



Anne Griffiths – Contemporary Textile Art – November Newsletter

Dear All,

The month began with a workshop for children aged 6-11 at Vale and Downland Museum as part of the [Wantage \(not just\) Betjeman Literary Festival](#). We began by reading The Tea Party chapter of Alice in Wonderland and then made little fanfold books in the same format as my [printed sketchbooks](#). The younger children coloured in pictures of watches, hats, teapots and cakes while the older ones drew their own pictures illustrating The Tea Party.



I gave my new talk [Stories in Stitch](#) at the Wantage Civic Hall discussing my love of illustrating words or stories in stitch and the way letters and words can be used as design motifs.

Another workshop at Courthill, Wantage was about written matter too, the subject was [Illuminated Manuscripts](#). Everyone made a letter from metal shim (a tomato puree tube believe it not) and painted a background fabric to mount it on. Some students finished the stitching but for those who didn't, it is a small project perfect for finishing on these cold dark evenings when you don't want to go out.



The next workshop at Courthill is scheduled for 22nd January where we will make a [Pocketbook](#).

In the morning we will cut stencils to decorate the fabric. The image for the stencil could be a single motif for a small panel or a repeating pattern to decorate a larger piece of material as shown. This fabric will then be used to cover a pocketbook. I used the one shown to hold all my tickets, postcards, photos and notes from my holiday in Sevilla. You could use it as a diary for next year,

a place to keep cooking recipes or gardening notes. The possibilities are endless! If the course has to be cancelled due to the weather conditions, there will be no charge and I will refund your deposit. Do please book though as I need to know the numbers by the end of December.

The first unit for new [Machine Embroidery Distance Learning](#) course is complete, and there are people signed up already.

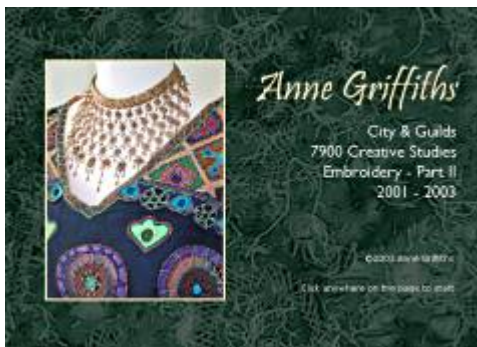
Do have a look if you want to explore a new subject or brush up on your existing design and machine skills in the New Year. There are six units in the course equivalent to a level 2 City and Guilds and you can enrol for each unit separately, for a price less than for a couple of dayschools!

If you need any more information then give me a ring and I will be happy to discuss the course content.



The "House of Alice" exhibition at Cornerstone has now ended and I would like to thank everyone who came and supported it, and for the lovely comments I received. I will put some images up in the next month and will be looking for new venues to take it to next year. If you know of an interesting venue give me a ring.

This month I made my first online [Shop](#). There are cards, books and framed pictures and I will be adding new pieces all the time. Most pieces I have already made and will be sent immediately others are already sold have a red spot ● like in a real gallery but I can make a copy or something similar.



I have been to two very different photography exhibitions this month.

The first, [Seduced by Art Photography Past and Present](#) is a wonderful exhibition exploring how painting has influenced and inspired the evolution of photography.

The monochrome photograph is from the 1850's by Adolphe Braun. Braun was originally a textile designer who began photographing flowers to assist him in his designs, by printing onto varnished paper and manipulating light to gain the greatest depth of shadow he gains a range of so many subtle tones his pictures can be compared to still life paintings such as "The Rosy Wealth of June" by Henri Fantin-Latour which was painted 30 years later.



Another picture from this exhibition is by Israeli photographer Ori Gersht "Blow Up: Untitled 5" 2005. This photo typifies the advances in technology which makes it possible to capture the split second in which these roses, frozen with liquid nitrogen and interlaced with explosives, are detonated into a storm of broken petals and glass.



This exhibition is about far more than still life. Galleries are divided into genres, portraiture, landscape, and religious imagery all with comparative paintings and photographs.

If you go, allow plenty of time and energy. The exhibition is well worth a visit.

The second exhibition is [William Klein + Daido Moriyama](#) shows urban life in New York, Paris, Rome and Tokyo from the 1950's to the present day. I was most interested to see the work of William Klein after I saw an excellent programme on BBC Iplayer [Imagine... - The Many Lives of William Klein](#), do watch it if you can't get to the exhibition.

Having worked in Paris for much of the last 60 years, Klein followed closely in the footsteps of Henri Cartier-Bresson, in fact he bought his first camera from him.

Klein's work - ranging from portraits to photojournalism to fashion - is completely different though. Using wide angle lenses he crams as much of the scene into the photograph as possible with many of the people actively participating in the image. You are not the passive observer that you were with Cartier-Bresson's photographs but active in the scene.



Klein's contemporary work has involved him revisiting his contact sheets and marking up with paint the selection for the final print. Looking at these contacts was almost like spying into an artist's sketchbook to see the rejected photographs and considering why one was chosen and another not.



I had never heard of Daido Moriyama until this exhibition. There is an interesting [interview](#) with him in the Telegraph where he cites Klein, Jack Kerouac and Andy Warhol as his principle influences.

"Hunting" his images in cities, Moriyama also photographs the roads, highways and train stations that connect them.

Unlike Klein's work though, his cities appear lonely and seedy places perhaps because of his use of extreme light and shade and his stretching of the limits of photography to the point where the subject becomes little more than a blur of shapes, grains or scratches.

Warhol's influence is apparent in a room with Moriyama repetitive reproduction of the same object using different media, including silkscreen printing

That's it for 2012! I would like to wish you very best wishes for a Happy Christmas and New Year!

Best,

A handwritten signature in black ink, appearing to read "Anne". The script is fluid and cursive, with the first letter being a large, stylized capital 'A'.