

Kebab Lamp, 'Star Gazer', 2008



CLARE PAGE
Born Northampton 1975.
1994 - 95, Art Foundation
1995 - 98, Liverpool Art School,
BA (Hons), Fine Art
2000 - 01, informal machine-
knitting apprenticeship

HARRY RICHARDSON
Born London 1975.
1994 - 95, Art Foundation
1995 - 98, Liverpool Art School,
BA (Hons), Fine Art
2001 - 02, City and Guilds,
Handcrafted Cabinet Making

COMMITTEE

Committee finds the biggest questions now facing makers and designers are, 'what is worth making in the consumer age when we already have (and waste) so much?' and, 'which aesthetics should we employ in post modern times to communicate our story?'

We try to address these questions through our self-directed studio practice, by making works that hover somewhere between the perceived disciplines of design, craft and art. For this exhibition we present a number of these projects, which together illustrate a particular line of enquiry into why the products around us are the shape they are and how we come to value these items.

The main approach for this body of work has been the assembly, adaptation and juxtaposition of discarded objects, which we see as the 'raw' material that best reflects our age. Amongst the junk markets and charity shops we find the underbelly of retail; the unseen chapter of the consumer story, containing a library of design references and limitless cheap materials, all one inch away from landfill.

Once transformed with great care and given new meaning, these redundant, mass-produced objects can be injected back into the market place, (almost like 'ready-mades' in reverse gear). Not a recycling answer in themselves but a call for a new relationship with our material world.

Because so much of our creative process takes place in the form of a discussion as we compose our works, we have made a sound recording to document the composition of a Committee 'Kebab Lamp'. We hope this will illustrate the way we slowly determine the order of objects that make the finished design. The completed lamp and all of the items considered for it, but which didn't make it into the piece, are also on display.

www.gallop.co.uk



The Plastic Flandango Collection, 2008

Meta Table Setting Installation, 2009



LINDA FLORENCE

LINDA FLORENCE
Born Scotland 1981.
1999 - 2003, Duncan of
Jordanstone College of Art and
Design, BA (Hons) Design of
Printed Textiles, 2003 - 05,
Central Saint Martins, MA
Design for Textile Futures

Having found that the Jerwood Space building was a Victorian school I started to look at tile designs and was inspired by a story my mother had told me. She told me of women in Glasgow living in tenement buildings who would take it in turns to wash the communal stairs each week and draw their own patterns on the stairs as personal decoration. Each woman would become known for her own design of flowers or graphic patterns.

I loved the idea of the designs drawing and changing each week as the woman would show their drawing and design skills in the clean floors as a kind of cleaning trade mark. I was also inspired by the gathering of mixed tiles and the replacing of broken tiles which I had seen creating mishmash walls in Tripoli, Libya on a recent trip. It was interesting how the different patterns were being combined to work in a crazy blend of many patterns meeting together.

I love eclectic mixes of patterns brought together over time and the seemingly uncontrollable nature of a tile being broken and replaced with a different design which was to hand at the time of fixing. I wanted to make wallpaper which grew from the gallery floor tiles onto the wall in a rough flooring material patterned with soft textile flock. Visitors have the chance to build part of the pattern during the exhibition, adding tiles into the continuing pattern while being influenced by the designs layout previous visitors have left before them.

www.lindaflorence.co.uk



Sugar Dance, 2008

Flight take-off, Long Exposure series, 2008
Mfr. Lhotsky Studios



The exhibit titled 'Solid Air' showcases a series of work that materializes the encapsulation of an unsustainable moment into a permanent state. Presented through a studio practice exploring the possibilities and impact of the physical form upon the intangible nature of digital media, this juxtaposes the current trend within the applied arts, through using digital technologies as a lens to reprocess and redefine our known pre-conceptions of the familiar within the physical world.

Focusing on the trajectories of a bird and a moth, the tangible echoes captured create a continuous sinuous passage of time through space. The two glass works of a feral pigeon landing and taking-off narrate the poetry of flight captured through the sensitive language of glass creating objects of mysterious beauty. The erratic trajectory of a moth intersects the space with a sense of nuisance familiarity charmed by the attraction of light, created through industrial rapid prototyping the nylon material holds an ethereality quality reminiscent of the ephemeral motion.

Using a combination of cinematic stop-motion techniques, CAD modelling, rapid prototyping and traditional hand-craftsmanship, 'Solid Air' challenges the known boundaries of glass kiln casting fabrication and practice, resulting in apparitions that solidify the intangible. These highly crafted artefacts, while not made by the practitioner's hand, are still loyal to his signature style.

www.mrmann.co.uk



Flight landing, Long Exposure series, 2009
Mfr. Lhotsky Studios

GEOFFREY MANN

GEOFFREY MANN
Born Scotland 1980.
1998 - 2002, Grays School of
Art BA (Hons) 3D Design, 2001
Moholy-Nagy University of
Art and Design (Hungary) and
International Ceramics Studio
(Hungary) Erasmus exchange,
2003 - 05 Royal College of Art,
MA Ceramics and Glass



The Catch, 2008



Ruminant Blooms, 2008

I am fascinated by undervalued natural and manmade materials. I explore how we relate to them on a cultural, functional and emotional level, how our material relationships fit in with the bigger picture and how we can make our co-existence more sustainable.

Much of my work is based on exploring; whatever I find is probed for its potential as a design material. The outcomes of these investigations are objects and installations such as 'Ruminant Bloom', flower-like lamps, made from preserved cow and sheep stomachs, and 'The Catch', a barren seascape made of fish crates from the fish market of Sapporo, Japan, reflecting on the overfishing of the oceans.

During my research into the relationship of man and marine life and possible applications for kelp as a design material I came across Bryozoans, tiny animals that colonise kelp, flotsam and jetsam. They create beautifully detailed, calcified skeletons with mesh and cell-like surfaces. Together with their manmade 'habitats', Bryozoa became the starting point for 'Settlements', the objects in this exhibition.

'Settlements' are made from a range of materials - plastic, porcelain, black clay and bronze. They are flotsam and jetsam hybrids, both manmade and organic, parts of which are submerged in seawater tanks to allow Bryozoa to settle on and co-design their surfaces. The resulting objects provide a glimpse of what is happening within the vast islands of rubbish floating in the remote areas of our oceans, where nature is converting manmade objects into new habitats and vessels that are spreading organisms across the globe at unprecedented speed and scale.

'Settlements' is being developed with marine biologist Dr. Joanne Porter from Aberystwyth University.

www.julialohmann.co.uk

Ruminant Blooms, 2008



The Catch, 2008



Ruminant Blooms, 2008

JULIA LOHMANN

JULIA LOHMANN
Born Germany 1977.
1998 - 2001, Surrey Institute of
Art and Design (BA), Graphic
Design, 2002 - 04, Royal College
of Art MA Design Products

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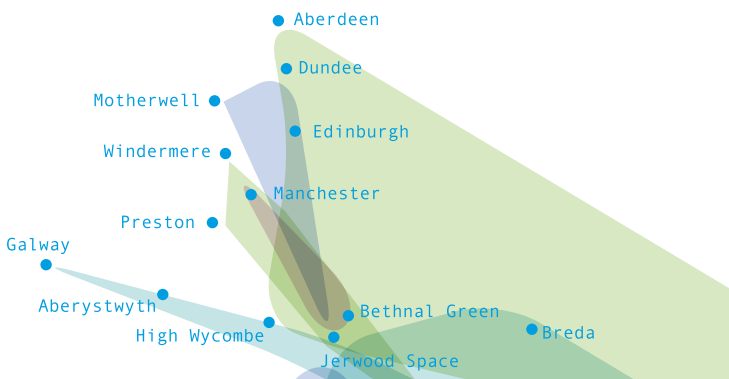
Ruminant Blooms, 2008



The Catch, 2008



Ruminant Blooms, 2008



Relics of an Awesome Picnic, 2009



Knitters from around the world are invited to participate in an attempt to complete Planet Earth's UFOs.

To a knitter, UFO is an abbreviation for UnFinished Object. Across the world, hidden in cupboards, are accumulations of half knitted works. On conception, the ideas were fuelled with love and contemplation. For various reasons, sometimes sad, the projects have stalled. The patterns may be lost and yarn run out, but with invested hours of skilled effort, these pieces are rarely thrown away. They are packed and hidden away, harbouring guilt and sorrow.

UFO Project Administration Service is here to help these pieces fly into a new dimension. Knitters are brilliant at solving problems, and sharing stories. Harbours of UFOs are asked to tell the full story of why their piece could not be finished. This story could possibly inspire the new knitter to finish the piece. Knitters taking on UFOs have total creative freedom. Knitters and harbourers can state whether they would like the piece returned to the source, or to fly into the atmosphere. One person's rubbish is another person's gold, and what may be not working for you, could be the spark of a vision for somebody else.

UFO Project Administration Service uses the internet to make these exchanges. The internet is knitted with knitter's networks, exchanging ideas about moral fibre and creativity. Knitting is not dead.

ufoadministration.blogspot.com



Knitted Wedding, 2005

RACHAEL MATTHEWS

RACHAEL MATTHEWS
Born Windermere 1974.
1993 - 96 Central Saint Martins
BA (Hons) Printed Textile
Design, 2002 London College
of Fashion, Pattern cutting

CLAIRE NORCROSS

CLAIRE NORCROSS
Born Stockport, 1975.
1995 - 98, Manchester
Metropolitan University, BA
(Hons) Embroidery



Aperture for Habitat, 2003
Photographer Tim Ainsworth



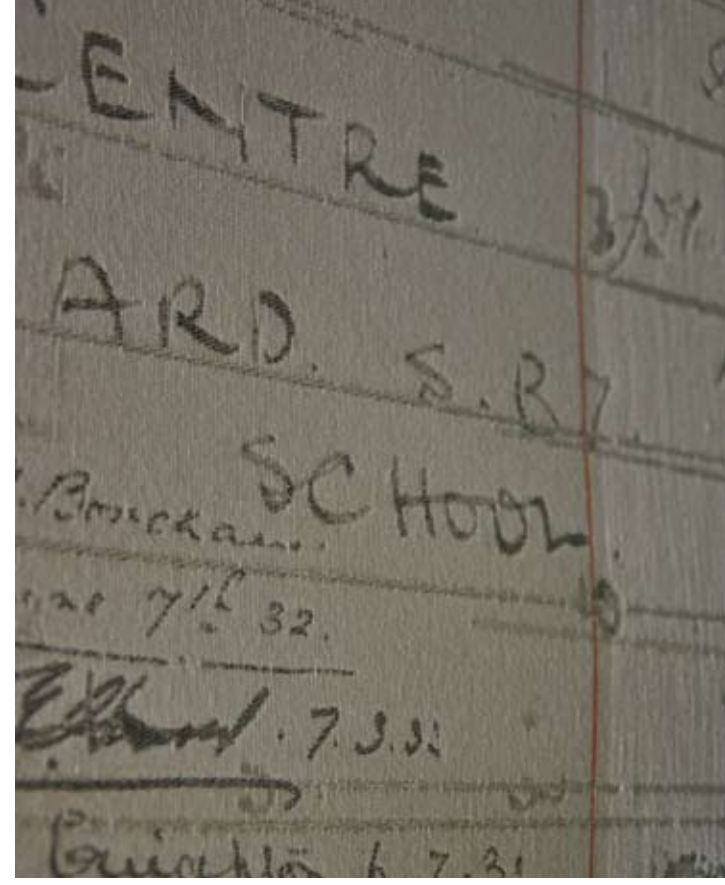
Ribbon Light for Habitat, 2004

Compact fluorescent or energy saving light bulbs are soon to replace the traditional GLS bulb and yet the impact of this is rarely integral to the aesthetic of a design. The concept for Bloom was to create a decorative piece which promotes the aesthetic of the low energy bulbs, by combining their form with the inspiration of geometrical botanical structures, allows the bulb to take on a sculptural feature, becoming the stamen in the centre of a flower.

My design process follows a journey of thought through physically making. In the initial stages of designing I love the methodical approach to following traditional craft techniques. Through the making process, I am able to personalise the techniques to develop new forms which create the desired aesthetic. Paper is a material which I feel a natural affinity with; it is malleable, sculptural, instantaneous and sympathetic to light. Having previously designed Aperture, I felt there was a great deal more to this material that I had yet to explore.

This bespoke handcrafted piece was created as a reaction to the experience of working for a number of years as a lighting designer of mass produced objects. By super-scaling the form to 'un-domestic' proportions, labouring over the hand folded details, indulging in the intricacy of laser cutting, I have created a piece of visual impact which is impossible to handle, challenging to transport and a challenge to assemble, the very antithesis of the everything a commercial design needs to be!

www.clairenorcross.co.uk



Timeline (detail), 2009



Timeline (detail), 2009

ISMINI SAMANIDOU

ISMINI SAMANIDOU
Born Greece 1977.
1996 - 97 Camberwell College of
Arts Foundation Studies in Art
and Design, 1997 - 2000 Central
Saint Martins BA (Hons)
Textiles, 2001 - 03 Royal College
of Art, MA Constructed Textiles

The work is a site specific textile piece referencing the history of the building and exploring the transformative nature of textiles within an architectural space.

The piece maps out the timeline of the Jerwood Space site, from the first evidence of the site in 17C maps, to poor housing on Princes Row prior to the building of Orange Street School, to the character of the space as it exists today. The textile references the relationships between formal, informal and unintentional recordings of history and the textile patterns draw on text, diagrams, presence, traces and movement.

The piece articulates the layered nature of the building and is characterised by abstract and illustrative qualities and densities that explore translucency and opacity. In its form, the fabric divides and subdivides, creating a large scale three dimensional piece that is a surface, a wall, a room and allows the viewer to experience a textile space.

The textile is woven on a digital jacquard loom, an industrial technology that enables the production of large scale woven cloth with complex illustrative patterns. Being present when the fabric is woven and interacting with the loom allows for intuitive decisions responding to the fabric as it is being made, overriding the normally hidden stages of industrial textile production.

Supported by Arts Council England and the Oriole Mill. Information by Richard and Imogen Lee, dance photography by Jessica Angel

www.isminisamanidou.com

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