
Jo Barker – Tapestries Solo Exhibition

Hand-woven tapestries exploring translation from drawing, painting & digital manipulation, into yarn. Investigations focus on colour intensity; capturing spontaneity of drawn and painted marks and fleeting qualities of light.

Submitted by Jo Barker
Output No. 1



Tapestry – 'Resonance' 2009
172 x 104cm

OUTPUT

This output comprises:

- New body of work and production of exhibition catalogue as a result of receiving funding awards from Scottish Arts Council, Theo Moorman Trust for Weavers and Inches Carr Trust
- Invitation from Scottish Gallery, Edinburgh for solo exhibition
- Subsequent showings: exhibitions in 8 galleries in UK & USA
- 3 peer review articles
- 2 book sections
- 5 catalogues

Research for this exhibition involved:

- Study trip to Cairo to observe Coptic tapestries in Coptic Museum, plus traditional weaving workshop, Harrania, Egypt
- Learning & application of photoshop skills to assist design of tapestries

Research questions asked:

- How does the use of digital tools at the design stage of the working process translate into the hand woven making stage?
- Is it possible to capture the spontaneity of a graphic drawn line & layered painted marks in the slow, traditional construction technique of Gobelin tapestry weaving?

Title

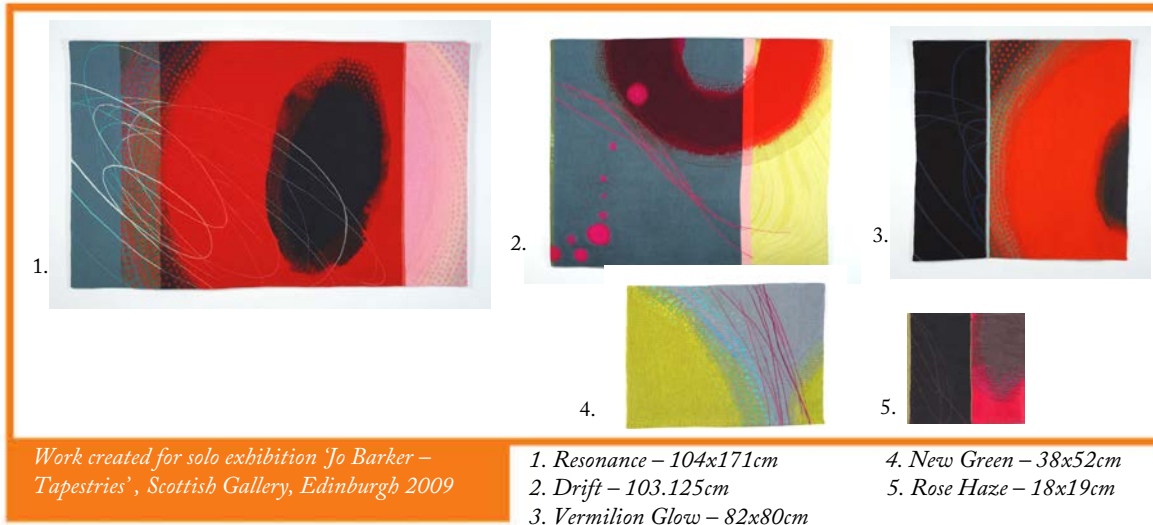
Jo Barker – Tapestries
Solo Exhibition

Submission No.

180

Authors/Creators

Jo Barker





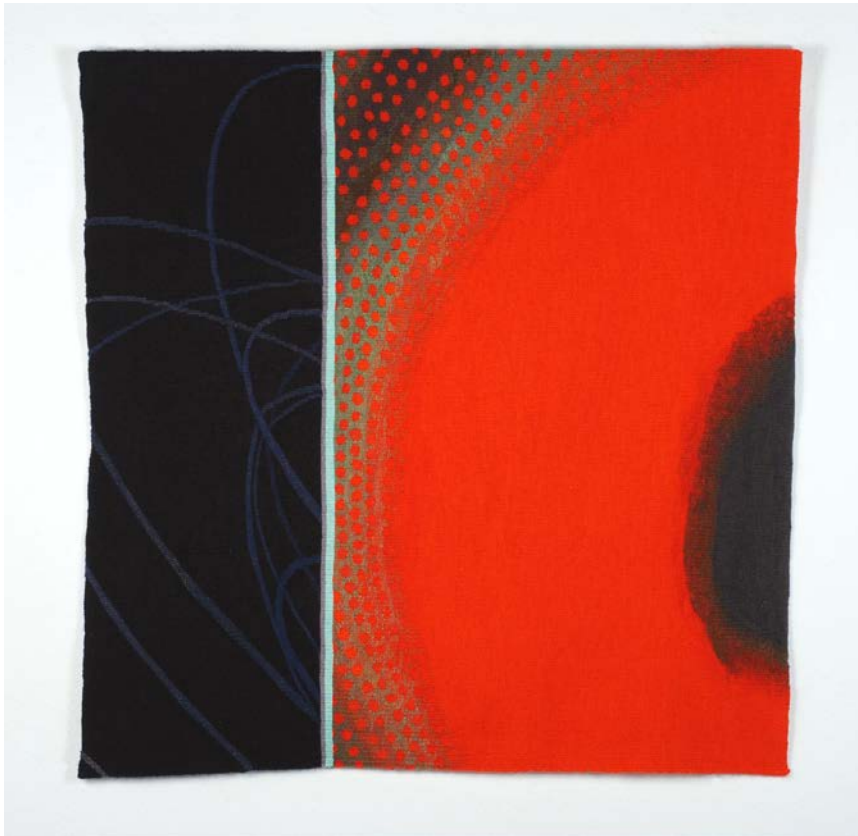
Resonance – 104x171cm



Drift – 103x125cm



New Green – 38x52cm



Vermilion Glow – 82x80cm



Rose Haze – 18x19cm

CONTEXT

Current practice in the field of tapestry weaving finds itself falling into one of three major methods of design & manufacture.

1. Studio weaving

Skilled craftspeople handweaving artists designs eg Tracey Emin at West Dean Studio, UK

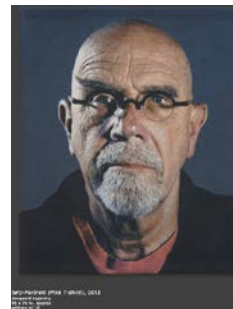
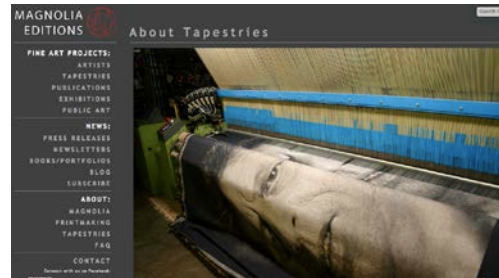
<http://www.westdean.org.uk/Tapestry/Showcase/Tapestry%20Emin%20Four%20Tapestries.aspx>



2. Machine manufacture

Digital jacquard looms producing artists editions eg Chuck Close at Magnolia Editions, USA

<http://www.magnoliaeditions.com/artists/chuck-close/?filter=Tapestry>



3. Individual artist weavers

Artists working from their own studios producing one-off hand woven tapestries from their designs.

<http://www.jenniemoncur.com/>



CONTEXT

My work falls into category 3 (previous page). It is important to me that the work is designed and made by the artist; for the work to have creative integrity. It is also important to exhibit alongside contemporaries whose professional practice aligns with my own and whose creative philosophy contain the intellectual rigour that I respect. For example, within the field of tapestry weaving:

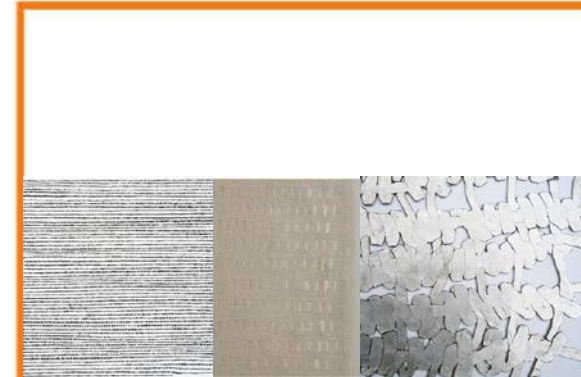
Sara Brennan. The work is minimalist referencing artists such as Barnett Newman and Rothko. Often producing series of works which nudge subtle colour palettes of dark and light tonal areas, creating tensions between notional sections of land, sky and horizon of a consciously non specific landscape.



Susan Mowatt currently focuses particularly on the process of weaving itself. the importance of making, connectivity to materials and experiencing the 'flow'. Working with fragments and lines of weaving she re-assembles them and creates large and small scale installations.



Sue Lawty explores the links between contemporary use of unconventional materials and traditional practice. Constructed pieces - tapestries, assemblages, and drawings in two and three dimensions - are abstract and minimal. They explore repetition and interval; investigating territories of expression in raphia, hemp, linen, lead, tiny stones or shadow.



Sue Lawty

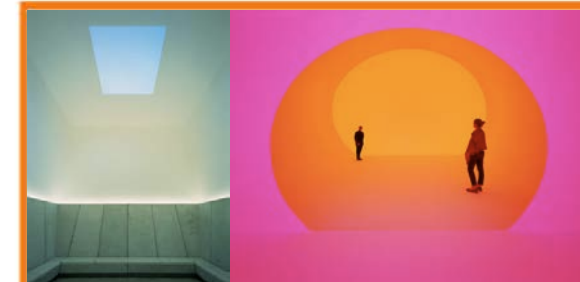
CONTEXT

Whilst my work remains 2 dimensional, textile artist colleagues whose work I respect, working in 3 dimensions, have also been co-exhibitors.

Anna Ray has a multidisciplinary textile approach, embracing traditional methods of making employing embroidery and drawing techniques in a wide range of materials whilst also using digital technology. Her work explores psychological and physical experiences.



Deirdre Nelson . Research, humour and a wide range of 'craft' techniques – including knitting, embroidery, lacemaking – contribute to projects dealing with social and environmental issues, whilst also engaging communities in the process.



James Turrell



Anish Kapoor

Inspiration from sculptors working with perceptions & illusions of space & light

CONTEXT

Traditionally, tapestry designs have taken the form of drawings, paintings or photographs which are translated into woven images.

I was interested to incorporate digital skills into this stage of the process – an area under-explored at this time in the field – and further, to explore the potential of capturing the vibrancy of digital-screen colour luminosity in the subsequent translation into weaving with yarns.

The funding awards (p1) resulted in the body of work created for the solo exhibition “Jo Barker - Tapestries” at the Scottish Gallery Edinburgh in 2009, plus the production of a full colour catalogue.



Exhibition catalogue “Jo Barker – Tapestries”

http://issu.com/michaeldancer/docs/jobarker_14

ISBN-13: 978-0956109903

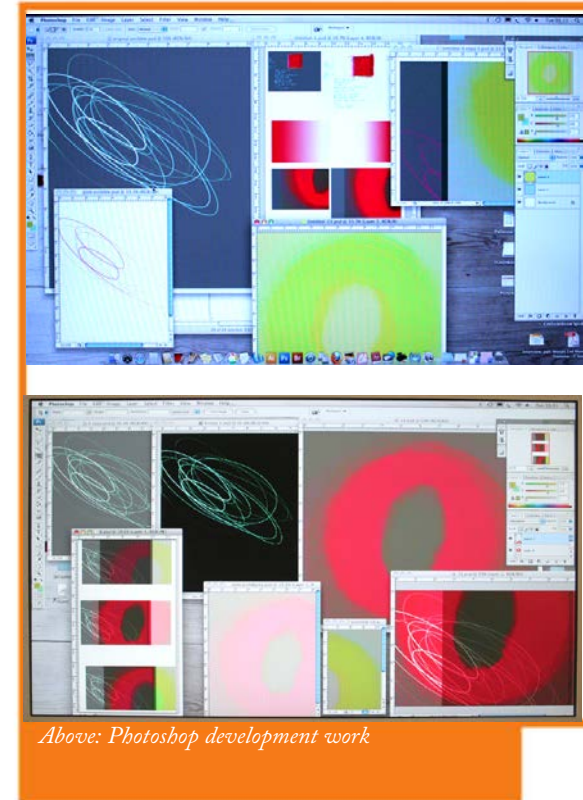
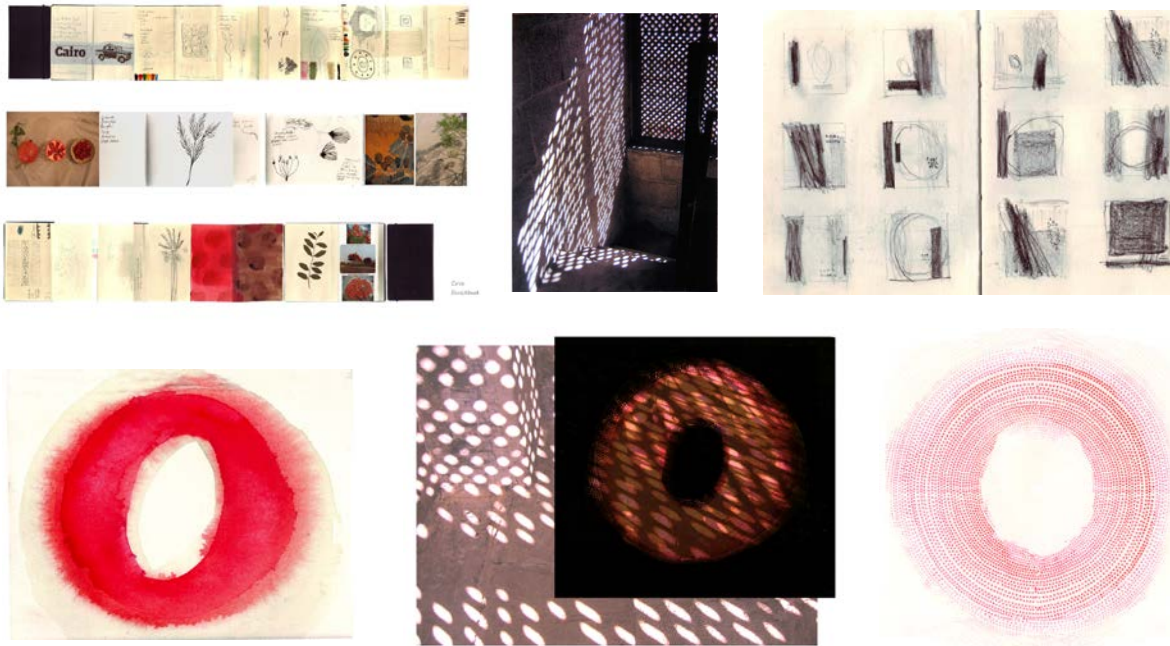


Scottish Gallery installation views of solo exhibiton. Tapestries displayed on walls.

METHODOLOGY

Drawings, collages, paintings and photographs were developed from selected primary research which were manipulated & further refined in Photoshop.

In this case the starting point was a study visit to Cairo, in particular qualities of fleeting light filtered through wooden Mashrabiya screens. These were combined with gestural drawn marks; pools & hazes of watercolour paint.



Above: Photoshop development work

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

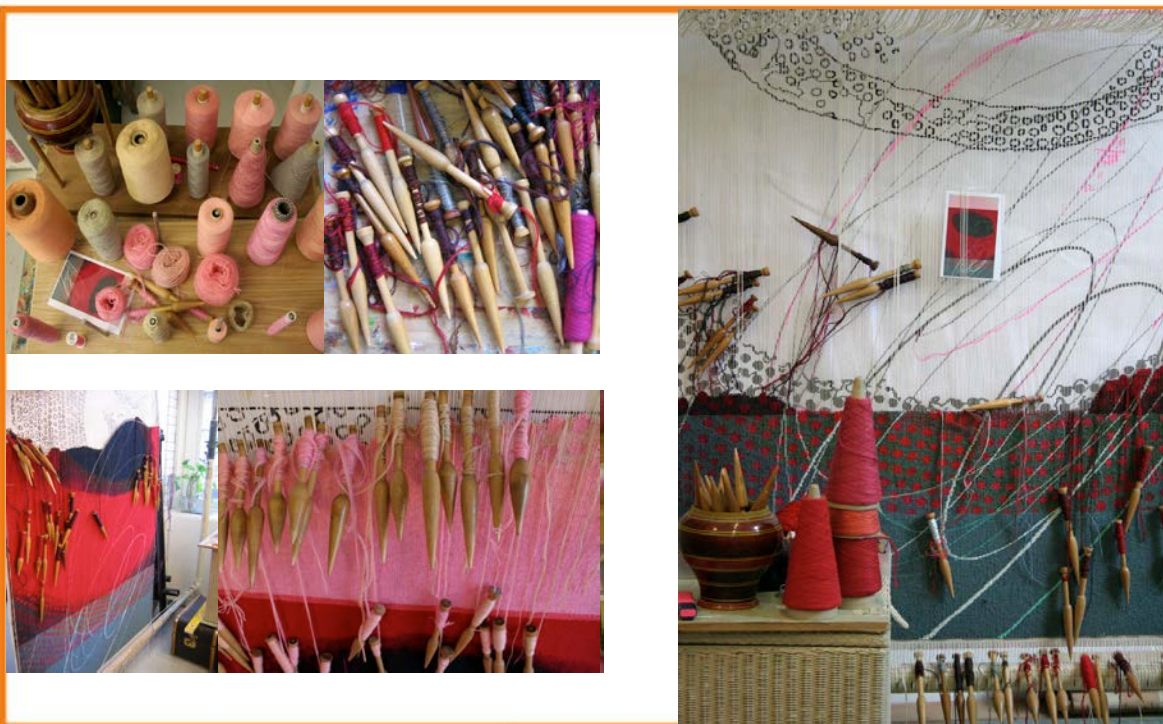
Designs were scaled up to larger dimensions to suit a gallery setting and translated into woven tapestries using wool, cotton, linen and silk yarns.

In particular the method of weaving employs the use of fine gauge yarns to mix subtle combinations of tones & blends of colours in order to create the illusion of layers of painted or drawn marks.

This process is slow. Larger works take 8 -12 weeks to complete.

“...there is increasing awareness and appreciation that time spent on thinking through making creates something of particular value & quality in our contemporary world.”

Amanda Game
Curator: “Follow A Thread”
ISBN: 978-1-905865-20-8



Left: Work in progress & materials. Right: – ‘Resonance’ on loom showing translation process

DISSEMINATION : FURTHER SHOWINGS OF WORK

2009

10th Wave III: Art Textiles & Fiber Sculpture

Browngrotta Gallery, Connecticut, USA

Invited exhibitor

1 of 7 representing UK. Total 72 international exhibitors.

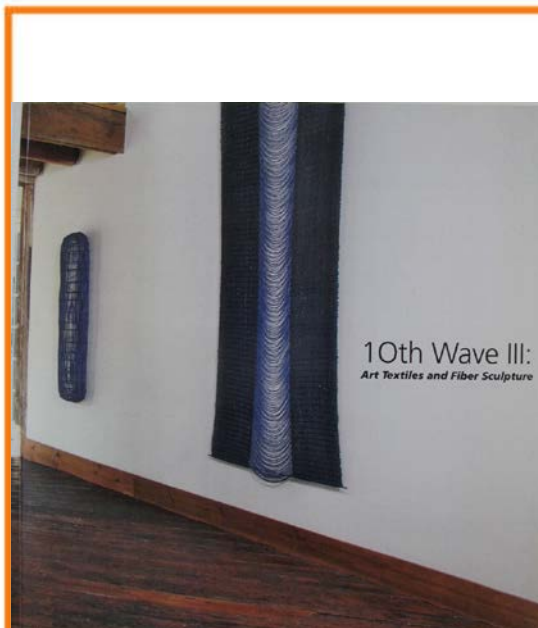
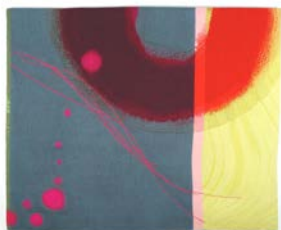
A comprehensive examination of contemporary international art textiles.

"The 10th Wave III will offer a comprehensive view of this medium, through the work of a large group of accomplished artists, at a time when the movement has achieved critical and popular acclaim."

Tom Brown, Curator

Catalogue ISBN – 1-930230-380-9

Work exhibited: 'Drift'



Exhibition catalogue

DISSEMINATION : FURTHER SHOWINGS OF WORK

2009

COLLECT – International Art Fair for Contemporary Objects

Saatchi Gallery, London

Represented by The Scottish Gallery, Edinburgh

“Collect “ is the UK’s annual Art Fair for the Applied Arts, a partnership exhibition with the Crafts Council, London and attracts leading galleries from around the world exhibiting the work of international level makers.

Work exhibited: ‘Resonance’



theguardian

News | Sport | Comment | Culture | Business | Money | Life & style

Culture > Art and design > Exhibitions

Exhibitions preview: Collect 2009, London

Jessica Lack
The Guardian, Saturday 16 May 2009

Collect 2009 is Britain's leading international art fair of contemporary objects. The exposition comprises of 37 galleries ranging from Galerie S O in Switzerland - specialising in jewellery and metalwork - to the sublime Yufuku Gallery in Japan, which focuses on ceramics, lacquer and glass. To coincide, the Crafts Council has organised an exhibition called Select@Collect, featuring much-coveted objects from its own collection. Also showing are installations by the young ceramicist Jacob van der Beugel and new pieces by the legendary jeweller Ted Noten.

• Saatchi Gallery, SW3,


C

What's On | About Us | Craft Directory | Student Craft | Learn | Crafts Magazine | Professional Development | Collections & Exhibitions

Back to past exhibitions & fairs >

Buy/ Collect 2009 at Saatchi Gallery/ 13-17 May 2009

Overview | Fair description | Objects



See also

List your event

Organising a craft event?

Complete the online form to add your event to our stampa guide.

More info

View more slides (5 total images)

All at a glance

When: 13-17 May 2009

Where: Saatchi Gallery, Duke of York's HQ, King's Road, Chelsea, London SW3 4DG



Times: Times: 11am - 8pm (Friday and Saturday) 11am - 6pm (Sundays)

Collect presented by the Crafts Council is set to launch in 2009 at a stunning new venue - Saatchi Gallery, The Duke of York's HQ, Chelsea, London.

Launched in 2004, Collect is one of the Crafts Council's flagship events and over one and a half years has built up an outstanding reputation as the premier fair in Europe for contemporary craft.

This new space is one of the largest contemporary art galleries in the world, providing an amazing platform to stage this next phase of Collect.

View Full Details of Collect 2009

COLLECT – exhibition information & publicity

DISSEMINATION : FURTHER SHOWINGS OF WORK

2009

‘Follow A Thread – Six contemporary responses to the art of tapestry’

Ruthin Gallery, Wales
 Touring to Harley Gallery, Welbeck &
 Dovecot Studios, Edinburgh

1 of 6 artists working within the field of tapestry.

Catalogue ISBN 978-1-905865-20-8

Work exhibited: ‘
 Resonance’, ‘Vermilion Glow’, ‘Rose Haze



Top: Ruthin Gallery, Wales
 Bottom left: Gallery installation view. Right: Catalogue



DISSEMINATION : FURTHER SHOWINGS OF WORK

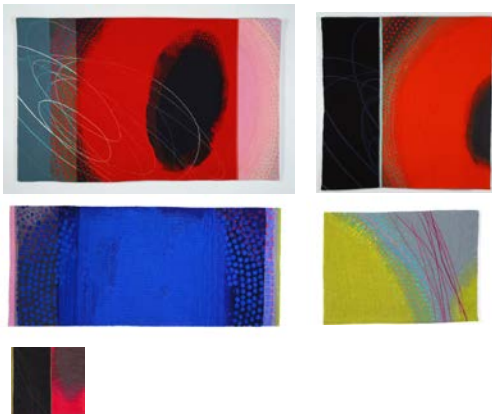
2010

Stroud International Textiles Exhibition 'Visions into Colour'

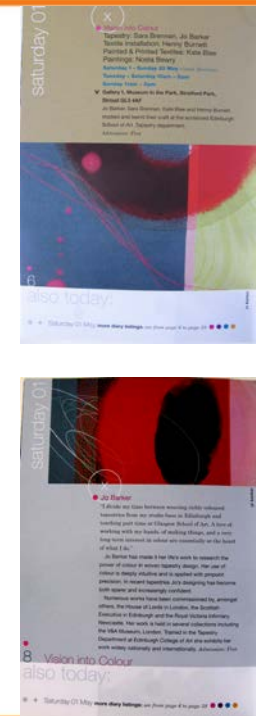
Museum in the Park, Stroud
Exhibition opened by Sir Christopher Frayling

Invited as 1 of 11 exhibitors
Catalogue
Artists talk

Work exhibited:
'Resonance', 'Vermilion Glow',
'Cobalt Haze', 'New Green', 'Rose Haze'



Left: Exhibition website publicity
Right: Catalogue



DISSEMINATION : FURTHER SHOWINGS OF WORK

2011

That was Then: This is Now

City Art Centre, Edinburgh

Retrospective exhibition
A survey of Scottish Tapestry spanning 50 years
including works from the City Art Centre's
tapestry collection

1 of 16 exhibitors

Work exhibited: 'Resonance', 'Blush'



Work featured on Gallery banner



Left: Exhibition poster
Top right: Catalogue Bottom right: Gallery installation



DISSEMINATION : FURTHER SHOWINGS OF WORK

2012

Retro-Proerspective: 25 years of Art Textiles & Sculpture

Browngrotta Gallery, Connecticut, USA

Invited exhibitor.

1 of 8 representing UK. Total 63 international exhibitors

"The works included in "Retro/Prospective: 25+ Years of Art Textiles and Sculpture" will reflect the origins of the contemporary textile art and sculpture movement," says Tom Grotta, founder and co-curator at browngrotta arts. "There will also be current work by established and emerging artists, to explain where the movement is now and to predict what's ahead."

Catalogue – ISBN 1-930230-41-9

Work exhibited: 'Resonance'



Images: Catalogue, installation views & publicity



25+ Years of International Art Textiles and Sculpture Will Be Celebrated this Fall with an Exhibition and Catalog at browngrotta arts in Wilton CT; Opening October 27th

Work by dozens of artists from the US and abroad will be featured in "Retro/Prospective: 25+ Years of International Art Textiles and Sculpture," a catalog exhibition, that opens at browngrotta arts in Wilton, Connecticut on October 27th.

Wilton, CT (PRWEB) August 14, 2012

The fall, browngrotta arts of Wilton, Connecticut will present a catalog exhibition, "Retro/Prospective: 25+ Years of Art Textiles and Sculpture" from October 26th to November 4, 2012. The exhibition will commemorate browngrotta arts' 25 years promoting international contemporary art. The comprehensive exhibition will look to the past and into the future. "The works included in "Retro/Prospective: 25+ Years of Art Textiles and Sculpture" will reflect the origins of the contemporary textile art and sculpture movement," says Tom Grotta, founder and co-curator of browngrotta arts. "There will also be current work by established and emerging artists, to explain where the movement is now and to predict what's ahead."

The artists in "Retro/Prospective: 25+ Years of Art Textiles and Sculpture" come from a wide range of countries and art backgrounds. They utilize diverse materials and techniques. Some, like La Cook and György Laky from the US, are mid-career artists who have achieved international recognition. Others, like Laura Thomas of the UK, Jennifer Fick Linsen and Randy Walker of the US and recent graduate Stephanie Jacques of Belgium, are emerging talents.



DISSEMINATION : PEER REVIEW

Embroidery Magazine

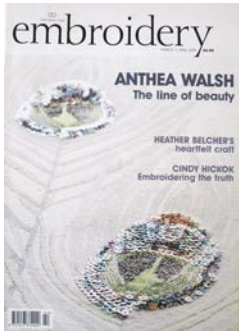
Dr Jessica Hemmings. Mar/Apr 2009, p54

Modern Carpets & Textiles for Interiors

Dr Jessica Hemmings. Spring 2009, p13

Crafts Magazine

Dr Jessica Hemmings. Jan/Feb 2010, p60

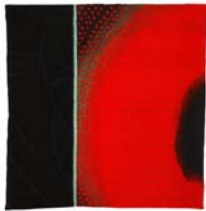


Jo Barker

TAPESTRIES

British Gallery Edinburgh
7 - 31 January 2009

TAPESTRY WEAVING is far from an immediate process. The methodical pace of production means the energetic surfaces of Jo Barker's recent five tapestries over a 2008 are an ongoing process of discovery and mark-making that belies the realities of their construction. Barker's collage and weaving to develop her compositions, resulting in unexpected combinations of colour, mark and scale. Research for materials suggests a heart-to-heart connection with the materials, while the sharp fabrics that cut in a diagonal grid add depth and precision to the overall effect. These taping works are all against a variety of backgrounds that occupy the top of the composition and a series of ribs that move across the composition diagonally, dividing their colour across the work's surface. In the vibrant colours of Green, Blue and Red of Jo's most recent work, the bold and graphic nature of Barker's work is evident. The use of large bold geometric forms also gives her compositions a sense of structure. A large part of the overall impact comes from the use of a variety of materials, from silk to cotton, which she uses to create a sense of depth and texture. The use of a variety of materials, from silk to cotton, which she uses to create a sense of depth and texture. The use of a variety of materials, from silk to cotton, which she uses to create a sense of depth and texture.



Jo Barker 2008 House Tapestries 01 & 02

Jo Barker 2008 House Tapestries 03 & 04



Jo Barker 2008 House Tapestries 05 & 06

These taping works are all against a variety of backgrounds that occupy the top of the composition and a series of ribs that move across the composition diagonally, dividing their colour across the work's surface. In the vibrant colours of Green, Blue and Red of Jo's most recent work, the bold and graphic nature of Barker's work is evident. The use of large bold geometric forms also gives her compositions a sense of structure. A large part of the overall impact comes from the use of a variety of materials, from silk to cotton, which she uses to create a sense of depth and texture. The use of a variety of materials, from silk to cotton, which she uses to create a sense of depth and texture.

16 embroidery March 2009



EXHIBITIONS NEWS & EVENTS 13



Jo Barker 2008 House Tapestries 01 & 02

Jo Barker 2008 House Tapestries 03 & 04



Jo Barker 2008 House Tapestries 05 & 06

These taping works are all against a variety of backgrounds that occupy the top of the composition and a series of ribs that move across the composition diagonally, dividing their colour across the work's surface. In the vibrant colours of Green, Blue and Red of Jo's most recent work, the bold and graphic nature of Barker's work is evident. The use of large bold geometric forms also gives her compositions a sense of structure. A large part of the overall impact comes from the use of a variety of materials, from silk to cotton, which she uses to create a sense of depth and texture. The use of a variety of materials, from silk to cotton, which she uses to create a sense of depth and texture.

16 embroidery March 2009



Sophistication and magic of tapestry

By Jo Barker

These taping works are all against a variety of backgrounds that occupy the top of the composition and a series of ribs that move across the composition diagonally, dividing their colour across the work's surface. In the vibrant colours of Green, Blue and Red of Jo's most recent work, the bold and graphic nature of Barker's work is evident. The use of large bold geometric forms also gives her compositions a sense of structure. A large part of the overall impact comes from the use of a variety of materials, from silk to cotton, which she uses to create a sense of depth and texture. The use of a variety of materials, from silk to cotton, which she uses to create a sense of depth and texture.

16 embroidery March 2009

1. "Five tapestries are on display, each providing a sense of spontaneity and looseness of mark that belies the realities of their construction".

2. "...these works withstand & deserve considerable scrutiny. Close inspection revealed the quality & density of weaving, the painstaking combinations of threads & wools that in combination create Barker's bold and spontaneous gestures".

Images: Peer review magazine articles

3. "...colour seems as though it seeps across the surface".

DISSEMINATION : BOOK SECTION

2011

Tapestry Weaving – Design & Technique

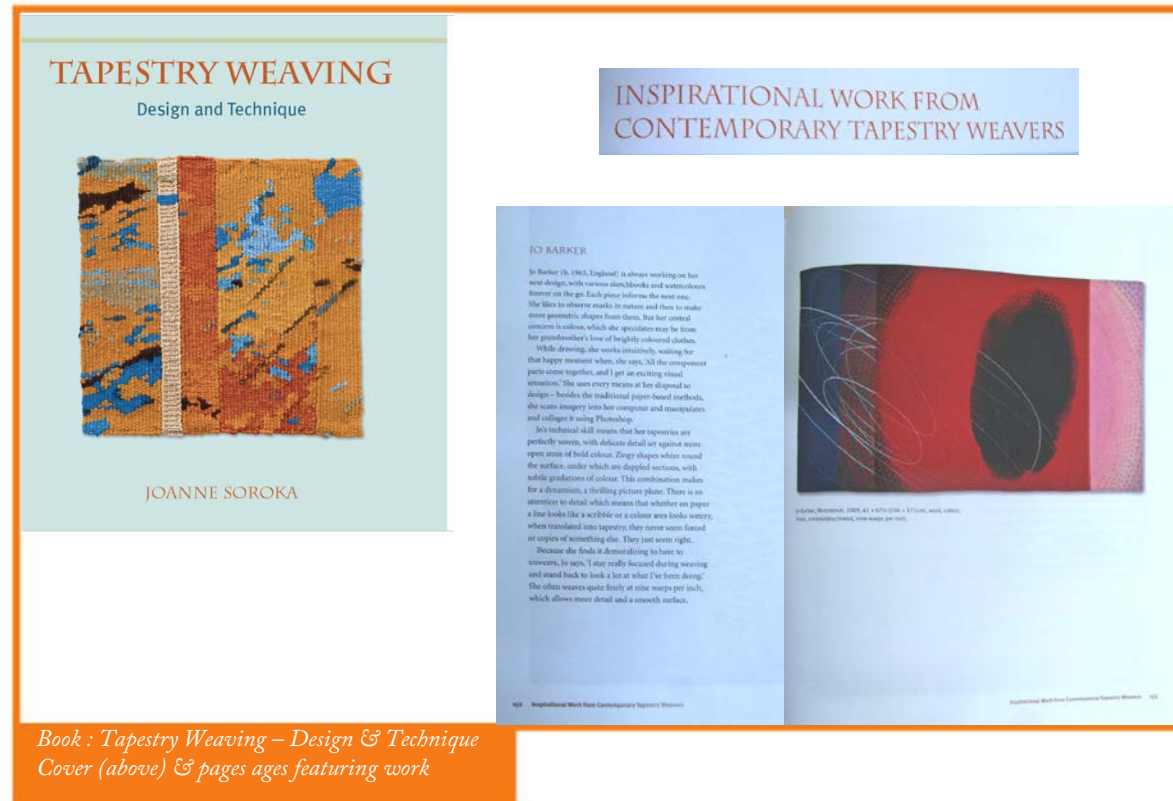
Author: Joanne Soroka
Crowood Press
ISBN 978-1-847972-80-4

“Tapestries were among the most prestigious of art forms, created for the mightiest in the land and valued for centuries.

Despite its illustrious history, tapestry weaving is actually a simple technique that requires little equipment or expenditure, and can be done anywhere.

Written by a prominent tapestry weaver, this lavishly illustrated book gently leads you through the whole process with detailed diagrams and exciting work by contemporary weavers.

It will be useful to the absolute beginner, but experienced weavers will also find new ideas and techniques to tempt and inspire them.”



Book : Tapestry Weaving – Design & Technique
Cover (above) & pages ages featuring work

DISSEMINATION : BOOK SECTION

2012

Textiles: The Art of Mankind

Author: Mary Schoeser
 Publisher: Thames & Hudson
 ISBN: 978050516454

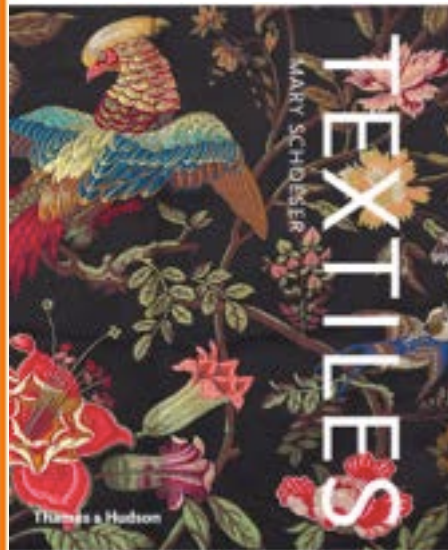
Textiles are the most ubiquitous and diverse creative art form on earth. This new book celebrates their spectacular and enduring appeal like no other.

Mary Schoeser's knowledge is gleaned from a lifetime in the textile arts to present a sweeping survey of the role textiles have played throughout history.

- **Over 1,000 historical and contemporary images** and highly informed texts illustrate the huge variety of materials, as well as their possible manipulations and treatments.
- **Detailed descriptions** include histories of private collections and underscore the importance of context for appreciating the detail of fabric and cloth.
- **An extensive resource section** provides information about museum and textile associations around the world, making this the one book that all lovers of textiles will want to own.

Mary Schoeser is a leading authority in the field of textiles and is Honorary President of the UK Textile Society. Her previous books include *World Textiles: A Concise History*, *Silk* and *Sanderson*, all published by Thames & Hudson.

Work featured: Vermilion Glow



A major new large-format, sumptuous publication that highlights the beauty and complexity of textiles around the world and down the ages



Book : Textiles – The Art of Mankind
 Work features on p49 – 'Vermilion Glow'

DISSEMINATION

2009

Included in English GCSE Syllabus, Art
& Design

(CAN'T FIND ANY EVIDENCE
DON'T INCLUDE ?)