

The Tree that Grew Arms -
Apple Tree Grafting Workshop
Sat 4 Apr, 10am-12pm
Harbour House Ground Floor Gallery
FREE, book via eventbrite

A hands-on workshop led by artist Tom Kaniok
combining apple tree grafting with imaginative drawing.

The Wind Moves the Trees and All Things
That Flutter – Walking and Drawing Workshop
Sat 11 Apr, 6pm-9pm
The Deerwood Trust
FREE, book via eventbrite

An evening woods walk and drawing workshop
led by artist Tom Kaniok developed in
collaboration with The Deer Wood Trust.

This handout is made from recycled paper.

Harbour House
The Promenade, Kingsbridge
Devon TQ7 1JD

A World Underneath our Feet –
Estuary Walk and Workshop
Sat 2 May, 10am-1pm
Location TBC, Kingsbridge
FREE, book via eventbrite

A family estuary walk and drawing workshop
for all ages, led by artist Tom Kaniok.

Tom Kaniok Artist in Conversation
Sat 13 Jun, 11am-12:30pm
Harbour House Ground Floor Gallery
FREE, book via eventbrite

Join Tom Kaniok, in person or online to hear him
discuss his exhibition with the Harbour House Curators.

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Tom Kaniok: Mud Makes the Revivalists

Mud Makes The Revivalists explores our relationship with nature through ecology, climate change, memory, and belonging. Drawing on ideas of animism (the belief that landscapes are alive and capable of influence), the exhibition suggests that places are not passive backdrops, but active presences that shape how we feel and act. Through drawing and painting, Tom considers the natural elements we are drawn to and what these connections reveal about our bond with the land.

The exhibition brings together works in several mediums, tracing Tom’s evolving response to Kingsbridge alongside earlier works made in other rural settings. His process began with creative writing, then moved to oil painting on wood, graphite drawing, and finally large-scale watercolour. Each stage marks a shift in perspective, forming a chronological record of his engagement with the town.

Tom explored Kingsbridge through walking, observing, writing, and making. Growing up beside the Fal River and now based on the Lizard Peninsula in Cornwall, he brings lived experience of working landscapes into dialogue with this estuary setting. His work connects memory with direct observation, reflecting on how relationships between people and place change over time.

Recurring motifs include the central bus station, the estuary riverbed, and the rare fan mussel. These elements anchor the exhibition, showing how built structures and natural ecologies shape our sense of place and how landscapes are felt, remembered, and reimagined.

At its heart, *Mud Makes The Revivalists* is a poetic exploration of how nature, community, and perception intertwine. It asks how a renewed sense of wonder, a re-enchantment with place, might help us care more deeply for the environments we inhabit.

Visitors are invited to part in a free graphite drawing activity inspired by the natural elements in Tom’s work. Add your drawing to the display or send it to someone special. Plant the seeded paper and watch it grow.

This exhibition is supported by The Oppenheim-John Downes Memorial Trust and Arts Council England.

Tom's Practice

Tom Kaniok creates drawings and paintings that move between the poetic and the uncanny. His work explores how we see and remember, revealing layers of memory, imagination, and dreamlike association. He is interested in the meeting point between subconscious thought and lived experience, and in the idea of gradually becoming part of the landscapes we inhabit.

Forms often emerge like pareidolia — shapes glimpsed at the edge of vision — creating a bridge between observation and imagination. His paintings are grounded in drawing, and his drawings are shaped by careful looking, memory, and intuition.

"This series was painted on a selection of different wooden boards, ply, and ultra-thin poplar and birch – for portability between making. This material consideration was important; they were planned to linger half finished. In dialogue with the immediacy of the watercolours and the graphite drawings. These have weathered time and experience, been added to, scrapped away, and picked up residue from the river and from the place."

Tom Kaniok

Working in Different Mediums

The exhibition follows Tom’s preparation for and response to Kingsbridge, with a focus on time and process. His first works at Harbour House were creative texts, later recorded as audio pieces that capture his immediate impressions of the town.

After writing, Tom moved on to small oil paintings on wood. Made from memory and imagination, the paintings show fragments of Kingsbridge — the estuary, everyday details, and views from the studio window. Started after his first visit and completed just before the exhibition opened, the paintings evolved over time, accumulating traces of his experience. They capture moments of being in the town, such as imagining a flounder resting in the sunlit, green waters of the estuary.

Graphite drawings followed, allowing for close attention and reflection. They combine specific encounters, such as sheep along a public footpath, with shifting, abstracted landscapes. Tom describes these drawings as the ‘spine’ of his practice, linking different stages of his engagement.

Large-scale watercolours sit between drawing and painting. Created away from Kingsbridge, they allowed Tom to reflect on the town from a distance. Watercolour was both practical and experimental, enabling him to work outside the studio. These works bring recurring motifs and memories together into layered visual narratives.

Across all mediums, Tom works without hierarchy. Each approach offers a different way of experiencing the landscape, forming a layered exploration shaped by memory, movement, and time.

Themes

Place and Community

The exhibition encourages dialogue around place, belonging, and shared local experience. By highlighting local ecosystems, including the Kingsbridge estuary and riverbed, it draws attention to the area’s unique environmental character. The work invites reflection on care, restoration, and stewardship, presenting environmental responsibility as personal, imaginative, and community-based.

Portals and Thresholds

The central bus station appears throughout the exhibition as a symbol of transition. It recalls Tom’s experience leaving Kingsbridge on the Number 3 bus to Plymouth, beginning the return journey to Cornwall. The station becomes a space ‘in between’, linking daily life with imagination, and built environments with the wider landscape.

Human figures sometimes appear as ghosts or younger versions of Tom, suggesting memory, time passing, and mortality. Made using clothes found in local charity shops, these figures are fictional, though occasionally reference the artist himself. They reinforce the bus station as a site where past, present, and imagined futures meet.

Domestic Interior, Suburban Exterior

Several works explore the boundary between indoor spaces and the natural world outside. Windows frame and distort the view, separating interior from exterior while also reshaping it. Inspired by glimpses of buildings along the bus route, Tom considers how architecture changes when seen through nature. Layered imagery suggests how memory can blur familiar landmarks, and how nature can encroach on built forms, blurring the line between real and imagined.

Fantastical Animism

The exhibition presents the landscape as active and responsive. It imagines that when humans attempt to restore nature, we may be participating in nature’s own renewal.

The estuary riverbed is a key symbol. Shaped by cycles of growth and decay, it supports seaweed, trees, fallen leaves, and rare species such as the fan mussel: a large, prehistoric clam found in the Salcombe and Kingsbridge estuary. In Tom’s work, the mussel becomes a powerful presence within the riverbed, reflecting the hidden life and quiet agency of the landscape.

Mud Makes The Revivalists asks audiences to reconsider their place in the natural world — not as observers, but as participants within a living landscape. By slowing down, paying attention, and reconnecting with place, the exhibition demonstrates how imagination, memory, and care can help build more responsible and responsive relationships with the environments we inhabit.