

THE

Scroll.

MAGAZINE



Featured Artist & Photographer: **Darren Rogers**

ISSUE #1



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The Scroll

*Welcome to the start
of all that's been before
of everything you didn't know
existing, breathing, born.*

*A something for the heart,
a 'what's that' for the mind,
an open tea-stained diary,
a closed up fine-tuned kind
of sensory attack*

*a soothing, scorching whisper
that shouts across the empty streets
to you, just you, dear listener*

Editor: **Tom Stratton**

INTRODUCTION



WHAT IS SCROLL

Scroll Magazine is an online and print magazine. The magazine aims to repetitive variety of small local artists in the Hull area. Scroll is a platform that intends on helping smaller artists gain exposure and promote their own artwork. From writers, to photographers, to artists, the magazine is a collection of works from a large group of influences and backgrounds.

WHO?

Procured by a small group of 16-29 year olds with a passion for art, the magazine was founded on an ideal to incentivise creativity in Hull as well as showcasing what it has to offer. The city has a bubbling, artistic and cultural scene, and The Scroll is potential that lies beneath. With every issue included will be a feature artist who will have their work showcased on the cover of the magazine, as well as a short interview. We hope this will give artists further exposure.

WHY?

Scroll Magazine hopes to act as a platform for smaller artists to get their work published and to potentially form collaborations. As well as showcasing local artists, we also aim to support small, local businesses in Hull, by offering various advertising spaces in the print publication.

HOW OFTEN?

The Scroll Magazine will be published every two months for the moment, with possibilities in the future to become a monthly curated magazine of art.

To apply for future issues, email us your work at:

scrollhull@gmail.com

www.thescrollmag.co.uk

  | @TheScrollMagazineHull

WHAT IS YOUTH ARTS TAKEOVER

As one of the Youth Arts Takeover series of arts events in Hull, the Scroll is co-designed with a group of young creatives between the ages of 16-29, who influence the contents featured and overall look of the magazine. The Youth Arts Takeover is part of Goodwin's Development Trust family of projects and is funded by the Arts Council England. The project encourages young people to take initiative and contribute while gaining full control of their learning experience.

If you're wanting to get involved in Youth Arts Takeover please contact Andrew Harper

AHarper@goodwintrust.org

www.arttakeover.co.uk

 | @YouthArtsTakeover

**YOUTH
ARTS
TAKEOVER**



Supported using public funding by
**ARTS COUNCIL
ENGLAND**





INSIDE JOKE



The humbers wind seems to settle
whenever you're noseying around town,
and as you parade the cobbled streets,
even your shadow is renowned
from the bystanders who dare not stand near
the grace and excellence
that looks back at you in the mirror.

Maybe you just have one of those faces
that seem to attract the boys and girls.
Maybe it's the way you tie your laces,
or how high you wear your patterned braces,
or that your hair seems to always fall in the right places.

So effortlessly inept of critique.
How your clothes so softly hug your perfect physique.
Drowning in preferential treatments
from every boutique,
for appearing so normal
yet so blindingly unique.
How you trot and trapeze through the crowded bars,
and after far too many free gins,
you'll even look somewhat good
when you're on your knees.

You're Humber Street's local parasite.
Striding and sliding your way through
trying to find the latest craze to slip into.
You're Humber Street's leeching lurch,
likely to be lowkey laying under trees
just to catch your afternoon golden hour
so you can click click click away,
so your phone can buzz buzz buzz all day.
You're Humber Street's inside joke, both you and your silhouette.
How I hope one day you'll choke,
on all the cigarettes
you so stylishly smoke.

BY JOE SPIVEY



37 1/2 SHEETS TIL I WIN

I don't put up this
relentless chase,
a bent up case of longing
for you,
just because I'm
reeling and long
lost in the
two thoughts
I've mustered -
all weak,
leasing my bones to
the meek as I pour
my sole
unique feat
out to the ether.

I don't long for you
to make me see
the true folly
of solid hard work
in that horrid awld
jerk of the neck
which beckons me
endlessly
with the drop of an eye
and the droop
of those lips.
The inconsequential hips
Still rattle:
Noiseless snakes.

I don't beg
at your dour frame,
lest I be left
floorless, bereft,
cowering in the last
vestige of prides
of lying tongues.

Hung out to try
and string out my own
death sentence.
The remnants
tattered and clattering
'round their own shell
in high waters.

I won't mourn
those mornings
of dry beds and light heads,
nor scorn those
salt-torn sheets
with beaten brows.
Nor will I weep
when I go to the meat
market, doused in sleepless
nights and only
the bleating herds
have had a jolt of
where I've been.

I will carry on dry and mighty
a soak in red blotched clothes,
a suit to suit my mood,
a song to suit the tune
a stare to suit the silence.

I will carry on dry and mighty
a soak to suit the violent nights
that threaten
constant
to pull me down and out.

BY TOM STRATTON



(A short poem on determinism)

There once was a monkey
who wouldn't climb trees.
So he sat on the forest floor
staring at his knees.

He could unzip a banana
with his opposable thumb,
but wasted all his time
perched on his bum.

One day there came
a great forest fire,
The other monkeys fled upwards
as the flames grew higher.

The flames licked his fur
and singed his opposable thumb.
The ground grew too hot
for his bone-idle bum.

The monkeys watched
as he danced about,
and made desperate attempts
to put the fire out.

The monkeys above
buried their heads in shame,
to ignore the squeals
of a dumb monkey in pain.

This tale has a hard lesson
a moral that holds true,
if you are born a monkey
Do As Monkeys Do!

THE MONKEY WHO WOULDN'T CLIMB TREES

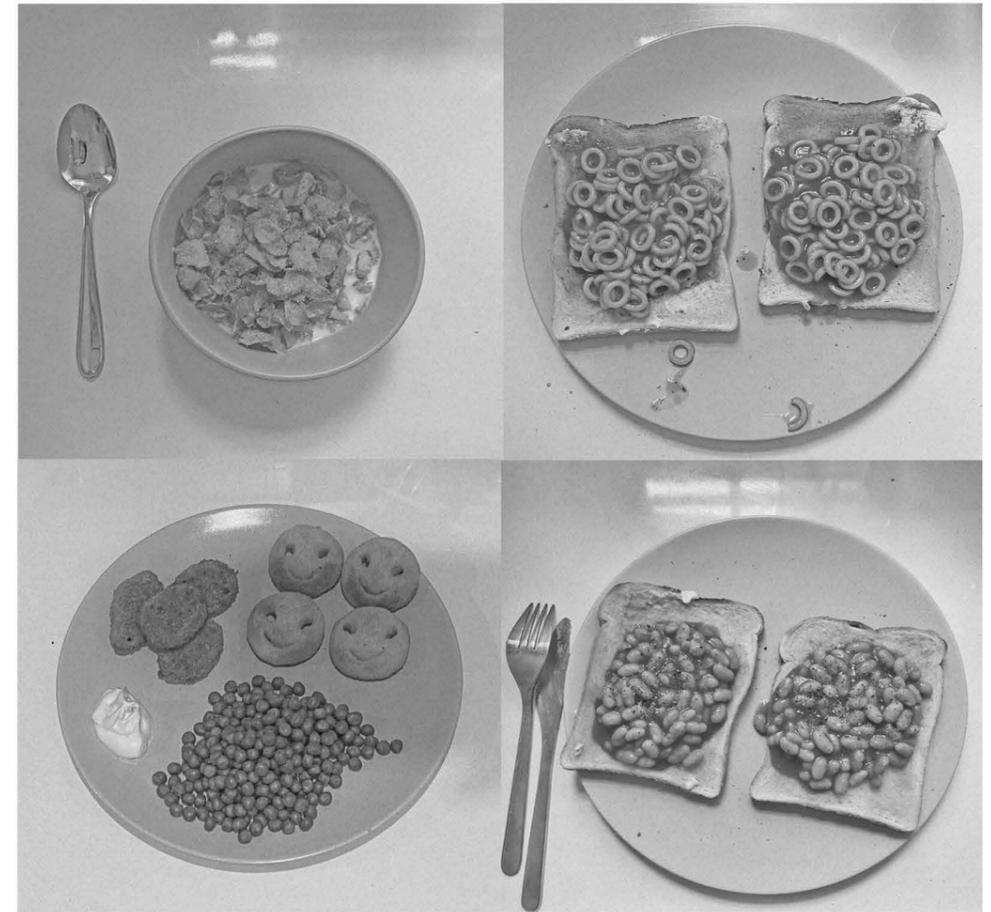
BY MICHELLE DEE

THE LAST DANCE

Dance expresses the body in a way only the soul can understand, it gives people the opportunity to convey whatever they want through movements of the body. It's a universal art form. But is it worth it? The endless critique and judgement, the vulnerability, the need for constant approval? Dance gives us worth, but is it really worth doing? What is it about moving our bodies to a song that brings us so much joy and passion? We watch videos, obsess over our reflection and put ourselves through so much physical and mental fatigue just to label ourselves as dancers. As a dancer, you put your heart out on the line for others to judge. A teacher once said to me "you're just not good enough, your left leg is not as high as your right, you bobble on your turns, there will always be someone better than you". You can either take that criticism and fail or you can act upon that and work harder – perfect your turns, work day and night on your technique and turn negative comments into areas of improvements. A lot of the time it's easy to sit there and question everything, do you want to carry on training continuously for others to constantly judge? There will always be areas of weakness to someone's dancing, but isn't it now time to praise? Dancers are repeatedly trying to prove themselves, all for people to not believe in them or question everything they have ever worked for. Dancers pride themselves on a positive performance. For the two minutes they are on the stage they can transform into whoever they want, captivating audiences anyway they can. Self-confidence may be the single most important ingredient for a successful performance. It enables you to take risks and reach inside yourself. Merce Cunningham once said, "you have to love dancing to stick to it. It gives you nothing back, no manuscripts to store away, no paintings to show on walls and maybe hang in a museum, no poems to be printed and sold, nothing but that single fleeting movement when you feel alive". You can often feel like you're getting nowhere and it's not worth it, but then you realise that you are good enough otherwise you wouldn't be putting your blood, sweat and tears in to perfect every single move and accent.

It is all about how you perform in the last dance.

BY INDIE TAYLOR



February 2020

Q: Is being a mother of 5 harder than your full time job now?

A: errrrm... I don't know *[sighs]*, it's, equally, I don't know

stirs cup of tea

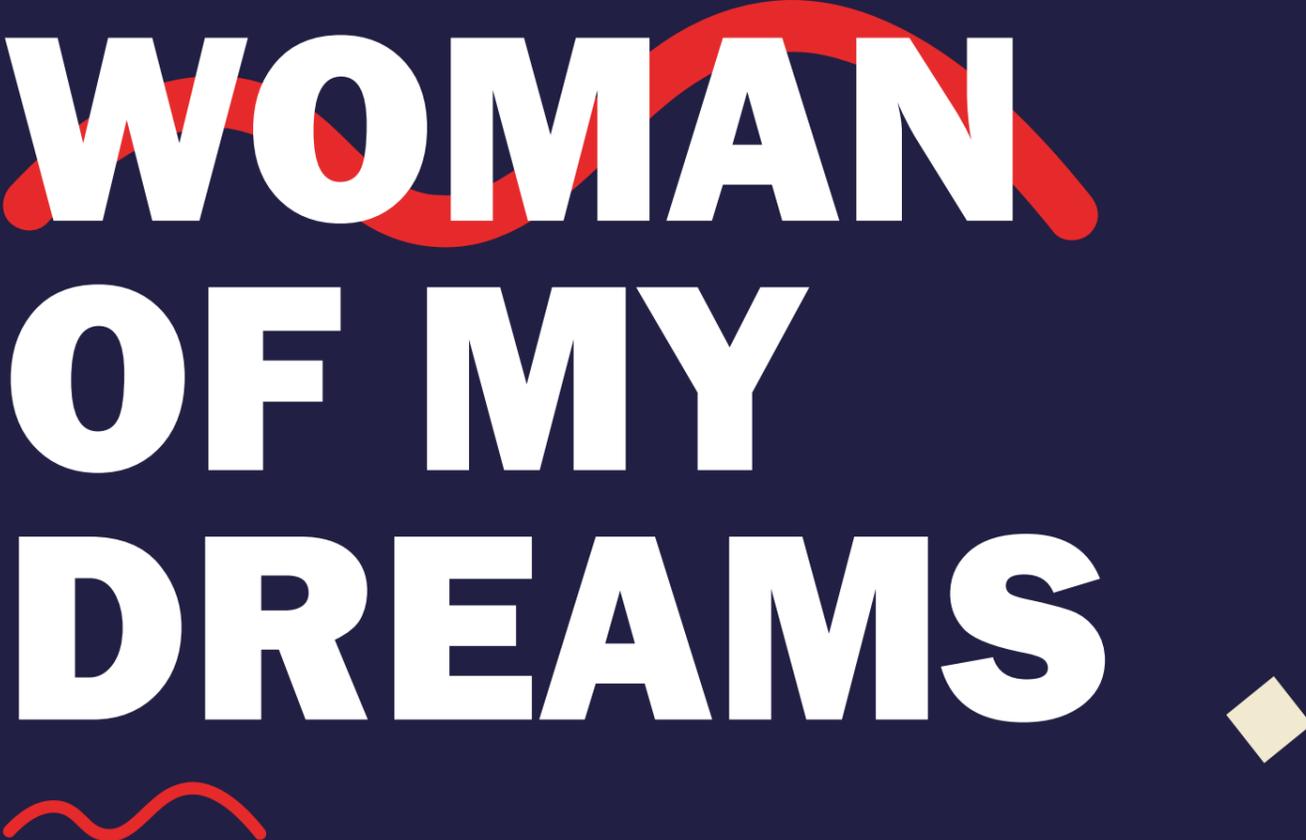
Q: Like, full time mum or full time work, what's harder?

A: What's harder? Full time mum.

BY CHANELLE LOVE



LAST NIGHT, I MET THE WOMAN OF MY DREAMS



Agnes, the kind of woman you can fall in love with just from looking at the back of her head. Brown eyes that conveyed a benevolent soul that I've only ever seen in old pictures of Ghandi. A tall and slender beauty that moved in sweeping togetherness, she almost glided through the terra firma but clearly belonged to the firmament.

We conversed across the table of a small restaurant. We exchanged compliments. I talked poetically around the topic of her deep brown eyes, her hair and how it flowed past the nape of her neck and rested gracefully upon her collarbones. She complimented my noble ribcage and pendulous earlobes.

The conversation turned to interests, shared and otherwise. We both had a great admiration for breakfast wine, after dinner Weetabix, and any song from Milli Vanillis' back catalogue. Agnes spoke with elegant clarity; from subject to subject she demonstrated knowledge without pretence, from a place of true interest and integrity. We spoke of politics, history, places seen and those yet to be. I liked Milan, she liked Rome, we both agreed on Vienna. We planned future journeys together, the Orient Express was mentioned, and we drank of these ideas like gluttonous gourmets.

As our repast was at an end we took ourselves out into the narrow cobbled streets, a little tipsy on wine and love, a little chilled by the cold February night. I draped my duffle coat across her shoulders; she snuggled into it with satisfaction while I shivered a little. We held hands on our walk while the whole world fell away like cloth from a well polished table.

We made it to her front door; she gave me back my coat. We exchanged telephone numbers, email addresses, loving glances and a kiss.

She said farewell, I said tarah with a lump developing in my throat. I wandered home a little sad, would I see Agnes again? Would our eyes ever meet with the same affection? Who knows?

BY TIM SHARE





Photography by: **Jess Bennett**



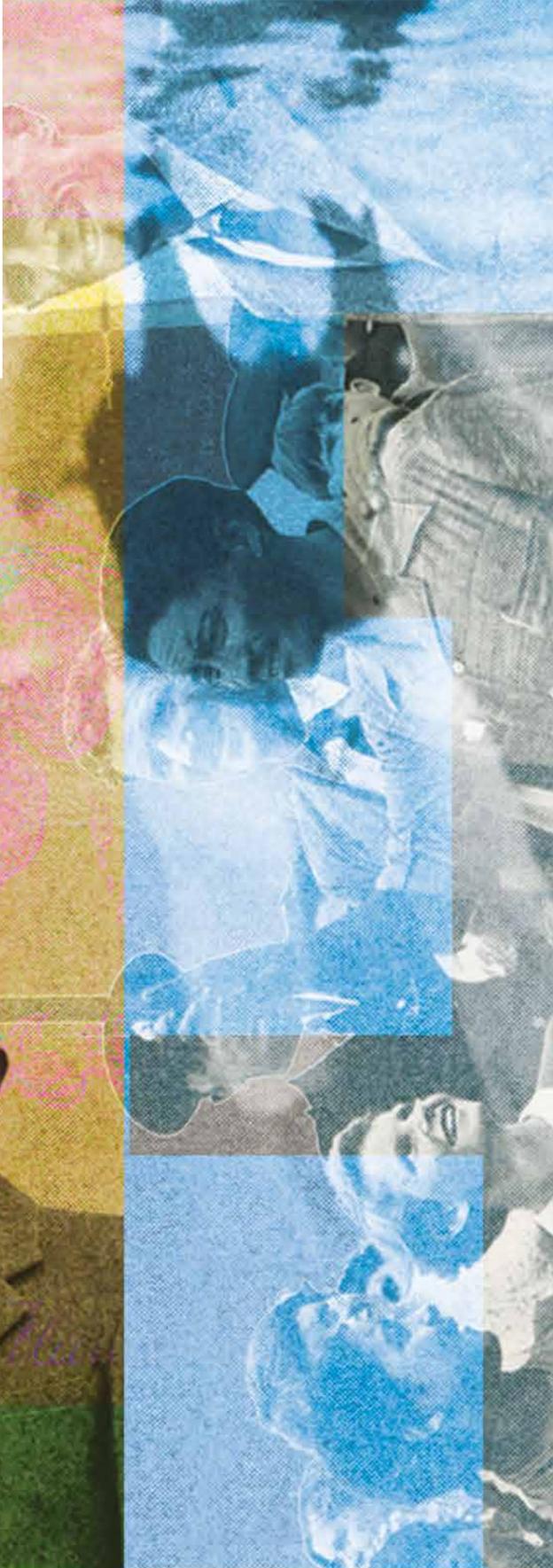
BUSH OF ROSES

Elisa Lazar is a designer and artist who studied digital design in Hull, and creates design work in both traditional and digital medium. During the last few years she focused mainly on CGI, and she occasionally enjoys photography as well. Her work also includes illustration, animation and video. To check out her portfolio visit the link below:
lazar_elisa.artstation.com



BARBER DOG

Photography by: **Lisa Stevenson**



"Ry Kitching is a graphic designer and artist based in Hull. Best known for his work within the Hull music scene for over ten years, most notably as in-house designer for The Sesh at The Polar Bear. Working in mixed media using found imagery, paper cut and digital collage, he intends to create kaleidoscopic macabre view of the world with wry humour by repurposing the old.

This/these image(s) have been created from magazines of the 60's/70's and 80's. Once introduced "If you don't know Ry Kitching, you can guarantee you've seen one of his posters adorning the walls of Hull."

Gallerie Victor Emmanuel
Fue empezada en 1865. Victor Emanuel II co-Admiré et envié par les
Admiré et envié par les
est sans doute la galerie la plus
Victor-Emanuel II en posa la
Milanese dedicaron la galeria. Tiene la forma
Victor-Emanuel II en posa la
et a lui les Milanais la dédièr
forme de croix avec les bras
105 mètres.

La Galleria Vittorio Emanuele
Fue empezada en 1865. Victor Emanuel II co-Admiré et envié par les
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forme de croix avec les bras
105 mètres.

Galleria Vitt
Fue empezada en 1865. Victor Emanuel II co-Admiré et envié par les
Admiré et envié par les
est sans doute la galerie la plus
Victor-Emanuel II en posa la
Milanese dedicaron la galeria. Tiene la forma
Victor-Emanuel II en posa la
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Vittorio Emanuele Gallery
Being admited, and envié by strangers, it
is undoubtedly the most gallery in Europe.
King Victor Emanuel II laid the foundation
Milanese dedicaron la galeria. Tiene la forma
Victor-Emanuel II en posa la
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forme de croix con los brazos largos respectivamente
195 y 105 metros.

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Vittorio Emanuele
a dal forestieri, è senza
la prima pietra e al suo
dedicaron. Ha forma di
tamente d m. 195 e 105.



ARTIST DARREN ROGERS INTERVIEW

1) Can you tell us a little about your background? Where and when did you start?

I have always been involved in making art in one way or another. I suppose like all children I spent most of my time drawing, but I didn't stop and continued into my adult life. I was very lucky that my desire and passion was actively supported by my parents. As a child I would sit for hours drawing. I'd set up my own still life and practice drawing from life. This helped me develop the art of looking and seeing, which is an essential skill as a visual artist.

I still believe that drawing is the fundamental skill needed to be a visual artist. It helps the creator to understand the key aspects of the visual world. I would often copy cartoons, drawing characters for my brothers and sisters, decorating folders at school for friends and creating posters and magazines featuring my artwork. I didn't start painting until my late teens as I was never really interested in the process. Drawing was always my main artform. I was always really supported and encouraged to continue with my artwork, both by my parents and some excellent and inspiring teachers, some of which I am good friends with to this date. I am not sure, but maybe having such inspiring teachers was an influence on me becoming an art teacher! It's a question I've never reflected on. I was very lucky to have the opportunity to continue my love for art through education, where I went on to study art Sheffield University in 1996.

2) Who/what are the greatest influences on your work?

This is a very difficult question to answer, as my influences cross a vast spectrum of the arts and society. Predating the internet, the only artists that you would see were the historical masters, Van Gogh, Picasso, Leonardo da Vinci etc. I would collect articles from magazines and loan books from the library. To be honest I don't think I ever read a single word of those books, as I was never the strongest reader and I am still a lazy reader to this day. What I did develop was an ability to ready the narrative within the image of the painting, this became key to my own artwork. I have never been in favour of reading about an artists work through the words of an art intellectual, purely for the reason that this becomes a second-hand interaction. As a viewer of art when reading about the work through someone else's words, you spend your time dissecting their past, their words and not developing your own understanding. I believe the interaction with a work of art, should be akin to

looking in the mirror and providing you with an insight into your own world or the time in which they created the piece. When at art college my influences changed, I had greater access to a library of books and people. I soon became very influenced by Robert Rauschenberg and many of the pop artists of the 50s and 60s. Rauschenberg's layering of mass media images is still very much a visual reference in my own work. In addition to this I was very inspired by the work produced by a group of artists who's work was referred to as 'decollege', especially Mimmo Rotella. There are huge similarities in my influences and how my work has developed in process and style. If I fast forward to artists which inspire me today, I am a big fan of Ben Frost. His work, subject matter and production of his paintings are akin to the work I produce.

In addition to the visual artists that inspire me, I take a huge amount of influence from music, design and society. This is not always so obvious in the visual constructs of my work, but is most definitely a part of the birthing process of the art I produce. I am very inspired by the attitude and creation of music and have been fortunate to spend time amongst musicians and creatives during the development and construction of their artwork. Like music, I see my work as a soundscape of layers, individual tracks laid down on a canvas, with key elements that nit the work together, then there is a narrative (the lyrics) that sits on top of the music.

3) Out of the projects you have been involved with, which one did you enjoy most?

I don't feel as if there has ever been a project in the singular terms, every aspect or everything I have produced has been an extension and continuation of another. On reflection I would be able to categorise my work into specific periods, but none was undertaken as a singular project. If I was to break them into separate components, then I have clearly had periods where I have favoured one medium over another. Moving away from painting I spent many years using a camera as my single source of creation.

I had a fruitful and influential time documenting the music scene in Hull. This is were I was exposed to the creative process of making and performing music. I have also spent time taking street photography or reportage and portraits, but these have always been done with the same cause and purpose. I think this is apparent when you sit these bodies of work together and you see the similarities in the visual influences and style.

4) What are your future aspirations as an artist?

Difficult to answer really, I guess to have the opportunity to immerse myself in my art as a profession would be ideal, however in doing so, I feel I would become isolated and cut of some of the external influences and points of inspiration which feed my work and ideas. So, I guess I would settle to producing my work, selling the paintings and making more. Of course, I aspire to gain recognition for the work I produce, making art in any form is a very self-centred pursuit and it's through acceptance and recognition that you gain confidence. I have been very fortunate that I have had opportunities to show and display my work and in turn sell and create more, so to continue this would be a privilege as not everyone does.

5) What do you think sets you apart from other artists?

I've never considered this or posed this question to myself, but as an artist its important to self-reflect and home in one your own strengths. As an artist I have never limited myself to one medium, I am always engaged in art, be it through making and producing or the thought process, I think this is a strength. I guess I have a drive to produce work and because I immerse myself in the process, even when I am not making, I am able to continue the creative process with ease. It's only when this process stops, do you realise the struggle to reengage.

6) What motivates you to continue working as an artist/photographer?

I am always motivated by art in its widest sense, never a day goes by without it being on my mind, however like most people, time is the biggest hurdle to overcome. I continually reflect on the making of art and for too long I prevented myself from making the work I wanted to, I don't do this anymore. I make images I want to see, I take photographs of the things I see. Motivation is intrinsic, it's the barriers that we create that stop us.



ARTIST DARREN ROGERS INTERVIEW

7) Have you got a specific process to getting the shot you want as a photographer?

I am not a technically minded photographer and still to this day I couldn't tell you the specific make of my camera I use, never mind the settings I use for a particular shot. I sometimes feel like a fraud because I am unable to articulate and use the technical language of photography! But in saying that, you never ask an artist what pencil he used to draw that picture, you just accept it as a picture, you never ask a chef what oven he used to cook your food, you just enjoy your meal! So, I am slowly accepting the fact that it's not that important to be to me.

In terms of the images I am interested in creating using the camera, I find myself drawn to more complex juxtapositions of objects and layers. I really enjoyed street photography, as you become the hunter, you are not sure what you will find, if the light will be right and whether you are prepared to get the shot. As a street photographer you must be prepared to make mistakes, take a thousand photographs and maybe get none that you are happy with. Accept this as part of the process and you will develop, the time will come when your actions, behaviours, reactions and your 'eye' will align, then you will see the fruits of your labour. There are so many great street photographers working now, some great ones in Hull too.

8) Why do you make the sort of art you make?

It has developed over time; I think the visual signature of my work has been around for a long period and the process of creating them has been there from the start. I like to create an image and take it to the point of destruction, for me this is where the tension is created. I am really interested in the layering of images, the ready-made images we find around us every day, some are nostalgic, some are informative, but it's their relationship with one another that I like to play around with. I hope that in doing so they create a visual narrative.

9) What kind of iconography do you look for?

I favour iconography that can be reinterpreted to provide double meaning when it is removed from its original purpose and presented in relation to other signage, characters, logos etc. I choose these carefully and see these in the most obvious places, the difficult part is developing these to have a secondary meaning. Using photoshop as a sketchbook has made the production of my work so much easier. I am more drawn to simple motifs, not simple design, the two things are completely different.

10) Do you consider yourself a contemporary Pop artist?

It's hard not to agree with being called a pop artist, however for many years I felt it was a derogatory categorisation of my work as it seems so throw away. If I was to 'glam' up the term I would say a neo-pop artist! I use images from popular culture past and present, so I am happy to be associated with this.

11) Do you find recognisable characters more accessible to a wider audience? Are familiar characters likely to engage more people?

Absolutely, but first I must engage with them as motifs. If they have no meaning or context within my life or experiences, then I will not use them. I don't choose the images necessarily to engage with other people. I make the works for myself in the first instance, it would be luck rather than design that others relate to them. I could make art for other people, but I can't commit to it and the work becomes lacklustre.

12) How does your photography relate to your collages? Does it relate or do you see the two as separate entities?

The two processes or mediums live happily together. One influences the other and so on. I recognise that there are periods in my creative life when I lean on one more than the other, but stylistically they have the same signature style.





By Alice Batten and Mary Close
 Alice and Mary. 17. Likers of collage and therefore using it to make a lowkey political point.

TRINITY LIVE

Located on the outskirts of the old town in the city centre, Trinity Market is an indoor collection of food stalls inside Trinity Square, showcasing a plethora of cultural foods from across the globe. With an opportunity to both experience new foods and drinks whilst also supporting small, local businesses coming out of Hull.

After a re-opening and regeneration of sorts, the market has now become a favourite for local Hull foodies due to its eclectic choice of product to try. Trinity Market has very quickly transformed into a local go-to for lunch, with Hull Minister only across the road to admire on the warmer days and a sizable indoor seating area for the colder periods of the year. The market has also transformed into a hub for the local musical and arts talent that is currently being manifested throughout the city. A weekly event, taking place every Thursday, acts as a platform for three local Hull bands to showcase their music, while the aforementioned food availability sizzles away in the background.

Taking place in the centre of the Market, the accurately titled 'Trinity Live' events have become a weekly tradition for many of Hull's families and musical allumnia. The three selected bands showcase a very enjoyable set of performances, with the short fifteen-minute change over being soundtracked by the rustling and bustling of the many foods and drink stalls just to the left of the stage. As the shimmering of pots and pans bounced off the traditional, industrial architecture of the market, intertwining queues of people crossed around the walkways between the stalls. For a Thursday night, the event managed to pull a sizable crowd, so much so that the feedback as the first band was warming up, seemed to dance with the rattling cutlery of the crowd.

All in all, 'Trinity Live' is a guaranteed stellar night out filled with a vast collection of food and drink choices, soundtracked by some of the best music coming out of the local and neighbouring cities of Hull.

◆ Editor: **Joe Spivey**



Illustration by: **Elisa Lazar**



Illustration by: **Wayne Tully**

IF YOUR

LIFE

just got

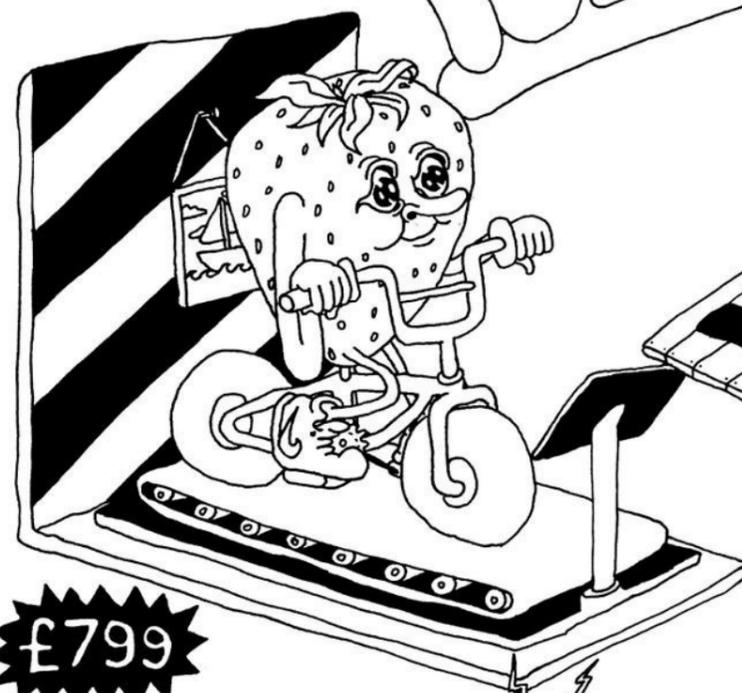
HARDER

then you're about to

LEVEL UP

E. Bailey

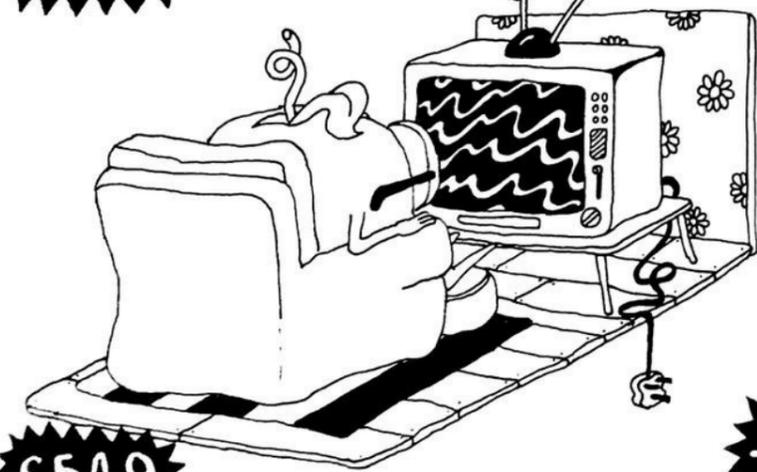
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TODAY



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THE

Scroll.

MAGAZINE

ISSUE #1



WHAT IS SCROLL

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To apply for future issues, email us your work at:

scrollhull@gmail.com

www.thescrollmag.co.uk

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**YOUTH
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TAKEOVER**



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AND TO THE PEOPLE WHO ARE INVOLVED**

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