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Outside Intervention and the External Studio

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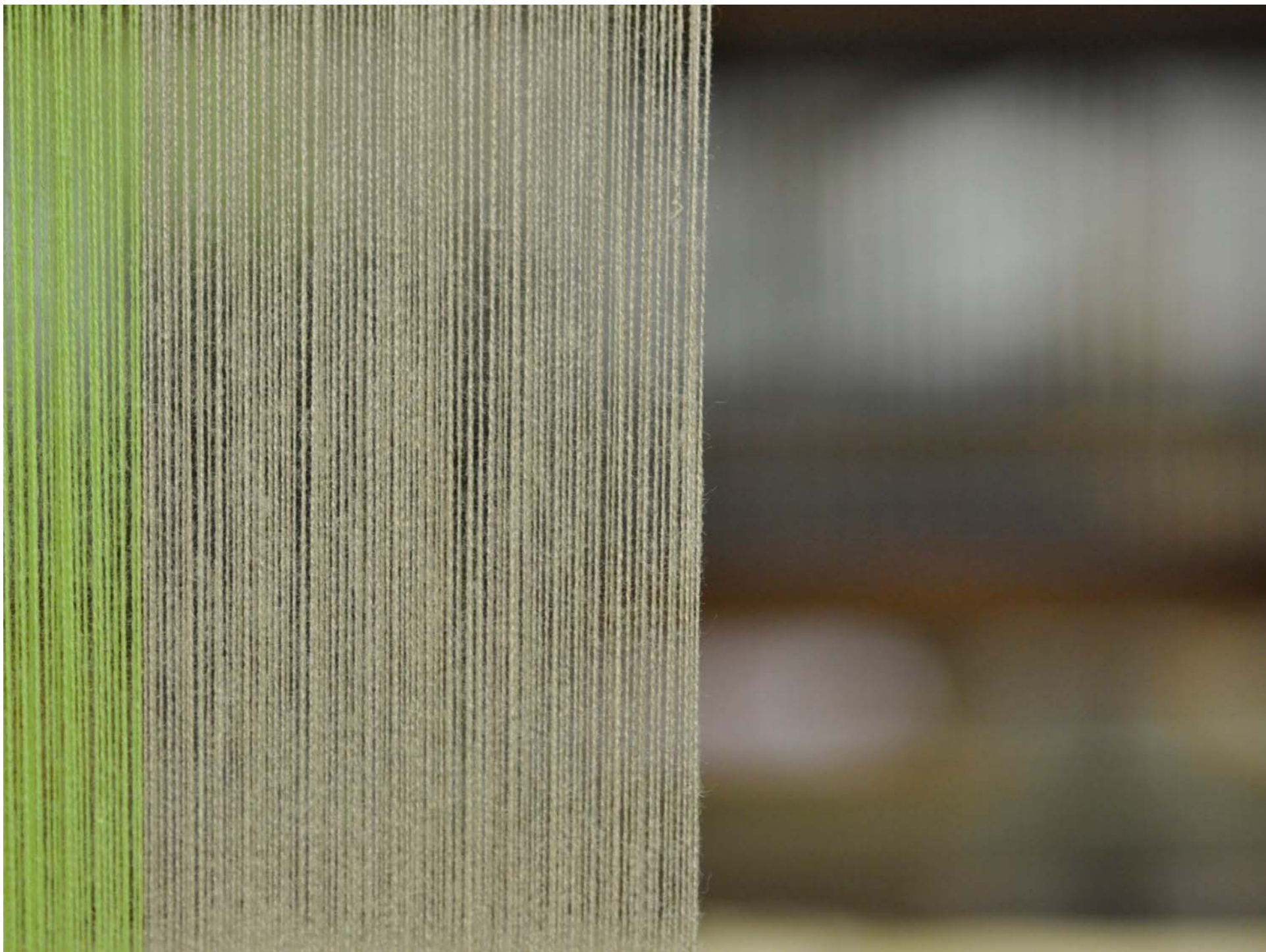


Matthew Taylor and Claire Barber  
University of Huddersfield

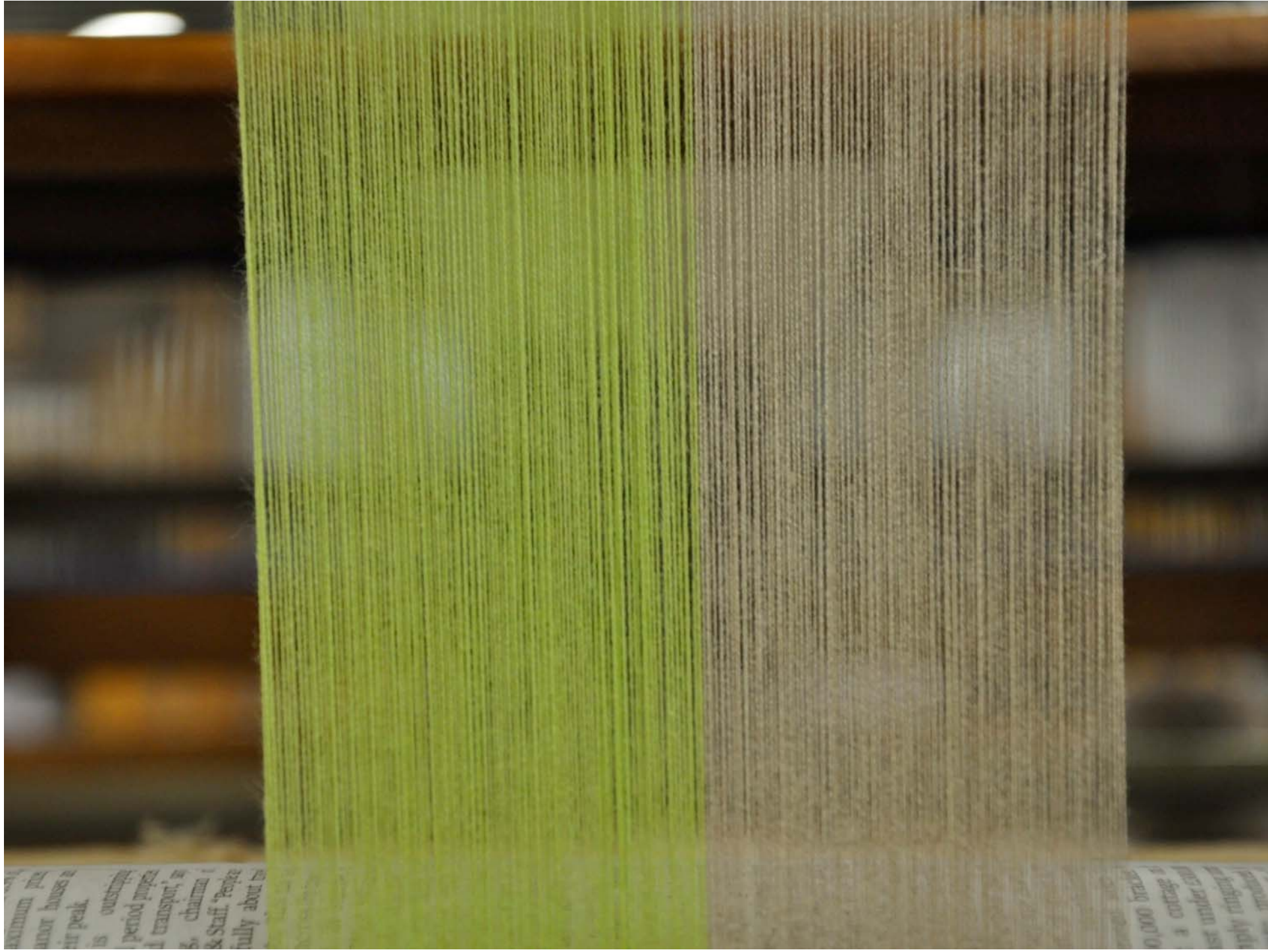
# GLAD

Outside intervention and the  
external studio

















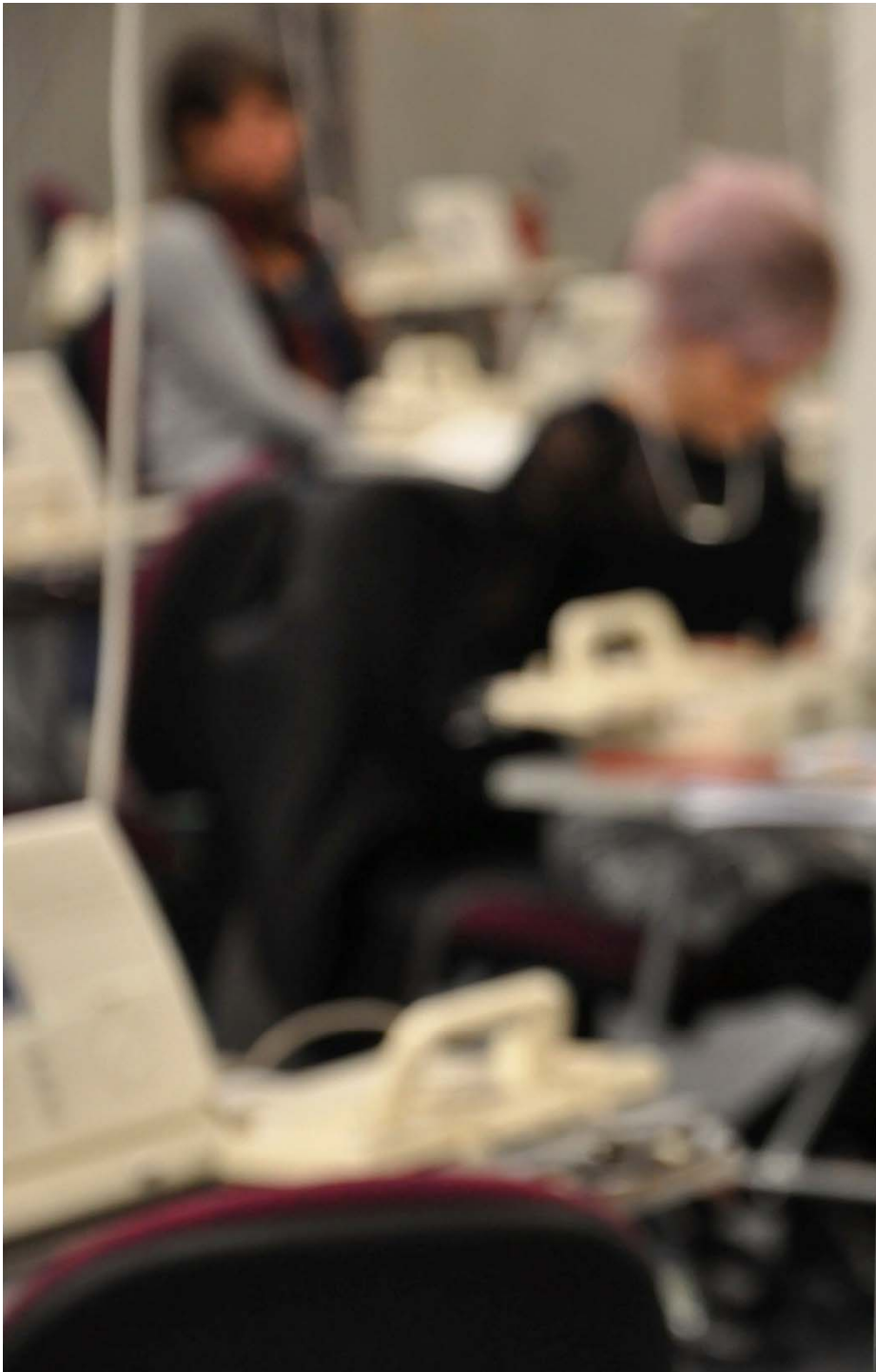
What is a Studio?



A place to make?

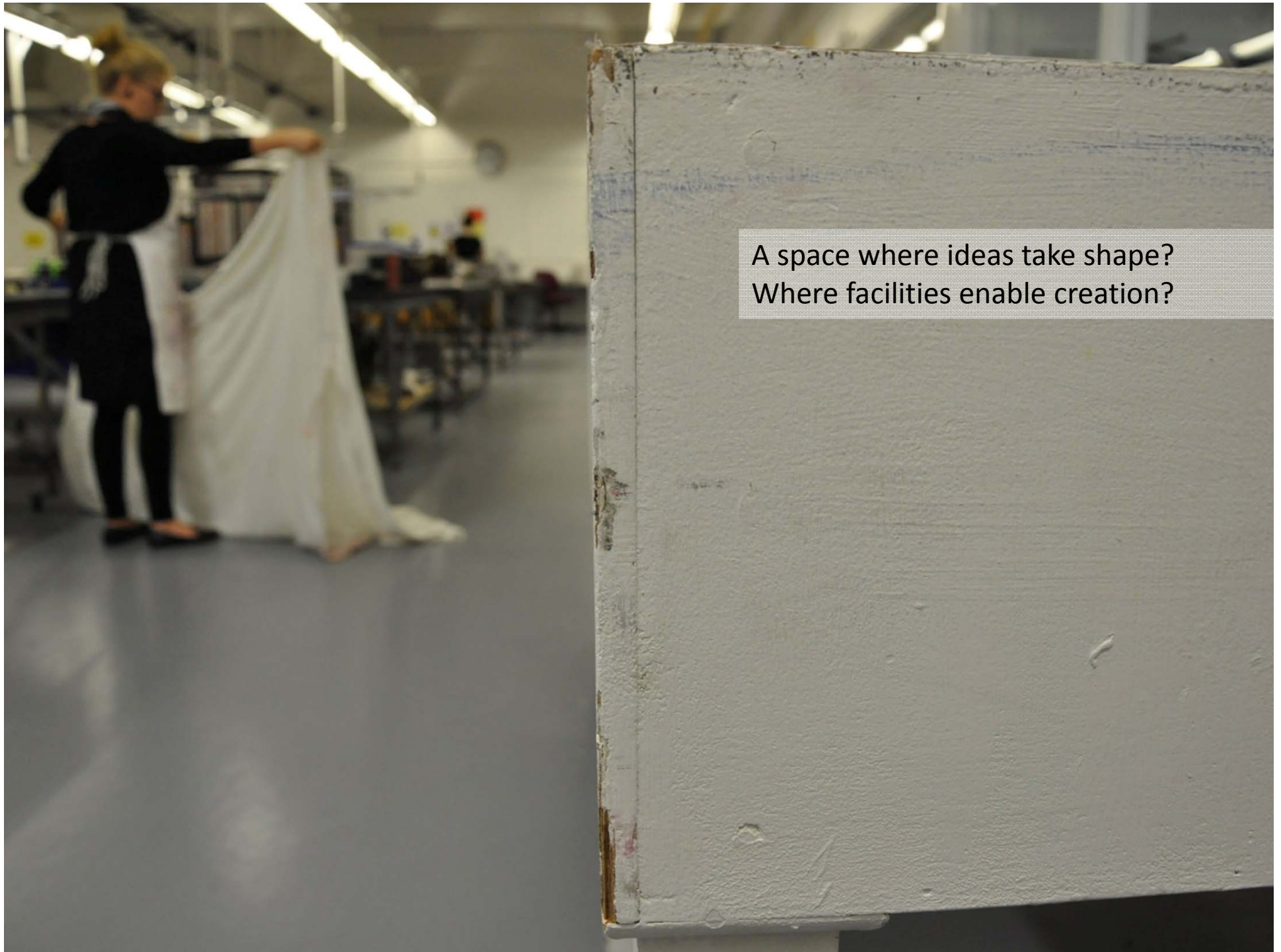






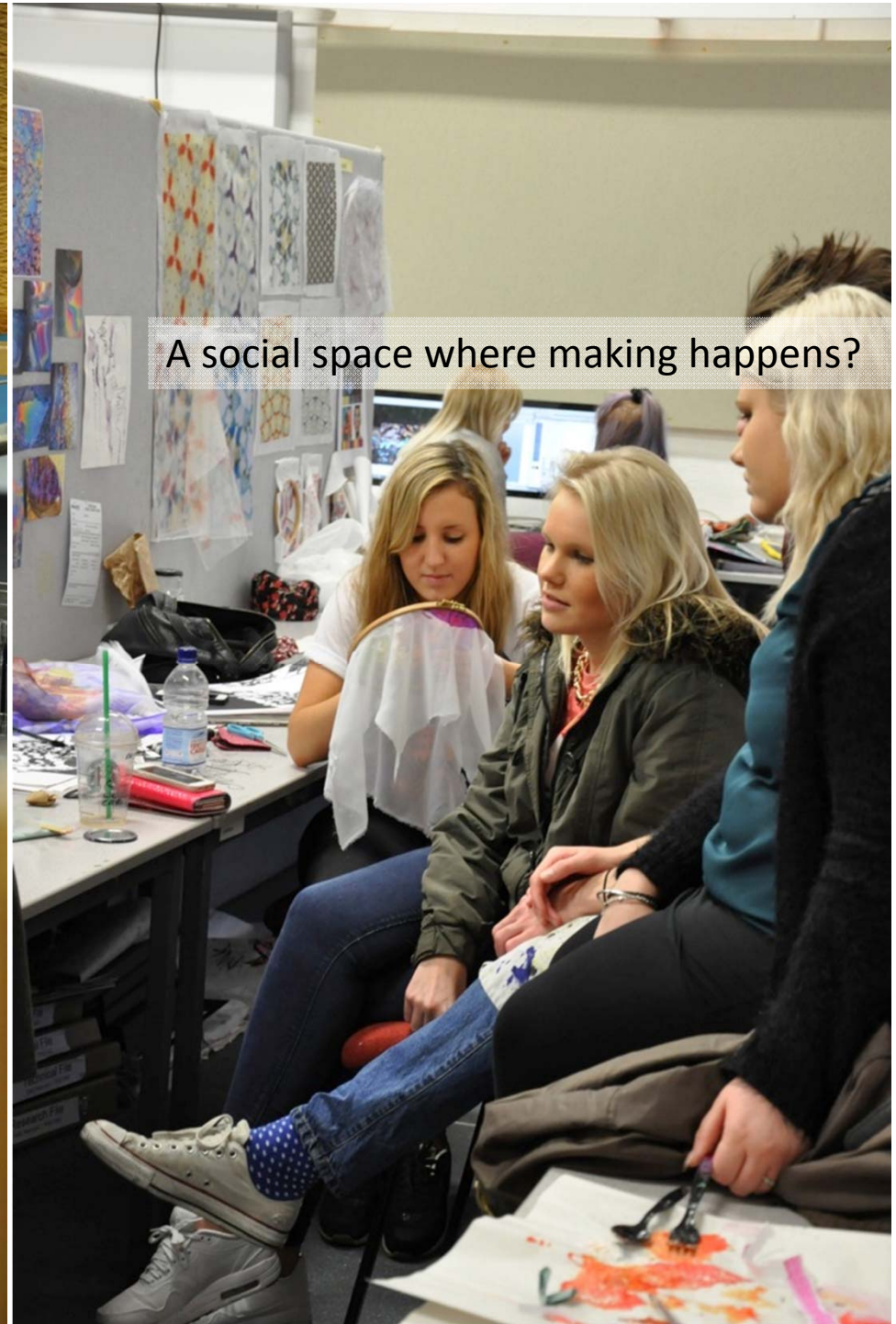
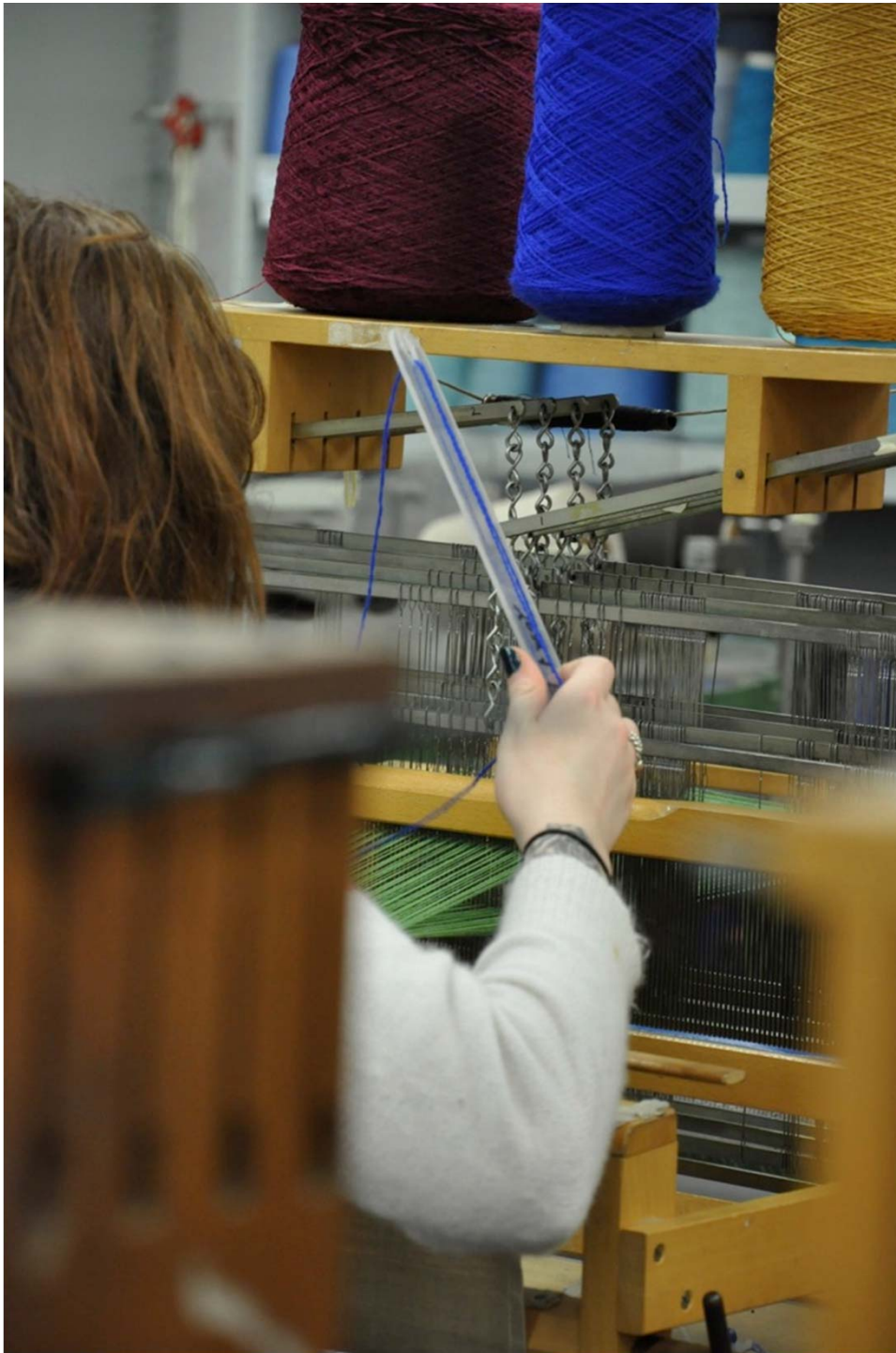
A space to plan? Reflect? Create?  
Is it comfortable?





A space where ideas take shape?  
Where facilities enable creation?





A social space where making happens?



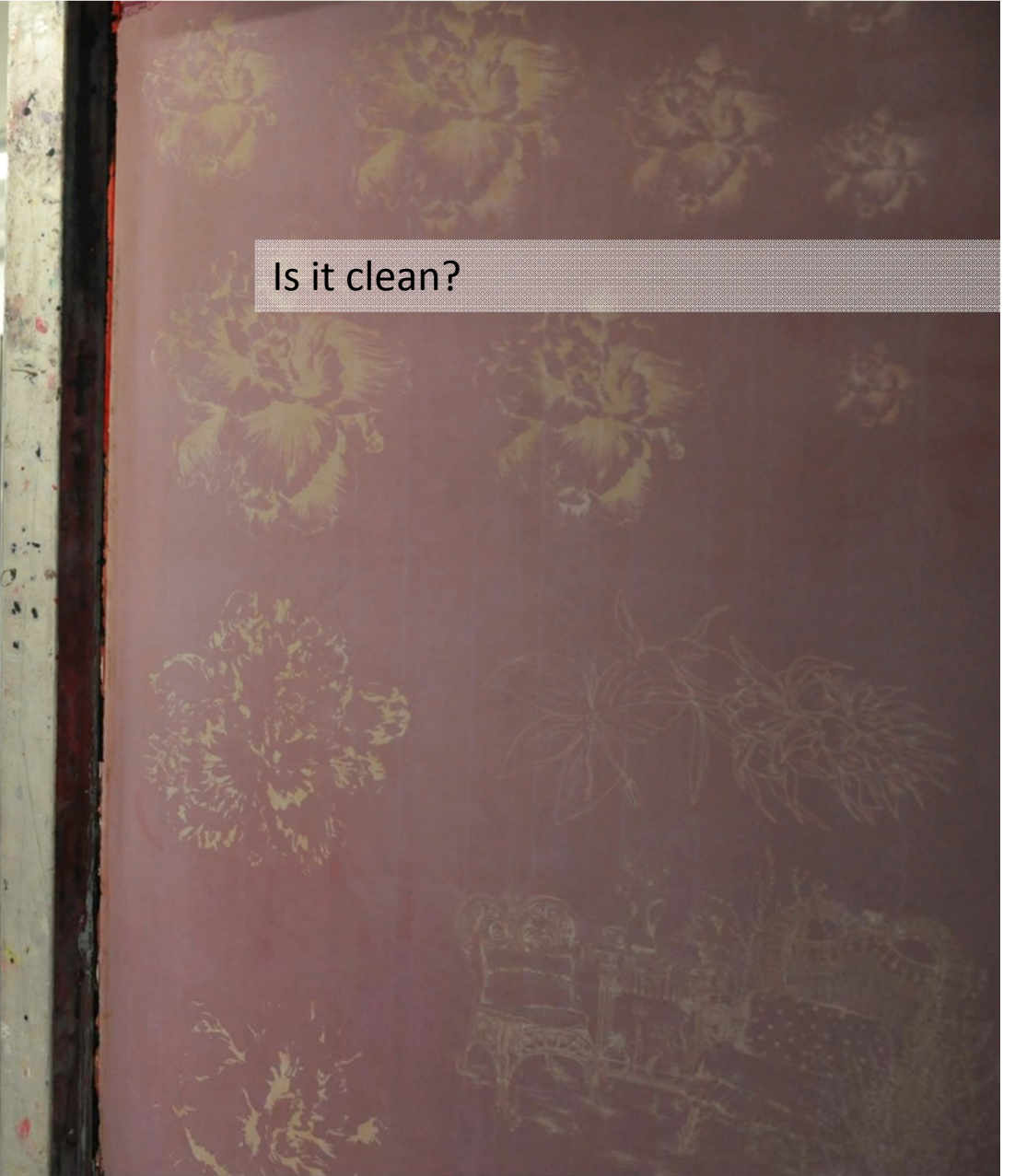


A home to your ideas, where you can hang your coat?





Is it clean?



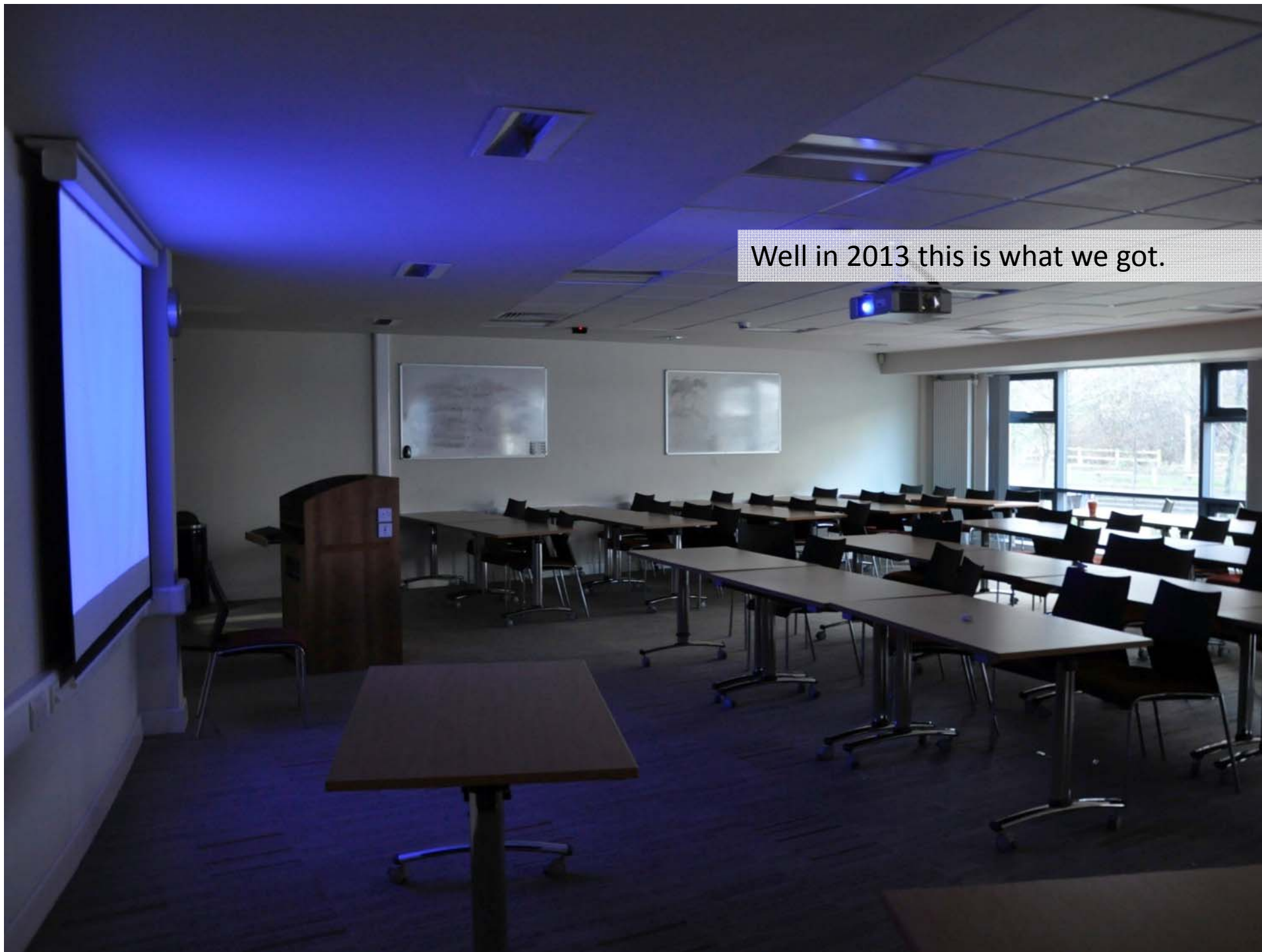




Well equipped?



Well in 2013 this is what we got.











The work suffered and so did we.



## Project Requirements

### Response to the brief – Intervention: The Tolson Museum

- a. A proposal package of work that meets the remit of the exhibition that includes: Up to 3 images of existing work; a short CV; an artists statement (100 words); an artist's proposal (300 words); a completed Exhibition Summary Sheet.
- b. Visualisations that demonstrate your visions and make it clear about how / why the ideas were developed.
- c. A minimum of 2 ideas should reflect on / utilise samples created in the materials and processes workshops.
- d. Proposal package presented as a printed PDF document

### A Context File (to be continued throughout the year in all contexts).

- a. An informative, broad and creative body of research that demonstrates a personal investigation into the context of Contemporary Practitioner.
- b. Reflective and factual information in order to help develop knowledge and communication skills.
- c. A document that clearly demonstrates a personal evaluation and reflection of the potential / thinking within a Contemporary Practitioner context.
- d. A document that demonstrates the thinking / making process's surrounding your ideas development.

Learning through making?

TFD1323 Introduction to Professional Practice:  
Contemporary Practitioner




In 2014 Cloth and Memory 2 came to Saltaire



<http://www.saltairefestival.co.uk/wp-content/uploads/2013/07/ClothMemory-2-227.jpeg>





Professor Lesley Millar UCA (Curator),  
June Hill (Project Co-ordinator) came  
and spoke to our students, the space  
was visited and a seed of an idea was  
born.





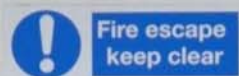
(1) Yoneyama. Y, Cloth & Memory 2, 18th AUGUST 2013, [online image]



Theory – cloth and memory  
Jessica Thornton

“Yoriko Yoneyama’s piece reminds me of when I was younger and I was always told to finish eating whatever was on my plate, the idea behind this was that one day we might not be able to eat as freely as we like and I’d always look back on any food I’d left and wish I hadn’t!”





BARBARA  
PETERS  
School of Dance



An encounter with spaces







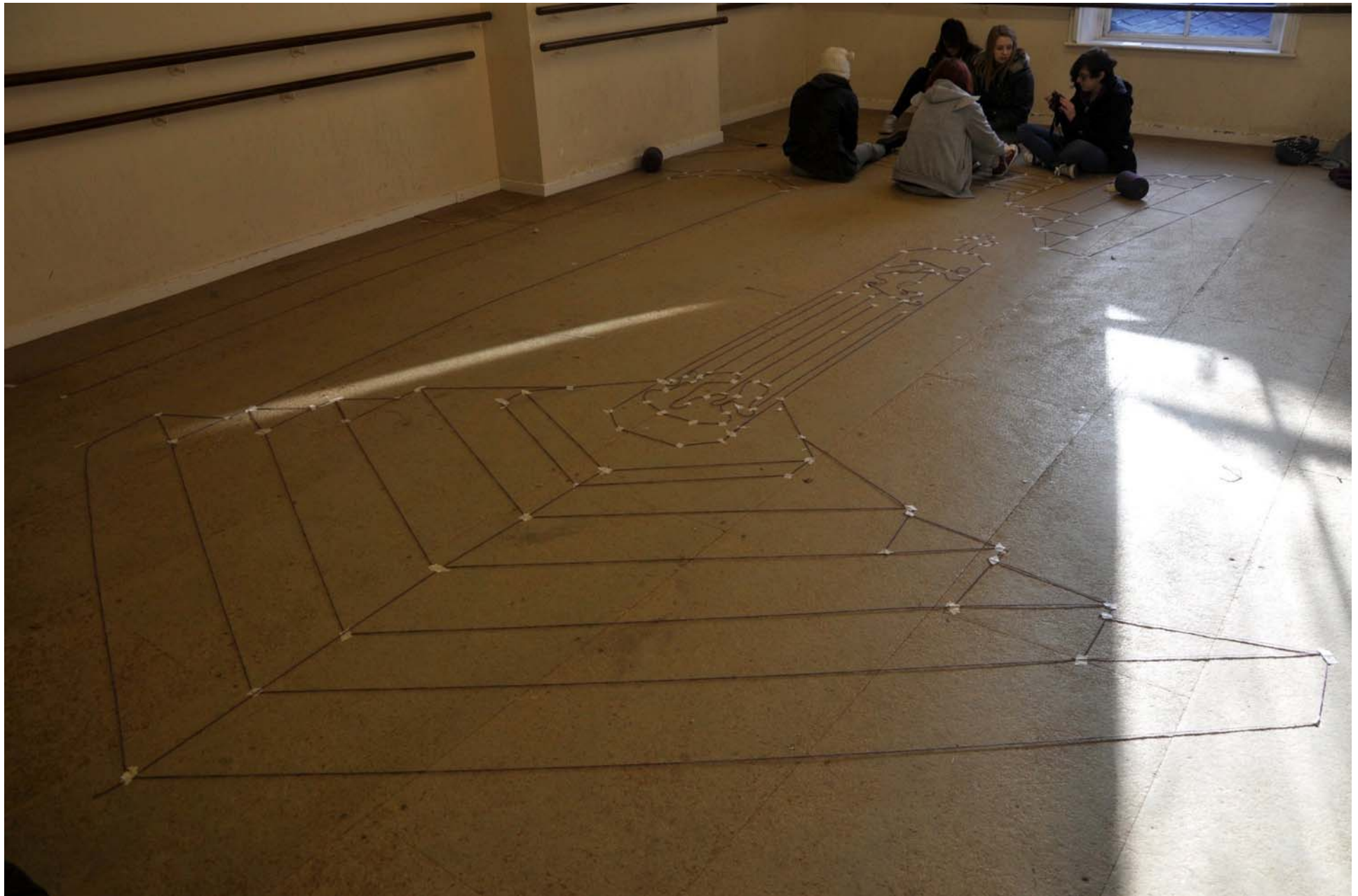
'...memories are blended, not laid down independently once and for all, and are rather than reproduced.'<sup>2</sup>

We take history to be a linear construct: day follows day, year follows year. We live from moment to the next present moment, from experience to experience. We use our memory, story, to connect to the stories of others, to bear witness and to create myths. But, unlike for example a poem or a multiplication table, memories of experiences are not fixed stored within some filing system in the mind, accessible at will. They are fugitive, responding to an unlooked for prompt, pieced together and re-constructed from the released from the folds of the memory. Dissolving, slipping through the porous memory, conflating experiences: memories are the wayward threads we use to reconstruct the past.

Memory is a re-creative act, each time we remember we re-construct, rather than recall. 'The remembered past and the moment of recall overlap without being identical.' It is a memory of the last remembering, re-visited by the self that exists in the present. Memories are layered and stitched together. Memories are not passive, they come and they go, with varying importance, sometimes ambiguous and sometimes with piercing sharpness: 'memories



## Memory Drawing Workshop - Abi Ruddock





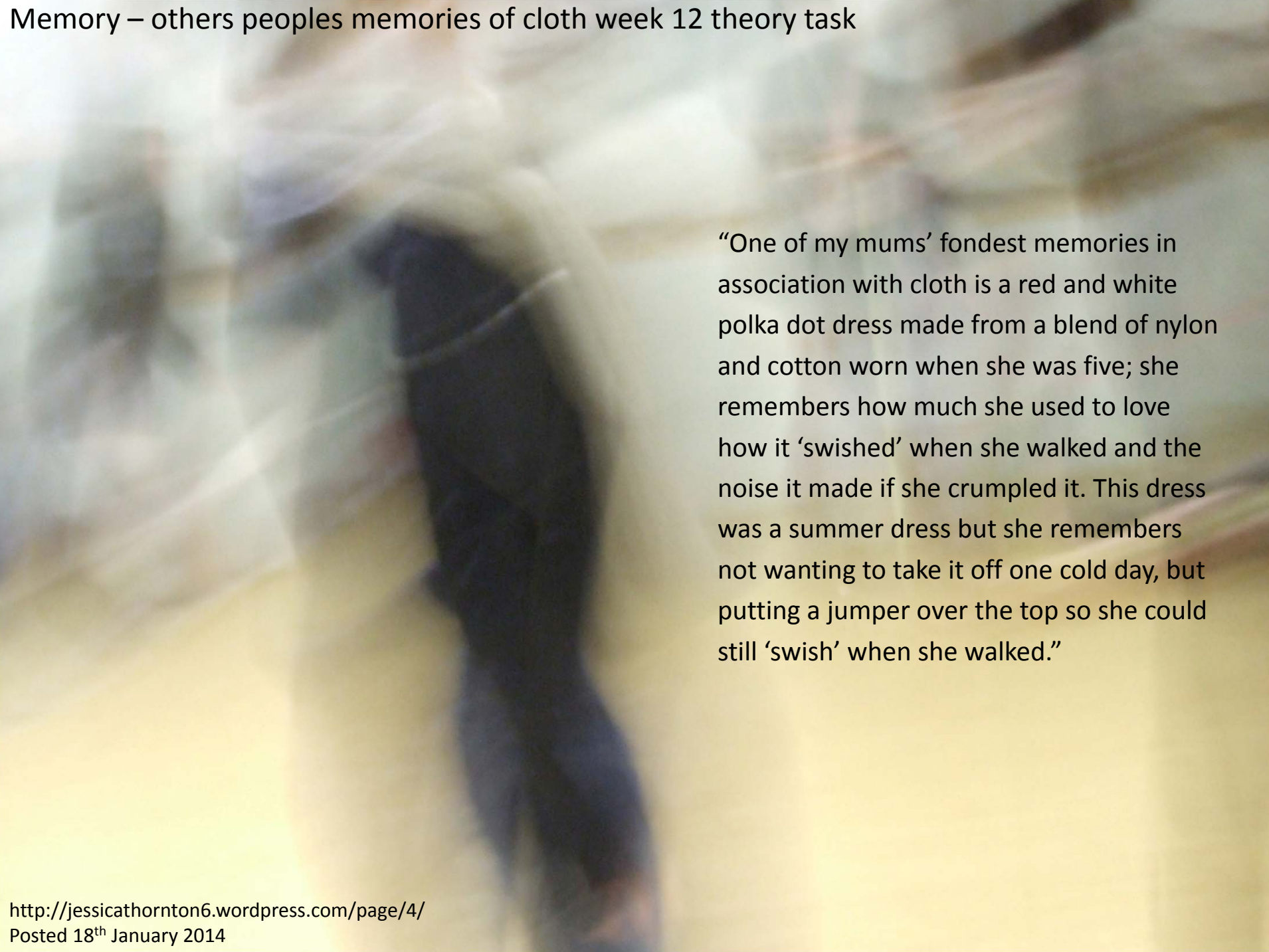
## Memory – others peoples memories of cloth week 12 theory task



“My sisters memory of cloth originates from a gift she was given by one of her friends, a love-heart shaped pillow filled with lavender scented stuffing. She remembers how the silk fabric would feel against her skin and how the scent used to make her feel calm and relaxed, even now she buys herself lavender scented bath soaps and candles because she associates the smell with a feeling of calm, this memory is almost a meditative process for her.”



## Memory – others peoples memories of cloth week 12 theory task



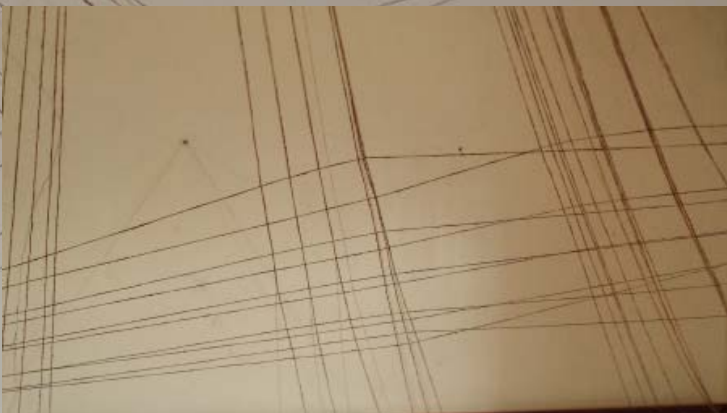
“One of my mums’ fondest memories in association with cloth is a red and white polka dot dress made from a blend of nylon and cotton worn when she was five; she remembers how much she used to love how it ‘swished’ when she walked and the noise it made if she crumpled it. This dress was a summer dress but she remembers not wanting to take it off one cold day, but putting a jumper over the top so she could still ‘swish’ when she walked.”



An encounter with the packhorse space.  
Ellie Smith responding to Walking/Warping the Line

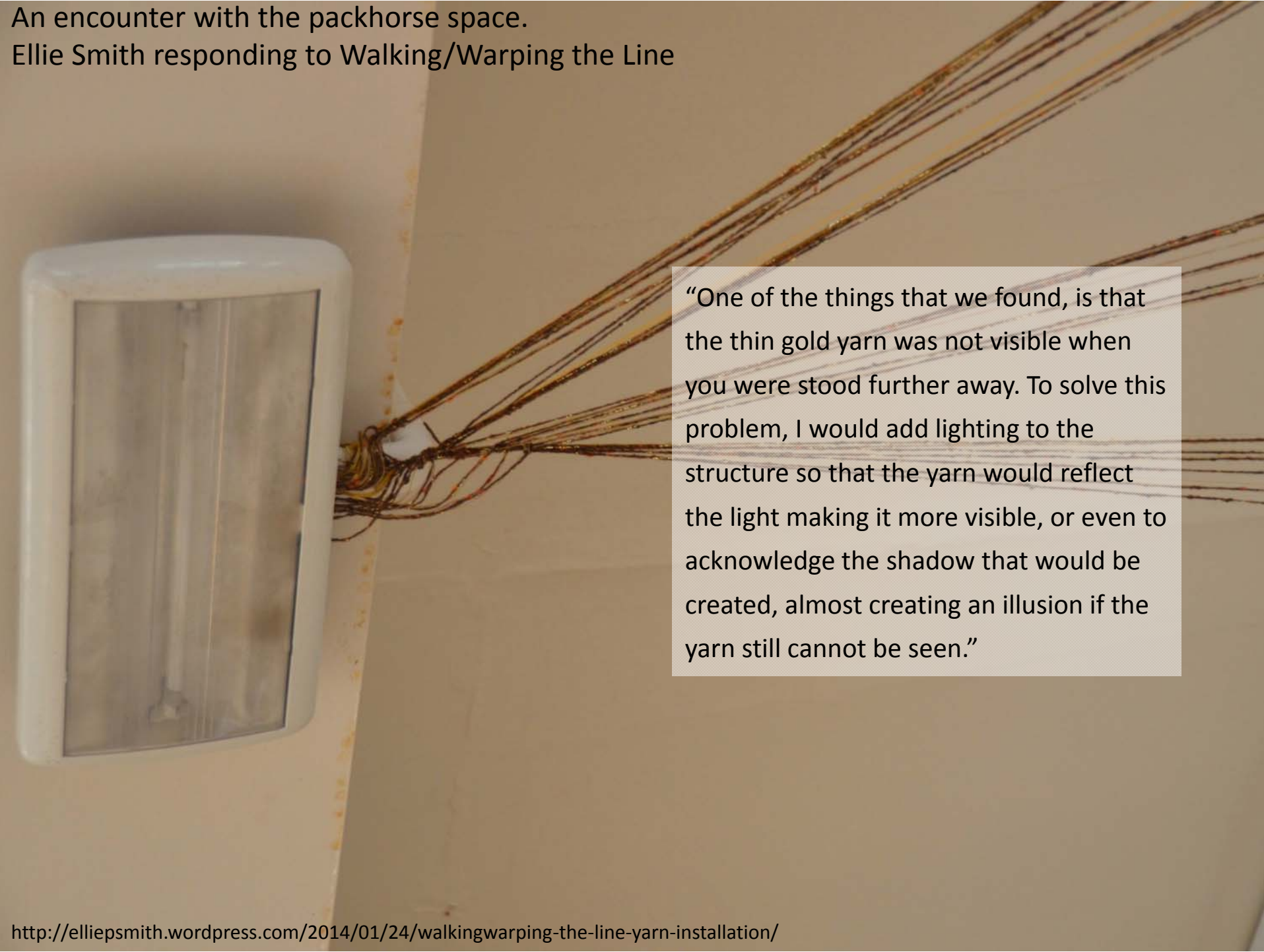
“We had to think carefully about how we would utilise the space in order to make the most of it and create a bigger impact.

For our work, we focused in the corner of the room and used the centre of the room as a point where the yarn would meet. We then wove other types of yarn through these warps. This meant that we could connect the walls into our work.’





An encounter with the packhorse space.  
Ellie Smith responding to Walking/Warping the Line



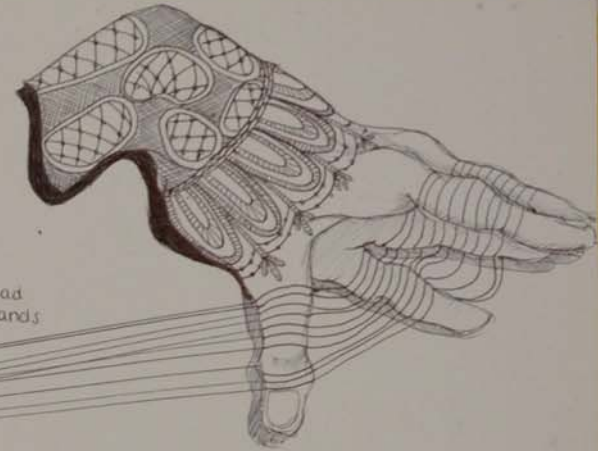
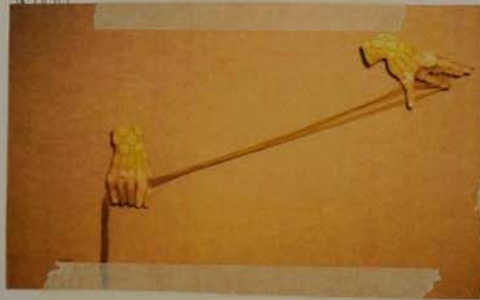
“One of the things that we found, is that the thin gold yarn was not visible when you were stood further away. To solve this problem, I would add lighting to the structure so that the yarn would reflect the light making it more visible, or even to acknowledge the shadow that would be created, almost creating an illusion if the yarn still cannot be seen.”



# Rheanna Sorby – Sketchbook response

## MEREDITH GRIMSLEY

creates 'wearable art', installations, performance pieces, 2 and 3 dimensional pieces and focuses on translating how parallel pain and joy is in her life. Her work is quite spiritual and she describes her work as reflecting growth, faith, sacrifice, and pursuit of grace. I think her work, especially this piece, does so extremely well, especially the decoration on the hands. I think it represents a henina tradition, very popular in the more Eastern countries and especially in cultures such as Islam, Hinduism and Buddhism. I think it links in really well with her 'spiritual' and meditation inspirations. This is my favourite of all her pieces. I think it is quite playful, as it reminds me alot of playing 'cat's cradle' when I was younger, yet it is also so delicate and beautiful. The hands are almost ~~carved~~ concave, animated or illustrated, long thin and bony, reach and feeling from viewers. It would look eerie and sinister, almost coversup and hides the ugly shapes underneath. This could be expressing how society is and how expectant everyone is to be attractive.



In Meredith's actual piece, thread (gold) is used to decorate the hands and join the two hands together.

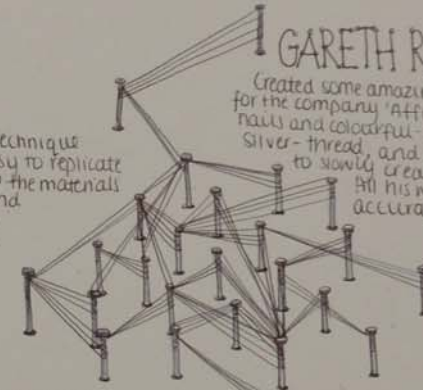
## GARETH ROWSON

Created some amazing work on commission for the company 'Affinity'. He uses small nails and colourful - mainly red and silver - thread, and wraps the nails with it, to slowly create an image.

All his work requires precision, accuracy and patience as he does this all by hand! I really like this idea/concept, and love the way that the more thread that builds up, the darker and deeper the shade of the colour becomes. This gives the piece depth and makes it look 3d dimensional rather than a dot-to-dot drawing.

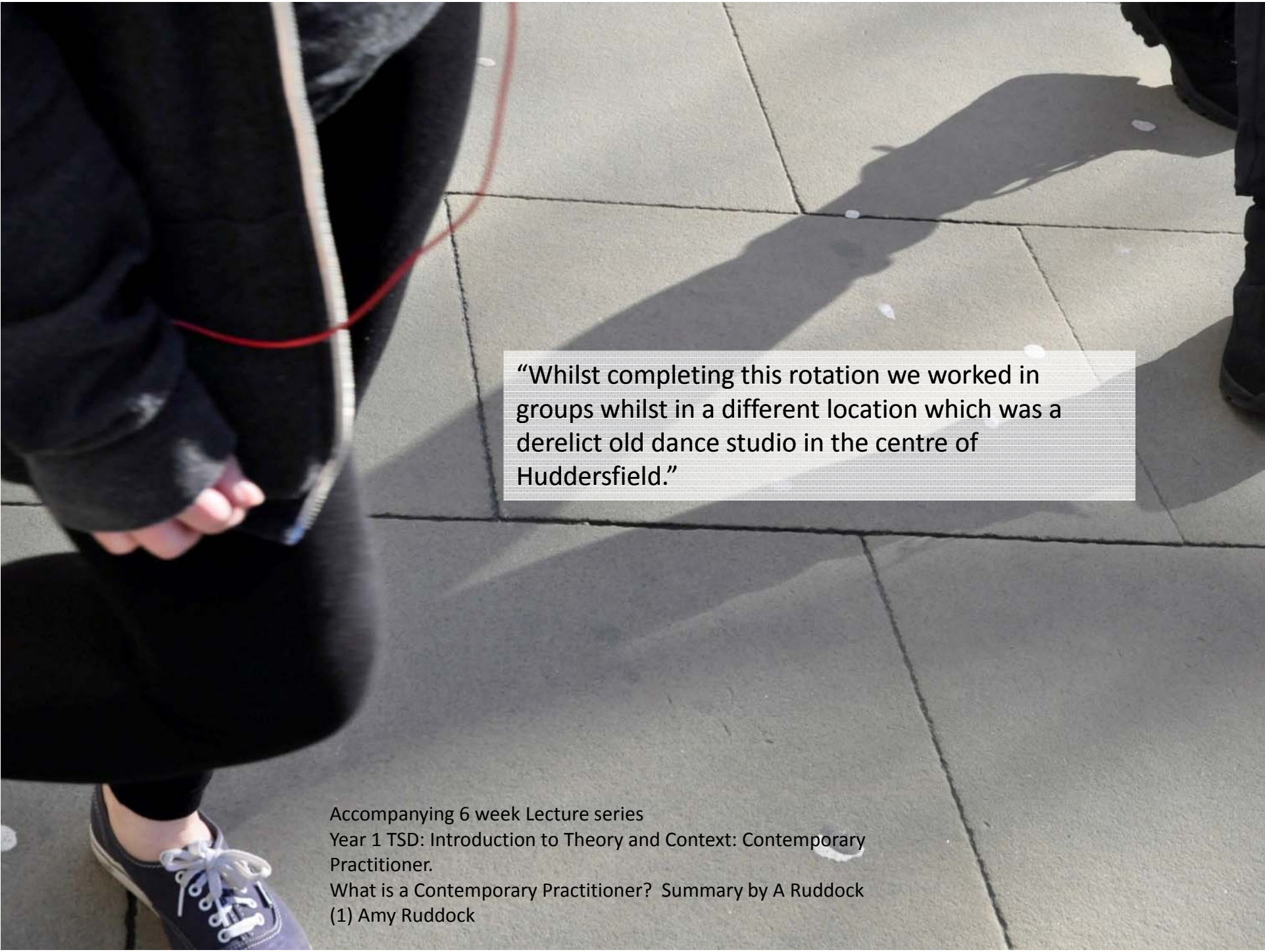
I think this technique would be easy to replicate with regards to the materials Gareth used and the simplicity of the design. I would probably try to include a wider/broader colour range in the design though.

This piece reminds me of a much smaller scale line of pylons and all their electric lines joining together, subconsciously ignored in the countryside.



I love the contrast of sharp, hard, metal, shiny and uniform against the soft texture of the thread, with a warm colour. I do think it works really well.

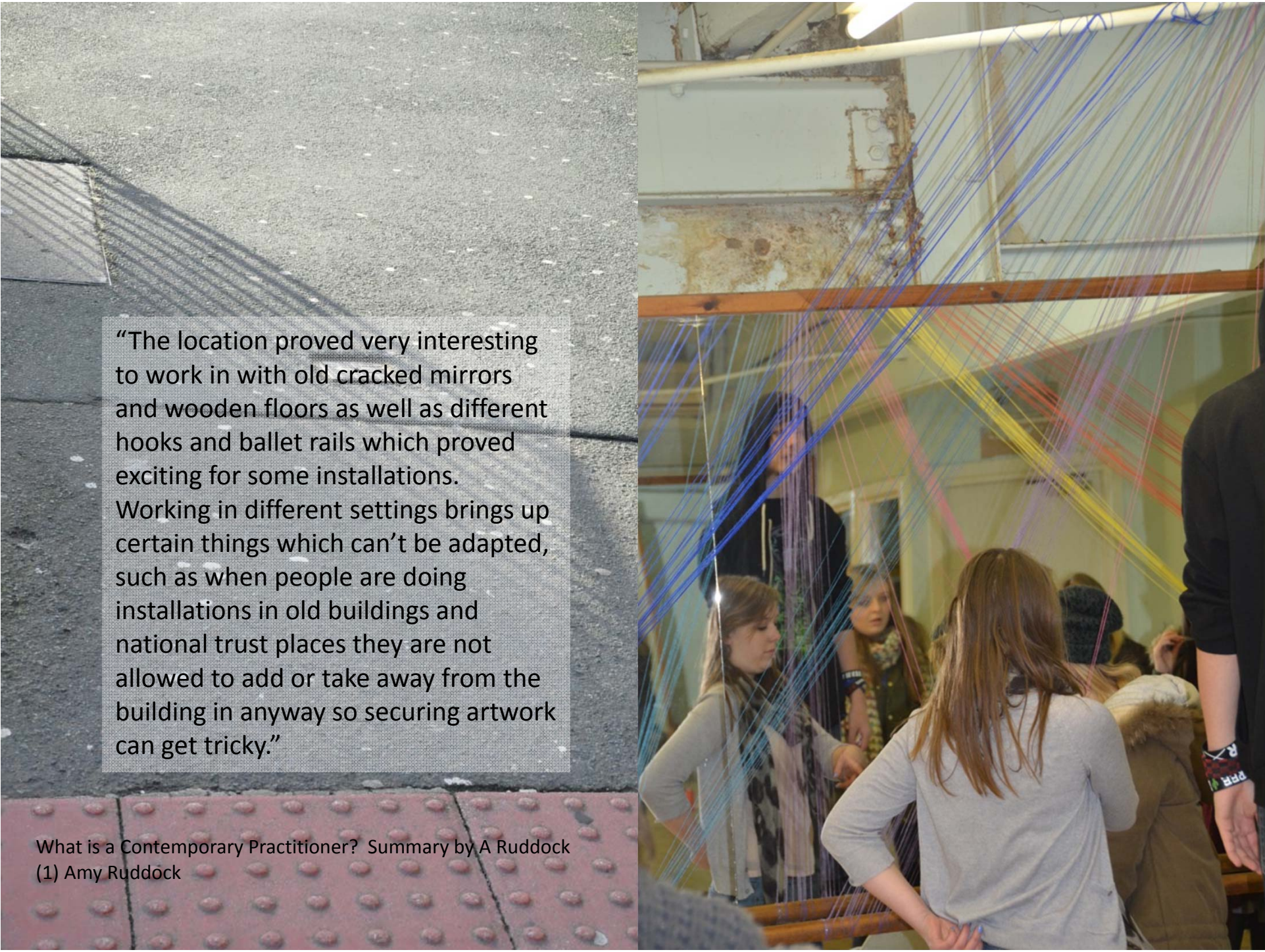




“Whilst completing this rotation we worked in groups whilst in a different location which was a derelict old dance studio in the centre of Huddersfield.”

Accompanying 6 week Lecture series  
Year 1 TSD: Introduction to Theory and Context: Contemporary Practitioner.  
What is a Contemporary Practitioner? Summary by A Ruddock  
(1) Amy Ruddock



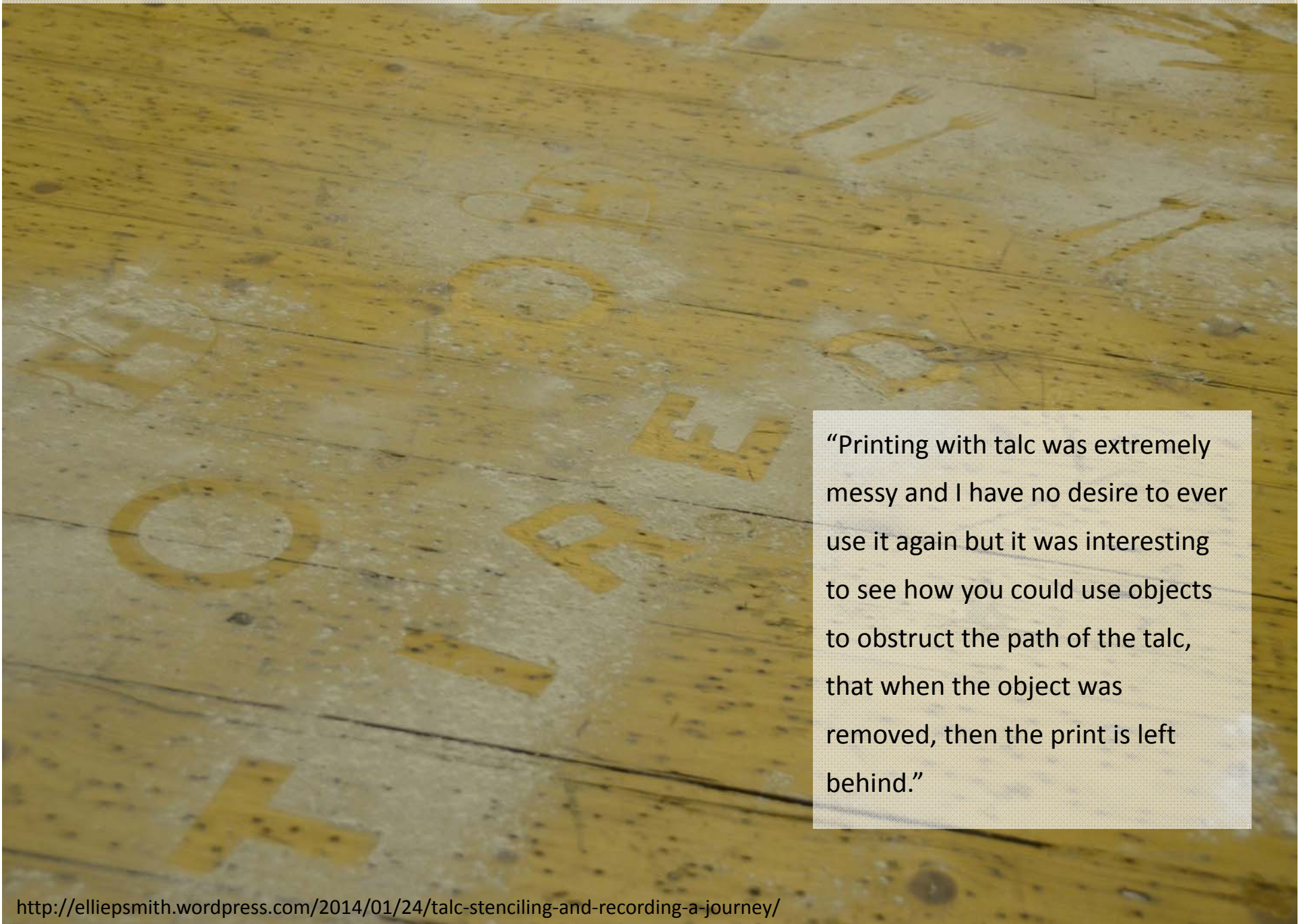


“The location proved very interesting to work in with old cracked mirrors and wooden floors as well as different hooks and ballet rails which proved exciting for some installations. Working in different settings brings up certain things which can’t be adapted, such as when people are doing installations in old buildings and national trust places they are not allowed to add or take away from the building in anyway so securing artwork can get tricky.”

What is a Contemporary Practitioner? Summary by A Ruddock  
(1) Amy Ruddock



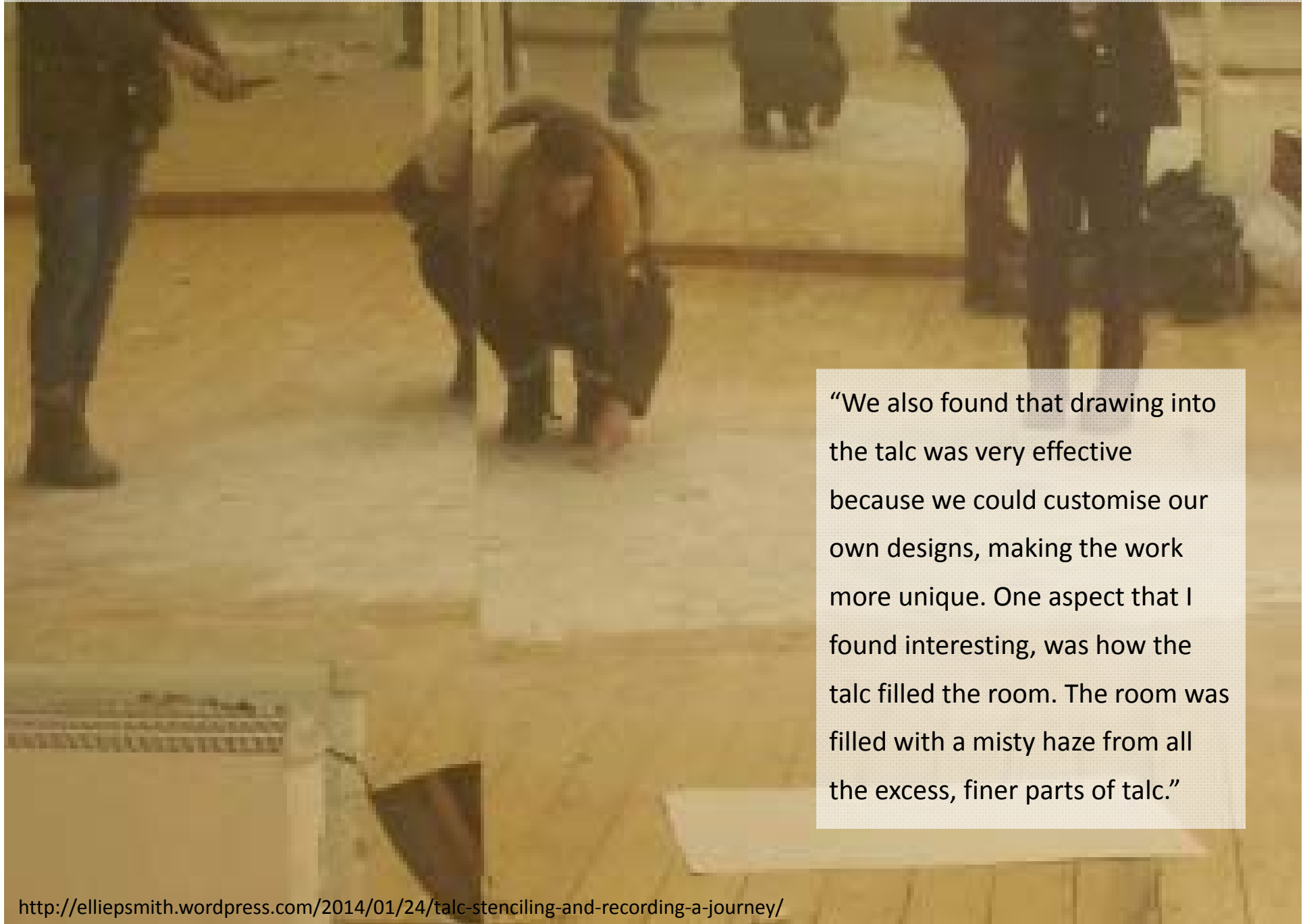
## An encounter with the packhorse space. Ellie Smith responding to talc



“Printing with talc was extremely messy and I have no desire to ever use it again but it was interesting to see how you could use objects to obstruct the path of the talc, that when the object was removed, then the print is left behind.”



An encounter with the packhorse space. Ellie Smith responding to talc



“We also found that drawing into the talc was very effective because we could customise our own designs, making the work more unique. One aspect that I found interesting, was how the talc filled the room. The room was filled with a misty haze from all the excess, finer parts of talc.”



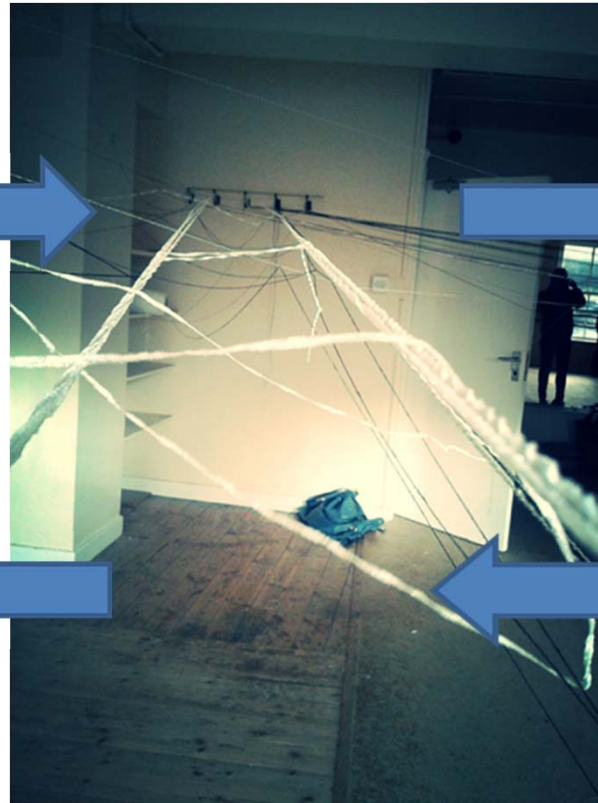
# Making Meaning - Jessica Thornton - Inter-related experiences

## Weave to Contemporary Practitioner

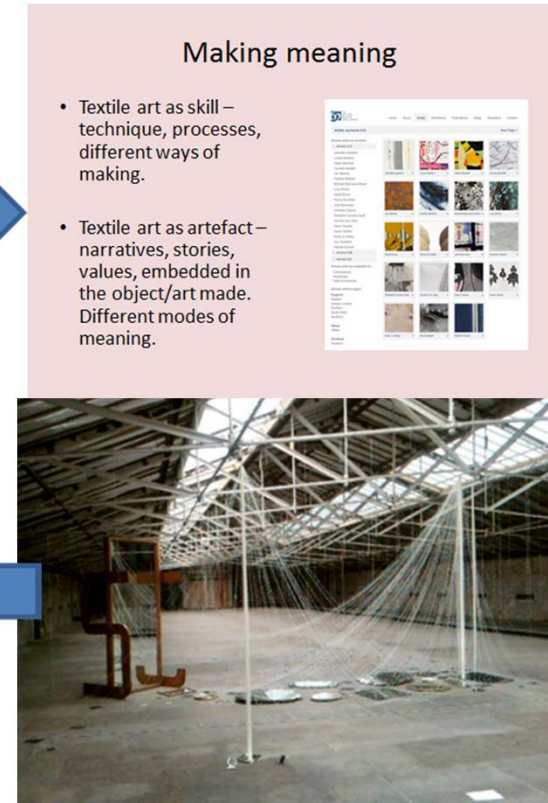
Specialisms (weave, knit, embroidery, print), professional practice, theory



Making: learning to weave



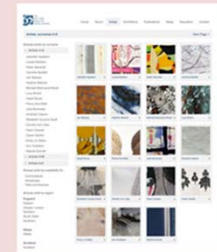
Practice: Contemporary practitioner



Theory:  
Modes of making modes of meaning

### Making meaning

- Textile art as skill – technique, processes, different ways of making.
- Textile art as artefact – narratives, stories, values, embedded in the object/art made. Different modes of meaning.





y: 6 week lecture series





Jessica Thornton then experiences theory. Accompanying 6 week Lecture programme  
Year 1 TSD: Introduction to Theory and Context: What is a Contemporary Practitioner?

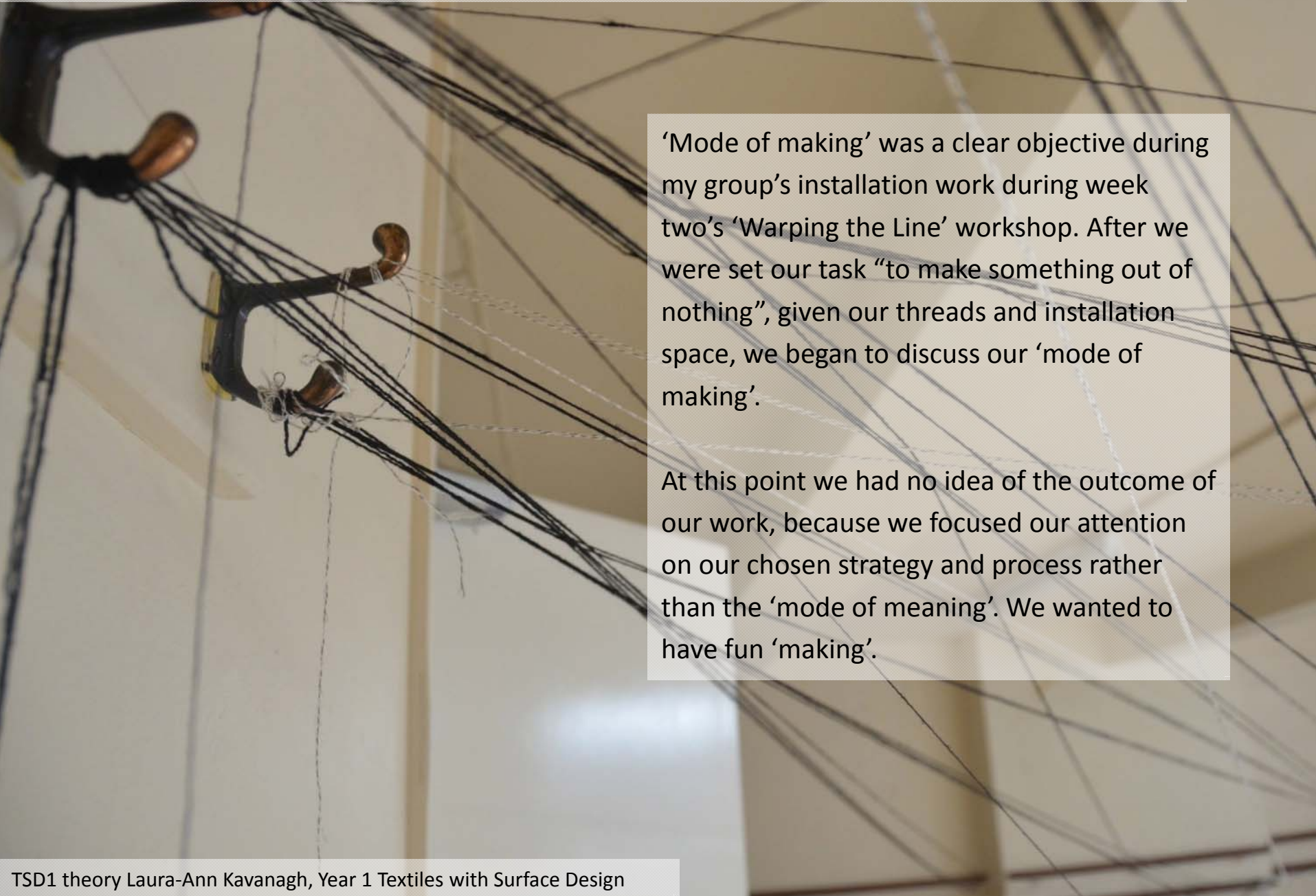
"Symbolism and representation are just some of the basic concepts contemporary practitioners use as a starting point when creating many of their pieces or installations. Whether it be for a gallery space or an exhibition, contemporary practitioners work can be "a reaction to what has occurred there in the past but is hardly visible anymore." (Ine Van Son, 2014) . Like this quote from Ine Van Son, other artists are known for directly responding to the surrounding area by utilising the scale, colour scheme and even history of the space.

For example; the well-known Cloth and Memory 2exhbition featured artist who linked their pieces with the history and location of the exhibition space at salts mill. Hilary Bower for instance created hand-made sacks that dangled from the roof, metaphorically representing the human form, labour and the repetition of making, whereas, Yoriko Yoneyama used the exhibition as inspiration to personalise her installation with her own memories and thoughts on cloth."



Accompanying 6 week Lecture programme

Year 1 TSD: Introduction to Theory and Context: Contemporary Practitioner



‘Mode of making’ was a clear objective during my group’s installation work during week two’s ‘Warping the Line’ workshop. After we were set our task “to make something out of nothing”, given our threads and installation space, we began to discuss our ‘mode of making’.

At this point we had no idea of the outcome of our work, because we focused our attention on our chosen strategy and process rather than the ‘mode of meaning’. We wanted to have fun ‘making’.



Accompanying 6 week Lecture programme

Year 1 TSD: Introduction to Theory and Context: Contemporary Practitioner

“I enjoyed the task and working with groups helped our creative juices flow. However, working without a specific outcome can sometimes be difficult.

Not all Contemporary practitioners work in this way, those that focus on the ‘mode of meaning’ often relate their work to socially engaged textile practice. Through the use of their art, these practitioners are peacefully improving and strengthening awareness of issues that need to be dealt with.”



## Reciprocal learning methods

2nd Year Student Meg Boyce presenting the ideas behind her knitting workshop





Reciprocal learning methods

1st year student, Ellie Smith responding to unravelling knit workshop

### **Unravelling/Wrapping with Yarn**

“This Workshop was really intriguing because the idea of unravelling something that you have spent time making is just so alien to me; however, it was quite therapeutic because the piece of knit that I chose unravelled very easily.”









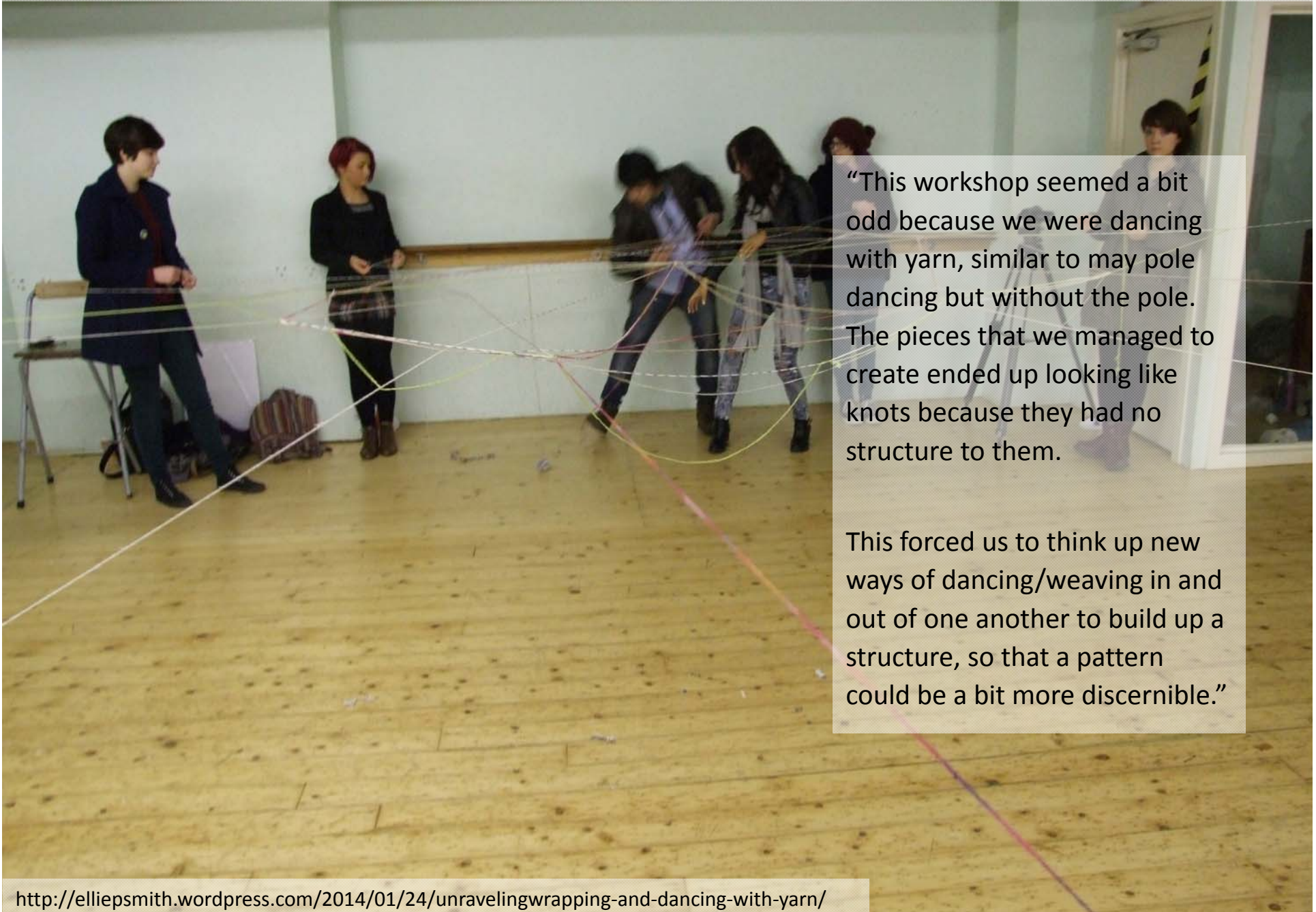
Reciprocal learning methods  
Meg Boyce Knitting workshop





## Reciprocal learning methods – ‘The Read Thread’

### A response to 2nd Year Student Meg Boyce Knitting workshop



“This workshop seemed a bit odd because we were dancing with yarn, similar to may pole dancing but without the pole. The pieces that we managed to create ended up looking like knots because they had no structure to them.

This forced us to think up new ways of dancing/weaving in and out of one another to build up a structure, so that a pattern could be a bit more discernible.”





I think I should say all the way through,

this is my way of doing things.

It may or may not be the right way

but it works for me.

<http://www.flickr.com/photos/85813154@N06/7859150698/lightbox/>



Charlotte Cullen, *school hard*, human hair extensions, gloss print on hair grips, bulldog clips. (2013)



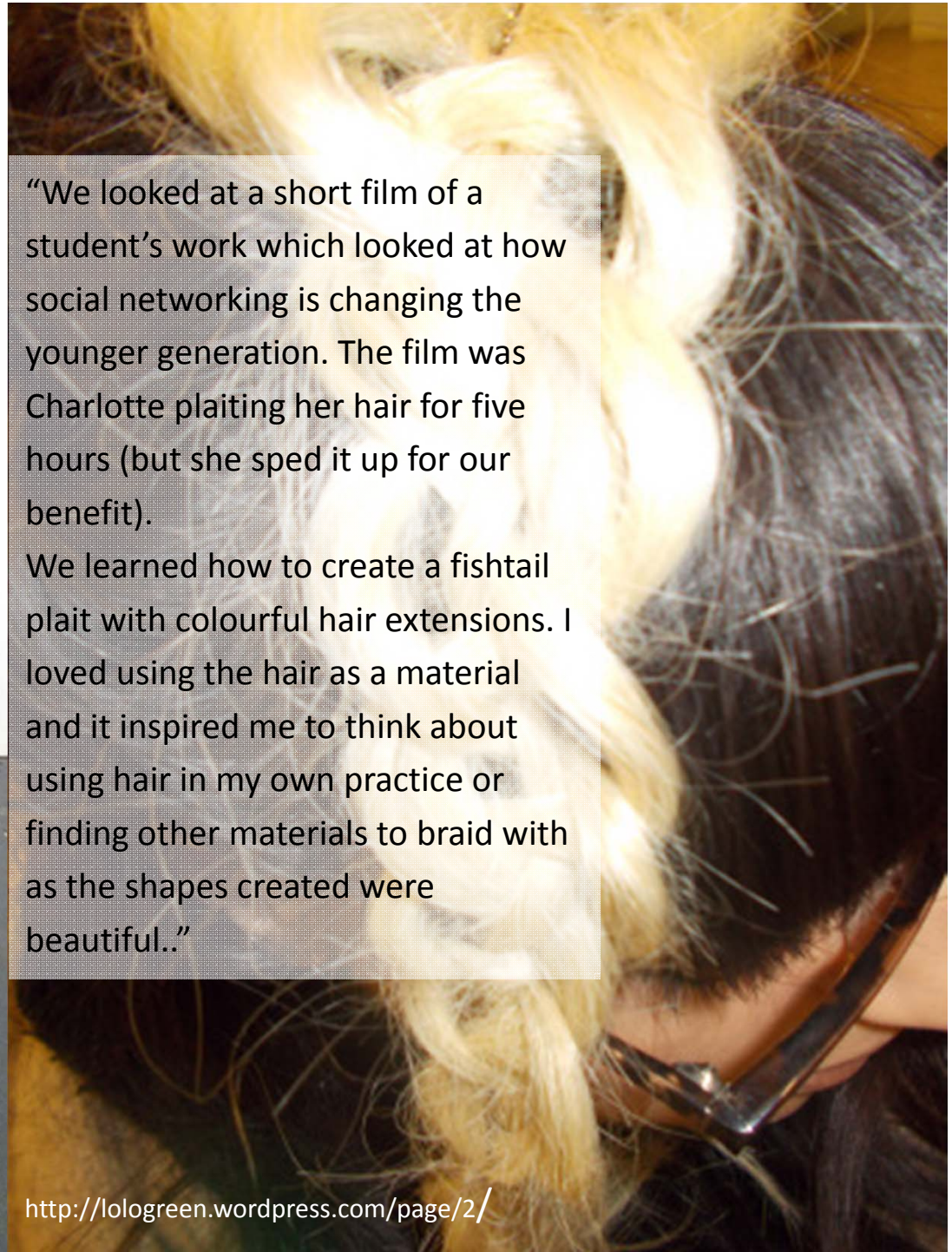
you taste like strawberries  
synthetic hair extensions, lace underwear, strawberry hair conditioner,  
plastic bowl. (2013)



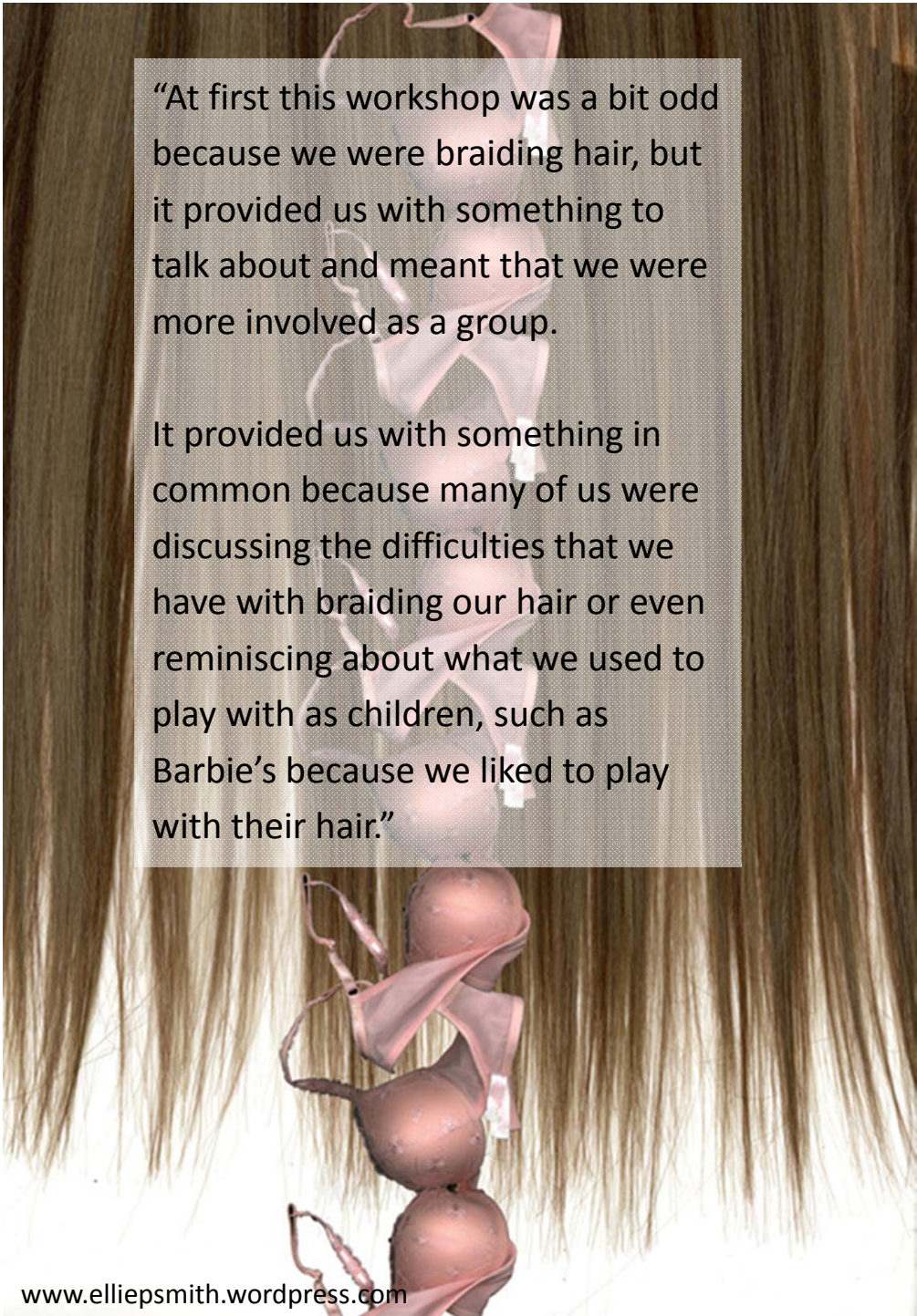
“We looked at a short film of a student’s work which looked at how social networking is changing the younger generation. The film was Charlotte plaiting her hair for five hours (but she sped it up for our benefit).

We learned how to create a fishtail plait with colourful hair extensions. I loved using the hair as a material and it inspired me to think about using hair in my own practice or finding other materials to braid with as the shapes created were beautiful..”

<http://lologreen.wordpress.com/page/2/>







“At first this workshop was a bit odd because we were braiding hair, but it provided us with something to talk about and meant that we were more involved as a group.

It provided us with something in common because many of us were discussing the difficulties that we have with braiding our hair or even reminiscing about what we used to play with as children, such as Barbie’s because we liked to play with their hair.”





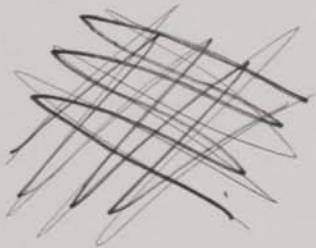
## Jess Thornton – sketchbook response

got me thinking about the links between textiles and therapy, which then led me to research on art based therapy used on people described as 'visual'.

Art is used to communicate feelings and emotions for those who struggle with communicating with speech or words. For example big and little brushstrokes may be a release of tension or stress. perhaps this could link more within textiles with weaving, knitting or embroidery.

Mark Making in  
ART Therapy

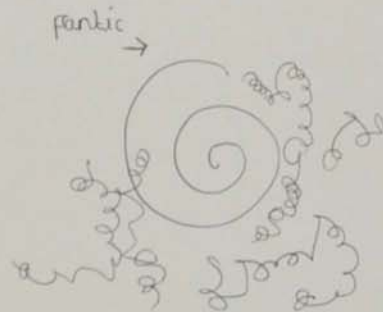
- e.g. aggression



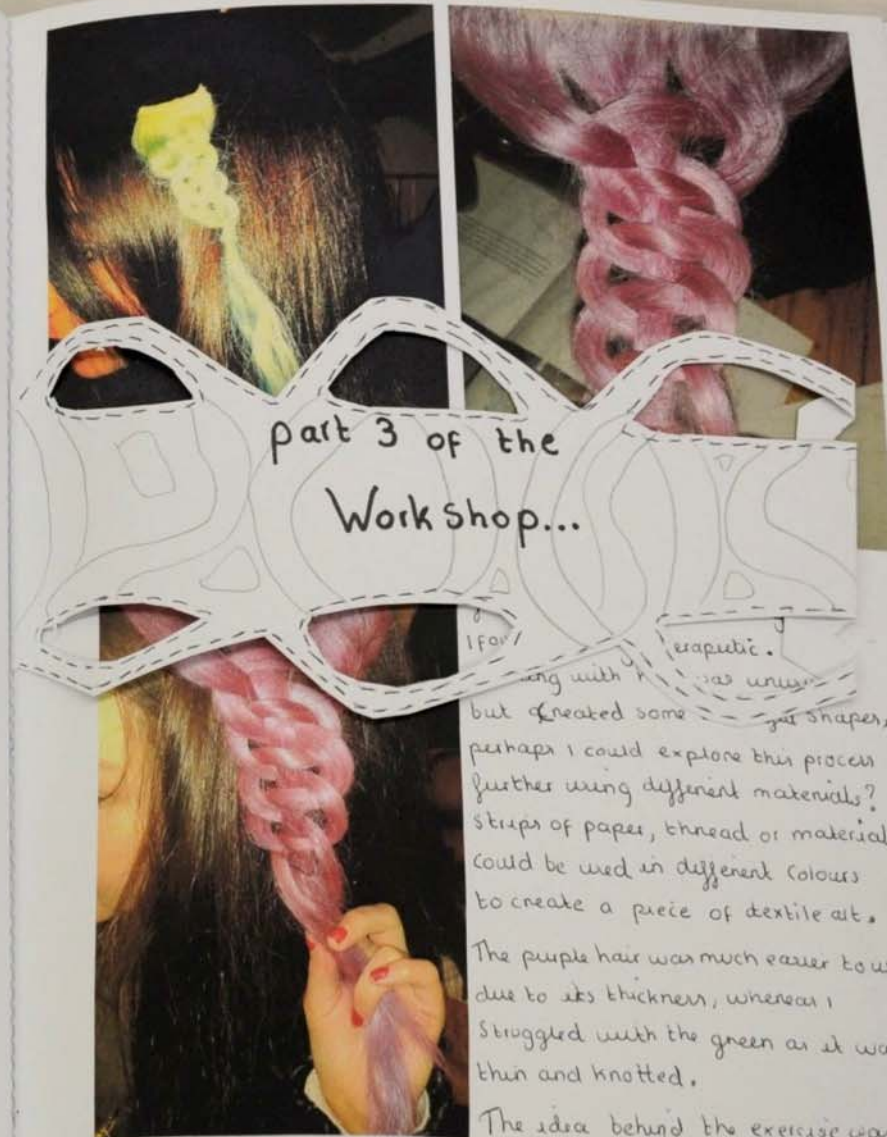
→ calm



- relaxing



panic →



part 3 of the  
Workshop...

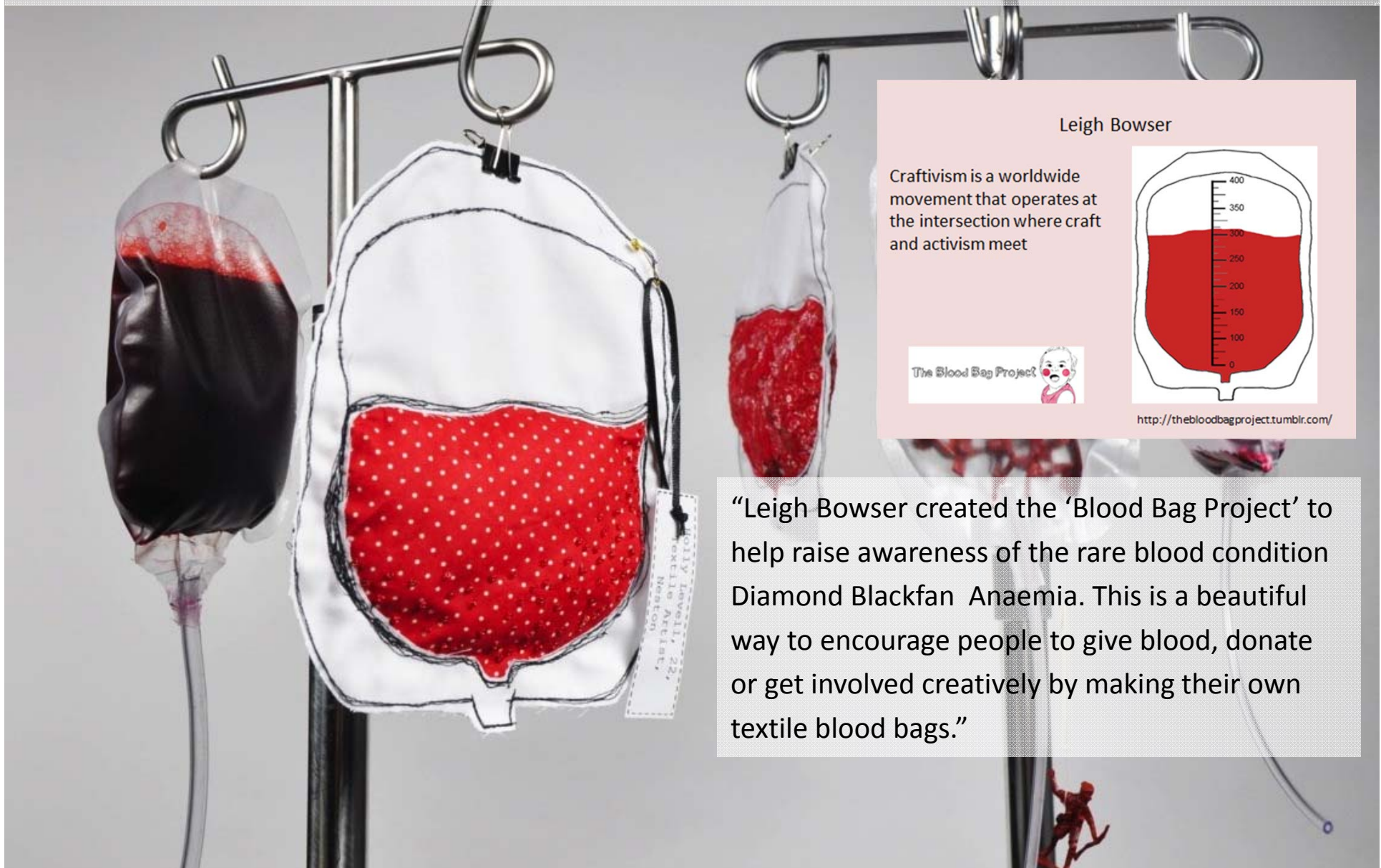
...ing with ...  
therapeutic ...  
but created some ...  
perhaps I could explore this process further using different materials? Strips of paper, thread or material could be used in different colours to create a piece of textile art. The purple hair was much easier to use due to its thickness, whereas I struggled with the green as it was thin and knotted.

The idea behind the exercise was a reflection into personal image and how certain styles (in particular) our hair can cause certain reactions, I found it to be an interesting response and brought into personal image.



Accompanying 6 week Lecture programme

Year 1 TSD: Introduction to Theory and Context: Contemporary Practitioner



What is a contemporary practitioner: TSD1 theory Laura-Ann Kavanagh, Year 1 Textiles with Surface Design

<http://sampletwelve.tumblr.com/post/22324154301/leigh-bowsers-textile-art-and-the-blood-bag>





From: Leigh Bowser  
[mailto:leighbowser@hotmail.com]  
Sent: 04 February 2014 09:49  
To: Claire Barber  
Subject: The Blood Bag Project

Hi Claire!

I found out recently that your still promoting The Blood Bag Project through the contemporary practitioner module and I wanted to say Thank You!!!

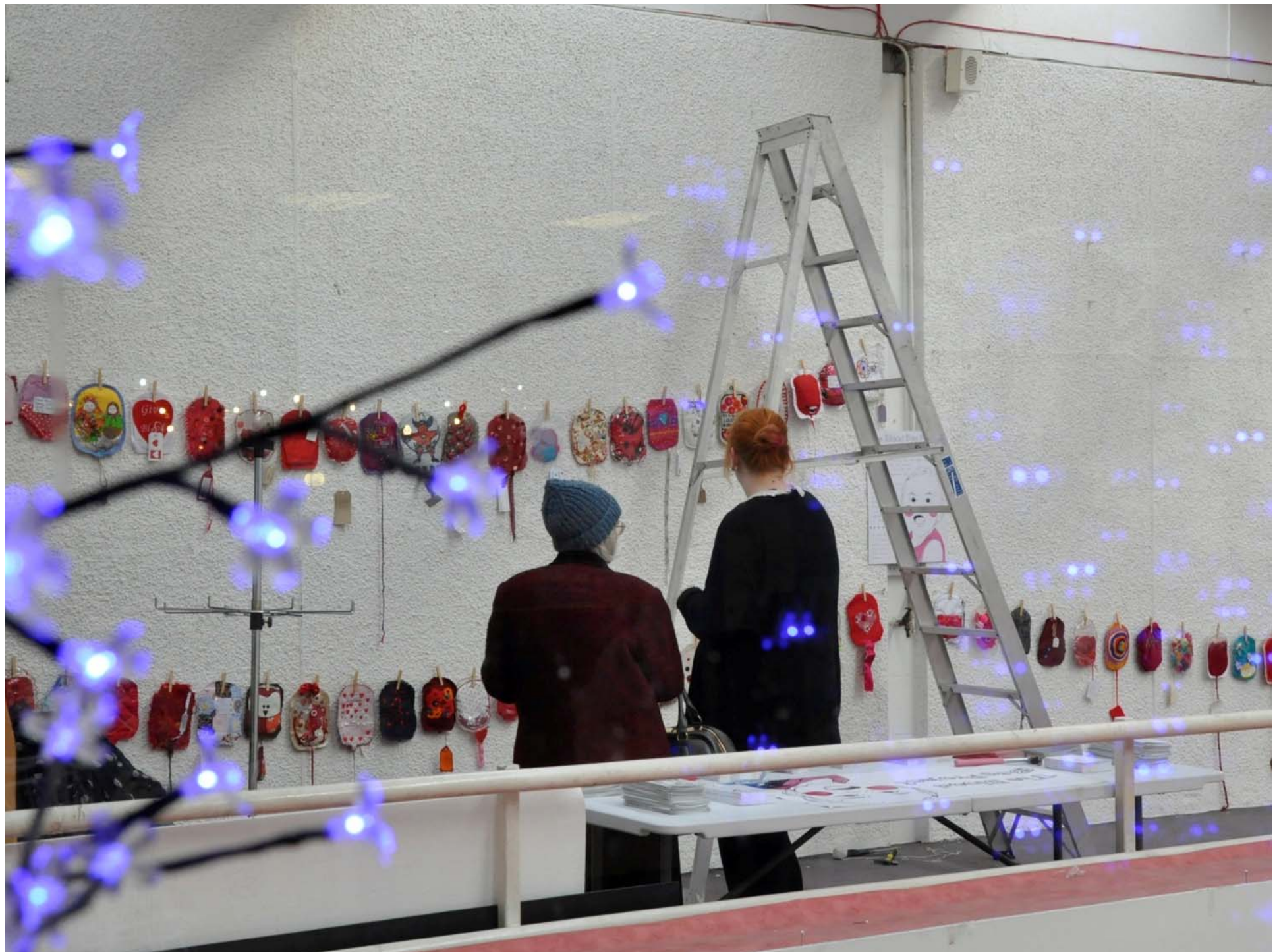
The project will be exhibiting some of its 316 bags at the Packhorse Gallery in Huddersfield between the 24th February-3rd March, and was hoping I could get together 2 or 3 volunteers from the Textiles courses to help me install it. I am looking for a few hours during the day of the 24th. If anyone is interested they can email me and I will let them know the specifics:

leighbowser@hotmail.com

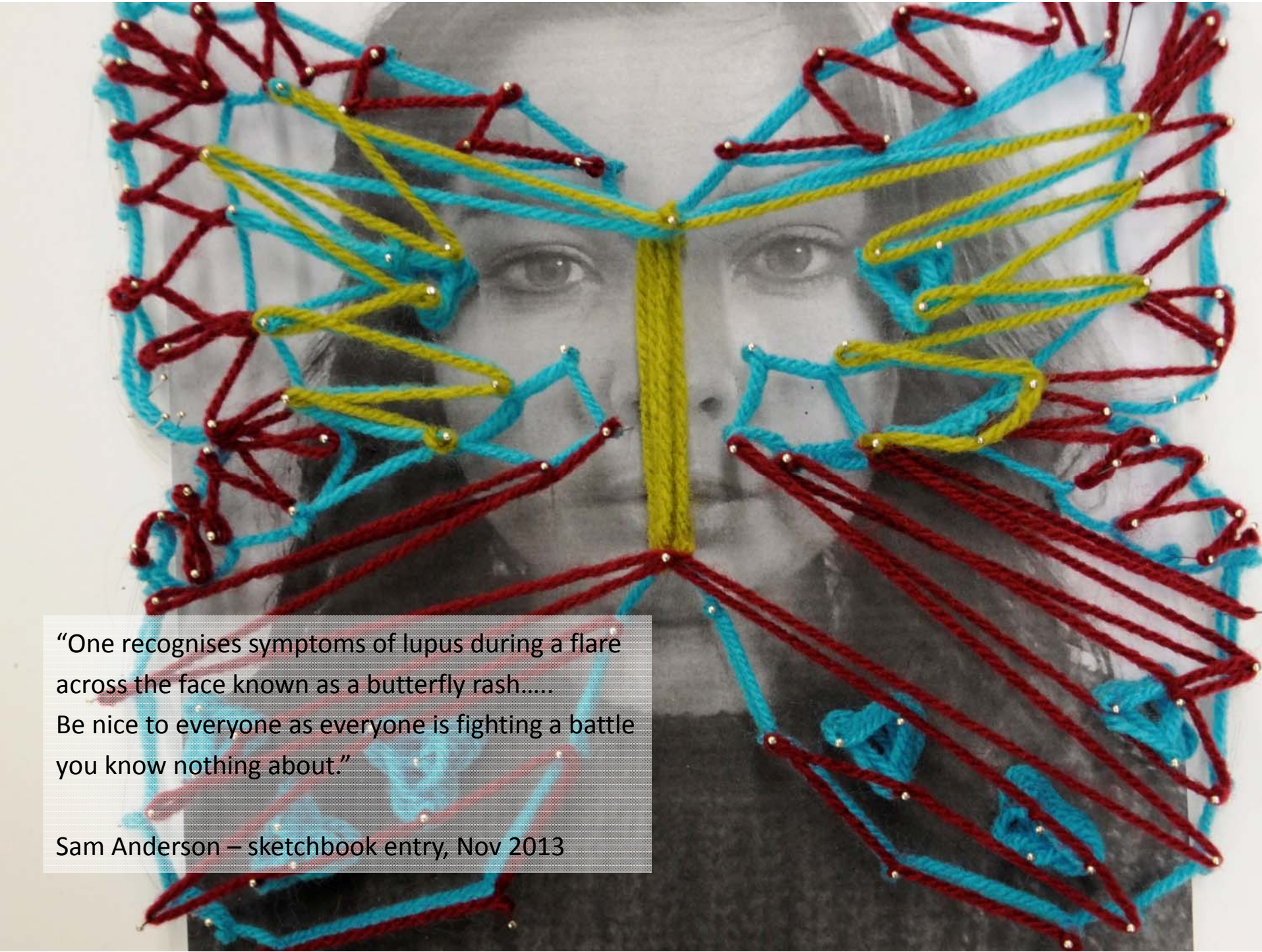
I think it would be a good chance to learn about the opportunities the packhorse gallery offers, as well as experience of installing a small exhibit.

Thanks,  
Leigh







A black and white portrait of a person's face is the background. Overlaid on the face is a complex, colorful string art pattern. The pattern consists of numerous thin, braided strings in red, blue, and yellow, connected by small gold-colored beads. The strings form a dense, web-like structure that covers the entire face, with a central vertical yellow string running down the middle. The pattern is symmetrical and intricate, resembling a butterfly or a complex network of lines.

“One recognises symptoms of lupus during a flare  
across the face known as a butterfly rash.....  
Be nice to everyone as everyone is fighting a battle  
you know nothing about.”

Sam Anderson – sketchbook entry, Nov 2013



## Final Year student steers participatory artworks

Josie Capel –  
The Re-making of  
Guernica  
Collective (2013).  
[Fabric and cotton  
thread banner,  
people, table,  
chairs], V&A  
London



BJORN LINNERT,  
Lise (2012)  
Desconocida  
Unknown Ukjet  
[mixed media  
Installation]  
various locations



CAPEL, Josie (2013) Are We  
Lost:3 [Installation detail]  
Huddersfield



CAPEL, Josie  
(2013), Are We  
Lost: project  
poster [mixed  
media, text]



## Reciprocal learning methods - Workshop 18th December Josie Capel

Workshop 18<sup>th</sup> December

As you walk around Huddersfield this week, see what hidden gems you may seek...

Collect small artefacts you find, whilst pondering your journey through Huddersfield, keep your path in mind.

Find objects that people do not need, from receipts, plastic and even leaves.

Take photos of your surroundings, play I spy with the towns findings. Buildings, people, signs, anything you spy that catches your eye.

Creativity is key, whatever your interpretation may be.

(If you find a penny pick it up.)

Bring with you:

10x A5 printed photos

Collection of artefacts

See you on the 18<sup>th</sup>

*Josie*



## Reciprocal learning methods – ‘The Read Thread’

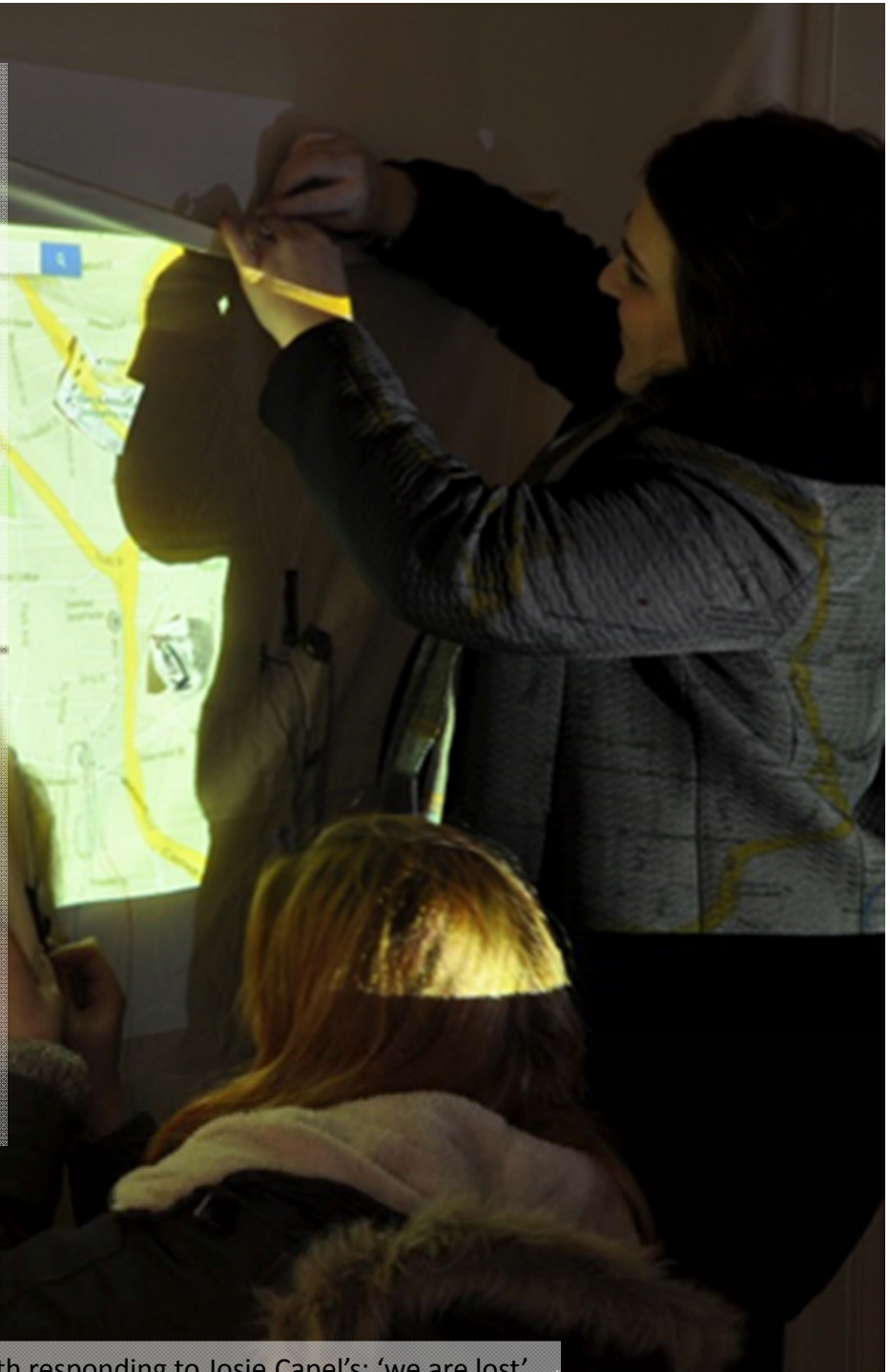
1st year student April Heppell responding to Josie Capel's: ‘we are lost’

“Before coming to the work shop we were asked to take pictures of our journey to university as they would be part of our task: Each of these photos show things that I pass on a regular routine, from either going back to my Uni or getting the train to my hometown. As well as images I also needed to bring in artefacts that I had found on my journey, I found an empty cigarette packet, packaging, stones and bark.”





“The travel workshop was fascinating because it almost tested peoples’ geography skills because, where people placed their pictures, others did not disagree with because they thought that it should go somewhere else, according to what images other people had left. My favourite part of this workshop was where we had to collect artefacts and stitch them to a piece of fabric that had a projection of a map. The idea was to stitch the artefact where you found it on the map. I liked this idea because it is a different take on writing a diary. I like to collect things when I’m on my travels, but I never do anything with them, and as for a diary, I tell myself that I’ll do one every year on holiday but never do. With this, I could set myself the challenge of stitching one artefact to a piece of cloth whenever I’ve been out anywhere. Over time this would build up into something bigger, becoming a piece of art in itself.”







After we presented our pictures we were asked to place them on a wall perpendicular on where we thought they were taken, we then overlaid acetate drawings on top of them with drawings of our surroundings when on the journey, although this piece didn't quite turn out as the Gurls expected it gave them new ideas + perspectives.



41 Wee  
Reading  
Berkshire  
RG1 1TZ

Refund & Exchange Policy

We are happy to give a refund or an exchange on any item within 28 days of purchase, provided items are returned in saleable condition with a receipt.

No refund or exchange on orials/bowins or brief sets.

Multi Buy Product  
Refunds on individual items will be at the average price paid.

This does not affect your statutory rights.

THANK YOU **RICE**

5320043

LOVE THE POST  
LOVE THE  
Single  
12 14 11

First

I found a:

- bottle cap
- a receipt 2x
- a screw
- a bus ticket

We were also asked to pick up bits and pieces we found on our journey, this was so because we could sketch them on to a projected map. I liked this concept, because once the map was removed it would create an interesting surface.





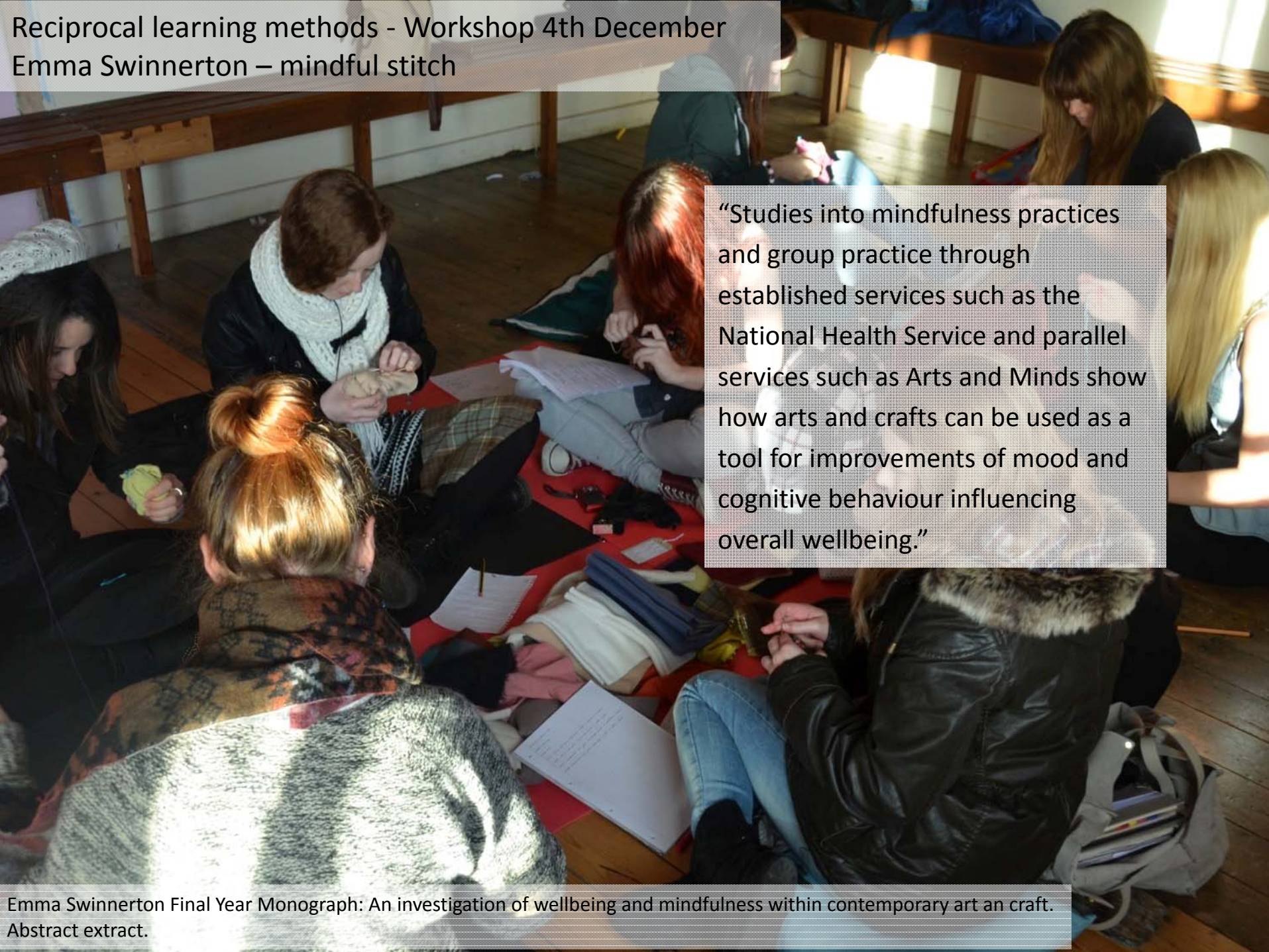
## Reciprocal learning methods



CAPEL, Josie (2013) Are We Lost: Workshop2 [Drawing and photo montage] Huddersfield



Reciprocal learning methods - Workshop 4th December  
Emma Swinnerton – mindful stitch



“Studies into mindfulness practices and group practice through established services such as the National Health Service and parallel services such as Arts and Minds show how arts and crafts can be used as a tool for improvements of mood and cognitive behaviour influencing overall wellbeing.”

Emma Swinnerton Final Year Monograph: An investigation of wellbeing and mindfulness within contemporary art an craft.  
Abstract extract.




## Emma Swinnerton – Reflections on Mindful Stitch

“4/12/2013 – Mindful Stitch workshop with the first years, integrated into a module exploring art that brings awareness to a cause. During the workshop I was explaining to people the benefits of mindful practice’s. A brief description of what it entails and it’s origins. It was well received.”







"One of the workshops was called 'Mindful Stitch' and I found it really amazing because you were randomly placing stitches on fabric to make a sleeve.

This was a great way of 'not thinking'. I was only concentrating on the stitch and found it a great way to relax because of this."

part 2 of the Workshop.

In this part of the workshop we worked with a second year Contemporary practitioner, embroidery student, incorporating stitch with mindfulness.

## MINDFUL Stitch





# Reciprocal learning: 1<sup>st</sup> year students engage in mindful stitch workshops – Final year student, Emma Swinnerton assesses the data as part of her monograph

(1)



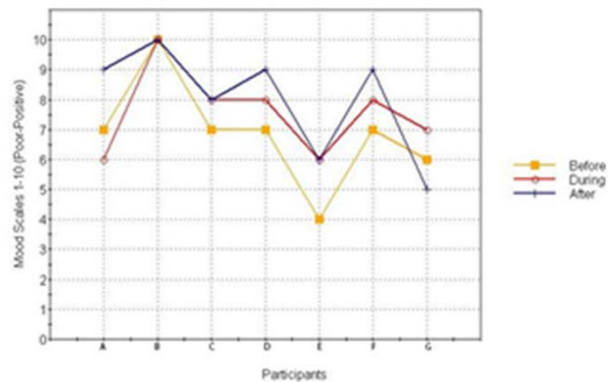
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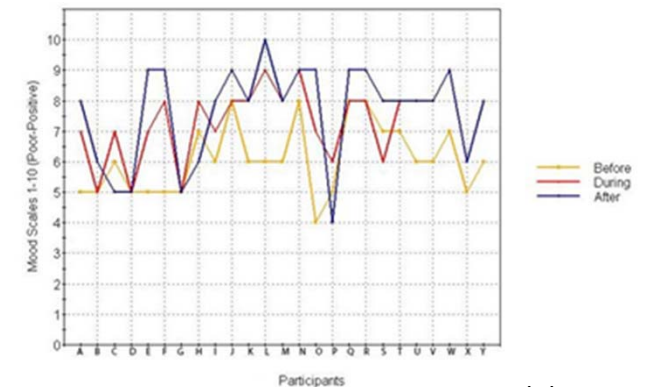
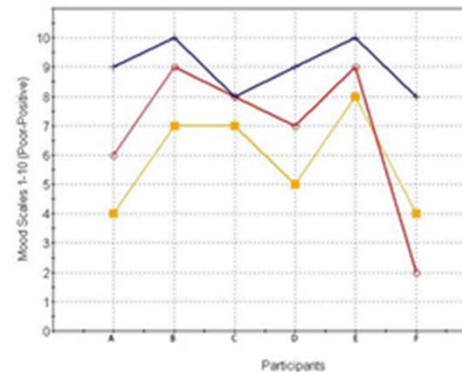
(3)



Mood Progression Within 'Mindful Stitch' 30/11/13



Mood Progression Within 'Mindful Stitch' 21/11/13



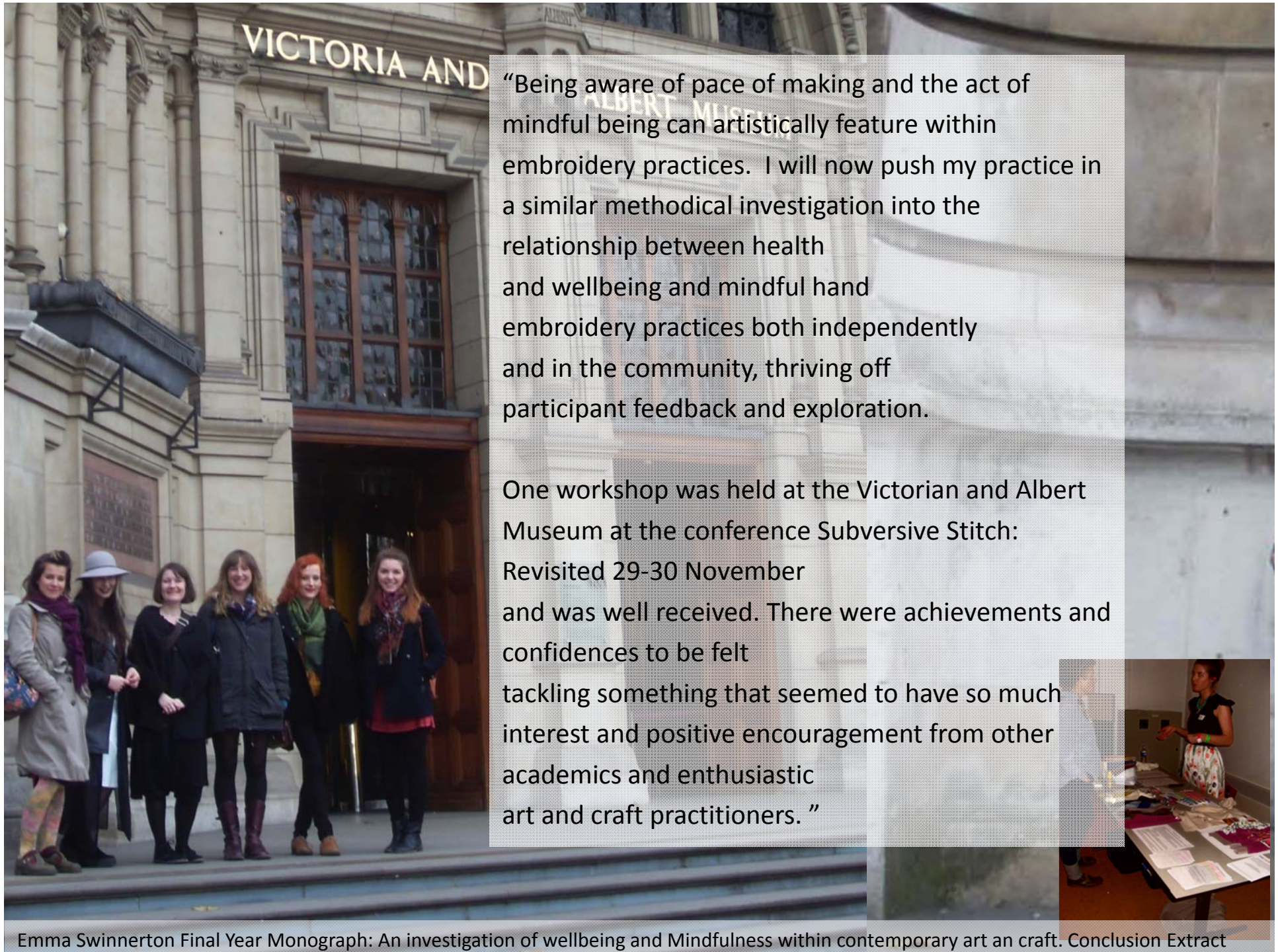
(4)

1 & 2 - <http://lologreen.wordpress.com/page/2/>

3 - Ellie Smith

4 - <http://mindfulstitch.wordpress.com/category/mindful-stitch-in-the-community/>






“Being aware of pace of making and the act of mindful being can artistically feature within embroidery practices. I will now push my practice in a similar methodical investigation into the relationship between health and wellbeing and mindful hand embroidery practices both independently and in the community, thriving off participant feedback and exploration.

One workshop was held at the Victorian and Albert Museum at the conference Subversive Stitch: Revisited 29-30 November and was well received. There were achievements and confidences to be felt tackling something that seemed to have so much interest and positive encouragement from other academics and enthusiastic art and craft practitioners.”









What shall we do next  
Any ideas?