

# MAKING as LEARNING

## Brief

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

Submissions will consist of one or more of the following:

- New experimental work, which could include work-in progress to show learning as part of the making process.
- Existing work, showing the history of The 62 Group and the development the creative field of Textile Art.
- A public engagement, performance, or workshop activity.

Work may be inspired directly or indirectly with the legacy of former 62 Group member Audrey Walker, both an educator and artist and to which our theme is dedicated.

The relevance of Making as Learning to you as artists may be considered through a reflection on your notes, samples, yarn wraps, dye recipes, film stills, journals and sketchbooks. How you respond could include the tangible and intangible qualities of your making as learning, such as the invisibility of your research on a corrupted storage device, a fading discarded sample or smudged notebook page. If this is the case, what can we then learn from our making processes that become illegible or disintegrate over time?

Your 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.

You may be drawn to an item in a collection that connects to your practice in some way and ask: What connections am I seeing? What am I noticing? What might this be telling me? Perhaps a sensory or playful approach revealed in your analysis may touch your sensibilities as artists, or the actual structure of the archive may be a starting point, with a reflection on how you retain and organise your making and learning processes for future use.

Members who have experience of demonstrating skills to others, during a workshop, or as teachers and academics probably have an archive of teaching notes and samples. 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, The 62 Group is self-sustaining – and its longevity is a reassuring and rare quality during uncertain times. This exhibition will take place during a ‘Learning as Making’ symposium, supporting people to connect with textile art knowledge and skills acquired through the experience of making.

## **MAKING as LEARNING**

### **The Location and Timing**

The exhibition will be sited in a room at the top of Salts Mill in Bradford in September 2024 (actual dates TBC).

Salts Mill is a former textile mill and is now home to art, shops, and restaurant. The 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:

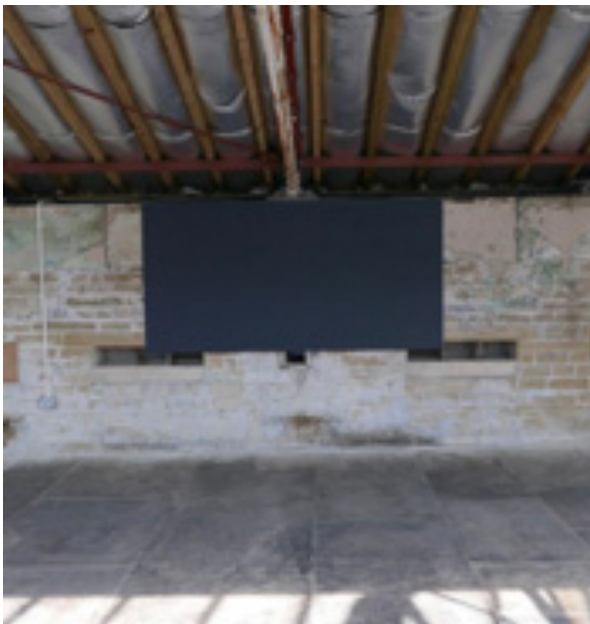
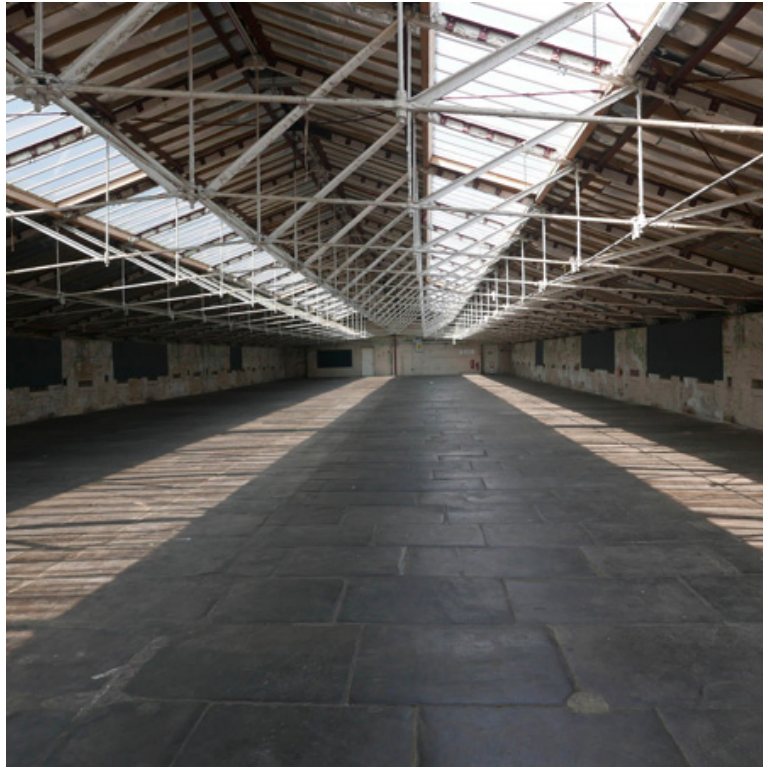
<https://www.clothandmemory.com/>

## **MAKING as LEARNING**

### **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

**MAKING as LEARNING**  
**Images of Salts Mill location**  
**to show logistics of exhibiting**



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





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





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.