

IT IS TO A CONSIDERABLE DEGREE THAT THE IMAGES PRESENTED TO YOU IN THE FOLLOWING DOCUMENT ARE DICTATED BY THE ACTIONS AND SELECTIONS OF CERTAIN POLICE OFFICERS. THE ARTIST'S VISION IS BOTH UNCLOUDED & WITHOUT EQUIVOCATION. THE SAME CANNOT BE SAID OF THOSE AGENTS OF THE LAW, WHO SHOW BOTH AN OBSCENE EYE ON THE MATTERS IN HAND, COMBINED WITH A VISUAL ILLITERACY WHICH IS ALMOST COMPLETE. THUS WE PROGRESS TO INFAMY ...

OF THE VARIED WORKS TAKEN-- SOME 0.5% DEAL WITH THE MATTERS IN HAND, THE OTHER 99.5% BEING OF SUBSTANCE, BUT NOT RELATIVE TO THE ARGUMENT. EVEN SO, SUCH ITEMS SEEM TO HAVE BEEN ENSNARED BY THE SINGULAR MIND SET OF CERTAIN OFFICERS -- AN EXAMPLE BEING MANUSCRIPT & DEDICATED EPHEMERA FROM THE HAND OF **SIR EDWARD ELGAR**. THE LIST IS CONSIDERABLE ...

AT THIS MOMENT OF WRITING (24-10-2008) **NO COMPLETE & DESCRIPTIVE LIST OF TAKEN ITEMS HAVE BEEN PLACED TO EITHER MYSELF OR MY AGENTS ... THE TIME NOW OF THE UNLISTED ITEMS EXTENDS TO TWO YEARS "IN CUSTODY" WITHOUT TRIAL!**

*Eden banished - Or thoughts on how a pestilential blight was visited on Barley Splatt.*

a) The argument. Graham Ovenden was arrested at Barley Splatt, Cornwall (for the third time, no less, making him the most persecuted man of arts since Oscar Wilde) on ... charges of indecent assault, conspiring to seduce and corrupt minors, indulging with fellow Ruralists including Sir Peter Blake and others unknown, in child rape and all levels of vile, venal and vicious actions by means of a coven. He was further arrested for the possession of indecent art and the creation of pornography by holding in electronic devices the numbers 0 & 1 in sequences which have the capacity to enrage certain individuals.

b) *The progression to expulsion ... A history of the Artist and the events thereof.*

I think my history of past arrests and acquittals, battles fought and won are sufficiently public not to be dwelled upon at length. Within the pages accompanying this document there is visual and written reference which the reader will find of relevance.

c) It is very important to stress the fact that though the following visual document relates considerably to the girl child, often in her Edenic state, this is only **one tenth** of my graphic output. My works in the '**visionary pastoral mode**' covers the bulk of my life's work. My reputation in this area as amongst England's pre eminent landscapists and with Paul Nash, the foremost exponent in the last 100 years of visionary pastoralism (see essays by Peter Nahum & Dr. Jerrold Northrop Moore, Dr. Annie Anderson etc.) are accepted by most institutions.

d) As to child portraiture and by extension the Edenic state, I make **no apologies at all** for pursuing this course of investigation. I cannot conceive of a graver folly than the prurient development of the tabloid mentality within the makers and perpetrators of the law, so readily indulged by those who should know better. When visual illiteracy is regarded as a necessity for the making of judgements on the Edenic child, where each 'obscene eye' is allowed its self love and indulgence and thus corrupt by its vicious selfishness, one is too readily reminded of National Socialism in Germany and that other half of the coin, Totalitarian Communism. Well really, we should expect better from our masters (masters in the physical sense, for too often the fine "bully boys and girls" who wear the mask of protectors are intellectual cowards. But enough ... to facts.

e) As the photographic image of the Edenic child in all its many facets seems to be assailed almost to oblivion in the Anglo Saxon Protestant countries, it is well that the reader should be aware that Graham Ovenden ceased the practice of such imagery some twenty years ago ( there are only two possible exceptions I can recall and both these were requested). The large bulk of my photography took place between **1964** and **1976** again with some sessions to **1989**. The late Robert Melville, our foremost art critic, regarded and wrote of my photographic art as being the most important works in the genre since the great Victorians, Julia Margaret Cameron, Lady Hawarden and Lewis Carroll -- I judge by the 'attention' certain individuals give my hard won works, he may be right. As to painted pictures with like sentiment, Lord David Cecil & Lord Clark were kind enough to express their opinion in articles that they considered many works by me as as important as any created in the last two hundred years.

Officers of the law have removed the bulk of my life's work in the photographic genre from Barley Splatt together with much other totally unrelated materials, numerous items being of great national and financial value. The collections held at Barley Splatt built up by my dear wife and myself are **publicly esteemed** as being of **international importance**, including one of the great European holdings of early recorded sound - the great works on theoretical design -early photography of national importance - the graphic arts of Pre Raphaelitism etc.

f) Perhaps the most remarkable episode of this most singular visitation is the **complete arbitrary nature** of items removed from Barley Splatt. The following folder gives an overall perusal of the bizarre and illiterate behaviour of "the beast in heat" . Here is a singular parallel for hanging on the wall just before my studio door is August Sanders wonderful photograph of two **Blind Children** 1930, generally regarded as one of the great masterpieces of German and European photography. Because it depicts children, this precious image was almost taken, but as they were blind perhaps they did not count. Sanders was raided on numerous occasions under national socialism, his work , prints, negatives destroyed - not being of Jewish lineage they did not physically destroy him and he survived to gain his place as one of the great artist of the world. It is a privilege to own such a work of art... **but how close history came to repeat itself!**

Items taken from Barley Splatt seem to be on a 'repeat prescription' - **The same videos**, many collected by my son & daughter, were taken then returned as in 1984 & 1993. **The same photographs** were taken then returned as in 1984 & 1993 - much of these materials have a Barley Splatt identification mark - an interesting situation, as all and every video not by the masters has been taken from public television in Britain and Europe.

g) Barley Splatt is a **famous house** (see the Country Life Book of 20th Century Houses and perhaps as many as thirty other volumes on the subject). It is also a very public house being one of the centres of Ruralism, thus British art (see numerous TV programs and countless magazine articles). The idea of such a dwelling being the centre of infamy as read to me during my "police interview" - putting it bluntly, how stupid can you be. Fortunately I have a virtual photographic visual memory and the statements on which my arrest was made are in "the bag of my memory". We shall definitely wish to have **these statements made public** so that the intelligent reader can see the levels of intellect and perspicacity **not** attained by certain of our 'guardians'.

h) As to matters of the salacious and the manipulation of the numbers 0&1. **My computer has never been connected to the internet**, this can be testified by numerous men and women of worth - no doubt it has frustrated some who wish to communicate, but that as it may be. Simply, being aware of USA sting operations and now as we ape them, I will continue to ignore this facility. As to constructions of indecency and pornography, no. On rare occasions I create the art of anguish - how could any artist of ability and inclination fail to honour the dictates of his heart in these matters. We do not accuse Goya of pornography for creating his famous image **Saturn Devouring His Children** surely the most pornographic act known to man & woman. We would not dream of accusing Rubens of sadism and child murder for creating **The Massacre of the Innocents** - the list is almost countless. The last 3000 years of western culture seems to have passed many of our law keepers by and thus **"God help our children, for the agents of the Anti Christ are in our midst and their uniform is the colour of night"**.

NUMEROUS NATIONAL & INTERNATIONAL ORGANISATIONS HAVE COLLABORATED WITH OVENDEN OVER THE PAST 35 YEARS. THE FOLLOWING SELECTED MATERIALS OF THESE COLLABORATIONS WERE TAKEN BY 'AGENTS OF THE LAW' FROM BARLEY SPLATT, THEY INCLUDE THE FOLLOWING

. . .

BBC PROGRAMS FOR BOTH CHANNELS 1&2 TV - INCLUDING  
MAJOR BROADCASTS BY EMINENT PRODUCERS - ALSO (not removed) MANY BROADCASTS FOR  
RADIO 3&4

CHANNEL 4 TV - THEY INCLUDE NUMEROUS & MAJOR BROADCASTS BY EMINENT PRODUCERS

GRANADA TV - NUMEROUS BROADCASTS

CARLTON TV - NUMEROUS & MAJOR BROADCASTS BY EMINENT PRODUCERS.

\* \* \* \* \*

LITERARY & WORKS OF ART HISTORY ... PUBLISHERS

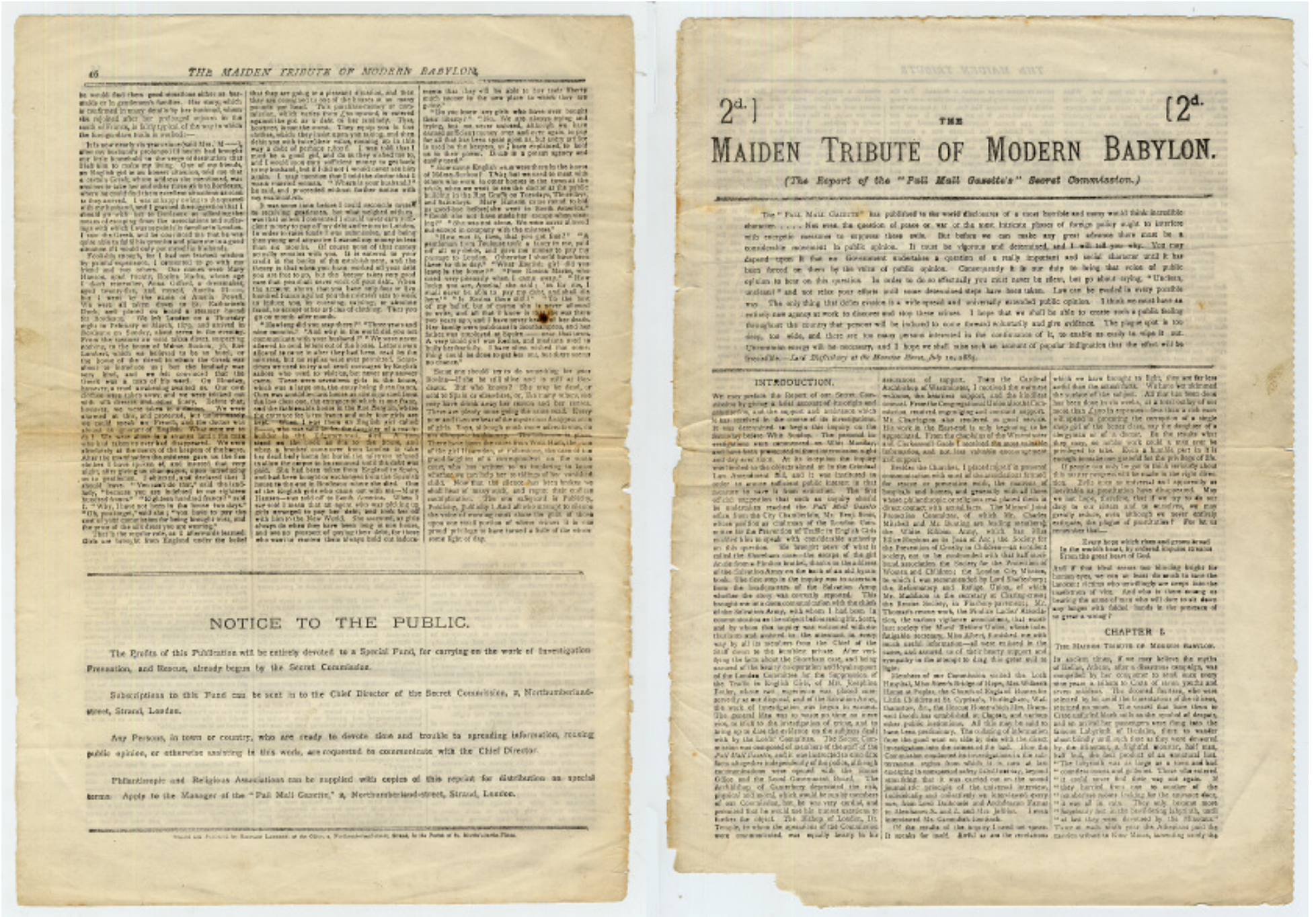
MACDONALD LONDON  
MACMILLAN LONDON & NEW YORK  
SECKER & WARBURG LONDON  
ACADEMY EDITIONS LONDON & NEW YORK  
ST MARTINS PRESS NEW YORK  
OXFORD UNIVERSITY PRESS OXFORD & LONDON  
CHATTO & WINDUS LONDON  
PUTNAM MANCHESTER & NEW YORK

\* \* \* \* \*

MUSEUM COLLABORATIONS INCLUDE

VICTORIA & ALBERT MUSEUM LONDON  
TATE LONDON THE NATIONAL COLLECTION OF BRITISH ART  
BIRMINGHAM CITY MUSEUM & GALLERIES  
BRISTOL CITY MUSEUM & ART GALLERIES  
SOUTHAMPTON CITY ART GALLERIES  
WOLVERHAMPTON CITY MUSEUMS & ART GALLERY  
DONCASTER CITY MUSEUM  
THE ARNOLFINI BRISTOL  
EXETER UNIVERSITY  
TRINITY COLLEGE CAMBRIDGE  
CHRIST CHURCH COLLEGE OXFORD  
MUSEUM OF MODERN ART SAN FRANCISCO  
METROPOLITAN MUSEUM NEW YORK  
CHICAGO MUSEUM OF ART  
MUSEUM OF PHOTOGRAPHY TOKYO  
ETC.

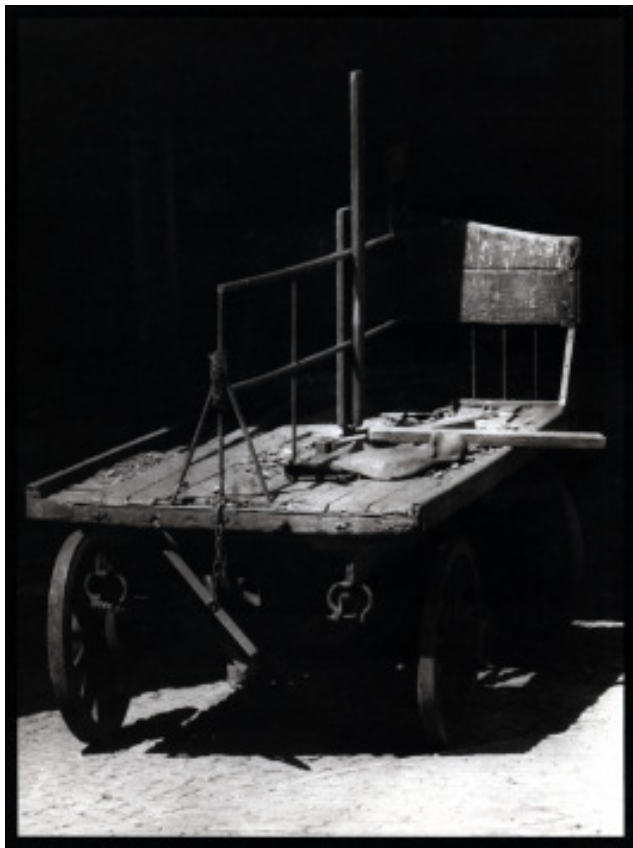
A selection from numerous damaged items of historical and artistic importance, the result of behaviour by officers of the law at Barley Splatt, Cornwall



The Maiden Tribute of Modern Babylon 1885 One of the few surviving first issues. This extremely rare and important document (with a foreword by Lord Shaftesbury) shows the front double sheet which has been torn in half through crass misshandling by an officer of the law.

Lewis Carroll Xie & Herbert Kitchin 1876 Collodion Negative, the white circle denoting the area of damage caused by mishandling by an officer of the law. The positive image shows a print taken some two years previously before damage.





**EXAMPLES  
OF  
PHOTOGRAPHIC  
WORKS BY OVENDEN  
REMOVED  
FROM BARLEY SPLATT**



OPHELIA

Much 'modern' thought on the matter of art, as also in its practitioners, is at once both juvenile and self-regarding - even to the extent of the worship of ones excretion, verbal and physical. The cult of the glory of self, will no doubt give some amusement to future historians, though more for its curio value than as a relevant commentary on our humanity. Thus the night monsters of the tabloid mentality are every where made concrete while our state supported galleries act as their chamber of horrors.

The Ruralists, who flourish on individuality as the servant to a greater whole, have found the thematic subject fruitful. Alice, The Continuing Tradition, Elgar and Ophelia have proved fecund departures to art. Their images, which are deeply personal, still yet combine as an authentic statement.

April in Ophelia - Graham Ovenden Photograph, 1969

25

- SHELL FOUNTAIN 1977
- MOSLEY SHALL SPEAK 1963
- BARLEY SPLATT POND 2002
- COAL CART, KINGS CROSS 1959
- STATUE 1977
- MORWENSTOWE 1977
- OPHELIA 1969
- SIR PETER BLAKE, COOMBE 1979





A COPY FROM THE CANCELLED PLATE OF THIS MASTERPIECE OF ENGLISH ETCHING BY F L GRIGGS *St Botolph's, Boston* 1924 WAS REMOVED FROM BARLEY SPLATT BY OFFICERS OF THE LAW.

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WE MAY WELL ASK AT WHAT POINT DOES INEPTITUDE & VINDICTIVENESS ENTER THE REALM OF CRIMINALITY?



Barley Splatt NE Facade Photograph above & text below by Lady Lucinda Lambton

BARLEY SPLATT  
Cornwall

**B**ARLEY SPLATT BEATS MOST OTHER MODERN HOUSES BUILT TODAY IN THE BRITISH ISLES INTO A COCKED HAT. To see such richness of materials, with such originality of design, gives sheer satisfaction and complete delight.

It is still being built by the painter Graham Ovenden who moved from London to live on the edge of Bodmin Moor in 1973, having seen an advertisement in *Dalton's Weekly* for a Cornish cottage in a valley with a river and twenty-two acres. Finding it to be particularly isolated, over a tiny fifteenth-century bridge and up a long and tortuous tunnel of a lane, he bought the little house and has been adventurously transforming it ever since. Graham Ovenden is a man of many parts, with all of them working flat out, all of the time. He is an artist, a printmaker and a photographer, a musician and a poet, who has designed and built his own house, and filled it with his vast collection of books, many of which

he has written himself.

He has always had a passionate interest in the applied arts of the nineteenth century. John Betjeman was a friend. 'I got from him a particular delight in the Gothic Revival.' Frank Lloyd Wright, with his sense of geometry and artistic unity, is an architect whom Ovenden greatly admires. Both influences bristle out of Barley Splatt, along with another: the totally unexpected but excitingly apparent forms of a Second World War aeroplane engine. Graham Ovenden grew up with his father's plans for aircraft design. Homage is paid to Cornwall with the tower, to both the Cornish round stair towers and the tin mine chimneys, but with all this there is no shadow of a hotch potch in the powerful and definite design and decoration of the house. He admits that 'it borrows, as any piece of architecture does, but Barley Splatt tends to look like Barley Splatt.'

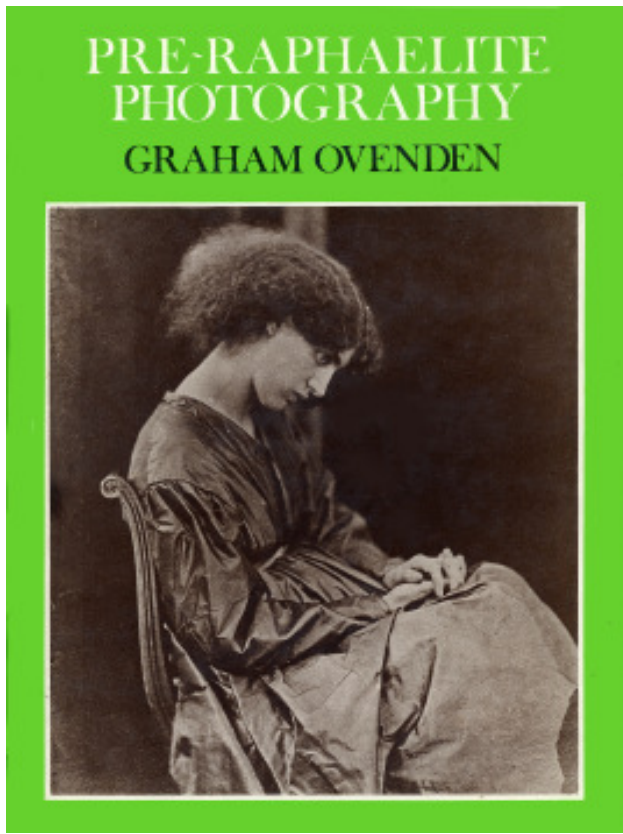


Barley Splatt N & E elevations Photographs Country Life

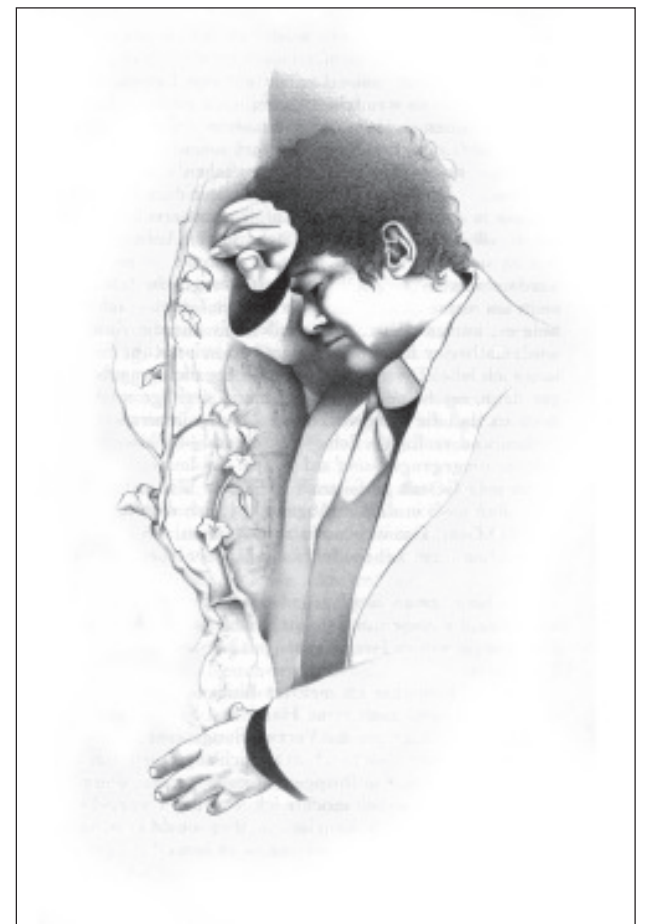
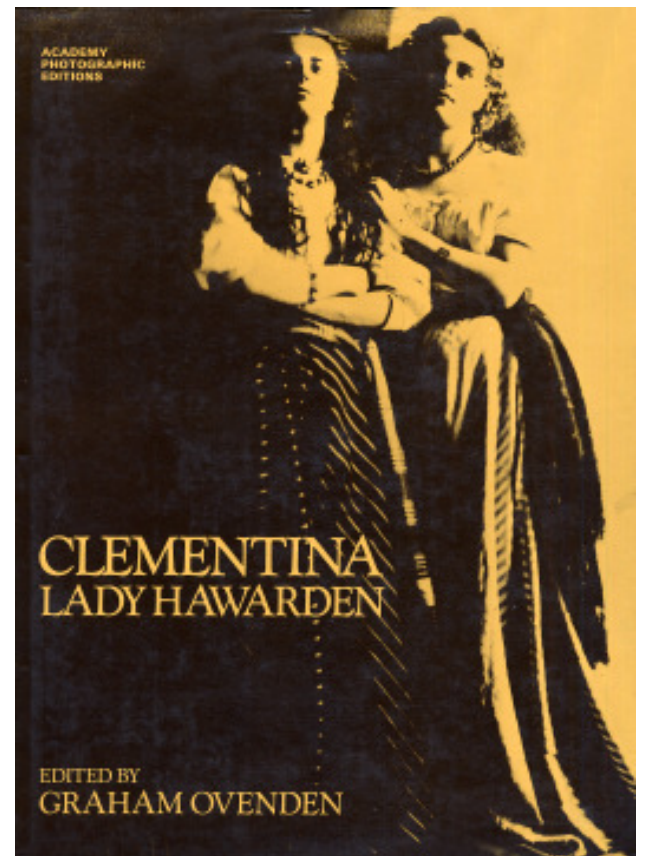
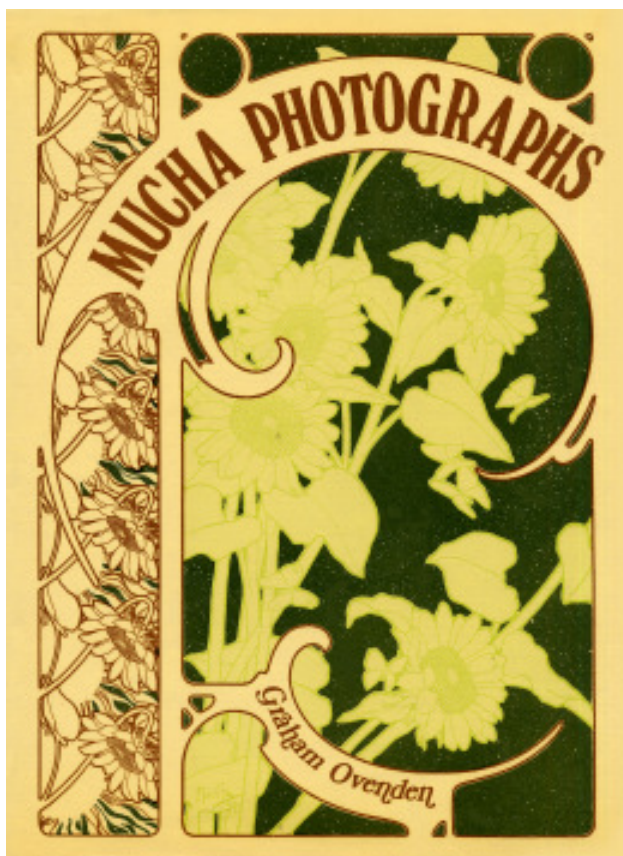
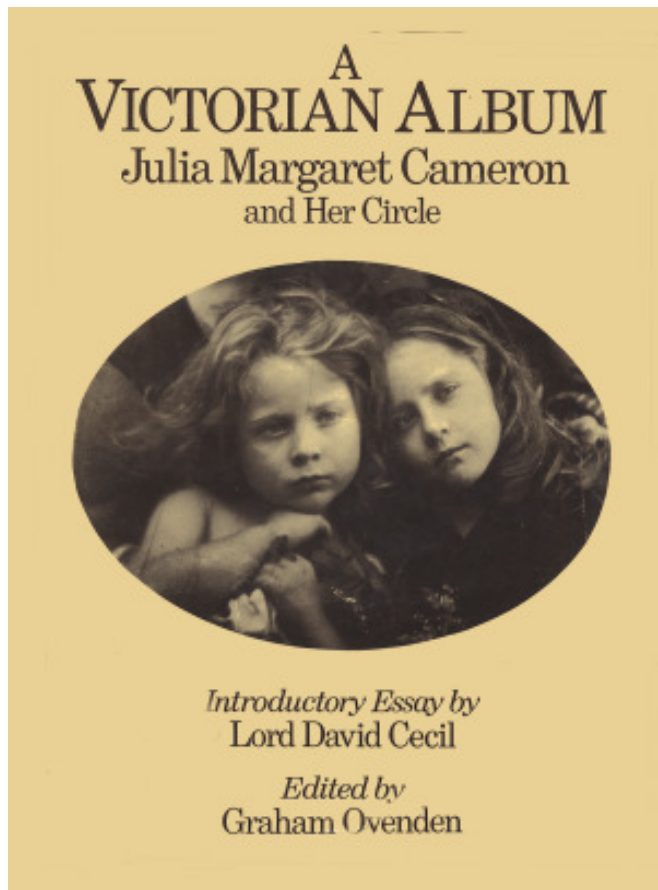
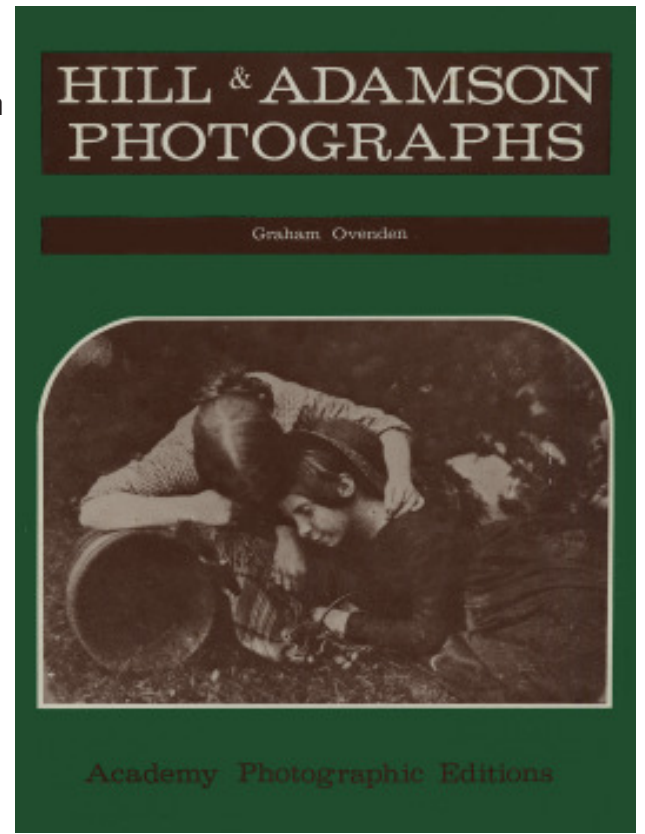
Due to the very public nature of Barley Splatt and its environs ( the total opposite to the juvenile and sinister innuendoes perpetrated by certain officers of the law) I include the above article and pictures.

One of the main reasons for the visitation on Barley Splatt was the sordid and fanciful inventions laid on our property by an individual who had already duped the London Police Authorities in a serious and highly embarrassing way - I include the above images of the main structure of the property. Barley Splatt is a famous house, regarded by many as one of the seminal domestic buildings erected since the second WW and certainly the only serious Gothic Revival creation since that period. As an artist, the only income I possess is that which my art and scholarship earns, there is no guaranteed pay cheque at the end of the month as with my adversaries. Thus the structure you see in the above images is 75% from my own labour, every piece of granite and slate cut by myself.

I think it would be difficult to find a more open and welcoming environment than Barley Splatt and one more accessible, as the very numerous Television and Magazine articles prove. Having had certain operatives of 'the law' erupt on our property rather like a bursting sewage main one cannot be but bemused by this singular turn of events. Also as the Brotherhood of Ruralists is intimately associated (and thus British art) with the property, the actions of certain 'law officers' seems doubly despicable.



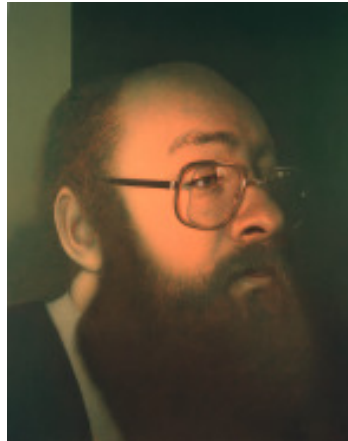
A selection of Publications by Graham Ovenden



Four drawings (of thirty) by Ovenden illustrating *Sturmhohe (Wuthering Heights)* by Emily Bronte - Published by Carl Bertelsmann, Gutersloh, 1981  
As yet, the middle upper proof print *Cathy caught by the bull dog* has not been found ...?



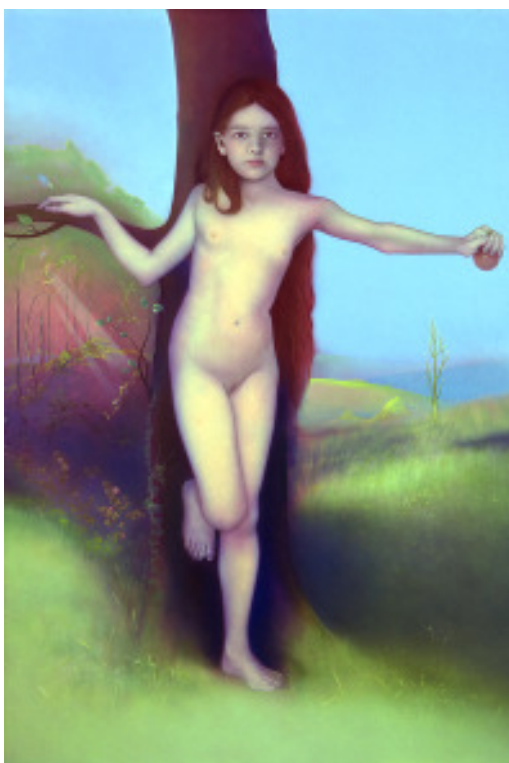
The whole archive of Ovenden's painted works were removed from Barley Splatt by 'officers of the law', they include these works below.



**ART WORK  
 REMOVED  
 FROM  
 BARLEY  
 SPLATT**



**ART WORK  
 REMOVED  
 FROM  
 BARLEY  
 SPLATT**



- Ophelia* Oil on Canvas 1980
- Self Portrait* Oil on Paper 1987
- Sir Peter & Juliette Blake* Oil on Canvas 1976
- Anoushka Harris* Oil on Canvas 2004
- Eve -- Or The Child Crucified by political correctness*  
 Oil on Panel 1985
- Miss Flamborough* **William Holman Hunt** 1827-1910 &  
 Graham Ovenden  
 Oil on Canvas 1882 & 2005





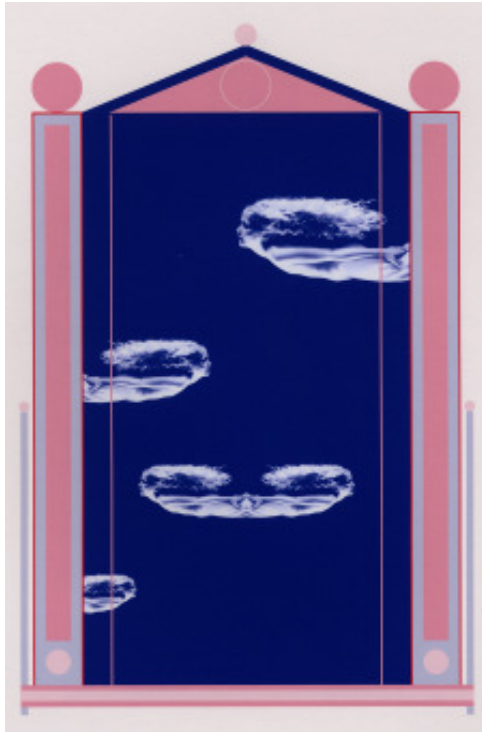
### Nacht Vioelen

From our very conception  
the perfection of truth is wormed within the womb.

Each bloom that flourish (but to wilt)  
its turn towards the tomb.

How frail and fraught - must Eden waste  
if fed with dust - to dust in haste?

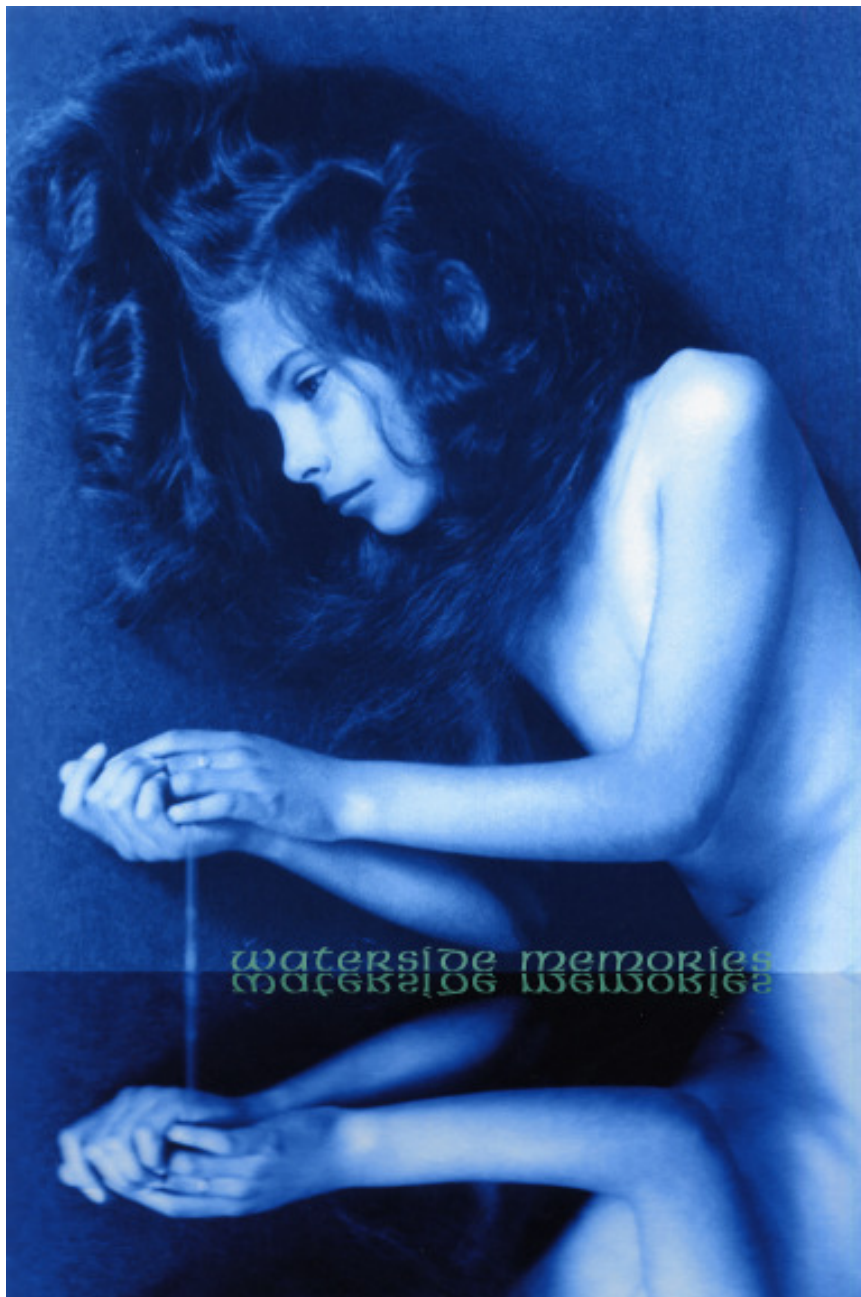
Dame Wither that do envy all  
at night grows spite - thus proves our pall



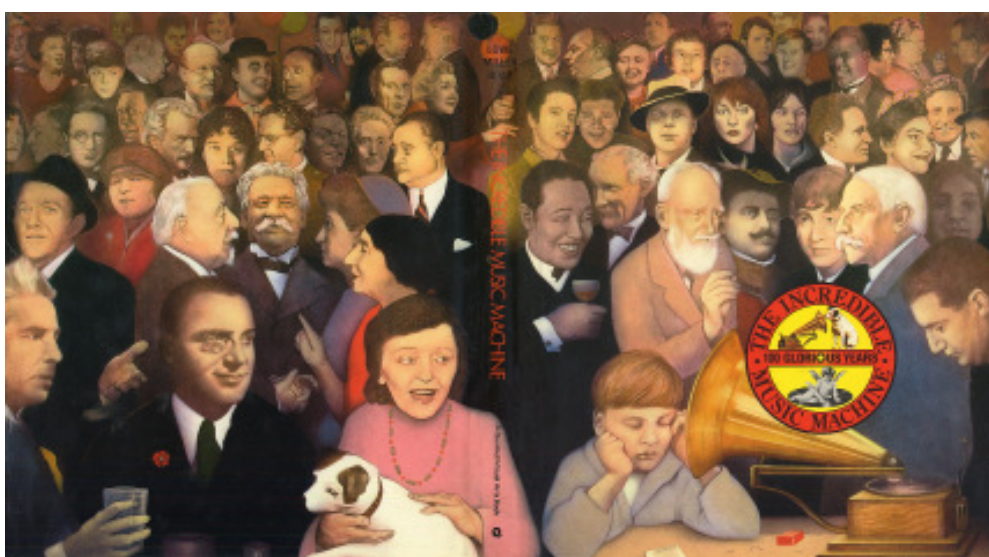
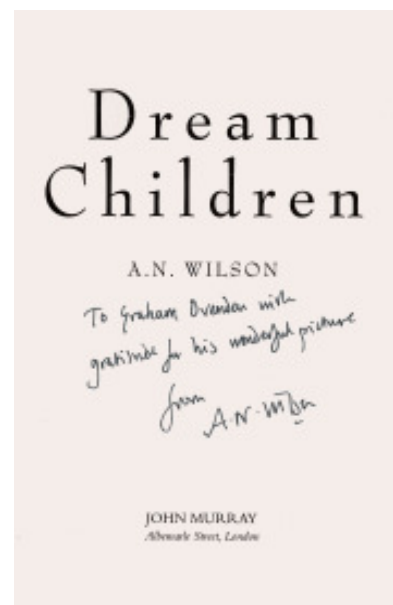
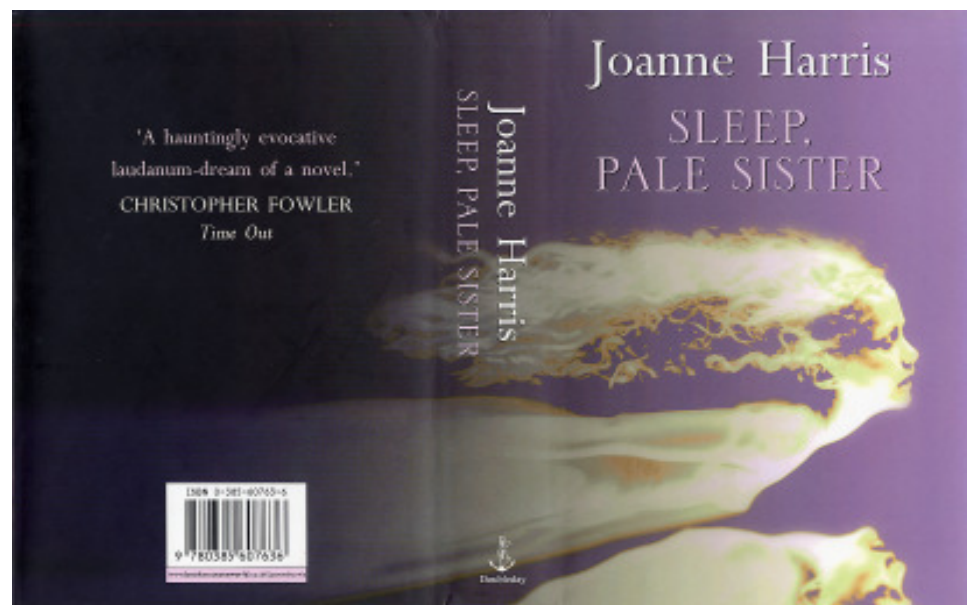
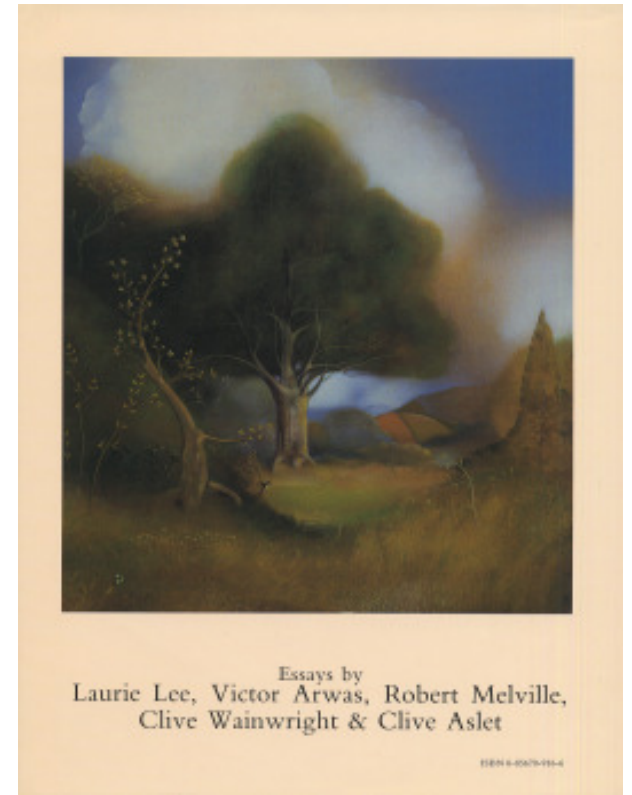
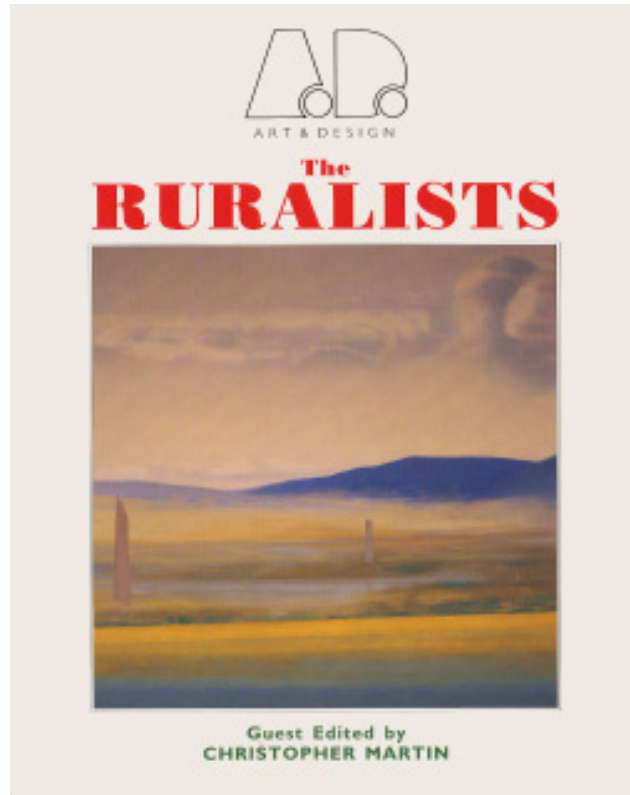
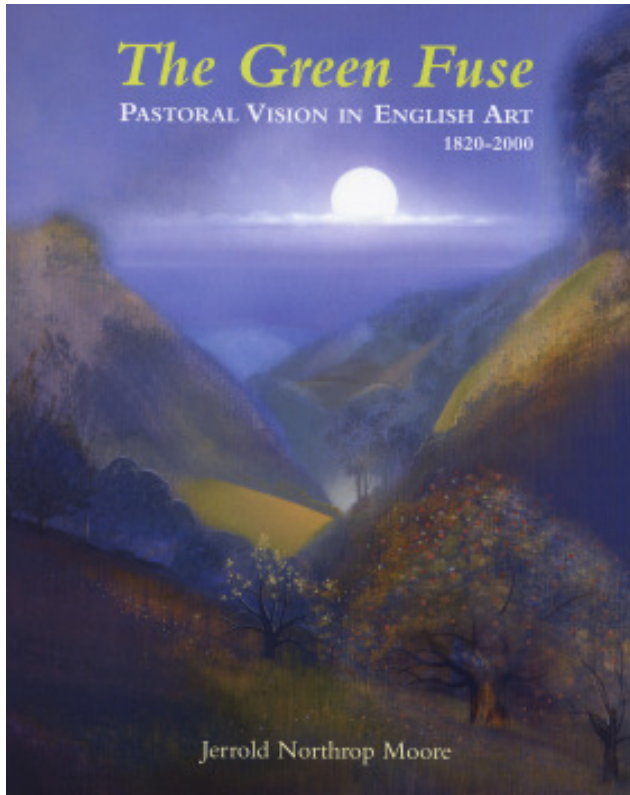
**PROOF COPIES  
TAKEN  
FINE COPIES  
REMAIN**

**PROOF COPIES  
TAKEN  
FINE COPIES  
REMAIN**

Computer Graphics from *Nacht Vioelen* (*Dames Violets*), *The Dolls House* and *Waterside Memories*. Proof copies were impounded and removed from Barley Splatt by 'officers of the law'. Fine copies were not taken from Barley Splatt.

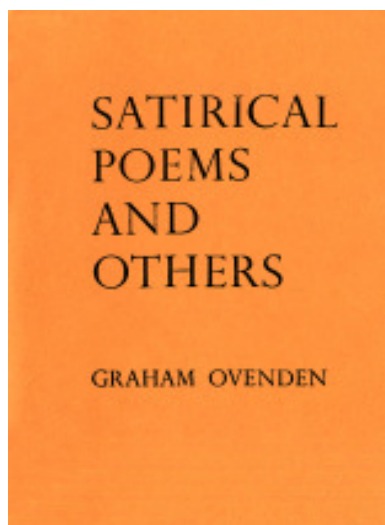


Books & Graphics of general interest by Graham Ovenden - Also Ruralist related materials.

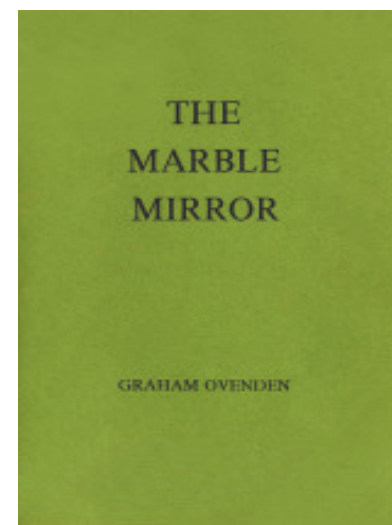


*The Marble Mirror & Satirical Poems and Others* are two volumes of poetry by Ovenden -- *The Green Fuse* by **Jerrold Northrop Moore** contains an important, extended essay on the Ruralist and is fundamental reading for those who are interested in our most precious Pastoral heritage: the cover painting being *Orchard Moon* by Ovenden.

The graphic work for **A N Wilson's** *Dream Children* was removed by 'officers of the law' from Barley Splatt. Top right & centre are monographs on Ovenden's works. The bottom image was painted for EMI to celebrate *The Gramophone Co's* (HMV) centenary and middle left is *Stumhohe* (*Wuthering Heights*) which won Ovenden a silver medal from the German Academy.



ART WORK FOR  
A. N. WILSON'S  
DREAM  
CHILDREN  
&  
HMV CENTENARY PAINTING  
REMOVED



THE NATURE OF CERTAIN ART WORKS CREATED BY THE VISUAL LANGUAGE OF THE COMPUTER

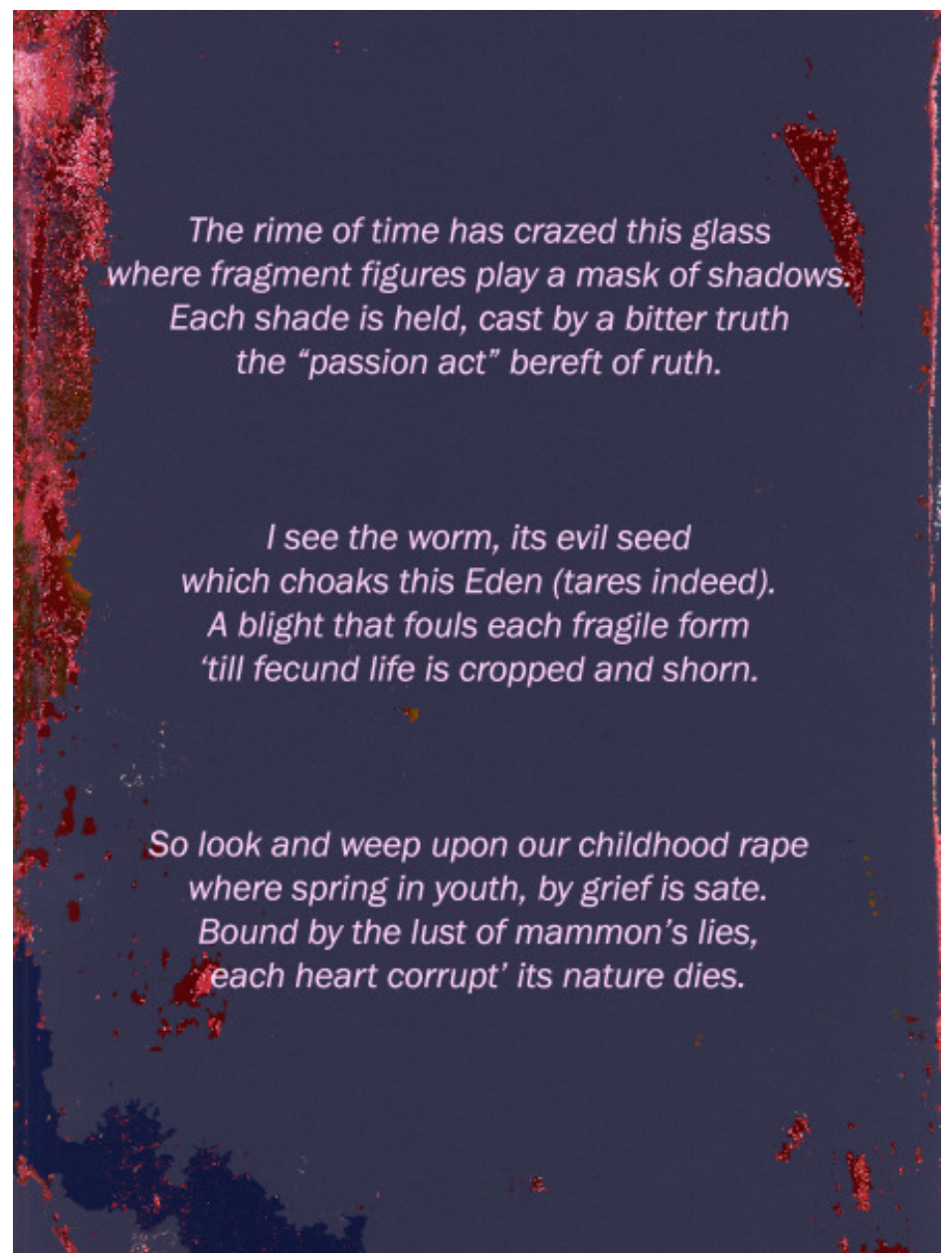
DUE TO THE COMMENTS MADE BY THE VISUALLY ILLITERATE IN THEIR JUDGEMENTS ON MY COMPUTER GENERATED GRAPHICS I MAKE THE FOLLOWING OBSERVATIONS.

ONE GROUP OF IMAGES SEEM TO HAVE CREATED BILE IN CERTAIN POLICE OFFICERS AND THUS I DESCRIBE THE PHYSICAL PROCESS AND MORAL STRENGTH OF THESE WORKS.

- a) THE GRAPHICS CONCERNED ARE WITHIN THE TRADITION OF THE ILLUSTRATED BROADSHEET, THE SUMMIT OF WHICH ARE WILLIAM BLAKE'S (1757-1827) INDIVIDUAL SHEETS AND CONSUMMATE ILLUMINATED BOOKS.
- b) POETRY IS AN EQUAL PART OF THE GRAPHIC WHOLE, SOMETIMES AS A PREFACE TO THE ILLUSTRATIONS , OFTEN AS A COMPLETE PART WITHIN THE INDIVIDUAL WORKS.
- c) THE POETRY AND GRAPHICS ARE MAKING COMMENT ON THE DESTRUCTION OF GRACE, THE EXPULSION FROM EDEN IF YOU WILL OF CHILDHOOD (NOT ONLY THE LITERAL CHILD BUT ALSO THE CHILD WITHIN US ALL). THIS EXPULSION IS A SPIRITUAL NEGATION NOT MERELY A PHYSICAL PROCESS AS THE TABLOID MENTALITY WOULD HAVE US BELIEVE.
- d) TWO EXAMPLES OF MY WORKS IN THIS GENRE WOULD BE *THE DOLLS HOUSE* WHERE THE FEMALE CHILD (THE SPRING OF MOTHER NATURE) IS ENTRAPPED WITHIN THE CONFINES OF A PHYSICAL STRUCTURE, THE WHOLESOME AND NECESSARY RELATIONSHIP WITH HER PANTHEIST ORIGINS BEING WITHDRAWN – LEAVING A STERILE AND UNFULFILLED SPIRITUAL EXISTENCE. IN *WATERSIDE MEMORIES* THE IMAGERY IS GENERALLY MORE POSITIVE, THOUGH SOMEWHAT AT THE EDGE OF NOSTALGIC ANGUISH AS WE, THE ADULTS, LOOK BACK TO OUR UNSULLIED *GRACE*.
- e) *THE ANGEL DEMON, NACHT VIOLLEN* AND *AS THROUGH A GLASS DARKLY* DEAL WITH THE DARKER EMOTIONS. IN *ANGEL DEMON* THE POEMS ARE OF ANGUISH, REVENGE AND EVEN DESPAIR, THOUGH THE IMAGERY WHICH ACCOMPANY THEM ARE GENERALLY NEUTRAL. THE LATTER SET...*A GLASS DARKLY* WHICH SEEM TO BE IN CONTENTION DEALS WITH BOTH THE SPIRITUAL AND PHYSICAL RAVISHING OF CHILDHOOD. WHEN DEALING WITH SUCH SUBJECT MATTER I HOLD TO CHESTERTON'S *FATHER BROWN* IN THAT *EVIL SHOULD BE CONFRONTED CLEAR EYED AND UNFLINCHINGLY*, CERTAINLY NOT THE TABLOID TITILLATION OF CHILD SEXUALITY AND RAPE WHICH BRINGS THE NEWSPAPER ORGANS VERY LARGE SUMS OF MONEY AND AMONGST 'THE GENERAL' A SPURIOUS SENSE OF POWER. A POWER THAT BUT *SKINS AND FILMS THE ULCEROUS PLACE WHILE RANK CORRUPTION LIES WITHIN*. THE POLICE (*FROM MY CANCELLED COMPUTER FILES*) HAVE THE IMAGERY TO THE INTERMEDIARY STATES OF THE PROJECT WHICH THEY OBJECT TO. INTERESTINGLY THESE IMAGES ONLY HAD THE MOST PASSING EXISTENCE, BEING OF MY CONSTRUCTION AND SOON OVERLAID, NEVER PRINTED IN THEIR SECOND STATE (I MUST REMIND THE READER THAT I AM NOT WIRED TO THE INTERNET) AND THUS WITHOUT PHYSICAL SUBSTANCE. THAT IS, EXCEPT BY THE MANIPULATION OF AGENTS OF THE POLICE AND *THEIR SUBSEQUENT PUBLICATION* (I USE THEIR TERMINOLOGY) OF THE INCOMPLETED IMAGERY.
- f) BELOW I GIVE A DIAGRAM OF THE PROCESS, COMPLETE WITH AN EXAMPLE OF THE FINISHED WORK AND THE ACCOMPANYING POEM. A DISK OF THE FINAL SUIT OF PRINTS IS IN POLICE HANDS LABELED *AS THROUGH A GLASS DARKLY COPY 1*.

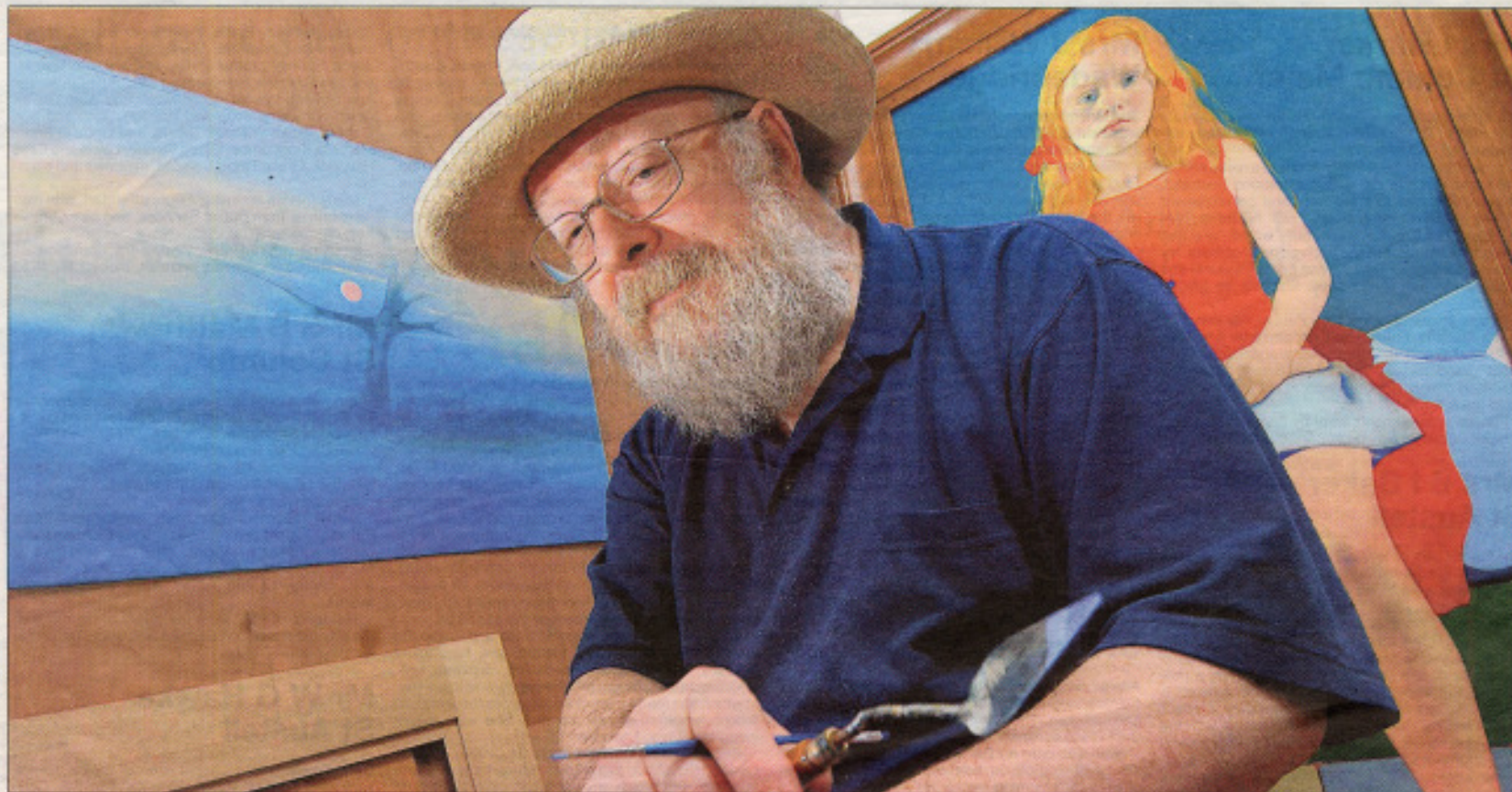
INTERMEDIARY STATE - NO IMAGE IS AVAILABLE AS THIS IS PART OF A GRAPHIC PROGRESSION TOWARDS THE FINAL WORK. THIS STATE ONLY HAS AN EXISTENCE DUE TO POLICE MANIPULATION AND IS SOLELY OF THEIR PUBLICATION, NOT MINE.

1) The Police 'State'



2) An Example of the final work





■ Graham Ovenden: "Cornwall's appeal lies in its landscape. It's an old landscape with roots in Celtic history." Picture: Emily Whitfield-Wicks / AEM0411-19

# Portrait of artist as a Cornishman

**G**RAHAM Ovenden is a man who has you searching for adjectives. He is a painter and a writer, a photographer and a musician. Above all, he is a civilised man. In an age that has become more and more specialist, he is versatile - and independent. Graham and his wife Annie live at Barley Splatt, Moant, on the fringe of Bodmin Moor. Annie also paints and they are both members of the Brotherhood of Ruralists, an organisation founded by Sir Peter Blake back in 1975, sharing a passion for English artistry and craftsmanship. Ruralists' projects have ranged from the fantasy of *Alice* to the tragedy of *Ophelia* and from the life of Elgar to the complete works of Shakespeare. I came to Moant on a glorious morning, yellow gose lighting whole areas of the moor. Barley Splatt is a big house, designed and largely built by their own hands. "It's Gothic architecture in the 21st century," Graham said, "and it's a wonderful advertisement for Cornwall; we've used so many Cornish materials." It has a whiff of a castle and might be a location straight out of a novel by Iris Murdoch or a short story by Daphne du Maurier, standing in a lovely green landscape with a stream running by. The Ovendens have been living at Moant since 1973. "Annie saw this advertisement in *Dalton's Weekly*: a cottage and 22 acres, ideal for pony trekking. "Coming here," explained Graham, "was half coincidence and half intention. I've a strong Cornish ancestry mingled with some Irish blood, a nice Celtic combination. "My Cornish grandfather is remembered on the war memorial in Launceston. He had the misfortune to be killed in the 1914-18 war; killed just three weeks before the end of it all. A great-uncle founded Cow &

By MICHAEL WILLIAMS

Gate that went on to become United Dairies. I'd been born and brought up in Alresford, John Arlott country. He lived in the old pub there." Born in 1943 and educated at Southampton College of Art and the Royal College of Art, where Peter Blake was a tutor and became a friend, he has been involved in many films and exhibitions. His work can be found in institutions like the Tate Britain collection and at the Victoria and Albert Museum. Graham's art has a lyrical quality: his response to the countryside has elements of mystery and magic. Here in the South West, Morwenstow, which he prefers to spell with the old-fashioned 'e', is a favourite area: "It has great atmosphere and I'm a great admirer of Hawker. We discovered its glories many moons ago, staying at Coombe." I asked him about Cornwall's attraction for the painter. He had no hesitation: "Cornwall's appeal lies in its landscape. It's an old landscape with roots in Celtic history. You have the past and the present running parallel. "I owe a lot to James Sellars, my first art teacher, and a painter called Samuel Palmer was an early influence. In a way Palmer was an ancestor of the Ruralists and I was drawn to the harvest texture of his early drawings and paintings." Graham's published works include volumes on the history of photography and art. He has collaborated with eminent characters like Laurie Lee, Robert Melville and Lord David Cecil, and published three books of poetry. Moreover he believes he helped the initial photography of young Emily Whitfield-Wicks and today admires her images in *Guardian Country*. His first serious photography was at the age of 13, when he'd take the train from Hampshire and go to the East End photographing children in



■ Graham and Annie Ovenden at their Moant home.

the streets: "Something you wouldn't be allowed to do today. Then there was greater safety for children and freedom for the individual. Now the world's grown into an unpleasant, more suspicious place." Graham's photography, like the poetry of John Betjeman and Charles Causley, has a strong sense of place. Our interview at Moant coincided with the beginning of a new era at the Sterts Theatre, Upton Cross, also on the edge of Fowey Moor, as the old folk called it. The South West Academy of Fine and Applied Arts has just set up home at this delightful theatre and centre which has done such

important work for the last 23 years. Graham is, in fact, President of the Academy and an engineer in its move to Sterts. "The move of the Academy rural environment seems appropriate. The pastoralism of our art and Sterts natural coupling. "There is a renewed feel, optimism in the Academy our intention to build on of earlier years. "We can now live up to it with an office in Exeter, base in Cornwall where exhibiting in the Hall Ge

series of larger exhibitions are planned at the new galleries at Peninsular Arts at Plymouth College. It's an exciting prospect. "You cannot write about Graham and not mention his delightful wife Annie, who was educated at the Royal Wanstond School and the Art School in High Wycombe. She went on to earn a living as a graphic designer and painter. They married in 1969, four years later they came here with their son Edmund and their daughter Emily was born in 1976. Annie has done an evocative set of 10 portraits of people living and working in the village of Moant: Bodmin Moor Worthies as the Reverend Sabine Baring-Gould might have called them. Annie has done, in art, for Cornwall what the author Rosalind Blythe did with his book *Akenfield* for East Anglia. Individually and collectively they are



I AM SURE THAT BOTH THE TABLOID AND BROAD SHEET NEWSPAPERS WILL WISH TO NOTE THAT THE EXHIBITION FILES OF THE SENIOR PHOTOGRAPHER FOR THE CORNISH GUARDIAN & WESTERN MORNING NEWS WERE REMOVED FROM BARLEY SPLATT. IT WOULD BE HARD TO IMAGINE A GRAVER INFRINGEMENT OF BASIC RIGHTS COMBINED WITH CRASS BEHAVIOR SUCH AS WE WITNESS HERE PERPETRATED BY CERTAIN OFFICERS OF THE LAW.

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The above item, a DVD containing the art work for my suite of poetry & prints *As Through A Glass Darkly* was found laying on the floor at the back of a table in full view for any reasonable observer to see. It was and is contained within a police evidence sleeve, as yet unsealed and undocumented. Is this the normal **casual handling** of 'evidence' to be expected (mind you, the world is quite at liberty to view its contents). Yes, a small army of officers of the law (including a frogman) erupting on the premises and at what cost to the tax payers .... This disc contains the completed images for the above mentioned suite of prints, the disk, copy 1 is in police hands.

Below is a letter and enclosure from Pauline Martin, Musee de l'Elysee, Lausanne enquiring for a loan print. It is well worth remarking that the named museum is one of the three most important photographic venues in Europe. This communication was laying on my work desk. It had certainly been taken note of as the individual sheets had been unstapled. This image is reproduced on page 211 of *Controversies, Une Histoire Juridique Et Ethique De La Photographie* by Daniel Girardin & Christian Pirker published as the catalogue of the Musee de l'Elysee exhibition.

Dear Nick,

Sorry not to have been able to answer you earlier; I was out of the office for several weeks. I have received the press comments that you sent to me. Thank you very much.

I hope that you and Graham Ovenden are still interested in participating to our exhibition "Controversies", which will take place next year at the musée de l'Elysée. In this show, we would like to show one of Maad's photograph (p.54, see attached file). Would it be possible to get a loan of this picture? Of course, the musée de l'Elysée will be responsible for the insurance and the transport of the work.

Could you also give me some details about the image (size, technique, frame...)?

Kind regards,

Pauline Martin  
Conservatrice associée

[pauline.martin@vd.ch](mailto:pauline.martin@vd.ch)

18, avenue de l'Elysée, 1014 Lausanne.  
Tel + 41 21 316 99 11 / Fax + 41 21 316 99 12

<http://www.elysee.ch/>

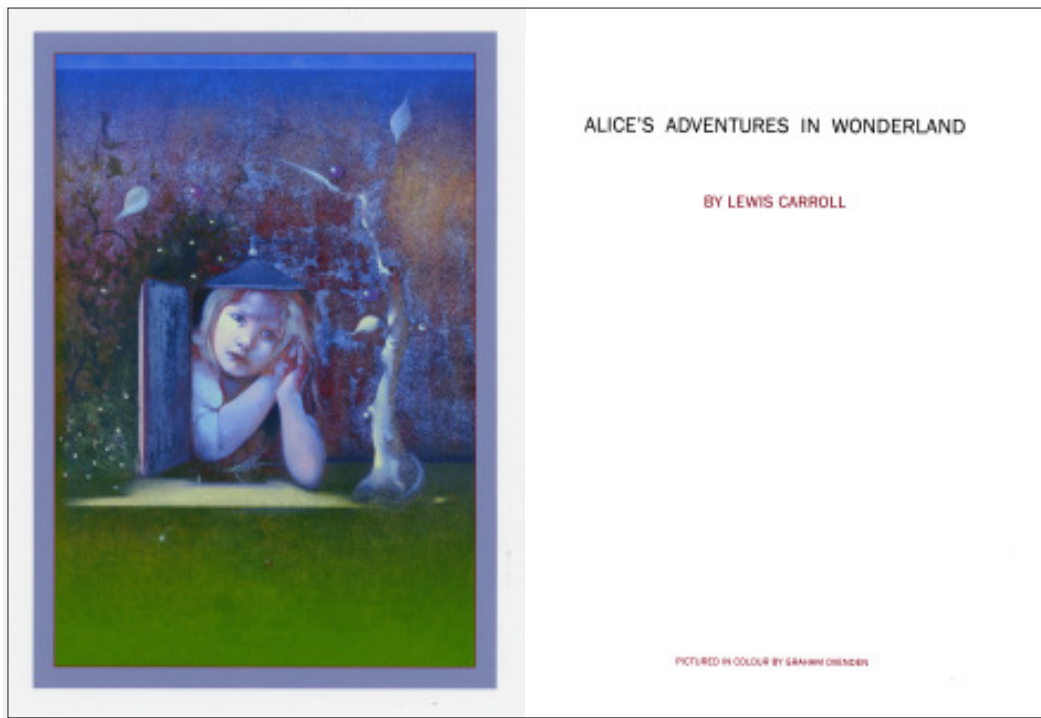
13.10.06 – 28.01.07 : **Shoji Ueda** Une ligne subtile 1913-2000

13.10.06 – 12.11.06 : **Catherine Leutenegger** Hors- champ

23.11.06 – 28.01.07 : **BillyBoy\* & LaLa** << Mdvani! ceci n'est pas une poupée >>

sélection de livres récents, articles et bons-cadeaux à la **Librairie boutique** du musée-  
<http://www.elysee.ch/librairie/selection.php>





THE ART WORK FOR BOTH OVDENDEN'S & SIR PETER BLAKE'S ALICE ILLUSTRATIONS WERE REMOVED FROM BARLEY SPLATT. THIS WAS A COLLABORATION OF SOME FORTY YEARS AGO, HAVING BEEN STARTED IN 1967 WHEN OVDENDEN WAS BLAKE'S STUDENT AT THE ROYAL COLLEGE



THIS IS A PARTICULARLY PERTINENT EXAMPLE OF INDIVIDUALS WHO, HOLDING POSITION WITHIN CERTAIN STRUCTURES OF THE LAW, CRASSLY ABUSE THEIR POWERS DUE TO CULTURAL & VISUAL ILLITERACY.



THIS IS A PARTICULARLY PERTINENT EXAMPLE OF INDIVIDUALS WHO, HOLDING POSITION WITHIN CERTAIN STRUCTURES OF THE LAW, CRASSLY ABUSE THEIR POWERS DUE TO CULTURAL & VISUAL ILLITERACY.

*The Noble person sees God in everything, the common fellow sees only the form, not the spirit* Caspar David Freidrich 1774-1840

Due to the events of the past few days I will lay before the general public a series of incidents which may hold some moment for them, and particularly, I feel those of a judicious temperament will wish to probe deeper.

The following statements I make are **absolute** and will, if necessary, be made under oath in a court of law.

a) When interviewed at Liskeard Police Station in 1993/4 by police officers **Platt & Bailey** a singular incident was recorded on the tape interview apparatus. A series of perfectly fine photographs of children, which were taken by my hand, together with a group of images which were not of my work were offered for my inspection. On my readily admitting to being the author of the group, with the exception of the latter images, **Platt** made the statement ... You have admitted to being the author of all but the indecent images, but they must be yours ... look on the back, the photographs all have the same trade mark on them (Kodak). Being one of the world experts on photographic matters I instantly recognised the situation and was interested to see how far the deception would be pushed. This situation proceeded until I observed to the gentlemen concerned that my original prints were monochromatic, printed on superior papers, of larger format and certainly not laid down on a Kodak colour stock – this would be backed up by any number of authorities in my favour. (General shuffling of feet and embarrassed knowing looks on the part of our gentlemen).

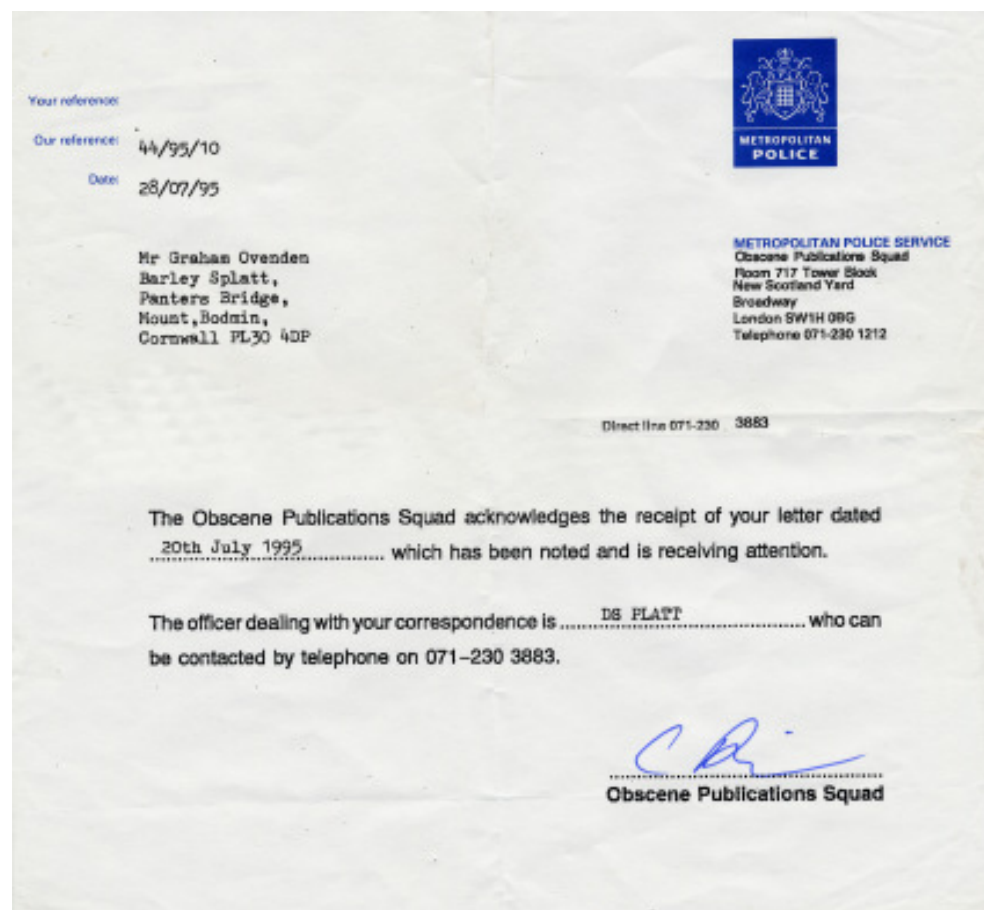
What was patently obvious to me is that the police had deliberately manufactured copy prints of the group of photographs (both mine and those not of my hand) so as to **homogenise** the group as from one individual. Needless to say any less knowing defendant would have found it difficult to gainsay the accusations which would almost certainly have led to a prosecution.

Michael Culver my solicitor was witness to this incident and on my observation and knowledge of the circumstances, wholly concurred with my conclusions. I absolutely accuse Messrs. **Platt & Bailey** of criminal conspiracy and the manufacturing of false documents in an attempt to pervert the course of justice. If I had not been totally aware of the falsification of evidence no doubt the prints concerned would have been offered as evidence in a court of law.

There is an interesting after incident to this sinister event. Miss Akehurst, my photographic agent, and I, made official complaints to the required authority. After an interview with a police man & woman and a gap of some three months we were informed that the matter would be investigated by one **Sg. Platt**. We received no further communications on the matter. As the authorities refused to prosecute me, stating it was not in the public interest to do so, Miss Akehurst and I did not pursue the matter (destroying people is not my profession) but due to the retrospective nature of certain events I now feel there is justice in bringing this matter before the general public.

The mode of questioning was more like interrogation than anything else - very manipulative, full of leading questions and in Joseph's case they used both veiled and open threats. After 20-30 minutes Platt had reduced Emma to tears. At this stage I was allowed in. She said he became much less heavy and manipulative after this. Eventually she agreed to write a statement. Platt tried to steer it but she resisted quite well. In fact she showed an admirable defiant independence. Platt read it and said later to Joseph that she had been schooled by Graham Ovenden. He forgets of course that she is nineteen, intelligent and articulate.

*Chrissy Hewes* Statement relating to Platt's visit to the Orkneys and his conduct during interviews. This is a **small part** of an archive dealing with not only Platt's behaviour but also that of his colleagues. As there was no prosecution taken out in '94/5 this material has **not yet been made public** - we feel that this should now be **rectified**.



PLEASE NOTE THAT A PHOTOGRAPHIC IMAGE, EVEN IF THE PRODUCT OF A SUPERIOR COPYING PROCESS, LOSES SOME 15% OF ITS DENSITY VALUE, PARTICULARLY IN THE MID TONES, WHICH ARE OF PARTICULAR IMPORTANCE TO THE NATURE & QUALITY OF THE PHOTOGRAPHIC PRINT. ONE WOULD NOT EXPECT ANY OTHER PIECE OF EVIDENCE TO BE SO DOWN GRADED I.E. A LETTER OFFERED AS EVIDENCE WITH 15% OF ITS RELEVANT MATERIAL REMOVED BY THE PROSECUTION AUTHORITIES.

SENIOR LAWYERS HAVE INFORMED ME THAT THEY ARE GRAVELY CONCERNED THAT NUMEROUS CASES OF INJUSTICE MUST HAVE TAKEN PLACE BECAUSE OF THE CONTINUAL USE OF DEBASED AND CORRUPTED MATERIALS LAID BEFORE THE COURTS BY PROSECUTING COUNCILS AND THAT OF THEIR OWN MANUFACTURE! THIS MUST BE AN OBJECT OF IMMEDIATE INVESTIGATION BY ALL WHO HOLD TO DECENCY AND AN ADHEARANCE TO THE RULE OF LAW.

One of the letters in question offering the services of sg. Platt in an investigation relating to his own misdemeanours



b) The following information is of an even graver concern than point a) and is more complex in nature.

Firstly let me point out that because of the general disgust felt by individuals within the arts of 'police tactics' and the general 'tabloid' misbehaviour of the likes of Platt and his cohorts, certain powerful groups within the serious media decided enough was enough. One of the more substantial results of this was an hour long documentary made by Films of Fire for Channel Four Television (there were other programs for BBC 2, Granada Television also).

One of my longest standing friends in the world of photography, also my pupil, was Harry Lunn, an American citizen who made himself into the foremost dealer in antiquarian photography in the USA. On the evolution of the *freedom of information* act in the states, Harry Lunn was found to be a major operative in a number of USA State covert organisations (his history in that capacity is readily available). I always stayed with Lunn when he was in London (usually in the Hyde Park Hotel) in which capacity I became aware of the depths of his authority countered by considerable paranoia. An example of his influence was when a mutual friend of ours, Jiri Mucha, the son of Czeck's most famous artist, Alphonse Mucha, was refused an American Visa, Lunn made one phone call in Jiri's & my presence and within half an hour the visa had been granted.

A topic of conversation which occurred one evening was the recent revelation in America, that due to 'Sting' operations the largest creator of child pornography in 'the States' is the American Government. I said at the time that I found it difficult to believe that such a situation could arise - how naive one can be - Lunn not only **confirmed** the truth of the expose but also stated that a considerable amount of effort was expended by one group of FBI agents surveilling their own operatives, **as paedophilia was rife within the agents of the law in America**. Further the FBI had lists of European and British law agents who were **suspected or known perpetrators of sexual crimes against children** and he would forward me this list on our next meeting.

On his next visit to London Harry Lunn presented me with a list containing 1703 names and short biographies, a considerable document indeed.

As the affairs of '94/5 grew to a head and film projects of a supportive nature became concrete I thought it relevant to forward the above infamous document to Annie Dodd the eminent producer of Films of Fire, as it could well be of value to a documentary journalist. I certainly had no desire to use or own this list of infamy. Apart from two other discussions with Annie, there it leaves me both physically and in memory, that is until this latest madness and the phantasies of Mr. X. X was the most tenacious of meddlers (we all thought he was a double agent, he certainly posed that part and may well have been). He was a first class researcher and offered his services to Films of Fire and was in more than occasional contact with Annie Dodd during the making of the film. It seems more than possible that X, who was almost demonic in his desire to acquire information, obtained a copy of Harry Lunn's (i.e. FBI) list. If he did so, then that list could reside with the officers who removed (in their own words, **masses of documents** from King's residence) some two and a half years ago. Only they know the truth of the matter and whether the list resides, **suppressed** in their hands, or if it has been destroyed? **Perhaps some enterprising journalist should investigate further.** (Incidentally the list referred to was seen by a number of other witnesses.)

Graham Ovenden

There is both steel and tenderness in Dodgson's apprehension of childhood grace. At the still small center of this masterful "amateur's" benediction to Western visual culture the girl child looks out to all interested observers of the future, holding us by her assurance and trust. Yes, trust, for in the corrupted currents of modern political thought a child's eyes, which may be both knowing and yet of grace, are no longer "de rigueur." We must avert our gaze lest we see beyond the veil of fundamental propriety.

Fortunately for art and our spirituality, both Dodgson and his child friends were wiser and innocent of such fraught fooleries (the twentieth century has had more than its fair share of this base matter) and the mutual collaboration between the seer and seen is held, the fragment of time made whole. Thus the spiritual sensuality of Eden's secret garden still lives and blossoms in its fecund profusion, for Dodgson

is moral man who understood the demon angel of childhood and saw through his camera lens without prejudice and guile.

Despite this new dark age of political correctness which is descending on our cultures, Dodgson's spiritual love, his child friends personified by Xie Kitchin, still radiate their grace in grace. The moments of intimacy are transcended and become the archetypal, surely alchemy wrought through the chemistry of photography. I more than suspect that in Dodgson's photographic imagery we see his most precious "surrogate;" the photographs and albums by Dodgson may be read as his spiritual children. Simply, human love and compassion are to be found and cherished, and however modest in scale such works may be, they possess a monumentality beyond mere dimension.

Graham Ovenden

Text by Ovenden for *Tel Aviv Museum Of Art* general catalogue 2005

### The subject's declaration is worth repeating here:

I have known Graham Ovenden as a family friend for fourteen years — since I was four years old. I have modeled for Graham on numerous occasions — in fact, too numerous to count — for both his photographs and paintings. I have modeled for him both clothed and fully nude, both alone and with other children. . . . The portrait which the United States has charged as indecent is a portrait of me as I was eight years ago. I am not acting in a sexual way in the picture and Graham never asked me to be sexual or treated me as a sexual object. The accusation that the image is "obscene" is, to me, an accusation that I am "obscene," something to which I take offense.

These two quotes (taken from *States Of Grace*) by friends and former models are self explanatory. The photograph which is referred to is reproduced within the folder.

nize their own responsibility in the process. One former Ovenden subject, whose likeness appears in this volume, says of her experience as a child:

*There was a freedom about it — not just being myself, but it showed other possibilities, different from everyday situations. It was nice to be accepted on the level that I was myself and he didn't used to say "this is so-and-so and she is 10-years-old." In this sense, it was very adult....*

*Graham didn't pose me that much. He used to just let me do things and he used to say "that's ok". It was quite spontaneous. Sometimes he might have said "pick up your chin" or he might have said something emotive, like "look far away" or things like that. I never felt that he took away "me" as a person.*

*One of the things that's very important, I feel, is that the work is very honest. However erotic the pictures are, however they are provocative, they are honest pictures. We were there. We did those things. It's not like someone's faked it. I know that Graham's an artist, and not to take anything away from him, of course, but the thing is, the people are there. So, it exists and you can't pretend it doesn't exist and that sexuality doesn't exist. So the honesty, I think, is really important and I think people are just stuffy and have a lot of fears about what's okay and get confused about what's okay.... It was a very safe environment.*

*It is with sorrow that one has to admit that too often our denials can be a greater perversion than our excesses - Bishop Longly*

## A reply to one Donna Bury - allegations of oral abuse.

a) The allegation of abuse came via her mother (some ten years ago). The mother's telephone call was not to me but my agent Nicky Akehurst. The sentiments of the mother's communication were (in Miss Akehurst's words) both **incoherent and vindictive** with a definite desire of **financial remuneration** for 'the story'. I have to say, this set of mind of the mother is a puzzle to me as I met her but once and then fleetingly and photographed & drew her daughter Donna only twice and this at the **mother's offering**, not my asking. The interview with the mother had been recorded and thus was relayed to me and my wife by Miss Akehurst, she stating that the whole communication had all the hallmarks of a vindictive fabrication.

Needless to say I was curious to find out the basis and reasons for this sudden "invention of a long past misdemeanor". Pat Cusak who was often chaperone to my models at this time (1969-1973) had been in contact by letter (she wished to sell photographic works taken by my hand, and wondered if I could find buyers for them) - I was more than happy to oblige, but before this event could take place her daughter Lorraine, a very great friend and model, asked that the images should be retained, as there was great sentimental value to her in keeping them. By a stroke of irony I still **have** one of the images on the premises for reframing - I should say **had**, as our 'officers of the law' have taken it into their heads to remove it from Barley Splatt.

To continue, Lorraine Cusak suggested that Donna phone me - which she did and the conversation between us can only be described as extremely friendly, even loving, with not the slightest aggravation or indication of contentious issues. I later learn from my police interview that Donna Bury had arranged to have the conversation between ourselves recorded by Panorama or some such similar program. Well they must have been sorely disappointed with the outcome! Here we leave the issue for the moment.

Pat Cusak paid us a surprise and I must say most welcome visit to Barley Splatt some 4/5 years ago. As it was our first meeting since her visit with Lorraine and Donna Bury in 1973, a double pleasure. During conversations she indicated that Donna was much happier but her mother was still **causing aggravation** ( I am afraid that on investigation by my agents they reported that Donna's mother is regarded by her associates as a "nasty piece of work"). Some three to four weeks after Pat Cusak's visit I and my son and daughter in law received the first of abusive and threatening phone calls which included **the threatened burning of Barley Splatt and or its surrounding woodlands**. Other comments within the conversation by the female abuser led me to the instant recognition of Donna's mother as the **culprit**. It also seemed most likely that Pat Cusak had quite innocently enthused to the female abuser as to her visit to Barley Splatt thus triggering the incidents. It is well worth noting at this point that both the incidents of accusation of my abuse and consequently that of the female abuser (Donna's mother) **coincide** near to my appearance on **Television** programs - a coincidence, I think not, as there will be yet another relevant correlation of events to come.

Now we proceed to my observations on Donna Bury's official statement as read to me by a police officer during my interview.

a) Bury states that she was photographed by me in two venues - the possible studio of one Howard Grey (my interpretation of her muddled and inaccurate use of venue and individuals concerned). This is incorrect, Donna as a child was **never** photographed by me at Grey's studio.  
b) She was in fact snapped by me at the age of possibly four years (three images only) fully clothed and with Lorraine Cusak, at my flat in Richmond, Surrey with Pat Cusak & Annie Ovenden in attendance.

c) On her **one** visit to Barley Splatt in 1973, Bury was not photographed or drawn by me, not least because the whole property, we had only arrived some five months previously, was in chaos and **very, very cramped**. Bury's description of my "studio" is not entirely inaccurate in itself but I am afraid her **timing is unfortunate** as the room which was to become my studio was **not** constructed until some **eight years after** her visit. At the time of Cusak's and Bury's visit I had no studio, the upper tiny rooms of the cottage we had purchased were utterly unprivate and **without doors**, their egress being by means of a ladder (no staircase). I was working in the old pig shed which again was as **unprivate** as a building could be!, Bury's "construction" of place and events are based on my appearances on television, most notably those which have taken place on at least five occasions in the past year.

d) The above facts of time and situation in regards to Bury's abusive statement should have been well known to the relevant police investigators, doubly so as the dating of situation and my modest achievements have been documented by numerous television, magazine, newspapers etc. I can only assume that there is a deeper and **more sinister** reason for the actions of certain police officers - the answer may possibly lie in **Mr Lunn's list?** (appendix 1 part 2)

### Conclusion

Bury's statements of physical fact are **totally wrong**, also her tale has grown in invention over a period of at least a decade. Yes, she may well be a victim of abuse but I suspect, more to do with that which has been created by the tabloid mentality and the **cowardice** of certain 'officers' in not standing out ( in fact fueling the situation) against the pervasive neurosis and viciousness now associated with the Edenic child.

I am equally fascinated by the desire of Bury to be associated in a major way with my artistic **achievements**. The police showed me a coloured photograph taken by her of my **Rainbow Alice** prints hanging in an exhibition which took place at the **Victoria & Albert Museum**. She states categorically that she is the model for my depiction of Alice - well I am sorry but I must be equally categorical in my **contrary** statement. The model was Sally Jacklin, the daughter of my framer, she received considerable media coverage at the original exhibition of the prints at Waddingtons in 1971 and bears no resemblance either in age or physiognomy to Bury - this seems more a case for the investigation of the mind than the law courts, as attention seeking can often be the product of **self deceit** and thus **deceit** to all.

### Afterthought

Bury when conversing with me on the one communication which took place between us (see above) mentioned that she could remember very little of her visit to Barley Splatt ... rather contrary I should think with her statement to the police ... or do we now see evidence of **grooming** ...? It will be interesting to see the **evolution** of Bury's statement over the next few months ...

I and my agents are now in the process of assembling the documentary evidence that will lead to the prosecution of Miss Bury and her mother for conspiracy to blackmail and slanderous invention.

## AFTERWORD

Taking note that an officer of the law was making video pictures of the proceedings and homing in on those items being removed from Barley Splatt, we thought it expedient to return the compliment, and after the removal of officers from our premises my family and our agents photographed all items of relevance remaining. They will of course testify on oath in a court of law as to the proceedings and the results, of which the over-page gives a representative selection of the items remaining at Barley Splatt. Because of building works at the main house our collections are divided between the studio building and the main dwelling. It happens that in both venues there are identical materials, both historic originals and catalogued fine reproductions. It would seem that one group of officers in a particular venue was removing materials while another group in the other venue was not. We can only deduce from this (apart from the most amateur discoordination) that one group of officers' 'eyes' was more obscene than the others. I hate to have to give strictures on fundamental western philosophy but the held view of the collected wisdom of the last three thousand years is that if a subject is in itself neutral (for example, it may be a child in its Edenic state, a great novel or a popular idiom such as the introduction of jazz recording in 1917) it is the observer who cries to the world **obscurity** who is inevitably regarded as prurient, he being the pornographer if you will, not the original creator of the process or artifact. I would suggest to certain members of the law that they read the anti masturbation tracts of the late 19th century thus seeing within them a mirror image of their own unwholesomeness.

Notes to the illustrations overleaf.

1. *Waterside Memories*. A proof set of these recollections of childhood (both images & poems by GO were removed from Barley Splatt, this set remains).
2. *Waterside Memories*. Tilly, image & poem. Proof removed, this proof remains.
3. A Catalogue of the Collection of 19th & 20th century photographs from the holdings of G & A Ovenden 2004. Four images of *Katie Morrison 1874*.
4. A large archival box containing important 19th & 20th century photographs. The archive of the central (adult) nude for which I am writing a foreword / monograph was removed, the others remain.
  5. This painting was used as a graphic for a plate in my collection of images & poems *The Angel Demon* - the graphic was removed.
  6. Shelves containing boxed proof sets of published works including photographic images. (Please note the open display of these items).
  7. The contents of the above shelves - A box of child studies, many similar and some identical prints (much of them in the public domain for at least thirty years) were removed from Barley Splatt, these remain.
    8. As above, the image left centre (*Mothers & Daughters*) being reproduced in my monograph, these remain.
    - 9-10. Childhood Streets, a proof copy of the de luxe edition and fine vintage prints of the subject.
  11. A Catalogue of the Collection of 19th & 20th century photographs from the holdings of G & A Ovenden. The original print of the image on the right page was removed from Barley Splatt, the catalogue remains.
  12. *As Through A Glass Darkly*. Poems and images by Ovenden - This is the final state (officers of the law have taken particular umbrage to the previous states) thus once more making judgments on imperfect knowledge, this remains.
  13. *The Dolls House* Images by Ovenden, generally regarded as one of the seminal works of computer graphics. A final proof set of these images were removed from Barley Splatt, this set remains.
  14. Numerous drawings. I think my drawings are sufficiently highly regarded (they are regularly auctioned by both Sothebys and Christies) as to not need to elaborate on them. A similar group as these, of drawn images were removed from Barley Splatt, this set remains.
    15. Works in Progress. A graphic of the lower (red) portrait was removed.
    16. Nearly completed work - *Lollie Whistles for the Wind* - Oil. A graphic for this work was removed from Barley Splatt.

PLEASE NOTE (for obvious reasons) all the works and related items which are part of this portfolio have been removed from the premises of Barley Splatt, but of course will be available for perusal in a court of law, as whatever the outcome of these current investigations, prosecutions will be taken out against certain police officers, as yet unnamed.



Peter Warlock (The British Council)

A final thought - Can this British composer's name be a reason for the rather strange ideas written on the arrest warrant for GO and the 'frog like' actions of certain individuals? Well, it still lays in my musician's archive while a wonderful inscribed presentation photograph of Elgar in the nursing home shortly before his death, looked on by Carice Elgar & Fred Gaisburg (Gaisburg's annotated copy of the print) seems unaccountably to have gone "walk about". I did not know until this season of events took place that great Romantic music was quite so - well, dangerous.

**Sir Edward Elgar - With Henry Purcell our greatest composers.**



1



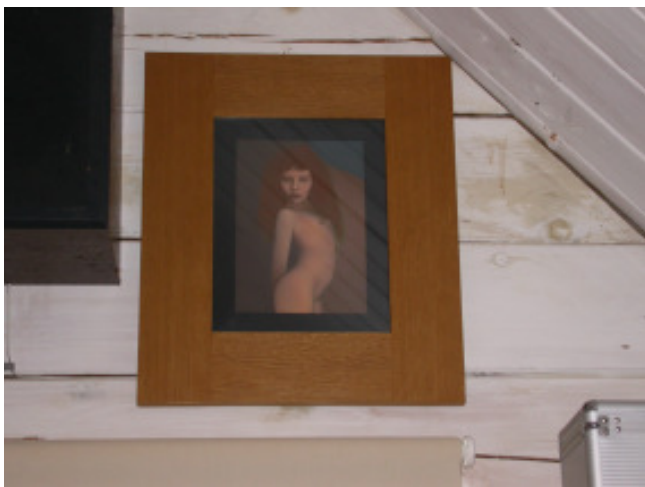
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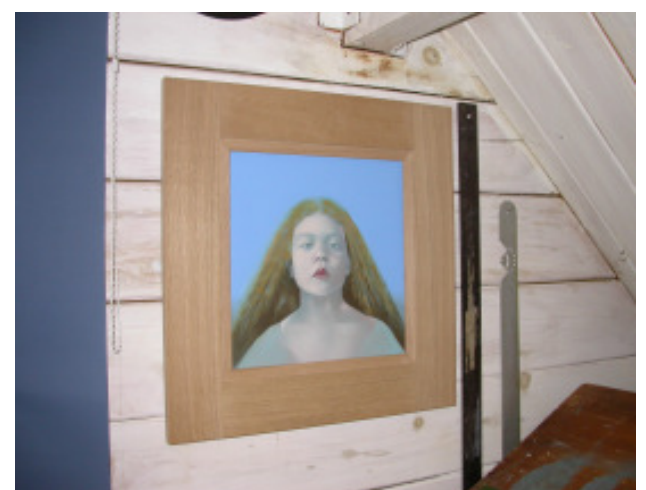
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16

Notes on these images are printed overleaf

11 **IMAGES REMAINING**



THESE FOUR IMAGES (OF FINE QUALITY) ARE FROM A DOUBLE ELEPHANT FOLIO ALBUM CREATED BY OVENDEN IN 1986. THEY CONTAIN SOME FIFTY PRINTS, MANY MADE OVER FORTY YEARS AGO AND HAVING BEEN IN THE PUBLIC DOMAIN (WITH CONSIDERABLE ACCLAIM) SINCE THEIR CONCEPTION. **THIS ALBUM IS NOW IN POLICE CUSTODY.** NUMEROUS DIRECTORS & CURATORS OF OUR NATIONAL & REGIONAL ART INSTITUTIONS KNOW & HAVE ACKNOWLEDGED THESE IMAGES. THEY HAVE OFFERED SUPPORT TO THESE WORKS OF ART, EVEN TO THE POINT OF A COLLECTIVE PROSECUTION AGAINST CERTAIN INDIVIDUALS IF NEEDS BE.



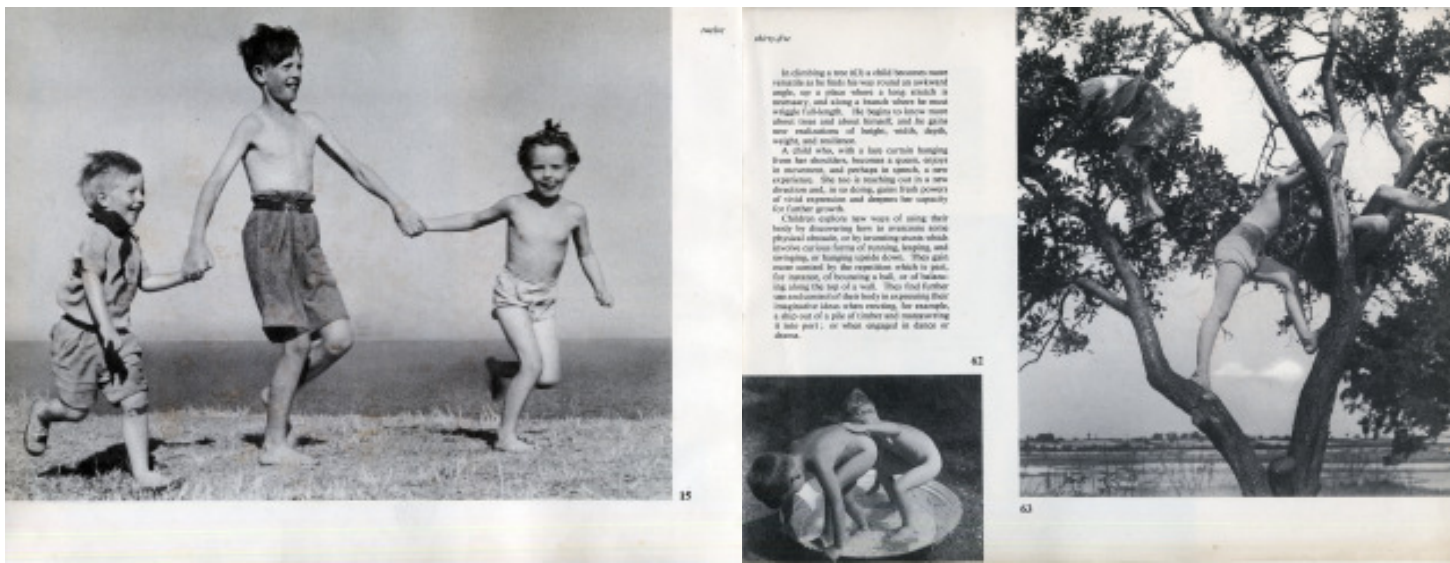
### PLEASE NOTE

I SPEAK WITH THE EXPERIENCE OF BEING ONE OF THE FOREMOST AUTHORITIES ON PHOTOGRAPHIC HISTORY & TECHNIQUE, HAVING EDITED & WRITTEN SOME FOURTEEN VOLUMES ON THE SUBJECT-- ALSO HAVING ASSOCIATIONS WITHIN THE TECHNICAL & FORENSIC SERVICES OF THE METROPOLITAN POLICE.

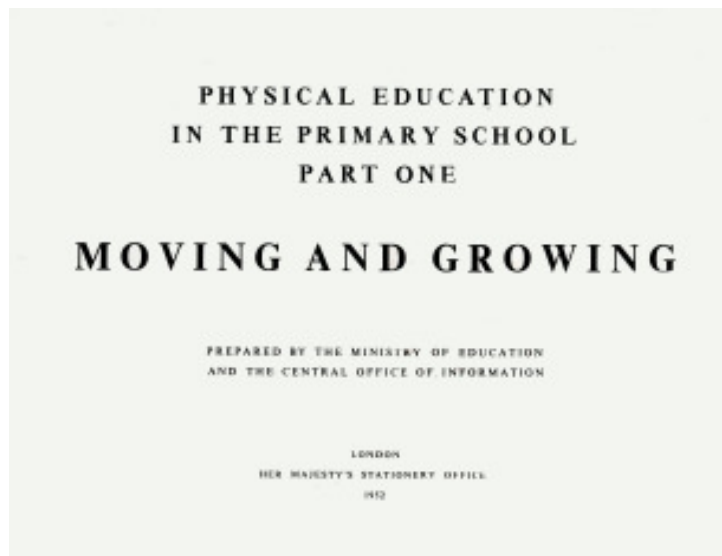
**THERE IS A DELIBERATE AND CALCULATED POLICY** WITHIN THE NAMED SERVICES (TO WHICH, WHEN PRESENTED WITH **FINE GRAPHIC IMAGERY AS EVIDENCE**) **DEBASEMENT OF THAT IMAGERY BY MEANS OF COPY MANIPULATION** IS COMMON PRACTICE AND THIS IS THEN COMPOUNDED BY THE SUBSEQUENT PRACTICE OF OFFERING SUCH DEGRADED IMAGERY AS PRIMA FACIE EVIDENCE TO A COURT OF LAW. IT WOULD SEEM THAT THIS CONSCIOUS AND CRIMINAL MANIPULATION OF EVIDENCE REFLECTS NOT ONLY THE SINGULAR CONTEMPT FOR JUSTICE TO BE FOUND IN CERTAIN TABLOID/LAW MENTALITIES BUT ALSO DETERMINES THE UNWHOLESOME ATTITUDES DISPLAYED BY SOME MEMBERS OF OUR "LAW ENFORCEMENT AGENCIES" WHEN DEALING WITH THAT MOST PRECIOUS SEARCH FOR GRACE WHICH IS THE KEYSTONE OF ALL WESTERN CULTURES.

PLEASE TAKE PARTICULAR NOTE THAT THE ABOVE ALBUM WAS INSPECTED BY POLICE OFFICERS IN 1994 AND **NOT** REMOVED FROM BARLEY SPLATT

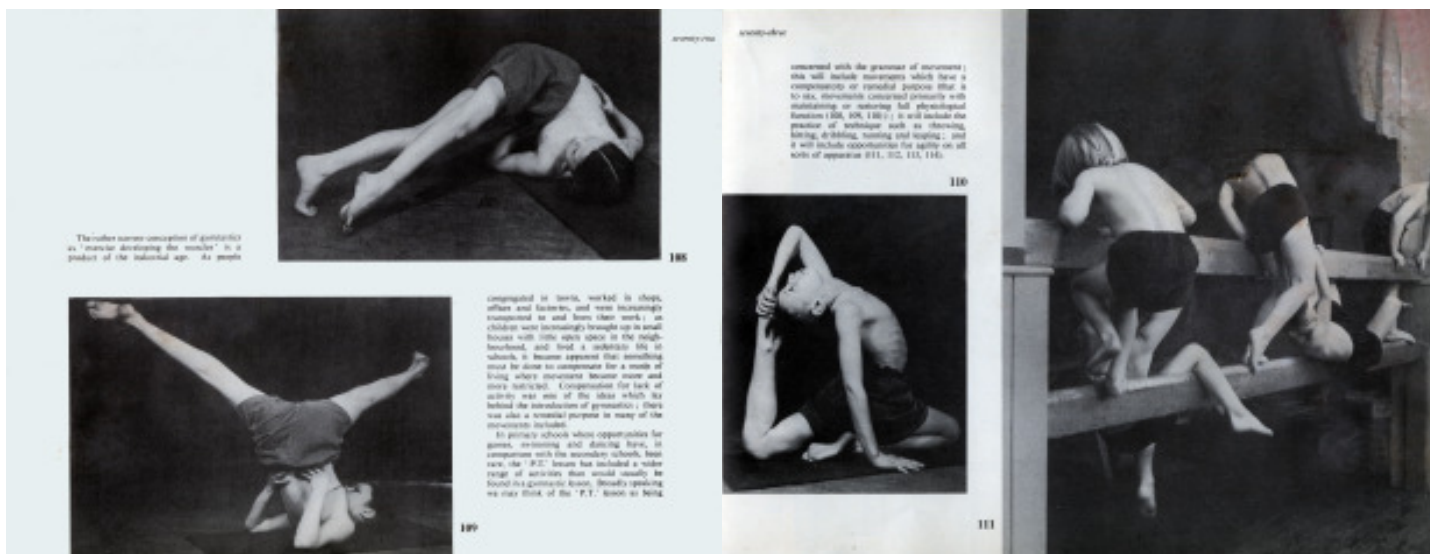




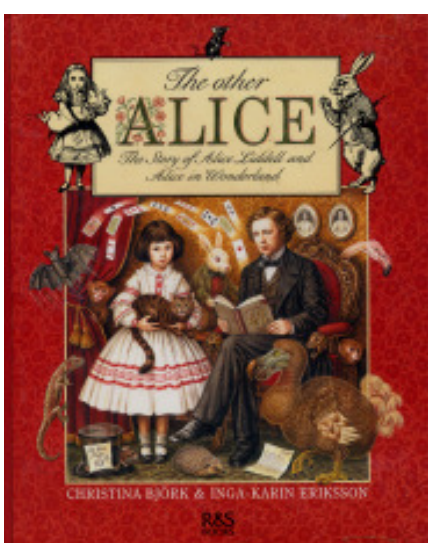
**SIMILAR GROUP OF IMAGES BY TUDOR HART REMOVED**



**SIMILAR GROUP OF IMAGES BY TUDOR HART REMOVED**



It seems almost inconceivable but over **thirty images** taken by **Edith Tudor Hart** (one of the twentieth century's great woman photographers) for the above official survey and publication were removed from Barley Splatt. Published by **H M Stationary Office in 1952** this document was the seminal educational manual for primary physical education for the first two decades of our Queen's reign. I am sure that the great lady will be somewhat bemused by the actions of certain of her law officers in finding degeneracy within this volume which is devoted to both the physical and spiritual health of her child subjects.



Observe the differences between bathing in the London & Stockholm editions of the Björk & Eriksson *The Other Alice*. 1993 This female duo of excellence in children's literature and illustration, describe in a lucid article on *Recent Censorship in Children's Literature*, the tabloid immaturity shown by self appointed moralists: their spiritual degeneracy apparent in the puerile laying on of the metaphoric fig leaf ...  
Need one Continue ...



# STATEMENT OF GRAHAM OVENDEN

**GRAHAM OVENDEN** of Barley Splatt **WILL SAY** as follows:

1. I make this statement of my own free will and for the purpose of recording events that occurred at my cabin studio at approximately 23:15 hours on Wednesday 18th June 2008
2. I had, which I did on most evenings, walked out for a late evening stroll firstly, on this occasion, to place my rubbish bag into the wheelie bin and thereafter a gentle stroll down to the bottom gate at Barley Splatt and then progressing to the little bridge that crosses the tributary of the Bedelda. I then returned home along the lane and through the back lane gate, down the steps to the rear courtyard and across to my cabin door.
3. On entering my cabin studio ( I generally do not lock the door as I have always considered Barley Splatt as to be rather remote but very safe) I discovered one person in the kitchen area on the ground level and I heard sounds of at least one other person in my studio area above.
4. I would mention at this point that I spent the majority of that day at the Eye Hospital due to ongoing and deteriorating problems with my sight. My vision was still therefore a little blurred due to the treatment received and eye drops and the suchlike. That said there was no no mistaking the presence of what transpired to be two unauthorised "visitors" to my home.
5. There were no formalities enacted other than the spokesman for the pair informing me that they were "Special Branch Operatives" and that they were therefore perfectly within their rights to gain entry to my home without invitation.
6. I asked to see identification and a search warrant. I believe that the first of these items was shown but not having my "close up" spectacles on I was unable to identify any specific details such as names, rank and the suchlike. I am certain however that the individuals did not produce a search warrant.
7. The only topic of conversation on their part was the "Harry Lunn Paedophile List". There were no formalities or presentations but simply a very coarse and threatening tirade as to my possible physical demise in the event that I refused to withdraw my statements as to this disgraceful matter. In simple terms and without wishing to sound in anyway dramatic I took this to be a death threat.
8. I immediately asked the two individuals to leave. I was then knocked over to the ground and the silent one proceeded to kick me and scuffed my back as I lay prostrate on the ground. He also stamped on my left hand and indulged in other "charming" displays of animal behaviour.



**GRAHAM OVENDEN** of Barley Splatt **WILL SAY** as follows:

9. Though a pensioner and somewhat overweight I still maintain a reasonable degree of strength and given the apparent gravity of the situation of my fear of serious harm I managed to break free and pull myself to a standing position. At this point I was able to place my hands on a hammer that lay close by and in an action of self defence I threw the hammer towards the silent one and I believe that this struck him on the side of the head as he expressed some degree of pain. I then in no uncertain terms told the two individuals to leave my premises or risk serious physical repercussions. The other individual was at this point swearing profusely but he helped his companion up and they left the cabin studio.

10. I waited at the door shaking with a combination of fear and anger fearing that they might return. After about ten minutes however I heard the sound of a car engine passing along the lane above my cabin studio and then out of earshot.

11. I secured the property but lay awake for most of the night fearing that they might return but thankfully this did not happen.

12. I have subsequently changed the locks and security arrangements at the cabin.

**Dated** this 21st day of June 2008

Graham Ovenden

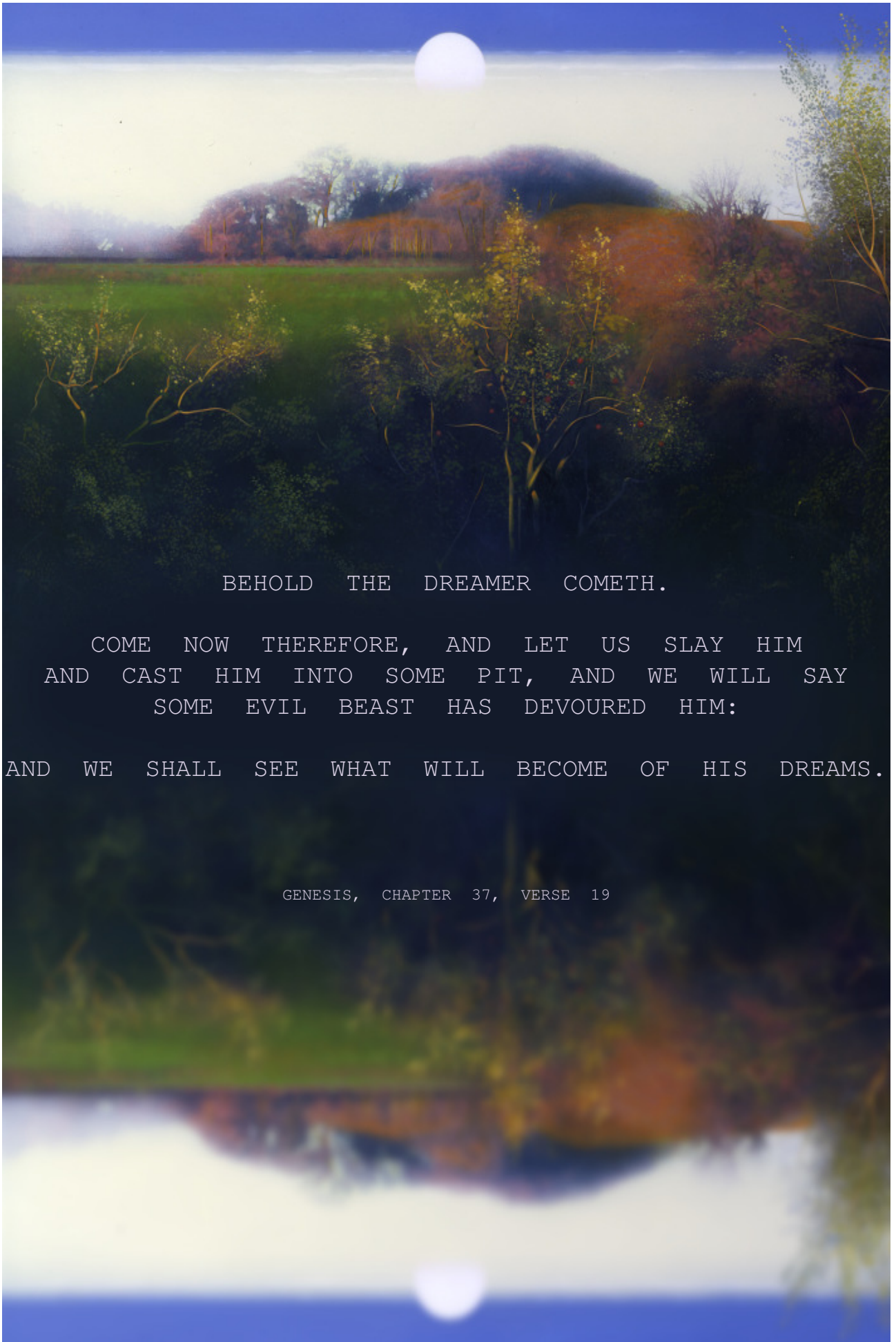


25th July 2007 5.59.

THIS ITEM HAS JUST BEEN UNEARTHED. THE ROOM IN WHICH IT LAID, MY OLD STUDIO, HAD REMAINED UNTOUCHED AS LEFT BY THE POLICE (THE EVIDENCE FOLIO HAS THE RELEVANT DETAILS WRITTEN ON IT BY PS 3883 SYMES). THE NEGATIVES WHICH WERE FOLDED WITHIN THE FOLIO ARE REPRODUCED. WERE THEY DELIBERATELY LEFT OR DISCARDED AS IRRELEVANT? CERTAINLY THE NEGATIVES WERE IMMACULATE AND ARE NOW CONSIDERABLY DAMAGED ... HARDLY AN ACCIDENT. DOES A VINDICTIVE MIND ONCE MORE PROVE ITS NATURE.



Study image for Spring Flowers 1972  
The circles show areas of damage



BEHOLD THE DREAMER COMETH.

COME NOW THEREFORE, AND LET US SLAY HIM  
AND CAST HIM INTO SOME PIT, AND WE WILL SAY  
SOME EVIL BEAST HAS DEVoured HIM:

AND WE SHALL SEE WHAT WILL BECOME OF HIS DREAMS.

GENESIS, CHAPTER 37, VERSE 19