

**From:** The 62 Group 62group@gmail.com   
**Subject:** Member's Newsletter Winter 2019 Issue 61  
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**To:** David Pitcher davidpitcher@me.com

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Members Newsletter Winter 2019 Issue 61

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## THE SIXTY TWO GROUP OF TEXTILE ARTISTS

**Members Newsletter Winter 2019 Issue 61**

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*Ctrl/Shift, 20/21 Visual Arts Gallery, Scunthorpe*

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## **LETTER FROM THE CHAIR**

Happy New Year Everyone! I hope you have had a restful Christmas and are ready for the challenges of the year ahead.

It was great to see so many of you at the AGM at the end of November. It's an excellent opportunity to meet new members and to catch up with more long-standing friends, as well as giving you the chance to discuss the management of the group and how things could be taken forward in the future.

This newsletter introduces you to our five new members: Jennifer Smith-Windsor, Gerri Spilka, Sally Spinks, Teresa Whitfield and Helen Yardley. Welcome to the group everyone - we are looking forward to seeing your work in future exhibitions.

I have also included all the information for the motion for digital submissions in this newsletter. The motion was discussed at the 2019 AGM and you can see the detail of the discussion in the summary of the AGM minutes at the end of the newsletter. This issue involves a change to the way in which you submit work for exhibition, and it is

important that everyone has the information necessary to make their decision. The motion will be put to an online vote in January 2020.

The third leg of the Ctrl/Shift tour opened on the 14 December. Unfortunately, I wasn't able to be there as I was ill, but thanks must go to Sue Stone and Liz Cooper for organising the tour and the launch of the new catalogue which is available for sale on the website. The photo above shows that the third leg of the exhibition looks very different again and I am looking forward to going up to Scunthorpe to see it in person.

Our next exhibition, Conversations: People, Place, Materials, Objects, is coming up at the end of March 2020 (all relevant dates below) and I'd like to remind you that the sending-in forms are on the members area of the website.

Tickets for the third Fashion and Textile Museum lecture on the 19 March should be on sale on the FTM website before long. Emily Jo Gibbs and Richard McVetis will be speaking about The Skill of Narrative: Stitched Textiles. I hope to see you there.

Finally, the committee reports from the AGM are very long and so instead of including them with the minutes summary I will ensure that they are put onto the members section of the website asap.

Best wishes

Debbie

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## **IMPORTANT INFORMATION**

### **Your Committee 2020**

#### **Officers**

Debbie Lyddon - Chair [chair@62group.co.uk](mailto:chair@62group.co.uk)

Elizabeth Tarr – Treasurer [tarrboiger@gmail.com](mailto:tarrboiger@gmail.com)

Imogen Aust - Secretary [iaust@dmu.ac.uk](mailto:iaust@dmu.ac.uk)

#### **Committee Members**

Jane McKeating - Education [j.mckeating@mmu.ac.uk](mailto:j.mckeating@mmu.ac.uk)

Richard McVetis - Exhibitions [richard.mcvetis@network.rca.ac.uk](mailto:richard.mcvetis@network.rca.ac.uk)

Hannah Lamb - Publicity [hannahjlamb@hotmail.com](mailto:hannahjlamb@hotmail.com)

Emily Jo Gibbs - Public Newsletter Editor [emily.jogibbs@btinternet.com](mailto:emily.jogibbs@btinternet.com)

Imogen Aust - Joint New Members [iaust@dmu.ac.uk](mailto:iaust@dmu.ac.uk)

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Catherine Dormor - Joint New Members [c.dormor66@gmail.com](mailto:c.dormor66@gmail.com)

Daisy Collingridge - General [daisymaycollingridge@gmail.com](mailto:daisymaycollingridge@gmail.com)

Nigel Cheney - Social Media [nigelcheney@gmail.com](mailto:nigelcheney@gmail.com)

### **Co-opted members for specific roles (no voting rights at CMs)**

Louise Baldwin - Archives [louise@louisebaldwin.me.uk](mailto:louise@louisebaldwin.me.uk)

Lucy Brown - Handling Box [lucybrownmakes@btinternet.com](mailto:lucybrownmakes@btinternet.com)

Caron Penney - FTM & exhibitions assistant [caron.penney@weftfaced.com](mailto:caron.penney@weftfaced.com)

Sue Stone – CTRL/Shift exhibition [controlshift@62group.co.uk](mailto:controlshift@62group.co.uk)

Isobel Currie - Membership Secretary [i.currie@myphone.coop](mailto:i.currie@myphone.coop)

### **Contacts**

Imogen Aust: [iaust@dmu.ac.uk](mailto:iaust@dmu.ac.uk) to send information to all members.

Isobel Currie - Membership Secretary: [i.currie@myphone.coop](mailto:i.currie@myphone.coop) to update your contact details.

David Pitcher: [davidpitcher@me.com](mailto:davidpitcher@me.com) to update your personal web page info/ images & CV or to get your login for the member's area.

### **Newsletters**

We have 2 newsletters

Members' Newsletter, which contains a letter from the chair, important news about 62 Group news and events, membership news & committee reports and decisions and actions. This is sent out quarterly in Winter, Spring, Summer & Autumn each year.

Public Newsletter which is mailed out on 1st March, 1st June, 1st September, 1st December and includes 62 Group news and events and also individual members' news. To share your news with the public please contact Emily Jo Gibbs - Public Newsletter Editor or add [emily.jogibbs@btinternet.com](mailto:emily.jogibbs@btinternet.com) to your newsletter mailing list so she can share your news in the Public Newsletter

**Social Media:** contact Social Media [nigelcheney@gmail.com](mailto:nigelcheney@gmail.com)

Facebook @62groupoftextileartists

Twitter @62group

Instagram - the62group

In the members area of the 62 Group website you can find information and sending-in documents for exhibitions, newsletters and the full minutes of committee meetings.

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## DATES FOR YOUR DIARY

**Ctrl/Shift, Final Venue:** 14 December 2019 - 29 February 2020, [20/21 Visual Arts Gallery](#), Church Square, Scunthorpe DN15 6TB

[Fashion and Textile Museum](#): Third Annual Lecture -The Skill of Narrative: Stitched Textiles. 83 Bermondsey St, Bermondsey, London SE1 3XF. 19 March 2020

**Conversations: People, Places, Materials, Objects**, 27 March – 26 April 2020, [St Barbe Museum and Art Gallery](#), New Street, Lymington, Hampshire, SO41 9BH

**Sending in Dates:** Tuesday 24th March 2020 (10am - 4.30pm)

**Hanging dates:** 25th - 26th March 2020

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## NEW MEMBERS 2019

### GERRI SPILKA



*Hedgerows, 2018, 94 x 46, procion mx dyes on cotton, screen printed, painted, and machine quilted.*

Gerri Spilka's award winning work has been exhibited in numerous solo and group fine art and textile shows in Europe, Canada, and the US. Trained as an artist, social scientist, and architect and urban planner, it is not surprising that Spilka's fabric work continues to investigate themes grounded in these ways of knowing the world. She has been making pieced fabric, and dye painted and printed constructions for over twelve years. Spilka's

textile work is represented in the International Quilt Museum and Study Center, Lincoln, NE, Temple University's Fox School of Business Collection, Philadelphia, PA, and numerous other private collections. Her artistic excellence has been recognized through many awards, examples include Third Prize, The Edge Effect, Katonah Museum of Art (Akili Tommasino, Museum of Fine Arts Boston, Juror) the Jurors' Award at Quilt National 2017 (Nancy Crow Juror), Awards for Excellence at Quilt=Art=Quilts (2017, 2015, 2017). Spilka is also a recipient of a Surface Design Association Professional Development Award (2017).

She studied with Nancy Crow, legendary quilt artist, and with several other surface designers. Gerri has an undergraduate degree in Psychology from Carnegie Mellon University, a master's degree in Psychology from Temple University; and an M. Arch. from the University of Pennsylvania.

Born in the Bronx, NY, Spilka was raised in Yonkers. She has a studio and lives with her family in the Italian Market area of Philadelphia, PA. Spilka became a full time studio artist after a rich career advising some of the most inspiring people leading social change throughout the US.





*Red Jive, 2016, 48 x 89, hand dyed and commercial cottons, cotton and wool batting, machine pieced and quilted.*

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## **SALLY SPINKS**





*Untitled (Mum), hand tufted Axminster yarn 1.5m x 1.65m*

Sally is a London based textile artist who graduated from Goldsmiths, University of London in 2008, with a Master of Fine Art (Studio Practice). Since then, she has continued to exhibit her work in both the UK and the US. Alongside her art practice she also works as a Design Director for a global design consultancy, as well as occasionally knitting garments for major feature films.

Driven by curiosity around the changing nature of class, Sally works predominately with hand tufted and knitted textiles to create artworks that question our relationship to the medium as well as how we perceive our place in the world. She is interested in how economic developments have shifted both the notion of class and the rise of the culture of 'me' rather than the collective aspiration of 'we' and the impact this has on our lives, relationships and the way we work. Exploring the use of code in this context and how this becomes inclusive or exclusive depending on perception, your place in the class system or your sense of belonging, has been central to her practice. Using code to cover, conceal or divert attention from our inability to talk openly about certain issues, including mental health, is a subject that she is currently researching to inform her most recent works.

Sally is passionate about the medium of textiles, especially anything wool or yarn related, and aims to use her work to push the boundaries of how the medium is perceived in the wider art world. She also chooses to use natural fibres and British wool where possible in her work. Her pieces range from large site-specific installations, such as knitting with vast amounts of heat ducting, to incredibly small and detailed works using cotton thread on tiny 1mm knitting needles. Repetition in both the stitches she uses as well as making several versions or series of the same work is also a major feature of her art.



*Knit or Die, hand knitted graffiti, Southbank London. wool, cotton, wire - various dimensions*

## TERESA WHITFIELD





*Red Lycra Top*

Teresa Whitfield's research into lace in fashion and textile collections in the museums of England and France manifests itself in highly detailed ink drawings which bear such a close resemblance to real fabric that they occupy an unusual space between the drawing of an object and the recreation of it in a different medium.

Teresa Whitfield's recent research into the use of machine-made lace in C20th fashion at the National Trust costume collection at Killerton House, Exeter resulted in a life-size ink drawing of a 1970's blue lace evening dress from the high street chain Richard Shops. The dress features a highly complex Paisley print on lace fabric and took the artist two years to complete; the slow, meticulous, low-tech process echoing the unsung labour of its original creators and highlighting the loss of craft skills such as lace-making in a mechanised and digital culture.

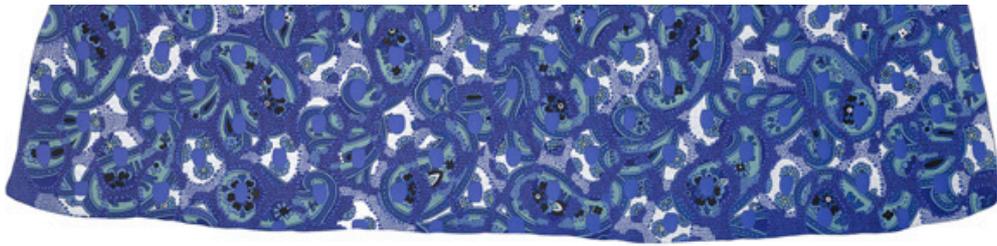
The artist's exploration of machine-made lace in the Museum of Lace & Fashion in Calais, France, housed in a former lace factory, uncovered a luxury red lace top by the Christian Maquer brand. Made in 1991 on a Leaver's lace machine exported from Nottingham, the exquisitely intricate red fabric, one of the first of its kind to use the technique of combining lace with Lycra, is minutely reproduced in the drawing 'Red Lycra Lace Top' which was exhibited in the museum's fashion gallery next to the lace garment.

There are clear parallels in the work between lace-making and line drawing where lengths

There are clear parallels in the work between lace-making and fine drawing where lengths of thread are replaced by lines of ink, embracing imperfections inherent in the hand-made and resulting in images that are more a re-enactment of the lace-making process, than simply a likeness to the end product.

Teresa Whitfield is BA Fine Art Programme Lead at Greater Brighton Metropolitan College; she studied BA Fine Art Painting at Norwich School of Art (1987) and MA Drawing at Wimbledon College of Art (1999); she was Artist-in-Residence at Fabrica, Brighton in 2009 and has exhibited her work in the Jerwood Space, the Transition Gallery, the Royal Academy of Arts, the Royal West of England Academy, Devon Guild of Craftsmen, the Towner Gallery and museums including Nottingham Castle Museum, Salisbury Museum, Bexhill Museum, Worthing Museum and Somerset Museum of Rural Life.





*Blue Dress*

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## JENNIFER SMITH-WINDSOR



*Security Blanket: Canada*

My art practice focuses almost exclusively on hand embroidery. When hand stitching, I deliberately use a limited range of stitches, exploring the wealth of possibilities that this restricted repertoire offers. Handmade textiles such as lace, crocheted doilies and embroidered domestic linens figure prominently in my work, as rescuing these relics from the dustbin, and giving them a second life is incredibly important to me. I am drawn to the aesthetics of stark contrasts which I express through the juxtaposition of dissimilar materials such as rough wool against fine crochetwork, rusted metal next to lace

materials such as rough wool against fine crochetwork, rusted metal next to lace, beeswax on linen and birchbark with muslin. When not spending time in my studio, I enjoy experiencing the beauty of nature in the hills near to my home, running the trails or cross-country skiing.



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*Tears have been Shed*

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## HELEN YARDLEY



*Metter Felt*

“I am passionate about colour, and I find the relationship between colours infinitely fascinating. Each colour has its own personality and emotional effect and responds uniquely to every other. Place any colour against another and there is a dynamic; a third will alter the balance yet again. Modulate any colour by tone or saturation and the whole balance shifts once more.”

Helen Yardley describes her rugs as drawings for floors *that have a strong physical and tactile presence. The images she creates are refined, carefully nuanced and as paired down as possible.*

*The felt wall hangings are a response to being commissioned to make rugs that would hang on walls. Using hand-dyed industrial felt she creates unique, hand-crafted pieces that bring an ambient sense of warmth to any interior space. absorbina sound effectively.*

*The felts are screen printed, stitched and hand painted.*

“I aim to make things that are refined, carefully considered and as beautifully made as possible.”

Helen regularly works to commission with high profile architects on projects such as the London Stock Exchange and Coutts Bank. She also makes unique one off pieces from her studio/showroom just off Bermondsey Street in London Bridge.

Helen’s work is held in collections at the V&A, The Crafts Council and Portcullis House, House of Commons Building.

She has exhibited her work in Japan, USA and across Europe.



*Square Borders*

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## **MOTION TO USE DIGITAL SUBMISSION FOR 62 GROUP EXHIBITIONS**

The motion will be put forward to all members with an online vote in January 2020.

**Proposed by:** Debbie Lyddon

**Seconded by:** Richard McVetis

This is an important issue that involves a change to the way in which you submit work for exhibition. It has become necessary to make this change because of the requirements increasingly demanded of the 62 Group by galleries and other venues. The committee proposes three possible levels of digital submission which are laid out below. Members will then vote for their preferred level of digital submission.

### **Why the committee is proposing digital submissions**

In order to provide galleries with the information they need regarding the artists and content of exhibitions. This is now a normal requirement and to compete professionally it is imperative that we receive high quality images and information in good time.

### **Additionally, the early receipt of images of work and information will:**

1. Allow for better promotion of exhibitions.
2. Allow more time for the work to be curated and speed up efficiency of exhibition set-up.
3. Encourage and attract more international artists to the group (we have already had one international artist leave the group due to cost of postage for sending in work)

### **The membership needs to decide what level of digital submission to vote for**

**The options are:**

#### **Digital qualification for all members**

This is **not** a selection process, but a method of collecting and collating images and information prior to the selection process (a requirement set by galleries).

Or

#### **Digital qualification for all members and in addition digital pre-selection for international members only.**

This will collect and collate information from all members and additionally will enable international members to submit work for exhibition without the cost of sending actual

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work when it is not certain to be selected.

Or

**Digital pre-selection for all members.**

This will be a first stage selection and work will be pre-selected to the usual designated criteria. The second stage selection will be from actual work and will take place as normal at the gallery just before the exhibition.

**The Committee notes:**

1. That digital qualification/pre-selection will make the collection of the submission fee easier and more efficient (however the hanging fee will have to be paid as normal once the work has been selected)
2. That digital qualification/pre-selection will allow the selection committee to know how much work will be sent beforehand.
3. Digital qualification/pre-selection will use the online platform CuratorSpace. (The 62 Group already has an account so there would be no extra cost)

**The Committee believes:**

1. Digital qualification/pre-selection will remove the need for sending in forms.
2. Digital submission will ensure that members are not disqualified from exhibiting because they have not correctly filled out the submission forms.
3. Digital qualification/pre-selection will improve the efficiency of the submission process and better serve the international members.

**The Committee resolves:**

- The 62 Group proposes to setup up a system via CuratorSpace which allows digital qualification/pre-selection for exhibitions.
- Digital qualification/pre-selection will occur approximately 3 months before the exhibition.
- The information needed for digital qualification/pre-selection to an exhibition is expected to be 3 images (one of the whole work and two details), the statement, the size of the work and presentation and hanging details.
- In order to achieve this the committee will establish a long-term exhibitions calendar to allow members more time make and to get images of their work.
- The first exhibition that this will apply to is the one planned for 2021.

## **SATURDAY 30 NOVEMBER 2019**

**Treasurer (HB)** - Presentation of Accounts (to be approved)

Balance sheet end of year (Aug – Nov 5th) £13, 850 – some money still needs to go to Control/Shift items (there is a £2500 underspend from this. We need ideas related to Control/Shift or we will need to return it).

- Still awaiting money from 20:21 gallery
- Control/Shift Hanging fees due today
- Some annual subs due today

*Actions: Handover of Treasurer's role to Elizabeth Tarr in December*

### **Membership**

- Membership (IC) - Current position & Sabbatical leave requests
- GDPR forms received from all new members
- New Membership Selection (CD/IA)
- New Members Call-out goes live on 1st February

*Actions: CD to review and update last year's template – wording to be simplified – share with HL and DL*

### **Education (JM)**

- Waiting to hear from St Barbe about proposals; 5 were submitted.

*Actions: JM to do a review of educational proposals and events, to look at what is being proposed and consider why people who say they do them on our website, don't put in proposals.*

- **20:21 Gallery** – have their own local artists doing workshops, but also JM (Feb), Sue Stone (Jan) and Lyn Settrington (not open to public – special needs event)

*Actions: 20:21 need some new images for the website of workshops – HL to send some across. SS also in Jan*

### **Publicity (HL)**

- Handover of social media accounts to Nigel Cheney in December

*Actions: HL to share all login details with DL*

*Budget for publicity needs setting up. DL and HL to set budget in New Year*

### **Public Newsletter (EJG)**

- Quite light this quarter, but the previous one had plenty of information
- Timings for newsletters are about right, but we should use social media more for ongoing notices

*Actions: EJG to send email when Fashion & Textile Museum Lectures tickets go on sale*

### **Exhibitions Updates**

- CTRL Shift (SS) (on website)
- Construct (RM) (on website))

### **Conversations (RM)**

- Sending in forms ready on website
- Contract – awaiting from St Barbes (needs DL to sign)
- Gallery support in hang –

*Actions: DL to sign contract*

*RM to send email for member for help with hang on 25/26 March*

Knitting & Stitch 2021: application in

Textile Biennial 2021

60<sup>th</sup> birthday 2022: London-based galleries very expensive (c£10,000 per week)

*Actions: RM to contact Jenny Rutter to explore Textile Biennial possibilities*

### **Fashion & Textile Museum - Lecture series & Installation (CP)**

Exhibition: CP, DL, RM met with museum about small gallery and installation – June-Sept 2022;

Possibility of putting proposal for rest of gallery. Need guest curator: Freddie Robins, Lesley Millar, Jessica Hemings, Gregory Parsons, Julia Ravenscroft, Annabelle (crafts council), Sue Timney, June Hill suggested.

*Actions CD to contact Jessica Hemings as first choice and help devise call/theme;*

### **2023 – Gawthorpe Hall**

*Actions: JM to do further investigation*

### **Job changes on Committee**

2 new committee members required – treasurer and social media (to be elected this afternoon at AGM)

### **Date of Committee meetings 2020**

- 14 March 2020
- 20 June 2020
- 12 September 2020
- 5 December 2020 – AGM

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## **SUMMARY AND DECISIONS AND ACTIONS TAKEN AGM 30 NOVEMBER 2019**

### **Protocol**

Welcome and apologies for absence

We welcome Sally Spinks – our newest member

We all introduced ourselves

### **Committee Reports** (full reports are on the members area of website)

#### **Treasurer** - Presentation of Accounts - to be approved

- Accounts sheet circulated
- Accounts presented up to November 5<sup>th</sup> – our accounts are complex because we are relying on checks to payout rather than BACs payments

*Actions: New Treasurer (ET) to look into setting up online banking*

*Final reminder to pay hanging fee for 20:21 gallery;*

*Final reminder to pay annual subs – membership lapses*

#### **Membership - Current position & Sabbatical leave requests**

- None lapsed due to non-selection
- Two resignations
- 2 sabbaticals
- 5 new members
- 61 members + 6 honorary exhibiting members

- 18 non-exhibiting honorary members
- 1/6 members international

### **New Membership Selection**

- One member asked if there was an optimum number of members, which prompted the question as to whether we should we hold a selection this year?
- Reviewing the membership, there are about 40 in exhibition each year – largely showing 1 piece of work
- Membership is managed through selection for exhibitions. We need to ensure we are rigorous and if people lose 3 lives, that is part of the exhibition mission to maintain standards; the professionalism of the group
- Voting for bi-annual selection? 13 for; 15 against; 1 abstention.

*Decision: Not approved, but need to monitor numbers and be rigorous about accepting members for exhibition.*

### **Education**

- We are not getting enough applications for workshops/lectures – committee members are keen to support members in building their proposals/abstracts and encourage contributions.

*Actions: The committee will work to build some guidelines and further support JM to review workshop offerings by members in relation to what is 'advertised' on the website and to construct a regional and thematic map of members who offer workshops to build this into the exhibition proposals.*

**Gawthorpe Exhibition** – would need more focus upon educational activities

Question: is it in our remit to undertake workshop/educational activities beyond the exhibitions? We already do the F&T lecture series. There is scope within our remit.

Nationally textiles is not figuring in the curriculum, so there is scope to target the teenage demographic to build these skills and inspire uptake post-16.

### **Handling Collection (LB)**

- 22 items that are in Control/Shift currently.
- Aim is to get collection represented on the website.
- One member proposed that all members contribute as part of 60<sup>th</sup> birthday year, possibly using this for workshops in schools.
- Role of Handling Collection in exhibitions – members commented that it is really

role of handling collection in exhibitions – members commented that it is really important and helpful when stewarding; a video of the collection could be added to the website to communicate the handling collection and materiality of work; for those working with larger pieces – this could be early drawings/tests pieces/other supporting material; members suggested that it could be a key element for the 60<sup>th</sup> birthday exhibition

### **Publicity**

- Comments: we need images in advance for publicity and gallery proposals; this means that the timescales of exhibitions will also need flagging up earlier

### **Website**

- Comments: members section of website really fantastic and useful; thanks to all involved

### **Public Newsletter**

*Actions: Keep sending things through to Emily Jo Gibbs for deadlines*

### **Archives**

*Actions: Please send materials through to Louise Baldwin – for clarity this should be related to the 62 group itself, not individual members*

### **Exhibition Updates (on website)**

- Exhibition 2019/20 - CTRL Shift (SS)
- Exhibition 2019 – Construct (RM)
- Exhibition 2020 – Conversations (RM)

### **Fashion & Textile Museum (CP)**

The third lecture in the series for 2020 is The Skill of Narrative/Stitched Textiles. Richard McVetis and Emily Jo Gibbs will speak.

- Site-specific installation in the foyer of the FTM 2022 is confirmed
- Funding applications will need to be submitted once the selection has been made

*Actions: Call out to members for installation forthcoming*

### **Voting for new committee members 2019/20.**

- Treasurer: Elizabeth Tarr (HB proposed, HL seconded – unanimous)

- Social Media: Nigel Cheney (Jan Beaney proposed, CP seconded – unanimous)

## **AOB**

- Future Planning - exhibitions and 60th Anniversary – need to locate Central/London location

*Actions: Any ideas of galleries or exhibition spaces in London welcomed by the committee from members.*

## **Themed/non-themed exhibitions**

There have been plenty of emails enquiring about the role of themes.

Discussion about why committee still believes this is relevant and appropriate:

- Galleries – want clarity and coherence
- This is not to stop people from submitting a range of work, but we need themes to support proposals and publicity
- Comments: importance because it moves members out of their ‘comfort zone’ – stop and think about the work
- Non-selection impact: aim to develop and improve work – themes can encourage people to continually change their work rather than develop their practice; does this run the risk of some aspects of textile practice becoming sidelined (eg stitch) in favour of topical (eg political) themes and approaches? Is this a question of themes or selection processes? How are selections done? Anonymity does allow for stronger personalities not to dominate – this is the process currently in use.
- Theme – artist statement of 50 words doesn’t always allow for full discussion of various elements as well as how it meets the theme. Might be useful to have a longer statement for selection process. Longer texts in gallery – not helpful. Feedback from CTRL/shift – positive feedback on longer statements from public. Others at MAC felt there was too much to read.

## **Digital selection for exhibitions**

Proposal circulated in advance with papers. Discussed at the AGM 2018 and brought to this meeting with a full proposal

- Proposed that we have an online vote in January (proposed DL - unanimous)
- DL set out the rationale for change – specifically highlighting gallery requirements, international members, publicity for exhibitions.
- 3 month lead-in ahead of exhibition (approx and to suit gallery/timings) – to allow better communication with gallery and publicity

- Proposing to use CuratorSpace – already using for New Member Selection – step by step set-up
- Selection Panel – would review all submissions – main selection process – could be done remotely and allow international members to participate – cut costs
- Still allows for anonymous voting
- Ensures all paperwork in place together and completed
- 3 levels of digital submission proposed:
  1. Photos and statements – no selection
  2. Qualification – international members digital selection to reduce costs implicated (all international members encouraged to see this being proposed)
  3. Digital pre-selection for everyone – submit digitally, but this doesn't guarantee hanging if work doesn't meet expectations/space requirements
    - This is in line with most other groups
    - Photographing – anxiety about getting this right/as good as possible; selection panel will need to take this into account
    - Pre-selected – but not as imagined – not lose a life
    - Everyone has already been selected through a similar process
    - Losing members already because of non-digital process
    - Number of images/length of statements allowed – can make this broader than just 2/3
    - Video – need to explore possibility
    - Installation work – doesn't exist until installed – need to approach this by investing in professional practices (modes for mocking up, diagrams, digital visualisation)
    - Complex work – needs sufficient scope through platform to support this
    - Work rejected – largely on grounds of quality, professional presentation, theme
    - Advantage – work able to be seen as well as possible rather than amongst the packaging on floor, particularly installation
    - DPI – limits will need to be set that allow for good quality images
    - Curation – will allow for some decision-making in advance, but panels will not be using this as a selection criteria

Date of next AGM - 5 Dec 2020

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