

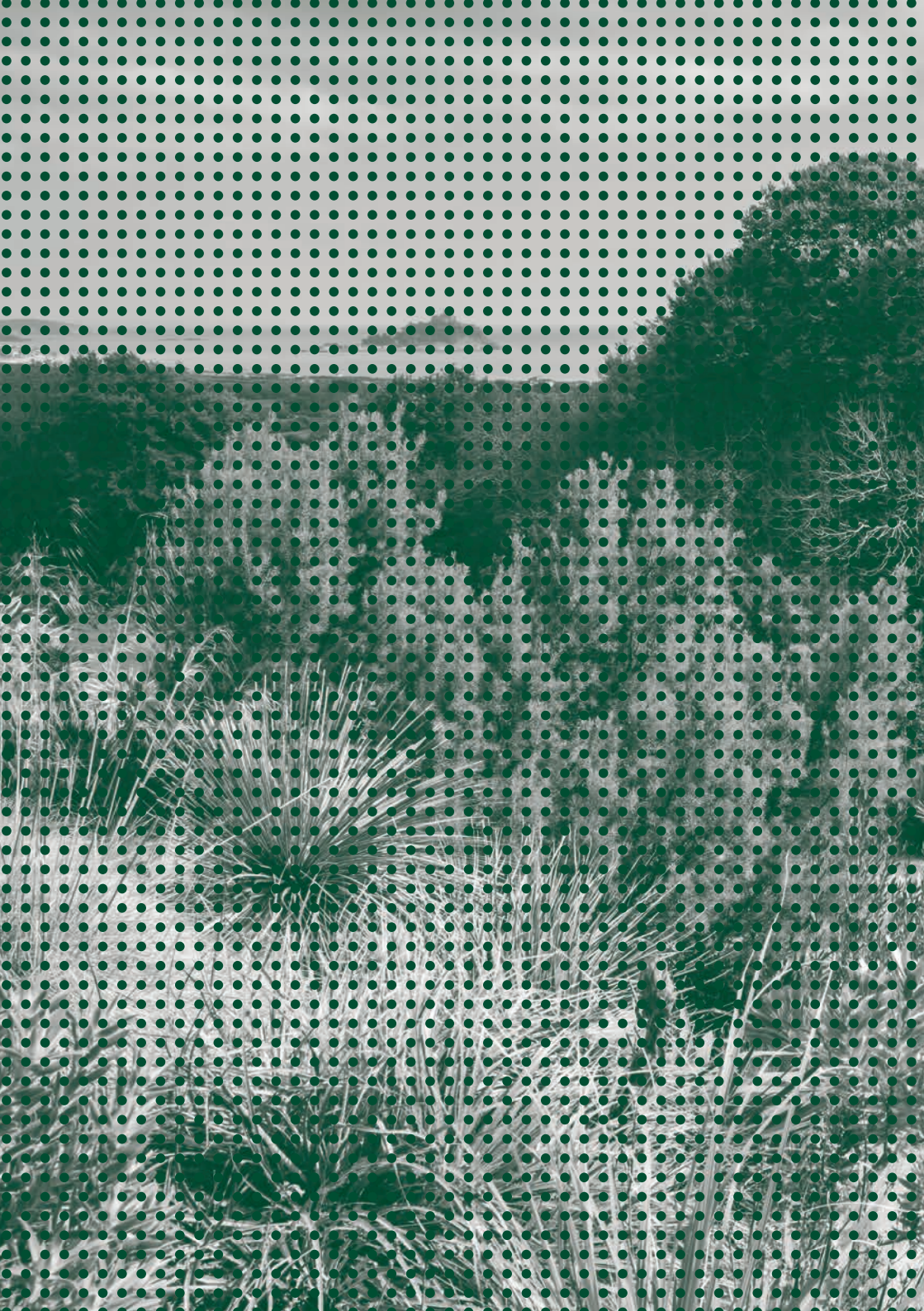
Tremenheere

Sculpture

DUALCORE

Gardens

10 Aug – 7 Sep 2024



SECOND NATURE

Changeable Beast presents:

An exhibition at Tremenheere Sculpture Gardens and
Gallery of indoor and outdoor sculpture, drawings, films
and performances.

10th Aug – 7th Sep 2024

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INTRODUCTION

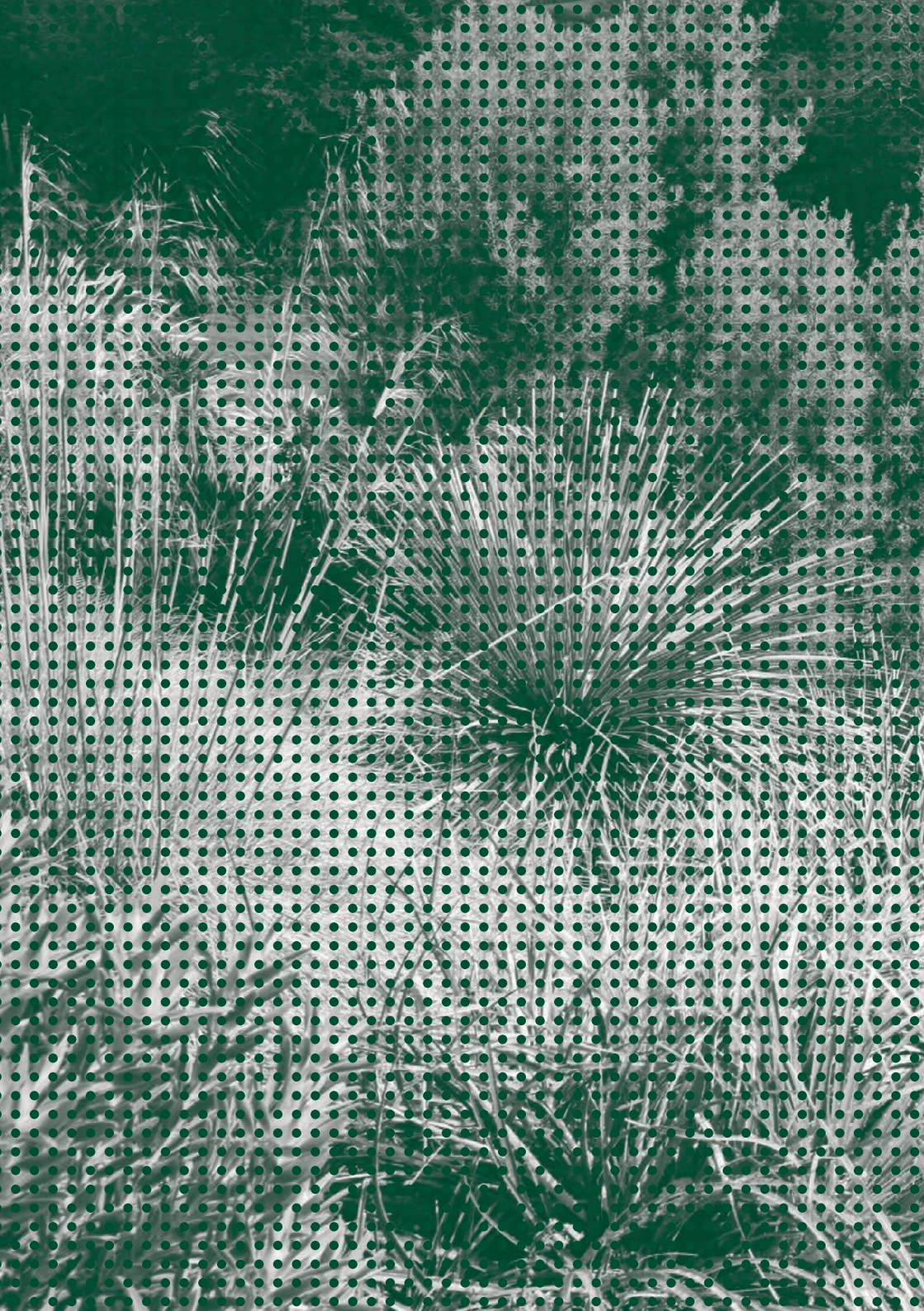
At Tremenheere, we have been greatly looking forward to welcoming to Cornwall, the sculptors' group, Changeable Beast. They are a largely London based group of independent thinking, experienced and respected artists who work as a collective. For the show, *Second Nature* the 29 artists involved are presenting work both in the gallery and in the surrounding landscape.

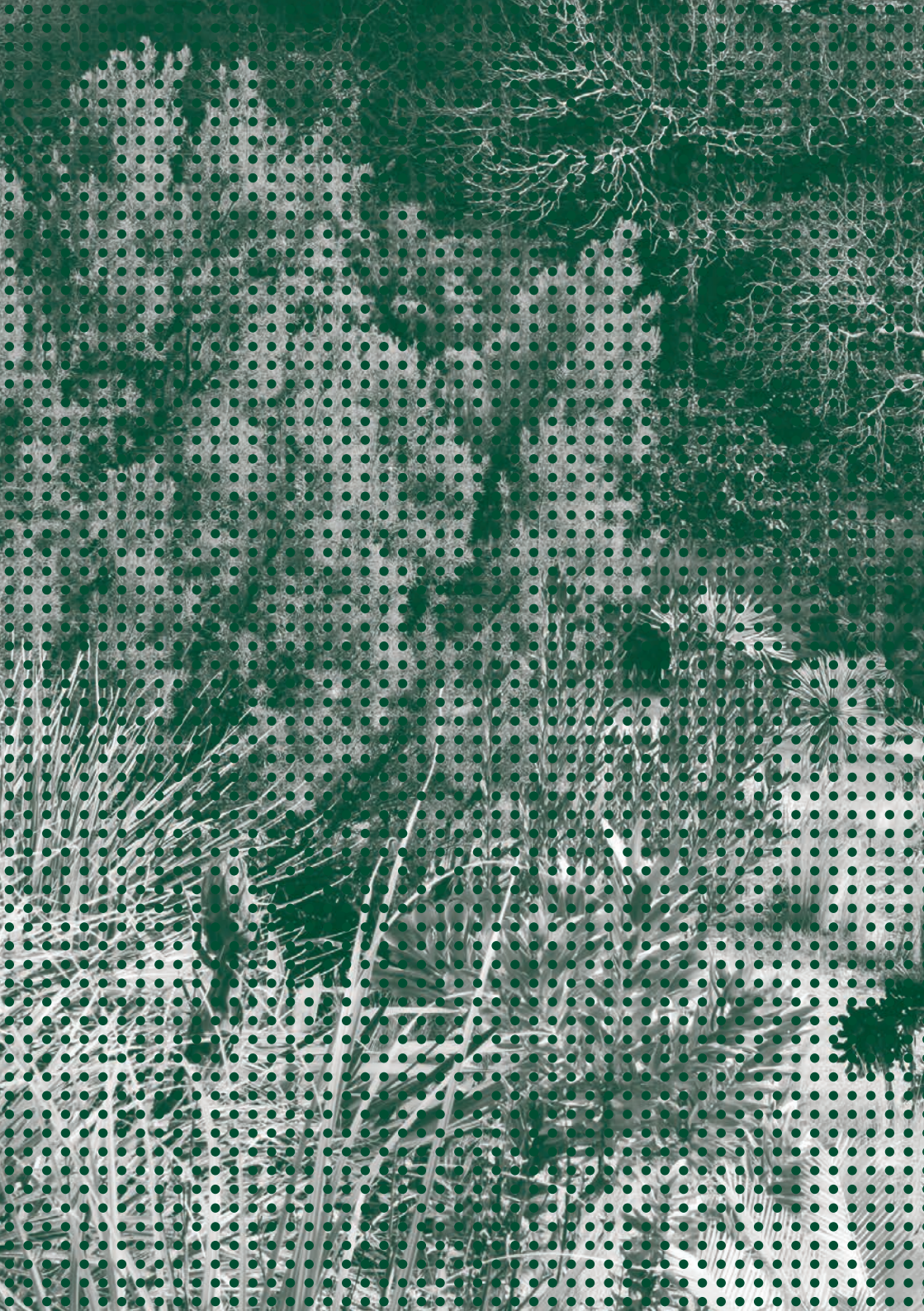
The artists made the long journey to Cornwall for the installation of the work and the opening, and many visited in the months running up to the show demonstrating great personal and collective commitment. Freed from the shackles of expectations and constraints of institutionalised art, the group are artist-led and peer supported, and this sense of freedom is evident in the creativity and diverse use of materials shown in the artwork. A unifying force is the process of making sculpture as unconstrained personal expression. This can be challenging, even terrifying, but also joyful and rewarding, allowing a release of individual creativity. Focused behind the idea and show title of *Second Nature* the artists explore a shared appreciation of mankind's interaction – for better or worse – with the natural world.

Second Nature shares many core ideas with an early group show at Tremenheere in 2002, *Field of Vision* presented by PALP (Penwith Art-Led Projects) was an ambitious, groundbreaking group show and it is reassuring to know that many of the shared ideals of that show are thriving and remain relevant today. The common link, Tessa Garland, is a leading figure in both Changeable Beast and PALP and is the driving force behind this current show.

Second Nature also shares many of the themes of the evolving Tremenheere Sculpture Garden – of art and nature sitting alongside each other, in a harmonious, mutually respectful way. I hope everyone will enjoy this exciting show - interacting and reacting to the work. I have no doubt it will stimulate much thought and discussion. It is so pleasing to think of the impact of the artwork continuing to resonate with us long after the show is finished.

Neil Armstrong
2024





SECOND NATURE

BY IAN DAWSON

Involving twenty nine artists, the exhibition *Second Nature* is an ambitious, bold, and notable undertaking. It spans several years of conversations and planning by the group Changeable Beast. This collective of sculptors is connected by a shared concern for the process of making and its social relevance.

The exhibition delves into the intricate processes employed to craft something at the turn of the second quarter of the millennium, posing questions that must be grappled with. On one hand, there is a tradition to be shared, taking a passage from a 1959 conversation with Barbara Hepworth as a cue:

‘Art at the moment is thrilling. The work of the artist today springs from innate impulses towards life, towards growth—impulses whose rhythms and structures have to do with the power and insistence of life. [...] In the past, when sculpture was based on the human figure, we knew this structure well. But today we are concerned with structures in an infinitely wider sense, in a universal sense. Our thoughts can either lead us to life and continuity or [...] the way to annihilation. That is why it is so important that we find our complete sense of continuity backwards and forwards in this new world of forms and values. I see the present development in art as something opposed to any materialistic, anti-human, or mechanistic direction of mind.’

The landscape today continues to change as our collective memories are stored not on headstones but hard drives and the clouds that exist in our lexicon now process planetary-scale computation. However, Hepworth’s observation of an artistic pursuit that supports intuitive responses is one that the members of Changeable Beast recognise. How does one make effective decisions today when we are able to visualise damage on a global scale? Making art is all about decision-making: when to say yes or no, when to resist or go with the flow, when to make or unmake. It is only through practice that one can feel which decision is the right one to make and when. Is this the second nature that the show is themed around? The *altera natura* of habits ingrained through consistent practice produces a state where the act of doing has a clarity that cannot be gained in any other way.

A second nature that becomes an intrinsic part of one's character or behaviour through repetition and practice is an interesting lens to consider the work of Changeable Beast, a collective that shares its knowledge and skills as a method of discourse.

The show was also conceived by the artists in response to the environment of Tremenhære and is a dialogue between the built and constructed and the natural landscape of Cornwall. Tremenhære Sculpture Gardens, located on the southern tip of the Cornish peninsula overlooking Mount's Bay and the tidal island of St. Michael's Mount, features an 8th-century monastery and fortified construction that sits upon a granite outcrop on the horizon line, communing with the changing environment. In a way, the view of the Mount from Tremenhære is metonymic of the artworks presented in *Second Nature*.

When looking at St. Michael's Mount, the viewer can contemplate the human endeavour of the object perched on the craggy outcrop and consider the combination of material processes utilised in its realisation. The viewer is also thrust into imagining the deep time of the geological formations that provided the conditions for the outcrop to come into being in the first place, leading one to contemplate that the object and the environment cannot be disjoined from each other. But what of the sensation of viewing the Mount from afar during the changing light conditions of a day and through the landscape of Tremenhære? The onlooker comes to acknowledge the interplay of a whole constellation of elements, conditions, and things whereby the nature of one thing can only be thought of through its relation to an expanded universe of other things.

One such piece might be Alice Wilson's *Supra*. As we peer through her framework, we imagine an external world while conceding that the imposition of the artwork has a demonstrable effect on the very environment it seeks to describe.

LIVING SURFACES

The work in *Second Nature* offers a unique dialogue with the material world. From one of the many vistas at Tremenheere, we look out toward Mount's Bay and the expanse of water, which acts as a liquid medium that allows the island to glide and float, surrounding and framing it to create an image of sorts. From the vantage point of Tremenheere, this exemplifies how the surface of the earth might be thought of as an environment of images, where the world is made of material surfaces that produce and can be read as images. Life on earth occurs on these surfaces, on the thin upper layer like a piece of photosensitive film that reacts to the sun's energy.

The photographic work of Belinda Worsley makes the connection between the photographic formation of an image and the forms that plants take under lighting conditions, a parallel observed by Darwin. Meanwhile, the synthetic plants of Alex Hegazy evoke a vegetal surface that has already been recoated by the chemical industry. The surface carpet of lichen is another form of photosynthetic matter that Rachael Causer mimics in her biomorphic forms, created through a complex casting process, imprinting the surface with a furry texture reminiscent of mould. Causer's casts merge the inscription on the surface with the tactility of the object, while Chuting Lee's painted tree makes visible the bifurcation of branches on Norway Spruce cultivated and harvested on a Christmas tree farm.

In Tina Culverhouse's *Peaked to White, Three Flags*, we might think of these as more than flags, but as living maps, diagrams, screens, and visualisations of living surfaces with Rorschach-style printed ink stains on their surface. Like Causer, the veneer is not flat but 'shapeshifting' as they undulate across the ground and interact with the shadows of trees like a photogram.

In Ellie Reid's *A Moment of Being*, a glittering facade presents another aspect of the idea of sculpture as a living surface. Here, a sequined panel of reflective plastic discs shimmers in the breeze. Reid has embedded patterns into these surfaces that she has extracted from the Tremenheere landscape. Encoding them into a billboard, the panels are reminiscent of shop signs and, like Hegazy, challenge the idea of synthetic nature. The piece is situated at the intersection of the Pilgrim's walk, and Reid's sculptures, like the others, are elastic enough to both merge with and stand apart from the terrain as they signpost and converse with old and new pathways across the landscape. By exploring the notion of living surfaces, these sculptures challenge the difficult assumptions between the world we exist in and the world we write into - a knotty issue that Susan Young explores in her braided sculptures, which combine everything from thirty-year-old bank statements to ballet tights, banana skins, and dandelion seeds into knitted sinews that are woven together and cascade downwards, asking us to think about an entangled metabolic process.

HUMAN NATURE

It is perhaps a presumption of the Western canon that, for most of its history, sculpture has devoted itself to depictions of the body. We might come to doubt the veracity of such assertions, but the built environment is nevertheless populated by statues of some sort. Indeed, a century ago, sculptors routinely made a living from memorials and monuments.

In *Second Nature*, we are confronted with several works that ask us to consider the fragility of human memory, what we might forget and recall, and how we might go about re-membering.

One such object is Carolyn Whittaker's *Regroup II*, a stack of wrung-out matter, brutishly and unapologetically located on the floor. These are writhing, flattened, discarded lumps of manufactured metal whose long use is wrought across their surfaces. Anthropomorphic in the way they scuttle across the ground, they are also scuttled objects. On closer inspection, we understand them as discarded and crushed wheelbarrows, flattened by an unknown pressure. Are they on their way to becoming diamonds? Objects such as these have history. Whittaker's piece speaks to the loss of value to the worker. Mirroring Whittaker's reference to mining, Jen Moore's large construction *Weighted Decay*, with its dynamic diagonal struts and braces, resembles a tippie. Both might be monuments to obsolete historic structures of the tin and copper mining in the region. What is being brought up to the surface by Moore's tippies? Are these cautionary objects that augur the future extraction of battery-grade lithium in the region?

In Diana Wolzak's *Living with Riddles*, a wireframe elegantly funnels space; its conical form folds inside into outside and vice versa, like a diagram for a black hole. The colourful rendering of the latticework draws the viewer in, ensnaring them in the sculpture, catching one's eyes between the palette of primary and pastel colors. Like a shell, the taper drags the viewer down the form; we learn that this is a found object, a salmon putcher, an ancient trap to catch fish in the River Severn. The work is like the trap that it depicts, abducting the viewer in a game of retrieval.

Like Whittaker and Moore, Sandy Layton's *Entanglement* asks us to draw out material and symbolic references. Warped and bent girder-shaped extrusions snake around a timber structure, making it unclear what came first. As we ponder the sculpture and attempt to back-engineer its evolution, we find that nothing in Layton's work is frictionless, as the profile of each component is indelibly grooved and textured by the direction it has taken during its formation.

If the work of Whittaker, Moore, and Layton bridges gaps between the different positions of industrial and post-industrial material cultures, then Aileen Kelly's and Kay Senior's sculptures are a memorial to this present time zone. Senior's nylon tent is decrepit, destroyed, and truly unmonumental. The colours leach through the charred and bleached surface, speaking of environmental fragility. Is this the product of a war zone, an artifact of tourism? Either way, it speaks of catastrophe and accident. *Let's Play* is a sculpture that insinuates itself into the texture of the world, a truly volatile world.

Similarly, Kelly's *Unwanted Attention* plays with smoke and mirrors as seductive materials are conjoined with abandoned ones. The reflection of glass in this propositional structure harks to a kind of architectural model that might be proposed for Saudi Arabia's NEOM; *Unwanted Attention* becomes an appropriate object for a time of acute instability. It is cobbled together, pushed, and prodded into a state of animation. Facades and windows are duct-taped into uncomfortable, anxious relationships that project the catastrophes of their own making, like a magic lantern asking why elephants ever stomped down the high street of Penzance.

LOCUS SOLUS

In Tessa Garland's video installation, eerie Super8 footage of an otherworldly coastal island is projected across a screen. The footage features handmade contraptions populating the beach, spinning and making the wind visible while marking time. The film repeats, with the spin of the wind chime and the framerate of the Super8 film coalescing to create a fugue state, placing the viewer in a form of lost time, mesmerised and trapped within the rotations and loops of the film. The colours on the film evoke another era—this is not a digital rendering, as the warm, cellular quality of the film stock emanates from the installation, sending the viewer into an anachronistic trance. If Garland's film is a study in the construction of an alternative measure of time, then the collage of objects and images in Seona Myerscough's *Transceiver* evokes an altogether shonkier form of time travel. Both artists twin Tremenheere with elsewhere, asking us to fall through the artwork as a portal.

A doorway into a vessel is a recurring motif in Andy Gomez's graphite drawings. The drawing process itself is part of the image-making process, as the graphite powder is pushed around the paper and images emerge from scuffs and smudges. Relics and belongings fluidly emanate, and the viewer might marvel at the guiding principles that bring the imagery to the surface. I am reminded of the visionary scientist in Raymond Roussel's *Locus Solus*, whose ingenuity is prolific as they create inventions of ever-increasing complexity and strangeness. Importantly, Roussel, like Gomez, employed an eccentric compositional technique to fashion a narrative that appears analogous to the format of Gomez's reliquary drawings.

Literary references also play out in Tom Witherick's drawings and sculptures, which he describes as love letters to the protagonist, Cosimo, in Italo Calvino's *The Baron in the Trees*. After a family dispute, Cosimo climbs a tree and never touches the ground again, living an arboreal existence for the rest of his life.

Witherick's correspondence takes the form of loose wooden assemblages of model treehouses. Displayed like trophies and arranged across shelving, these conversations with Cosimo offer a form of sculptural vernacular that seems wholly appropriate for Cornwall. Similarly, Matthew Foster's *Compression*, with its collage style and sensitive combination of handworked and smoothed wood, seems to speak to the Cornish landscape as seen through the eyes of Alfred Wallis's driftwood paintings, which 'seem to have grown out of the Cornish seas and earth,' as described by Ben Nicholson in 1943.

POST NATURE

In '*Sentinel*', Eveleigh-Evans have created a totemic object and an accompanying silk drape in response to both material persistence and keystone species activity. Introduced in 1969 by zoologist Robert Paine, a keystone species is one that has a disproportionately large effect on its natural environment relative to its abundance.

The archetypal "hyper-form" that Eveleigh-Evans develop through a combination of design and research evokes the double meaning of the word 'imago,' which defines both an insect after metamorphosis and the idealised 'mental' image. Eveleigh-Evans intertwine these dual definitions in a convergence between a spiration and evolution, where the perfected vision in one's mind finds a parallel in a metamorphic process.

Material and symbolic mutations can also be found in Karen Byrne's hybrid creatures, which combine toxic references of recycled polystyrene with dog-human amalgams. Titled *A Philosophie of Phancie*, Byrne refers to a more whimsical approach to interpreting the world, embracing fantasy as an essential element of philosophical thought. It underscores the idea that our understanding of nature and existence is not static but continually evolving through creative reinterpretation. Byrne's blending of the amusing, comic, and droll with mutating forms challenges conventional boundaries and encourages a reimagining of the world where fantasy and reality coalesce, revealing deeper, often overlooked connections and meanings.

Similarly, in Tania Salha's *Creature of Habit (stuck pattern)*, the PVC folds in her sculpture signal both a rupture and a continuum, signifying how elements can be continuously interconnected while simultaneously allowing for breaks and disruptions that create new forms and meanings. Ian Dawson's rescaling and re-tooling of a Mesolithic flint via a 3D printer conjoins cutting-edge technology with ancient tools separated by thousands of years.

Totemic forms continue to be presented in Clare Jarrett's fired ceramic works, which invoke the menhir in Tremenheere, known as the 'place of long stones.' Cornwall sits on the Cornubian batholith, a granite formation from 300 million years ago, which was used by Neolithic settlements 299 million years later. A mere 6,000 years ago, there is evidence of barrows on the Cornish Peninsula, and now in Vivien Delta's *An Hourglass Doesn't Know That it is Running Out of Sand*, a pyre of bold black clay stacked with masked fragments evokes a visceral connection to ancient rituals and mythological narratives of the region, embodying the destructive and transformative power of fire.

People and things are entangled with each other. Humans make, use, exchange, modify, destroy, and deposit objects, and these objects in turn act upon humans. For Louise Nevelson, sculpture was the opportunity to 'rehabilitate' banal materials into 'another life.' Objects come to places and go to places. In their transformations and exchanges, they become new things, take on new meanings, and create new situations.

In Nicky Hirst's *Out With Lanterns*, we can witness the kind of rehabilitation that Nevelson aptly describes. It is not simply a matter of putting real objects into the work, or making work with real materials, as Ornela Novello demonstrates when her objects perform in a complex assemblage of parts in her performance *Soldiers on an Assignment*.

Here in *Second Nature*, the artists don't want their work to exist in isolation, separated and made exclusive, but to have a profound connection to reality and the conditions that create it. In Marcus Harvey's sandcastle ceramic or in Katie Houston's drawings and performances, there is a desire for ordinary daily life to be an integral part of art. The in-betweenness of the work represented in this unapologetically sprawling and tentacular show extends beyond the human and the natural into the liminal spaces that challenge thresholds and boundaries. The work in *Second Nature* makes a habit out of the handmade without disparaging the readymade. The works oscillate between representation and abstraction; they are serious and humorous, both complete and incomplete, often all these things at the same time. They prod the viewer and encourage deliberation on the complicated and imperfect aspects of life. The use and range of objects evidence that this work, like life, should be thought of much more propositionally. The work in *Second Nature* is not a style or theme; it represents an attitude of what a combination of individual and collective art practice can achieve.

Ian Dawson 2024

ARTISTS:

Karen Byrne
Rachael Causer
Tina Culverhouse
Ian Dawson
Vivien Delta
Eveleigh—Evans
Matthew Foster
Tessa Garland
Andy Gomez
Marcus Harvey
Alex Hegazy
Nicky Hirst
Katie Houston
Clare Jarrett

Aileen Kelly
Sandy Layton
Chuting Lee
Jennifer Moore
Seona Myerscough
Ornela Novello
Ellie Reid
Tania Salha
Kay Senior
Carolyn Whittaker
Alice Wilson
Tom Witherick
Diana Wolzak
Belinda Worsley
Susan Young

QNO NAT

COATS PURE



A Philosophie of Phancie

2024, Waste polystyrene, jesmonite

Dimensions variable

KAREN BYRNE

'In this heaven, anything may
happen; it is a heaven built upon
earth yet subject to no natural laws.'

From *English Eccentrics*
by Edith Sitwell.

RACHAEL CAUSER

I work in plaster, making back to front spaces that I fix in time.

Hod (detail)

2024, Plaster, wool, wood

25 x 50 x 25cm





Peaked to White, Three Flags

2024, Printed on polyester, bamboo, fixings

600 x 200cm in a triangular position from St Michael's Pilgrim Path

TINA CULVERHOUSE

A dirty house in a gutted world,
A tatter of shadows peaked to white,
Smear'd with the gold of the
opulent sun.

From 'A Postcard From the Volcano'
by Wallace Stevens, Collected Poems,
Knopf, 1954.



LOCKERLEY 6 REMIX

2023, 3D printed PET

250 x 95 x 105cm

IAN DAWSON



An Hourglass Doesn't Know That it is Running Out of Sand (detail)

2023-2024, Volcanic stoneware, domestic and studio waste

150 x 150 x 167 cm

VIVIEN DELTA

'No. I don't believe in anything. How many times must I tell you that? I don't believe in anything, anyone.'

From *Zorba the Greek* by N. Kazantzakis.

It's a hocus, it's a pocus, it's a riddle, it's a giggle, it's a story about ghosts growing things in all directions.

EVELEIGH-EVANS

Exploring shared ecologies through
persistent matter and meaning
across time.

Pyre (not shown)

*2024, Moth cocoon, ash, resin, quartz, paper
55x55x200cm*

Sentinel (detail)

*2024, Silk moire, plant inks, metal, wood
100x100x10cm*





Compression

2024, Wood, fishing net, plastic, iron,
paint, piano key, steel
32 x 10 cm

MATTHEW FOSTER

Compression. Constriction. Emotion. Repression.
Rock. Strata. Layer. Twist. Bend. Sleep. Remember.
Forget. Resign. Accept.

Island Garden

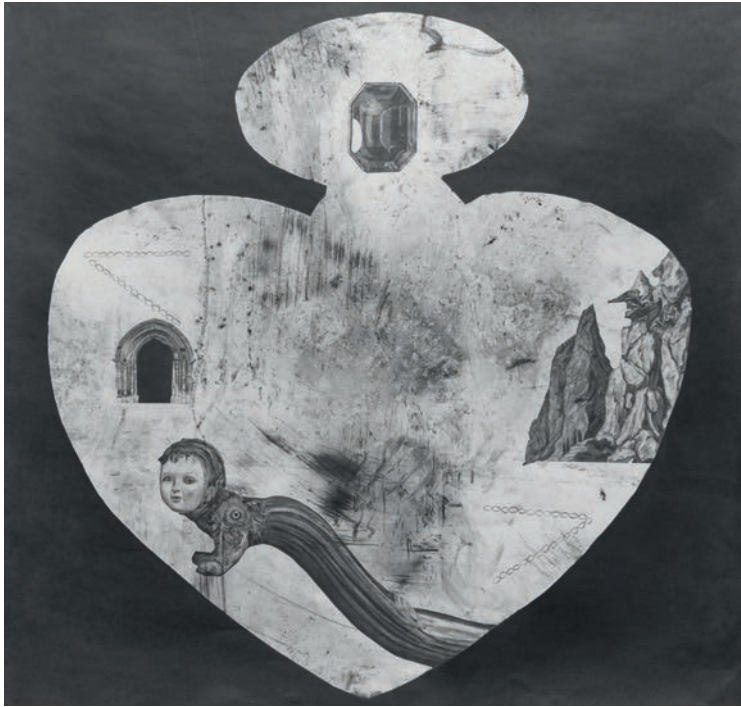
2024, Film installation

Dimensions variable



TESSA GARLAND

An atmospheric film installation that uses Super 8 film to create a portrait of an island garden that exists on the edge of the ocean.



Amulet Diorama

*2024, Pencil and graphite drawing on paper
100x100cm*

ANDY GOMEZ

I am only good at embalming.

MARCUS HARVEY

As cheesy and dumb as this ceramic sand castle is - it never ceases to resonate with the English, domestically, nationally and globally. It's the gift that keeps on giving!

Sandcastle

2021, Ceramic sand castle, stoneware

30 x 35 x 30cm





Outlet

2024, Netting, beach detritus, polystyrene, cardboard, plastic, wire

260 x 26 x 8cm

ALEX HEGAZY

Sticking your finger in
the sand of the beach.



Out with Lanterns

2024, Wood, metal, rubber

155 x 120 cm

NICKY HIRST

'Out with Lanterns' references growth, life cycles, and renewal, as well as gathering, supporting, and the interconnectedness of life's delicate balance.

KATIE HOUSTON

Sensation and play. Making up
and watching.



Holding On
2024, Charcoal on paper
150 x 239cm



Unaccountable
2023, Ceramic
12 x 55 x 60cm approx

CLARE JARRETT

Nudgers and shovers
In spite of ourselves.
Our kind multiplies:

We shall by morning
Inherit the earth.
Our foot's in the door.

From *'Mushrooms'*
by Sylvia Plath.

AILEEN KELLY

'Like a forgotten fire, a childhood
can always flare up again within us.'

From *The Poetics Of Space*
by Gaston Bachelard.

Unwanted Attention

2022, Glass, tape, concrete, wood, fabric, mirror
200 x 70 x 70cm



SANDY LAYTON

An abstract sculpture in ceramic and wood expressing a narrative that is both familiar and elusive.

Entanglement

*2024, Wheel thrown and extruded
stoneware clay, found roofing battens
157 x 47 x 42cm*





Calling Your Name in the Forest

2023, Found Christmas tree

150 x 50 x 50cm

CHUTING LEE

I found this Christmas tree lying on the street in the month of May. I dragged it to my space and wanted to give it a new life.

JENNIFER MOORE

Space & place; structure & skin;
surface & texture; balance & weight;
ruin & decay.

Weighted Decay

2025, Wood, paint, electrical cable, concrete, fabric

200 x 180 x 240cm





Transceiver

2024, Clay, plaster, wax, QR code

150 x 100 x 100cm

SEONA MYERSCOUGH

Time travel will become second nature.

This is the War Coming in 8 Years

2024, Inflatable on cardboard

22 x 2 x 33cm



ORNELA NOVELLO

I make narratives.



A Moment of Being (detail)

2024, *Steel, sequins*

180x51x70cm

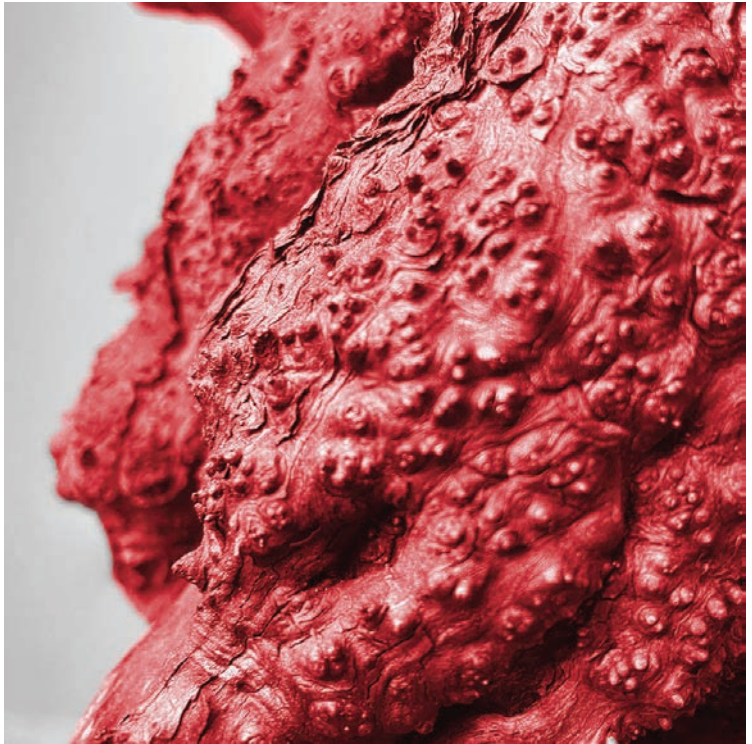
ELLIE REID

The work is pointing to something outside of itself; it is a series of signposts to remind us to keep looking for those profound yet fleeting moments, to live in the present, and to take notice.

TANIA SALHA

'Hegel argued that while 'habit' provides the background and foundation for every exercise of freedom, it loses vitality when it changes status from an organic inner rule to a mechanical repetition followed without awareness, a second nature. Habit, or this second nature, then appears to be the very opposite of freedom. Freedom can never become habitual. For freedom to continue existing, it must precisely involve breaking with the old habits that initially helped create it.'

Summarised from *Madness and Habit in German Idealism*
by Slavoj Žižek.



Creation of Habit (Untitled Until Birth)

2024, Aluminium, wood, PVC

125 x 155 x 178cm



Let's Play

2023, Child's play tent, emulsion paint, plaster

110 x 85 x 85cm

KAY SENIOR

Finding, playing, deconstructing,
creating, connecting, seeing, being.

CAROLYN WHITTAKER

'Politics isn't about left versus right;
it's about top versus bottom.'

— Jim Hightower.

Regroup II

2024, Aluminium, plastic

150 x 100 x 90cm



ALICE WILSON

In no particular order: windows, frames, markers,
journeys, (landscape) furniture, boundaries, access,
function, users, construction(ion), place.



Supra (ongoing series)
2010 – present, Steel, paint, wood
Dimensions variable



Untitled
2024, Oil stick, paper
21 x 21.7cm

TOM WITHERICK

Dear Cosimo Piovasco di Rondò,
I love you, I love you, I love you, I love
you, I love you.



Living with Riddles

2024, Treated metal, enamel model paint,

wood, emulsion paint

184 x 96 x 80cm

DIANA WOLZAK

A creative desire to become a participant in the transformation of the history of a salmon catcher.

BELINDA WORSLEY

'We've looked and looked,
but after all where are we?'

From *The Star-Splitter*
by Robert Frost.

Fallen

2024, Digital photograph
84.1x59.4cm





The Ceremony of Words

2024, Two kilometres of red string, shredded thirty-year-old bank statements and official documents of my parents, my daughter's outgrown ballet tights, red latex, red wax, aluminium modelling wire, banana twine, banana skins, red electrical cable sleeving, household paint, acrylic paint, agar agar plant-based bioplastic, liquid rubber, varnish, lights, dandelion seed heads, twigs, a soundscape of breaking tiles and birdsong.

Dimensions variable

SUSAN YOUNG

'Through portico of my elegant house you stalk
With your wild furies, disturbing garlands of fruit.'

By Sylvia Plath.

Thanks to Neil and Jane for their generosity in hosting Second Nature, also to Tom and all the staff at Tremeneere for their support.

Inside cover image by Karl Davies.

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How to support pollinators in your area:
www.butterfly-conservation.org

Designed by @eveleigh_evans



Tremeneere
Gallery

Tremeneere Sculpture Gardens and Gallery, Penzance TR20 8YL.
www.tremeneere.co.uk, @tremeneeresculpturegardens



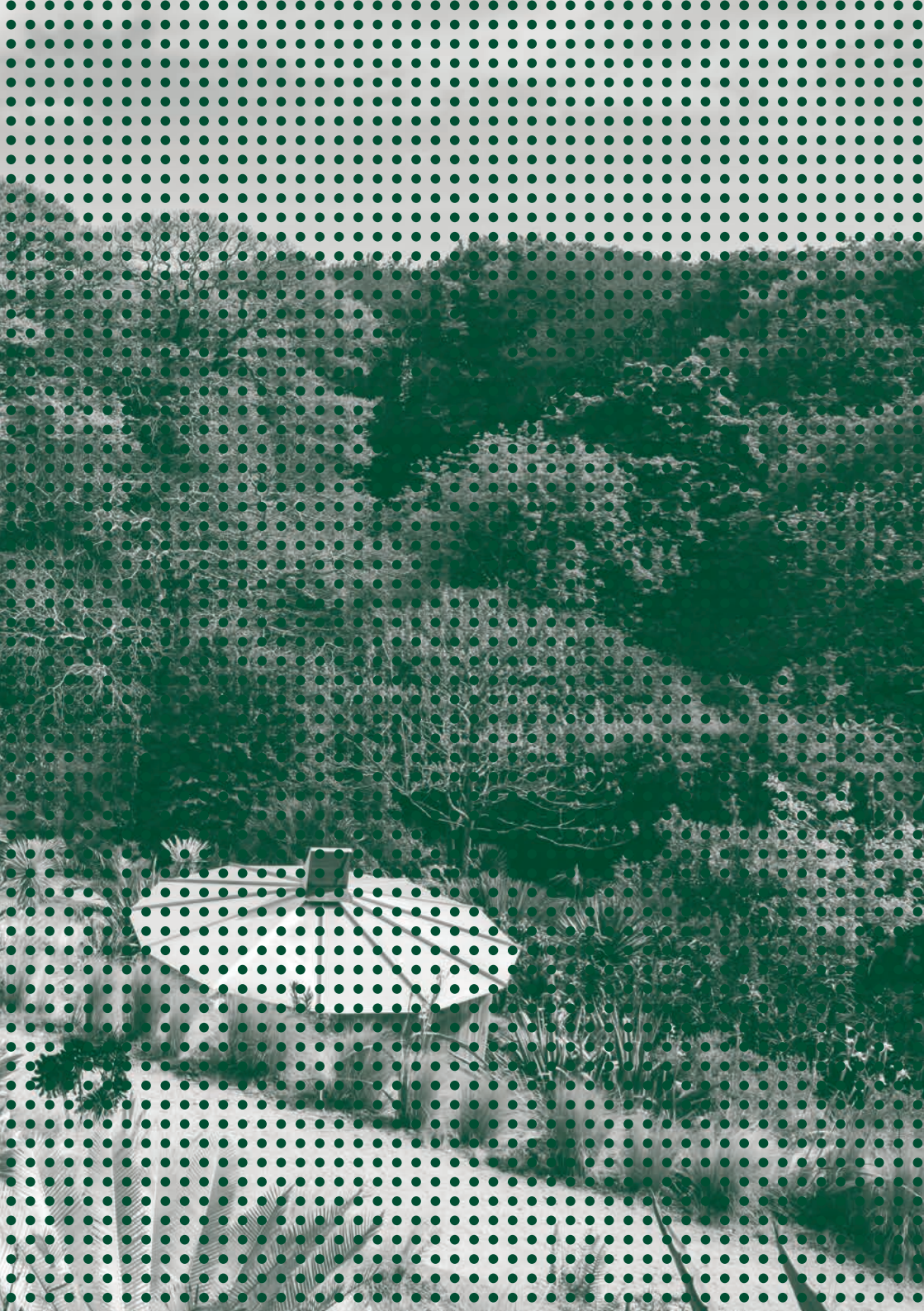
SCAN ME



Follow us on Instagram to get the latest news, exhibitions, performances and more... @changeable_beast



SCAN ME



The logo consists of three dark green, rounded, overlapping shapes arranged horizontally. The word "CHANGEABLEBEAST" is written in white, uppercase, sans-serif font across the center of these shapes.

CHANGEABLEBEAST



Tremenheere
Gallery