

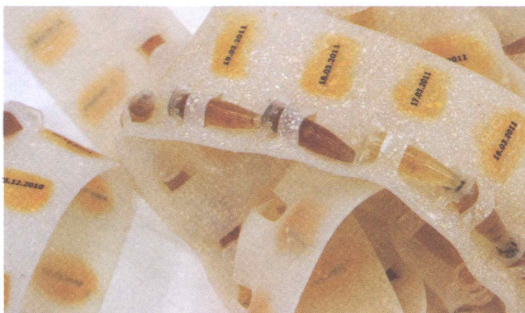
BONINGTON
GALLERY

CRAFTING ARCHIVE ANATOMIES COPY



WEDNESDAY 7 JANUARY - WEDNESDAY 4 FEBRUARY 2015

MATERIAL. PERFORMANCE. IDENTITY.



Left:
AMANDA COTTON
Wee Ribbon

CRAFTING ANATOMIES

Crafting Anatomies places the human body at the centre of a multidisciplinary dialogue, exploring how the body is interpreted, crafted and re-imagined, within historical, contemporary and future contexts.

This exhibition features international practitioners and researchers at the forefront of their disciplines, who are transforming the landscape of creative and scientific practice.

Artefacts ranging from luxury goods crafted from human skin cells, to garments that sonically represent architectural structures, are juxtaposed with installations that contemplate the potential beauty found in bodily waste.

EXHIBITION OPEN:
WEDNESDAY 7 JANUARY – WEDNESDAY 4 FEBRUARY 2015

Monday – Friday, 10 am – 5 pm

LOCATION:

Bonington Gallery, Dryden Street, Nottingham NG1 4GG

www.boningtongallery.co.uk
www.ntu170years.co.uk

Selected works focusing on personal narratives and collaborative dialogues have been assembled to highlight multiple responses to human anatomy – framed through the lenses of Material, Performance and Identity.

Crafting Anatomies is curated by Dr Amanda Briggs-Goode, Rhian Solomon and Dr Katherine Townsend – members of the Creative Textiles Research Group (CTRG) at Nottingham Trent University.

www.ntu.ac.uk/creativetextileresearch

MATERIAL

The virtual and physical dimensions of the human body are examined through projects that pose questions around mimicry, simulation and biological experiments with materials of the body.

Designer Amy Congdon considers skin as a material in her collection *Biological Atelier*, emphasizing future fabrications that are not grown but cultured, where luxury goods are fashioned from skin cells, not fabric.

Further intriguing exhibits include the work of researcher Veronica Ranner, in her project *Biophilia*, where the growing demand for organ donation is met through the creation of biodegradable human hearts spun from silk worms.

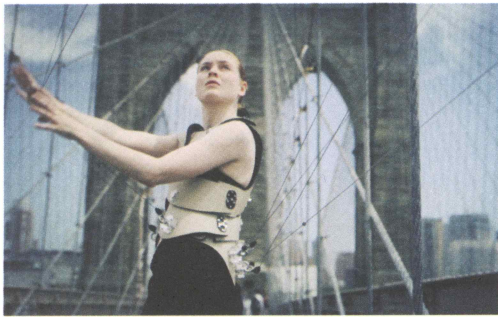
Anatomical fabrications that synthesise hand and digital crafting techniques to recreate human organs are featured through the practice of ocularist, John Pacey-Lowrie, and phantom heart modeler Richard Arm.

A diverse range of projects explore the re-appropriation of biological materials including works by » David Fairhurst » Amanda Briggs-Goode » Nuala Clooney » Jo Cope » Amanda Cotton » Kathy Dickinson » Julian Ellis » Julie Light » Emma Montague and Juliana Sissons.

Below, top:
RICHARD ARM
3D printed model of a human heart

Below, bottom:
EYEWEAR BY EMMA MONTAGUE
Widow
Photographed by SAGA SIG





PERFORMANCE

Creative interpretations of human gesture, movement and expression are presented in this exhibition, alongside interactive accessories that are controlled by the actions of the wearer. A series of films also examine the complexities of body languages.

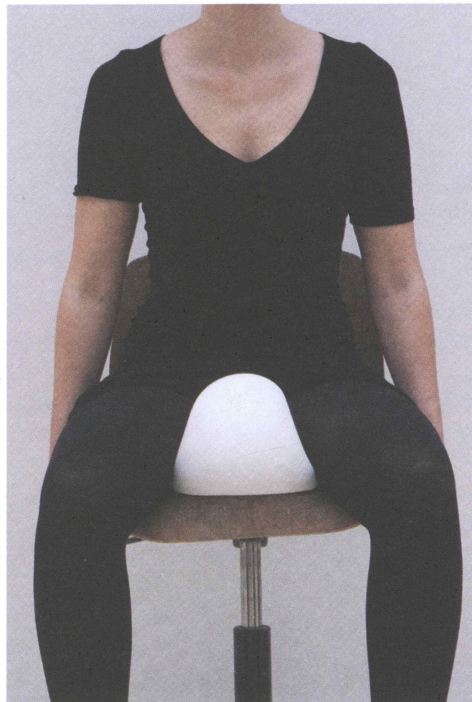
Works extending our corporeal boundaries include Di Mainstone's *Human Harp Project*, which translates the invisible vibrations of a suspension bridge into harmonic sound-scapes orchestrated by the body.

Advanced and established visual imaging techniques are employed in symbiosis by Boudicca, who capture bodies in motion to inform conceptual fashion design.

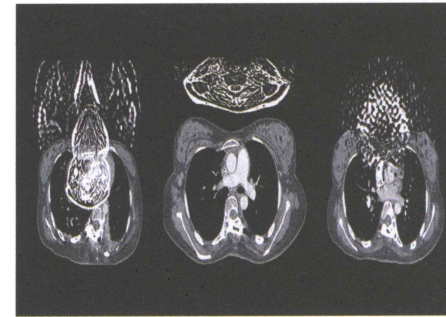
Human behaviour is eloquently recorded by Julia Schuster's notions of gesture and gender. Fo Hamblin and R&A Collaboration document the enactment of embodied knowledge in craft practice, while Shelly Goldsmith and Adriana Ionascu draw attention to our subtle interactions with everyday objects.

Above:
DI MAINSTONE
The Human Harp Project

Right:
JULIA SCHUSTER
Gendered Postures, 2014



Other research practitioners connecting to the theme of performative anatomies include » David Gates » Sarah Kettley » Lois Pittman » Marloes ten Bhömer » Katherine Townsend » Sarah Walker and Hannah White.



Left:
AMINDER VIRDEE
Film Still

IDENTITY

Human identities are constructed in relation to gender, dress, genetics and culture in works throughout this exhibition; interpretations of the physiological form and psychological self are also creatively investigated.

Alexa Wright sensitively explores the personal narratives of heart transplant recipients questioning how this life-changing experience might impact upon a sense of self.

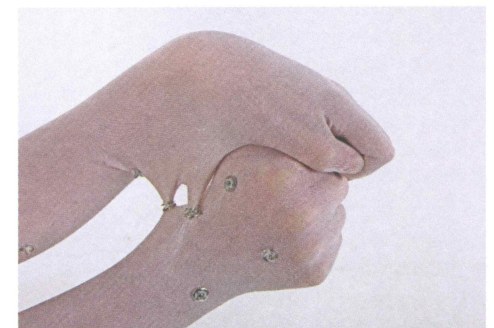
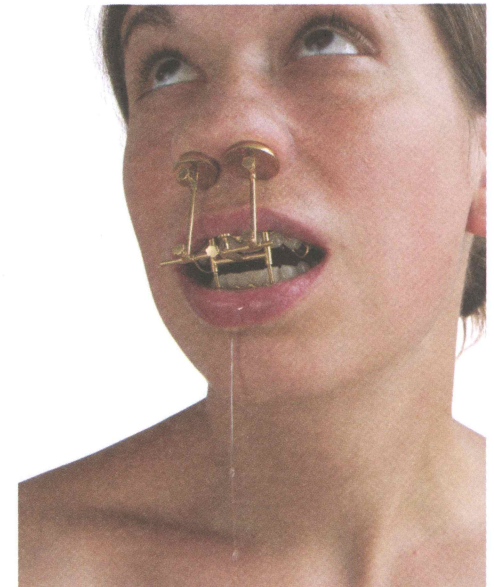
Photographs created by Karen Ingham using medical imaging technologies challenge conventional perceptions of self portraiture.

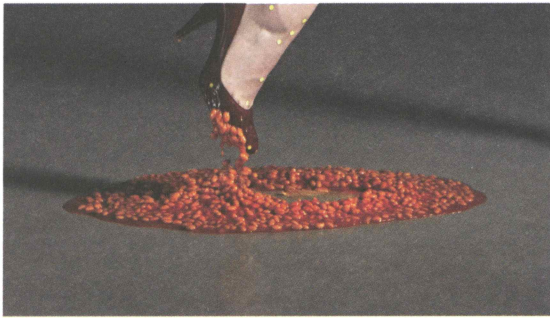
Notions of physical 'perfection' are questioned by artist Jessie White through her collection *Getting it Wrong*, addressing the hidden possibilities of disability, while Ana Rajcevic's conceptual body adornments speculate on the future of human evolution.

Additional works examining notions of identity comprise projects by » Anne Brennan » Lucy Brown » Margaret Bushby » Jon Clair » Laura Clarke » Marisa Culatto » Sandra Fruebing » Karen Harrigan » Lauren Kalman » Lee Mattocks » Alana Tyson » Ania Sadkowska and Aminder Virdee.

Below, top:
LAUREN KALMAN

Below, bottom:
JESSIE WHITE
Getting it Wrong





Left:
MARLOES TEN BHÖMER
© Marloes ten Bhömer
Courtesy Stanley Picker Gallery

CRAFTING ANATOMIES

SYMPOSIUM

FRIDAY 30 JANUARY 2015, BONINGTON LECTURE THEATRE

This one day symposium will explore the curious practices of a selection of *Crafting Anatomies*' exhibitors, highlighting a preoccupation with the human condition in a breadth of exploratory contexts.

SPEAKERS AT THIS EVENT INCLUDE:

Dr Amanda Briggs-Goode, Head of Department, Fashion, Textiles and Knitwear, Nottingham Trent University
Crafting Anatomies Context

Karen Ingham, Artist and Professor of Art, Science and Technology Interactions, University of Wales Trinity Saint David, Swansea
Material Bodies and Digital Dissections

Di Mainstone, Research Artist
The Human Harp Project

Ania Sadkowska, Researcher and Artist, Nottingham Trent University
Fashioning Age

Juliana Sissons, Designer and Senior Lecturer in Fashion Knitwear, Nottingham Trent University; and

Rhian Solomon, Researcher, Nottingham Trent University; Director of the sKINship research program
The Anatomy of Collaboration

Dr Katherine Townsend, Reader in Fashion and Textiles Crafts, Nottingham Trent University

Dr Sarah Kettley, Senior Lecturer, Nottingham Trent University
The Electric Corset & Other Future Histories

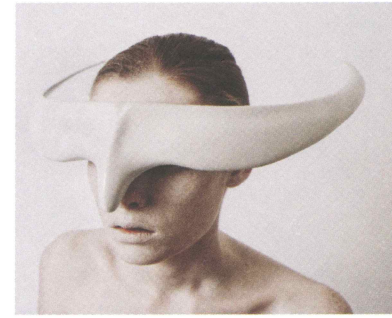
Marloes ten Bhömer, Senior Research Fellow Kingston University; Professor of Fashion University of the Arts Berlin
The High Heeled Woman as an Engineering Problem

Alexa Wright, Artist and Reader in Visual Culture, University of Westminster
Embodied Narratives

Delegates will also have the opportunity to visit the *Crafting Anatomies* exhibition in conjunction with this event and see ocularist and *Crafting Anatomies* exhibitor, John Pacey-Lowrie, as he demonstrates his craft of creating prosthetic eyes.

For more details and to book your place please visit:

www.boningtongallery.co.uk/events/craftingsymposium



Left and front cover:
ANA RAJCEVIC
Animal (detail)

CRAFTING ANATOMIES

EVENTS

A series of anatomically inspired events will compliment the *Crafting Anatomies* exhibition. Learn surgical techniques in cloth, watch prosthetic eyes being crafted and hear about the crafting of human phantom organs.

PATTERN CUTTING INSPIRED BY PLASTIC SURGERY

Saturday 17 January 2015
10 am – 4 pm

Learn surgical techniques in cloth to create simple garments with Juliana Sissons.

CRAFTING ANATOMIES TO TRAIN SURGEONS

Wednesday 21 January 2015
3.30 pm – 4.30 pm

Hear composite material specialist Richard Arm talk about his groundbreaking project that simulates a human heart, designed to train surgeons.

CRAFTING PROSTHETIC EYES

Friday 30 January 2015
11 am – 2 pm

Attend a demonstration by ocularist John Pacey-Lowrie. John has 35 years' experience in bespoke ocular prosthetics. He is one of an extremely small group of talented practitioners who design, manufacture and hand-paint ocular prostheses.

For bookings and further information about these events please visit:
www.boningtongallery.co.uk/events or telephone 0115 848 2709



Left:
DI MAINSTONE
The Human Harp Project

IN CONVERSATION

DI MAINSTONE OF THE HUMAN HARP PROJECT

WHAT ARE YOU CURRENTLY WORKING ON?

Transforming suspension bridges into giant harps and inviting people to play them!

This project is called *Human Harp* – a global collaboration that bridges knowledge between digital hubs around the world, to co-author a story of sound, movement and bridges. As artist in residence at Queen Mary University London, I collaborate with researchers from the Centre for Digital Music, to develop this and other new musical instruments that are inspired by the body, transforming physical movement into sound via digital technology.

My sonic devices have been performed at home and abroad, most notably at the V&A, The Barbican, The National Portrait Gallery, Eyebeam NYC and the Swedish National Touring Theatre. Each happening is unique, revealing openings for audience and performer encounters. My work has been featured in journals such as the *New York Times*, *Time Out*, *Dezeen* and *The Observer*.

WHAT ARE YOU BEST KNOWN FOR?

Playing the Brooklyn Bridge like a giant harp.

This idea came about during a residency in New York, when I was drawn to the Brooklyn Bridge in search of inspiration. I was struck by the sounds that I could hear – the clonking of footsteps on the wooden walkway (which reminded me of a giant glockenspiel), the whirring of bicycles, the drone of the traffic and sound of visitors as they walked by. The bridge itself reminded me of a giant harp and it struck me that all of these journey sounds were resonating through the steel cables of the bridge. Inspired, I wondered if I could collaborate with scientists and musicians to develop an instrument that would enable pedestrians to play the vibrations travelling along the bridge's cables like a giant harp.

In December 2012, I discovered that the 130th anniversary of the Brooklyn Bridge was imminent. We spent the 130th anniversary of the bridge filming a dancer demonstrating and exploring the *Human Harp*. *The New York Times* was one of the journals that featured the project, highlighting me as one of the “new generation visionaries” in the international digital arts scene.

WHAT IS UNIQUE ABOUT THE HUMAN HARP PROCESS?

I believe the most beautiful element to the project is the process. Much of our research is done on bridges working with young people, dancers, scientists and creative thinkers. The rest of our ideas are realised in other people's spaces where we can open up our creative process to new and captive audiences.

As well as making music with suspension bridges, *Human Harp* is about the impact of visionary research on the global community, releasing ideas from dusty laboratories into the world where they can evolve, develop and grow, whilst engaging with the broadest possible audience.

BEYOND YOUR WORK AND STUDIES, WHAT ARE YOU PASSIONATE ABOUT?

I am fascinated by the brain and have spent the last four years studying how mine is programmed through cognitive hypnosis. The process of looking at personal behaviours that make me feel unhappy and seeking their roots in a bid to change them, is an endlessly rewarding act. This has also enabled me to visualise the future that I dream of and make it a reality – transforming bridges into giant harps for example.

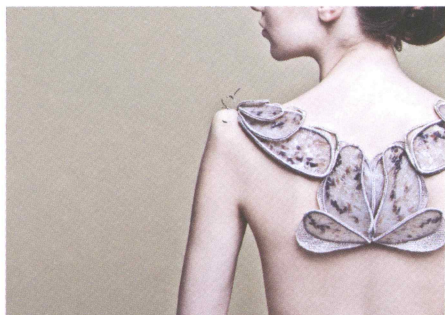
I am also a keen writer and have had a book of poems published called *The Creepy Neighbours*.

Filmmaking is a singular way to express all of my passions. Recently I transformed my living room into a set to make a stop-frame animation that told the story of a woman whose innermost fears, thoughts and dreams were revealed as three-dimensional words and numbers that burst through her skin. The end result has been accepted into The Cannes Film Festival's Short Film Corner.

FINALLY, HAS THE PROCESS OF PLAYING BRIDGES CHANGED THE WAY YOUR BRAIN WORKS?

Since commencing the *Human Harp* journey in 2012, I have noticed a strong change in my perspective. By following a dream, and buying a ticket to New York to share an idea with people and listen to their opinions and ideas, I have realised that the act of doing is the key to achieving anything. In the past I have been an artist who develops concepts and artefacts one by one.

This is a completely new experience and I feel exhilarated – as though new areas of my brain have woken up from a long sleep and have been stimulated to embrace ideas that at one time may not have occurred to me.



Left:
AMY CONGDON
Biological Atelier

CRAFTING ANATOMIES

EXHIBITORS AND CONTRIBUTIONS

Richard Arm
Boudicca
Anne Brennan
Amanda Briggs-Goode
Lucy Brown
Margaret Bushby
Jon Clair
Laura Clarke
Nuala Clooney
Amy Congdon
Jo Cope
Amanda Cotton
Colin Cork and Tilak Dias
Marisa Culatto
Kathy Dickinson
Julian Ellis
Sandra Fruebing
David Gates
Shelly Goldsmith
Fiona Hamblin
Karen Harrigan
Karen Ingham
Adriana Ionascu
Lauren Kalman
Julie Light
Di Mainstone/Human Harp

www.castingabout.com
www.boudiccacouture.com

www.lucybrownmakes.wordpress.com

www.jonclair.com
www.lauraclarke.co.uk
www.nualaclooney.wordpress.com
www.amycongdon.com
www.jocope.com
www.amandacotton.co.uk
www.ntu.ac.uk/advancedtextileresearch
www.marisaculatto.blogspot.com

www.ellisdev.co.uk
www.sandra-fruebing.de
www.davidgatesstudioworkshop.co.uk
www.shellygoldsmith.com

www.kareningham.org.uk
www.ceramicsireland.org
www.laurenkalman.com
www.julielightglass.co.uk
www.humanharp.org



Left:
SHELLY GOLDSMITH
Mother's Touch

CRAFTING ANATOMIES

EXHIBITORS AND CONTRIBUTIONS

Lee Mattocks
Emma Montague
John Pacey-Lowrie
Lois Pitman
Veronica Ranner
Ana Rajcevic
Ania Sadkowska
Julia Schuster
Juliana Sissons
Rhian Solomon
Marloes ten Bhömer
Katherine Townsend and Sarah Kettley
Alana Tyson
Aminder Virdee
Hannah White
Jessie White
Alexa Wright

www.mattocks-fashion-artefact.co.uk
www.emmamontague.com
www.johnpaceylowrie.com

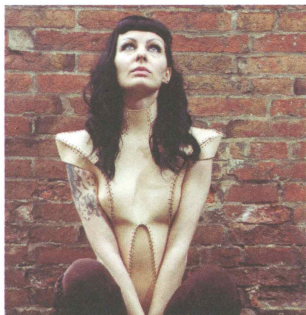
www.veronicaranner.com
www.anarajcevic.com

www.juliaschuster.net
www.skinship.co.uk
www.rhiansolomon.co.uk
www.marloestenbhomer.squarespace.com
www.sarahkettleydesign.co.uk
www.alanatyson.com
www.aminder-virdee.com
www.lacetracks.com

www.alexawright.com

Sincere thanks to The Wellcome Trust and Judith Edgar and Ann Inscker from Nottingham City Museum and Galleries for the loan of artefacts and documentary films from their historic collection.

We would also like to thank Deborah Dean, Exhibitions Manager at Nottingham Castle Museum and Art Gallery; Kashif Nadim Chaudry, Fine Artist and Liz Ciokajlo, Concept Development Footwear Designer, who have acted as the independent selection panel for this exhibition.



Left:
ANIA SADKOWSKA
The Dys-Appearing Body Project
Model, KELLY VOUCHAN
Photographed by FRASER WEST

CREATIVE TEXTILES RESEARCH GROUP

A major focus of the Creative Textiles Research Group (CTRG) is the significance and meaning of textiles across cultures and time. Their research covers a range of technological, social and historical contexts.

The CTRG work alongside partners within industry, education and cultural institutions including Nottingham Castle, The V&A and The British Council. Research collaborations are currently being undertaken at local, national and international levels.

The Group offer a range of expertise across the fields of fashion and textiles in both historical and contemporary perspectives, including 2D and 3D digital printing, Indian textiles, Victorian and Edwardian design, dress and craft.

THE CTRG AT NOTTINGHAM TRENT UNIVERSITY COMPRISES THREE KEY RESEARCH PROGRAMMES:

Digital Craft and Embodied Knowledge

Led by Dr Katherine Townsend

katherine.townsend@ntu.ac.uk

Lace Heritage

Led by Dr Amanda Briggs-Goode

amanda.briggs-goode@ntu.ac.uk

Global Cultures of Textiles and Dress

Led by Dr Eiluned Edwards

eiluned.edwards@ntu.ac.uk

For further information please visit:

www.ntu.ac.uk/creativetextileresearch