

EG
Embroiderers' Guild

embroidery

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£4.90



Louise Baldwin

Taking textiles out of the frame

Plus interviews with Rozanne Hawksley, Matthew Harris and Deirdre Nelson



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Awaken

NEW TEXTILES INSPIRED BY THE ARCHIVES AND COLLECTION AT THE GLASGOW SCHOOL OF ART

Glasgow School of Art 24 January – 28 February 2009

TEXTILE DESIGN is a highly personalised process. *Awaken* documents the creative processes of 15 design academics, researchers and technical staff from Glasgow School of Art's Textile Department as a response to, and in celebration of, the recent opening of the School's new Archives and Collections Centre.

Selections included documents, drawings, sketchbooks, and architectural plans, ephemera such as photographs and pamphlets and textile items. Not only was the nature of

the design process queried (what if I don't think about the outcome?) but also the difficulties faced when using archive material as source (is what we are now looking at what the artist intended?).

Susan Telford took a 1970s embroidered panel entitled *Apples* by Mary Gribble, developed the idea of its padded raised surface and produced a set of four clear, bubble-like structures in 3D-moulded Perspex covered with resin casts of double layered flowers. Also keeping relatively close to the original, Alan Gallacher deconstructed a Victorian Japanese lantern (lampshade) of hand-painted laced animal vellum. His three lampshades retained the shape and purpose of the original but utilised contemporary textile techniques, laser-cut motifs, printed fringing and plush raised printing on a woollen, knitted ground.

Chloe Highmore found that the *So to Embroider Bulletin 18B* appealed because the stuffed toy horses were: 'stylised, slightly wonky and covered

with embroidery'. Small printed samples of embroidery stitches and techniques led to a group of four large printed hangings with patterns of embroidery stitches. The practical aspects of embroidery and sewing were also taken as inspiration by Juliet Dearden who took as her source the sewing manual *Educational Needlecraft* by Margaret Swanson and Ann Macbeth (1913), the 'first conscious and serious effort to take Needlecraft from its humble place as the Cinderella of Manual Arts'. These two women were so influential in emphasising the freedom of creativity: for them the embroiderer who works an independent design, 'ranks on a plane with the scientist who makes a hypothesis' but also in regarding each student as an individual. Juliet worked with a local primary school using a lesson from the book.

The strong lines and shadows found in architectural models proved a rich source of inspiration to three artists. Striking large printed monochrome (black, white and grey) hangings and

Joanna Kinnersly-Taylor's large, folding piece forms a visual creative process journal that draws together various elements and maps the journey of developing work for *Awaken*. Digital inkjet and hand-stamped print, collage and stitch on folded paper, 2009

interior designs resulted.

Joanna Kinnersly-Taylor, a member of the 62 Group who specialises in dyeing and screen-printing, chose a visually-rich travel diary by Jack Lindsay, a travel bursary winner in 1950, who recorded his journey in writing, drawing and painting. Lindsay's map of places he had visited was the idea behind her father's 'life journey' – places where he had lived. Opened-out envelopes – 'interiors like tiny landscapes' – also featured strongly in her finished work. Although the artists had taken their own individual creative journeys and utilised the most contemporary mixed media methods, it was interesting to see how all finished works coalesced into a coherent exhibition.

Chris Berry

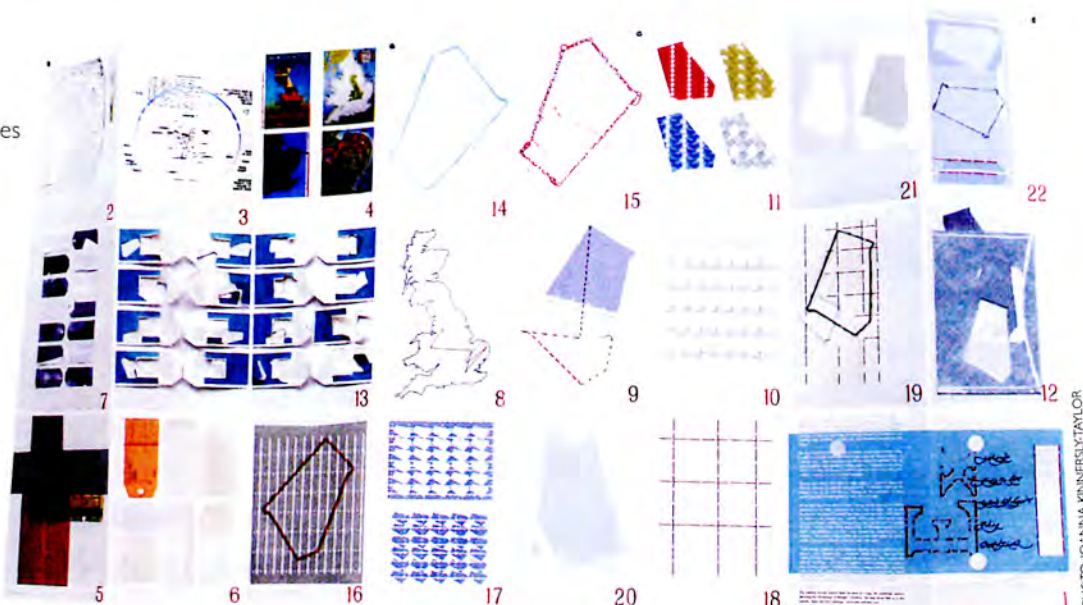


PHOTO: JOANNA KINNERSLY-TAYLOR