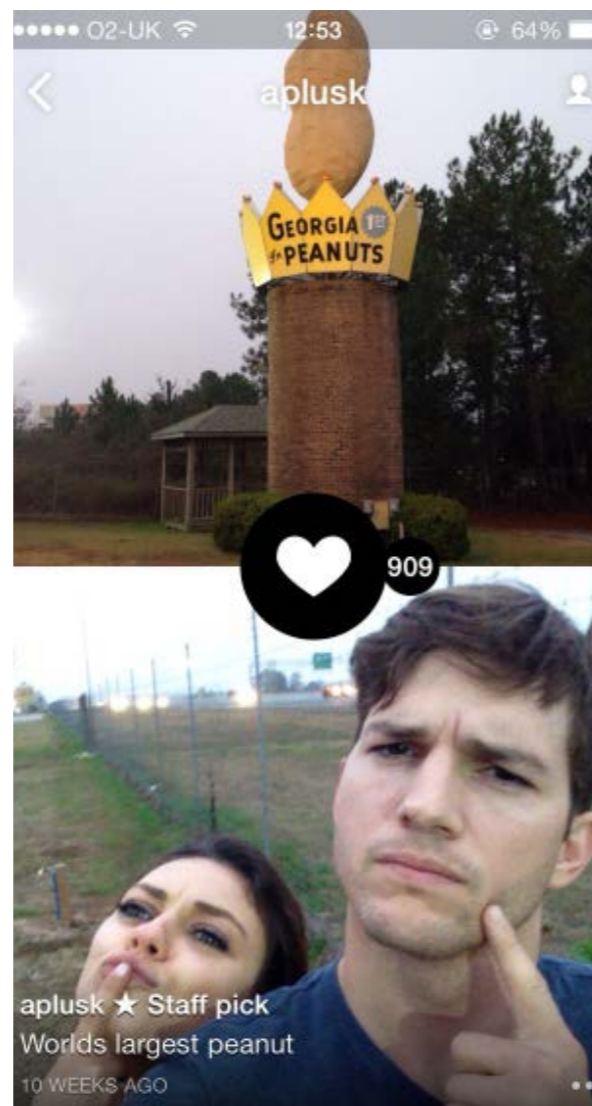
It's coming to iOS soon, but for now this clever app is Android-only. Its schtick is automatic composition: detecting faces and other key attributes in view, and using that data to guide the shot. It really does work well.

#### Frontback for iOS/Android

The name says it all. Frontback takes two pictures when you tap the shutter: one using the front camera on your smartphone, the other using the back camera. It then puts them into one image for sharing.

#### Pinterest iOS/Android

Visual sharing site Pinterest isn't just about photography, but the ability to post new "pins" from your phone using its camera is one of its best features. If you thrive on spotting beautiful things, create a board and try it.



### Video:

#### Replay for iOS

Replay is pitched as a video editor for Instagram but that sells it short: it's an accessible yet powerful way to blend your photos and clips into short films for social sharing, adding text, music and filters to make them stand out

#### Meerkat for iOS

This really is a technorati craze: an app for broadcasting video live from your iPhone to Twitter for all to see. Big with tech journalists and Silicon Valley types, it could catch on more widely if people stream more interesting events.

#### Vyclone for iOS/Android/Windows

This should be more popular than it is: when you and several friends are all shooting clips at the same event, it stitches together your footage into multi-angle videos. It's particularly good for parties and weddings.



### Music:

#### Magic Piano for iOS/Android

Magic Piano is a marvellously creative way to learn to play songs on a virtual piano, or simply to doodle around creating your own. There's a sizeable catalogue of pop and classical tunes to play along to, and good social features too.

#### Sing! Karaoke for iOS/Android

From the maker of Magic Piano, this has a similar focus on getting you to share your musical talents with the world. You can bellow along to a range of well-known songs alone, or over the network with others.

#### Music Maker Jam for iOS/Android

On PC, Music Maker was one of the first popular mainstream music-making applications. Its modern mobile incarnation is well worth a look: a collection of loops and beats to arrange into tracks.



### Art:

#### Bamboo Paper for iOS/Android/Windows

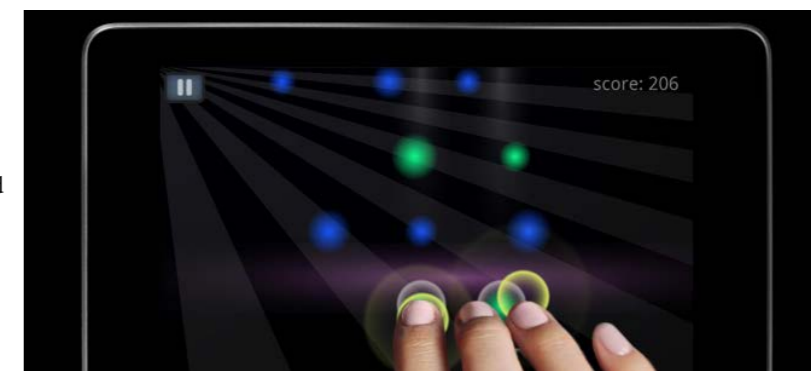
Like Paper by FiftyThree but also available for Android, this is another digital sketchbook for creatives of all abilities, with plenty of drawing and writing tools, and the ability to share to social networks.

#### AutoCAD 360 for iOS/Android

One for the professionals with the well-known computer-aided design software translating well to touchscreens. It ties in to a cloud service, so you can easily share your drawings and look at your archives.

#### Loop for iOS

Loop is a joy: it makes "hand-drawn animations" where your scribbles come to life, and can be shared on Tumblr or saved for other kinds of social sharing. The more you play with it, the more potential you'll find.



### Writing:

#### HaikuJAM for iOS/Android

There's great potential in the idea of collaborative writing using apps, even when it's just for fun. This gets you writing poetry and stories with other people – friends and strangers alike – as well as reading others' attempts.

#### Do Note by IFTTT for iOS/Android

If you're the kind of writer who comes up with a lot of ideas, Do Note could be very handy. You set up "recipes" to take action on your notes – whether that's emailing them to yourself or saving them to Evernote.

#### Wattpad for iOS/Android

A community for free, short and episodic fiction, with a huge catalogue of stories to read. But it's also a place to write: you can use the app to tap out tales whenever inspiration strikes, then share them.

an artist  
is  
an explorer.

- henri matisse

creativity is  
contagious.  
pass it on.

- albert einstein

