
62group
Members Newsletter

March 2023
Issue 74

Contents

[Letter from the Chair](#)

[Article by Flox Den Hartog Jager](#)

[50 Year Celebrations by Sian Martin](#)

[Revealing Hidden Histories - BBC Article](#)

[Social Media with Helen Davies](#)

[Update on Sunny Bank Mills](#)

[Committee Decisions & Actions](#)

[Online Networking Meetings](#)

[General Information](#)

[*\(Click on any item above to take you to that page\)*](#)



Letter from the Chair

Dear All

I notice on my watch that we are now having over 12 hours of daylight and it is increasing, the buds are forming and the daffodils and crocuses here in London certainly lift the spirits.

It was great to see so many of you at the most recent Networking Evening where we were thinking about the future vision for the group. We were discussing how we might focus some of our thinking around the UN Sustainable Development Goals (SDGs), which are partly environmental, but also address poverty, labour marketisation and gender agendas. It seems to me that textile and its production so often sits at the heart of these issues. We are all aware of the global trade in textile, the conditions under which it is often produced and the ways in which it adds to global pollution levels. This also draws back into the histories of textile.

However, textile and textile practice has the capacity to act as an agent for change. Look at the fiber and textile artworks from the mid 20th Century to see ways in which the expressive nature of our materials, processes and practices have enabled women entry into the art discourses, as well as being drawn upon at Greenham Common Peace Camp, Ground Zero in NYC, the Pussy Hat and the AIDS quilt. Roszika Parker drew attention to this subversive space in her eponymous text and we can see this in the current Tate Modern exhibition of both Magdalena Abakanowicz and Cecilia Vicuna, not before time! (look out for the symposium in mid May being organised by Joanna Inglot)

Alongside this we can see ways in which textile practices again form the bedrock for community and collaborative practices, such as the forthcoming event run by Emma Shercliff, Rose Sinclair and Lorna Dillon, 'Participatory Needlwork as Tangible and Intangible Heritage' ([information](#)). Positioning this within an art history annual conference is a subversive act in itself, but when you consider the range of speakers both within their session and at the conference itself, this is an exciting context for this work to speak from.



Letter from the Chair contd



At the Whitworth in Manchester, don't miss Rose Sinclair's beautiful curation of 'Althea McNish: Colour is Mine', which was at the William Morris Gallery in Walthamstow last year. This is a stunning tribute to the work of an extraordinary Caribbean designer, the first to achieve international recognition and one of the most influential and innovative textile designers in the UK (running to 23rd April). It is a riot of colour and it is no wonder that her work was picked up by Liberty's, Heals and Cavendish (now John Lewis), but she has been largely left out of the canons. Rose Sinclair's simply brilliant research and curation is addressing that.

So, I will leave with a word from McNish that seems appropriate at this time for us as we approach our 62nd birthday, and with the increasing demand from our world for us to pay attention to its needs in terms of sustainability and human welfare. Let us move forward with surprise and delight for our audiences and ourselves:

"What is there to be afraid of?" [McNish] asked with a smile. "It's fun, get on with it."

(McNish quoted from the BBC4 show 'Whoever Heard of a Black Artist?' (2018) she was asked about whether she had inspired successive generations of British designers to use colour.)

I look forward to seeing many of you at Sunny Bank Mills, we had a great day reviewing the submissions and the exhibition has many many treats in store

Best wishes

Catherine

'Daisies and Palms' by Isabel Ferrand

Article by Flox den Hartog Jager

A lace doily consisting of nine squares alternating between a very open and a more closed lace technique. At first glance you think nothing of it, until you know that it is 2m by 2m and that it is not bobbined, but drawn entirely with a pencil. And if you look even closer, you will see that it is not actually drawn, but written. Long and complex stories are interwoven with a gentle open ending to the future at the bottom right of the work.

'Daisies and Palms' is the title of the work of the Dutch-Portuguese artist Isabel Ferrand*, referring to the name of the lace pattern. In Portugal it is called 'Marguerite' (or 'Daisy' in English) and in Brazil 'Palm Tree'. You know immediately: this work is about the different interpretations of an image in both continents.



'Daisies and Palms' by Isabel Ferrand cont'd



The writing tells about the colonisation of, migration to and settlement in Brazil, from both a Portuguese as well as a Brazilian perspective. This is intertwined with the history of handicraft techniques, the Candomblé religion, how the cultures of continents mixed and new meanings emerged.

As always, Isabel has carried out thorough source research, mainly looking for stories that - complementary to each other - colour and nuance the central theme from different perspectives. For the Portuguese story she drew on the Portuguese history books from her youth and the report of the discovery of Brazil by the Portuguese Pedro Alvares Cabral on April 22, 1500. This journey, the description of the newly discovered land and first meeting with its inhabitants was recorded by Pêro Vaz de Caminha in a letter to the Portuguese King Manuel I. An interesting source, as de Caminha accompanied Cabral on his journey in 1500.

Isabel Ferrand , Daisies and Palms (detail)

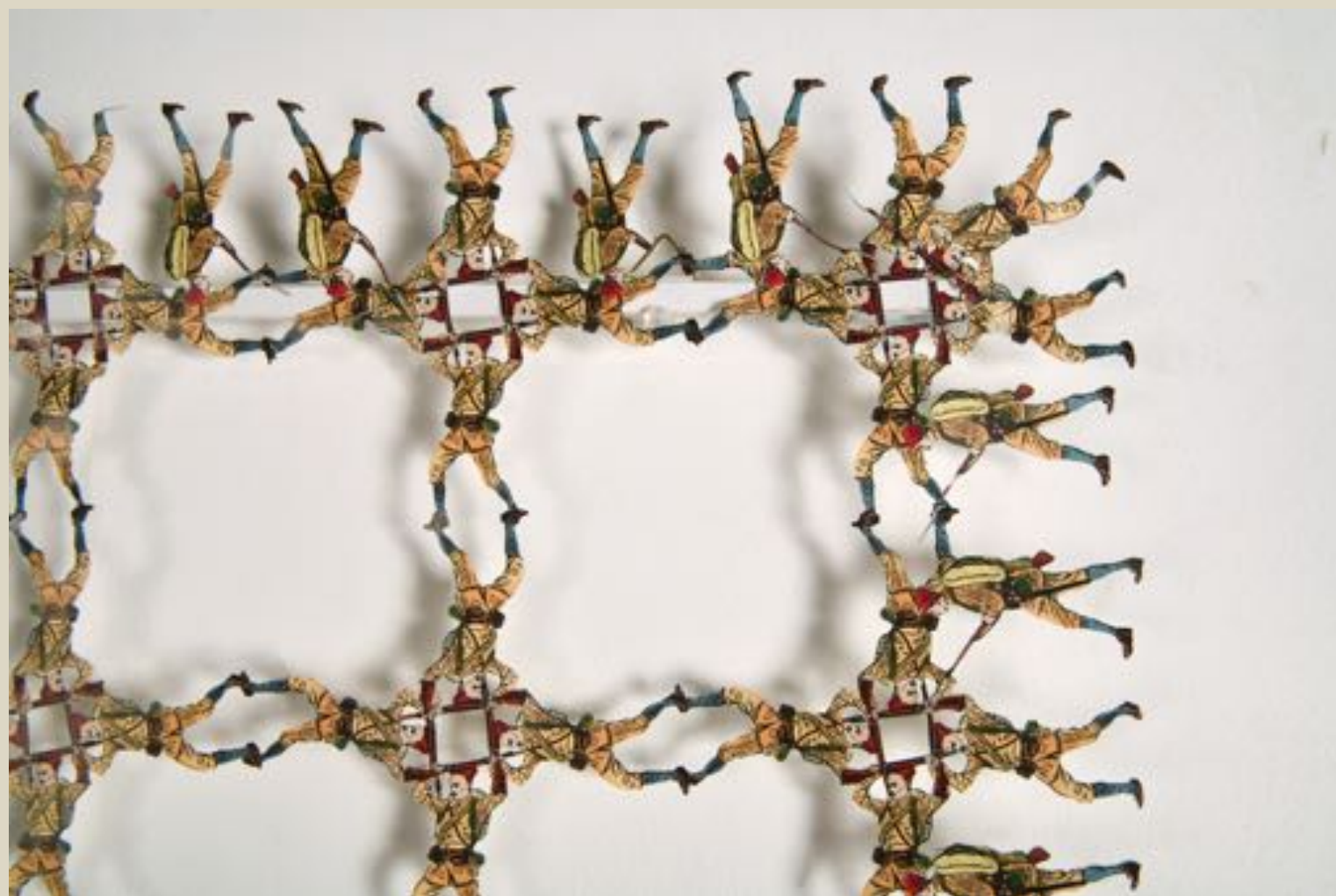


'Daisies and Palms' by Isabel Ferrand cont'd

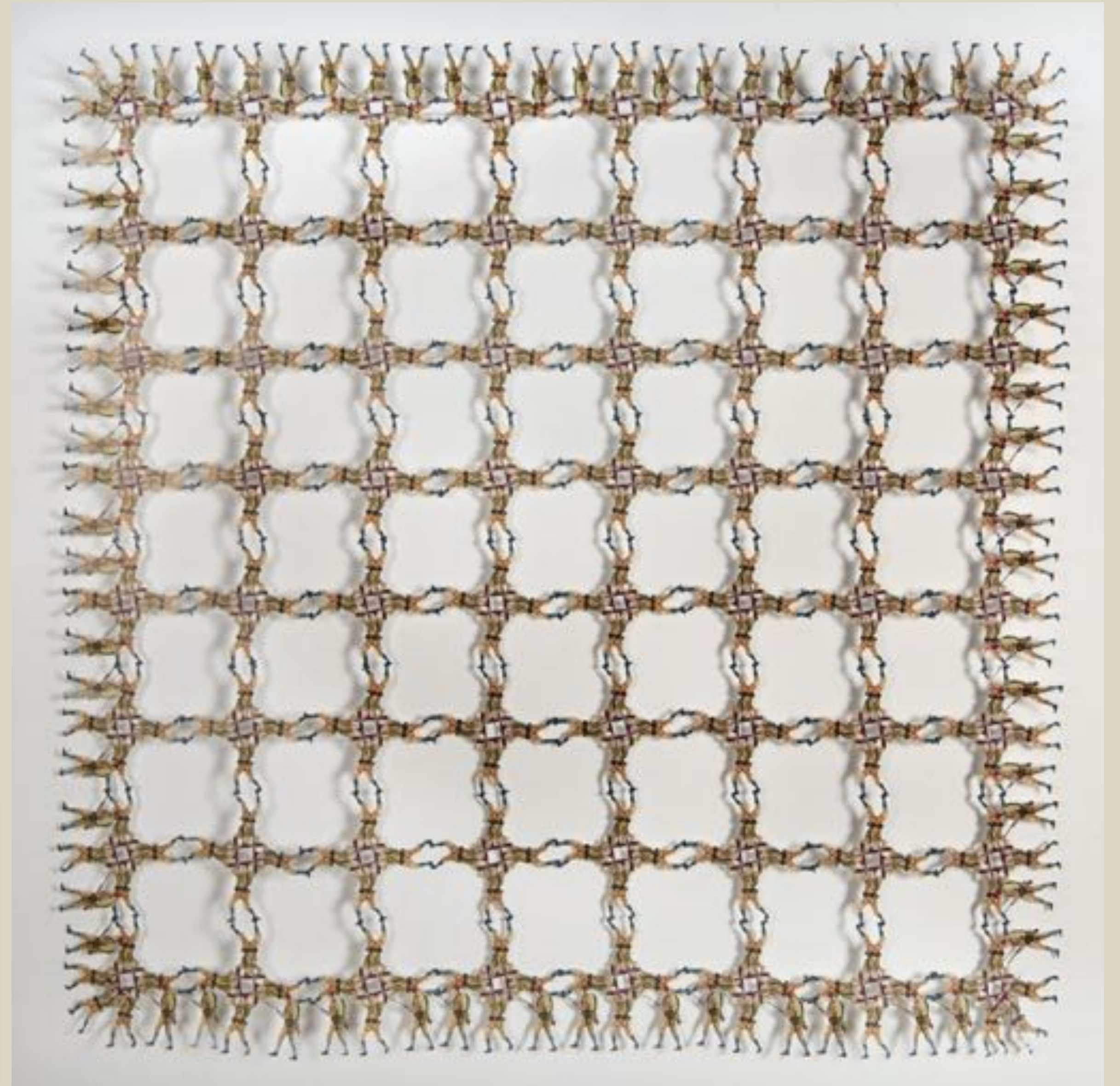
For the Brazilian side of the story, Isabel studied contemporary Brazilian historians. Finally, she interviewed people from both continents, focusing on how they experience their identity and the paradoxes inherent in this shared history. Isabel was especially interested in conversations with Brazilian insiders in the Candomblé. This Candomblé religion unites elements of the Catholic faith and voodoo religions from West Africa. Characteristic for the female initiates is the use of a lot of embroidery. The small lace doily that is the starting point for this large work 'Daisies and Palms' also comes from Brazil.

Lace plays an important role in Isabel Ferrand's work and yet I have never seen her make it. She became known for the paper soldiers she inherited from her father. She made many lace-like paper works with it. She switched from the paper soldiers to porcelain, which she processes in a very innovative way into very open and fragile porcelain lace tiles. They resemble the patterns of the paper soldiers vaguely.

Isabel Ferrand, Paper Soldiers (detail)



Isabel Ferrand, Paper Soldiers



'Daisies and Palms' by Isabel Ferrand cont'd



Isabel Ferrand, Porseleinen Kleedje

Of course Isabel admires the lace craft and the regular, recurring patterns. Her grandmother's artful tablecloths, handmade with great patience, have already been the reason for a series of "written" and drawn lace works in the "Written Lace" series.

But there's something else that touches her deeply. Lacework made with paper soldiers of her father and brothers and the beautiful lace tablecloths she inherited from her grandmother and aunts bring back memories of her childhood. And with those memories also the stories. Stories that are part of Isabel's origins and her life history.

After all, everyone has life stories. Stories that are the source for belonging and identity.

*Isabel Ferrand was born in Portugal and grew up in the former colonies of Angola and Guinea-Bissau. She has lived in the Netherlands since she was 17. Her work is included in various national and international museums. More information about Isabel can be found on her website: www.isabelferrand.nl

50 Year Celebrations

By Siân Martin

50 years ago, painter Pauline Lerry and myself, Siân Martin, met on the post grad year at the then Birmingham Poly. We've kept in touch and are planning a joint exhibition of our current work we've called 'Transformations' in Lyme Regis, responding to the Dorset coastline.

The Malthouse Gallery is in the picturesque centre of the old Mill area of Lyme Regis that attracts a lot of visitors.

We'd be pleased to welcome 62Group members especially if you are able to come to the opening on Saturday 13th May.

Transformations



Inspired by the natural world

The Malthouse Gallery, Town Mill,

Lyme Regis, Dorset DT7 3PU

Phone 01297 444042

Exhibition runs Saturday

13th May to Thursday 25th May

Open every day 10.30 to 16.00

**Pauline Lerry and Siân Martin invite you
to the preview of their paintings and mixed media textiles
on Saturday 13th May from 14.00 to 16.00**

It would be great to see you!



Pauline Lerry



Siân Martin

More 50 Year Celebrations

By Siân Martin


You are invited to the opening of **Making:50**

Saturday 1st April 13:00 - 16:00
Refreshments available

The Textile Study Group reaches a milestone anniversary and will be 50 in 2023. For half a century this group has been at the forefront of innovative making, teaching, and textile art practice.

Peebles Library, Museum & Gallery
Chambers Institution, High Street, Peebles EH45 8AG
t: 01721 726333 | e: libpeebles@liveborders1.org.uk

textile study group **LIVE BORDERS**



textile study group **Making CONVERSATION**

Celebrating 50 years of the Textile Study Group

The Textile Study Group opens their Making:50 exhibition in Peebles Gallery to celebrate their 50th anniversary.

You are invited to the opening on Saturday 1st at 1pm. 62 Group members, Jean Draper, Jan Miller, Jane McKeating and Siân Martin are also members of the TSG.

As an added bonus to this anniversary year for the TSG they are offering a series of online 'Conversation'.

'Making Conversation' is a series of six online events. In each session, two Textile Study Group members reflect on and share their own experience of creating new work for the Making:50 exhibitions.

Initial ideas and inspiration, frustrations and successful parts of the creative process, together with images of the artists' work, are included in each conversation.

"Join us for an opportunity to have a peek over their shoulders and ask questions."

17th April: Sheila Mortlock & Shelley Rhodes

15th May: Dorothy Tucker & Jane McKeating

26th June: Alice Fox & Janet Edmonds

7th August: Mandy Pattullo & Sue Green

2nd October: Mary Sleight & Julia Triston

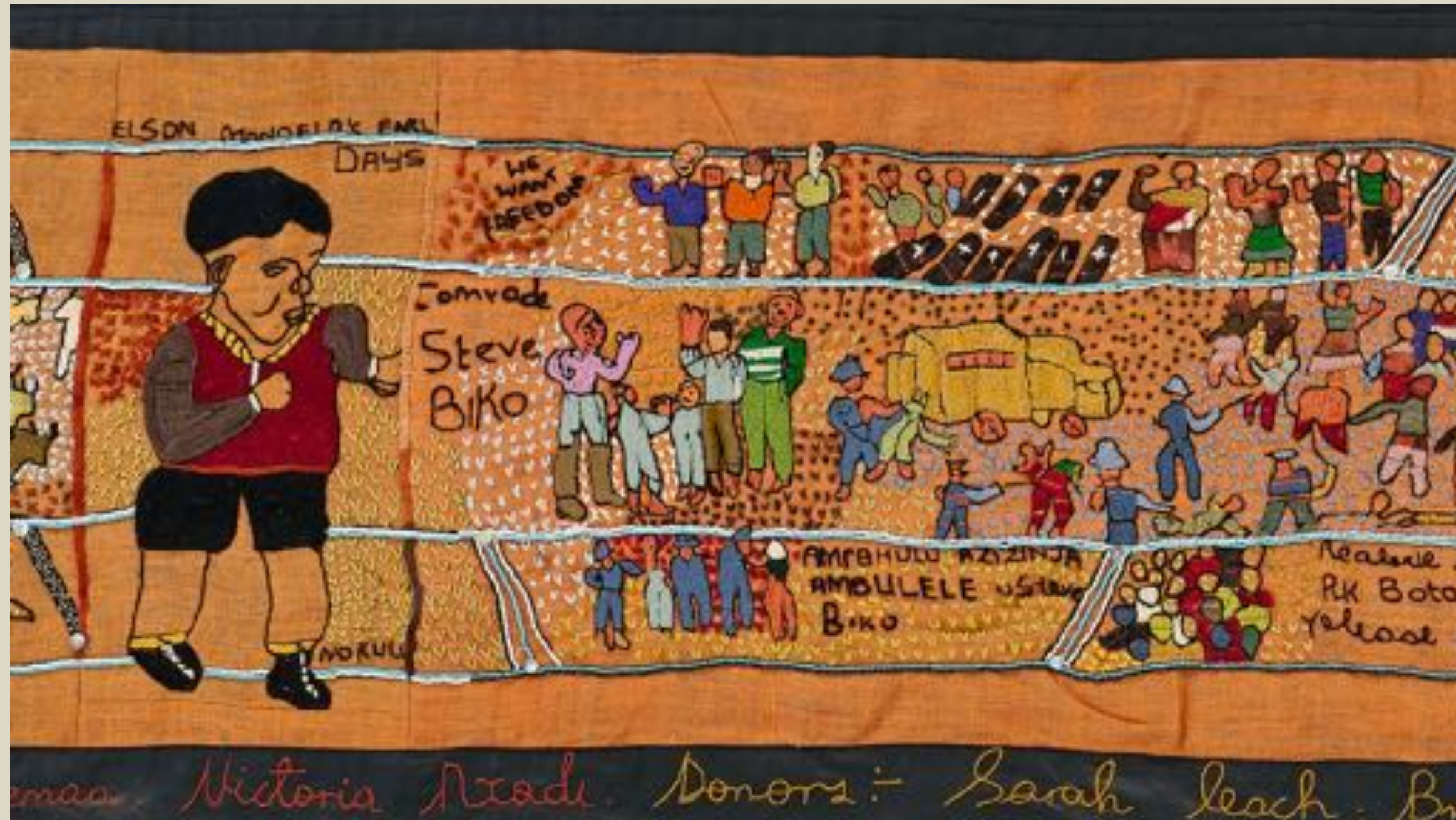
13th November: Sarah Burgess & Siân Martin

Sessions will be held via Zoom starting at 7pm (UK time) and will last approximately 1 hour.

Ticket price is £7.50 per talk.

To book please visit Textile Study Group online shop via the menu on the website. www.textilestudygroup.co.uk

Revealing 'hidden histories' - BBC article



Catherine and Sally had a couple of interesting conversations with a journalist a while back.

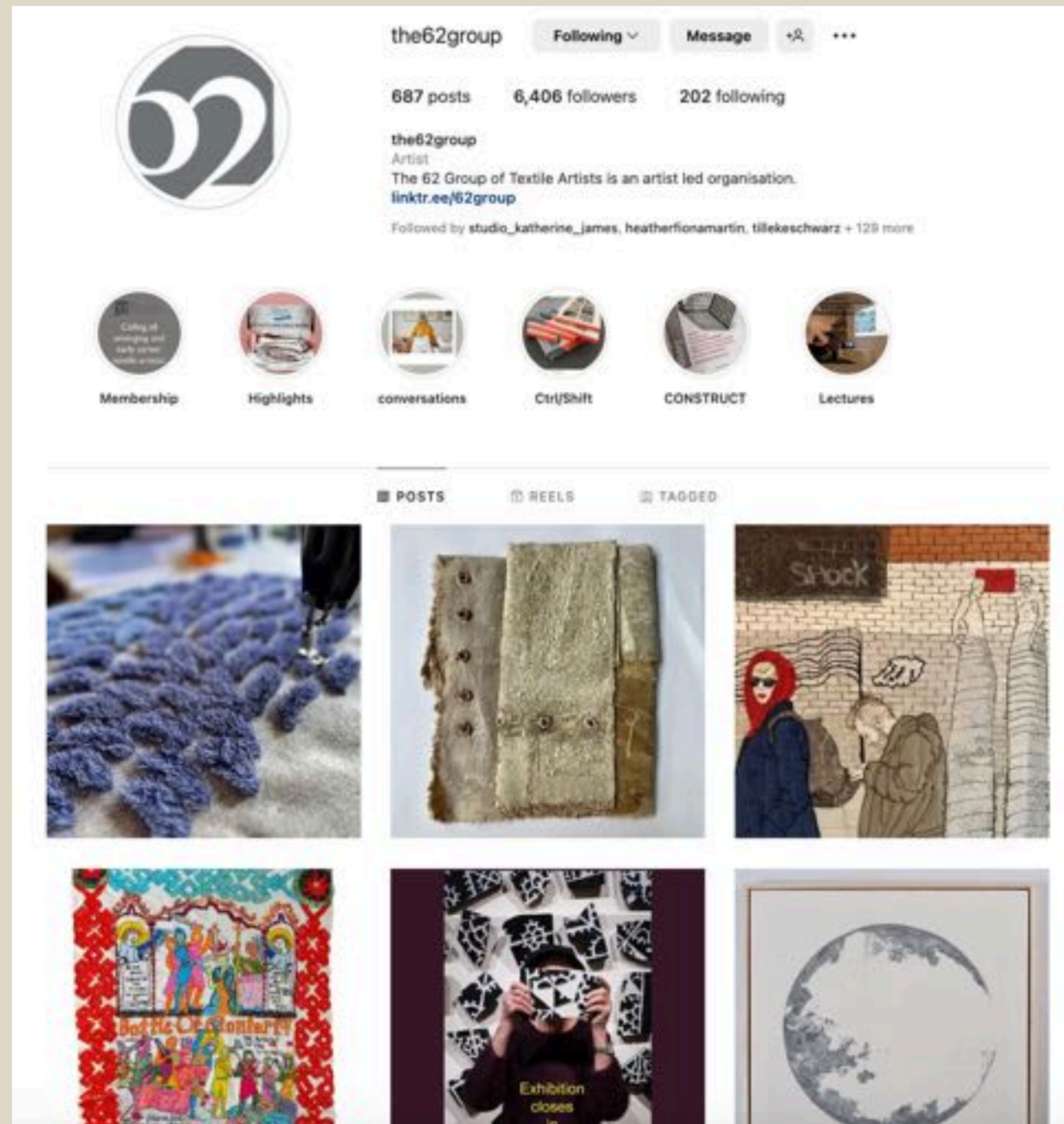
[Here is a link](#) to an article she's recently written for the BBC on the topic of how tapestries - starting from the Bayeux - can reveal hidden histories of communities.

We'll keep in contact with her in to see where we might contribute in future.

Enjoy ;)



Helen Davies - Social Media



Despite only joining the group last year as an Associate member, Helen has stepped up to take on the social media role and is exploring a number of different platforms to see if we can grow our audience, including process videos, interviews about work, tours of exhibitions and artists moving image work.

She's off to a great start - you'll have seen lots of posts on Instagram for example. If you would like Helen to share your posts, please mention @the62group or hashtag #the62group and she will repost. This really helps Helen to find your posts - otherwise she has to trawl through and find work amongst the rest of the feed. Your shared posts don't need to be of finished work - WIPs, visits to exhibitions, conferences, general day to day activity as an artist, all welcome.

Get posting! And remember to tag #the62group or @the62group

[Click here](#) to see Helen talking about social media at the most recent networking call.

2023 Exhibition - Sunny Bank Mills 'Tailored'

The selection panel for Tailored was held on 3rd March:
34 Artists submitted - 37 works selected. Jane Kay from
Sunny Bank Mills was also part of the panel.

Congratulations to the selected artists ;)

Next steps:

Claire and Ealish will work with Jane Kay at SBM to plan
the space and draw up sending in details.
Publicity material will be circulated nearer the time for
us all to share with out networks.

Reminder of the dates:

- Exhibitions dates - 13th May - 2nd July 2023
- Textile Festival - 11th - 13th May 2023





04 03 23

Committee Meeting Decisions & actions

Present:

Catherine Dormor
Ealish Wilson
Claire Barber
Isobel Currie
Christina Hesford
Vanessa Rolf
Emily Jo Gibbs
Sally Spinks
Helen Davies
James Hunting

Apologies:
Hannah Lamb

Committee:



Welcome to 2 new members on the committee:

Helen Davies - Social Media
James Hunting - Inclusivity & Diversity (working with Vanessa)

We are still looking for somebody to take over **Publicity from Hannah Lamb** and also really need an extra pair of hands to **partner with Ealish on New Members**.
Please get in touch if you are interested.



Finance:

We have a healthy balance £14725.04.



An amount from this is being set aside for Tailored and conversations are going on to determine the budget for the Audrey Walker event in 2024.

Membership:

Two members have been granted a sabbatical:

Marie-Jose Gustave
Michelle House

PLEASE LET US KNOW IF YOU CHANGE YOUR EMAIL



Publicity:

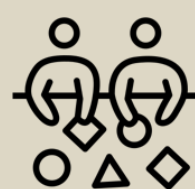
Hannah Lamb will be working with Jane Kay at Sunny Bank Mills to produce publicity materials.

We will circulate them to members to share with your networks when they are ready.

New & Associate Members:

The Curatorspace application process for both New and Associate members will open from 20th March and close 1st June.

We'll let you know when it's released so you can share with your networks.

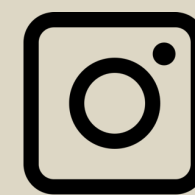


Education:

For Tailored we have offered 3 events (2 workshops Rachael Howard and Hannah Lamb plus one talk by Teresa Whitfield.

Once confirmed, we'll again share details for you to promote.
Thank you!

Social media:



BIG THANKS to Helen Davies our new Associate Member who has taken on our social media presence.

Please keep tagging the 62group in your posts. See her other advice further up in this newsletter.

Diversity & Inclusion:



Now that James Hunting and Woo Jin have joined with Vanessa to work on our Diversity and Inclusion agenda, they will be getting their heads down to propose some more initiatives.

Previous Minutes:

Approved and will be on the members site soon

Date of next meeting:
Saturday 3 June 2023



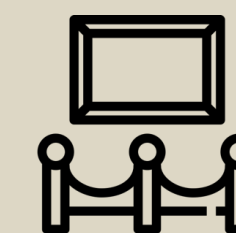
Newsletter:



March edition has been circulated by Emily. We now have over 2,000 signed up to receive it.

Please continue to send any newsworthy items to Emily each quarter before the 1st of December, March, June and September.

Exhibitions:



Tailored will be at Sunny Bank Mills from 13th May - 2nd July 2023.

Panel was held on 3rd March. 34 artists submitted and 37 works were selected.

Jane Kay from Sunny Bank Mills was also part of the panel.

Ealish and Claire will now be working on proposals for the 2024 exhibition and Audrey Walker legacy event.

Future focus

Catherine is continuing to pull together some thoughts on how the 62 Group can stay relevant and ahead in the textile world.

Watch this space - more to come ;)

Online Networking meetings

The next online networking meeting is scheduled for:
Tuesday April 25th @ 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 & Diversity 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

Helen Davies - Social Media hanselmeek@gmail.com

James Hunting - Diversity james.hunting@btinternet.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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