
62group
Members Newsletter

September 2023
Issue 76

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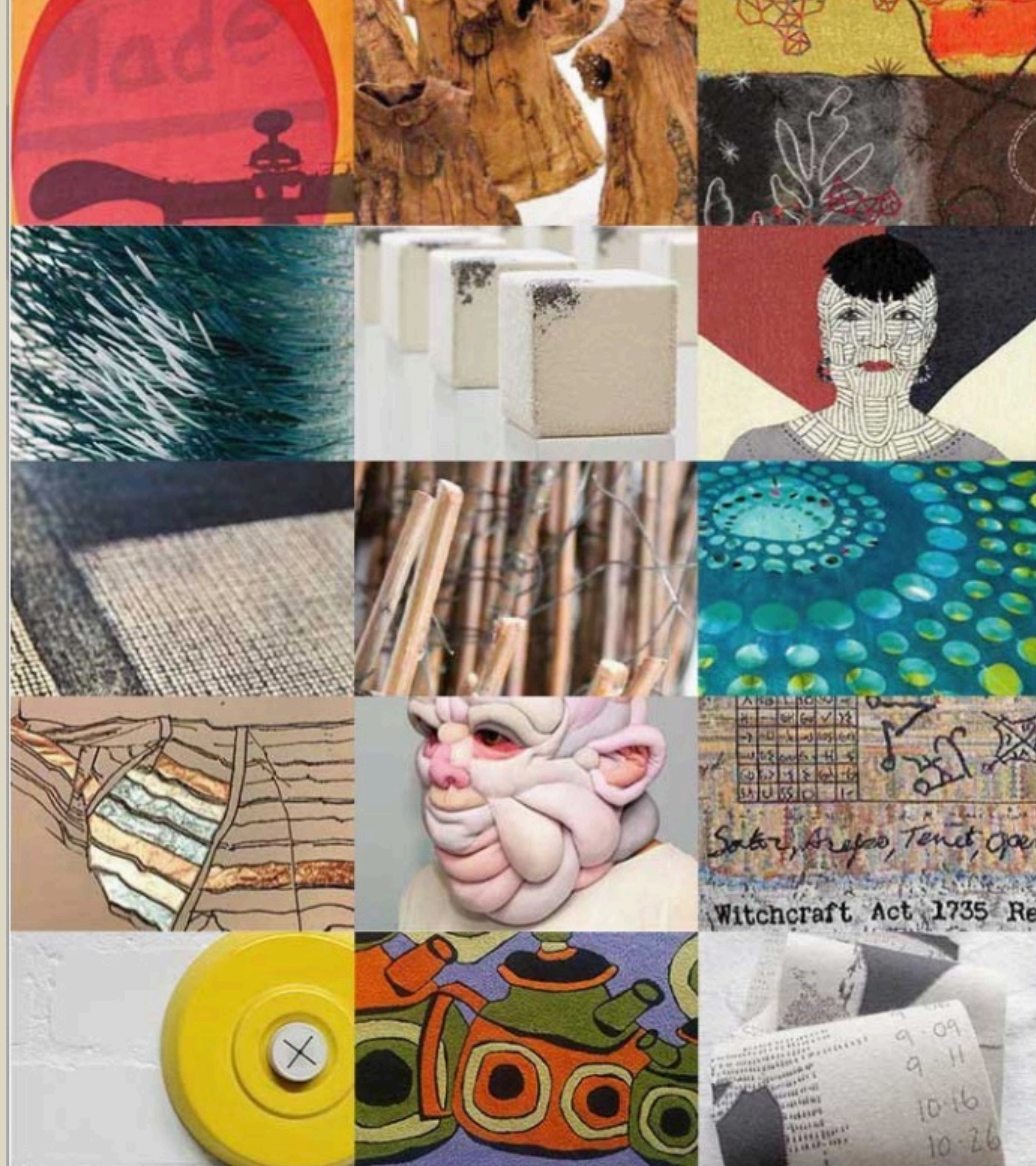


Letter from the Chair

Dear Members

I write this as we are experiencing some rather unseasonably warm weather, which it is hard not to enjoy whilst recognising the underlying reasons we are. I am writing this on a train heading up to Liverpool and the autumn colours are quite a display in the sunshine. I am heading north to attend a fringe event to the Labour Party Conference hosted by the University Alliance UK and the Council for Higher Education in Art & Design, where we are launching a Creative Education Manifesto, supported by a number of Labour MPs, including the shadow education minister, lobbying for the importance of art and design within the curriculum.

Looking ahead, plans for 2024 62@62 are moving forward at quite a pace, thanks to the Ealish and Claire's behind the scenes organisation. The opportunity to tour 'Tailored' to Sleaford, as a direct result of excellent feedback is very exciting and will bring in some funding too. 'Making as Learning' at Salts Mill later next year is an important opportunity to return to some of the key ambitions from the Group's inception and honours Audrey Walker and her influence whose legacy underpins part of the exhibition. This is an ambitious space and I would encourage everyone to be equally ambitious in scale, concept or approach. Let's use this as an important opportunity to speak both to ways in which we learn through making, but also the scope and reach of textile as an artistic practice. As most of you know Salts Mill draws a broad range of visitors, many visiting the Hockney Gallery, others the site as an historical monument, others again as a leisure venue with wonderful cafes and shops.



Letter from the Chair contd



In other news, I heard recently from the daughter of one of our founding members, Alison Erridge (nee Lily), that she has sadly died. She was clearly quite a character and her energy sings through a letter she sent to the group in 2011/12 when the 50th Anniversary book was being prepared. I share a short extract here:

'We thought the outlook for the newly qualified bleak. Bleaker than ours had been (if that was possible). How could they survive?'

'There were four of us at the start. I asked Susan Riley who I think signed the first letter to the Embroiderers' Guild ... Jennifer Gray, Joy Clucas and I were doing an exhibition together 'Interiors International', back of Heal's. Nepotism. My brother was a designer there.

Joy had an exhibition at York. Advanced Architecture Studies - didn't say how she'd got that. Joy was everywhere. Sheer graft and energy.'

She continues about an early open meeting:

'Somehow [people] were contacted. Somehow they came ... People came in twos. Stood in twos. Nattered in twos. I talked too much. Jen placated, charmed, calmed. Joy waited, watched. Judy Barry and Marie Shawcross, Jan Beaney and a friend. Someone waiting for June Tiley. Gay Swift with Jen. Can't recall the others now. Me in the middle still ranting on.'

And after the first exhibition:

'We were thrilled. I have no memory of public attendance or reaction. What were our aims other than opportunities for new people? Jen - wanted respect for 'embroidery' - the word, the craft, the process - wanted it to exist without apology among the other disciplines. Joy and I supported this.

Letter from the Chair contd



She speaks warmly and energetically about the passion and commitment to the group and particular members, all the while demonstrating her own vision and ambition for the group and her work within it.

We have a lot to thank Alison and her colleagues for as we celebrate our 62nd birthday. I believe the membership remains as passionately committed to bringing the highest quality textile practice to the public, celebrating the material culture and concepts that lie within the term 'textile'.

Last week we had a Networking Evening led by Ealish where members are invited to bring questions, ideas and inspiration regarding 'Making as Learning'. I am looking forward to hearing people's early thoughts and ambitions.

On a final note, it is hugely exciting to see various members being profiled on our Instagram, Twitter (now X) and Facebook pages; many thanks to Helen and Jane who are leading on developing these profiles. Please do share your news, awards, announcements - if you are on social media, you can tag the group; if not, please send images and text to Helen and Jane. Please use high quality images wherever possible as these really draw attention to the post.

I leave you as I continue to whizz through the countryside - thankfully the train is running and on time. I look forward to seeing many of you very soon or at the AGM in December.

Best wishes

Catherine

NEW MEMBERS 2023

A massive warm welcome to **Alison Aye**

Alison Aye was born in County Durham. Daughter and granddaughter of seamstresses and pitmen, her working class upbringing is at the root of everything she makes. A world of trade union banners, 'nameless' crafters and self-less women, in which most things were made and repaired rather than bought. She makes contemporary collage, whilst respecting traditional craft techniques.

Working primarily with hand-stitch, she is motivated by injustice, popular culture, politics and consumerism. Her work is often satirical and darkly humorous. Using discarded materials, like newspapers and old clothes, she records what she sees, producing a visual diary reflecting local, global and highly personal events.

Her practice is slow, not just the tiny hand-stitching, but the meticulous recording of materials, which form an integral part of her process. Some pieces take decades to complete.

A finalist in the Evening Standard Art Prize (2018), the Brixton Art Prize (2022) and featured on Joe Lycett: Public Exhibitionist (BBC, 2022), she studied at Goldsmiths' College in London, where she now lives and works.

She longs for a world where a working class accent isn't synonymous with low intellect, and education is open to all. She is a proud supporter of Arts Emergency, a London based charity helping young people get a fair start in the Arts.

Current and upcoming exhibitions:

Nature's Trajectory, 120 London Wall, London EC2, 29 September, 2023 - 10 January, 2024. By appointment.

ING Discerning Eye, Mall Galleries, London SW1, 17 - 26th November, 2023.

ArtCan 248 Ferndale Road, London SW9, 20 - 29 October, 2023.

[Instagram](#)



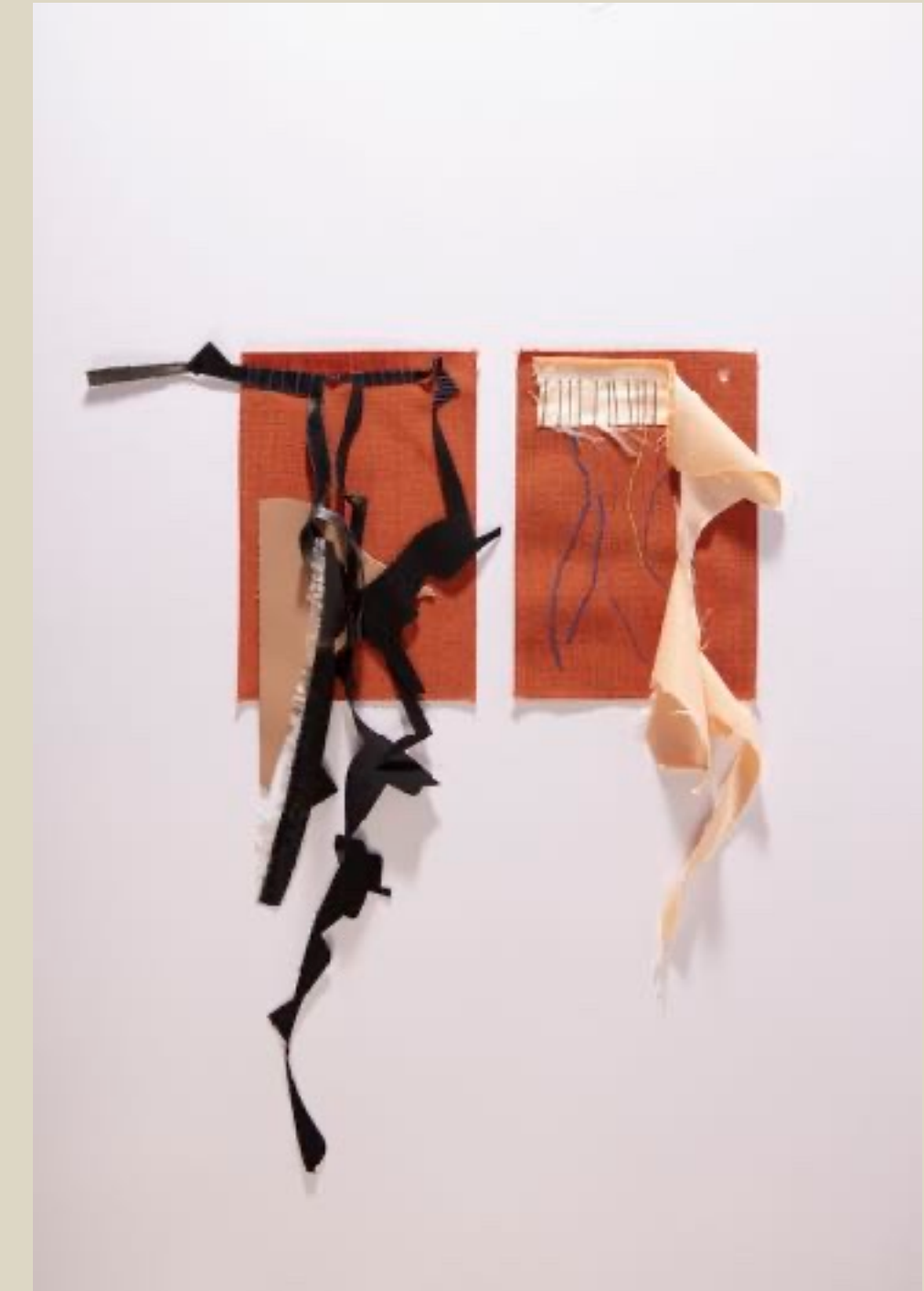
NEW MEMBERS 2023

A massive warm welcome to ***Isabel Fletcher***

Isabel Fletcher is a textile artist who explores the way overlooked production offcuts can act as portals into the craft of their industry. Reframing disregarded offcuts as glimpses into the craft of making, she aims to increase empathy for possessions and encourage a reduction in consumption and waste.

Working intuitively by responding to the nuanced properties presented by offcuts, Isabel's sculptural works take on ambiguous forms. She is fascinated by materials and their transformation from 2D to 3D. Stitching, draping, gathering, tensioning, separating, layering, cutting, joining: these are processes Isabel utilises when critically interacting with her materials as she seeks to identify their three-dimensional possibilities. The abstract nature of the work allows the mind to wander and imagine beyond the now normalised systems of take, make, waste. Imagination is key.

With a practice rooted in craft but working across art and design depending on the project, Isabel has collaborated with brands such as Kvadrat and TOAST and has presented work in both solo and group exhibitions, including 'Waste Age' (Design Museum) and 'Eternally Yours' (Somerset House). She regularly runs workshops and completes commissions for galleries, interiors, and clothing.



NEW ASSOCIATE MEMBER 2023

A massive warm welcome to **Weronika Magrini**



Since her childhood, Weronika has nurtured an enduring interest in art and textiles, such as knitting, embroidery, crochet, and most recently, rug hooking and punch needle. Learning how to mend clothes and create new ones echoes as a shared experience in many Eastern European households, where the culture of austerity that surrounded the Soviet Union persists to this day. She learned the basics in schools and from her grandmother. Since then, working with her hands has been a reflective and grounding practice.

Weronika's first introduction to weaving occurred in the historic Palace of Culture in Warsaw, a symbolic gift from Stalin to Poland. As a self-taught artist, she values the accessibility of her tapestries, from materials and techniques to imagery and aesthetics. The loom Weronika works on was made by herself from a discarded pallet found on the road, and as an object, it holds significance of its own, with uneven screws and Pokémon cards stuck in the crevices. The materials used are most often yarns found in charity shops and market stalls because of the charms of their uniqueness. Her work also features upcycled materials made from unusable clothes and, most recently, hand-dyed yarns from foraged plants.

Inspired by the intricate interplay of personal, dysfunctional, and intimate moments, Weronika's creations are born from her surroundings. The fragile thematic she tries to convey is juxtaposed by the kitsch colours and rudimentary tools. Within this, and with the acknowledgment of the complex world we live in, her beliefs are strongly centred around joie de vivre, empathy, and not being too serious about the way one lives.

Visually, she is inspired by the Polish school of posters with her use of bright colours and standout imagery. She does not identify with the label of an artist, and much less with the label of fine art. The creative process she embarks on usually features a collaborative sharing of ideas and rough, quick drawings in a sketchbook while at the local pub or park. The process uniquely features an utmost lack of seriousness and thought, which is a representation of the artist's consciousness and internal processes.

Tailored is touring!

Sleaford Hub - March to July 2024

We have been offered a fantastic opportunity to exhibit 'Tailored' once again. The venue is the Hub in Sleaford, Lincolnshire. The exhibition will earn a fee which is great. This is an exciting opportunity for the Group and we look forward to your response.

Exhibition Dates install 25th March open 30th March close 8th July

Art Works

The committee met and felt strongly this is an opportunity for the whole group, another celebration in our 62nd year. Please read the following options.

Members originally selected for 'Tailored'

1a. Artists with work already accepted for 'Tailored' you are still in.

1b. Due to the scale of the Hub site Lesley Farrell from the Hub has suggested members may wish to expand on the work they already created for 'Tailored' - These works would be subject to selection.

Members who did not submit/weren't selected

2a. You have the opportunity to submit work - this will be subject to selection.

2b. If you weren't selected you have the opportunity submit a new work. - previous submissions will not be accepted.

For Everyone

There is no pressure to submit or to expand your work.

Lives

Due to this exhibition being an extra opportunity, lives will not be counted. If you do submit and aren't accepted your status will not change.

Submission

DEADLINE Feb 14th 2024.

However you will need to submit label captions by 22nd Jan



Installation

All installation full service provided, plinths available and can be built too. Lead time for furniture 8 weeks - please think about requirements.

Sending in

Artists will be responsible for sending in their work, however this will be reimbursed from the fee. The Hub will be responsible for returning all art work at their expense.

The Hub Commission is 50%

Shop

Member books Postcards Prints

Workshops

Hub will create fee paying workshops and events - ticketed price. Family actives Drop in events

DEADLINE for workshop ideas Jan 5th

2024 Exhibition - 62@62

Salts Mill - 'Making as Learning'

The next few pages repeat the brief for our 62@62 exhibition in 2024

[Here is a link](#) to the recording from the networking meeting where Claire and Ealish talked through the practicalities of exhibiting in the space.

Please take a look as you'll need to take account of various factors and opportunities as you plan your work.

Ealish and Claire are planning a study day onsite where members will be able to come together to discuss themes and see the space. Details to follow.

We'll also be starting to share ideas around the concept as part of the AGM on 2nd December (in person and online).



2024 Exhibition - 62@62

Salts Mill - 'Making as Learning'

The Brief

We would like to invite members of the 62 Group to engage with the theme: **Making as Learning**.

Submissions will consist of new experimental work, which could include work-in progress, site-specific, performance, or participatory activity to show learning as part of the making process.

The exhibition (and a supporting Learning as Making symposium) are partially funded through a legacy from Audrey Walker and we suggest that work may be inspired directly or indirectly by Audrey Walker, both as an educator and artist. The theme was conceived with this in mind.

The relevance of *Making as Learning* to you as artists may be considered in many ways, such as:

- a reflection on your notes or personal archive^[1]
- samples, yarn wraps, dye recipes,
- film stills, journals and sketchbooks
- the tangible and intangible qualities of your making as learning,
- the invisibility of your research on a corrupted storage device, a fading discarded sample or smudged notebook page
- how we learn from our making processes that become illegible or disintegrate over time?
- an item in a collection that connects to your practice in some way
- sensory or playful approaches that relate to your artistic sensibilities
- the structure of the archive with a reflection on how you retain and organise your making and learning processes for future use.
- Teaching or Workshop samples, notes and archives – could these form part of your reflections and submission?^[2]



^[1] Reflection on your personal archive, maybe complimented by observations of real-life and online collections of other textile makers studies such as the [Barbara Sawyer Archive](#), the [Fabric Workshop Archive](#) of commissioned artists samples at the Philadelphia Fabric Workshop and Museum, the [Textile Study Collection](#) (established by Audrey Walker), [The Crafts Study Centre](#) in Farnham, Surrey and the [Tactile Textile Resources](#) and handling collection of samples at Whitworth Art Gallery in Manchester.

^[2] You may be interested to look to further resources at [National Arts Education Archive](#) based at the Yorkshire Sculpture Park - and reflect upon pedagogic trends in textile art and design courses, despite uncertain educational priorities in some members home countries.

Salts Mill - 'Making as Learning' (cont'd)

The location & timing

The exhibition will be sited on the fourth floor attic room at the top of Salts Mill in Bradford September 2024. The **work will need to be sent to Salts Mill early September** and the **digital selection of work will be made in early June**. The actual dates to be confirmed soon.

Salts Mill is a former textile mill and is now home to art, shops, and restaurant. The attic room at the top of Salts Mill is the former spinning room and measures 168m long. It is a unique, and stunning space that provides an opportunity to create work that *could* be site-specific, installation based and/or at a grand scale.

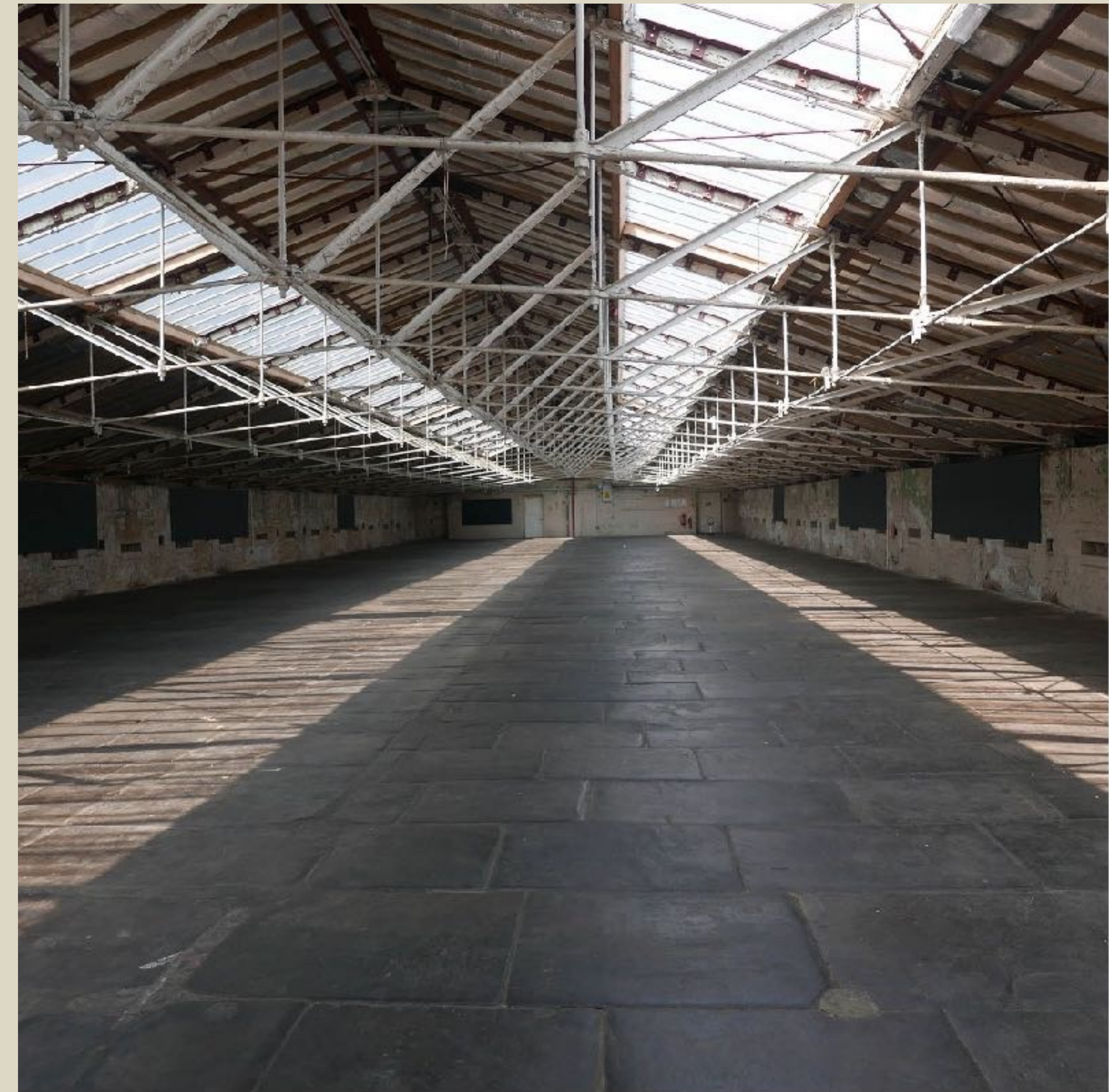
The space provides an 'environment' as opposed to a consistent and stable gallery space. The location does not have any artificial light sources and is lit through the windows in the ceiling; to work in this space will be stimulating, as the light in the space will fluctuate with the weather. We do not have access to any plinths, and the floor is uneven and therefore there may need to be alternative solutions for the display of works – you may consider suspending work (there are many opportunities to hang light work from the metal rafters) or laying work directly onto the floor. Due to the seasonal atmospheric conditions of the location, materials that are vulnerable to light, damp, dust, or wetness may alter character over the course of the exhibition.

Things to consider:

- If plinths are used – these need to be supplied by individual artists.
- Materials maybe affected by the atmospheric conditions of the space.
- Electricity can be used for audio visual work – but there may be a charge.
- Arrangement for transporting your work to and from site needs to be made. Small work may get lost so these should be taken to the site in person or couriered to Ealish.
- The space will be open during daylight hours: 11am – 4pm.
- There is no running water in the space.

For more on Salts Mill visit <https://www.saltsmill.org.uk/#about>

To see Cloth and Memory 2 at Salts Mill visit <https://www.clothandmemory.com/>



Exhibition Space

Salts Mill - 'Making as Learning' (cont'd)

Study Day(s)

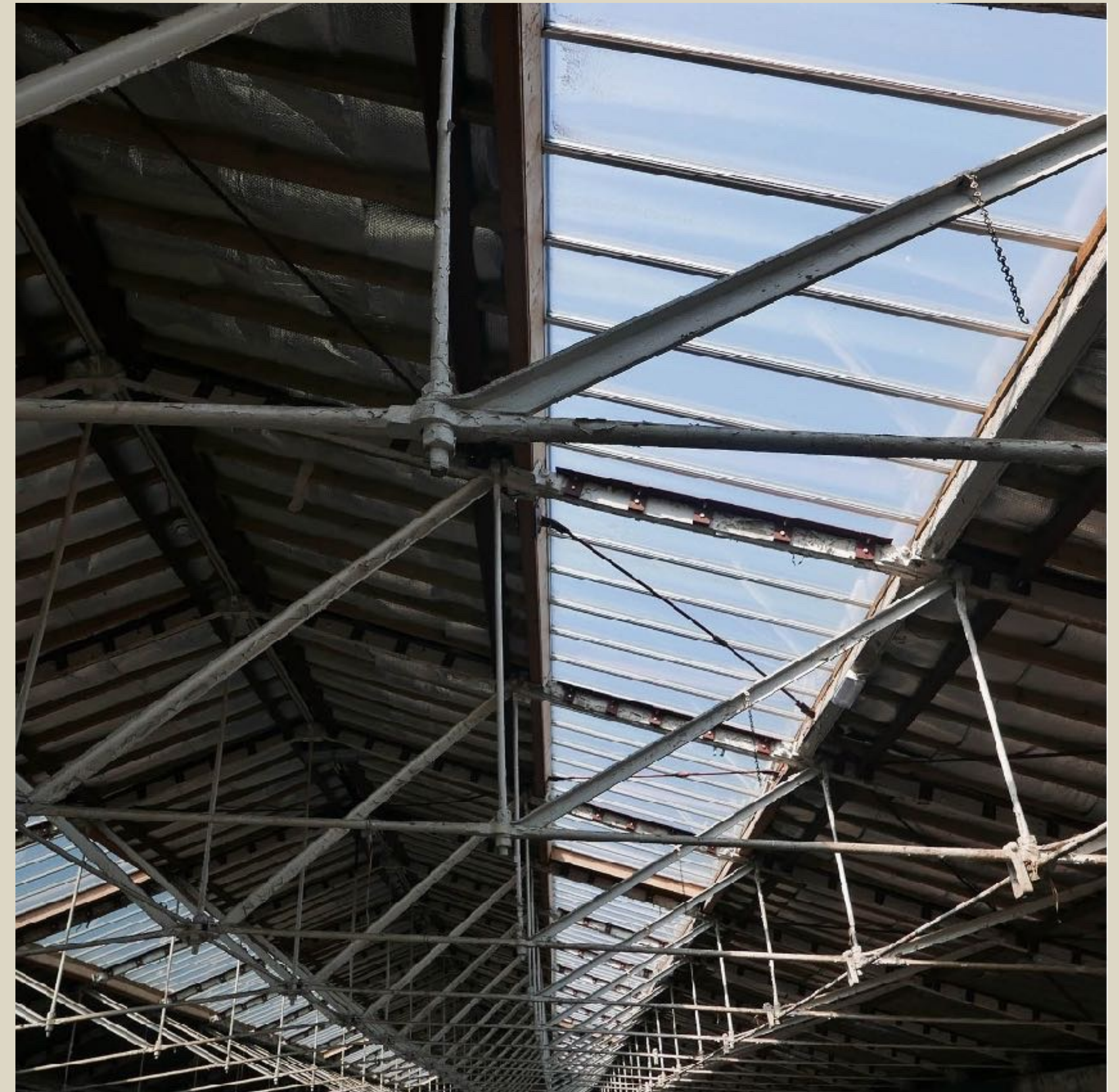
We will plan a study day(s) at Salts Mill, to look at the venue and discuss members ideas for artwork, installations, performances, workshops, and learning projects and how the work can be presented.

We would also be interested to discuss formats of presenting the 62 Group Members existing work, as a historical narrative and to demonstrate the creative field of Textile Art. This could be further teased out during our networking meetings.



No drilling is permitted into walls, but work can be pinned onto grey panels lining walls.

Salts Mill - 'Making as Learning' (cont'd)



Reasonably light work can be suspended from metal rafters. They are not too high to reach easily.

Salts Mill - 'Making as Learning' (cont'd)



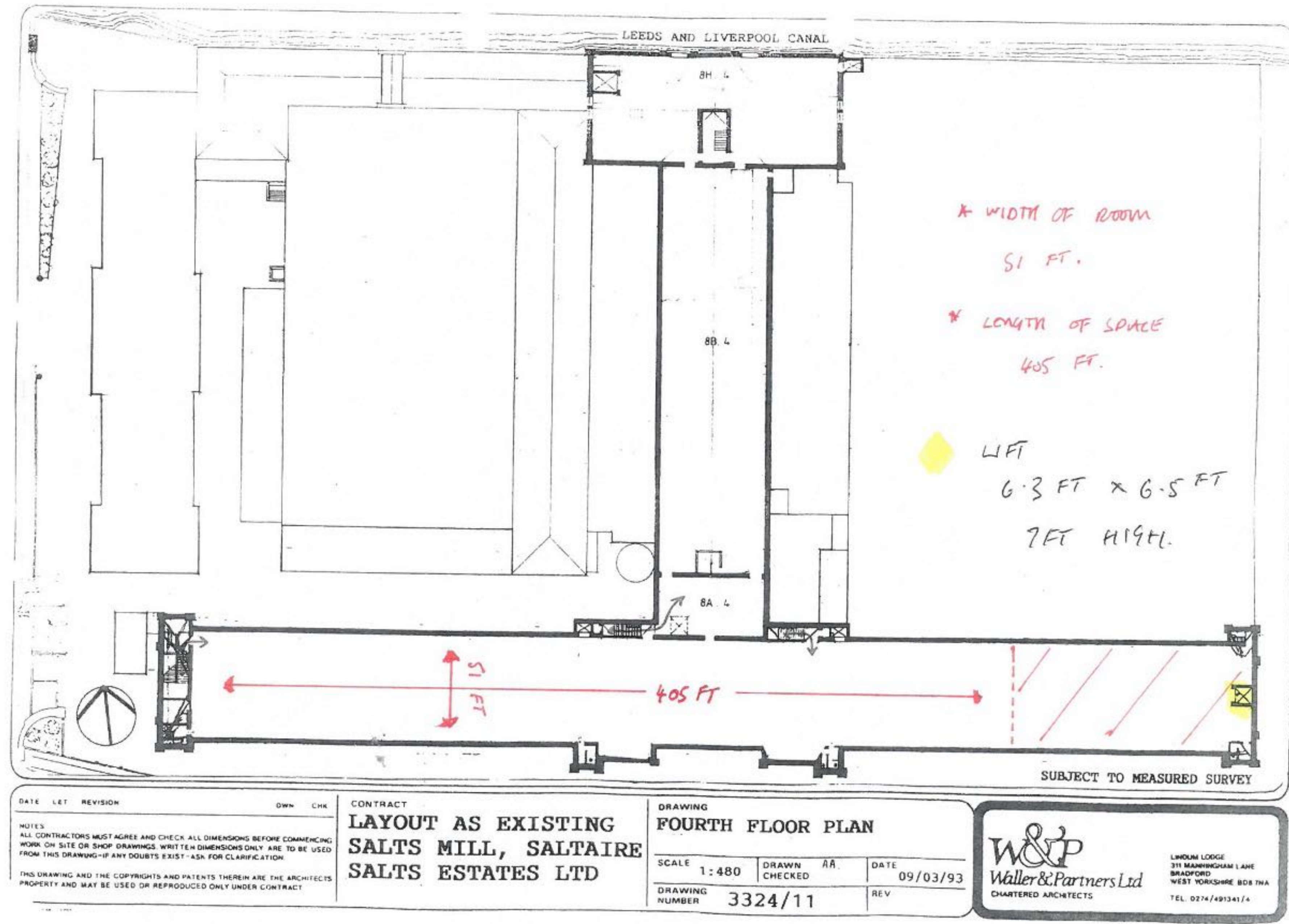
Many chairs are available and could be used for workshops.

**Small dark space
– perhaps for a 62
Group showreel.**



**We can book a
small room for
study days to
discuss proposals
and share ideas
and see the
space.**

Salts Mill -
'Making as
Learning'
(cont'd)



Floor plan of 4th floor
attic – see the area
with the red pen
annotations.

AGM

2nd December 2023

Yup - it's that time of year again! How quickly it comes around.

We'll be holding our Annual General Meeting on Saturday 2nd December @ 11am.

Like last year, we'll be holding a hybrid meeting. Those who are able can come together in person at the lovely Helen Yardley's studio near London Bridge station, and the rest on zoom.

We'll be covering the usual stuff as well as breaking into small groups to share thoughts on the theme of Making as Learning to further inspire our making.

More details to follow. Watch this space ;)





03 09 23

Committee Meeting Decisions & actions

Present:

Catherine Dormor
Ealish Wilson
Claire Barber
Isobel Currie
Christina Hesford
Emily Jo Gibbs
Sally Spinks
Jane Walkley

Apologies:

Vanessa Rolf
Helen Davies
James Hunting
Hannah Lamb

Committee:



New Committee members have come forward for Publicity, Treasurer and New Members and will be seconded and voted for at the AGM in December

Committee dates for 2024:

2 March

1 June

7 Sept

7 Dec (with AGM)



Finance:

We have a healthy balance £15991.



Christina will be working with Claire, Ealish and Catherine to put together a budget for Salts Mill.

Membership:

Sad news of the passing of Alison Erridge, one of our founding members.

Members who have left the group this year are:
Julia Burrowes, Dawn Dupree and Jan Miller.

Isobel has compiled a list of “all members, ever” thanks to her perseverance trawling through the archives. The list has been circulated to members to let Isobel have any changes or additions.

PLEASE LET US KNOW IF YOU CHANGE YOUR EMAIL



Publicity:

To be updated at next meeting as details of Sleaford and Salts Mill emerge.

New & Associate Members:

Second stage selection took place on Friday 8th September.

Keep your eyes peeled for details of those selected - we had a high standard of applications



Education:

To be updated at next meeting as details of Sleaford and Salts Mill emerge.

Social media:



Followers @ Sept:
Instagram 7,135 (up 362)
Facebook 7,572 (up 75)
Twitter 1,976

Helen has been joined by Jane Walkley to tackle our social media feeds.

They are concentrating on quality over quantity so please get those great images and posts online and tag @the62group in your posts.

They are also continuing to repost other people's posts as well as celebrating international days - which is getting a lot of attention.



Diversity & Inclusion:

To be updated at next meeting.

Previous Minutes:

Approved and will be on the members site soon

Date of next meeting:
Saturday 3rd Dec 2023



Newsletter:



September 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:



The Sleaford Hub has asked for a touring version of Tailored to be shown in their space in April 2024. Details to be sent to members and followed up on a networking call.

‘Making as Learning’ has been confirmed for autumn 2024 at Salts Mill.

Ealish and Claire are pulling together more details so they can brief members on the practicalities of exhibiting in the space.

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

As we have an opportunity to network at the AGM in December, our next call will be in January - details to follow soon.

As ever, 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, or has anything interesting they want to share, please email Sally on secretary@62group.co.uk



General Information

Your Committee 2023

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

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 & Publicity hanselmeek@gmail.com

Jane Walkley - Social Media & Publicity j.v.walkley@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 Helen Davies hanselmeek@gmail.com and

Jane Walkley j.v.walkley@gmail.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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