



CRAFTS STUDY CENTRE

PROGRAMME

JANUARY TO
JULY 2018





SWIRL JUG

PHILIP EGLIN | PHOTO BY OLIVER EGLIN

CRAFTS STUDY CENTRE NEWS

NEW CURATOR AND TRUSTEE

We are delighted to welcome Greta Bertram (top right) as the Centre's new Curator. Greta has joined us after overseeing the research project 'Basketry Then and Now' at the University of Hertfordshire, and guiding 'The Museum of the Intangible', a project exploring the potential of intangible cultural heritage at the Museum of English Rural Life, University of Reading. She has also worked for the Crafts Council and the Polar Museum, and holds postgraduate degrees in Museum Studies and Japanese. She is a trustee of the Heritage Crafts Association, and was project manager of the Radcliffe Red List of Endangered Crafts.



We also extend a warm welcome to Sarah Griffin (bottom right) who has joined the board of Trustees of the Crafts Study Centre. Sarah is an independent curator specialising in the applied arts, and a collector of contemporary ceramics

RECENT ACQUISITIONS

We have been able to add interesting and significant objects and archives to the collections, including the slipware jug 'Swirl' by Philip Eglin [photograph] which is displayed in the exhibition 'Things of Beauty Growing: British Studio Pottery' presently on show at The Fitzwilliam Museum, Cambridge, having transferred from the Yale Center for British Art, New Haven, USA. Letters and archival materials relating to Susi Dunsmore and both Peter Collingwood and Marianne Straub have been added through the kindness of Angus Williams and Mary Restieaux. The Acquisitions Committee is presently reviewing its policy for collections for the next five year period.





ANGLEFELL (DETAIL) C.1962

PETER COLLINGWOOD

EXHIBITION

PETER COLLINGWOOD: WOVEN:UNWOVEN

2 JANUARY - 30 JUNE 2018

In 1950 the young Dr Peter Collingwood decided to abandon his medical career and dedicate himself instead to becoming a weaver. Collingwood developed a technical mastery over his weaving equipment, and tailored his creative output to what the loom would permit him to do, mindful of weaving at economic speed, with the future 'repeat' potential and marketability of a design ever in mind. He gained a reputation as a teacher, making many teaching visits to America, and produced four important books on the techniques and art of weaving.

Collingwood's first purchases of woven materials were made in his years as a recently qualified doctor, posted with the Red Cross, to help with refugees in Jordan, and he added to these throughout his life. This broad 'Ethnographic Collection' displaying both completed historic and contemporary objects and samples from Indonesia to South America, Arizona to Africa, now resides at the Crafts Study Centre. The exhibition displays this research and study collection alongside Collingwood's own work. As a mature craftsman, Collingwood found his artistic voice. Preferring an ordered, graphic style, reminiscent of pencil-drawn lines over anything exuberantly expressionist, he produced works of great beauty, which hid their considerable technical cleverness within a quiet, contemplative physicality – very much like the man himself.

Peter Collingwood was awarded the Gold Medal at the Munich International Handicrafts Exhibition in 1963, and the OBE in 1974. In 1989 he won the Annual Medal from the Worshipful Company of Weavers, and in 1994, the Annual Medal from the Society of Designer Craftsmen.

The exhibition has been curated by Caroline Burvill as part of her studies for the degree of M Res Crafts at the University for the Creative Arts.



(L) IN THE PLAYING FIELD (R) RAISING CAIN
EMILIE TAYLOR | PHOTOS BY JERRY LAMPSON

EXHIBITION EMILIE TAYLOR: EDGELANDS

2 JANUARY - 24 MARCH 2018

A major new exhibition of new ceramics by Emilie Taylor, commissioned by Gallery Oldham. Emilie Taylor has a long-standing interest in representing the lives of people who exist in the gaps of society, which she describes as the Edgelands.

Emilie's latest body of work is inspired by the Greek myth of Persephone and Demeter, but in a contemporary setting. Demeter, the goddess of fertility and harvest is grief stricken to find that her daughter Persephone has been taken to the Underworld. Persephone is doomed to spend half the year in the Underworld and half on earth. Demeter's grief means that nothing can grow on the earth during the time that Persephone is in the Underworld, meaning that the year is divided into winter and summer.



Oldham
Council

galleryoldham



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ENGLAND**



RAW FACES (DETAIL)

NAO MATSUNAGA

EXHIBITION

NAO MATSUNAGA: RAW FACES

3 APRIL - 26 MAY 2018

Nao Matsunaga writes that 'Works for Raw Faces will comprise of clay and wood sculptures and wall hanging pieces. It will be mostly new works, with these pieces I plan to further explore the relationship between abstraction and symbolism, primal and digital, gravity and balance.'

In my recent body of work, I have been working with masks/faces as a prop to animate my otherwise abstract sculptures. Using them as a visual hook to engage viewers and to instil humor and sometimes movement to the pieces. Action and response to the material is important to my practice, I hope that effects and recording of such actions, through clay, wood and other materials, will form the backbone of the show.'

A new essay on Nao Matsunaga has been commissioned from Dr Glenn Adamson and will be published on the Crafts Study Centre's website www.csc.uca.ac.uk on 3 April.

Presented in association with Marsden Woo Gallery.

**MARSDEN
WOO**
GALLERY



QUIVER OF FISH NECKPIECE

ROBERT GEOFFS

BRITISH COUNCIL JEWELLERY COLLECTION

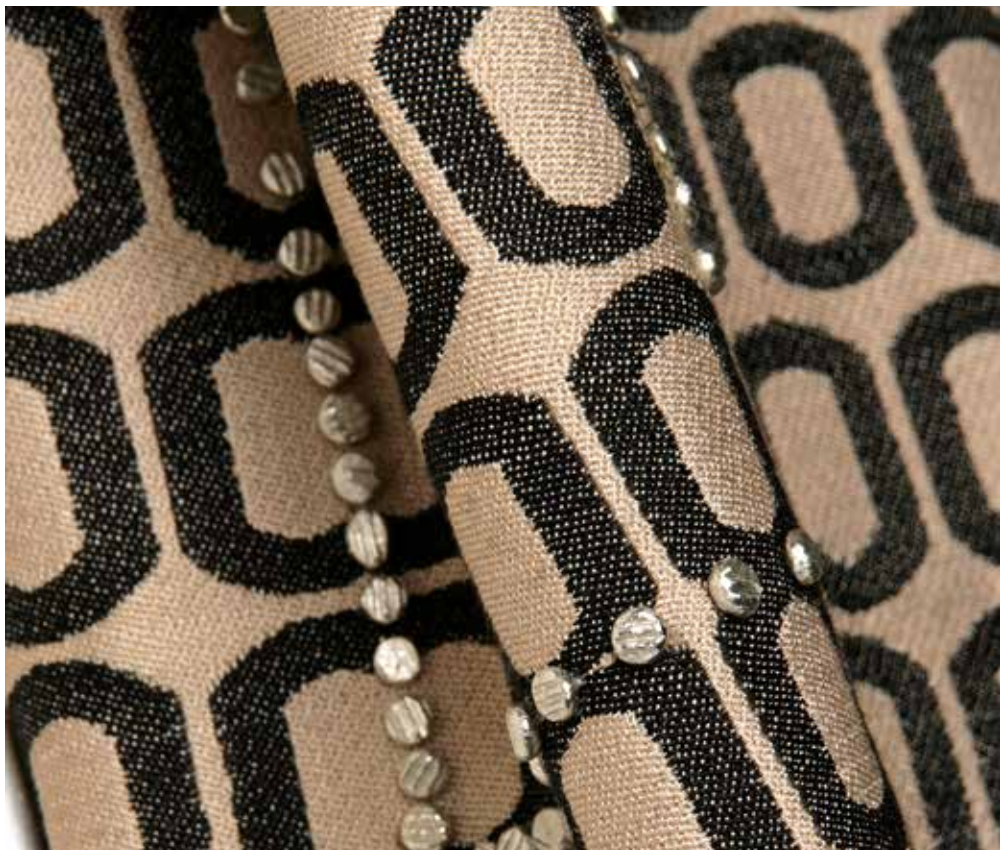
EXHIBITION

'ALL THAT GLISTERS ...'

6 MARCH - 7 APRIL 2018

In 1991 the British Council acquired jewellery for its craft collection to form the circulating exhibition 'All that glisters...New Jewellery in Britain'. The collection is comprised of work mainly in non precious materials from leading makers such as Mike Abbott, Jane Adam, Anne Finlay, Peter Niczewski, Annie Sherburne, Louise Slater, Karina Thompson and Clara Vichi. The exhibition was both elegant and discriminating and presented 90 pieces selected by Muriel Wilson, Curator of the Craft Collection from 1979-1984. The British Council subsequently and generously donated the collection to the Crafts Study Centre (2006), where it is used mainly as a resource for University jewellery students. The original exhibition toured from 1992 and the work was shown in Bahrain, India, Malaysia and Thailand, and other countries.

This small display is timed to coincide with The Future Craft conference at UCA on 14th March 2018 convened by Rebecca Skeels and is presented in the cabinet on the second floor of the Crafts Study Centre.



DETAIL FROM A SCARF

MAKEBA LEWIS

EXHIBITION

'FORTUITOUS CIRCUMSTANCES': RECENT TEXTILES FOR THE CRAFTS STUDY CENTRE

5 JUNE - 14 JULY 2018

The Crafts Study Centre has long been indebted to the flax and linen specialist and award winning author, Patricia Baines. She was commissioned to research and write the monograph and catalogue of the collection of Rita Beales, one of Britain's best linen hand weavers and her book, *A Linen Legacy: Rita Beales 1889-1997* is available from the Centre's shop.

The Crafts Study Centre has been very privileged to have been able to add to its textile collections through funding generously provided by the Patricia Baines Trust. Working with the expert advisors on the Centre's Acquisition Committee (currently Tim Parry-Williams and Sharon Ting) works by emerging and established living makers in both printed and woven textiles have been added. These include a hand woven rug by Peter Collingwood, scarves by Makeba Lewis, two screen-printed panels by Sally Greaves-Lord, experimental and 3D work by Ann Richards and, most recently, a collection of work by Kate Blee. The exhibition will also present a small number of pieces in the collection by Rita Beales. The title of the exhibition is taken from Patricia Baines's monograph on Rita Beales.

The exhibition is presented in association with the Patricia Baines Trust.



EMILIE TAYLOR

ARTIST'S TALK AND PRIVATE VIEW EMILIE TAYLOR

WEDNESDAY 28 FEBRUARY 2018

Emilie Taylor was born in 1980 and brought up in Sheffield. She studied Fine Art then Gender Studies and Art Psychotherapy. Her significant shows to date include a residency and exhibition at Chatsworth House in 2013 and a solo exhibition at Blackwell, The Arts and Crafts House in 2015. Edgelands is her first fully commissioned solo show and has been curated by Rebecca Hill, Gallery Oldham.



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PRIVATE VIEW : 4.00pm - 6.00pm

ARTIST'S TALK : 6.00pm - 7.00pm

TICKETS FOR ARTIST'S TALK : £5.00 - advanced booking is required.



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DR STEVE BROWN

THE EMMANUEL COOPER MEMORIAL LECTURE 2018

STEVE BROWN: MEISSEN FOUNDATION RESTORATION

TUESDAY 6 MARCH

On the 11th of January 1747 a magnificent dinner party was held to celebrate the marriage of the Dauphin and Princess Maria Josepha of Saxony. Hosted by first minister of Saxony Count Heinrich von Brühl, he commissioned a fabulous surprise to mark the occasion and had produced a centrepiece for the dessert course: a fountain that stretched four metres along the table directly in front of the diners. The fountain was a huge accomplishment, having been modelled by Johann Joachim Kändler and manufactured by Meissen in their newly invented European hard paste porcelain.

123 years later in 1870, the V&A in London acquired a large group of porcelain objects in 'a much shattered' state, and the museum put on display a number of figurative pieces, which were remains of this once monumental table fountain. Reino Liefkes Senior Curator of Ceramics & Glass at the museum, determined to do something to re-invoke the spectacle that had been seemingly lost to the past. Steve Brown and Martin Smith were asked to take on the fountain's restoration.

This illuminating lecture takes its audience on a captivating journey covering all aspects of such an enormous task.

Please note the reception and lecture will be held in the small lecture theatre on the University campus.

The Emmanuel Cooper Memorial Lecture is presented by the Crafts Study Centre in partnership with 318 Ceramics to celebrate the life and work of renowned potter Emmanuel Cooper.

RECEPTION : 5.30pm - 6.00pm

LECTURE : 6.00pm - 7.00pm

TICKETS FOR LECTURE : £10.00 - advanced booking is required.

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Creative Arts

318
CERAMICS
AT EARNHAM POTTERY



NAO MATSUNAGA

ARTIST'S TALK NAO MATSUNAGA

WEDNESDAY 18 APRIL 2018

Nao Matsunaga was born in Osaka, Japan in 1980 and first moved to England in 1993. He studied at the University of Brighton before completing his MA in Ceramics and Glass at the Royal College of Art in 2007. He was the winner of the Jerwood Makers Open 2012 and invited to the Arizona State University Art Museum as their Windgate Artist in Residence. In 2014 he took up a six month residency at the Victoria and Albert Museum. His many solo exhibitions include Monster Rock Circle at Marsden Woo Gallery and Mumbo Jumbo Cathedral at Galleri Format, Oslo. He works in a studio in London.

RECEPTION : 5.00pm - 6.00pm

ARTIST'S TALK : 6.00pm - 7.00pm

TICKETS : £5.00 - advanced booking is required.

**MARSDEN
WOO**
GALLERY



PROFESSOR SIMON OLDING

PHOTO BY MATTHEW TYAS

LECTURE

PROFESSOR SIMON OLDING: 'THINGS OF BEAUTY GROWING': BRITISH STUDIO POTTERY

WEDNESDAY 2 MAY 2018

The lecture will consider the curatorial process underpinning the exhibition 'Things of Beauty Growing' arranged for the Yale Center for British Art, New Haven, CT and now on display at the Fitzwilliam Museum, Cambridge from 20 March to 18 June 2018. It will also reflect on the reactions to the exhibition, billed as the first museum show of modern British studio ceramics in the US, as well as the differing approaches to interpretation in the US and the UK. The co curators of the exhibition are Dr Glenn Adamson, Senior Research Scholar and Martina Droth, Deputy Director of Research and Curator of Sculpture at the Center and Simon Olding.

Simon Olding is Director of the Crafts Study Centre, University for the Creative Arts, UK. A writer and a curator, he has a special interest in craft practice and organisations located in south west England. He is Chair of the Bernard Leach (St Ives) Trust, and his current research focuses on Leach's personal ceramic collection. He is President of Walford Mill Crafts and a patron of SITselect. He sits on the gallery committees of Arts University Bournemouth and Aberystwyth University.

RECEPTION : 5.00pm - 6.00pm

LECTURE : 6.00pm - 7.00pm

TICKETS : £5.00 - advanced booking is required.



SUNA IMRIE & HUGH GREASLEY

ARTIST'S TALK

SUNA IMRIE & HUGH GREASLEY: HELD PROJECTS

WEDNESDAY 23 MAY 2018

This talk will explore the nature of Hugh and Suna's collaboration, charting the creation of a new visual language that fuses together poetry and ceramics and illuminating how their work has been influenced by the practice of dance improvisation. Their shared concern for capturing the present moment and highlighting the very ordinary moments of everyday life has resulted in the exhibition *Æsc*, which took place in a medieval church in Hampshire in the Autumn of 2017. The talk will also reveal how the collaborative process is now shifting into a new body of work that is responding to land and alternative firing methods that will cast the poetry in a new light.

Suna Imrie's initial training in dance influences her approach to making with movement and improvisation playing a significant role in the creation of ceramic art and contemporary painting. She is artist in residence at Mottisfont National Trust from October 2017 to October 2018.

Hugh Greasley is a visual artist as well as a poet - painting and writing about landscape, people and memory. He has a scientific education which often informs his writing.

RECEPTION : 5.30pm - 6.00pm

ARTIST'S TALK : 6.00pm - 7.00pm

TICKETS : £5.00 - advanced booking is required.



ALICE KETTLE

PHOTO BY JOE LOW



TIMOTHY DONALDSON

CONFERENCE

CRAFT AND TEXT: CALL FOR PAPERS

MONDAY 9 JULY 2018

A one day conference convened by the Crafts Study Centre and the International Textile Research Centre.

The theme of the conference is the resonant relationship between craft and text. This may take literal as well as metaphorical forms: from critical analysis to ceremonial lettering and on to performance, where the craft object has inspired poetry or dance.

We are calling for a series of short (30 minute) illustrated papers on the theme, from makers, writers, curators and craft historians. The keynote speakers are the eminent academics and practitioners Alice Kettle (Manchester Metropolitan University) and Timothy Donaldson (Falmouth University). The conference is promoted with the support of our academic partner, the Edward Johnston Foundation.

Alice Kettle is a contemporary textile/fibre artist, who has established a unique area of practice by her use of a craft medium, consistently and on an unparalleled scale. She is Professor in Textile Arts in MIRIAD, Manchester School of Art, at Manchester Metropolitan University.

Timothy Donaldson is Associate Professor in Graphic Design at Falmouth University. He is a Letterworker: a practising graphic designer, type designer and action calligrapher with enthusiasm for the use, abuse and reuse of text as a communication device.

Please send abstracts (one side of A4) to solding@uca.ac.uk and lmillar@uca.ac.uk to arrive no later than 12 noon on Monday 19 March 2018. Decisions on speakers will be made by Monday 26th March.

CONFERENCE : 10.30am - 4.30pm

RECEPTION : 5.00pm - 6.00pm

CONFERENCE FEE : £20.00 | 10.00 students & unwaged - includes refreshments. Advanced booking is essential and can be made in person, by calling 01252 891450 or emailing: craftscentre@uca.ac.uk



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BIRD AND NEST NECKLACE

CATHY MCCARTHY

CRAFTS STUDY CENTRE SHOP

OPEN 10AM - 5PM TUESDAY - FRIDAY / 10AM - 4PM SATURDAY

The Crafts Study Centre shop offers a selection of ceramic, glass, jewellery, textiles and calligraphy from renowned and emerging artists and crafts people from the local area and further afield. Work on sale in our shop would appeal to both collectors or those seeking a unique affordable gift. We also carry a range of publications from both the Crafts Study Centre and other publishers, along side greetings cards and postcards.

Regrettably, we are not able to offer online purchases, however they purchases can be made in person or by telephone during our opening hours.

All items can be posted - credit & debit card sales available.

CRAFTS STUDY CENTRE

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www.csc.uca.ac.uk

twitter: @crafts_csc instagram: @craftsstudycentre

Open Tuesday to Friday 10.00am to 5.00pm
and Saturday 10.00am to 4.00pm

Admission is Free

Research visits welcome by appointment

*The Crafts Study Centre will be closed to the public at
Easter from Friday 30 March to Saturday 31 March 2018*

 Accessible for wheelchair users

 Induction loop at reception

The Crafts Study Centre is a registered charity (261109)

The Crafts Study Centre is supported with funding from

