



## **60I40 Starting point series: Manifold**

5 July - 22 September 2013

Craft collective 60I40 have invited us, a multidisciplinary art and design studio, to take over the Studios this summer. Responding to the space with new work, we challenge ourselves to assume new roles - artist, performer, producer, choreographer, curator, host and guest. The season will be peppered with traces, happenings and events; this exhibition marks the start of our residency.

## ***Under the Influence***

**4 July – 11 August 2013**

*“it is necessary to have a master who by his teaching and precepts stirs and awakens the moral virtues whose seed is enclosed and buried in our souls.”*

Baldassare Castiglione – Italian Renaissance courtier and author

Under the Influence represents a collection of those masters who have had a key influence upon, and awoken things within each of the Manifold artists, whether or not they knew it at the time. This collection of artists, makers, musicians, teachers, writers and family members provides a solid foundation to Manifold’s takeover of Siobhan Davies Studios this summer, offering a triangulation point between our influences, the place, and the work we will make during our stay.

60I40 challenged us to examine our work and how we operate together - we decided to start with our roots. Where do we come from? How did we get here? Why do we make work in the way that we do? Who or what most strongly influenced us?

A rich and revealing experience for us, it has been an unexpected opportunity to learn about each other, and a chance to celebrate what makes us tick in the studio.

We will be asking ourselves how this period of reflection within the building will influence how we approach this residency, and our new work. Keep an eye on the project website as the residency unfolds:

[www.studiomanifold.org/startingpoint](http://www.studiomanifold.org/startingpoint)

# Ground floor

***Crafts* No 54 January/February 1982**

Original copy

***Made in Britton, 2011***

**Maisie Broadhead**

Digital C-Type print

Alison Britton, chosen by Bethan Lloyd Worthington

I came across a lone copy of *Crafts* in a charity shop round the corner from the studio a few months ago. By serendipity it was issue #54 Jan/Feb 1982, devoted to Hans Coper. Alison's tribute to her teacher, beginning "The tortuous, slow blooming of my creative career at the RCA..." was sparkling to me, not least because she said some things that I've said many times about her, but not to her. I'd like to include this magazine not to try and suggest any obvious lineage in terms of work, or even a similar rapport (I think nerves probably made me annoyingly impervious to dialogue/teaching half the time), but because reading someone I admire very much as a person talking about someone they admired, and the pleasures and difficulties amongst that, is a sort of affirmation; and because Alison is the teacher she hoped to be then.

More generally, it was strange to find this magazine – from the year I was born – permeated with the same rise and fall, ebb and flow concerns around the status of craft. Deep breaths – have we really been talking about this my entire life?

*Made in Britton*, a portrait of Alison by Maisie Broadhead, references Johan Vermeer's *The Milkmaid*. Alison holds a 13<sup>th</sup> - 14<sup>th</sup> century English earthenware jug from Bernard Leach's source collection and is surrounded by a number of her own works. I love this image. I think perhaps it encapsulates much of what we want to say with the show as a whole.

## ***The Twits***

**Sir Quentin Saxby Blake**

Watercolour and pencil

Puffin Book Image, 2010

## ***Yellow Window, 2003***

**Gary Hume RA**

Original 4 colour screen-print on paper (with underprint and glaze).

With the permission of Royal Academy Schools

Quentin Blake, Gary Hume, Henri Matisse, John Tenniel and Warren Dunn, chosen by Amy Hughes

I am not from a particularly artistic family, we rarely visited galleries and exhibitions, art practice was never massively encouraged at school; it was something that I always just did in one form or another. I can't remember a time not doing it.

I read a lot as a child and learnt a lot from books, what child can help falling in love with the magical illustrations in a Roald Dahl book? The use of line and colour in drawings has always held my attention, how an ink pen line and/or a painterly daub can tell a whole story, saying so much with so little and can be used as a means of expression in so many ways. I can't quite say when or how I came across my early influencers but each one stimulated something in me to make my own attempts at what they do. Quentin Blake's drawings, Henri Matisse's *cut-outs*, Gary Hume's paintings, and John Tenniel's illustrations all hold major significance and affection with me.

When talking about key influences in our artistic lives and professional practice, one instrumental figure who cannot go without mention was my Foundation Tutor from Dewsbury College of Art and Design, West Yorkshire: Mr. Warren Dunn, without whom I would certainly not be doing what I am doing today. Warren was responsible for my decision to take a step into the material world of ceramics never having touched it before. He gave me direction, encouragement and helped me learn new skills and ways to channel my ideas. He instilled a strict but effective work ethic and mentality still there today. Despite my early reservations, some nine years later, I fear he was right. "*It's a Dunn deal*". Thanks Warren.

***Gammelskov 2004, 2013***

**Hanne Enemark**

Photo album of 50 images

Home, chosen by Hanne Enemark

Images from the farm where I grew up. The last of 7 generations.

***Palladian House, 1993***

**Norman Eastwood**

Various hard woods

Norman Eastwood, chosen by Zachary Eastwood-Bloom

As a child I would go to sleep to the sound of my father making in his workshop in the attic; mainly the sound of band saws, drills, him dropping things and various expletives. He is a very good artist and maker who has very little ego, he made for his own satisfaction or need, and never seemed too bothered about showing his work. He is now 78 and still making, but his hands are not what they used to be. His influence on my work and how I work has been significant; we both share a sense of tidiness, order and a love of architectural shape and form. However I come from a very different generation, my father has never owned or touched a computer, whereas I explore digitisation in relationship to materiality, my computer being one of my main tools. I wonder what he would have made were he my age now.

## ***The Consumption of Utility, 2009***

**Colette Dobson**

A collection of unusable objects

Collette Dobson, chosen by Martha Todd

After meeting Colette I looked at all objects differently...

From: Martha Todd <martha@lifejustbounces.com>  
Subject: Hello and a possible favour?  
Date: 12 May 2013 19:08:38 GMT+01:00  
To: DOBSON Colette

Dear Colette,

I hope this email reaches you and finds you well. It's been such a long time since the Alsager days, I hear the place is a shadow of its former self, which is a real shame, it's a place I still feel nostalgic about. I graduated at the RCA a couple of years ago and decided to stay in London, in the vain hope of seeking my fortune! I've not as yet found it but haven't given up! I am working as a sculptor's assistant in a mannequin making factory to pay the rent and working in my own studio in any spare time that's left.

I work in a group studio of friends who I graduated with called Manifold. We were asked if we would like to participate in a residency at Siobhan Davies Dance Studio by the 60140 Collective, who are Clare Twomey, David Clarke, and Tracey Rowledge. We will be taking over some of the spaces in the dance studio over a period of three months and building work for a final show towards the end of the 'take-over.' Instead of showing our own work at the beginning of the show we decided to have a show entitled "Under The Influence" (although this is currently a working title). It is a time where we can introduce ourselves and talk a little about where we came from and how we came to be artists/makers. So here is my big ask... when I was racking my brains trying to think of who has had the most influence on me as an artist, it had to be you. That is, for a start, I would not be where I am today without you having taken me on at Alsager, when I had no work of any worth to show you. It was your Visual Studies sessions that made me think in a completely different way and really opened my eyes about how to think as and be an artist (I still have difficulty calling myself that, and feel like a bit of a fraud). But as it is you had confidence in me and constantly supported me and gave me the confidence to get where I am today.

When I graduated I sold work to Lady Alison Mynors (who has an amazing collection of art) and David Roberts, I had to install a piece in David Roberts' personal collection in between a Grayson Perry and a Chapman Brothers. At that point I decided that if this is all that I ever do I will die happy! Perhaps a little dramatic but really to go from living in Nantwich and not knowing what to do with my life and finding a course that sounded intriguing to being at that point was just unimaginable.

I am not overly sure as yet how it is going to work but I was wondering whether you would be interested at all in lending a piece of work of your own for the exhibition. It would involve me writing a short piece about how you have influenced me and my creative thinking. At the moment it's all very open and was just wanting to see what you thought and whether you would like to be involved. The exhibition would open on July 1st and would be up for one month. Do let me know your thoughts and whether you would like to be involved in any way. It would be lovely to hear from you.

Kind Regards,  
Martha

# 1st floor

## 12 digital prints of Porcelain Figures by Joseph Willems, 1949-1969

From the V&A Collection

### Various source books on the ceramics that inspired Willems

Joseph Willems, chosen by Sun Ae Kim

This display of porcelain figurines in a group provides the dancing movement of theatre plays in the 18<sup>th</sup> Century in Europe. My own work has been heavily influenced on these figures by modeler and maker Joseph Willems. Capturing dancing and theatre scenes in porcelain figurines was highly fashionable at that time and I wanted to link my inspiration to Siobhan Davies Studios. Joseph Willems used numerous sources from this subject after Meissen. I want to explore the connection between his inspiration and my own.

### *Untitled*

#### ***Gwilym Lloyd Humphreys 1924 – 2010***

Non-conformist (Baptist) lay preacher, historian, teacher.

Bethan's Taid (Grandfather)

Digital photographs

Taid, chosen by Bethan Lloyd Worthington

Much of my interest in place, history and landscape – the physical and memorial platelets that align to make up what we see, when we see somewhere – is rooted in time spent with my Taid. He was someone who pointed out giants in mountains and colours in trees and said things like "*Gimme that old time religion*" in a faltering North Welsh voice.

I've chosen to show a reproduction of a personal photograph. It's one I took of him by a waterfall, surrounded by trees at our family home Cwm Bychan (way way back, not in the family anymore). We were out for a drive. I've also photographed a tin of wax crayons that was kept in the *cwpwrdd bara caws* (bread and cheese cupboard) at their house for visits.

## Grandma's Patchwork Blanket and my childhood dresses used in the making 1975 – 1988

Evelyn Todd, chosen by Martha Todd

The blanket was stored in a bag underneath my parents' bed and had been there for a number of years. I had obviously looked at it before, I knew it wasn't finished but I had never really studied the contents, perhaps when I was younger there wasn't so much meaning in the objects the bag contained. When I looked closely at what was inside, I felt as if I had uncovered something that had been frozen in time. A work in progress, as if Grandma had just popped into the scullery to make a cup of tea and would be back to pick up the stitch she had dropped once it was brewed. In the bag alongside the blanket was the making of a patchwork quilt at every stage, every part of the process holds a little bit of family history. The patch backings or 'oaktags' are made from the envelopes that were delivered to my parents' freelance news agency - *Chester News Service*, that they ran from my Grandparents spare bedroom; the template for the patch is a Cheshire County Show press badge from 1971. Perhaps most poignant for me is that the patches are made from my Grandma's clothes and mine.

My Grandma passed away when I was thirteen. She was my father's mother and my mum's best friend. I was now old enough to take on the close friendship role that my mother and I still hold. My grandparents brought my dad, his brother and sister up on the grounds of Ashworth Hospital (Then called Moss Side Hospital). They were both psychiatric nurses and lived on the hospital estate grounds. Ashworth is a secure mental hospital for people who have dangerous, violent or criminal tendencies; Ian Brady is a current inmate at Ashworth. Grandma insisted that the patients were no crazier than the people who worked there, and blamed their illnesses on the lack of nature in their lives. Ashworth was a rural setting with its own orchard and farm and so she felt at ease that it was helping with their recovery.

I remember her being a strong and forward thinking woman, she had no time for sentiment.

"She was not sentimental and always discouraged 'looking back' and reminiscing as 'soft.' She always discouraged your great granddad from talking about his exploits in the First World War."<sup>1</sup>

Sentimentality has never been a dominant factor in my family; we have always been focused on pushing our lives and ourselves forward, never getting the chance to reflect, or worse still stagnate. I am always striving to push myself forward, to better myself and to learn and experience as much as I can in life.

So finding this unfinished blanket, although giving me a chance to research, reflect and reminisce (but not too much), only urges me to push on and continue my journey, perhaps to pick up the stitches and continue the cycle, but I feel that it will never, and should never come to completion.

<sup>1</sup> Tony Todd, Interview 2005

***Ides of March I, 2007***

***Untitled print, undated***

***3 Tea bowls***

With the permission of Bernice and Nick Carroll

***Tea bowl***

**Simon Carroll**

From Hanne Mannheimer's personal collection

Simon Carroll, chosen by Hanne Mannheimer

Remembering Simon Carroll

What did I do today that I was proud of?

What did I do today that I found difficult or I was wrong, and maybe need to rectify?

What did I do today for someone else?

What natural beauty, God given beauty, did I see today?

I met Simon in person for the first time when he did a lecture and demonstration at Cumbria University in 2007 and though I had followed his work I didn't quite realise what an inspiring person he would turn out to be. For me it was recognising someone whose approach to making and drawing somehow allowed me to embrace my own creative approach. Talking to him was like having a conversation with somebody I had known for years.

Simon was humming with this energy that was so terribly infectious. Every time I met him all I wanted to do was draw and make. It seemed such a waste not to. Whenever he explained something it seemed so simple, just make, there was no other way. You have to make until it leads to where you are meant to go. There was no right or wrong. It was never really about questioning the process just about being there, feeling it. Enjoying the mistakes and the journey.

Simon Carroll was '*an ingenious potter, he took an unconventional approach to both his life and work.*' (Emmanuel Cooper, *The Guardian*, Wed 8th April 2009)

Fearless and adventurous in his ceramic work as well as his printing and painting, he continues to remind me why I work as an artist.

***Triptych in Four Parts (2007)***

**Martin Smith**

**Ceramic and leaf metal**

Martin Smith, chosen by Zachary Eastwood-Bloom

Before I went to art school I had a very different image in my head of what ceramics might be than I do now. During my Art Foundation Course I was introduced to the work of Martin Smith. His geometric and engineered approach to ceramics was vastly different from anything I had previously thought possible both in terms of ability and concept, and was a real eye opener for me. His work presented a level of quality and rigour that I aim for in my own practice. Years later, I have been very fortunate to both be taught by him at the Royal College of Art and assist him with his work in his studio, and he continues to be an influence in work and deed.

***Bikini, 2010***

**Gary Hume RA**

Screen print on Paper

Edition of 30

With the permission of Royal Academy Schools

Gary Hume, chosen by Amy Hughes

## ***Museum, 2013***

**Ellie Doney**

Objects from my mother's collection, video

### Meryl Doney and Eduardo Paolozzi, chosen by Ellie Doney

My mother and her friend started a museum when they were 12. It was the beginning of her life-long passion for making, collecting and curating.

She took us to the Museum of Mankind when we were small. We wondered at the mysterious and magic objects. They were full of stories – spurs to our imagination. Artist Eduardo Paolozzi staged an exhibition: *Lost Magic Kingdoms* in 1986. It was a completely new approach to a museum exhibition, taking objects out of context, re-curating and mixing his own work with the artefacts, materials and found objects.

My parents' personal take on the importance of making, collecting, selecting, and curating without hierarchies, reflects Paolozzi's impulses. He made instinctive connections between art, science, technology, ethnography and archaeology. These ideas have filtered down into my work – I like to find meaning and magic in materials and objects, the extraordinary in the everyday.

The shadow of Paolozzi has followed me on my educational path: I was taught by two of his assistants; I attended the MA course he used to run; I won a travel award to Mexico supported by his estate; and I then worked at the ICA where he founded the independent group in 1952.

Objects from left to right:

**Plastic paint pots** – Idris Murphy, a painter, was our lodger in the 80s. His bold, joyful and colourful vision of our house and the objects in it made a carnival of everyday life. My parents painted the house in primary colours from top to bottom. These pots, which he mixed paint in, are a little bit of that era in object form.

**Clay stamp tool 1982** – Mum's signature pot marker, her own brand of making.

**Meteorite shards (we think)** – A little material bit of outer space. Mum's interest in science and the universe is infectious.

**Pomander in a ceramic marmalade pot** – This was the smell of our bathroom. The clove-pierced orange is like a strange fetish object, an immortal thing.

**Leather and horn gunpowder container** – This was from mum's early collection, one among several extraordinary objects given to her by a neighbour who had been a missionary in west and central Africa.

**Plaster/Coade stone cornice** – A painted and gilded acanthus leaf-like design from our old house.

**Nail through an electric flex** – this object, found when we were doing building work on the house, has something witchy about it – nails having great symbolism – made even more highly charged by its having been driven through the electrics and ending up as a crucifix.

**Walnut cylinder ruler (warped)** – This belonged to the granddad I never met, who passed on his enthusiasm for absolutely everything to my mum. He was a bank manager, keen amateur artist, fireman and traveller, and extremely dapper with it.

**Animal (East Africa)** – blood mud and bandages – This creature represents the menagerie of fantastic animals we've collected from all over the world.

# 2nd floor

## ***Permission***

### **Matthew Raw**

Items selected from Stephen Dixon's studio

### Stephen Dixon, chosen by Matthew Raw

Stephen Dixon's loaded and playful work came to my attention when I discovered his book *The Sleep of Reason*. It was 2005 and I was struggling to piece together ideas for my degree show at university. His work provided – and still provides me with the confidence to tackle issues that begin life well away from clay, art, and visual language.

Last year, we both spoke at the *Ceramics & Print Seminar* in Denmark where I got to know Steve better. For this project, I wanted to explore and respond to his working environment. The pieces on display here were selected from shelves, filing cabinets, walls and boxes in his Manchester studio. Every object has a personal overlap between Steve and myself.

His work is consistently developing and often of huge interest and significance to me. He is a lovely chap... and he has a season ticket at Manchester United – I couldn't not pick him to explore for *Under the Influence!*

## **Manifold**

Manifold is a group of nine artists and designers who founded a studio in an east London railway arch in 2010. United by ongoing enquiry into material and process, our individual activities include sculpture, digital art, process-driven product design, drawing, research, teaching, and progressive approaches to age-old ways of making. Shared knowledge and the power of the group are the pillars of Manifold's HQ. Guest artists and makers also join the studio from time to time, to take part in collaborative projects.

## **Siobhan Davies Dance**

Founded and led since 1988 by pioneering choreographer Siobhan Davies, Siobhan Davies Dance has evolved over the years from a touring dance company into an artist-led investigative contemporary arts organisation. Exploring choreography and movement is very much at the heart of everything we do. So whilst we now apply choreography across a wide range of creative disciplines including visual arts, film and craft, we continue to hold our dance roots close.

## **60140 Collective**

An independent artists collective, founded by Clare Twomey, David Clarke and Tracey Rowledge; 60140 seek to rewire the applied arts.

Their manifesto:

*'To respond to the current concerns within the applied arts. To create opportunities for makers to debate their work. To engage in wider dialogues with other disciplines.'*

Many thanks to all the lenders and the people we chose to represent, special thanks to Alison Proctor, Rob Prouse, Hannah Mason and Arts Council England.