
62group
Members Newsletter

December 2022

Issue 73

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Letter from the Chair

Dear Members

Firstly, a very Happy New Year to you all - I hope that 2023 is a year in which we can all flourish as a group and individually. I know the forecasts are bleak, but if we all work together and support one another, I am sure we can make wonderful things happen.

In 2022 we celebrated our 60th birthday and we now look forward to Tailored in 2023 and then 62 at 62 in 2024. This is an important moment for the group and we discussed ways of celebrating this at the AGM. It will need all members to contribute towards the planning and organising, so I will not be subtle here - it is your group and you are the only ones that can make it all that it can be. Over the coming weeks and months, please think hard about what you could contribute and get in touch.

As a priority, we do have some vacancies on the committee - this is a great opportunity to be at the centre not only of planning, but also setting the strategic goals for the group. We have accomplished much over the past few years: becoming more digitally literate, building the Networking Evenings and launching our Associate Membership Scheme. We have more plans and you could be part of these on the committee. Please volunteer your services (and this does apply equally to new and more established members who may already have served terms)

Secondly, we started discussing what the vision is for the group at the AGM and we will be progressing those conversations at the next Networking Evening. Please could I encourage you all to try to come along or send in some thoughts - we need to make these decisions collectively.

So, it's a new year and I am excited about all that we can achieve over the coming months - I am excited to see how you have all responded to the Tailored brief and what briefs we want to develop for the coming year. Here's to championing creativity in textiles!

With many best wishes and warm thoughts to you all
Catherine



Contextile Biennial 2022

Review by Maggie Henton

The Contextile Biennial at Guimaraes, Portugal, consists of a main themed and juried exhibition and invited exhibitions in venues around the town. I spend a very enjoyable day and half wandering around this delightful historic town searching out venues and looking at work.

Given my interest in architecture and urban spaces, the use of many unusual and normally forbidden spaces for some of the exhibitions was especially exciting, and allowed for an interaction between the city and the textile works. This worked to particular advantage for the Invited Artist Ibrahim Mahama and with work shown in the Old Covent building.

This year's theme, "Re-Make" asked for responses to the convulsions that have confronted the world in recent years and asked us to imagine 'a willingness to re-make based on a critical thinking ... What changes can we, then, propose? How can we re-make?'

How did the work in the main exhibition respond? There is an urgency in this need to re-make and repair. Much of the work reused and repurposed materials and there was an attention to the environmental emergency and other crisis. The Biennial contained too much work to fully cover in this review, so instead I have picked out a small selection of works from the main juried exhibition.

Anastasia Carpio's work uses surgical gauze and pine needles to suggest a sense of the fragility and the vulnerability of the body. The artist in her statement speaks of, 'A relationship of death, loss and sorrow, but also one of healing'.



Anastasia Carpio, Portugal, *Stitching the Soul*. Surgical gauze, pine needles. Series of three pieces, each 79 x 100 cm

Contextile 2022 cont'd

Jenny Kmker's image of a women alone in forest conveyed both a sense of isolation and entrapment.



Jenny Ymker, The Netherlands, Blue. Woven wool and cotton, gobelin and hand embroidery, 77.5 x 200 cm

Contextile 2022 cont'd

The Sami Pavilion celebrated several artists from Nordic countries. Two shown here are suspended sculptural forms using natural materials from their environment - grasses, skins and twigs.



Golnaz Payani, Iran, lives in France, He Said so. Unweaving fabric, 150 x 110 cm

During my visit I had a long and thought provoking conversation with the exhibition invigilator and her favourite work in the exhibition was Pamela Suasti's 100 Failures. She mentioned in particular the beauty in imperfection and the evocation of haptic experience. These humble felt objects, remind one of (childhood's) first attempts at making a vessel, and the tactile experience of gaining knowledge of how a material performs, and the gradual gaining of skill.



Pamela Suasti, Ecuador, 100 Failures, Felt, variable dimensions 2 to 6 cm, 100 pieces



The weight of care giving, and the challenges of parenthood, can be seen in the strong but burden figure in Arja Karikkainen double sided tapestry.

Arja Karikkainen, Finland, The Shopping Bags of Tartarus. Two sided jacquard tapestry, 170 x 250 cm

Contextile 2022 cont'd

Felt also featured in Reyhaneh Alikhani's work. She wanted to highlight and "give voice" to the traces of wear and individuality that manufacture goods can acquire with use and time. Rust seeps through the nurturing felt wrap of these pieces.



Reyhaneh Alikhani, Italy, Indelible Memories, Wool felt, used utensils, 72 pieces, overall dimensions 200 x 150 x 15cm

Contextile 2022 cont'd



Ying-Ting Chen, Taiwan, The Dongju Dyeing Project, Military Chests. Rusted and natural dyed cotton and metal chests

Ying-Ting Chen also make use of rust and traces. Found objects from the military administration of the Matsu Islands were used in a rust dying process to provoke memories of the history of place and ongoing threats of occupation and conflict.

In acknowledgement of war, Ukraine was represented by a flotsam of small figures made from rag scraps, a people caught up in the tidal wave of conflict.



Ukraine

Contextile 2022 cont'd



Finally, and beyond the juried exhibition, Invited Artist Ibrahim Mahama made work which reacted to, and was hung in locations around the town. His work reuses material remains from industries to examine labour, economics and the histories of colonial occupations. Some of you may have seen his installation at the Whitworth in Manchester (1919) or at the Venice Biennale in the same year.



Ibrahim Mahama, Ghana, Repurposed jute sacks

This selection illustrates how textile works can recognise the losses of the recent past, and as the exhibition theme suggests, the need to begin to remake the world - better. It is a very personal selection, and another visitor might have made different choices and drawn different conclusions.

Maggie Henton

2023 Exhibition - Sunny Bank Mills 'Tailored'

A reminder of the schedule and brief for the 2023 exhibition at Sunny Bank Mills.

Key dates and information:

- Exhibition title - Tailored
- Digital Submission opens - 1st Feb 2023
- Digital Submission deadline - 23rd Feb 2023
- Artist Announced - End of February 2023
- Exhibitions dates - 13th May - 2nd July 2023
- Textile Festival - 11th - 13th May 2023 - Opportunity for members to be part of this, more details soon



2023 Exhibition - Sunny Bank Mills

'Tailored'

THE BRIEF FROM SUNNY BANK MILLS

We are delighted to invite the 62 Group of Textile Artists to develop new work exploring our theme 'Tailored'.

Tailored: from the Latin verb to cut and a word we associate particularly with suits and suiting. The cloth produced at the Mill was most commonly used for suits and although they weren't produced here, Leeds is well known as the birthplace of that great suit producer and supplier, Marks & Spencer.

62 Group members are invited to submit work that responds to the word "tailored" and its meaning to you and your practice. For example, is it the process of making, spinning yarn, designing, weaving, and dyeing cloth or the pattern cutting and sewing of a garment? Does it relate to the fabric of the Mill building or to those people that made it? Or perhaps the cloth's journey after leaving the Mill, to those who used it and wore it?

What relevance does the word "tailored" have now? Does it have connotations of gender? How has its use extended beyond textiles to explain how we adapt and respond to our circumstances? Is its meaning as simple as the word "made"?

The exhibition will take place in the Gallery, the former cloth warehouse of the Mill, a beautiful light and airy 3,000 sq ft space.

In addition, we may consider using other spaces around the Mill, particularly external spaces, and welcome proposals for site sensitive works. Please contact [jane @sunnybankmills.co.uk](mailto:jane@sunnybankmills.co.uk), in the first instance, if you are interested in exploring this possibility.

Considering the Gallery's 10th Anniversary, we would particularly welcome work that responds to its heritage, although this is not essential. Tailored will be part of a programme of exhibitions and engagement that celebrates textiles and their place in the local community and economy.



2023 Exhibition - Sunny Bank Mills 'Tailored'

THE BRIEF cont/d

Resources:

- Tailor: The Concise Dictionary of Oxford English 5th Edn 1964
n. 1. Maker of (esp. Men's) garments esp. to order
Tailorbird, kind of small bird sewing leaves together to form nest; *tailormade*, (esp. of woman's dress) made by--- usu. w. little ornament & w. special attention to exact fit; Tailors twist, kind of strong silk thread
2.vb be work as a [ME & AF *taillour*, = of OF *tailleur* f. LL *taliatorum taliare*
- Concise Oxford English Dictionary 12th Edition 2011
Tailor n. a person whose occupation is making clothes such as suits for individual customers v.1. (of a tailor) a person who makes (clothes) to fit individual customers 2. Make or adapt for a purpose or person
-DERIVATIVES tailoring (noun)
- ORIGIN ME: from anglo saxon fr. *Taillour*, lit. 'cutter' based on late L *taliare* "to cut" Tailored – adj – (of clothes) smart, fitted, and well cut
- www.sunnybankmills.co.uk – resources include 3D films of the Archive; the former weaving sheds (now Weavers' Green – an outdoor space) and the former finishing rooms. There are also several oral histories
- www.Leeds2023.co.uk
- Tours – you are very welcome to come and visit us – lots to inspire!
Any further questions – please ask arts@sunnybankmills.co.uk



Online Networking meetings

The next online networking meeting is scheduled for:
Wednesday 18th January @ 7.30-8.30pm

We'll be picking up on some of the topics we didn't get time to dig into at the AGM. More details to follow.

Sally will send around a zoom link a few days in advance of each session and set up the meeting,

Anybody who is up for hosting a *future* networking session, please email Sally on secretary@62group.co.uk



Important info

Your Committee 2022

Officers

Catherine Dormor - Chair chair@62group.co.uk

Sally Spinks - Secretary secretary@62group.co.uk

Christina Hesford - Treasurer treasurer@62group.co.uk

Committee Members

Vanessa Rolf - Education vanessa.rolf@network.rca.ac.uk

Ealish Wilson - Exhibitions ealish@ealishwilson.com

Claire Barber - Exhibitions C.L.Barber@hud.ac.uk

Hannah Lamb - Publicity hannahjlamb@hotmail.com

Emily Jo Gibbs - Public Newsletter Editor emily.jogibbs@btinternet.com

Ealish Wilson - New Members Selection ealish@ealishwilson.com

Isobel Currie - Membership i.currie@myphone.coop

Anna Gravelle - Social Media studio@annagravelle.com

Contacts

Sally Spinks secretary@62group.co.uk to send information to all members

Isobel Currie i.currie@myphone.coop to update contact details

David Pitcher davidpitcher@me.com to update your personal page info or to login into the members area of our website

Newsletters

We have 2 newsletters.

A Members newsletter which contains a letter from the chair, important news about 62 group events, membership news and committee reports. This is sent out quarterly in Spring, Summer, Autumn and Winter

The Public Newsletter is mailed out to subscribers on 1st of March, June, September and December. It includes 62 Group news and events and individual members' news. To share your news with the public, please send details to Emily Jo Gibbs or add emily.jogibbs@btinternet.com to your own newsletter mailing list so she can share your news.

Social Media

Contact Anna Gravelle studio@annagravelle.com

Facebook @62groupoftextileartists

Twitter @62group

Instagram @the62group

62group website - Members area

Here you can find information and documents for exhibitions, newsletters and the full minutes of committee meetings.

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