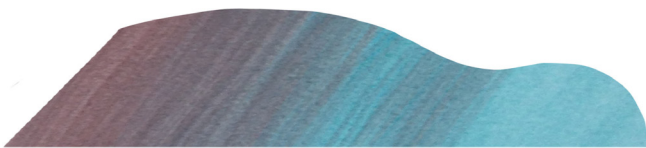




Welcome to the Daily Winds newsletter!

Daily Winds is an informal collaborative art project exploring our relationships to the rural.



Beginning with an invitation to a small group of friends and allies in Brighton and Hove – DUBAIS, Cron, Fen, Harriet, Izzy, Lise – the newsletter was created as a slowed down and tangible way to connect and share reflections and experiences on ruralism during the COVID-19 pandemic.



Together our individual and collective meanderings on the rural inform the *Daily Winds Tourist Information Centre* (TIC), a provisional dwelling place at Brighton CCA



modelled loosely on rural British TIC, which includes new and existing works by the *Daily Winds* group, a *Map of Brighton*, *The Daily Winds Book List*, working office, and workshop and screening area.

In this DW



This special December issue of the newsletter includes a selection of generous and intimate texts written for the *Daily Winds Book List*, by independent publishers and distros *Black Lodge Press* (Yorkshire), *Makina Books* (London), and *Public House* (Birmingham), our insightful and rich first contributions for the *Daily Winds Map of Brighton*, from a recent call out for queer-mapping responses, in which - self-identifying queer/LGBTQIA+ individuals - were invited to mark moments of queerness in an outdoor, or rural place on the map, and much more besides! We hope you enjoy this issue, and thank you for your engagement and support!





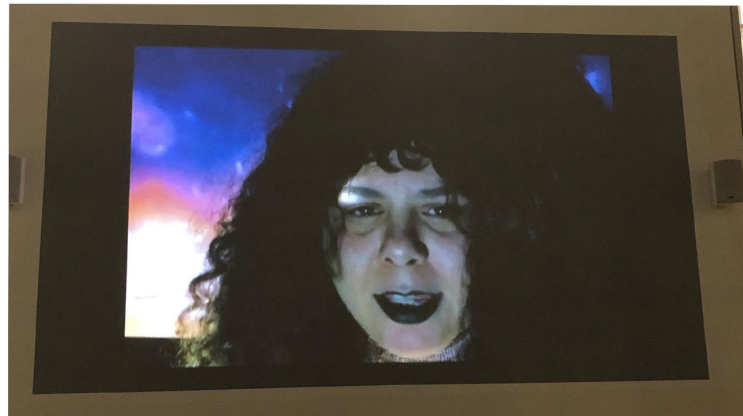
Install photos feat. *maybe this is enough / too much suffering* by Fen Kerrison, with help from Enna, Queen B and Violeta, 2020 and *ingress & egress* by Fen Kerrison, 2020



Install photo feat. *Hag Quilt and Poppets* by Izzy Brooks, 2020



Install photos feat. *Is this your spit or mine?* by Leesifer Frances, 2020



Still from *AMERICAS*, a visual ep by DUBAIS, 2017



## The Daily Winds Book List

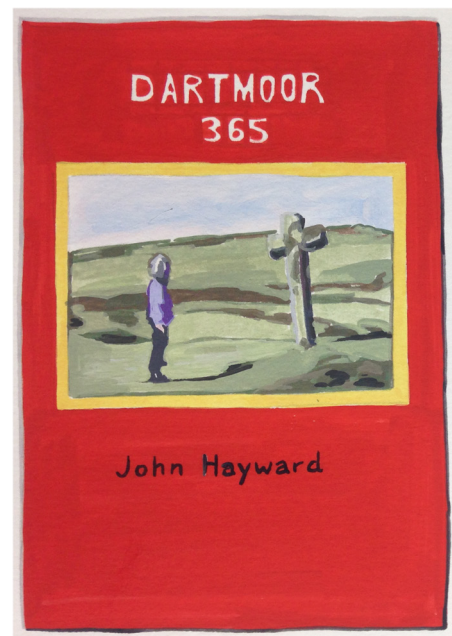
We invited three independent publishers and distributors, working across the UK, to participate in the Daily Winds project, and share a selection of books which respond to ideas surrounding the rural. Black Lodge Press (Yorkshire) Public House (Birmingham) and Makina Books (London) offer personal insight into each of their three chosen book titles.



### MAKINA BOOKS

*Dartmoor 365* by John Hayward,  
published by Curlew Publications (2020)

John Hayward, walked, drew and wrote this wonderful book between 1989 to 1990. The approach was methodical and caringly executed; Hayward divided a map of Dartmoor National Park up into 365 individual square miles and identified a point of interest on every



single one. Readers are invited to follow and colour each of 'the 365 squares' they visit in the book. Sites include; fords, bridges, hills, tors, crosses, architecture and the locations of many folkloric legends.

I grew up on the edge of Dartmoor and it can be a lonely and wild place. One of the things I love most about this book is picturing Hayward in solitude, on his many 'wanderings' through the vast expanse of 'the moor' determined to forge his own path and bring back something new. I see his modest ink sketches (some made in fog, rain and snow) as a form of collecting a new heritage.

In recent months, when longing for ruralism I've turned to this book at times of worry and have sought comfort in the unfamiliar and familiar place names; *Deadman's Bottom*, *Ephraim's Pinch*, *Hangman's Pit* and *Bloody Pool* to name a few. Text by Robin Christian.



*PUBLIC HOUSE BIRMINGHAM*

*The Living Mountain* by Nan Shepherd

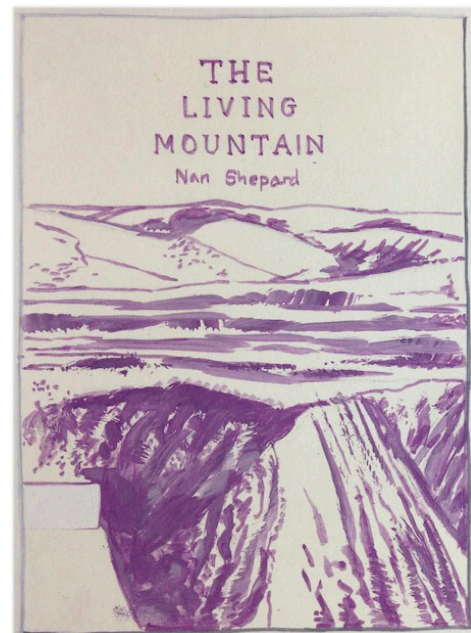
I first read this after moving from Aberdeen, where the author, Nan Shepherd lived, to Glasgow. Though for me, as someone growing up in the Highlands, Aberdeen was still a big city, there was something different about moving to the big toon and the ways in which it was more urban, less rural, less close to the sea. The air in Glasgow was different to the sea salty air of home, and far Aberdeen's. The mountains also felt further away, or at least the Cairngorms did.

The Cairngorms are uniquely snowy, diverse in biota, high and vast. They are not dramatic peaks but instead are a sprawling plateau upon and within which another world lives. Nan evokes the beauty and the remoteness of this place through a number of chapters, and in reading it I always feel the affinity that so often circulates between queer men and women they will never meet but imagine the intimate

lives of, and imagine parallels of feeling and resistance.

When I feel far fa hame, I make cullen skink and descend into this book. As women tak their time on the mountainsides, so too do I, makin a queer connection ta this in my reading mind.

Text by Sean Elder.

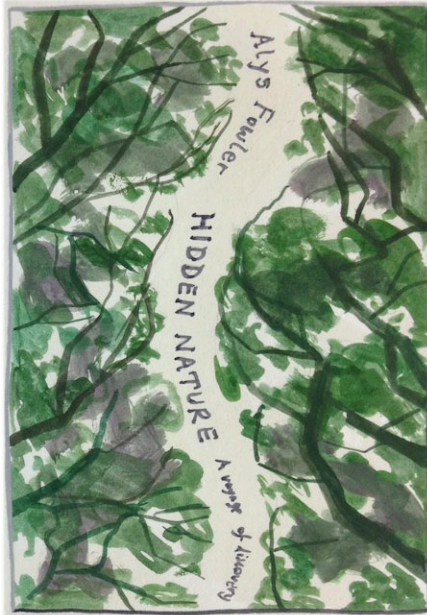


*Hidden Nature: A Voyage of Discovery*  
by Alys Fowler

It might seem odd to suggest a book set in Birmingham for this reading list but whilst Birmingham might evoke images of concrete, cars, factories and foundries the legacy of its industrial past has birthed an urban wilderness of its own. The canals that were once used to transport goods from 'the workshop of the world' are now a hidden network of waterways where wildflowers have taken over, wild garlic



and sloe berries thrive at the banks and herons wait patiently to catch their tea. This is a romanticised view of the canals (there's still plenty of shopping trollies and sofas drowning along the way) but I really love how this book focuses on the small details and finding beauty in unexpected places. It feels especially pertinent right now, with the current Covid-19 restrictions in Birmingham, to be able to find adventure on your doorstep.



I've always loved my dad's (self-titled) Mystery Tours of the canals which often involve childhood stories of catching fish or tales of the tinkers from school setting fire to stolen cars. Alys' journey of finding hidden nature along the waterways and her coinciding emotional journey of coming out as a gay woman is yet another story to fill my head on long lockdown walks. Text by Emma Mckinney.



BLACK LODGE PRESS

*Cruising*, by Cj Raey, published  
by Black Lodge Press

I remember when I was 7 or 8 my Mam pointed out a public toilet in my hometown and told me not to go in there. My Mam and everyone else in town knew it was a cruising spot. Cruising spots are everywhere – back in the day you had to be in the know, or go find one, or try your luck in a toilet or layby – now you just go on Squirt or Grindr. They still exist though, and act as these strange, twilight territories in which 'stuff' can happen if you know the right way to look at someone or send a signal. This zine is a series of illustrations of cruising spots within 20 miles of my current home of York. Text by Cj Raey.





# Coffee Morning

Saturday 11th December

Madleigh Village Hall



**10 am - 12 pm**

Various stalls and Raffle



£1 entry for adults, children free

All proceeds go to *Is this it?...*  
a local mental health charity



## Youth Dance and Performing Arts Workshop

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## THE DAILY WINDS MAP OF BRIGHTON

We're excited to share the first four contributions to The Daily Winds Map of Brighton, a temporary mapping-project, designed to research how queerness intersects with rural, or outdoor spaces, in and around Brighton and Hove. Anyone who identifies as queer/ LGBTQIA+ is invited to submit a creative response tallied to a location that resonates with them.

This is inspired in part by the project 'Queering the Map', that 'geo-locates queer moments, memories and histories in relation to physical space.' In their words, 'There are no guidelines to what constitutes an act of queering space... anything from direct action activism to a conversation expressing preferred pronouns.'

This map is housed within The Daily Winds Tourist Information Centre at Brighton CCA, a provisional dwelling place modelled loosely on the rural British TIC. This forms part of the current exhibition Angletwich by Flo Brooks, a semi autobiographical narrative of queer and trans experience of rural South West England where he grew up, in particular its marginalised spaces and communities.

**QUEER MAPPING**

**18/11/2020**

I started running in my mid 20's when I was a post-grad student living just off London Road, Brighton. Back then my running was functional. I did it to keep fit, but had no real desire to run in the busy urban environment. Now in my early 30's I have discovered a passion for the trail and have been running a 10 mile route around Castle Hill nature reserve three times per week for the past two years. The only time I don't run is when it is thundering, or after it has rained so hard that the fields at the base of the reserve are flooded. Sitting at my desk, I trace the route I ran earlier this morning on Google Earth as I think about relations between my running routine, my queerness, and this particular landscape.

The Nature reserve lies four miles east of my home next to Brighton Racecourse, slightly north of Woodingdean village. It is part of the chalk downland hills that stretch 260 miles across the south of England. From the summit of Kingston Ridge, 200 metres above sea level, there are fine views West towards the Amex Football stadium and Ditchling Beacon, North over the County town of Lewes, East across the Ouse Valley and Firlie Beacon,

South towards the channel. From various points along the ridge, paths lead down into Balsdean valley, once home to a small village of which little remains, save a scattering of agricultural buildings, a ruined chapel, and cottage foundations. The area is permanently grazed by sheep and cows that keep the grasslands short, allowing a multitude of indigenous and some very rare flora and fauna to flourish. Birdsong reverberates throughout the valley – crows, dippers, gulls, skylarks, yellowhammers...

At the core of Sara Ahmed's *Queer Phenomenology* is the concept of 'orientations', i.e. how we position ourselves in relation to ideas, objects, others, and specific cultural practices. These past couple of years I have begun to think of my running routine as less a sporting activity or fitness necessity, than an embodied psycho-spiritual pursuit. Running in the nature reserve is my meditation. I think of each run as an adventure I go on by myself, within myself, close to nature, far away from other people and the concerns of my day-to-day responsibilities. This physical and mental distance helps me to tune into inner voices that guide my work as an artist. It helps cultivate a deeper sense



of awareness in terms of my body's material limits and pain thresholds, subtle changes of gaining-and-losing-and-regaining muscle tissue and fat, the process of aging. Running reminds me that my body, like my queerness, is not fixed temporally or spatially, and yet is always defined somehow by time and space. For Ahmed, being orientated is feeling 'at home', and I feel at home in my body, at this time, running in these hills.

*Works consulted*

Ahmed, S., 2006. *Queer Phenomenology*.

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Freeman, E., 2011. *Time Binds*. North

Carolina: Duke University Press.

Murakami, H., 2008. *What I Talk About When I*

*Talk About Running*. VINTAGE.

**James William Murray**

**Jameswilliammurray.com**

**@jameswilliammurray**

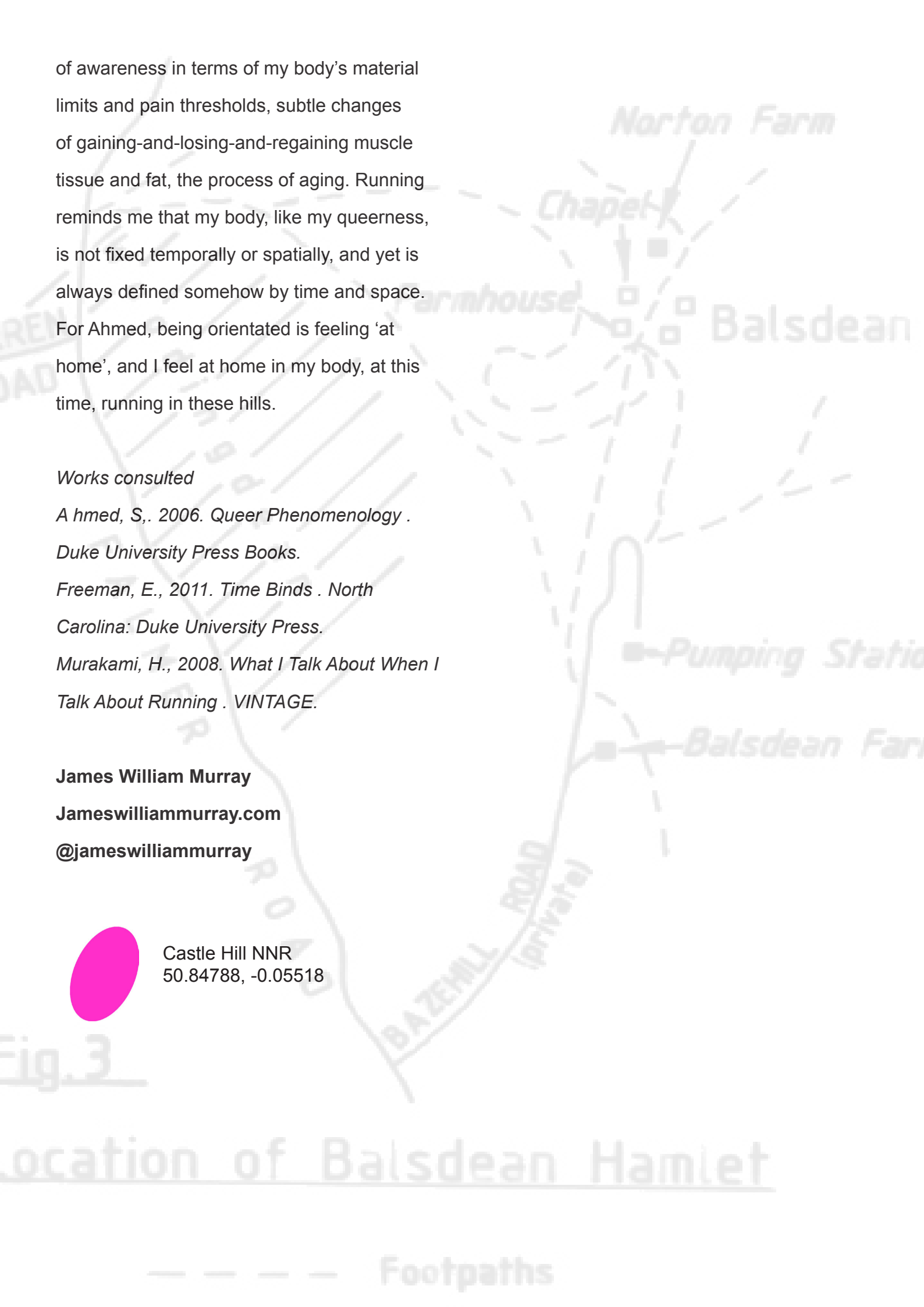


Castle Hill NNR  
50.84788, -0.05518

Fig. 3

Location of Balsdean Hamlet

— — — — Footpaths



## *Fag in your Face, by Lee Campbell*



In an interview this year with Tim Kirk for his Two Zero Q: 20 Questions With Interesting People from the LGBT community and friends podcast (Jul 26, 2020) he asked me to describe a seemingly overwhelming task/a difficult situation I had to overcome in the past. Having realised I was gay in my mid-late teens in the mid 1990s, a personal challenge was stepping inside a gay bar for the first time. The Queens Arms on George Street (I always remember it was George Street because one of my biggest teen crushes was on a guy called George who I went to art school with in '96/'97) was my first time in a gay bar. A nervous yet emancipating experience of being in space of looking and being looked at. Of seeing and being seen. My feelings just before stepping inside echoed those that Tim previously shared himself in a prior podcast: 'I wanted to experience the culture, the life, the very first pulse-stopping heart in my throat time in a gay bar, I couldn't even tell one person in my life what I was doing or where I was going, I thought my head was going to explode. Outside, the indecision, repetitive actions that got me one inch closer, I watch the door open and close and open and close .... I would have the time of my life'. I had found my sanctuary and a whole lifetime of being interested in how gay men see, want to be seen and are seen began (as demonstrated in my drawing collage 'Fag in Your Face' (2020). Once inside the bar, no truer words than these could be found: 'Gay men tend to be very ocular focused society: we look and when we like what we see we look again, we cruise strangers and the way we cruise might not be directly about having sex but we are cruising you to see if you cruise me back and if we are cruising each other then I know that I am desirable. I know that I ( still ) have status in this community' (taken from 'Beauty Before Age Growing Older in Gay Culture' (1997) by Johnny Symons).

Queens Arms 7-8 George St,  
Brighton



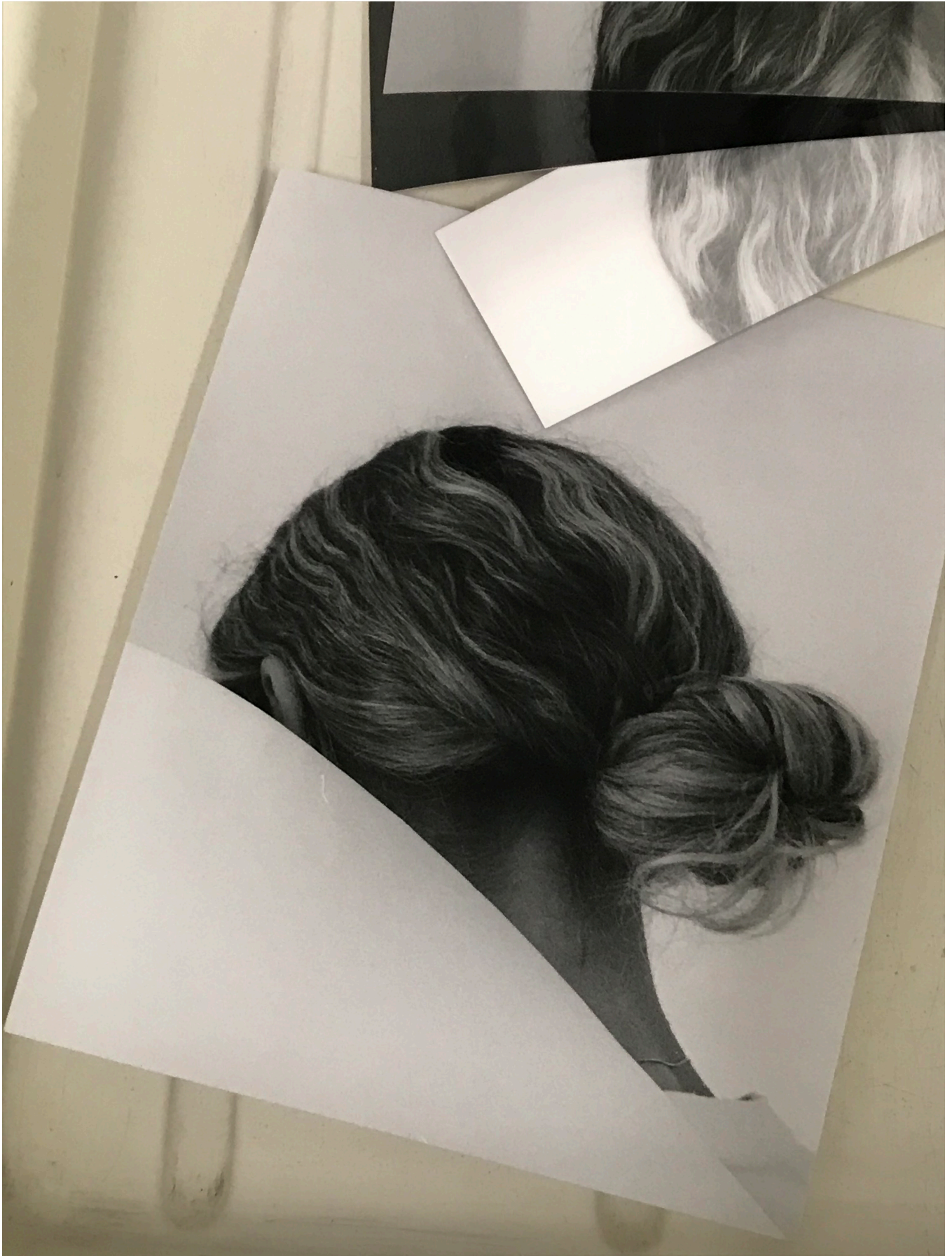


***Searching for Peace by Skye Kember***

Both the gated park and the open Green Spaces mean something special to me, and memories of these two places are intertwined. I chose this space because it is somewhere I feel I can be most me. It is the place I would retreat to when I needed peace from my ex-girlfriend and actually the place where I decided that I needed to end that relationship, and this decision brought me the inner peace I was searching for in this drawing. Also, I often go on walks with my landlady's three beautiful rescue dogs here, and this is one of the things that brings me most joy. Our house is a very "Brighton" house, full of love and energy, with a postcode that I remember as "three little queers". The meaning of these green spaces is still developing for me as I am on a journey to find my self worth, it is a safe space for me and reflecting on this drawing is very powerful as through it I can see how far I have already come.







*Printing 'G and black rock' in the darkroom, test prints and full print*  
by EvalJonas  
evalouisajonas.com  
@evalouisaj (Instagram)



Black Rock Beach





*Further info and resources*

Modern Queers is a quarterly double-sided print newsletter distributed by post. Inspired by newsletters circulated by the LGBTQIA+ community in the 70s, 80s and 90s, Modern Queers is an attempt to create new networks, share news and be physically connected around the world in the digital age.

[cargocollective.com/modernqueers](http://cargocollective.com/modernqueers)

Cell Project Space presents Queer Correspondence: a mail-art initiative that seeks to nurture the indeterminate spaces of possibility that are put forward by subcultural lives. Archive is available here: <https://www.cellprojects.org/exhibitions>

Queer Out Here podcast

A really great audio zine that explores the outdoors from queer perspectives.

[www.queerouthere.com/listen](http://www.queerouthere.com/listen)

Stone Butch Blues by Leslie Feinberg

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

Synchronise Witches Press

A zine press run by Cherry Styles

[cherrystyles.co.uk/synchronise-witches/](http://cherrystyles.co.uk/synchronise-witches/)

Country Queers

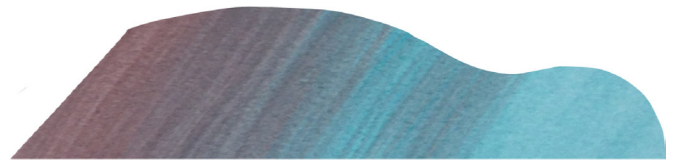
A multimedia oral history project documenting the diverse experiences of rural and small town LGBTQIA folks in the USA.

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

Where are you really from?

A project initiated by Louisa Adjoa Parker, which documents the stories of black and brown people's lives in rural UK.

[whereareyoureallyfrom.co.uk/](http://whereareyoureallyfrom.co.uk/)



*Flo Brooks Angletwich*

*Exhibition extension & January Newsletter*

We're delighted to say Angletwich has been extended until the 30 January 2021.

We will be sending out our last special bumper edition of the newsletter then, please let us know if you would like us to include any thoughts from you, otherwise we look forward to posting these to you in the New Year.