

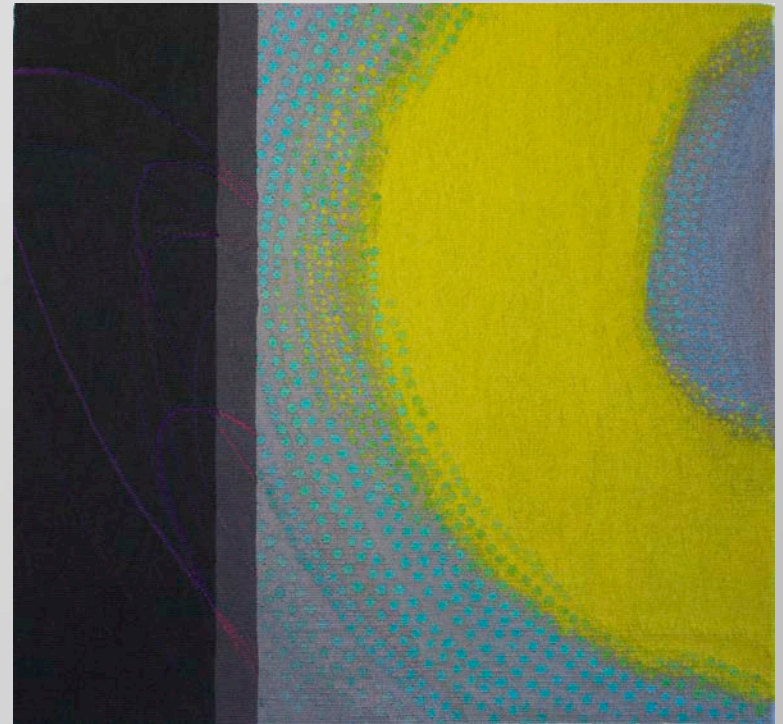
Ethereal Planes Exhibition

New work was made as a continuation of investigations when making work for the solo exhibition 'Jo Barker – Tapestries' (see Output 1).

Themes were further developed as a series of tapestries looking into qualities and patterns of light. Focus is on embodied thinking from drawing to making.

Submitted by Jo Barker

Output No. 2



Tapestry – 'Lime Glow' 2010

73 x 78cm

OUTPUT

This output comprises:

- 3 new tapestries building on themes from Output 1.
- Invitation to exhibit at **Contemporary Applied Arts Gallery, London.**
1 of 4 exhibitors, curated by Sally Fawkes, glass artist.
- Subsequent showings: exhibitions in 2 galleries in UK
- 1 book section
- 1 catalogue
- 1 of 6 invited speakers at symposium - 'Drawing & Making: The Elements of Creativity', Edinburgh College of Art 2012.
- 1 documentary film of symposium presentation
- Research interest lies in the meeting point between the use of digital technology as a design tool and the employment of traditional textiles hand-skills as a method of manufacture, specifically the Gobelin tapestry weaving technique.

Research questions:

- Further development of themes contained in Output 1
- Interests lie within the arena of embodied knowledge and the interplay between drawing and making.
- Subject matter concerns qualities and patterns of light translated into woven tapestries.
- Can the quality of digital screen colour luminosity be translated into woven marks?

Title

Ethereal Planes
Group exhibition

Submission No.

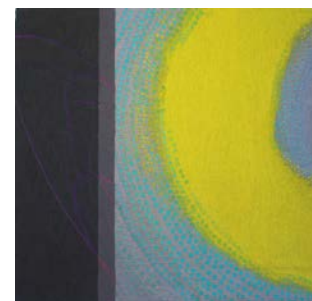
2526

Authors/Creators

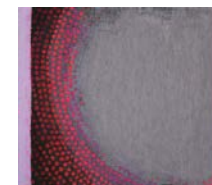
Jo Barker



1.



2.



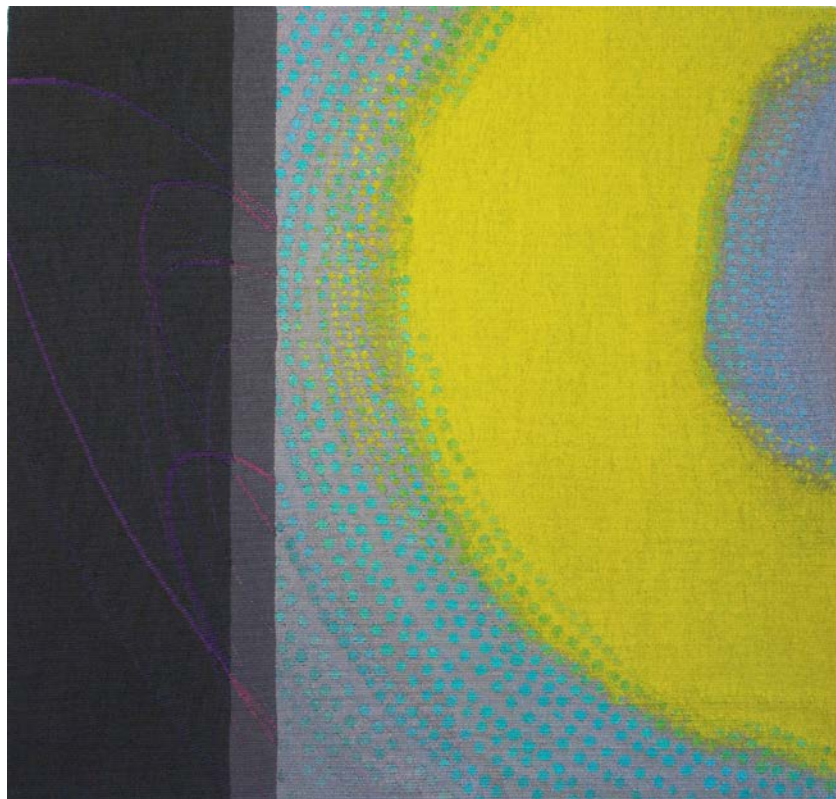
3.

*Tapestries exhibited in 'Ethereal Planes' exhibition
Contemporary Applied Arts, London 2011*

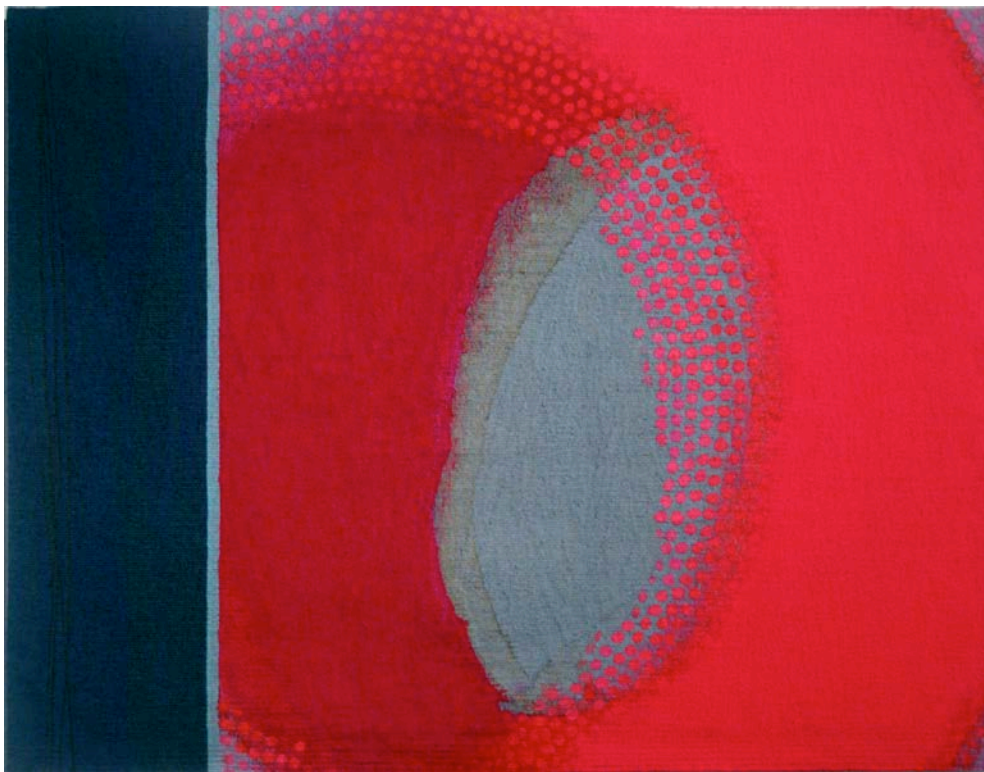
1. Radiance – 73x94cm

2. Lime Glow – 73x78cm

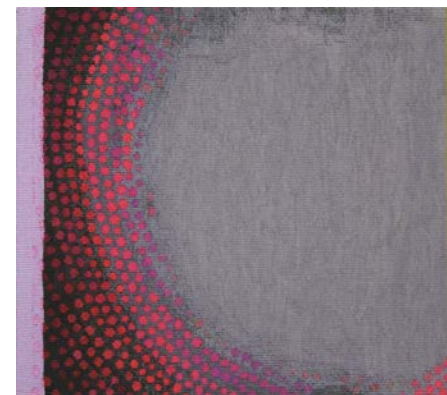
3. Curve – 37x30cm



Lime Glow – 73x78cm



Radiance – 73x94cm



Curve – 37x30cm

CONTEXT

- The research further developed earlier discoveries made (see Output 1), extending and refining skills in combining digital and analogue design techniques.

- A series of tapestries were hand woven translating designs from digitally collaged images.

- Themes of fleeting patterns of light, edges and overlaps of pools of colour with contrasting solid blocks of dark were repeated and nudged into different combinations.

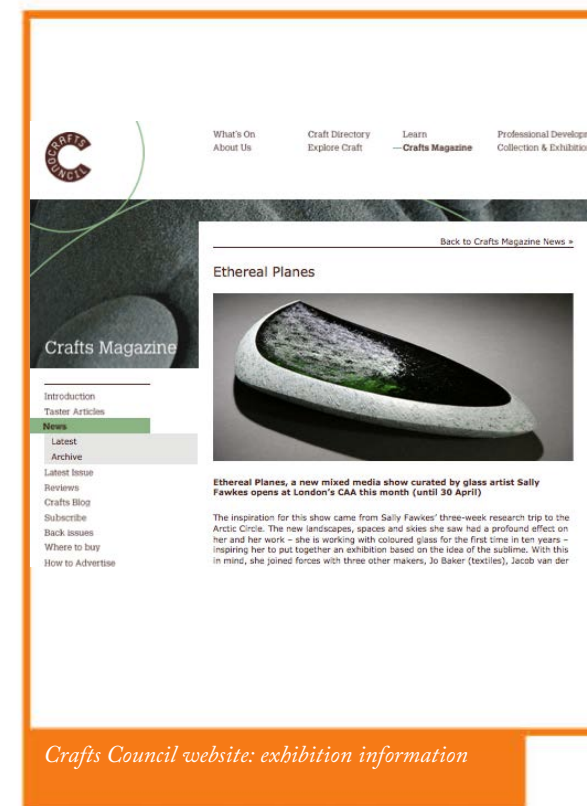
- The slow translation into woven tapestry using fine wool, cotton, silk and embroidery thread belies the sense of immediacy in the finished article which creates an illusion of dappled light, drawn lines and pools of paint or pigment.

- An invitation was received to participate in a group exhibition at Contemporary Applied Arts, London; gallery of international renown.

- Four artists were selected as a result of their work being perceived to be dealing with aspects of, or to contain qualities that related to, **“the sublime”**

GALLERY STATEMENT

From different starting points of enquiry, four artists are exploring boundaries, sometimes as horizons in landscapes, as changes in the body of material, the interface between colours, or the powerful effect of light.



CONTEXT

GALLERY STATEMENT (CONT'D)

The artists practice in different media:

Sally Fawkes - glass

Jo Barker and Sara Brennan - textiles

Jacob van der Beugel - ceramics

Thus, the material expression of their ideas are all very diverse and distinct.

What unifies their work is that it lies in the realms of the sublime.

The inspiration for 'Ethereal Planes' came after a three week research trip, in 2008, by curator of the exhibition and glass artist Sally Fawkes, sailing aboard the Tall Ship "Trinovante" in the seas of northern Norway.

"What I learned on this trip is now filtering through into my work and I felt an exhibition focused on sublime craft based work would be incredibly powerful and exciting."

"I feel there is a solidarity and cohesion between us as to why and how our work comes into being. There is a harmony of strong intent in our work to touch the senses reaching beyond what we know and understand."

"We are all exploring the formal, the intellectual, imaginative and emotional possibilities of our materials and the outcomes are characteristically ethereal."

Sally Fawkes

Contemporary Applied Arts

Shop
Education
Information
Members

Ethereal Planes -curated by Sally Fawkes

Contemporary Applied Arts
Ethereal Planes
Curated by Sally Fawkes
01.04.11 - 30.04.11

Ethereal Planes
01.04.11 - 30.04.11
Artists Participating
Jo Barker -textiles
Sara Brennan -textiles
Sally Fawkes -glass
Jacob van der Beugel -ceramics
Focus Artists (downstairs)
Nuula Jamison -jewellery
Heldi parsons -ceramics
Maya Selway -metal
Wycliffe Stutchbury -wood
Jonathan Wade -ceramics
Electrum Focus
Louise Miller

From different starting points of enquiry, four artists are exploring boundaries, sometimes as horizons in landscapes, as changes in the body of material, the interface between colours, or the powerful effect of light.

Gallery website publicity: Ethereal Planes exhibition 2011

CONTEXT

In a Crafts Council website article, the curator states:

'I selected makers whose work I felt was creating the sublime experience through emotional and intellectual possibilities of their work and who were exploring the unknown limits and possibilities of their work perhaps in the hope of clarifying and understanding more of the unknown.'

This theme also links in to aspects of embodied thinking:

"Routines, habits, tasks and information our bodies "understand" without conscious thought".

Juhani Pallasmaa – The Thinking Hand
ISBN: 9780470779293

About material curiosity.

"Good work depends on the maker having curiosity about the materials at hand".

Richard Sennett – The Craftsman
ISBN: 9780141022093



Gallery installation views

CONTEXT

The tapestries were exhibited alongside world class practitioners in their field.



Tapestry – Sara Brennan
<http://www.browngrotta.com/Pages/brennan.php>



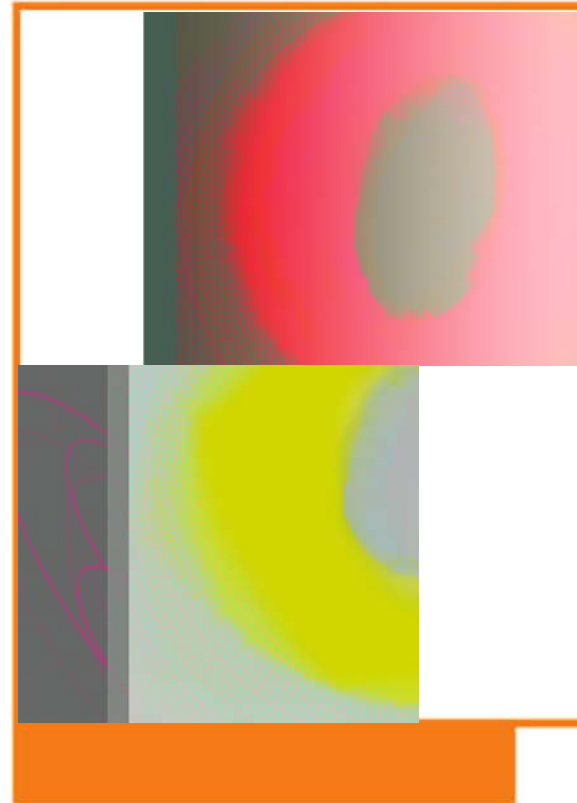
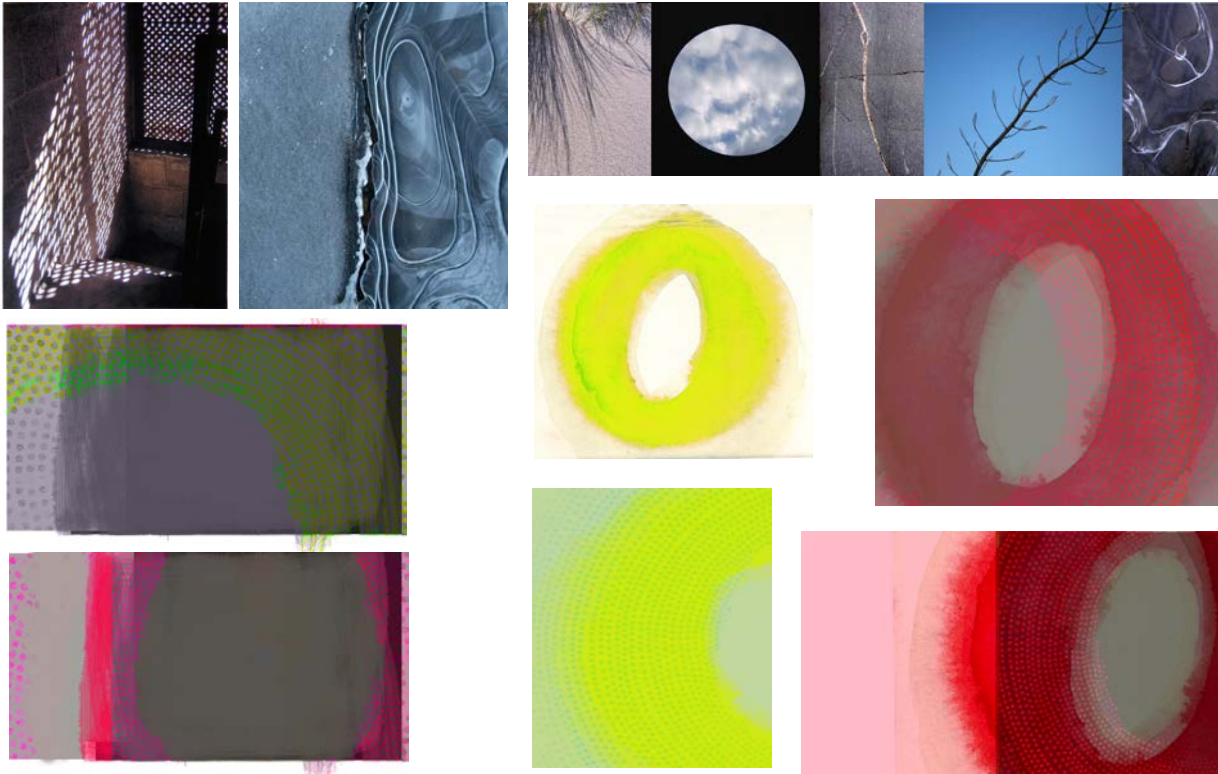
Glass – Sally Fawkes
<http://sallyfawkes.com/>

Ceramics – Jacob van der Beugel
<http://www.jvdb-ceramics.com/>



METHODOLOGY

Drawings, collages, paintings and photographs were developed from selected primary research which were manipulated & further refined in Photoshop.
(See also Output 1.)



All images: designs in progress, from sketchbooks, photos, paintings to digital manipulations.
An intuitive response is employed at each stage of development until a suitable conclusion is reached.

METHODOLOGY

Designs were scaled up to larger dimensions to suit a gallery setting and translated into woven tapestries using fine wool, cotton, linen and silk yarns.



Work in progress on the loom



Translation from design to woven tapestry

DISSEMINATION : FURTHER SHOWINGS OF WORK

2011

Craft in Dialogue

An exhibition of work by recipients of
The Inches Carr Trust Award since 1997

Dovecot Studios, Edinburgh

1 of 27 exhibitors

Catalogue

Work exhibited: 'Radiance', 'Lime Glow'



CraftScotland website information



An Inches Carr Trust Award was received in 2008 to contribute towards creating work for the solo exhibition *Jo Barker – Tapestries* (see Output 1). Three years further on the invitation here was to exhibit recent work showing current developments.

"What does this rich collection of work highlight about the relationship of craft to wider artistic and social life in Scotland at the moment? I think the key may be an attentiveness and embraced within that, the words respect and time... Most importantly the work, through it's rigour, imagination and attention to thought and execution, demands our attentiveness."

Amanda Game, Curator

Craft in Dialogue, catalogue essay p6



Installation views of Craft in Dialogue exhibition, Dovecot Studios, Edinburgh 2011.

DISSEMINATION : FURTHER SHOWINGS OF WORK

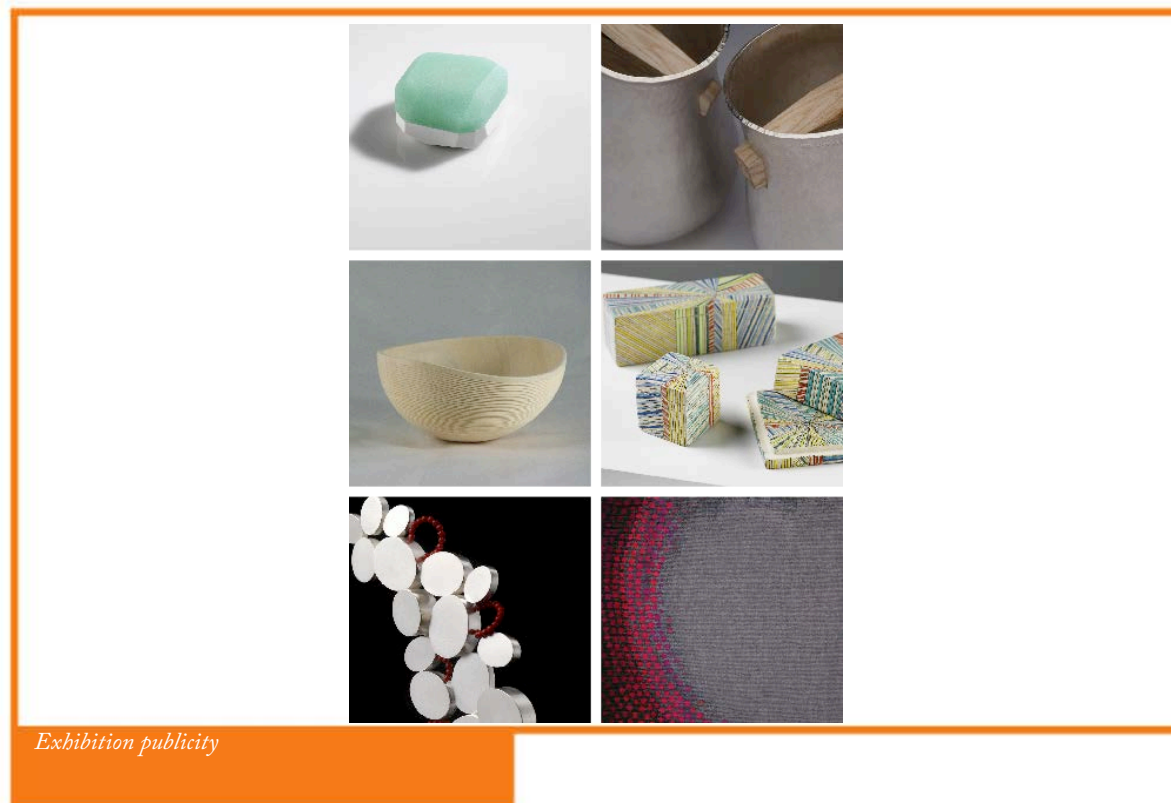
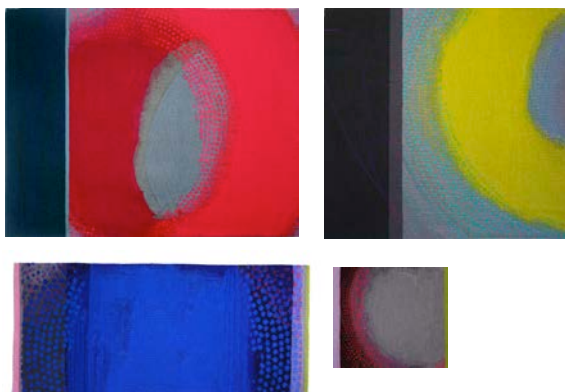
2012

Made in Scotland

The Fleming Collection
12 Berkeley St, London

1 of 38 exhibitors

Work exhibited: 'Radiance', 'Lime Glow',
'Cobalt Haze', 'Curve'



Exhibition publicity

DISSEMINATION : BOOK SECTION

2011

Tapestry: A woven narrative

Authors: Timothy Wilcox, Caron Penney & Fiona Mathison
Black Dog Publishing
ISBN 978-1-907317-24-8

This book is a review of contemporary tapestry design, discussing the progression from early designs to tapestry production today. The book looks in detail at the current tapestry scene, in which weavers and artists across the globe have begun appropriating the medium to present their work and ideas in a previously unexplored fashion, creating a fascinating juxtaposition between the socio-cultural documentation of many historical works and the more abstract, contemporary and personal themes often dealt with in tapestries today.



DISSEMINATION : ONLINE EXHIBITION & ESSAY

2012

The Power of Slow

Author: Anne Jackson

Venue/site: The American Tapestry Alliance

http://americantapestryalliance.org/exhibitions/tex_ata/the-power-of-slow/

15 co-exhibitors including Sue Lawty, Sara Brennan

An overview of contemporary approaches to tapestry weaving



DISSEMINATION : SYMPOSIUM PRESENTATION

Invited to speak at symposium 'Drawing and Making: The Elements of Creativity', Edinburgh College of Art 2012.

Speakers included ceramic and glass artists, curators of world class exhibitions and museums eg V&A Museum.

Presentation title:

'Mark, Pixel, Weft, Cartoon: A tapestry weaver's perspective'.

Presentation divided into three main sections:

- What I do
- Why I do it
- How I do it

with concluding section:

- What I'm doing now

Drawing and making are key elements of my work.

Drawing with traditional methods and materials; drawing with the camera and using the computer as a digital sketchbook. The making process translates these elements through, in effect, drawing and painting with yarns.

Edited documentary films recording speakers presentations have been made available on the Edinburgh University website.



Drawing and Making: The Elements of Creativity

Friday 7th December 2012

Hunter Lecture Theatre, Edinburgh College of Art

The basis of all creative practice, drawing holds a particularly prominent place across studio practice, teaching and research at ECA Design School.

Drawing and Making: The Elements of Creativity brings together this widespread interest in drawing to focus on investigating the close and multi-faceted relationship between drawing and making as different, but equally vital, forms of embodied thinking. The symposium will bring together an exciting and diverse set of speakers and a panel of ECA staff who all demonstrate an interest in drawing, be it in making, teaching or writing, and in the analogue or digital realms.

Drawing and Making is organised by Susan Cross, Reader in Jewellery & Silversmithing, whose practice examines the relationship between drawing and form-making, and Dr Catharine Rossi, a context lecturer in the Design School whose research includes a consideration of the role of drawing in craft and design practice, both historically and in the present.

Generously supported by the University of Edinburgh's Research and Knowledge Exchange Committee fund, the symposium is free to attend and open to all.

Booking: - <http://drawingandmakingsymposium.eventbrite.co.uk>

Contacts: s.cross@ed.ac.uk c.rossi@ed.ac.uk

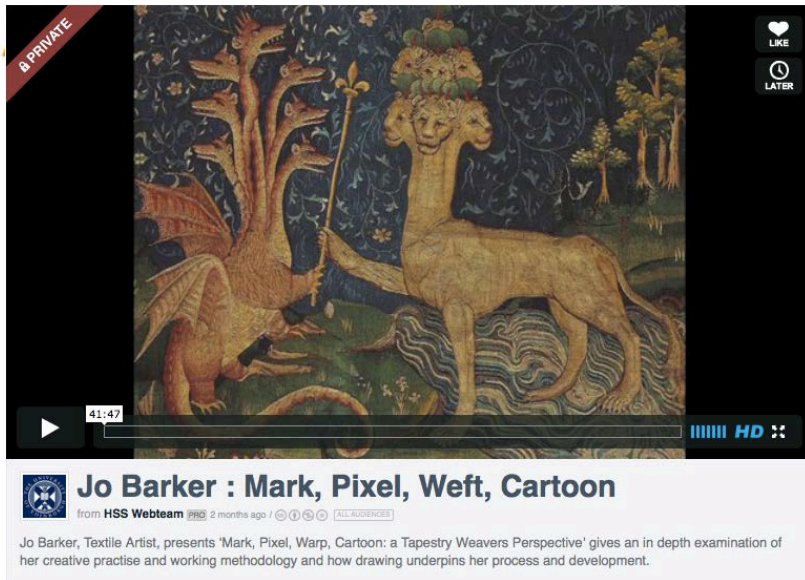


THE UNIVERSITY OF EDINBURGH
Edinburgh College of Art

Programme

09.30 – 10.00	registration
10.00 – 10.15	Introduction: Susan Cross and Cat Rossi
10.20 – 11.00	Amanda Game: Independent Curator & Writer on Contemporary Craft. <i>Lines of Beauty</i>
11.00 – 11.30	Tea/coffee (provided)
11.30 – 12.10	Jo Barker: Textile Artist. <i>Mark, Pixel, Warp, Cartoon: A Tapestry Weaver's Perspective</i>
12.10 – 12.50	Geoffrey Mann: Artist/Designer. <i>Drawing the Intangible</i>
13.00 – 14.00	Lunch (not provided)
14.00 – 14.40	Frances Priest: Ceramist. <i>Makers Marks – The Idea of Drawing as a Form Of Making</i>
14.40 – 15.20	Abraham Thomas: Curator, Designs, Word & Image Dept. V&A <i>Process & Transformation: Design Drawings in the V&A Collections</i>
15.20 – 15.50	Tea/coffee (provided)
15.50 – 16.30	ECA staff panel chaired by Ed Hollis Reader, Interior Design
16.30 – 16.45	Plenary session
16.45 – 18.00	Drinks

Symposium programme



<http://vimeo.com/72265525>

Drawing and Making: The Elements of Creativity

Friday 7th December 2012

Hunter Lecture Theatre, Edinburgh College of Art

