

Storyboards
Michael
Brennand-
Wood

Storyboards

This catalogue features *Storyboards*, a body of work created by Michael Brennand-Wood between 2020 and 2022. It was published by Monique Deul Consultancy on the occasion of the exhibition *Going Beyond: Michael Brennand-Wood and Anne Marie Laureys*, presented by Taste Contemporary at 4 Cromwell Place, London.

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Foreword

Michael Brennand-Wood has been part of the Taste Contemporary story from the very beginning, and I am proud and happy to present, for the first time, this important body of work.

With *Storyboards*, Michael continues his unique creative journey as an artist, inviting us to join him as he mines his deep, rich, and broad collection of experiences and reflections sustained by a vibrant imagination.

A visit to Michael's atelier can only be described as a feast for the eyes. One is struck by a mixture of stimuli: different colour palettes, boxes overflowing with buttons and patches topped by countless spools of coloured yarn, collages of postcards, images, texts, objects and books framing a past of exploration and a future of possibilities.

His irrepressible curiosity and knowledge of all expressions of art, literature and music continue to find a voice in these works.

The *Storyboards* derive from Michael's openness to self-reflection and a persistent compulsion in his over fifty years of making to seek the boundaries of his imagination and push beyond.

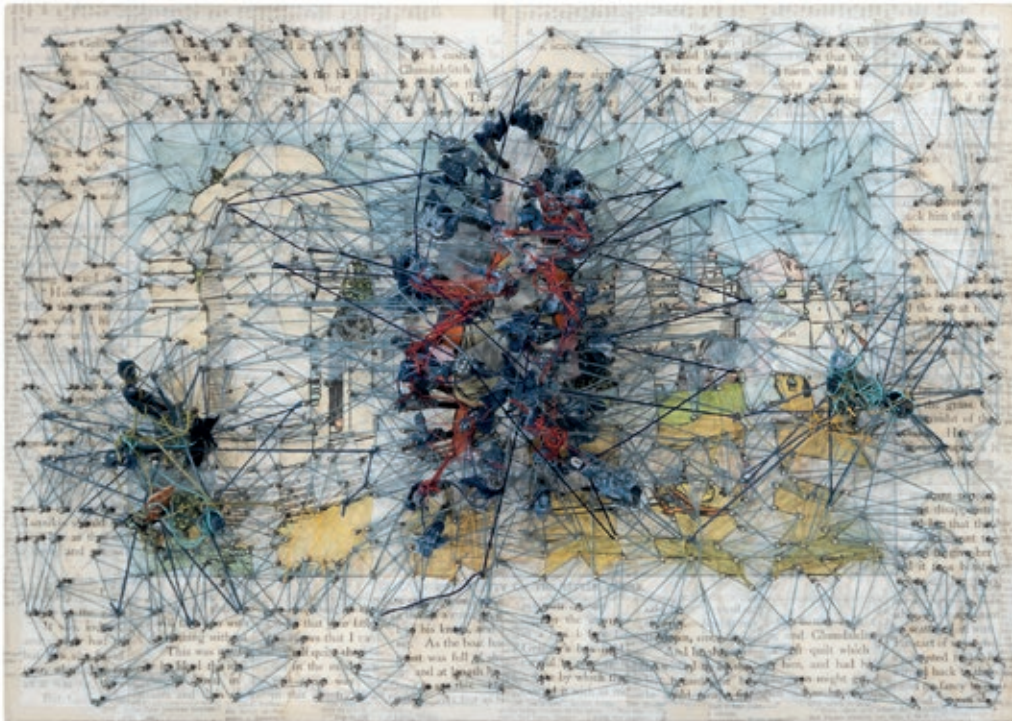
I feel very lucky to be able to play a part in his story and to have enjoyed his friendship, warmth and humour.

Monique Deul, Founder & Director,
Taste Contemporary



Storyboards

Emma
Crichton-Miller



In 2020, Michael Brennand-Wood embarked on a new chapter of making. Over fifty years as an artist, operating mostly in the realm of textiles though employing wood, metal, paint, ink, plastic, paper and found objects as liberally as thread, Michael has worked unceasingly, producing six distinct bodies of work. Each has its own name – *Mesh*, *Pattern*, *Lace*, *Floral*, *Conflict* and *Primals*. And while the underlying preoccupations and sensibility remain the same, each series of works has resembled an extended foray into a particular creative domain, with its own selective geology of materials and unique climate of ideas, which Michael has explored with a specific toolkit of techniques. The resulting pieces have a family resemblance, each building on previous discoveries with a combination of creative urgency and open curiosity, until the generative power of the territory is exhausted or Michael is bewitched by another stimulus. *Storyboards* is the seventh such significant body of work.

The trigger for these works was the experience of lockdown. Earlier, Michael had been exploring the potential of a series of three-dimensional “spine” structures, like totemic towers. Each would be constructed from a vertical stack of metal plates, their filigree patterns drawn from historical carpets. Between the plates, other objects and collaged images are bound together by thread – recalling how bone, sinews and veins interact, and suggesting the current of ideas that courses between the different elements, animating them, like blood.

“Then lockdown happened and I felt like Gulliver. I felt trapped.” Caught in between his old base, in Cambridgeshire, and his new home in the Wirral, unable to travel, Michael began to work with what he had around him. He embarked on a series of horizontal works, their wooden painted and collaged bases animated by a layer of stitch in air, suspended between clusters of pins, flagged with fragments of cloth. Depth and structure were his focus.

For the first, Michael created a ground from some pages taken from a children's edition of *Gulliver's Travels*, worked over in paint and collage. The images on the base were drawn from a diversity of sources, indicative of Michael's omnivorous and retentive visual imagination, fed both by memory and the multitudes of books, objects and art works in his studio: cathedrals, Suzani carpets, Caspar David Friedrich's dramatic painting *The Sea of Ice*. In keeping with concepts of chance and randomisation he has drawn from his long fascination with the music and compositional ideas of composer John Cage, he then put pins into the vowels of the text according to a set of rules, before starting to create the web of stitches that lies across the top of the work. The movements from pin to pin are improvised, as Michael allows his subconscious to guide him. The lexicon of stitches he employs is also entirely idiosyncratic, neologisms in the world of embroidery. The web creates a wordless narrative, an unheard piece of music, a dance without a body across the surface, a neural network creating connections between images and words as vital and individual as that within a single human brain. They map the flow of thought. And through this work Michael found a new torrent of ideas, waiting to pour out.

Key to the new *Storyboards* is the combination of techniques. Collage has long been an interest of the artist. Alongside other quintessentially surrealist exercises – such as Automatism – it is a way of generating new imagery outside one's conscious control. For Michael, more specifically, "what I really like about collage is the memory that is part of it." With these *Storyboards*, some of the images and other materials have a resonance for him personally – there is his grandmother's door key; a bit of skirting board from the factory that is now his studio; a broken roof tile that was lying on the studio table of his friend Rozanne Hawksley after she had died; some images of cowboys recalling the cowboy books his grandfather loved to read; a Victorian etching of a young woman's head, which he associates with the paternal grandmother he never knew. Others have more random associations: dancers, boats, runaway horses, alpine scenes,



flowers, stars, children, architectural details, exotic scenes and birds, some coloured over or cut up.

He has scanned these images so that they can be used in different configurations throughout the storyboards. As well as the base layer of collage, critical to each piece is the embroidered web that animates it, with a by turns deviant, romantic and reconstructive energy. We are reminded of the role of stitch not just in the making of cloth but in the suturing of wounds. Full of a passionate energy, the creation of meaning, these webs offer not just a series of journeys for the eye and mind but create a visual effect like montage – one image laid over against another – as in the pioneering films of the great Soviet film maker, Sergei Eisenstein, and his contemporaries. Michael has always been interested in the work of experimental filmmakers like Maya Deren and Stan Brakhage and holds close a quote of Eisenstein's: "The essence of cinema does not lie in the images, but in the relation between the images." And as the individual boards in the series are laid side by side, like frames of a movie, new ideas spark from the friction between them. Just as in Michelangelo Antonioni's 1966 film *Blow-Up*, an important stimulus for the *Storyboards*, where multiple enlargements of photographic imagery reveal unexpected connections, so these multiple edits offer new narratives.

Michael says of the whole body of work: "It is a deep excavation – a deep dive into my history and textile history."

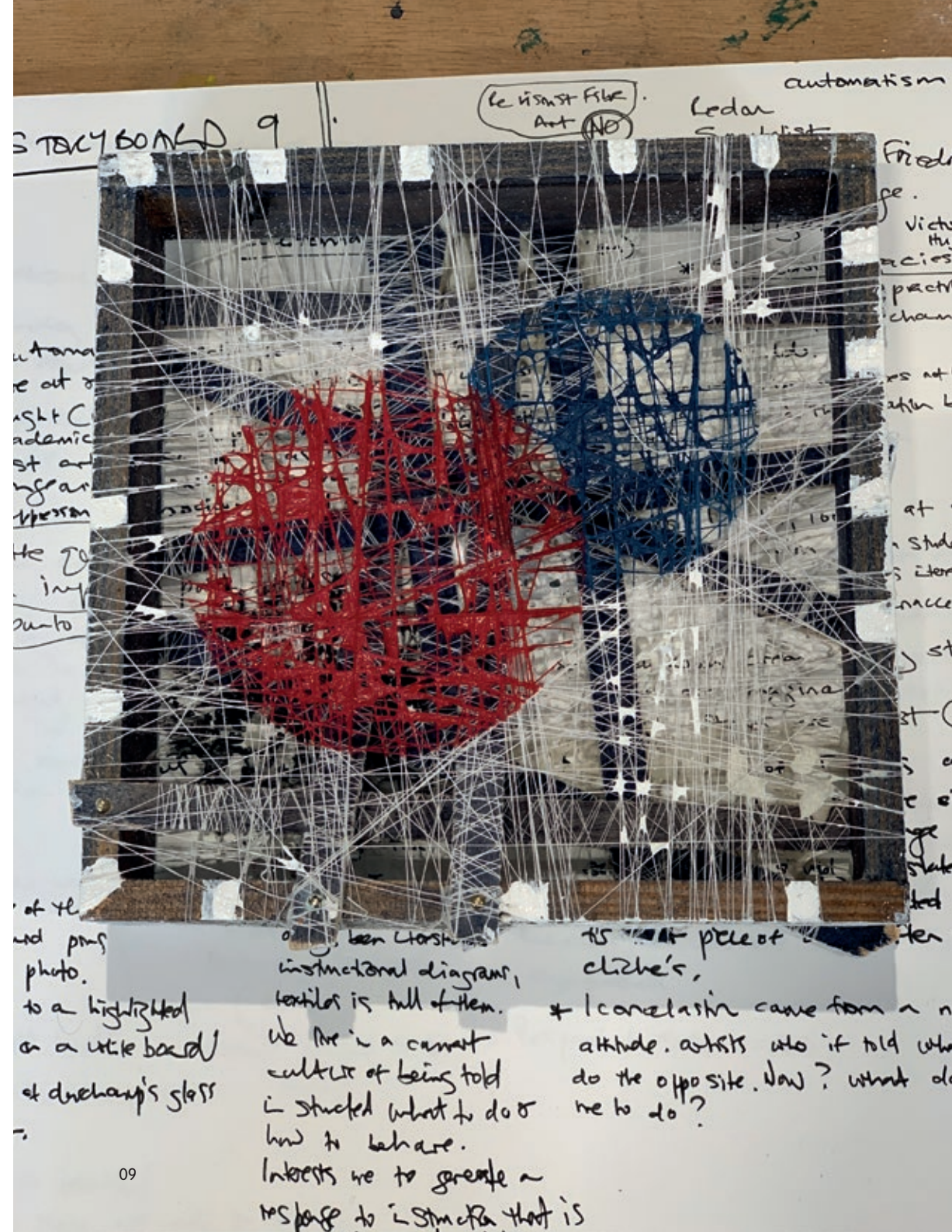
As with much of Michael's oeuvre, this work is simultaneously intensely personal, reflective of his unique creative journey, and deeply embedded in the wider history of textiles. Michael knew that he wanted to be an artist from an early age. But when it came to choosing disciplines at art college, in Bolton and then at Manchester Polytechnic, both times it was to the applied art of textiles that he was drawn. At the time, as one of very few men on the course, this was an unusual choice. He has spoken often of the formative influence of his maternal grandparents, Louisa and Norman Brennand. Louisa was an industrial weaver, no longer working in the local mill when Michael knew her but surrounded in her home by fabric and thread. She taught Michael to sew and knit.

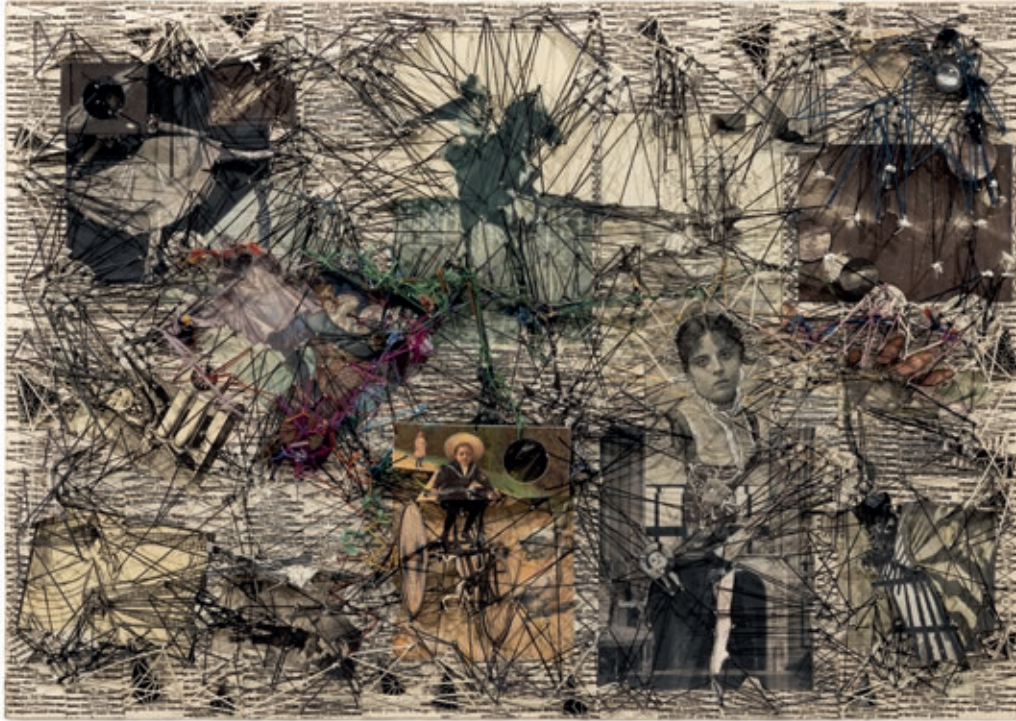


Meanwhile, his grandfather, an engineer, encouraged Michael to make things out of wood and metal. This immersion in making primed him to choose courses at Bolton which offered the greatest opportunities for learning skills – the textile department, where he avidly experimented with machine embroidery, hand embroidery and Bauhaus tapestry among others. The embroidery department at Manchester Polytechnic offered similar encouragement to his omnivorous approach to technique. He learned the traditional arts of gold work, stump work, pulled work, Herringbone stitch and Bargello stitching. But right from the start, what gripped him was not the first question – how do I do that? – but the second question – what can I do with it? How can I push this? He says, looking back, “I could see that stitching and drawing were more or less the same, just more three dimensional. For me it was like painting was in 1910 – you can do something with this area.”

For Michael, going beyond is a mode of being rather than simply an artistic strategy. Right from the start of his career, he has gone beyond the confines of his discipline, mixing thread with other materials or seeking to dissolve the ground that is the precondition of embroidery to sew in air. Inspired equally by the choreography of

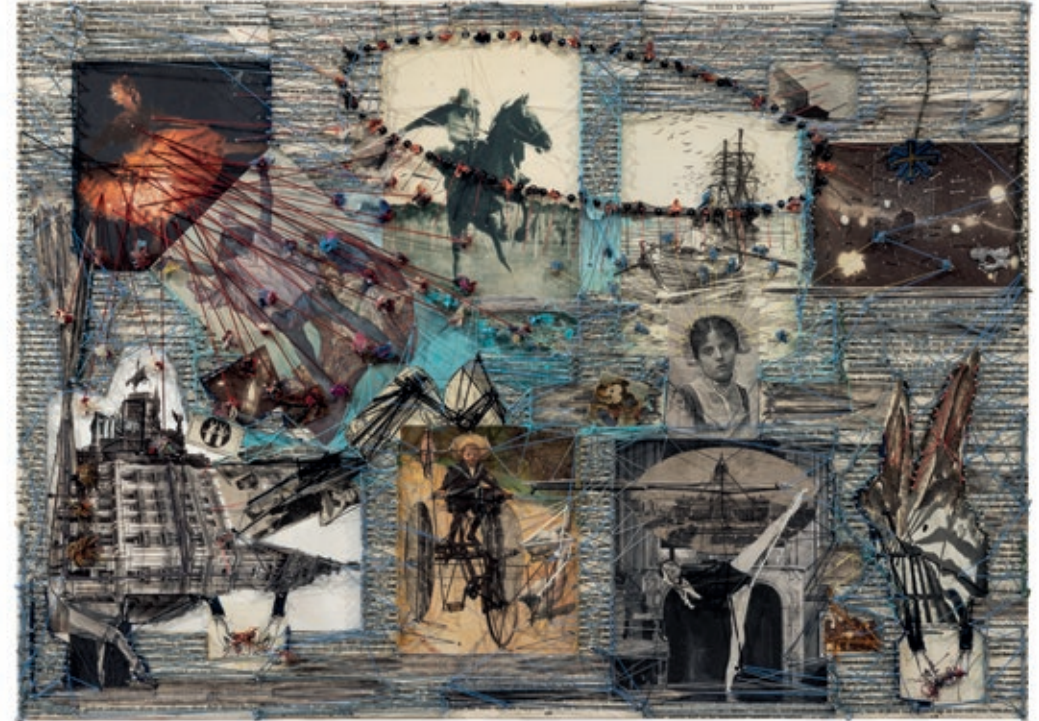
Lucinda Childs, the Op Art of Bridget Riley and Victor Vasarely, the serial experimental music of John Cage and Steve Reich, the art of Hannah Höch, Kurt Schwitters, Joseph Cornell, Robert Rauschenberg and Mark Tobey, among many others, Michael has always demanded of his medium that it express his intellectual, spiritual and emotional life at its deepest level. In this latest work, a culmination of sorts to a long and prolific career, Michael has also been able to go beyond a need to control every aspect of his process. Just as the materials he has gathered to feed his imagination represent the chance accumulations of a lifetime, so he accepts his own changing moods and creative decisions, over the course of the building of a work. What matters, he says, is to go with “whoever turns up to do the work.” The self on that day, like all the materials arrayed before him, is the given, which, boldly embraced, is merely the starting point for the work of feeling, thinking and imagining, conducted through making. As he puts it, “I do like the idea that the passion is the pattern of soul.” It is this intensity of engagement with his world and his work that makes his art so resonant for others. We may not share Michael’s associations, but we are invited to build our own, excited by the liveliness of the shifting worlds he offers us.



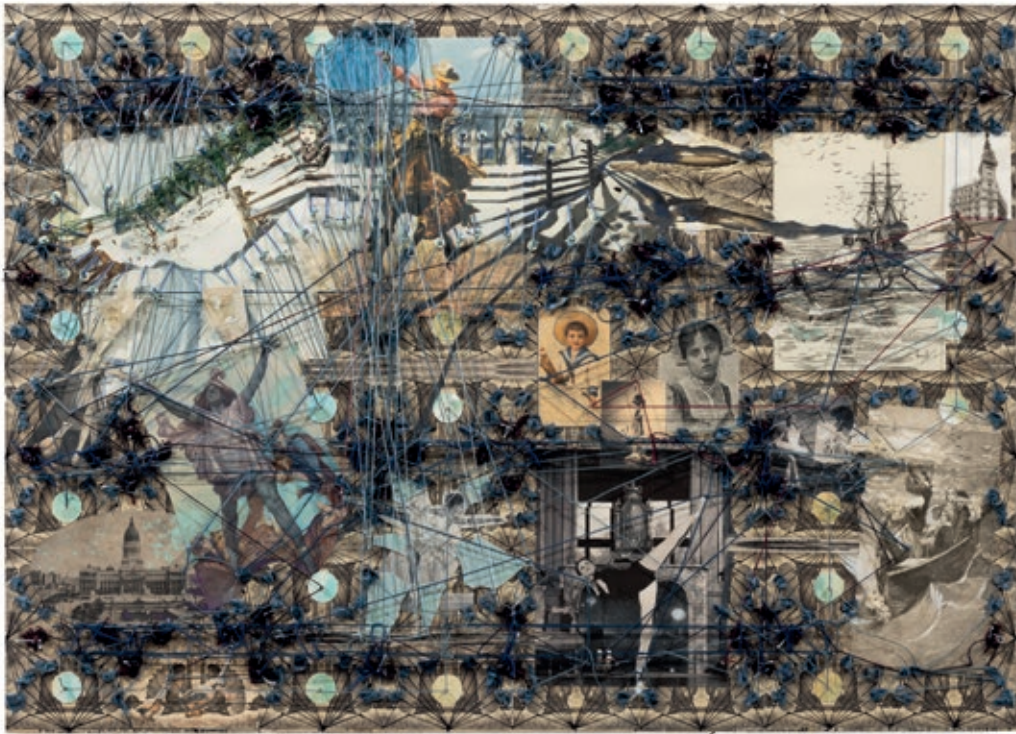


*Storyboard 1 –
The Wild West, 2020*
Thread, Fabric, Photograph,
Acrylic, Ink, Pencil, Metal and
Collage on Wood Panel

All works are 48H x 68W x 4D cm



*Storyboard 2 – Orange Dancer
with a Cosmic Skirt, 2020*
Thread, Fabric, Photograph,
Acrylic, Ink, Pencil, Beads and
Collage on Wood Panel



*Storyboard 3 – Phased
Pheasant Pattern, 2020*
Thread, Fabric, Photograph,
Acrylic, Ink, Pencil, Metal and
Collage on Wood Panel



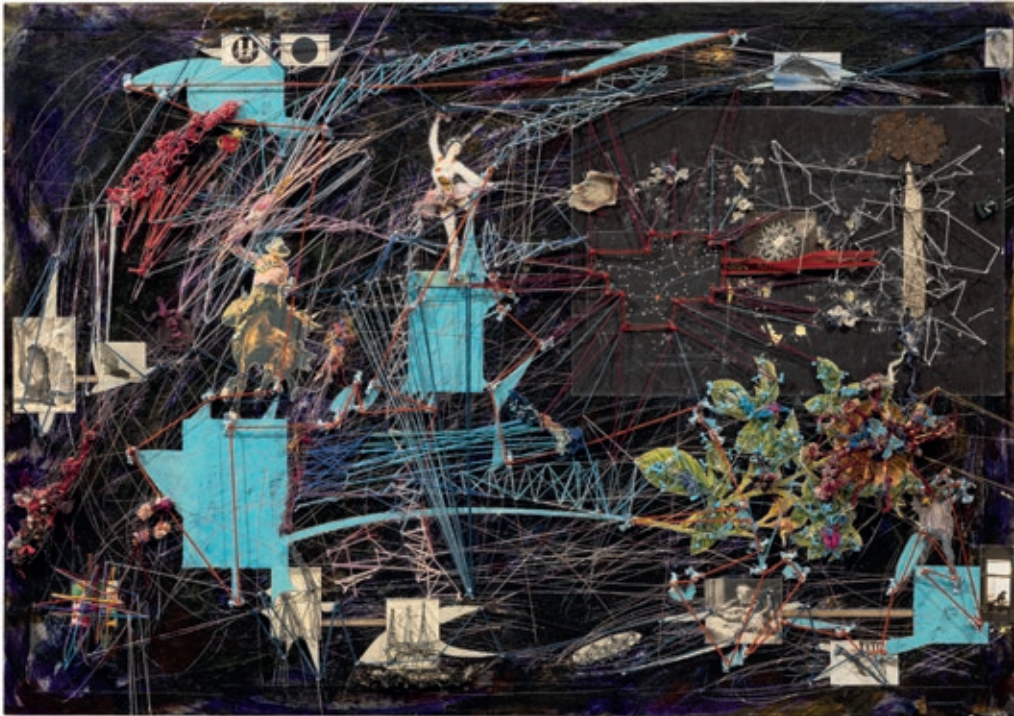
*Storyboard 4 – Cowboy
with Raised Bat Pistol, 2021*
Thread, Fabric, Photograph,
Acrylic, Ink, Pencil, Metal and
Collage on Wood Panel



*Storyboard 5 – Inverted Cowboy
with Two Skipping Girls, 2021*
Thread, Fabric, Photograph,
Acrylic, Ink, Pencil, Metal and
Collage on Wood Panel



*Storyboard 6 – Found Tree
with Perspective Bark, 2021*
Thread, Fabric, Photograph,
Acrylic, Ink, Pencil, Glass and
Collage on Wood Panel



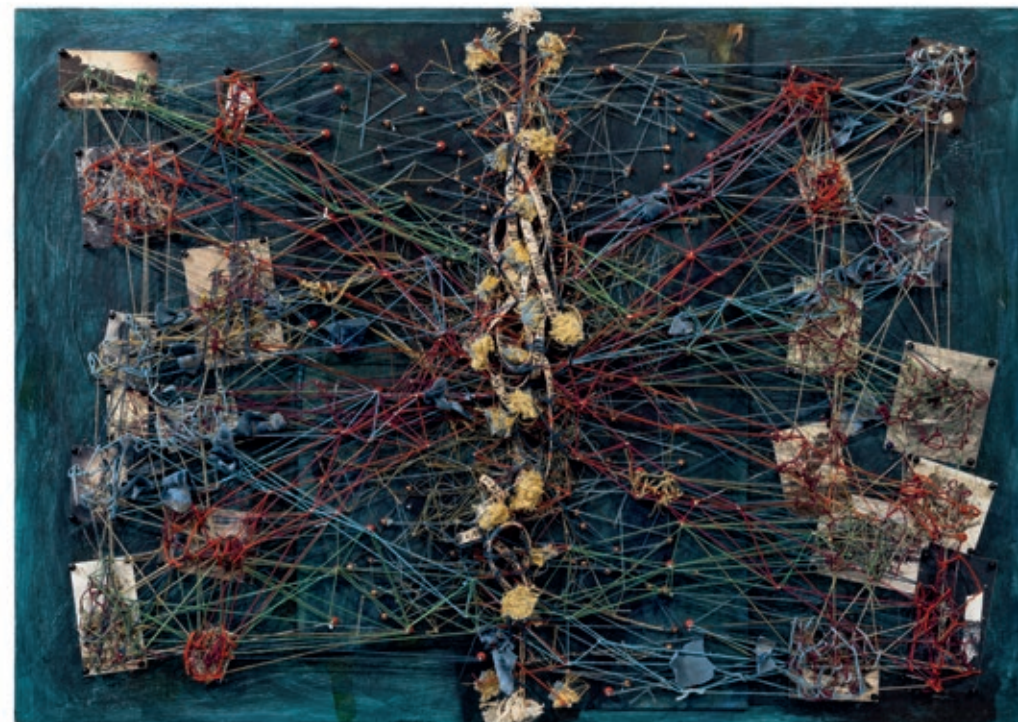
*Storyboard 7 – Black
Plasticine Board Cosmos, 2021*
Thread, Fabric, Photograph,
Acrylic, Ink, Pencil, Metal and
Collage on Wood Panel



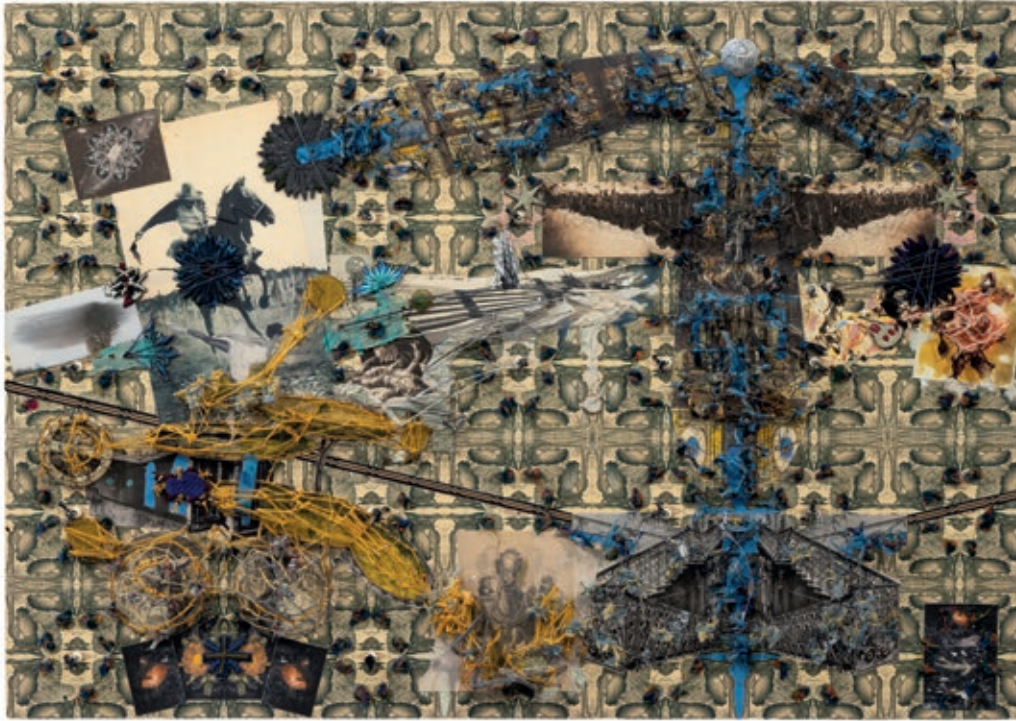
*Storyboard 8 –
Rusted Sun Centre, 2021*
Thread, Fabric, Photograph,
Acrylic, Ink, Pencil, Metal, Rust
and Collage on Wood Panel



*Storyboard 9 –
Whirlwind, 2021*
Thread, Fabric, Photograph,
Acrylic, Ink, Pencil, Metal and
Collage on Wood Panel



*Storyboard 10 –
Running Rigging, 2021*
Thread, Fabric, Photograph,
Acrylic, Ink, Pencil, Metal and
Collage on Wood Panel



*Storyboard 11 – Runaway
Horse in Yellow, 2021*
Thread, Fabric, Photograph,
Acrylic, Ink, Pencil, Metal and
Collage on Wood Panel



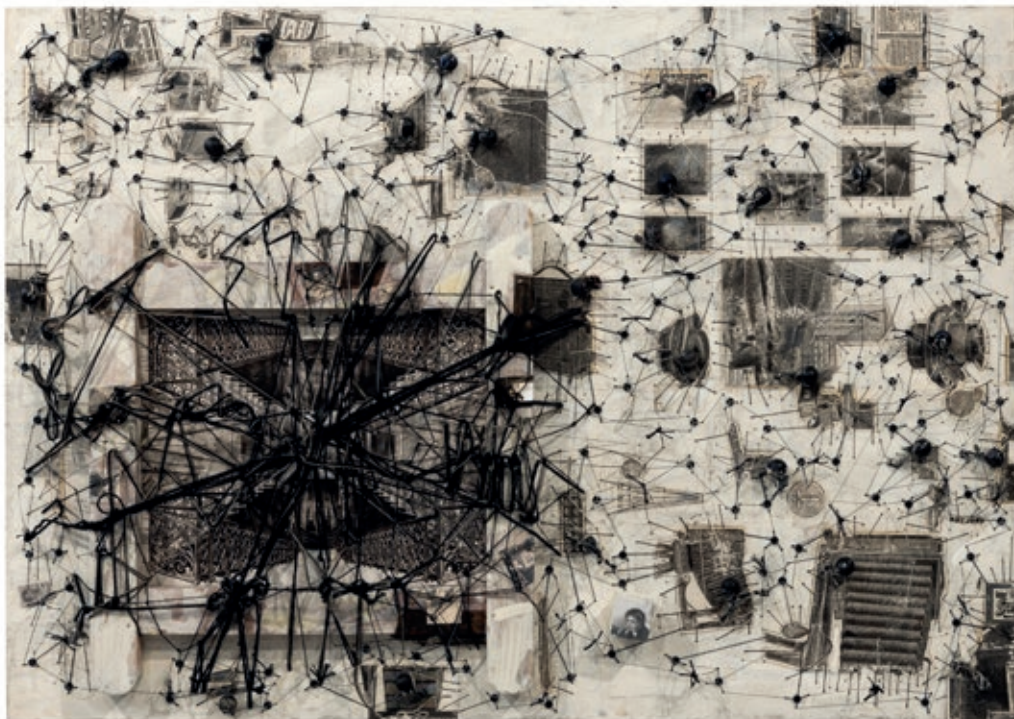
*Storyboard 12 –
A Long Line of Aprons, 2021*
Thread, Fabric, Photograph,
Acrylic, Ink, Pencil, Metal and
Collage on Wood Panel



*Storyboard 13 –
White Skirting, 2022*
Thread, Fabric, Photograph,
Acrylic, Ink, Pencil, Metal and
Collage on Wood Panel



*Storyboard 14 – An
Uncommon Hairpiece, 2022*
Thread, Fabric, Photograph,
Acrylic, Ink, Pencil and
Collage on Wood Panel



*Storyboard 15 –
Palindrome Staircase, 2022*
Thread, Fabric, Photograph,
Acrylic, Ink, Pencil, Metal and
Collage on Wood Panel



*Storyboard 16 –
Fish on a Beach, 2022*
Thread, Resin, Photograph,
Acrylic, Ink, Pencil,
Iron Filings, Roof Tile and
Collage on Wood Panel



*Storyboard 17 –
Ships of All Times, 2022*
Thread, Fabric, Photograph,
Acrylic, Ink, Pencil and
Collage on Wood Panel



*Storyboard 18 – Facial
Ellipse of the Moon, 2022*
Thread, Fabric, Photograph,
Acrylic, Ink, Pencil, Metal
and Collage on Wood Panel



'I believe the most innovative work emanates from a synthesis of historical and contemporary sources, based upon an assured understanding of both comparative technique and historical precedent. Materials are imbued with both a practical and conceptual dimension, I'm interested in embedded content, how we build and enrich an idea. My works recognise no hierarchy in approach or discipline; my visual language is a synthesis of craft, painterly, design and sculptural traditions.'

Michael Brennand-Wood

Selected Collections

ABN Amro Bank, The Netherlands
 Akzo-Nobel Art Foundation, The Netherlands
 Contemporary Art Society, UK
 Crafts Council, UK
 Gallery of Western Australia
 Canberra Institute of Arts, Australia
 Embroiderers' Guild, UK
 Norfolk and Norwich University Hospital, UK
 Addenbrooke's Hospital, UK
 Hove Museum and Art Gallery, UK
 Nottingham Castle Museum, UK
 National Museum of Modern Art, Kyoto, Japan
 National Gallery of Australia, Canberra, Australia
 Tamworth Gallery, Australia
 Powerhouse Museum, Sydney, Australia
 Queensland Art Gallery, Australia
 Racine Art Museum, USA
 Waikato Polytechnic, New Zealand
 Southern Arts, UK
 Shipley Art Gallery, UK
 21st Century Museum of Contemporary Art, Kanazawa, Japan
 Victoria & Albert Museum, UK
 Walker Art Gallery, UK
 Whitworth Art Gallery, UK
 Williamson Museum and Art Gallery, UK

Selected Exhibitions | Solo

2023 *The Encirclement of Space*, Williamson Museum and Art Gallery, UK
 2017 *Between Thought and Expression*, Harley Gallery, UK
 2015 *Seeds of Memory*, NCCD, UK
When Worlds Collide, Smiths Row Gallery, Bury St Edmunds, UK
 2013 *Most Wanted*, Galerie Ra, Amsterdam, The Netherlands
Restored & Remixed, Scottish Gallery, Edinburgh, Scotland
 2012 *Forever Changes*, Retrospective, Ruthin Craft Centre, UK
 2009 *Vase Attacks*, Velvet da Vinci, San Francisco, USA
Pretty Deadly, The Naughton Gallery at Queens, Belfast, NI
 2005 *Gilt Trips*, Galerie Ra, Amsterdam, The Netherlands
 2004 *A Field of Centres*, Harley Gallery, UK
Collect, The V&A Museum, London, UK
 2003 Ormeau Baths Gallery, Belfast, NI
 2002 *Kunst Rai* Galerie Ra, Amsterdam, The Netherlands
Stars Underfoot, Bankfield Museum, Halifax, UK
 1999 *You Are Here*, Bankfield Museum, and Piece Hall Art Gallery, UK
 1996 *Material Evidence: Improvisations on a Historical Theme*, Whitworth Art Gallery, UK
 1994 *A Faint Touch of Fragility*, Galerie Ra, Amsterdam, The Netherlands

1993 Royal Society of Arts, London, UK
Material Evidence, Waikato Museum of Art and History, Hamilton, New Zealand
 1990 *Chasing Shadows*, Gallery Gallery, Kyoto, Japan
Reliefs, Galerie Ra, Amsterdam, The Netherlands
 1989 *Solo Exhibition*, Roz McAllan Gallery, Brisbane, Australia
 1988 *Working on the Edge*, Turnpike Gallery, UK
 1982 *Textile Constructions*, Northern Centre for Contemporary Art, UK
 1981 *Textile Constructions*, South Hill Park Arts Centre, Berkshire, UK
 1980 *Recent Works in Paint, Timber and Thread 1978 – 1980*, Royal Northern College of Music, Manchester, UK
 John Hansard Gallery University of Southampton, UK

Selected Exhibitions | Group

2023 *Going Beyond* [presented by Taste Contemporary], Cromwell Place, London, UK [2 person show]
New Works, Walker Art Gallery, Liverpool, UK
 2022 *Craft Visions*, 21st Century Museum of Contemporary Craft, Kanazawa, Japan
 2021 *Odd and Even – A Collection*, Maison Louise Carré, Paris, France [presented by Taste Contemporary]
 2020 *Unbound – Visionary Women Collecting Textiles*, Two Temple Place, London, UK
 2019 *Exempla*, Modern Masters Exhibition, Munich, Germany
Florid and Repeat [presented by Taste Contemporary in partnership with Rear Window], London, UK

Five Cubed [presented by Taste Contemporary], La Fonderie Kugler, Geneva, Switzerland
Objects, Galerie Ra, Amsterdam, The Netherlands [2 person show]
 2018 artgenève, [represented by Taste Contemporary] Geneva, Switzerland
Dots, Circles & Spheres, Galerie Handwerk, Munich, Germany
Nexus: Meetings at the Edge, Fife Contemporary & Ruthin Craft Centre, UK
Bienengold, Galerie Handwerk, Munich, Germany
 2017 *Tresor* Contemporary Craft, [represented by Taste Contemporary], Basel, Switzerland
 Galerie Ra, Rotterdam Art Fair, The Netherlands
Make, Ruthin Craft Centre, UK
 2016 artgenève, [represented by Taste Contemporary] Geneva, Switzerland
 Artmonte-carlo [represented by Taste Contemporary], Monaco
Ra Now, Galerie Ra, Amsterdam, The Netherlands
Re-Animate, Repair, Meld & Mend, Bluecoat Display Centre, Liverpool, UK
 2015 *5th Riga International, Textile & Fibre Art*, Latvia
 artgenève, [represented by Taste Contemporary] Geneva, Switzerland
Shock & Awe, Royal West of England Academy, Bristol, UK
Elements of Place, Australian Residency Exhibition, Craft ACT, Canberra, Australia
Music Makers, Bluecoat Display Centre, Liverpool, Curator & Exhibitor
 2014 artgenève, [represented by Taste Contemporary] Geneva, Switzerland

2013	<i>Kant als Kunst-La Dentelle un Art Design</i> , Vlaanderen Galerie, Brussels, Belgium <i>Beauty is the First Test</i> , The NCCD (touring), UK		<i>Depth of Field</i> , MAC Birmingham, UK		<i>The Challenge of Constraint</i> , The Opera House, Tel Aviv, Israel & UK tour <i>Reclaimed, Acclaimed: New Works in Recycled Design</i> , Craftspace, UK & tour		<i>Kant Textile Kunsten</i> , Poperinge, Belgium <i>Fibre Arts, Landcommanderij</i> Alden Biesen Bilzen, Belgium		
2012	<i>Collect</i> , Saatchi Gallery, London, UK <i>Modern Masters Exhibition</i> , Munich, Germany		<i>Flower Power</i> , Scottish Gallery, Edinburgh, Scotland	2005	<i>Transformations: The Language of Craft</i> , National Gallery of Australia <i>Revealed</i> , Nottingham Castle Museum, UK		1992	<i>3rd International Betonac Prize</i> , Belgium & tour <i>International Textile Competition</i> , The National Museum of Modern Art, Kyoto, Japan	
2011	<i>Lost in Lace</i> , Birmingham Museum & Art Gallery, UK <i>Ra Present, 35 Years Ra Gallery</i> , Galerie Ra, Amsterdam, The Netherlands <i>Bite-Size</i> , The Daiwa Foundation, London, UK <i>Collect</i> , Saatchi Gallery, London, UK		<i>SOFA</i> , Chicago, USA	2004	<i>The Kanazawa World Craft Forum</i> , Invitational Exhibition, Japan <i>Sample</i> , Embroiderers' Guild, UK/ Tilburg, The Netherlands	1997	<i>Jerwood Prize for Applied Arts – Textiles</i> , Crafts Council, London, UK <i>Traditions</i> , Embroiderers' Guild, Barbican Arts Centre, London & UK tour <i>Textiles Works</i> , Galerie Hilde Metz, Antwerp, Belgium	<i>In Context, Embroiderers' Guild</i> , Hampton Court Palace, London, UK	
2010	<i>Collect</i> , Saatchi Gallery, London, UK <i>The Honey Bee and the Hive</i> , CAA, London, UK		<i>Weaving Stories</i> , City Arts Centre, Edinburgh (tour), Scotland	2003	<i>Pattern Crazy</i> , Crafts Council Gallery, London, UK <i>Crossing Borders</i> , The Southern Arts Museum, Bergen, Norway <i>Lace – Contemporary Perspectives</i> , Perth International Arts Festival (AUS) and tour <i>Chinese Whispers</i> , Study Gallery Poole, UK, Curator and Exhibitor	1996	<i>Recycling – Forms for the Next Century – Austerity for Posterity</i> , Crafts Council, London, UK <i>Under Construction</i> , Crafts Council Gallery, London & UK tour <i>Flexible 2 – Pan European Art</i> , Nederlands Textiel Museum, Tilburg, The Netherlands & tour <i>Gestaltendes Handwerk</i> , Munich, Germany <i>4th International Betonac Prize (B)</i> , Textilmuseum St. Gallen, Switzerland & tour	1991	<i>The Banqueting Table</i> , Galerie Ra, Amsterdam, The Netherlands <i>Paper the Third Dimension</i> , Aberystwyth Arts Centre, UK <i>In Our Hands – an International Competition</i> , Nagoya, Japan <i>Hall Of Dreams</i> , Cleveland Crafts Centre, Tullie House, Carlisle, UK
2009	<i>Thread Baring</i> , UWM Union Gallery, University of Wisconsin-Milwaukee, USA <i>Collect</i> , Saatchi Gallery, London, UK		<i>Maskerade</i> , Galerie Ra, Amsterdam, The Netherlands	2001	<i>SOFA</i> , Chicago, USA <i>5th International Betonac Prize</i> , Sint-Truiden, Belgium & tour Vizo Gallery, Brussels, Belgium	1995	<i>The Jerwood Art for Architecture</i> , RSA, London, UK <i>3rd In Our Hands</i> , Nagoya Trade & Industry Center, Japan <i>Unlaced Grace</i> , Banbury Museum, City Art Gallery, Southampton, Abingdon Museum, UK	1989	<i>International Textile Competition</i> , Kyoto National Museum of Modern Art, Japan <i>9th Tamworth National Fibre Exhibition 1990</i> , Tamworth City Gallery, Australia & tour
2008	<i>West meets West</i> , Velvet da Vinci, USA/Bluecoat Display Centre, UK <i>Cloth and Culture Now</i> , Sainsbury Centre, Norwich, UK <i>Collect</i> , V&A Museum, London, UK		<i>Weaving the World; Contemporary Art of Linear Construction</i> , Yokohama Museum of Art, Japan <i>Hi-Fiber – Contemporary International Basket Making</i> , Crafts Council Gallery London, UK & tour <i>Art of the Stitch</i> , Embroiderers' Guild, Barbican Centre, London, UK	2000	<i>SOFA</i> , Chicago, USA <i>12th International Betonac Prize</i> , Sint-Truiden, Belgium & tour	1994	<i>A New Century in Design: An Exhibition of Contemporary European Arts and Crafts</i> , Tokyo Metropolitan Teien Art Museum & Japanese tour <i>What is Embroidery?</i> Whitworth Art Gallery, Manchester, UK <i>Art-Net-Work</i> , Museum voor Sierkunst, Gent, Belgium	1988	<i>Contemporary British Crafts</i> , The National Museum of Modern Art Kyoto and The National Museum of Modern Art Tokyo, Japan <i>Tamworth National Fibre Exhibition</i> , Tamworth City Gallery, Australia <i>New Art Forms</i> , Navy Pier Chicago, USA
2007	<i>Pricked – Extreme Embroidery</i> , Museum of Arts and Design, New York, USA <i>Finding Lost Values</i> , Cheongju International Craft Biennale, South Korea <i>Die Blume</i> , Galerie Handwerk, Munich, Germany <i>Collect</i> , V&A Museum, London, UK		<i>Art of the Stitch</i> , Embroiderers' Guild, UK	1999	<i>Cloth of Gold</i> , CAA, London, UK	1993	<i>Flexible I – Pan European Art</i> , Bayreuth, Germany; Tilburg, The Netherlands and Poland	1987	<i>International Textile Competition</i> , The National Museum of Modern Art Kyoto, Japan <i>Cleveland UK – 8th International Drawing Biennale</i> , Cleveland Gallery & tour, UK
2006	<i>Radiant</i> , Galerie Ra, Amsterdam, The Netherlands <i>Art of the Stitch</i> , Embroiderers Guild, UK			1998		1986	<i>Westminster Gallery</i> , Boston, USA <i>International Contemporary Art Fair</i> , Olympia, London, UK		

- 1985 *5th International Triennale of Tapestry*, Central Museum of Textiles Lodz, Poland
Ceramics and Wall Tapestries, Fitzwilliam Museum, Cambridge, UK
Craft Matters – 3 attitudes to contemporary craft, John Hansard Gallery & tour, UK
- 1984 *Galerie van Kranendonk*, Den Haag, The Netherlands [with Danielle Keunen]
Fibre Focus, Meat Market Craft Centre, Melbourne, Australia
Three Interiors, Barbican Arts Centre London, UK
- 1982 *Fabric and Form: New Textile Art from Britain*, touring exhibition, Crafts Council Gallery London, Australia, New Zealand, Zimbabwe & Hong Kong (exhibitor & selector)
The Maker's Eye, Crafts Council, London, UK (exhibitor & selector)
British Needlework, The National Museum of Modern Art Kyoto and The National Museum of Modern Art, Tokyo, Japan
- 1981 *British Ceramics and Textiles*, British Council/Crafts Council, Knokke-Reist, Belgium
- 1980 *Exempla*, International Handwerks Messe, Munich, Germany; World Crafts Council Conference, Vienna, Austria
Six British Craftsmen of Distinction, Art Latitude Gallery, New York, USA
Fourth International Exhibition of Miniature Textiles, British Crafts Centre, London, UK
- 1979 *Thread Collages*, Crafts Advisory Committee Gallery, London, UK [2 person show]
Approaches to Fabric & Colour, Midland Group Gallery, Nottingham, UK

- 1978 *3rd international Exhibition of Miniature Textiles*, British Crafts Centre, London, UK
- 1977 *Flags and other Projects*, Royal Festival Hall, London, UK
- 1975 Peterloo Gallery Group -76 Exhibition, Manchester, UK
- Selected Publications**
- 2023 *The Encirclement of Space*, Exhibition Catalogue
- 2012 *Forever Changes*, Ruthin Crafts Centre, Monograph
Textiles: The Art of Mankind, Mary Schoeser, Thames & Hudson
- 2010 *Machine Stitch – Perspectives*, A&C Black, Essay
- 2009 *Pretty Deadly*, Naughton Gallery, Queen's University, Belfast, Exhibition Catalogue
- 2007 *Textiles Today* Chloe Colchester, Thames & Hudson
- 2005 *Transformations*, National Gallery of Australia, Exhibition Catalogue
Reveal, Nottingham Castle, Museum Catalogue
- 2004 *World Textiles: A Concise History*, Mary Schoeser, Thames & Hudson
Field of Centers, Catalogue
- 2003 *Sample*, Embroiderers' Guild, Catalogue Essay
- 1999 *You Are Here*, Monograph
Art Textiles of the World Great Britain, Essay
- 1996 *Material Evidence – Improvisations on a Historical Theme*, Catalogue
- 1992 *Restless Shadows*, Goldsmith Gallery, Catalogue Essay
- 1982 *Maker's Eye*, Crafts Council, Catalogue Essay
Fabric & Form, Crafts Council & British Council, Catalogue Essay



Acknowledgements

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Photography

All images by Pam Seale excepting page 02 Michael Brennand-Wood; page 04, 09, 28 and 35 Monique Deul; page 03 and 36 Phil Sayer.



