



THE SIXTY TWO GROUP OF TEXTILE ARTISTS

NEWSLETTER

January 2013

Issue # 33

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deadline
31 March



Shizuko Kimura

THE SIXTY TWO GROUP OF TEXTILE ARTISTS

www.62group.org.uk

LETTER FROM THE CHAIR

Dear Members,

I would like to wish everyone a happy, healthy and successful New Year.

2013 has at last arrived and now we can look forward to working at a less frenetic pace. You all responded magnificently to the demands of 2012 particularly the committee. The number of pieces of work submitted for each exhibition outdid all our expectations. It was down to each of you that we experienced a very successful year. THANK YOU!

All the exhibitions were very well-received (some comments from the Visitors Book appear later in the Newsletter). Every show demonstrated our professionalism and diversity of practice. The Harrogate exhibition was the final event of the year during which the Symposium took place. It was very well-attended and the focus group discussions were lively and productive. The dinner, later that evening, was a fitting finale to the end of a very full and demanding year. From a practical point of view, the Really Useful boxes were so easy to unpack, store and repack. They certainly made life a lot simpler.

So what have we learned from this year?

First: that although we are geographically widely spread, the Group is strong and cohesive. The support and commitment is there and members came forward to volunteer and help out where necessary.

But there are a couple of issues that need to be highlighted:
The committee will be tightening up on the selection criteria and looking at the possibility that **work may not go forward to selection if some or all the paperwork is missing**. We are looking for a more professional attitude in this aspect of our work.

Secondly: as members become more ambitious with their ideas of presentation and installation, work can take a very long time to install. This should be carefully considered by the individual artist. **If the installation is unconventional or complicated, the artist should be available to help with the installation of their work.**

But enough grumbles!

2013 will definitely be a year of contrasting exhibitions. The first one will be at **Goldsmiths**, University of London entitled *Small Talk*. Following that, all being well with ash die-back, we will be in **Pinkwood**, Somerset, during the Somerset Arts Festival in the autumn. Finally all preparations are well advanced for our exhibition in **Japan** starting on December 10th and continuing until January 25th 2014. All the exhibition details are on Pages 2 to 4

So there are some challenges and an exciting year to look forward to. Good luck everyone. May the creative juices flow. Innovation to the fore and onward into the next 50 years!

Jae Maries

ATTACHMENTS WITH YOUR NEWSLETTER

° The up-dated list of Members' contact details is sent as a separate attachment.
Please discard your 2012 copy!

If there are any alterations please contact Marilyn Rathbone.

marilyn.rathbone@talk21.com

° Expression of Interest form concerning submissions to exhibitions in 2013
If you have not already completed this and sent this in, please do so NOW
 to Heather Belcher: heatherbelcher@btinternet.com

° Annual Accounts

FORTHCOMING EXHIBITIONS
EXHIBITION SCHEDULE 2013

VENUE	DATES	Working TITLE
Manchester Antique Textile Fair Armitage Centre Manchester M14 6HE	Sunday 3rd. March 2013	The Group has been invited to take a stand at this event
Constance Howard Gallery Goldsmiths University of London Deptford Town Hall New Cross London SE14 6NW	4 June - 25 July 2013 Sending in dates 20 - 24 May Selection Tuesday 28 May Hanging 29 - 30 May Private View Thursday 13 June 5 - 8pm	Small Talk
PINKWOOD Pink Wood Lane Bruton Somerset BA 10	21 Sept - 6 October 2013 (to link with Somerset Art Works) Setting-up 18 - 23 Sept. (To be confirmed)	In the Pink (unconfirmed)
KOYO GALLERY SHOWA Women's Uni 1 - 7 Taishido Setagaya Ku Tokyo 154-8533	Sending-in dates UK 2-6 Sept 2013 Selection date 7th Sept 2013 Opening times Tues - Sat 12.00 - 5.00 pm. Closed 23 Dec - 13 Jan	The British Textile Art Exhibition 62@50

2013

Manchester Antique Textile Fair

Date: Sunday March 3rd 2013

We have been offered a stand so we can sell the book.

Old group postcards will also be for sale

Members do not need to send in any work.

Constance Howard Resource Centre, Goldsmiths

Taking place in June/July 2013

The space is larger than originally thought so work can be up to 100cm wide.

Nearly all work will have to be hung from rails attached to the ceiling. Please remember this when making. Wall fixings (eg mirror plates) are not allowed.

3D work may be shown in display cases.

Heather Belcher is leading this show and she will send out an email in the near future to all exhibiting members giving more details about hanging etc.

Sending-in forms will be sent with the April Newsletter

Pink Wood, Somerset

Some notes from Siân Martin:-

Dates for your diary -

Setting up at Pinkwood, Bruton, Somerset will be between 18th and 23rd September.

Somerset Arts Event starts on 21st September and finishes on 6th October. You can look at this organisation . <http://www.somersetartworks.org.uk/artweeks13>

We will start setting up and/or working in the wood three days before Somerset Arts Event starts so that by the time the public will be arriving to visit, we will have some work ready installed and some in progress and continue a few days into the Event.

Work in progress can continue for as long as the individual artist wishes, although we think that a major 'push' at the beginning would be best. You might even like to work a few days at the beginning and then return later to develop it or build new work. Artists can decide whether to leave their work in Pinkwood to weather or, in some instances, it can be arranged to be removed at the end after 6th October.

Whether you wish to spend a short or a long time working in Pinkwood we will need to have local accommodation. I have sourced some accommodation near Bruton - all below are about 10 minutes or so from Pinkwood, so plenty to choose from in a range of different prices. If anyone has other suggestions then please let Siân know so it can be added to the list below.

Camilla Frederick, Home Farm, Batcombe, BA4 6HF

01749 850303

07870996 331

Camilla@wickedworm.com

Oak House, Combe Street, Bruton, BA10 0EN

01749 812022

www.oakhousesomerset.co.uk

Susie Dowding, Lower Farm, Shepton Montague, BA9 8JG

01749 812253

enquiries@lowerfarm.org.uk

www.lowerfarm.org.uk

Jonny Ralfe, Higher Farm, Gunnings Lane, Upton Noble, BA4 6AR
01749 850787
info@higherfarmbb.co.uk
www.higherfarmbb.co.uk

At The Chapel, high Street, Bruton, BA10 0AE
01749 814070 /
atthechapel.co.uk
www.atthechapel.co.uk

Old Red Lion, North Brewham, Bruton, BA10 0JP
01749 850287
www.theoldredlion.org.uk

High House Bruton
01749 813015
oliviastewartcox@aol.com
www.highhousebruton.co.uk

Howard & Jane Smith, Barefoots Orchard, Bruton
01749 814930
www.barefootsorchard.co.uk

There is also a Travelodge that has just opened on the outskirts of Wincanton (adjacent to the A303) which is about 15 minutes from Pinkwood.

Julia Burrowes is also offering free self-catering accommodation about 30 minutes drive away. There are several rooms available and also plenty of floor space for 'in-door' camping and a good pub nearby to eat in. Further accommodation might also be available for us to use in a second house that Julia will let us know about nearer the time. This accommodation is being offered to those who might find the B&B accommodation too expensive so please make a request for a space via [Siân sian@distanstitch.co.uk](mailto:sian@distanstitch.co.uk).

The situation with Ash 'die-back' is uncertain at the moment but the wood is a mixture of different species so keep your fingers crossed.

Koyo Gallery, Showa University, Tokyo, Japan

Dates – 10 Dec 2013 to 25 Jan 2014

Sending in dates: 2-6 September 2013

Selection probably at Jae's house: 7th September 2013
The *Really Useful* boxes used for the K&S Shows have been very successful in aiding unpacking, repacking and storage so the same system will be used for the Japan exhibition.

Members will be encouraged to think creatively about making large work fit inside the box.

2014

Grimsby Minster

Discussions are still in the early stages.

Sue Stone is leading this show

Site-specific work is possible.

Work doesn't have to be religious.

FROM THE TREASURER

We have now reached break-even with the book and it would be great to sell more. From now on we are in profit & it's a brilliant opportunity to swell the group's coffers. Members can buy books at £14.00 or take a pack on sale or return.

If each member sold another 5 books it would make such a difference.

Julia would like to put forward a plea for someone to take over as treasurer after next years AGM. She has been doing the job since 1999 and could do with a break!!!

COULD YOU BE OUR NEXT TREASURER?

She is very happy to help, guide, or whatever but doesn't want the responsibility any more. Anyone considering it can phone her and she will explain it all so they can make an educated decision.

Julia's contact details:

Julia Burrowes, The Hollies, Hollybush Hill, Stoke Poges, Bucks, SL2 4PX
email: juliar_burrowes@hotmail.com
Tel: 01753 663119

WE WILL ALSO BE NEEDING A NEW CHAIRPERSON

Do contact Jae if you might be willing, she would be very happy to discuss.

Jae's contact details:

Jae Maries, 7 Lucastes Lane, Hayward Heath, West Sussex, RH16 1LB
email: jaemaries@btinternet.com
Tel: 01444 458803

SOME FEED-BACK FROM OUR 2012 EXHIBITIONS VISITORS BOOK EXTRACTS

Platt Hall

Platt Hall inspired my 'non-textile' friend to cut up fabric and stitch!

Holden

16th June Worth coming to look at time and time again - I'm making three visits
6th August Beautiful space, inspiring work! So pleased I came.

Knitting and Stitching shows

11th Oct Fantastic show, always look forward to your stand. My students are
 forever inspired. Thank you.
13th Oct Wow!
14th Oct I don't know how you all manage to be so inventive for so many years.
4th Nov A seamless blend of restraint and edginess which creates a coherence,
 both calming and challenging.
23rd Nov Thank you for the variety of inspiration, thought and technique.

Here are some photographs of the show at Farfield Mill, Cumbria and the Symposium



SHIZUKO KIMURA

Very sadly, Shizuko died on October 13th 2012

Shizuko joined the Group in 1998 and saw herself as an artist working in a form of figurative fine art but it was important to her that the viewer recognised the textile root of her work. Her beautifully delicate life drawings in thread on fine muslin were always an arresting addition to our exhibitions and we will dearly miss her searching and sensitive eye.

An excerpt from her page in **RADICALTHREAD**:

"When I was a child it was at a time when Japan was not a rich country, so my family did not enjoy an easy life, so we had to be creative and make our own clothes and other household items, but we were happy and enjoyed ourselves.

Being a young Japanese lady, I was expected (like my peers) to master the traditional Japanese arts, which included Shibori and embroidery. When later in life I had the opportunity to renew my studies I travelled to the UK to study traditional (western) methods of embroidery at Goldsmiths College and it was here that I was encouraged to discover the freedom of expression I needed to further develop my techniques and to carry on my studies at the Royal College of Art."

Here are some comments and memories from fellow members:

Jan Miller

I was very sad to hear this news. Shizuko will be missed for her work and for her part in the 62 Group. I remember very well first becoming aware of her wonderful work in 1997.

Siân Martin

How very sad; I remember her as a very gentle but passionate and focused artist.

Shuna Rendel

That's really sad. Shizuko helped on the Knitting and Stitching Show stand at Ally Pally in 2007 and so enjoyed meeting and getting to know more of the members and being part of the 62 Group. I have a kumihimo braid that she gave me, which inspired the technique for my Hub Piece.

Fiona Rutherford

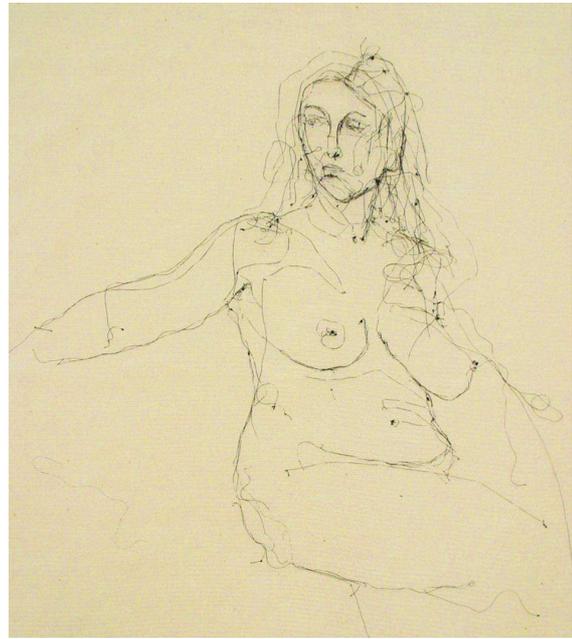
I met Shizuko last May 2012 in Kyoto. She had made a special effort to travel to the opening of my exhibition and speak to me about the Group and next year's exhibition. She didn't betray anything of her illness. Instead I remember a happy gentle person with a smiling face. She was enjoying life. Our exhibition in Japan will be our gift back to Shizuko and her generous spirit.

Websites featuring Shizuko's work

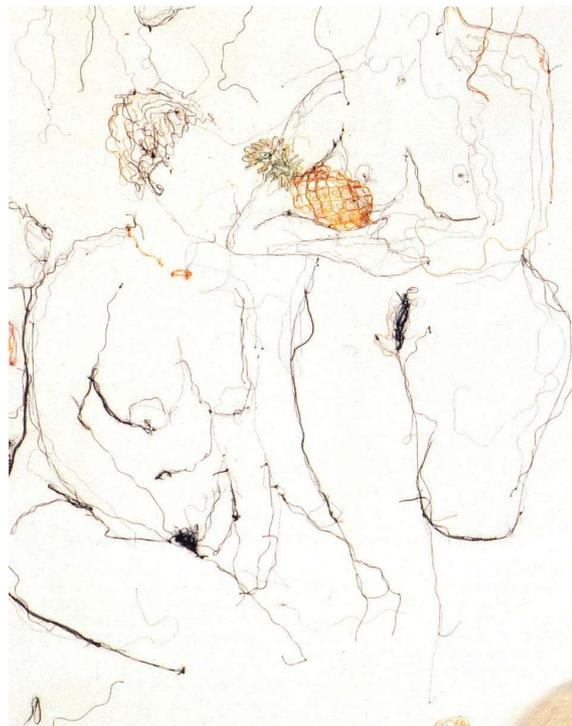
<https://www.google.co.uk/search?q=shizuko+kimura+artist&hl=en&prmd=imvnso&tbm=isch&tbo=u&source=univ&sa=X&ei=q96bUMnsEufP0QXQhIHAaw&sqj=2&ved=0CCsQsAQ&biw=1890&bih=915>

<http://www.snyderman-works.com/news/shizuko-kimura-the-poetics-of-form-opens-at-moore>

<http://www.caa.org.uk>



Shizuko images
clockwise from top left
Art Class?
Model
Life Study 1 Caribbean 2000
Tiepolo



MINUTES

62 Group Pre-AGM Committee Meeting Minutes

Committee meeting held on Saturday 24th November 10am-10.45am, Harrogate International Centre, Kings Rd, Harrogate, N. Yorkshire, HG1 5LA

1. Present: Jae Maries (Chair), Heather Belcher, Julia Burrowes, Ann Goddard, Rachael Howard, Rachel Gornall, Siân Martin, Shuna Rendel, Fiona Rutherford, Sue Stone.

Apologies: Lucy Brown, Penny Burnfield, Marilyn Rathbone, Helen Weston

2. Minutes of last meeting (29/09/2012)

No matters arising. The minutes were agreed

3. Committee Reports

- Jae gave a quick summary of her report.
- Julia ran through the accounts. There is still some money from the Arts Council grant to come in.
- We are now in profit with the book. Members can take up to 5 books for resale at £15 with the money being sent later to Julia. Members wanting a second copy, not for resale, can buy them for £12.
- The rest of the committee briefly summarised their reports.
- Two members are resigning from the group - Amanda Clayton and Clyde Olliver. It was suggested they are proposed as Friends at the AGM.
- There are three new members - Anne Jackson, Imogen Aust and Michelle Stephens.
- Kat Peterson, our Archive intern, is leaving as she has found a full time job.

4. Future Committee changes

- Helen Weston is standing down.
- Heather Belcher has agreed to become Exhibition Officer.
- Jan Miller will be proposed as a committee member at the AGM.
- There was a short discussion on whether to co-opt other members - to be decided.
- Position of Chair - Jae is standing down at the 2013 AGM. Two people have been approached without success. Other names were put forward. The subject will be brought up at the AGM. It would be good to find someone soon so they can shadow Jae.

5. Future Exhibitions

2013

Manchester Antique Textile Fair

- Date: Sunday March 3rd 2013
- We have been offered a stand so we can sell the book. Some boxes of books and the banner need to stay in the area in readiness.
- Old group postcards will also be for sale - Claire Johnson has these.

Constance Howard Resource Centre, Goldsmiths

- Taking place in June/July 2013
- The space is larger than originally thought so work can be up to 100cm wide.

Pink Wood, Somerset

Due to the current problem with ash dieback there is a chance the exhibition may not be able to take place - at the moment it is still on.

Koyo Gallery, Showa University, Tokyo, Japan

- Dates - 10 Dec 2013 to 25 Jan 2014
- Sending in dates: 2-6 September 2013
- Selection probably at Jae's house: 7th September 2013
- The boxes used for the K&S Shows have been very successful in aiding unpacking, repacking and storage so the same system will be used for the Japan exhibition.
- Members will be encouraged to think creatively about making large work fit inside the box.

2014

Grimsby Minster

- Discussions are still in the early stages.
- Sue offered to take photos of the space.
- Site-specific work is possible.
- Work doesn't have to be religious.

6. Selection Criteria

Due to problems encountered during this year's exhibitions, Jae & Shuna will get together to make some changes & clarify the selection criteria for exhibitions.

7. AOB

Jae requested that we join & fill out any small focus groups at the symposium.

Everything was discussed very briefly so we could finish in time to fit in the AGM before the Symposium.

8. Next Meeting: 11am, Saturday 2nd Feb 2013, National Theatre, London

THE SIXTY TWO GROUP OF TEXTILE ARTISTS ANNUAL GENERAL MEETING

Saturday November 24th 2012

11 am to 12pm

The Knitting & Stitching Show, International Centre, Harrogate

Members Present: Jeanette Appleton, Caroline Bartlett, Jan Beaney, Heather Belcher, Julia Burrowes, Caren Garfen, Ann Goddard, Rachel Gornall, Christine Gornowicz, Rachael Howard, Joanna Kinnersly-Taylor, Jean Littlejohn, Jae Maries, Siân Martin, Mary-Anne Morrison, Shuna Rendel, Fiona Rutherford, Lynn Settrington, Sue Stone, Elizabeth Tarr, Audrey Walker

Apologies for absence: Louise Baldwin, Helen Banzhaf, Hilary Bower, Penny Burnfield, Lucy Brown, Dorothy Ann Daly, Jean Draper, Emily Jo Gibbs, Rozanne Hawksley, Al Johnson, Paddy Killer, Jan Miller, Jane McKeating, Sumi Perera, Marilyn Rathbone, Tilleke Schwarz, Hannah Streefkerk, Helen Weston, Atsuko Yamamoto

Some members will be arriving later for the Symposium.

1. Jae Maries (Chair) welcomed everyone and thanked us all for coming.

2. Minutes of 2011 AGM

As there were no matters arising, the Minutes were agreed.

3. Committee Reports

a) Chair - Jae Maries

Jae gave the following report:

I would first like to welcome all the new members.

Anne Jackson, Imogen Aust, Michelle Stephens. I've looked at your profiles on the web and I think you will definitely add another dynamic to the Group.

My report will be very brief because we have the Symposium starting at 1.30pm this afternoon.

Looking back at 2012 - what a year! 6 different venues altogether.

The whole Group has really stepped up to the mark with offers of help, giving of their time and energy. The Committee have put in a huge amount of extra effort with organising the individual exhibitions:

Ann Goddard - Platt Hall; Penny Burnfield and me - Holden Gallery; Shuna Rendel - Alexandra Palace; Elaine Megahey, Jeanette Appleton and Me, Dublin; and Clyde Olliver - Harrogate. Sue Stone did a wonderful job on the labelling.

Helen Weston and Rachel Gornall are at this moment hard at work preparing for the Symposium and the Dinner at the Old Swan this evening.

And underpinning all this has been Julia Burrowes. What a complex year for her. She has had her work cut out to keep on top of all the finances.

Thank you all very much.

Also thanks to the Selection Panels, installation and taking-down teams, unpacking and repacking and the stewards.

And thanks to all of you who produced work for the exhibitions.

I think every member of the Group has contributed in some way.

Thank you also to Audrey Walker for the fundraising for **RADICALTHREAD** and organising the dreaded raffle and being the driving force behind the book, a book to be proud of and a wonderful legacy. (Julia will update us on the Books sales etc. later)

Looking ahead to 2013 Exhibitions:

Manchester Antique Textiles Fair - We will have a presence there.

CHR, Goldsmiths - *Small Talk*. Heather Belcher is leading this.

Pinkwood, Somerset - Siân Martin and Hannah Streefkerk are involved with that.

Koyo Gallery Japan - The box experiment for the K&S Shows worked so well and made unpacking, storage, repacking so much easier. The same format will be used for Japan.

At this point I would like to mention Shizuko Kimura. We were all saddened by the news of her death. Thank you for all the emails and memories.

A small feature will appear in the next Newsletter. She and her beautifully delicate work will be such a loss to the group.

The Symposium is this afternoon and I would like to thank in advance the Focus Group leaders for taking part.

We are all looking forward to a more *measured* year next year.

b) Treasurer - Julia Burrowes

Julia presented the Accounts. These can be found elsewhere in the Newsletter.

- o The book was a huge gamble but we have broken even and are now into profit. There are approx 600 more copies to sell.
- o The book/catalogue can now be offered to galleries to sell.
- o Members can purchase more copies for £12 each.
- o Members can take up to 5 books for resale and send the £15 sale price to Julia when copies are sold.
- o Thanks to Audrey for fundraising - the raffle brought in £2170.
- o We have introduced a 6-week limit to claim expenses. Members can claim 70% of travel expenses up to a maximum of £50.
- o The Chip & Pin was not a total success. We have lost a little on that.
- o We currently have a healthy bank balance of approx £18k. Shizuko Kimura's kind donation of £10k is earmarked for shipping work to Japan. There is still £500 to come from the Arts Council once the Activities Report has been sent to them. There will also be a refund on the chip & pin.
- o The accounts were approved.

c) Secretary - Ann Goddard

Correspondence is emailed to the group as it arrives - there was nothing else to report.

d) Membership Report - Marilyn Rathbone

Marilyn was unable to be at the AGM. Jae read out her report:

We welcome three new members to the 62 Group: Imogen Aust, Anne Jackson and Michelle Stephens. We also welcome Janet Bolton as a Friend.

Two members resigned from the Group: Amanda Clayton and Clyde Olliver and Shizuko Kimura, who had been on sabbatical leave due to ill health, sadly died

Our current membership figures are:
50 Exhibiting Members
+ 6 Honorary Exhibiting Members
17 Honorary Non Exhibiting Members
9 Friends

Audrey Walker proposed that Clyde Olliver become a Friend, seconded by Elizabeth Tarr. This was agreed.

Shuna Rendel proposed that Amanda Clayton become a Friend, seconded by Jan Beaney. This was agreed.

e) New Membership Report - Rachael Howard

- o This year there were 25 applicants, 5 were shortlisted and 3 were selected.
- o The new members are Imogen Aust, Anne Jackson and Michelle Stephens.
- o Rachael brought copies of the new members' CV's & images for us to see. She also brought the complete list of the 2012 applicants.
- o Advertisements for new membership applications will go out in March 2013.

e) Education Report - Lucy Brown

Lucy was unable to be at the AGM. Jae read out her report:

Firstly just wanted to say how sorry I am for not being there. I am really disappointed that I have not been able to make the AGM and the Group's final celebrations of its 50th Anniversary year. I hope you all have a very enjoyable time and very much wishing I was there!

The Group has had a busy educational year. Through the funding from Arts Council we were able to offer free of charge education events for *Interventions* and *62 @50* plus start the development of a Handling Collection.

Alongside *Interventions* exhibition at Platt Hall Gallery of Costume in Manchester, Elizabeth Couzins-Scott led an afternoon *Printed Textile Workshop* for older residents on Wednesday 29th February. On Saturday 28th April Rachael Howard led a full day *Covered Buttons Workshop*. Rachael also co-led the *Interventions* Exhibition tour with Claire Johnson which took place on Saturday 12th May. All three events went well and all participants' feedback was very positive.

For our big *62 @50* Exhibition at Holden gallery we started our very own Handling Collection and Rachael Howard ran a half day workshop on Friday 20th July. Rachael's very appropriately titled *Feel it Sketch it* workshop was specifically structured to use the beginnings of our Handling Collection as a resource for the session. We had a waiting list for this workshop and had very positive feedback via our participants' evaluation forms.

The Handling Collection presently consists of 17 samples kindly donated by 12 members. The idea of the Handling Collection is that it builds up over time. Members can donate a sample anytime. If you would like to donate a sample please contact me - Lucy Brown.

Thank you so much to members who have already generously donated samples, I have been really touched by members response and support for the Handling Collection.... and have big ideas for its future! Please do get in touch if you have any suggestions about its use, presentation etc.

Many thanks to Elizabeth Couzins-Scott, Rachael Howard and Claire Johnson for running four successful education sessions this year.

Selected comments from workshop participants this year:

"Wonderful experience, the tutor was excellent" (printed textiles workshop)
"This is an art form I haven't experienced so it was interesting and enjoyable" (printed textiles workshop)

"Fantastic techniques that I'd not tried before and a really good Tutor" (covered buttons workshop)

"Very enjoyable. Very professional. Can't speak highly enough. Many of us already *do stuff* and it seemed to work for us all. Beginners would have been equally able to participate" (Feel it, Sketch it workshop)

f) Newsletter - Penny Burnfield

Penny was due to arrive later in the day so Siân Martin read out her report:

The newsletter has gone out to all the Members four times this year, as planned.

I'd like to thank the team: Siân Martin, Paddy Killer, Sue Stone, Ann Goddard, Liz Tarr and the committee for all they do to help and thanks also go to the Members who have sent in contributions. Please keep them coming in!

g) Publicity - Fiona Rutherford

Fiona gave the following report:

It's been a busy year with the publication of **RADICALTHREAD** and three very different exhibitions to promote. There was a limited budget for each exhibition and as advertising space is expensive I had to be selective. Crafts, Selvedge and Embroidery have been our main magazines.

The first 2012 issue of Embroidery magazine featured an article by Jae on the history of the Group on turning 50.

Interventions, our first exhibition at Platt Hall in Manchester, ran from January to May. Members work was advertised in Artist Newsletter, Selvedge, Crafts and Embroidery magazine as well as being promoted on the Crafts website. There was a lot of interest from Crafts on the publication of **RADICALTHREAD**. The March/April issue of Crafts featured *62 @t50* a double page spread promoting Radical Thread with an excerpt by Lesley Millar. It was also promoted on the Crafts website.

The March/April issue of Selvedge offered 3 copies of **RADICALTHREAD** as a prize.

Press Releases for *62 @50*, our major exhibition, were sent out to the Holden Gallery and Farfield Mill as well as promotional images of members work. It was advertised in *Crafts and Embroidery* and also reviewed by *Embroidery* magazine.

A promotional e-flyer for *62 @50* was also sent out to all members to circulate to their mailing list.

For the Knitting and Stitching Show tour the focus was on selling **RADICALTHREAD** and the Symposium. A 2 metre long banner was designed for the Symposium and kindly paid for by Andrew Salmon. A telescopic banner advertising **RADICALTHREAD** was designed for the exhibition and for use at exhibitions next year.

I did try to get our anniversary story featured on Woman's Hour but disappointingly it wasn't picked up. Maybe I can try again next year with our trip to Japan?

Members responded promptly for calls to send images of their work for publicity. Obviously they couldn't all be used but we now have a very good bank of images to promote the Group next year.

h) Website - Joanna Kinnersly-Taylor

New members have been sent details of the website and their information will be on soon.

i) Archives - Helen Weston / Kat Peterson

Helen was busy with arrangements for the Symposium. Jae read out her report:

The Archives are now officially stored at CHR Goldsmiths, a contract has been negotiated and there are now just a couple of technicalities for Helen to complete. Helen hopes to have finalized this by March 2013.

After being the Groups archivist since Easter 2011 Kat Petersen will be leaving at the end of this month to go to a full time job at the British Library. The Archive is now in a very organized state thanks to her hard work. It is fully catalogued and has been put into conservation archive boxes. She will leave full handover instructions and notes for Helen Weston so that Helen has a good grasp of how it works and can advise the group of how to store future documents.

Helen will endeavour to work with Jacqueline Cooke the Assistant Goldsmiths Librarian to get the groups records digitized so that they can be accessed online.

The project to digitize the slides has not been forgotten but it is ambitious and will take time. The first step will be to secure funding. Research into this first step has begun.

Kat has offered to advise Helen via email on aspects of the archive and its development and if she has anytime is very willing to come back and help the group again.

We owe Kat a huge thank you for her expertise, diligence and generosity.

3. Committee Changes

- o Helen Weston is standing down from the committee although she will continue to look after the archive. Jae thanked Helen for all she has done.
- o The role of Exhibitions Officer is being resurrected and Heather Belcher has offered to take on this responsibility.
- o Siân Martin proposed Jan Miller to join the committee, seconded by Audrey Walker. This was agreed.
- o Another two members may be co-opted for the committee.
- o Position of Chair - Jae will be standing down as Chair at the 2013 AGM. The post should be less stressful in future now the 50th Anniversary year is over and the position of exhibitions officer has been reinstated.
- o Jae asked for names for the position of Chair to be put forward by the end of January. She hopes someone will step up. We need a smooth transition so it would be good to have a member in place soon to enable them to shadow Jae over the coming year.
- o Julia Burrowes will be standing down as Treasurer at the 2013 AGM. We are looking for a member to take over this position.
- o Shuna Rendel will also be standing down from the committee at the 2013 AGM.
- o Jae encouraged members to consider offering to join the committee and volunteer for selection panels. Taking part & contributing to the running of the group is very rewarding and provides an ideal opportunity to get to know other members well.

4. Future Exhibitions

2013

There will be 3 exhibitions in 2013. Heather Belcher thanked members who have returned the *expression of interest* forms. These are being used to provide an estimate of numbers, so members can still submit work to any or all of the exhibitions if they haven't returned the form.

a) Constance Howard Resource Centre, Goldsmiths

- o The space is larger than we originally thought so miniature work is not suitable.
- o Maximum dimensions for work will now be 100cm wide x any length.
- o There are facilities for video work in the Reading room.
- o There are glass cabinets available in the Reading room.
- o The exhibition will be on for two months. The Centre is open on Tuesdays and Thursdays. The Reading room is open all the time.
- o The Private View will take place on 13th June. It coincides with the Degree Show opening which draws a lot of people.

b) Pink Wood

- o The exhibition will be part of Somerset Arts Week. We will feature in their brochure which contains a map of the Arts Trail.
- o Dates: 21st Sept to 6th Oct 2013.
- o We have a six-day window working there.
- o We aim to start working in the wood before the visitors arrive so there is something to see.
- o Proposals are to be submitted to the selection panel.

- o Members have the option to work directly in the wood or bring work with them to install in the wood.
- o It is a mixed wood with a fair amount of ash. There is a chance we may not be allowed in to the wood due to the problem with ash dieback. At the moment the exhibition is on but the situation may change.

c) Japan

- o Sending in dates: 2-6 September 2013
- o Selection: 7th September 2013
- o Dates of Exhibition: 10th Dec 2013 - 25th Jan 2014
- o There are photos in the Autumn Newsletter showing the exhibition space.
- o The boxes used for the K&S Shows worked very well for the transportation, unpacking, repacking and storage so we will definitely use them for the Japan exhibition.
- o Members are encouraged to think creatively about how to make large work fit into the box.
- o There is not much wall space but panels are available.
- o There is a large airtight glass case along one wall.
- o It is a good venue for 3D work.
- o All the details will be put in future Newsletters.

2014

Grimsby Minster

- o The exhibition is in the early stages of planning.
- o They are willing to pay our £500 exhibition fee.
- o Sue Stone is going to take photos of the space.
- o Site-specific work is possible.
- o Work does not have to be religious.

5. AOB

a) Exhibition submission and selection criteria.

- o This year's exhibitions have shown up aspects of submitting work which need improving.
- o Some members did not include paperwork with their submission which caused problems for the unpacking/packing teams. It was suggested that the work be rejected if paperwork is not sent as it is unprofessional.
- o Some work was time consuming to install. It was suggested that members practice installation of their work beforehand & if it takes a long time or is very complicated they should offer to install the work themselves.
- o To speed up packing, a suggestion was made that packing instructions could be attached to the box. This would also prevent them being lost.
- o It is thought advantageous if new members can be part of the unpacking / packing team so they can see what is involved.
- o Jae & Shuna will get together to discuss changes to the selection procedure.

b) Arts Council Activity Report

Jae asked members who took part in educational activities during this year's exhibitions to email her with *lessons to be learnt* which can be included in the Arts Council Activity Report.

c) Jeanette Appleton thanked Jae and the committee for their hard work.

Date and venue of next AGM - to be confirmed

ABOUT THE NEW MEMBERS

ANNE JACKSON

My current project is entitled *The Witchcraft Series*. Through it I explore ideas surrounding witchcraft, and historic witch persecution. I think they metaphorically reflect many current political and cultural concerns.

I do quite a lot of academic research for my work. (I also do a certain amount of critical writing.) When young, I moved to Scotland and did a degree in Medieval History, before opting for the alternative career of textile artist. I was drawn to the multi-layered way of looking at the world that a consciousness of history entails. It's only in *The Witchcraft Series* that this approach has moved right into the foreground of my work. For ***Ursula Kempe, St. Osyth, Essex, 1582***, I used a facsimile of the original witch-pamphlet recording Ursula's trial, conviction and execution. I scanned a portion of the text, using it to serve as a framing device for the main imagery, which reflects the narrative of the trial itself.

I was born and raised in New York and Chicago, to a Scottish father and American mother. We moved around a lot, which meant that I always felt a bit different from those around me. My first interest in witch-persecution goes back to a schoolgirl role in Arthur Miller's *The Crucible*. The fear of the witch, along with the sense of hysteria and injustice that Miller evokes in the play, resonated strongly with me from that time.

I became a Post-Graduate in Middlesex Polytechnic's Constructed Textiles department in 1982, where I trained in woven tapestry. I ended up evolving my own hybrid technique, which I call *knotted tapestry*. Like woven tapestry, it is a slow process, and I am currently working on what, for me, is the largest feasible scale. Recently, participating in a series of European touring exhibitions (ARTAPESTRY 1-3) has given me the opportunity to show in sizeable museums like the Nordjyllands Kunstmuseum in Denmark. Having access to large spaces encourages me to make big statements, however long they take to realise. I have also gained a wider European perspective, which has led me to research pan-European witch-persecution. ***The Great European Witch-Hunt (The word witch in 10 languages)*** is the first result.

My early attraction to historic witch-persecution was enhanced by my youthful involvement in feminism. Indeed, my choice of textiles as a medium of expression was probably influenced by its identification with a sort of female language. The more immediate spur into this body of work was the fact that Exeter, near where I live, was the site of the last witch-executions in England.

I also have an interest in the origins of Western science in alchemy. I made the tapestry ***Alchemists*** last year, drawing upon alchemical symbols and contemporary cutting-edge biochemistry. I have witnessed at close range the sense of mystery and fear which science can evoke within our culture, and I see parallels with the fears of the unknown which erupted in witch-persecutions in history.

Living in a Mid-Devon village, I am now thinking about rural *witches*. Until quite recently rural *cunning folk* created charms to protect farm animals, love potions etc. My most recent tapestry ***Sator, Arepo, Tenet, Opera, Rotas*** incorporates images taken from original magic charms found in the West Country and Wales in the late nineteenth century.

MICHELLE STEPHENS

BIOGRAPHY

I graduated from the University of Ulster Belfast with First Class Honours from a B.A. (Hons) in Fine and Applied Arts degree, specialising in Textile Art in June 2010. Following a placement year in New Jersey, I obtained a Diploma in Area Studies (DAS) before returning to complete my degree. Following graduation I was asked back onto the +1 Hons Program, which effectively meant me staying on another year as Artist in Residence within the Textile Art Department. Most recently I have now taken up a place on the *Making IT* program with Craft NI at R-Space Gallery, Lisburn for two years.

Educating others in textile history is an important aspect to my practice. I am fortunate to be able to complement my practice with art workshops and demonstrations in art institutions, which enables me to share my processes and experiences with the public, students and other practitioners. As well as this I also facilitate workshops in a variety of other environments including hospitals, heritage sites, art centres as well as primary, secondary and tertiary education.

STATEMENT

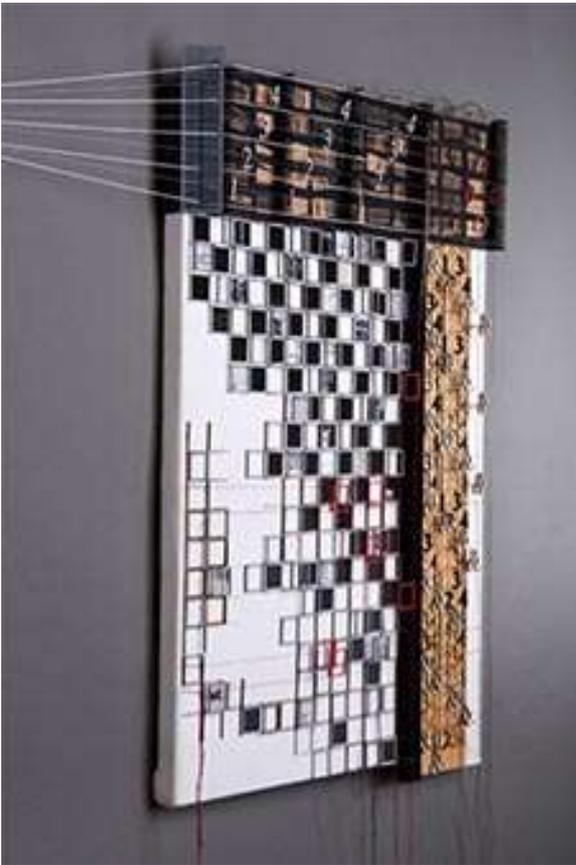
My impulse as a practitioner has not been to pursue a skill in a traditional manner, but to unravel and question it to develop new skills. I use these skills, histories and traditions of textiles in strategic ways to challenge conventions and generate new practical and theoretical perspectives.

Furthermore, my specific interest in line and how it can be distorted and formed has led me to a number of varied outcomes. How meaning is constructed and understood from line and how it can be transformed by contemporary sensibilities into a new visual language is what I pursue within my work. As a result internal oppositions exist within my work; geometric and organic, construction and deconstruction, order and chaos.

It was a combined interest of linear qualities and a tendency to enjoy the more labour intensive techniques that initially drew me to weave, as well as its possibilities of being used as a communicative art form. I have continuously explored deconstruction as a process so that I may construct a unique series of works. These works creatively re-invent the forms, techniques and symbols associated with both vernacular and indigenous weave traditions.

The introduction of technology alongside hand crafted techniques has always been of great interest to me as a practitioner in an ever more technologically driven world. Laser cutting and digital technologies are combined with personal abstracted weave techniques throughout my work. This enables me to establish my own unique voice through the way in which I assemble the individual fragments. The arrangements of forms, colour combinations, outlines of structure and the degree of complexity or openness are all choices that I make during the making process. I continuously aim to display the hand labour involved in the making as a developmental process to obtain my own personal language. I achieve this in my work by introducing organic elements into the work, which might otherwise be seen as too rational, and bordering on the sterile. It is this tension between these aspects that aspires to produce a sensual edge to the work.

With this in mind, the tactile qualities and fine details of the work I create are vital to the communication aspect of my practice. I achieve this through an appropriate use of process, as I am primarily a maker and have a need to be making and working directly with materials. Textiles are very much about the accessing of information via sensory engagement. We understand deeper levels of meaning through the employment of both our sensory and intellectual senses. It is this key issue that I continuously engage in throughout my work.



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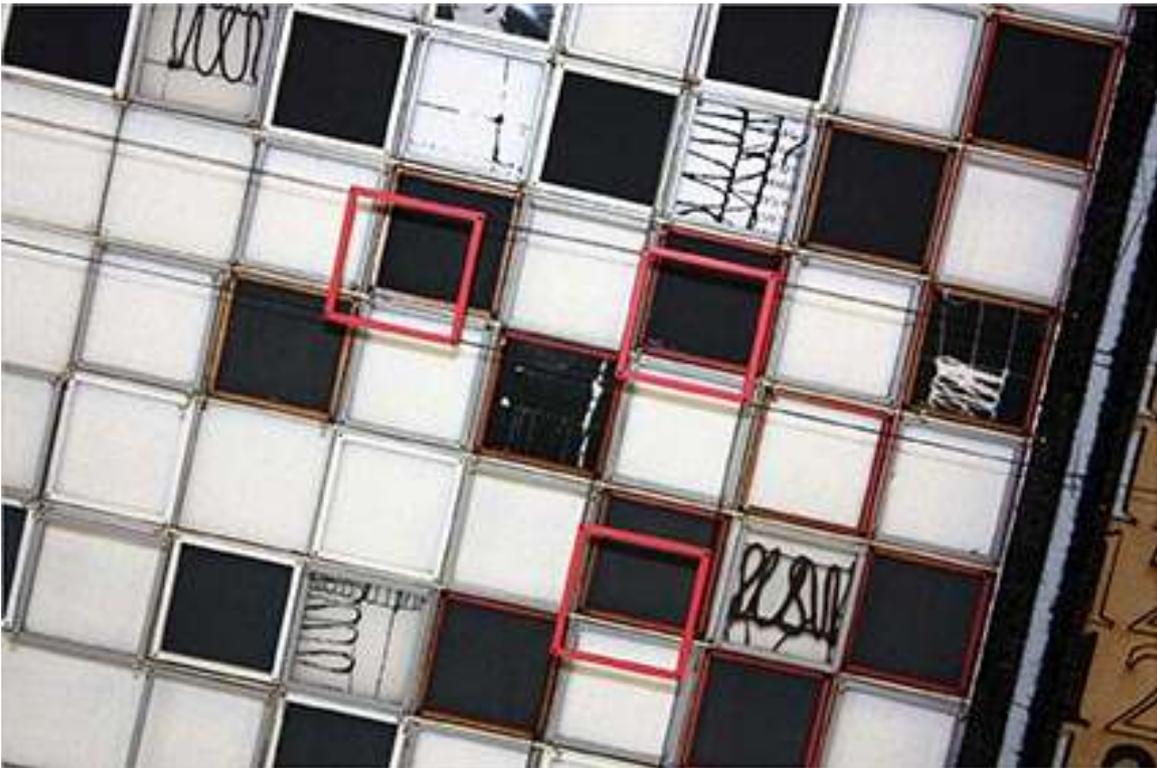
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Plain Weave, wood, Perspex, pins, laser cut fragments, cotton and nylon threads
Image courtesy of David Pauley @ The Studio 2012.



Plain Weave, wood, Perspex, pins, laser cut fragments, cotton and nylon threads.
Image courtesy of the artist, Michelle Stephens 2012.

IMOGEN AUST

I studied Textiles at Goldsmith's College from 1979 to 1982 when Audrey Walker was the course leader. In 1987, a few years after graduating, I began part-time lecturing in textiles at The Oxfordshire School of Art & Design. I also ran a small, creative business designing and producing textiles and bespoke bed linen. In 2000 I started full-time lecturing at Coventry University initially as a textile tutor in the Applied Arts subject area. I learned so much about contemporary art & design practices through my teaching during this time, and I really thrived on the interaction with students working in the school. I soon extended my knowledge across other materials and disciplines, and revived my interest in ceramics and jewellery particularly.

Since then my textiles have been informed by my wider knowledge of Craft practices. Recent work combines textile and ceramic processes and is often gallery-based. I have used digital processes in my work including sublimation printing and CNC milling.

My creative practice evolved alongside a full-time post, teaching Textiles and Craft at Coventry University, where I ran the BA (Hons) Applied Arts and MA Contemporary Craft Programmes.

Work developed from my teaching experience; from observations of how we learn skills, semiotics and the non-discursive instructions that are particular to textile and craft practice. I am interested in the way we view and the way we make things as our experiences of the material world become more abstract.

I am keen to express my ideas through craft materials and processes, and revisited ceramics more recently while studying a Masters degree at Loughborough University. I enjoy using a combination of materials in my work. Textile processes offer me more immediate results, while ceramic processes require a very different approach; the end result is not truly revealed until the end of production. (And so much can go wrong!). The methodical approach required to master ceramic processes is part of the work itself.

I now live in Leicestershire and work at De Montfort University where I am Programme Leader for the Design Crafts subject area.

I am excited to have been selected to join the 62 Group and very much look forward to meeting members and exhibiting my work in the future.

I am currently showing work in *Made in the Middle*. A Craftspace touring exhibition in the Midlands, partnered with Mac Birmingham and The National Centre for Craft and Design, Sleaford. The exhibition is showing at venues around the Midlands including the Bilston Craft Gallery, Wolverhampton and Rugby Museum and Art Gallery until July 2013.

www.madeinthemiddle.org/



Imogen Aust images
clockwise from top
Memory and Touch
Brush
Push Series - Yellow and rubber
Dark blue stop



EXHIBITIONS OF INTEREST TO MEMBERS

Compiled by Jan Miller

Always check details with Galleries and Museums before visiting

Threads Of Silk and Gold: Ornamental Textiles From Meiji Japan

9th November 2012 to 27th January 2013

The Ashmolean Museum presents the first exhibition devoted to the art of Meiji textiles ever to be held outside Japan.

Ashmolean Museum, Beaumont Street, Oxford OX1 2PH

01865 278002

<http://www.ashmolean.org/exhibitions/current/?timing=current&id=69&exhibitionYear=2013>

Rebirth - Maiko Mori

13 December 2012 17 February 2013

New York-based Japanese artist Maiko Mori exhibits in the new space for art and architecture in Burlington Gardens. (The former Museum of Mankind just behind the Royal Academy). Her first major exhibition in London for 14 years, Rebirth includes some of Mori's most acclaimed works from the last 11 years, alongside new works. Photography, works on paper, sound works, as well as sculpture and large scale immersive installations and environments that invite contemplation.

Royal Academy, Burlington Gardens site: 6 Burlington Gardens London W1S 3ET
020 7300 8000

<http://www.royalacademy.org.uk/exhibitions/maiko-mori/>

Light and Line

Polly Binns and Anne Morrell

2 Feb - 16 Mar 2013

Two leading figures in the field of art textiles come together in an exhibition that explores the common threads uniting their practice, as well as their wider contribution to contemporary textile history. (A touring exhibition by Nottingham Castle Museum and Art Gallery.)

Turnpike Gallery, Leigh, Lancashire

01942 404420

<http://www.wlct.org/Arts-and-Festivals/turnpike-gallery/exhibitions.htm>

And a special event: Anne Morrell and Polly Binns exploring common ground:

Ann Morrell and Polly Binns will talk about their work, plus a viewing of their Nottingham Castle touring exhibition Light and Line

Wed 12th June 2013 11am-3pm

Nottingham Castle Museum Castle Place, City Centre, Nottingham NG1 6EL

A Textile Society event. For details

<http://www.textilesociety.org.uk/events/event-details.php?textile-event=411>

Textiles Across Asia

An informing thread

11 Feb - 14 Feb 2013

In this short course, the history and culture of Asia is explored through its textile traditions. The richly illustrated lectures reveal a wide diversity of hand-crafted techniques and designs with veiled significance.

School of Oriental and African Art, Russell Square London WC1 0XG

02078984451

<https://www.soas.ac.uk/art/programmes/dipasart/shortcourses/textiles/>

<http://www.textilesociety.org.uk/events/event-details.php?textile-event=477>

Japanese Outsider Art

28 March to 30 June 2013

London's Wellcome Collection is mounting Outsider Art from Japan, in spring 2013. The exhibition brings together more than 300 works for the first major display of Japanese outsider art in the UK.

The 46 artists represented in the show are residents and day patients at social welfare institutions across the main island of Honshu, and they present diverse bodies of work including ceramics, textiles, paintings, sculpture and drawings.

A full programme of events will run alongside the exhibition.

Wellcome Collection, 183 Euston Road, NW1 2BE.

020 76118888

<http://www.wellcome.ac.uk/News/Media-office/Press-releases/2012/WTP041321.htm>

NEWSLETTER TEAM AND BLOG

Spring Newsletter Deadline - 31st March

Welcome to Jan Miller who has joined the team. Thanks for all your contributions.

More images taken of our exhibition at Farfield Gallery and during the Symposium are now available for you to enjoy on our blog - <http://www.newsletterpics.blogspot.com>

If anyone has any photos taken during the dinner in the Old Swan that they would like to share, please send them to Siân - sian@distantstitch.co.uk

Please keep your news and photos coming in.

Happy New Year! Penny, Paddy, Siân and Jan.