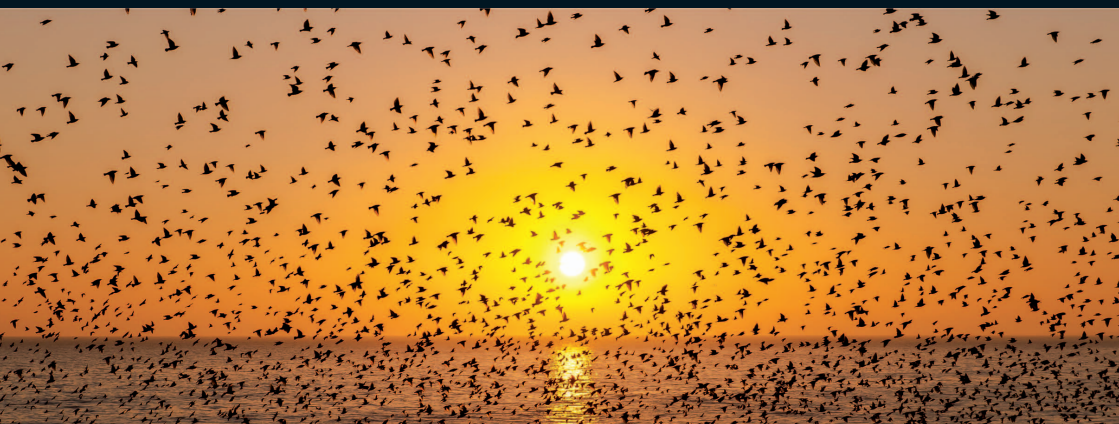


The Way of the

WILDERNESS



LENT 2014

St. Michael's Church
DISCOED

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The Way of the W I L D E R N E S S

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INTRODUCTION

“The Way of the Wilderness” – the theme of the Third Lenten Art Exhibition at St Michael’s Discoed – is a subject which has resonated with Christians in all times and places and our artists have reflected on some of the most significant Biblical references to wilderness in order to give them new meaning and challenge for our visitors.

Sometimes “wilderness experiences” are deliberately chosen – for they can be places of peace, contemplation, discovery, learning and growth.

But sometimes we find ourselves in painful, arid, dark and inhospitable places which are definitely not of our own choosing – places from which we seek escape, experiences in which it is hard to discern anything positive at all.

It is because, for so many of us, “wilderness” can be a place of suffering that our chosen charity this year is “Herefordshire Mind”, the mental health charity. Please give generously.

I must express my gratitude and appreciation to the artists whose creativity and commitment to this unique exhibition are as profound and inspiring as the work they have produced for us.

Thanks are also due to: Alex Ramsey for his brochure photographs, Andrew Giles for producing the brochure and associated material, Charles MacCarthy and David Hiam for organising and curating the exhibition, The Friends of St Michael’s Discoed Committee for their encouragement, The Diocese of Hereford for financially supporting the venture.

Rev. Prebendary Stephen Hollinghurst
Rector

HEREFORDSHIRE MIND

Each year one in four people will experience a mental health problem, and each year we continue our work supporting and empowering hundreds of such people across the county – offering person-centred advice, support and services to people and to their carers – in their own homes, at community venues, at our Wellbeing Centre in Hereford, and through our residential nursing support unit, The Shires.

As Herefordshire’s only specialist voluntary sector mental health organisation we have been providing these and other services throughout the county for more than 30 years. We are local and self-governing but also affiliated to National Mind.

At the heart of all we do is an approach based on recovery, wellbeing, inclusion and the removal of stigma; we want a better life for people with experience of mental ill-health and believe that no one in Herefordshire should have to face this problem alone.

With this in mind, we provide empowering person-centred advice, support, and services.

Our Residential Nursing Support Service provides residential care, with nursing, for those in need of temporary intensive support.

Our Community Support Team provides long-term support options for people living in the community, who have a personal budget or are self-funding.

Our Recovery and Wellbeing Service combines a number of steps to help people understand, manage and improve their mental wellbeing: Community Outreach to provide short term support, information, advice and guidance; Safe Space within which Peer Support Groups provide opportunities for safe social contact and informal support; and Education and Activities comprising a comprehensive programme of courses and activities.

We also really like to work closely with other organisations and local communities, especially when it enables positive social contact between those with and without mental health problems. This contact helps raise awareness of mental health issues, educates, and breaks down the barriers created by the stigma and lack of understanding that so often surrounds mental health issues.

The Way of the Wilderness

Jesus was led by the Spirit into the desert to be tempted by the devil. After fasting for forty days and forty nights, he was hungry.

Matthew 4. 1-2 (NIV)

One day God will ask us to give up breathing. We don't know when that day will be. But it is waiting for us in the calendar, and passes silently every year, uncelebrated. All life's little renunciations are preparing us for this day. We don't give up biscuits in Lent because God likes us to do without, but because each chosen denial, however small, is a preparation for that moment when we discover complete dependence on God. And of course this step can never be simply 'a moment'. It is the entering into a life without chronology, a life as vast and limitless as the horizons of the desert. But the glorious paradox of this stepping into eternity is that we also discover that everything is a gift. Each meal. Each moment. Each breath.

These paintings can also be a preparation. They take us into the wilderness. Or at least to its edge, where through the imagination of the artist we gaze upon its troubling immensity. And if we choose to contribute our own imagination as well, then these are paintings that invite us to step inside the desert and see ourselves from its harsh and unflattering perspective. We need to give up a bit of control when we look at these images. We need to let them look at us for a while.

In Christian theology the wilderness is always a place of discovery. It is a place where we are stripped back, where we discover vocation, and where we encounter an emptiness that can only be filled by God. Everything else is secondary. Everything that is deemed necessary becomes

provisional; and so we learn to be dependent on God and thankful for the giftedness and beauty of the life that for a time is put on hold. In the wilderness nothing grows, but our own determination to be fruitful. In the desert we find an emptiness inside ourselves that can only be filled by God.

But there are other things on offer. The devil's larder is always full. Temptations crowd into the wilderness. They muscle their way into our imaginations and flash their goods. Jesus himself, as some of these paintings depict, was tempted in the wilderness to find other ways of living. The devil lays before him the transient but seductive comforts of power, wealth and influence. But in the end none of them work, and so none of them appeal.

In the wood print by Daniel MacCarthy, *The Devil May Care*, Jesus appears to stare upon the reflection of what he could become if he allows himself to be so ensnared. There is a challenging and troubling ecstasy in Mandy Pritchard's painting *Exquisite Torture*. The stripped back suffering of privation and temptation is met by the promise of that new tomorrow which the wilderness prepares for. Some of the paintings, Lois Hopwood's *Dwr Dwfn...Deep Water* for instance, just lead us to meditate the vast depths of space which make up a wilderness and its empty, bleak horizons. This seems to me to also be true of Carolyn Blake's *What Remains?*

In Julianne Braham's *A Voice Calling in the Wilderness*, that other figure so associated with the wilderness, John the Baptist, appears as a ghostly shadow across the landscape. He is calling to us. Get ready, the day is coming. Prepare.

✝ Stephen Cottrell
Bishop of Chelmsford



1 Wild

1080mm x 800mm – digital C-type print

ALEX RAMSAY

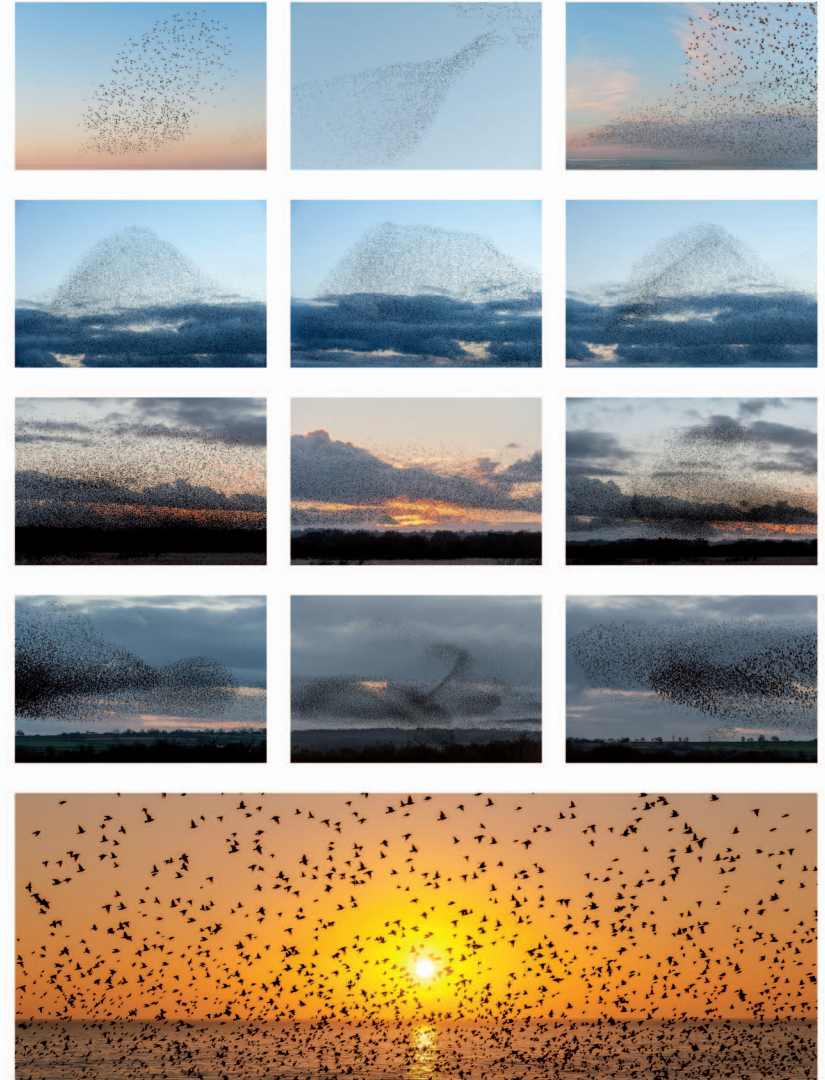
When Moses went up on the mountain, the cloud covered it, and the glory of the LORD settled on Mount Sinai.

For six days the cloud covered the mountain, and on the seventh day the LORD called to Moses from within the cloud.

To the Israelites the glory of the LORD looked like a consuming fire on top of the mountain.

Then Moses entered the cloud as he went on up the mountain. And he stayed on the mountain forty days and forty nights.

*EXODUS chapter 24 verses 15-18
(New International Version)*





2 Still small voice

450mm x 350mm – stained glass: acid-etched, painted and fired

NICOLA HOPWOOD

The LORD said to Elijah, “Go out and stand on the mountain in the presence of the LORD, for the LORD is about to pass by.”

Then a great and powerful wind tore the mountains apart and shattered the rocks before the LORD, but the LORD was not in the wind. After the wind there was an earthquake, but the LORD was not in the earthquake. After the earthquake came a fire, but the LORD was not in the fire.

And after the fire came a still small voice.

*I KINGS chapter 1 verses 11-12
(New International Version – slightly altered)*





3 A voice crying in the Wilderness

740mm x 580mm – oil and collage on board

JULIENNE BRAHAM

It is written in Isaiah the prophet: “I will send my messenger ahead of you, who will prepare your way” – “a voice of one crying in the desert, ‘Prepare the way for the Lord, make straight paths for him.’”

And so John came, baptising in the desert region and preaching a baptism of repentance for the forgiveness of sins. The whole Judean countryside and all the people of Jerusalem went out to him. Confessing their sins, they were baptised by him in the Jordan River.

John wore clothing made of camel’s hair, with a leather belt round his waist, and he ate locusts and wild honey.

And this was his message: “After me will come one more powerful than I, the thongs of whose sandals I am not worthy to stoop down and untie. I baptise you with water, but he will baptise you with the Holy Spirit.”

At that time Jesus came from Nazareth in Galilee and was baptised by John in the Jordan. As Jesus was coming up out of the water, he saw heaven being torn open and the Spirit descending on him like a dove. And a voice came from heaven: “You are my Son, whom I love; with you I am well pleased.”

*MARK chapter 1 verses 3-12
(New International Version – slightly altered)*





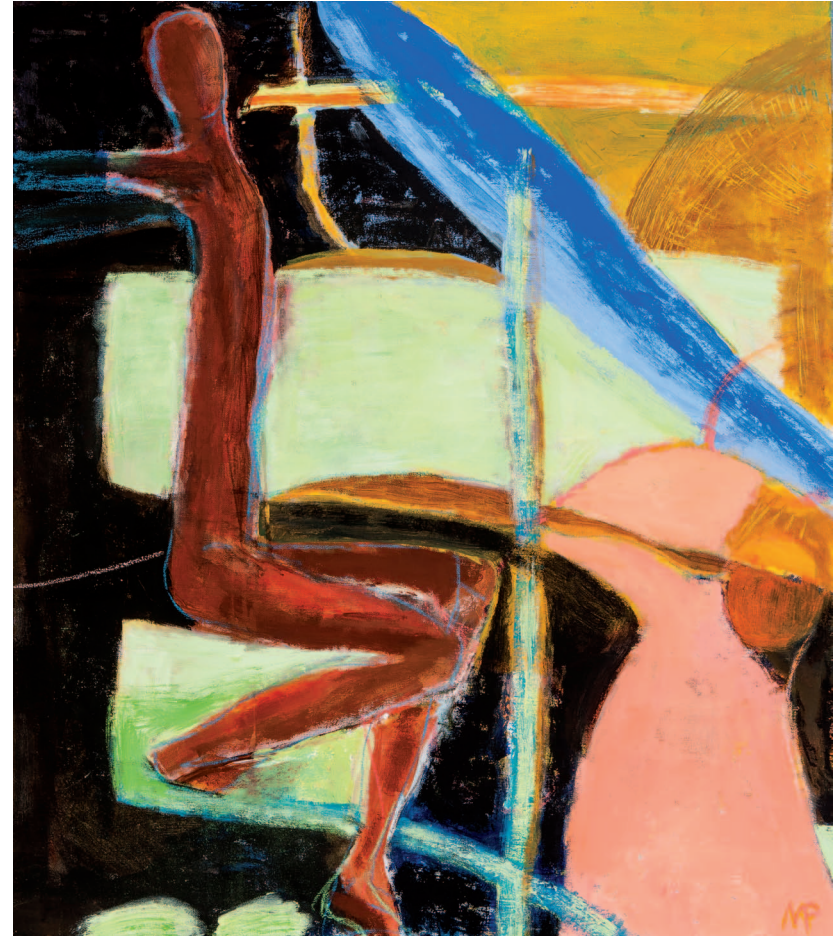
4 Exquisite torture

860mm x 760mm – acrylic on canvas

MANDY PRITCHARD

Jesus was led by the Spirit into the desert to be tempted by the devil. After fasting for forty days and forty nights, he was hungry.

*MATTHEW chapter 4 verses 1-2
(New International Version)*





5 Tangible/Intangible

1070mm x 760mm – acrylic on canvas

ROGER PERCIVAL

The tempter came to Jesus and said, “If you are the Son of God, tell these stones to become bread.” Jesus answered, “It is written: ‘Man does not live on bread alone, but on every word that comes from the mouth of God.’”

*MATTHEW chapter 1 verses 3-4
(New International Version)*





6 Serve Him Only

370mm x 260mm – earth pigments and gesso on card

BRONTË WOODRUFF

The devil led Jesus up to a high place and showed him in an instant all the kingdoms of the world.

And he said to him, “I will give you all their authority and splendour, for it has been given to me, and I can give it to anyone I want to. So if you worship me, it will all be yours.”

Jesus answered, “It is written: ‘Worship the Lord your God and serve him only.’”

*LUKE chapter 4 verses 5-8
(New International Version)*





7 The Devil may care

630mm x 630mm – woodcut on tracing paper on light box

DANIEL MACCARTHY

Then the devil took Jesus to the holy city and had him stand on the highest point of the temple.

“If you are the Son of God,” he said, “throw yourself down. For it is written: *‘He will command his angels concerning you, and they will lift you up in their hands, so that you will not strike your foot against a stone.’*”

Jesus answered him, “It is also written: *‘Do not put the Lord your God to the test.’*”

MATTHEW chapter 4 verses 5-7
(New International Version)





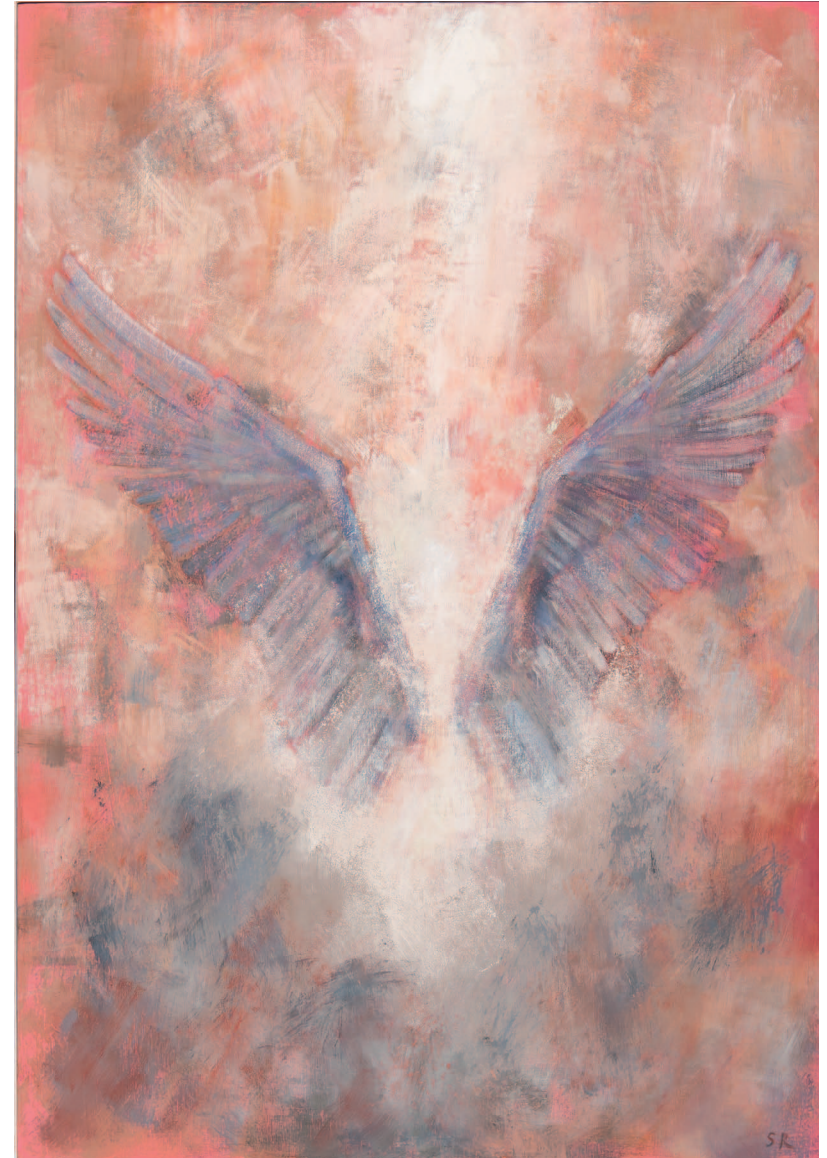
8 Rest

920mm x 630mm – oil on board

SUSANNAH ROYLE

Then the devil left Jesus, and angels came and ministered to him.

*MATTHEW chapter 4 verse 11
(New International Version – slightly altered)*





9 Dwr dwfn...Deep water

1060mm x 710mm – oil on board

LOIS HOPWOOD

Then Jesus got into the boat and his disciples followed him. Without warning, a furious storm came up on the lake, so that the waves swept over the boat.

But Jesus was sleeping. The disciples went and woke him, saying, “Lord, save us! We’re going to drown!”

He replied, “You of little faith, why are you so afraid?” Then he got up and rebuked the winds and the waves, and it was completely calm.

The men were amazed and asked, “What kind of man is this? Even the winds and the waves obey him!”

*MATTHEW chapter 8 verses 23-27
(New International Version)*





10 Grieving for John on Butternut Street

170mm x 225mm – ink, watercolour and gouache on paper

SIMON DORRELL

When Jesus heard about the death of John the Baptist, he withdrew by boat privately to a solitary place.

*MATTHEW chapter 8 verses 23-27
(New International Version)*





11 OUTCASTOUT

900mm x 260mm x 210mm –

sculpture: Hornton stone and bronze on a Portland stone base

TANIA MOSSE

A man with leprosy came and knelt before Jesus and said, “Lord, if you are willing, you can make me clean.”

Jesus reached out his hand and touched the man. “I am willing,” he said. “Be clean!” Immediately he was cured of his leprosy.

Then Jesus said to him, “See that you don’t tell anyone. But go, show yourself to the priest and offer the gift Moses commanded, as a testimony to them.”

*MATTHEW chapter 8 verses 2-4
(New International Version)*





12 What remains?

900mm x 260mm – acrylic on board

CAROLYN BLAKE

Jesus went to the Mount of Olives. At dawn he appeared again in the temple courts, where all the people gathered round him, and he sat down to teach them.

The teachers of the law and the Pharisees brought in a woman caught in adultery. They made her stand before the group and said to Jesus, “Teacher, this woman was caught in the act of adultery. In the Law Moses commanded us to stone such women. Now what do you say?” They were using this question as a trap, in order to have a basis for accusing him.

But Jesus bent down and started to write on the ground with his finger. When they kept on questioning him, he straightened up and said to them, “If any one of you is without sin, let him be the first to throw a stone at her.”

Again he stooped down and wrote on the ground. At this, those who heard began to go away one at a time, the older ones first, until only Jesus was left, with the woman still standing there.

Jesus straightened up and asked her, “Woman, where are they? Has no-one condemned you?” “No-one, sir,” she said. “Then neither do I condemn you,” Jesus declared. “Go now and leave your life of sin.”

*JOHN chapter 8 verses 1-11
(New International Version)*





13 The One

810mm x 610mm – oil on canvas

CHARLES MACCARTHY

Then Jesus told them this parable: “Suppose one of you has a hundred sheep and loses one of them. Does he not leave the ninety-nine in the open country and go after the lost sheep until he finds it? And when he finds it, he joyfully puts it on his shoulders and goes home.

Then he calls his friends and neighbours together and says, ‘Rejoice with me; I have found my lost sheep.’

I tell you that in the same way there will be more rejoicing in heaven over one sinner who repents than over ninety-nine righteous persons who do not need to repent.”

*LUKE chapter 15 verses 3-7
(New International Version)*





14 Gethsemane

910mm x 510mm – oil on canvas

ALLISON NEAL

Jesus went with his disciples to a place called Gethsemane, and he said to them, “Sit here while I go over there and pray.”

Then he said to them, “My soul is overwhelmed with sorrow to the point of death. Stay here and keep watch with me.”

*MATTHEW chapter 26 verses 36 & 38
(New International Version)*





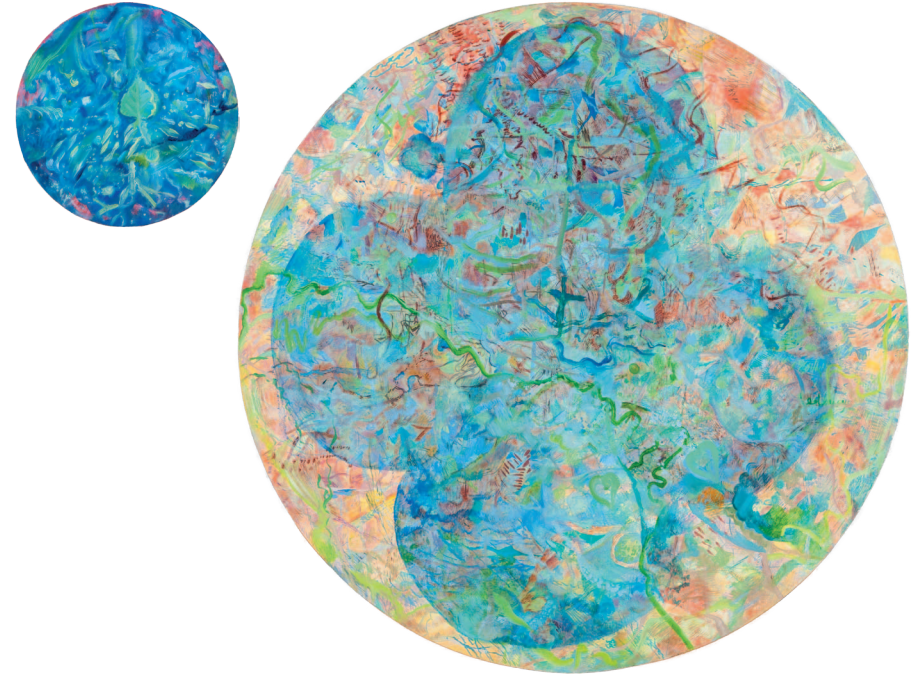
15 Time beyond the wheel *and* Satellite

Diptych: 610mm diameter x 200mm diameter – oil on canvas

ANDREA McLEAN

From the sixth hour until the ninth hour darkness came over all the land. About the ninth hour Jesus cried out in a loud voice, “Eloi, Eloi, lama sabachthani?” – which means, “My God, my God, why have you forsaken me?”

*MATTHEW chapter 27 verse 46
(New International Version)*



ARTISTS' BIOGRAPHIES



ALEX RAMSAY

1

Alex Ramsay is a photographer of architecture and gardens, whose work can be seen in many books and magazines.

alex@ramsay.net 01544 260859
www.alexramsayphotography.net



NICOLA HOPWOOD

2

I design and make contemporary stained glass windows for public and private buildings and churches in my studio near Hay on Wye.

Using the finest traditional materials, I work to commission in flowing styles and rich, natural colour, aiming to produce works which are sympathetic to each building and its function. The dialogue to explore themes and ideas with the commissioners and users of a building is an enjoyable and important part of the process.

info@nicolahopwood.co.uk 01497 820177
www.nicolahopwood.co.uk



JULIENNE BRAHAM

3

I was brought up in Somerset, trained in Fine Art at Reading University and then taught art for 20 years in Harrow, Middlesex, whilst bringing up our two daughters.

In 2007, I moved into a farmhouse in the Radnorshire Hills (with my husband, Jason Braham, potter) to develop my artistic career.

Being immersed in such beautiful countryside, my work to a large extent has become a direct expression of my relationship to the physical surroundings.

julienne@farhallstudios.co.uk 01597 851 181

MANDY PRITCHARD



4

Mandy lives in Monmouthshire with her family and is a lecturer in Fine Art and Photography at Hereford College of Arts. After completing a Fine Art degree at Maidstone College of Art Mandy set up a studio as part of the Metropolitan Wharf collective in East London and taught part-time at Chelsea School of Art. At this time she studied one day a week at Central School of Art with the visionary artist Cecil Collins, learnt to draw intuitively and gained a deeper understanding of the many faces of the fool. She moved to Wales in 1991 and has lectured part-time at University of Gloucestershire and University of Hertfordshire.

Mandy practised as a painter and printmaker for many years. She worked mainly from the landscape, often in Ireland where she happily co-existed with inspirational locals and hitched rides at dawn to join turf cutters in remote locations. Extending her practice by using video media and wanting to explore humans relating to each other rather than nature, Mandy completed an MA in Fine Art at University of Wales, Cardiff in 2009. She also studied independently with the philosopher Ray Billington for eight years.

Mandy had a one-woman show at Newport City Museum and Art Gallery in 2010, and her films have been shown at 'On the box' at Aberystwyth Arts Centre, Dinefwr Literature Festival and Trinity Saint David's School of Creative Arts in Wales.

m.pritchard@hca.ac.uk 07753 998 479



ROGER PERCIVAL

5

Studied: Manchester College of Art 1967-70
Birmingham College of Art 1970-71

I taught for ten years at Wrexham College of Art in North Wales. I carried on living in Wales and set up a business with my wife Sue and practised the 'Good Life' existence. Twelve years ago I returned to the studio. We moved to Shropshire four years ago and have enjoyed a renewed enthusiasm for my work.

Rogercival1947@btinternet.com 01547 530040



BRONTË WOODRUFF

6

A rural painter on the North West Herefordshire borders, over the past 13 years Brontë has exhibited in many solo and group shows throughout the region. She has opened her studio for Herefordshire Art Week for the last 10 years, and been an active member of the h-Art Steering Group for several years. She has also co-curated several major charity shows, including Help for Heroes at Lemore Manor (2008), Art for Your Sake, Macmillan at The Colloquy (2008 and 2010) and the Maggie's Spring Art Show at Lyde Arundel in 2011, for the recently opened Cheltenham Maggie's Cancer Caring Centre. In October 2013, she organized with Jenny Watt the acclaimed OUT OF NATURE Sculpture Exhibition at Newport House, Almeley, in support of The Cart Shed social venture. For the past 6 years, Brontë has also organised Art@No.10, The Struet, in the recently restored former rugby club in Brecon.

Brontë enjoys sharing her art practices and her workshops are popular. Her paintings and drawings hang in homes throughout the world.

STATEMENT

A rural artist, drawing inspiration from the dramatic Marches landscape, I have no formal training. I generally work with natural materials, Van Dyck crystals, earth pigments, charcoal, graphite, beeswax and seasalt for their resist and dispersal qualities, and explore different papers; a rag, stick and a wide flat brush are liberating tools. I find collage a fascinating medium, and now enjoy acrylics. Monoprinting is a recent obsession. My paintings are a distillation of observations, an attempt to evoke atmosphere, contour, colour, texture, energy. The discipline of life study enables me to approach other subjects with renewed vigour and a keen eye.

Subject matter varies from land and animals to church interiors, woodland, sea, sky and garden. I make repeated drawings in charcoal or graphite of an unfamiliar subject in order to familiarize my hand and eye with the shape and essence. I then work with colour and inks towards a freer translation. Horses are a recurrent theme, as, from 7 to 17, I was seldom far from one. We rode bareback and bareheaded... such freedom and recklessness would not be allowed today!

bronte@woodruffsworld.co.uk 01568 770177 · 07972 138088



DANIEL MacCARTHY

7

Daniel MacCarthy completed his studies at the princes drawing school in 2012 and since then has shown frequently in London and his native Herefordshire. His work explores themes from childhood and memory to flight and the concept of the fugitive. Working from life as well as photographs and cinema he works in oils, as well printmaking. He is currently living in London and working as an assistant to the artist Henry Hudson.

daniellouismacCarthy@gmail.com

07811 908 255

Born 1986, England

EDUCATION

2010-2012 Post- Graduate Diploma, (MA level)
Princes Drawing School

2005-2008 BA History University of Sussex

EXHIBITIONS

- 11/2013 Portal, Anatums Abode, Limehouse
- 11/2013 Angels, St Michaels church, Herefordshir
- 10/2013 The Reformed Church of Latter Day
Paddling Pools, Bermondsey, London
- 09/2013 Cable Street Etchings – the Jamboree Bar,
Limehouse

COLLECTIONS

Hackney Downs City Council – (mural Hackney Wick)
Collection of Lord and Lady Cavendish
The Prince of Wales Royal Collection

SUSANNAH ROYLE



8

When there are two prevailing interests in one's life, it makes sense to try and combine them.

Susannah has always had a love of the natural world, and having trained and practiced as a veterinary nurse for several years, decided to diversify back into her other main interest, since childhood, the world of art and the creative process.

She studied classical drawing and painting in an atelier in Florence for over two years.

She then concentrated primarily on still-life painting, and portrait commissions, and has worked as a professional artist for 20 years, exhibiting extensively.[See website for details].

Over time, however, she has become more and more interested in portraying the wild creatures of the British isles, first in charcoal and then in paint. Sometimes from poems and fairy tales, and especially those who have become marginalised by us, whose intricacies or vulnerabilities are too often overlooked.

Her most recent work has been waterscapes, and the simplification of its subject matter to create atmosphere.

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LOIS HOPWOOD

9

BA(hons) Fine Art at Newcastle University 1982/1986

MA Screen Design NFTS RCA 2002

On leaving University I worked at Hampton Court Palace as a Textile Conservator, I tried my hand at interior design and went back to school to do my MA in Screen Design, worked in the art departments on two Harry Potter films, *Charlotte Grey* and *Neverland*, and enjoyed my time as a story board artist for the BBC.

Since the birth of our twins I have helped out with Tony Hall's Pottery and have had the chance to work in the studio and make pictures again.

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SIMON DORRELL

10

Simon Dorrell graduated with an Honours degree in Illustration in 1984.

Since 1986 he has exhibited paintings and drawings every year, with one-man shows in London, New York, Zurich and the provinces.

The Blue Guide to Museums and Galleries of New York described him as 'one of England's premier garden painters' and as art editor of the international gardening quarterly HORTUS (to which he has contributed a succession of fine ink drawings since 1988) his work is well known to thousands of subscribers around the world.

Since 1998 he has exhibited regularly at Glyndebourne Opera, alongside David Hockney, Mary Fedden and Craigie Aitchison.

sjdartsandcrafts@hotmail.co.uk

TANIA MOSSE



11

I was born in Ireland and now live and work in Presteigne. I studied Fine Art at Winchester School of Art and Leeds College of Art. More recently I took a postgraduate course in Art Therapy at Goldsmiths College. I exhibit regularly in England, Ireland, and Wales. As well as making sculpture, I cut letters in stone for plaques and memorials to commission. I use a wide range of materials in my work, principally stone and bronze.

mosse@dufort.com www.taniamosse.com 01544 260736

CAROLYN BLAKE



12

I work at home in my studio which overlooks the Black Mountains.

My work is abstract, always attempting to create a connection between the organic, the archaeological and the spiritual.

info@carolyn-blake.co.uk 01497 820177

CHARLES MacCARTHY



13

I trained at Camberwell School of Art followed by an Art Teacher's Certificate (Brighton) and two years teaching in a comprehensive school. For several years after that I worked as an auxiliary nurse until a bursary from Southern Arts allowed me to paint full time which I have done ever since.

I exhibit with Piers Feetham Gallery in London, The Silk Top Hat Gallery in Ludlow, Shropshire, and Monnow Valley Arts in Herefordshire.

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ALLISON NEAL

14

I trained as a painter and printmaker at Wolverhampton and then studied for an MA in printmaking at Camberwell. At the moment I am researching for a PhD.

I am fascinated by the way that text, the written word, can translate into imagery in our heads and all my work is an exploration of this.

I teach at the Hereford College of Arts where I am course leader for the BA(Hons) in Fine Art.

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ANDREA McLEAN

15

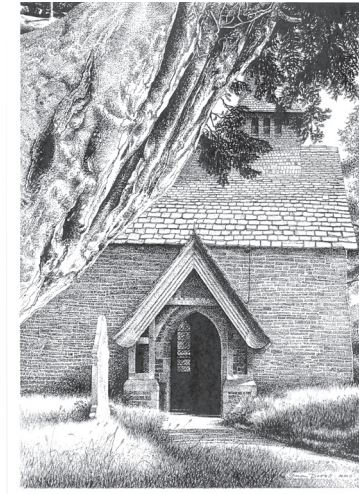
Andrea McLean was born in Wales and grew up in the Forest of Dean. She now lives and works in Ledbury, Herefordshire.

Andrea studied at Falmouth School of Art and the Slade School of Art. She was an Abbey Major Scholar at The British School at Rome and an Artist in Residence at Gloucester Cathedral. Her painting, *A Contemporary Mappa Mundi*, painted at Hereford Cathedral is part of the permanent collection at The British Library and hangs near the Map Room there. She has been a prizewinner at The Royal Academy Summer Exhibition and has won a Jerwood Prize for Drawing. She has exhibited widely including at Art Space Gallery, London and The Bleddfa Centre, Powys. She has given illustrated talks at Ledbury Poetry Festival and to The Blake Society, London.

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For current information on events at St Michael's Church please visit www.discoed.org

(Pen and ink drawing of St Michael's Church, Discoed by Simon Dorrell)



For further information and help

Telephone: 01432 271643;

E-mail: info@herefordshire-mind.org.uk

Website: www.herefordshire-mind.org.uk

