

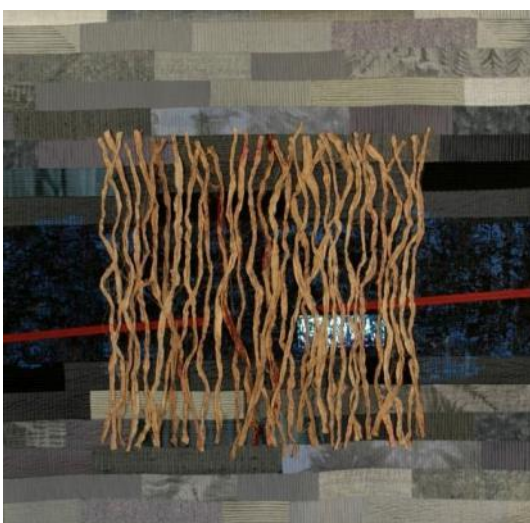


Newsletter

October 2014

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PRAGUE PATCHWORK MEETING

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Quilting in autumn..

As we promised you in the last issue of our Newsletter, we will start presenting you the collections and lecturers you can look forward to during the next Prague Patchwork Meeting in April next year.

Anna Štěrbová

Collections for the 9th PPM

After a summer full of exhibitions and journeys to see textile art, autumn is the time to start introducing to you our offer for next year, mainly with what has been put together for the 9th PPM that will take place 10-12th April 2015.

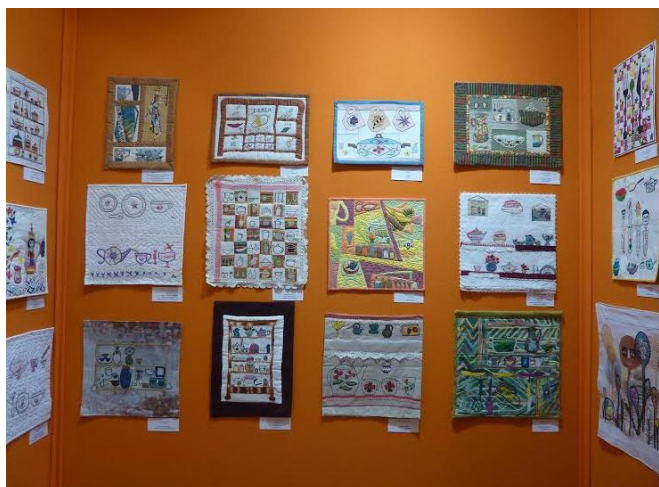
We have given you a number of hints already and are going to give you a lot more details over the next couple months. I hope that these will raise your interest and will encourage you not only to visit the artists' profiles on their web pages, but mainly to visit Prague Patchwork Meeting and some of the workshops, that will be part of the event (you can look forward to the full schedule in the next issue of our newsletter).

We believe that we will be offering you a well balanced show, presenting all textile techniques representing not only in the galleries, but also across the workshops. I am confident that the profiles featured on the next couple pages are the proof. Modern art quilts will be represented by artists from Great Britain through the collection "Connected Cloth" brought to you by Cas Holmes and Anne Kelly. Pascal Goldenberg, on the other hand, will be bringing a collection that is based mostly around traditional techniques and has been assembled by women from Afghanistan and Europe. The collection is called "Out of Kitchen".

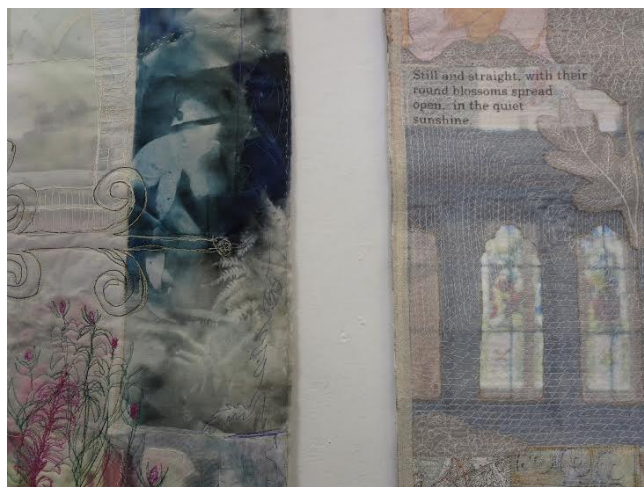
Our web is already featuring the conditions of challenges announced for the 9th PPM (Architecture, Grandmothers' garden and Leather, fur), the application can be downloaded from the web from November onwards.

Next month will bring you the profiles of Kaffe Fassett and Brandon Mably who will be hosting a VIP workshop for a limited number of participants (30).

J. Štěrbová



"Out of kitchen"



Quilts from the collection „Connected Cloth“

“Out of Kitchen”

The exhibitions presented in Europe over the past ten years by Pascale Goldenberg and the D.A.I. e.V. have always shown pieces in which European men and women have worked on the basis of one or more textile squares which had previously been embroidered by Afghans. ‘Kitchen corner, beside the utensils’ is therefore a ‘first’!

As though magnetised by these ‘squares of grace’, these punctuation marks in our multiple approaches towards (establishing) a contemporary textile art, I have, like many Europeans, attentively followed the evolution of the women embroiderers of Laghmani with astonishment mixed with an unceasing sense of wonder! From being simply a ‘consumer’ of these small embroidered surfaces which come and present us, through what might be termed echo work, with that certain ‘something’ which opens up creative possibilities ... I began to dream of creative work for four hands with an (as yet) unknown friend living to the north of Kabul. To make this happen, it would be necessary to convince Pascale, the orchestral conductor of the project since its inception that it might be possible to establish a partnership with the Textile Resonance association which I have been driving since 2005.

For this new challenge, we have had to find a common basis of understanding since the interpretation of an abstract theme would have doomed the project to failure. Of necessity, the Europeans had to sketch out to the Afghans tangible, easy-to-visualize proposals, which would allow them to harness an idea, a foreign concept (certainly foreign to the women involved) so that they could use it to re-engage in their individual development. The theme of the kitchen and its utensils seemed to us to be most appropriate by virtue of its references to our shared artistic history. Each woman would find in it a freedom of expression with the value of universality. This exhibition, where European and Afghan women have had to find ‘the right relationship’, without dogma, with authenticity and emotion, has given birth to as many ways of expressing oneself as it has artists. I would like to express here to Pascale my profound recognition of herself, my partner and constant friend, who accepted the project with the greatest possible generosity and insight, knowing as she did the kind of life led by Afghan women and the difficulties they experience. I would also like to thank the 200 women participants, European artists and Afghan embroiderers alike, who rose to the challenge of giving life to this wonderful adventure!

Joëlle Jan-Gagneux

When, in November 2011, Joëlle Jan-Gagneux presented me with her concept, in which she proposed starting work in Europe in order then to hand it over to Afghan embroiderers, so that they could use it to follow through the creative work which had been started – the opposite approach to that normally considered ‘good practice’ –, I recognized the genius of this idea. Caution urged me nonetheless to proceed gently, as with everything which takes place in Afghanistan. During my ten years of adventures in Afghan villages, the evolution in the embroidery executed there has been undeniable. However, it is impossible not to take into consideration the traditional realities faced by the Afghan woman in the countryside who has no opportunity either to make decisions about anything herself, or even to have a choice. Amidst this environment, the creative process of embroidery seems like an undreamed-of and exotic option; in those surroundings, they can make good use of a great deal of freedom, although it then becomes necessary to have the means of knowing how to seize the opportunity. The realization phase on site, which I attended in October 2013, made the differences between us more or less blatantly visible; few in number were those who knew spontaneously how to get the sense of the ‘message’, that is to say to ‘read’ and then ‘interpret’ the layout of the motifs created by the European women. So, when it came to the other embroiders, there was a need to make comments: What do you see on the surface? What is it used for? And how is that done in Afghanistan? What kind of complementary development might be possible? And so, what should you embroider, and where, on this space, for a surface equating to two classical embroidered squares? From these verbal exchanges, there were, some days later, new developments in embroidery, satisfying in some instances, sometimes surprising, not to say puzzling, in others; the gulf between our cultures was gaping, a reality to be accepted. And yet I returned from Afghanistan untroubled about the results of this difficult ‘mission’, even if the steps in which it had unfolded in the field had sometimes made me prey to doubts. Heartfelt thanks go to the European participants who also carried out this same work of intellectual reflection so as to enter into the culture of the ‘other person’, and who launched themselves confidently into this adventure together with us.

Pascale Goldenberg



Connected Cloth

'Connected Cloth' is an exhibition marking the publication of a book of the same name by artists and authors Cas Holmes and Anne Kelly. We started the collaboration after a chance encounter at West Dean College. We have been working together as 'Resonant Textiles' for the past six years, exhibiting together and meeting roughly once a month to share materials, ideas and our experiences. Our book 'Connected Cloth' developed out of our desire to share this with a wider public and to record and reflect our work as teachers and tutors. Both artists are currently working on further publications. We are delighted to be exhibiting our work here and our first European show at the kind invitation of the Prague Patchwork Meeting.

resonanttextile.blogspot.co.uk

ANNE KELLY annekellytextiles.com

Anne trained as a fine artist in Canada and at Goldsmiths College, London. She collects recycled fabric, paper and ephemera using collage, stitch, photographic and print processes to create a range of work using a variety of surfaces. Her inspirations are travel, memory and vintage imagery from multiple sources. These have been described as 'small worlds' and her current layered mixed media work started life as mainly botanical in subject matter before developing into larger more narrative works. Often it can be a small scrap or remnant of fabric that inspires a whole piece and she is inspired by naïve and folk art. She has a long history of teaching and tutors a range of levels of ability and was a guest artist at Jersey Textile Showcase in 2014. She was also artist in residence at the RHS-partnered Sussex Prairies Garden in West Sussex in 2014. She exhibited in a solo gallery at the international 'World of Threads' festival in Canada. She fundraises for cancer and nature conservation charities with exhibitions and community collaborative pieces. She is the co-author of 'Connected Cloth', with Cas Holmes and is currently writing a new book due out in 2016. She also writes articles for various online journals and blogs.

CAS HOLMES casholmestextiles.co.uk

Cas Holmes is interested in the issues relating to the environment and to the land. Trained in fine art she works in mixed media using found materials, textiles and paper. At first glance, the materials and techniques give the impression of something we 'already know', yet the artist is able to conjure up familiar images and associations and give them new meanings. She is influenced by the ideals of wabi-sabi, things often overlooked, details, worn surfaces and the beauty found in the transience of things imperfect. With a background in community arts, collaborative projects, commissions and installations are an important part of her practice and she works in museums and public venues in the UK and abroad. She was guest artist at the 20th Anniversary of the European Patchwork Meeting, Alsace in 2014 and will be exhibiting new works in Europe in 2015. She is a senior tutor at West Dean College and teaches at Adult Education. Her work processes are reflected in her book 'The Found Object in Textile Art', (reprinted 3 times). Her second book, 'Connected Cloth,' co-written with Anne Kelly, looks at aspects of collaboration in textile arts, and she is currently working and her third book due out Autumn 2015.

