



THE
CRAFT
LIBRARY

THE CRAFT HUB JOURNEY

PROJECT CATALOGUE



Co-funded by the
Creative Europe Programme
of the European Union



THE
CRAFT
LIBRARY

Partners



With special thanks to

Carlow County Council

University of Wales Trinity Saint David

Glasmalerei Peters GmbH

Tsaltampasi Apostolina & Co.

Materahub

Designskolen Kolding

Oslomet

Universidade Nova De Lisboa

Craft Scotland

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Introducing the Craft Hub project and the International Exhibition 'Investigating Craft Practices across Europe', including its journey across Europe, the artistic curation and set-up methodology for a replicable, accessible and sustainable design, adapting to seven unique exhibition spaces and content.

The recurring themes, Heritage, Sustainability, Experimentation, Technological Innovation, Empowerment and Social Inclusion create common threads running through the activities and research carried out by each Craft Hub partner.

CHAPTER 1

The Craft Hub project
and International Exhibition
Artistic curation and design set-up

THE CRAFT HUB PROJECT

The Craft Hub project was borne out of a shared passion for Craft; its heritage, culture and traditions; its practice, materials, innovation and experimentation.

This sense of experimentation, playful inquiry and practical research was another key motivation in the development of the project. Prompting questions: *What else can we do with these processes and materials? What can we take from one medium to another, from one process to another – a kind of cross fertilization of craft? What are other makers doing across the world? What is the story behind these crafts and what can we discover more about culturally specific crafts?*

The core Craft Hub partnership comprises nine partners from diverse fields of expertise, including Craft practice, education, research, advocacy and business; all committed to addressing these questions and showcasing Craft in all its diversity to new audiences.

Alongside this passion for sharing craft and engaging new audiences was a degree of anxiety about the sometimes precarious nature of being craft practitioner. It's not always easy to earn a living from craft. In developing the project, partners considered: *What can we do to help? Can we help to introduce craft to new audiences, new makers, new enthusiasts, and importantly, new markets? Can we help to articulate the breadth and diversity of activity and outcomes and engage with audiences to explain why they should care about craft?*

The Craft Hub project has benefited from co-funding by the Creative Europe programme of the European Union. This funding has enabled us to deliver a wide-ranging programme of activities including: the creation of an open-access craft material library; craft maker residencies; workshops for new and established makers; tutorial films; maker interviews and films; a touring exhibition; a conference; a festival and much more.

Craft Matters

Craft practice draws upon a deep understanding of materials and process to conceive and create objects across a range of disciplines and applications. **Throughout history Craft has been part of our civilisation, producing the artefacts that reflect our creativity, culture and society; the medium through which the narrative of our history is often articulated and our distant heritage unearthed and explained.** From the crafted objects excavated in archaeological digs for example, we learn about our ancestors' culture, the tools and materials available to them and uncover the cultural attitudes and the value placed upon such objects.

Historically much of Craft has originated from a motive of problem solving, for example "I need a vessel to put food into", the same problems face all people but we have a myriad of solutions. Contemporary Craft has a great diversity of motivations from the utilitarian through to self-expression but the thread of problem solving and unique approaches and outcomes remains.

Europe is rich with Craft Heritage, from large-scale Craft work of stone masonry and stained glass of its churches and cathedrals, to myriad, small and subtle architectural details. Our museums house a bounty of artefacts across all disciplines such as textiles and fashion objects, jewellery and functional vessels. Our Craft practitioners today are the manifestation of a line (strained at times but not broken) throughout history, a cultural inheritance of knowledge and skill.

The **diversity of Craft practice**, attitude and motivation of practitioners ensure that Craft remains alive and relevant in contemporary society. It affords scope for self-expression, a statement of creativity in a society dominated by mass production. Craft objects find a resonance with us in their reflection of our human scale and capabilities; our ability to manipulate and transform materials in ways that we comprehend if not fully master ourselves.

Exhibition

The Craft Hub exhibition is a wonderful opportunity to showcase a jury-selected range of Contemporary Craft from across Europe. The work was on display at venues in Italy, Greece, Germany, Ireland, Wales and Norway. At each venue, the exhibition was complemented by a further jury-selected range of Craft from the region.

Alongside the Showcase pieces, the exhibition featured a sample of the emerging project outcomes, including experimental material library samples; a selection of tools and raw materials illustrating process; film tutorials and maker interviews; as well as a Soundscape, weaving together workshop sounds.

At each exhibition venue, a different local dimension will further enhanced the exhibition to spotlight a particular element of the project relevant to the region.

Material Library

The Craft Hub Material Library is a growing treasure trove of craft knowledge and experimentation. The open-access digital library demonstrates the different material effects that are achievable through different craft processes. From cast glass, botanical dyeing, and ceramics through to 3D printing in biocompatible resins, and all points in between, the library reflects the diversity and experimentation of craft today.

Craft Hub partners have engaged in experimental research to develop and document samples for the library. We also welcomed contributions from craft makers who wish to share their work and find new audiences and markets.

As the library grows, it is a useful resource, not only for education, research and experimentation for craft-makers, but also for architects, interior designers and others wishing to identify, specify and commission novel materials and Craft work.

Workshops

A core value of Craft Hub is knowledge exchange and the development of Craft skills. In response to this aim, Craft Hub partners were expected to deliver 305 workshops to a variety of participants. The workshops fell within two categories: continuing professional development (CPD) and community outreach workshops. CPD sessions are tailored to craft practitioners and artists who wish to upskill, or to explore new processes in different disciplines. Our outreach and community workshops were adapted to different participant profiles, and were typically orientated towards those new to Craft. The workshops aimed to reach wider audiences, to encourage participation in a supportive space, and to inspire a new audience of makers.

Residencies

The theme of knowledge and cultural exchange was further developed in the Craft Hub residency programme.

Partners have hosted three 'rounds' of residencies. The first, during the Covid period, were delivered online. After restrictions eased, a second round of residencies were hosted by partners in Ireland, Wales, Portugal, Italy, Germany and Denmark. Residency topics included: Colour, material and surface design; modern art glass design; experimental metal enamelling; wood turning; 'eco' printing; eco-sustainability between traditional craft practices and contemporary industrial production; and bricks and tiles - forms of construction.

The third series of Craft Hub residencies in Wales and Denmark gave selected makers a two-week period in which to explore and develop their practice. The residency in Wales focused on 'Wild Colour', experimentation with natural dyeing process and materials. In Denmark, the topic of researching Leno Weaving was explored.

Overall, 129 craft practitioners have participated in Craft Hub residencies.

ABOUT THE PROJECT

MAKER residencies

34

National
(7 days)

5

European
(7 days)

3

Extended (high skilled)
residencies (14 days)

366+

Workshops

129

Participants of residencies

DIGITAL repository

250

Craft practitioners
interviews

36

E-newsletters and
weekly blog posts

60

Tutorials

543

Craft practitioners profiles

76

Activities

20

Podcast &
Video craft deepdives

MATERIAL library

2.636

Sample creations

7 TOURING exhibition

With five themes around craft: Experimentation, Heritage, Technological Innovation, Sustainability, Empowerment, and Social Inclusion



PARTNERS



Carlow County Council

Carlow County Council (CCC) (P1) is the public authority responsible for local government in Carlow County, among others in the field of culture and heritage.

One of the aims of CCC is to raise the profile, work possibilities and societal status of Craftspeople in the county for which it established a cooperation with Form, a Carlow based Craft collective.

Being highly competent in running multi-partnership (EU-funded) projects, as well as being part of a relevant network for the support and advocacy for Applied Arts and Crafts at local, national and EU levels, it will use these experiences for the LP-ship for the CH project.



University of Wales

Swansea College of Art at UWTSO, is home to a range of Craft disciplines, including Glass, Surface Pattern Design and Textiles, Product Design and Transportation Design.

A recognisable and key characteristic of all of these disciplines is that, in their varying forms, they are engaged in the design and manufacture of material artefacts.

While the contribution of these disciplines to our material culture can be in a variety of forms ranging from bespoke hand-made artefacts to mass-produced products, all are engaged in the creative practice-led exploration of the relationships that exist between material culture and the end user.

All are engaged in 'making' manifest the outcome of this practical research activity through a developing blend of traditional craft and state of the art computer aided industrial processes.

To facilitate this, UWTSO has a considerable range of dedicated studio and workshop facilities at its disposal.



Design School Kolding

Design School Kolding is a place where creative minds gather to immerse themselves in craftsmanship, art and research. Design School Kolding is an independent institution under the Danish Ministry of Higher Education and Science.

The university trains designers at undergraduate and graduate levels, have workshops that are open 24/7 and an international setting of close collaborations.

Design School Kolding is grounded in reality and develops solutions together with start-ups as well as large companies to explore how to live and how to create positive change by trying to solve problems and envision new possibilities, because the world is calling for change. Making it more beautiful, functional and playful.

Design School Kolding has approx 340 students and a number of PhD students, including industrial PhD students. Every year, the school admits around 150 new students - 80 in the BA programme and 70 in the MA programme.

In addition, the school offers a Master's programme in design management in collaboration with the University of Southern Denmark.



OsloMet

Craft Hub OsloMet has 10 participants: Arild Berg (head of the group), Kristin Andreassen, Kyrre Anderssen, Sigrid Haugen, Astrid Heimer, Wenche Lyche, Nenad Pavel, Mikkel Wettre employed at the department of Product Design, and Gunhild Vatn og Tina Tvedt employed at the department of Art, Design and Drama.

Our craft competences are represented through ceramic art, fashion design, jewellery, wearable sculptures, public art, product design. Research areas cover material, and aesthetic practice-based research, involving analogue and digital technologies, design research.

As a result of the Craft Hub project, the group has discussed new potentials for developing craft. One aim is to challenge ourselves, and the field of craft, through exploratory approaches to new technology e.g., 3D print, nfd-art.



Glasmalerei Peters Studios

Founded more than 100 years ago, Glasmalerei Peters is one of the most renowned workshops for glass design in both traditional and modern techniques.

Located in Germany, we work for customers across Europe, the USA, Canada, Asia, and more recently in the Arab world. Our workshops and our members of staff, who work together with- and-for artists from all corners of the world, form the heart of our enterprise.

Our members of staff are not only passionately involved, they are also highly qualified trained experts for all possible kinds of techniques; whether traditional or exceptional and innovative.

As much as we love anything modern and innovative, we are just as attached to the roots of our craft; in other words, to working with glass from the past. Lead glazing, medieval glass, restoration and reconstruction make up a large share of our work.

With the Craft Hub project, we want to showcase the possibilities of glass design, the heritage of this traditional craft as well as all the new technical possibilities e.g., fusing, sandblasting and airbrushing.



Craft Scotland

Craft Scotland is the national development agency for craft. We put makers at the heart of all we do, championing diverse and high quality contemporary craft.

We help people learn about, appreciate and buy craft, promoting the contribution of craft to Scotland's cultural, economic and social wellbeing.

Through our exhibition and events programmes, digital platforms and strategic partnerships we provide leadership for the sector. We create opportunities for makers to develop their business and creative practice, and to exhibit and sell work in Scotland and beyond.

Scotland has a proud history of making and its skilled makers have a deserved international reputation. Makers are using traditional and cutting-edge techniques across a wide range of practices. Their creativity supports Scotland's economy and its international reputation for innovation and entrepreneurship.



OECON

OECON Group is a European management consulting firm and a leading advisor in business strategy, social entrepreneurship, an adult education centre and VET provider established in Thessaloniki, Greece.

We collaborate with clients and beneficiaries from the private, public, and not-for-profit sectors to identify their highest-value opportunities, address their most critical challenges, and train their personnel.

Our customized approach combines deep insight into the dynamics of organisations and markets, with respect to the needs of society and to the respective target groups.

Cultural Industries are a field that we have started working in 2017, assisting the Creators to obtain more entrepreneurial mind-set, self-development, social skills, mobility capabilities and lead them to new pathways. Through CI we work with vulnerable groups in inclusion policies and activities.



Materahub

Materahub manages international pilot projects to support cultural and creative industries, encouraging innovation and inclusion processes and a new entrepreneurial vision to face contemporary challenges.

Materahub organizes several international Capacity Building activities, aimed at meeting and contaminating skills between local and international experts, entrepreneurs and policy makers. These are projects funded by the European Erasmus + programs, Cosme, Interreg, Horizon 2020, etc.

Since 2010, Materahub has been the Intermediary Organization of the European Erasmus for Young Entrepreneurs program; since 2014 it is the Italian host of the Creative Business Cup, and from 2022, is part of the EIT KIC Culture and Creativity.



NOVA University

NOVA University of Lisbon, through the NOVA School of Science and Technology (FCT NOVA), is one of Portugal's largest and most prestigious schools of Engineering and Sciences.

It is engaged in extensive research activity developed in 16 research centres. One of these centres is the Research Unit VICARTE (Glass and Ceramic for the Arts), whose mission is to promote excellence in studying glass and ceramics locally and globally, focusing on the intersections between art and science.

VICARTE is devoted to fostering transdisciplinary research applied to glass and ceramics, stimulating sharing of knowledge, experiences and methodologies. It joins specialists in art, science, design, history, archaeology and conservation of glass and ceramics, which develops their activities through research projects, exhibitions, training programs, and dissemination initiatives.



THE CRAFT HUB EXHIBITION

Thematic sections of the Craft Hub Exhibition

All the contents of the exhibition have been classified according to five recurring themes, which have been assigned an identifying colour code, and which constitute a common thread running through the activities and research carried out by each Craft Hub partner.

Heritage

The study, revival and valorisation of traditional craft techniques are fundamental for social and cultural development, in order to build a historical memory and a cultural heritage to be passed onto future generations. In addition, the intangible assets linked to a specific territory bring to light the contrasting relationship between local and global, between tradition and modernity, as well as between creativity and limited production on the one hand and mass and serial production on the other, thus constituting a fundamental opportunity for new economic development and the relaunch of territories.

Sustainability

The growing attention to issues of environmental relevance is making the world of handicrafts and industry increasingly attentive to reducing environmental impact, with creative processes in harmony with nature. For this reason, waste recycling and circular economy processes are increasingly becoming part of industrial production practices, reopening a dialogue with craftsmen for numerous possibilities in experimentation. Craft Hub is committed to promoting responsible consumption and production, supporting the local and circular economy and the preservation of resources.

Experimentation

Being able to use unknown techniques and tools opens up new perspectives and generates unexpected results. Facilitating encounters between craft practitioners, designers and researchers facilitates innovation and the exploration of new languages to enrich manual, technical and artistic skills

Technological Innovation

The introduction of digital technology into craft practice has opened up unexpected scenarios for production itself. Thanks to the use of software and numerically controlled machines, combined with manual skills, technique, aesthetic research and knowledge of materials, hybrid and innovative materials and products are being created that are more responsive to contemporary needs and open up new markets.

Empowerment and Social Inclusion

Craft Hub supports the promotion of quality education for all, providing skills and knowledge to improve job opportunities and personal development. Through international exchanges and the European residency programme, the project has fostered the professional growth of established craft practitioners and young makers, also supporting them in the development of innovative business models. The project has also launched training journeys aimed at social inclusion, based on manual skills, which take on the value of a universal language and a tool for informal learning and sociability.

THE CRAFT HUB EXHIBITION DESIGN CONCEPT AND METHODOLOGY



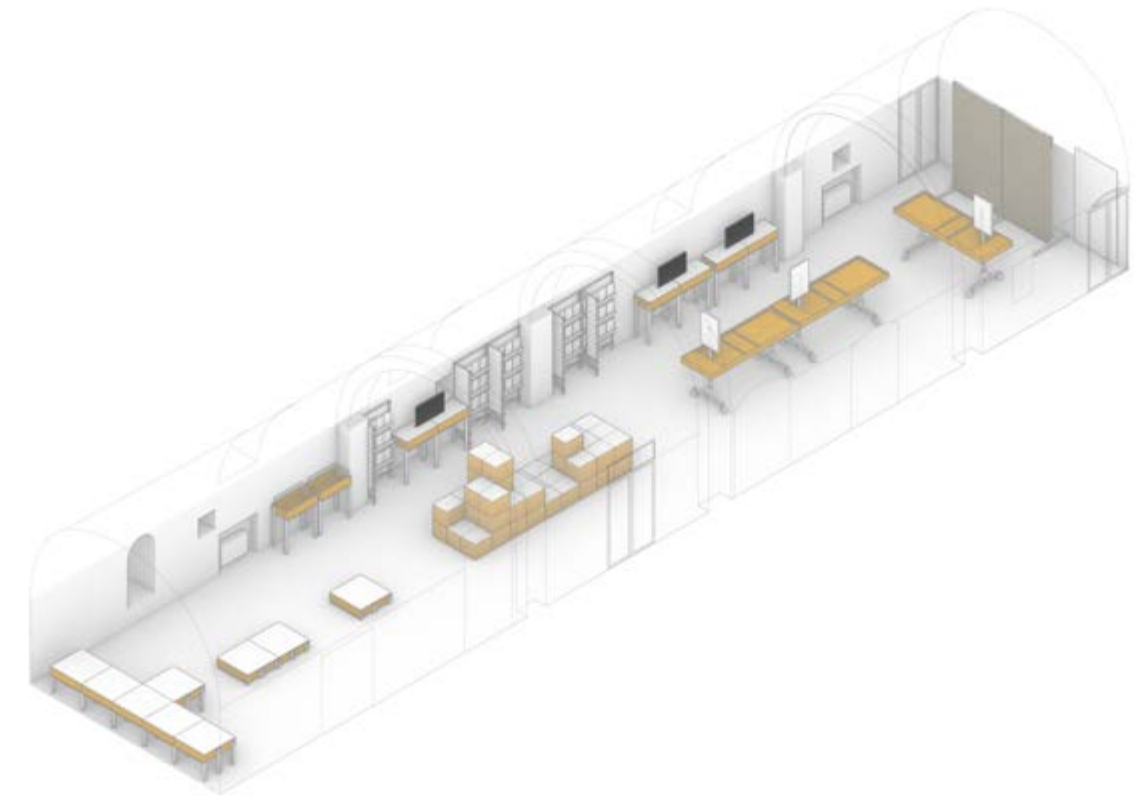
THE EXHIBITION DESIGN LAYOUT

How to create a flexible, modular, lightweight and ready made exhibition toolkit for different scenarios? How to design an exhibition that could travel and adapt to different scenarios and locations?

The brief requested an itinerant, replicable and sustainable design, easy to assemble and disassemble with few tools even by a non-skilled person and to adapt to different functions: display, show, inform, make, gather and listen.

Furthermore, in order to highlight the richness of craft processes and material library, the setup needed to accommodate both media and physical contents, and dedicate a space to the public program plus interactive activities for audience engagement. The design concept is based on the “as found” principle: reusing existing elements or structures with minimal interventions, where needed, in order to fulfil a specific function or adapt to the environment.

This principle informed both the exhibition’s layout, in regards to its location (avoid drilling or painting walls or adding extra volumes that change





perception) and the setup, which comprised of repurposing existing display props or using industry standard elements easily sourceable in each country, such as barboard boxes.

The exhibition unfolds across three main areas: the showcase pieces area, a range of contemporary handicrafts from all over Europe and local crafts practitioners; the itinerant contents, representing the outcome of the experimental craft activities curated by the partners; and the local dimension, the outcomes of the processes activated locally by the hosting partner within the project.

The itinerant content area, keeping in mind that it represents an ever growing and changing section in each country hosting the CH exhibition, was designed as a modular assembly of cardboard boxes commonly used in logistic processes: the 40x50x40 cm box fits on a standard shipping pallet, it is easy to source everywhere, and it sets the basic modular units of printed materials that accompany the exhibits.

CONTENT COLLECTION METHODOLOGY

The Craft Hub project has helped highlight the universal value and potential of craft techniques and driven a unique impulse in craft production, animating the Craft Hub Platform with experimental processes, prototypes and finished artefacts that illustrate the richness of the sector, supporting and promoting craft activities across Europe.

The content collection methodology for the Craft Hub International Exhibition and Catalogue was carefully designed to effectively narrate and archive the numerous achievements of the project, taking into account the heterogeneity of the craft sector, identifying macro themes which constitute a common thread running through the activities and research carried out by each Craft Hub partner.

The inventory and archive of contents aimed to document, as comprehensively as possible, the experiential and narrative work born from the

- Craft Maker Exchange Residencies
- Local Workshops for community engagement: to inspire new craft practitioners and promote social inclusion
- Showcase pieces: the excellence of European craft
- Technical and motivational craft tutorials and interviews.

The contents were divided as follows:

Textual contents

DIGITAL CONTENTS: videos, photos, sounds from residencies and workshops documentation (process, objects, portraits), tutorials and podcasts;

PHYSICAL OBJECTS: tools, raw materials, prototypes, final pieces, referred to the Craft Hub residencies and workshops plus the itinerant and local showcase pieces that will contribute to each Craft Hub exhibition.

The inventory exhibition archive classification

The quantity and variety of the exhibits (103 plus associated craft techniques), the willingness to represent each individual craft practice (tools, materials, raw materials, samples of processed materials and finished products), the need to facilitate the archiving process, the setting up, unpacking and packing of the travelling collection of the exhibition, required the ideation of a specific inventory code.

In order to represent each individual craft practice (tools, materials, raw materials, samples of processed materials and finished products) and to facilitate the archiving process, the set up and packing of the exhibition's travelling content collection, it was necessary to find a methodology to catalogue the 103 exhibits and represent different craft techniques. Each physical object represented in the exhibition has been associated to a number series composed of:

– a LETTER associated to each category relating to physical objects:

- A - TOOL
- B - RAW MATERIAL
- C - MATERIAL LIBRARY PIECE
- D - FINAL PIECE
- E - ITINERANT SHOWCASE PIECE
- F - LOCAL SHOWCASE PIECE


– an INVENTORY CODE associated to each european partner:

- P1 - CARLOW
- P2 - UWTSO
- P3 - GLASMALEREI
- P4 - OECON
- P5 - MATERAHUB
- P6 - KOLDING
- P7 - OSLOMET
- P8 - NOVA
- P9 - CRAFT SCOTLAND

The consecutive number for the pieces from each partner's archive.

Here are a few examples of the labels used


D - P5 / 12 FINAL PIECE
 Title & Description: The creation of the "cucù"
 Material: Recycled industrial textile waste
 Practitioner: Giorgia Garofalo with Ego Italiano



C - P4 / 06 MATERIAL LIBRARY PIECE
 Title & Description: Silk fabric dyed with cochineal and pomegranate
 Material: Silk
 Technique: Natural dyeing
 Practitioner: Anna Kaltsidou

C - P4 / 15 MATERIAL LIBRARY PIECE
 Title & Description: Silk fabric dyed with crimson herb, hematoxylin, wringing in ferrous sulfate
 Material: Silk
 Technique: Natural dyeing
 Practitioner: Anna Kaltsidou

E - 03 ITINERANT SHOWCASE PIECE
 Title & Description: The Unstable Stool - An asymmetric, ergonomic rocking stool made of a single length of wood steamed and bent
 Material: Wood
 Practitioner: Angus Ross



Production of traveling exhibition: MateraHub

Artistic Curation: Rita Orlando

Content curator: Antonella Valerio

Exhibition Designer: Gabriella Mastrangelo



MATERAHUB EXHIBITION - MATERA ACTION COLLECTIVE



GLASMALEREI PETERS EXHIBITION - PADERBORN
GLASMALEREI PETERS STUDIOS

NOVA EXHIBITION - LISBON
NIKI SFEROPOULOU



OECON EXHIBITION - THESSALONIKI - GREECE
NIKI SFEROPOULOU

CARLOW COUNTY COUNCIL EXHIBITION - CARLOW - IRELAND
FINBARR O'ROURKE



LWTS D EXHIBITION - SWANSEA - WALES
TIM STOKES



OSLO MET EXHIBITION - OSLO - NORWAY
WENCHE BENEDICTE LYCHE

EXHIBITION SCHEDULE

1^{APR} — 14^{APR}

**Matera (Italy),
Museo Nazionale of Matera**

Hosted by Materahub

5^{MAY} — 19^{MAY}

**Paderborn (Germany),
Glasmalerei Peters Studios**

Hosted by Glasmalerei Peters
Studios

22^{AUG} — 3^{SEP}

**Carlow (Ireland),
Visual Theatre**

Hosted by Carlow County Council

14^{SEP} — 27^{SEP}

**Swansea (Wales),
Dylan Thomas Centre**

Hosted by UWTSD University of
Wales

7^{JUN} — 21^{JUN}

**Thessaloniki (Greece),
Cultural Venue of Islahane**

Hosted by OECON

5^{JUL} — 19^{JUL}

**Lisbon (Portugal),
Nova School of Science and
Technology Library**

Hosted by Nova University

26^{OCT} — 9^{NOV}

**Oslo (Norway),
Oslo Metropolitan University**

Hosted by OsloMet

Presenting the carefully curated itinerant contents of the Craft Hub International Exhibition, illustrating emerging project outcomes with a special deep-dive into the 34 European residences that ran throughout the project.

Craft processes are narrated using the Craft Hub material library samples, a selection of tools and raw materials, film tutorials, maker interviews, practitioner profiles, and more.

CHAPTER 2

The Craft Hub International Exhibition
Itinerant content

SHOWCASING THE POTENTIAL OF THE CRAFT HUB MATERIAL LIBRARY



AMANDA ROBERTS

Thematic area

- Technological Innovation



Profile
Noemi Seaward



Interview
Noemi Seaward



Tutorial 1



Tutorial 2



Tutorial 3

The Craft Hub Material Library is a growing treasure trove of craft knowledge and experimentation. The open-access library demonstrates the different material effects that are achievable through different craft processes. From cast glass, botanical dyeing, and ceramics through to 3D printing in biocompatible resins, and all points in between, the library reflects the diversity and experimentation of contemporary craft.

Craft Hub partners have engaged in experimental research to develop and document samples for the library. We also welcome contributions from craft makers who wish to share their work and find new audiences and markets. As the library grows, it is a useful resource, not only for education, research and experimentation for craft-makers, but also for architects, interior designers and others wishing to identify, specify and commission novel materials and Craft work.

The Craft Hub Exhibition features a specially curated display of physical artefacts from the Material Library. The library samples reflect different thematic areas, including sustainability. Examples include the innovative use of recycled bottle glass to create beautiful upcycled architectural glass; as well as samples created by visiting makers in our Craft Hub Residency “Wild Colour”, exploring and experimenting with the natural dyeing process. Other themes explored through material enquiry, include heritage, experimentation and technological innovation.

The material library connects to the broader Craft Hub project activities. An example is the work of textile artist and designer Naomi Seaward; Naomi’s material library investigations are underpinned by her creative practice, narrated through a Craft Hub Maker Interview Film. As an audience we are given further insight into the process, technique and materials through a five-part series of tutorials, featuring Naomi, introducing us to screen-printing for craft applications. This is a great example of the interplay between the different Craft Hub activities and content.



AMANDA ROBERTS



GARRY BARTLETT

THE AHUPUA'A / LAULIMA A PUBLIC ART PROJECT BY ARTIST CAROL BENNETT



LINNIE MORRIS

Thematic area

- Experimentation
- Technological Innovation

Technique / craft

Modern Glass Art Design



Public art project

Artwork Title:

The Ahupua'a / Laulima

Location:

Daniel K. Inoué International Airport, Hawaii, USA.

Client:

Hawaii State Foundation on Culture and the Arts for CONRAC

Fabricator of Glass:

Glasmalerei Peters Studios, Paderborn, Germany

Fabrication Technique:

Airbrushed and hand-painted enamels with silver and gold leafing on tempered and laminated safety glass.

The Ahupua'a/ Laulima symbolizes the natural abundance found from the mountains to the sea and drew inspiration from biomimicry- the commonality of disparate shapes and forces in nature. The Ahupua'a is an ancient Hawaiian system of land division that promotes sustainability, each community maintains a pie shapes parcel (usually a valley) that provides resources found only in the mountains, the flatlands, the shoreline and the ocean. Laulima means many helping hands.

I am creatively drawn to biomimicry, how shapes in nature are repeated with different purposes. Polka dots occur in my composition. They can represent spores on leaves, fish scales, condensation, bubbles in water and atoms as well.

The underlying huge compositional dynamics in my design are simply two 90 ft. Circles, one hugs the ground and the other hugs the sky and they are the "mountains and sky" that I superimposed my design elements upon.

Carol Bennett, Artist

PORCELAIN JEWELLERY: HOW IT'S MADE

Crafted by: Sigrid Haugen

Video: Sigrid Haugen

A short film showing how porcelain jewellery is made by hand with the use of porcelain slip cast in plaster moulds. The pieces are then fired in three sessions, at different temperatures according to the process.

The plaster mould is made by CNC-cutting into a MDF wooden plate, from a 3D drawing. From the MDF plate a cast is done with Gelflex/Vinamold, a very flexible vinyl material that can be melted to a liquid state, poured, and cured back to solid state. A second cast is taken from the Vinamold plate, now with plaster.

After drying, the porous plaster will extract water from the liquid porcelain poured into the pit shapes of the plaster mould, leaving small clay "discs" as the water in the slip evaporates. At this stage the clay is soft and it is possible to make a small hole in the piece, and later attach a necklace.

The pieces are removed from the plaster mould, further dried, and then fired to approximately 1000°C in a ceramic kiln, turning the clay into bisque, a ceramic material. Before and after these steps, the surface of the pieces has to be polished and sanded to ensure a smooth surface.

Then ceramic glossy transparent glaze powder diluted in water is added to each piece. The glaze powder melts at 1240°C, the second firing. The result is a glossy covering.

Various text decorations, printed with ceramic colour pigments durable to high temperatures, are added to each piece, and melted into the glazed surface in the third firing, at approximately 800°C.



SIGRID HAUGEN

Thematic area

- Technological Innovation

Technique / craft

Porcelain jewellery



Porcelain Jewellery
Sigrid Haugen

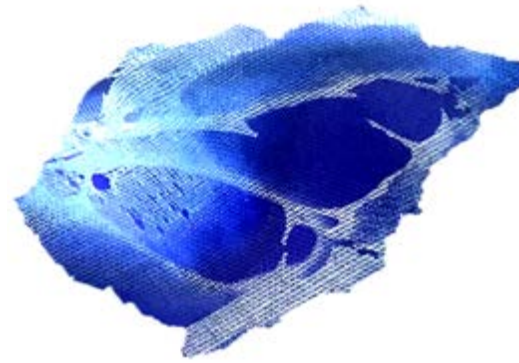
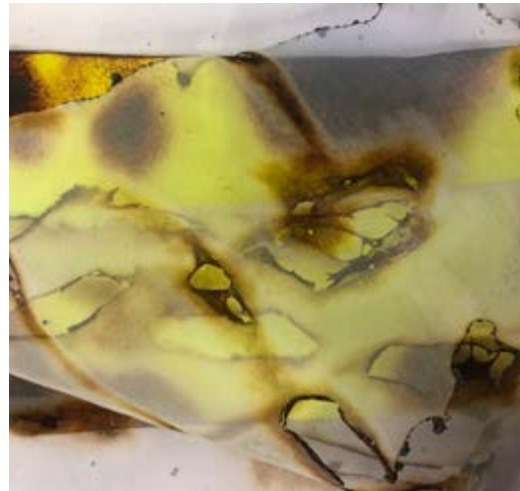


Profile Sigrid Haugen

EXPLORATORY SURFACE TEXTILE DESIGN

Student: Pernille Øverjordet

Teacher: Associate professor Wenche Lyche



Materials:

- Silk organza (100%)
- Plastic covered cotton (100%)

Crafted by Pernille Øverjordet

Nature is inexhaustible for inspiration we are all individuals, and everyone finds different things that inspire them. In my works I am inspired by what's happening around us. From the city life, to the hikes in the mountains by my home. I find inspiration from the rivers, plants, animals and the fjords.

I believe that if the design awakes emotions by creating associations, you will be fonder of it. This way you will find that you maybe treasure them more and for longer. This will make the product more sustainable. You can't plan for the end results, so the only thing you can do is to embrace the playfulness and let the process guide you.

In this study I tried to create different associations with the technique of burning silk organza and plastic coated cotton. The fabrics react differently to the flame and create interesting refractions. Working with forces of nature can create new surfaces in textile and bring an uniqueness, contemporary and playfulness. New and creative patterns enrich the emotional attachment to the textile, a product whether it is customization or commercial.

I got associations to a butterfly's wings and created a placed graphic in Adobe Photoshop. By wearing these textiles you are dressed in nature.

PERNILLE ØVERJORDET

Thematic area

- Technological Innovation

Technique / craft

Textile Design

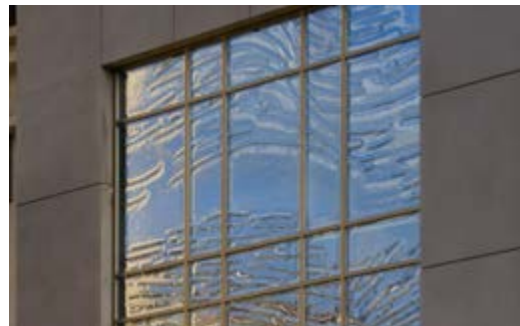


Profile
Pernille Overjordet



Profile Wenche Lyche

WATER SERIES: LANIKUHONUA/ ANIANIKU A PERMANENT PUBLIC ARTWORK BY ARTIST DOUG YOUNG



DOUG YOUNG

Thematic area

- Technological Innovation

Technique / craft

Airbrushed enamels and slumped glass combined into insulated glass units.

Title: “Water Series: Lanikuhonua/Anianiku”

Client: Hawaii State Foundation on Culture and the Arts

Artist: Doug Young

Architect: Architects Hawaii

Fabricator of Glass: Glasmalerei Peters Studios

Glass Design Technique: Airbrushed enamels and slumped glass combined into insulated glass units.

Artist Doug Young came to Glasmalerei Peters Studios to find a way to translate his realistic paintings of water into structural art glass to be installed in a new Judicial building in Kapolei Hawaii, on the island of Oahu. As this was his first foray into glass, we developed a large number of samples to show him a variety of possibilities to achieve his design. Doug wanted the imagery to read just like his paintings but in this case the canvas was five individual facades of a building with each of the five areas roughly 40’ x 30’. The project comprised a total of just over 5,000 square feet of glass.

The studio was challenged not only to directly translate his imagery on this large scale but also find a solution where the movement of his imagery could be seen both from the outside and inside during both the day and the night.

Through developing multiple studies and samples we created a unique solution that we had never fabricated before. By combining a slumped piece of glass with a painted piece of glass into an insulated glass unit (IGU) we were able to find the right balance for the piece. The result achieved the movement and rippling of water through the slumped exterior glass while the interior was activated by the wonderful colours from the fired vitreous coloured enamels. Combining these two techniques we were able to achieve the artist’s design goals and deliver an incredibly dynamic piece that works well no matter the time of day or night.

“All commission work is a collaboration: The artist has a general vision; the glass art fabricator offers the ways and means to interpret it. We went through so many techniques and samples throughout the year and the Peters Studios staff and family were always open, patient and enthusiastic to try directions and combinations of techniques never tried before. The final product exceeded both our visions.”
– Doug Young, Artist

SKY CYCLES A PERMANENT PUBLIC ARTWORK BY ARTIST CATHERINE WIDGERY



RUSSEL ABRAHAM

Thematic area

- Technological Innovation

Technique / craft

Multiple layers of airbrushing combined with semi-transparent mirroring.

Title: “Sky Cycles”

Client: Bay Area Rapid Transit

Artist: Catherine Widgery

Architect: Robin Chiang & Company

Fabricator of Glass: Glasmalerei Peters Studios

Glass Design Technique: Multiple layers of airbrushing combined with semi-transparent mirroring.

The artwork “Sky Cycles” at Bart Warm Springs Station, Fremont, California weaves images from different times of day, different times of year and different points of view into single images that are in turn woven into the present moment, the actual sky from the point of each viewer. The artist Catherine Widgery used photographs of Pioneer Mountain, Elizabeth Lake, and the surrounding areas taken and posted online by residents and visitors. When she was selected as a finalist for the Warm Springs station project, she approached Glasmalerei Peters Studios to collaborate with her to find the best solution for her design proposal.

We developed a large number of samples combining different techniques in an effort to find the best way forward. It was through the process and getting constant feedback from Catherine that we were able to achieve the effect she had in mind. It was determined that the mirroring being applied in vertical lines to the exterior and the coloured fields to the interior being interrupted slightly with the vertical lines achieved the desired effect.

“The Peters Studios brought to bear the artistic skill of their master colour mixing expert to recreate hundreds of subtle colours in tiny shapes so that when seen as a whole the images read clearly. The studio put together a team of artisans who cut masks by hand for over a year with each colour individually fired in the kiln so every panel was the product of months of work. This complex project was completed on time and within budget. The client and I are both thrilled with the result.”

– Catherine Widgery, Artist

"OUTLOOK" A PERMANENT PUBLIC ARTWORK BY ARTIST DIANE CARR



ETIENNE FROSSARD

Thematic area

- Experimentation
- Technological Innovation

Technique / craft

Modern Glass Art Design



Public Art Project

Outlook a public art project by artist Diane Carr.

Artwork Title: OUTLOOK

Artist: DIANE CARR

Location: BROADWAY STATION – NEW YORK

COMMISSIONED BY MTA ARTS & DESIGN

Fabricator of Glass: Glasmalerei Peters Studios, Paderborn, Germany

Fabrication Technique: Airbrushed and hand-painted enamels on laminated safety glass.

A short film shows how the permanent public glass artwork by artist Diane Carr was manufactured at Glasmalerei Peters Studios.

Capturing the fleeting atmosphere of a moment in place, Outlook for the Broadway station is an imaginary, saturated, color-filled landscape that references the past and present of the neighborhood surrounding the elevated station. The laminated glass artwork highlights the native flora in the area, and the deciduous woodlands, ponds, swamps, wetlands, meadows, and conifer forests that were once dominant features in the location. The palette choices for Outlook are inspired by the current colors visible in the neighborhood, including those found in the existing architecture, storefronts, restaurants and public spaces. Carr worked closely with Peter Studios to translate her original landscape paintings into hand-painted glass to be integrated into the station facades and windows in the waiting area.

“When considering the fabrication of my paintings into work on glass, I wanted to make sure the end pieces interpreted the feeling of an oil painting. Peters Glass was able to do this by replicating the bright, saturated colors and also the variety of brushwork on the surface of a painting. Through different techniques, Peters Glass was able to create areas of transparency, parts that were more opaque, and a range of brushwork with the paint. The collaboration with Peters exceeded my expectations, and I was impressed with their attention to detail and the remarkable craftsmanship they brought to the project.”

– Diane Carr, Artist

WORKING WITH FORCE OF NATURE



PERNILLE ØVERJORDET
WENCHE LYCHE

Thematic area

- Technological Innovation
- Experimentation

Technique / craft

Textile Design



Profile
Pernille Overjordet



Profile Wenche Lyche

Materials:

Wool crepe and organza silk

Dimensions:

Swatches of fabrics

Crafted by Associate professor Wenche Lyche

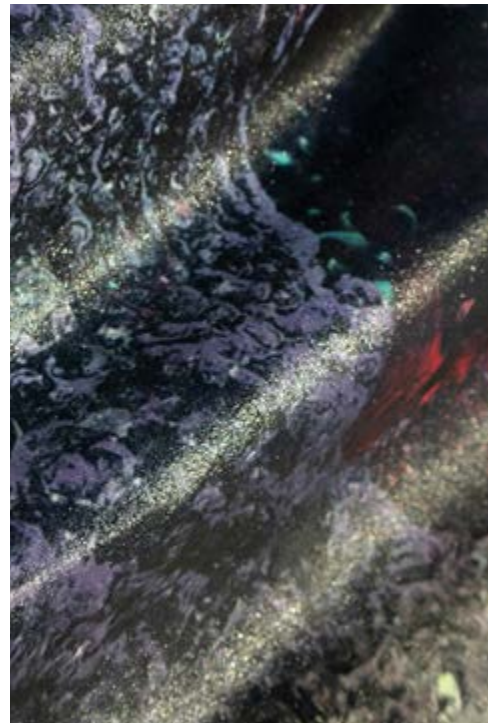
Investigating surface textile design

Student: Pernille Øverjordet

Teacher: Associate professor Wenche Lyche

Manual exploration versus digital exploration and the relationship between the two was the essence of this outdoor winter workshop in minus 15 degrees. To cherish the unexpectations in manual treatment of a surface with forces of nature and possibly discover new aesthetics or new solutions.

Skiing out in early morning before sunrise, with backpack full of fabrics, hot drinks and logs to make a fire is a wonderful idea for investigating fabrics, temperatures and have fun while doing it. Snapping out of desktop, indoor and regular days, this workshop asked for risktaking, efforts in skiing, earlybird and keeping an open mind to the unknown. A skill in creative work we need to keep warm in the winter.



WENCHE LYCHE

Materials:
Wool crepe and organza silk

Dimensions:
Swatches of fabrics

Crafted by Associate professor Wenche Lyche

Investigating surface textile design

Student: Pernille Øverjordet

Teacher: Associate professor Wenche Lyche

By showing students creative ways to find new surfaces through exploratory surface design methods, students will be more open to new results of craft processes. We see and understand transformations and discovered new value.

The process is to dip fabric in water and hang it up in trees in minus degrees to see changes in appearance and performance of the fabric. We saw instant reactions to wet silk and wool in minus 15 degrees. The silk organza froze in 2-3 seconds and the wool in 30 seconds due to size of fabric. We could then see and understand that performance, surface and application change and our creative minds started working. The wool then was moved out to the frozen lake and voila- the wool was standing by itself! How can we use wool in other products the wearables? The wool surface got shiny from the frozen water, how do we view the print and color? What if and why not were questions we asked ourselves during this workshop.

Discovering new ways of discovering aesthetics brings forward new values and gives a freer way of creating new innovative surfaces to fabrics and other surfaces in other materials, why not?

MAKERSPACE AND CRAFTSMANSHIP

Dimensions:
42cm x 30cm x 5cm

Crafted by student Erle Sigurdson Runde,
OsloMet.

Wooden laser cutted childrens puzzle

Student: Erle Sigurdson Runde
Teacher: Associate Professor Tina Tvedt

Multi layered puzzle consists of Norwegian and Icelandic animals and landscape parts.

The puzzle is a learning toy for children, consisting of Norwegian and Icelandic animals and landscape components. The puzzle teaches something about the fundamental cultural heritage that comes from our nature. It's both something that Norwegians and Icelanders share, and something that differs us. Names of the animals were engraved on the reverse side of the pieces in Norwegian and on the board, the names were in Icelandic. This way children learn the names of the animals in both languages.

The puzzle was hand drawn, then scanned, recomposed and vectorized in Adobe Illustrator. It was laser cut and engraved, and made in plywood, 4mm thick. The layers were joined with wood glue, and the puzzle pieces have wood plugs drilled into them. The pieces were coloured with grated blackboard chalk and processed with linseed oil to obtain durability, and are also nontoxicity.



ERLE SIGURDSEN RUNDE

Thematic area

- Technological Innovation

Technique / craft

Wood-working



Profile Tina Tvedt



Profile Erle S Runde



Technique / craft
Jewellery

Materials:
Plantation-teak, steel, polyester rope, white gold, aluminium, silver (925).

Dimensions:
5.5cm x 2.5cm x 1.5cm

Crafted by associate professor Tina Tvedt, OsloMet

Jewellery expressed by the shape and function of a block/pulley.

A piece of jewellery where technology and craftsmanship were combined. Shapes were drawn in Adobe Illustrator and cut out from steel, using waterjet cutting. Wood was shaped using saws. The parts were combined with ball bearings and joined with pop rivets.

The red rope formed a line around the wearer's neck. Ball bearing made the pendant tactile and moveable.



WILD COLOUR

13 - 24 February 2023

Swansea, Wales, UK

Tutors: Cath Hammerton, Amanda Roberts



GARRY BARTLETT

Thematic area

- Experimentation
- Sustainability

Technique / craft

Experimentation and exploration in the use of natural materials for textile dyeing



Residency



Profile
Karen Modeo



Profile
Chloe Scadding

Local partners

UWTSD

The Wild Colour residency at Swansea College of Art, UWTSD provided an opportunity for material and process experimentation and sampling as well as exchange of knowledge and inspiration.

Over a period of two weeks, the visiting craft makers worked within the specialist Surface Pattern and Textile Design studios in Swansea, to explore the theme of “Wild Colour” and build upon their existing knowledge of natural dyeing and printing.

Karen Modeo, based in Matera, Italy, and Chloe Scadding based in Powys, Wales, brought expertise in the use of botanical and sustainable materials to add colour to textiles. During the residency they had dedicated studio time to experiment with new materials and processes. Our visiting makers produced a wealth of material samples for inclusion in craft Hub’s material library.

They also delivered workshops to fellow makers, providing a fantastic opportunity for makers and students to engage with high-profile, international practising artists. Our students benefited from Karen and Chloe’s technical expertise as well as industry know-how on topics such as how to establish and sustain a thriving creative practice.

Catherine Hammerton, Lecturer in Surface Pattern Design at UWTSD, says: “As a generation of circular economists committed to making better design choices that don’t cost the earth, our students are passionate designers who are eager to learn about non-chemical print and colouration processes derived from local food waste.

“This is a brilliant learning opportunity to extend their technical repertoire while better understanding what a residency could mean to their own future career aspirations, and we are grateful to the Craft Hub project for facilitating this.”

Participants

Chloe Scadding - UK

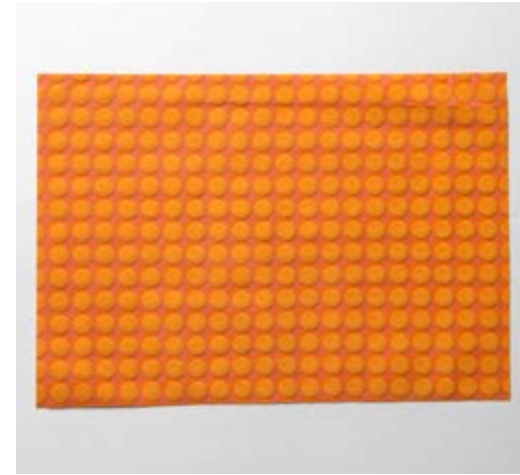
Craftsperson working with plant dyes

Karen Modeo - UK

Designer Maker and Textile Colourist



GARRY BARTLETT



GARRY BARTLETT

ECO-SUSTAINABILITY BETWEEN TRADITIONAL CRAFT PRACTICES AND CONTEMPORARY INDUSTRIAL PRODUCTION

21 - 25 March 2022

Matera, Italy

Tutors: Gabriella Mastrangelo, Antonella Valerio



ACTION COLLECTIVE

Thematic area

- Experimentation
- Sustainability

Technique / craft

- Textile
- Recycling
- Upcycling
- Textile waste



Residency



Profile Antonella Valerio



Profile Gabriella Mastrangelo

Local partners

- Egoitaliano
- Made in Carcere
- Matera-Basilicata 2019 Foundation
- Open Design School

The Craft Hub Maker Exchange Residency developed by Materahub focused on a core objective of the project: how to stimulate the evolution of new craft practices, help practitioners embrace new technologies and harness new opportunities.

With the curation of two designers, Gabriella Mastrangelo and Antonella Valerio (who participated in the Craft Hub digital residencies, exploring how recycled industrial waste can be transformed into a design object), Materahub focused on how design processes can transform and reuse industrial waste using craft techniques, investigating the aesthetic, expressive and functional potential of waste. The aim was to explore potential solutions to the ever pressing need of waste management for industry and create new opportunities for craft practitioners.

Materahub felt it was important to bring European expertise and knowledge to the local level and so, in addition to the 5 European designers selected through the Craft Hub open call, the residency was also made available to local craft practitioners.

The residency was made possible through 3 precious local partnerships. Firstly, a local sofa manufacturing company, Egoitaliano, provided their industrial waste produced throughout the manufacturing process. Not just the finished textile and leather used to line the sofas but also the material used to build and fill the sofas, which is particularly difficult to recycle. Egoitaliano followed the entire residency and entered into direct dialogue with the designers to understand their experimental process and the final prototypes - to identify opportunities for potential follow-up and application. Secondly, a local non profit organisation, 'Made in Carcere', supported and participated in the residency. Through creative sewing using industrial textile waste, they offer a second chance to people and fabrics, providing concrete training and job opportunities for inmates in the local penitentiary of Matera and beyond. Finally, all of this was made possible with the support of the Open Design School in Matera, one of the best equipped design workshops in the south of Italy and pillar project of the Matera-Basilicata 2019 Foundation. The School was responsible for the cultural programme of the year Matera was European Capital of Culture and access to their space, equipment, expertise and methodology allowed the participants to really make the very most of this opportunity.

Participants

- Svenja Boissel - DEU**
Textile designer
- Charlotte Hansen - DK**
Textile designer
- Mariam Syed - UK**
Textile designer
- Estelle Chatelin - FR**
Textile designer
- Cathryn Hall - DK**
Textile designer
- Veronica Scardillo - IT**
Local artisan and representative of Made in Carcere
- Georgia Garofalo - IT**
Local artisan



DEVELOPING WOOD CRAFT AND WOOD TURNING WITH GLENN LUCAS

28th March to 1st April 2022

Garryhill, Carlow

Tutor: Glenn Lucas



GIORGIO ROMANI
 HUGH ROCHE KELLY
 ZACHARIAS THOMAIDIS

Thematic area

- Experimentation
- Sustainability

Technique / craft

Wood turning



Residency



Creating a plate tutorial



Creating a salad bowl tutorial

Local partners

Glenn Lucas
Wood Turner

In January 2021, during the height of the Covid-19 pandemic, Glenn moved into a purpose-designed woodturning training centre. During Covid lockdowns, and unable to have students visit the centre in person, Glenn developed a dedicated 'Zoom-room' and delivered a busy private tuition schedule as well as a remote demonstration programme to clubs and groups, using high-definition cameras to show every turning and tool detail. Since August 2021 when restrictions lifted, the woodturning centre welcomed small classes of woodturners (max. 6 in a class) on 3-day, 5-day and private 1-day classes.

The participants of this residency were invited to work together on a central project 'From Tree to Table'. Glenn Lucas prepared a large plank of wood that had 6 large circles cut out, one for each participant – approximately 30cm diameter x 10cm. These 'cut outs' were the blanks that each person on the residency used to make an individual piece or collaborated with others on the residency to create 6 pieces from 1 log, which were a finished piece at the end of the week-long residency. The finished pieces could be displayed on the plank above the holes. The holes were replaced with perspex or wire so that the finished work was displayed, suspended or floated over the hole it was cut from. The plank was made into a plinth.

Participants

Giorgio Romani - IRL
Woodturning

Hugh Roche Kelly - DEU
Woodturning

Matthew Foster - UK
Woodturning

Rune Hjelen - NOR
Woodturning

Robert Wiley - PT
Woodturning

Nick Vorstermans - UK
Woodturning

Zacharias Thomaidis - GR
Woodturning

Franz Keilhofer - IRL
Woodturning

Michael Koiliariaki - GR
Woodturning



GIORGIO ROMANI
GLENN LUCAS
HUGH ROCHE KELLY
MICHAEL KOILIARIAKIS
FRANZ KEILHOFER



GIORGIO ROMANI
GLENN LUCAS
HUGH ROCHE KELLY
MICHAEL KOILIARIAKIS
FRANZ KEILHOFER

EXPLORING SUSTAINABLE CRAFT PRACTICES IN HARMONY WITH NATURE

16th May 2022 - 20th May 2022

Clasheen, Borris, Co Carlow

Tutor: Nicola Brown



CLAIRE ROBB
NICOLA BROWN
OURANIA ZISOPOULOU
SHAUNA MCGOWAN

Thematic area

- Experimentation
- Sustainability

Technique / craft

Textiles



Residency

Local partners

Nicola Brown
Fine Art Textiles

This residency with Nicola Brown was aimed at creating a new way for beginners and experienced makers with a passion for nature, to engage in a new environment. It offered participants an exciting opportunity to explore and develop processes and discover new techniques through felt making and natural dyeing in a natural environment.

The residency provided a stimulating forum for discussion and exchange of ideas between participating practitioners, created new bonds, strengthened peer networks and encouraged collaboration between individual makers.

This residency, aimed at participants with a passion for the natural environment, who enjoy working in a mindful way and with a view to sustainability in their practice, achieved the most from the residency at Clasheen. Enjoying the outdoors, taking pleasure in little things, working with natural fibre and foraged vegetation and having an open mind, were all qualities that enhanced the experience.

At the start of the residency participants were taken on a tour of Clasheen. The property includes an off the grid garden studio, an indoor studio, 18 acres of land with over 13,500 native trees and eucalyptus grove, dry stone walls, natural dye borders, garden and small orchard. A passion for nature, rural landscape and the natural environment is a big help for those who visit!

Early in the residency participants concentrated on felting and then Nicola introduced and facilitated eco printing, an exciting process where leaves, onion skins, bark and seed pods were used to create beautiful colour and prints on fabric. These prints were achieved without using powdered mordants (metal salts), the traditional method of fixing colour on textiles.

On the final day of the residency participants finished work, reviewed, discussed all that happened over the course of their time together and shared plans for the future and any resulting collaborations.

Participants

Clare Robb - UK
Designer

Eleni Koumara - GR
Jewellery Designer

Joni Steinmann - CH
Rainbow Curve Corsetry

Monica Hartvigsen - DK
Artist

Shauna McGowan - UK
Artist, Screen-printer, Leather Designer

Signe Fink Norgaard - DK
Designer



CLAIRE ROBB
NICOLA BROWN
OURANIA ZISOPOULOU
SHAUNA MCGOWAN
SIGNE FINK NORGGAARD



MONICA HARTVIGSEN
NICOLA BROWN

THE BREEDING OF THE SILKWORM

Local contributors

Anna Kaltsidou
Koukouli

The breeding of the silkworm, (*bombyx mori*) has been my main agricultural activity for the last 7 years, a magical and very special journey, from the egg to the precious cocoon!

Sericulture, in decline in Greece, is for me a priceless activity and I am in love with the insect itself and the silk it produces within 40 days of life!

Starting from the hatching of the eggs, which requires special conditions of temperature and humidity, silkworm breeding is an extremely demanding procedure with a high level of difficulty in a very short period of time.

The life of the silkworm is divided into ages and sleep, 5 ages are separated into 4 sleeps (each sleep has a duration of 24 hours), during which the silkworm is in a state of immobility and as soon as it wakes up, it molts and it enlarges than the previous age!

The cocoon, the final product of breeding, consists of 1000 to 1500 meters of silk thread.

The cocoon, with respiration becomes a thread.

Silk is very friendly to our skin and with beneficial and anti-wrinkle properties!



MICHAEL PALAMAS

Thematic area

■ Heritage

Technique / craft

Textiles



Profile
Anna Kaltsidou



MICHAEL PALAMAS

TOOLS AND RAW MATERIALS FOR MAKING TRADITIONAL TILES



MARTA CASTELO
LEIKO UCHIYAMA

Technique / craft

Brick
Ceramics

Thematic area

■ Experimentation
■ Heritage

Local contributors

Telheiro da Encosta do Castelo
Oficinas do Convento

The process developed in the residence bricks and tiles: forms of construction to make bricks involves the use of two types of clay, one more plastic than the other, which, when mixed in a specific proportion, form the appropriate ceramic clay body for their production. The clays were collected 1 km away from the production site. First the clays were put into a tank called a barreiro and derregados, the mixture was then passed to the spinner and should have the consistency of mud. On a wooden board clay powder was sprinkled, followed by the placing of the mould, which should be completely soaked in water for 24 hours. The mud was placed in the mould, pressed at all corners and smoothed on the surface, then the mould was removed by sliding it relative to the brick. At this stage, it is the water soaked into the mould that acted as a demolded agent. The mould was put back into the water, cleaned and kept in this tank until it is used again. The process was repeated and when the bricks were at a harder consistency, after some drying, they could be carved with decorative elements. After drying the bricks were rutted with the rutting knife placed in castles for complete drying and fired.

Traditional tiles are made from clay prepared in the shed in a mixture of red and white clay. A slab was made from this clay and with metal moulds, the bricks were cut to the specific shape. The moulds were soaked in oil to make demoulding possible. These tiles could be engobados or, after being biscuited fired, glazed with various colours. In the residence we carried out, the tiles were decorated using the majolica technique: that is, the tiles were glazed in opaque glossy white and painted with ceramic paints diluted in water. The gradation of paint is given by the greater or lesser dilution of the paint in water.

Material: Clay, ceramics

Application: Architecture, Art, Clothing, Entertainment, Exterior, Furnishing, Furniture, Health, Interiors, Jewellery, Participatory Arts, Sculpture, Wall art, Wall cladding, Other

BRICKS AND TILES – FORMS OF CONSTRUCTION

5th - 9th April 2022

Caparica, Lisbon and Montemor-o-Novo, Portugal

Tutors: Robert Wiley, Andreia Ruivo, Susana Coentro, Marta Castelo and Mafalda Rosário



MARY CONRAY
SUSANA COENTRO

Thematic area

- Experimentation
- Heritage

Technique / craft

Ceramics and pottery-making



Residency

Local partners

NOVA School of Science and Technology
Andreia Ruivo / VICARTE - Research unit
Glass and Ceramic for the Arts

Robert Wiley / VICARTE - Research unit
Glass and Ceramic for the Arts

Susana Coentro / VICARTE - Research unit
Glass and Ceramic for the Arts

Alexandre Pais / Museu Nacional do Azulejo

Marta Castelo / VICARTE - Research unit
Glass and Ceramic for the Arts

Mafalda Rosário / Oficinas do Convento

This Craft Hub Residency aimed to develop personal knowledge for craft makers by focusing on ceramic materials and practice utilising traditional Portuguese clay building materials. Artistic development of participants using iconic Portuguese tiles and bricks that cover the interiors and exterior of houses and the artistic traditions that have developed within this context, was the central focus. A brief theoretical description of the structure, thermal properties and composition of vitreous (glaze) materials focusing on the chemical elements used to produce them were given. The theoretical understanding was then applied through hands-on making with an eye towards a marriage of traditional Portuguese Azulejo tiles and ceramic building block making with individual personal expression.

Focusing on a personal production process, participants were guided through multi-level learning and hands-on experience of a Portuguese tradition, while simultaneously offering a contemporary relationship through the participants' vision. In a succinct way, all the moments of the process, from modeling, decoration (sculptural and pictorial) in raw and biscuit fired forms, and firing were covered. In addition to the technical aspects, small compositional exercises were developed with the bricks and tiles to find eventual decoration motifs and test possible exhibition potential for later exhibition within the Craft Hub framework. Crafters were exposed to an approachable but sophisticated level of knowledge about glaze compositions, had a chance to visit the world-renowned Azulejo (Portuguese blue tiles) Museum in Lisbon, and then moved to the interior of the Portuguese Alentejo region to complete the crafting process at the Telheiro da Encosta do Castelo, Oficinas do Convento, at Montemor-o-Novo, Portugal.

Participants

Cara Kennedy - UK
Ceramic

Florence Dwyer - UK
Ceramic

Hilde Danielson - NOR
Ceramic

Anna Horvath - MT
Furniture Design

Candice Lau - UK
Leatherworker, ceramic

Marie Conroy - IRL
Ceramic

Marie Guyodo - DEU
Design, ceramic

Leiko Uchiyama - IRL
Textile

Charlott Rodgers - UK
Glass, ceramic



CANDICE LAU
CHARLOTT RODGERS



CANDICE LAU
LEIKO UCHIYAMA

MODERN GLASS ART DESIGN

28th March - 01 April 2022

Glasmalerei Peters Studios, Paderborn (Germany)

Tutors: Glasmalerei Peters Studios



GLASMALEREI PETERS STUDIOS

Thematic area

- Experimentation
- Heritage

Technique / craft

Glass design



Residency

As part of the Maker Exchange residencies organized by Craft Hub, a residency with the theme Modern Glass Art Design was held in the studios of Glasmalerei Peters in Neuenbeken and Paderborn (Germany) from 28th March to 1st April 2022. Founded more than 100 years ago, Glasmalerei Peters Studios is one of the most renowned workshops for glass design in both traditional and modern techniques.

5 female artisans from Portugal, Ireland, Germany and the United Kingdom with different backgrounds and knowledge regarding the material glass worked in the workshops for five days. They were introduced to different techniques of glass design by members of staff who are subject matter experts.

In a first step, the staff gave an introduction to the technology and the premises to be used for them. The focus was on these glass design techniques: painting, airbrush, cutting, fusing, screen printing, lamination, slumping and sandblasting. Some participants were thus introduced to glass processing techniques that were new to them. All residency attendees brought a sketch in the size 45 x 45 cm. The possibilities of translating the design into glass were discussed in the group and in a second step they each translated their own artistic ideas into glass and created artworks using a combination of techniques.

This residency built the skills and knowledge of participants in the glass art industry and provided a stimulating forum for discussion and exchange of ideas between participating practitioners. New bonds were created, peer networks strengthened and future collaboration between individual makers and the studio were encouraged.

Participants

Grace Ayson - UK
Glass Artist

Anne Martin - DEU
Visual Artist

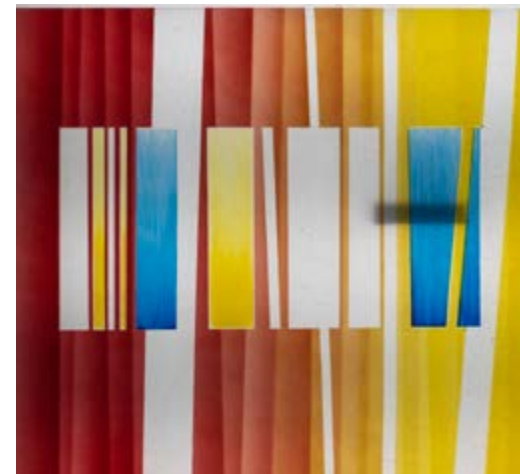
Colette Langan - IRL
Stained Glass Artist

Louise Lang - DEU
Craft of Glassblowing

Teresa Almeida - PT
Glass Artist



GLASMALEREI PETERS STUDIOS



GLASMALEREI PETERS STUDIOS

THE SCREEN-PRINTING PROCESS



GARRY BARTLETT

In this series of five tutorials, craft practitioner and textile designer Naomi Seaward, introduces us to the process of screen printing, tailored to Craft applications.

Naomi guides us through the preparation of original artwork, with a discussion of materials – traditional and experimental - as well as key design and imagery considerations.

We are shown how to prepare silk screens, checking for signs of damage or anything that may negatively affect the outcomes. The different tools, materials and their application are demonstrated. We are shown how to pour and apply the light sensitive liquid emulsion effectively, with helpful hints and suggestions along the way.

Naomi demonstrates the correct placement of the artwork onto the screen prior to its exposure. The exposure unit will shine UV Light onto the screen and image from below. As the emulsion is light sensitive, it hardens under the UV light rays. Where the image is black, light is prevented from getting to the emulsion, stopping it from hardening. Once thoroughly washed, the unhardened areas of emulsion where the black image was positioned, is removed. When we come to print, our print media will be ‘pulled’ through these areas where the emulsion didn’t harden, allowing us to print the artwork.

We are shown how to set up our printing space, prepare the inks, dyes and printing media, as well as the selection and placement of our textile to print upon. The selection and correct use of the squeegee is demonstrated with helpful guidance on how to get the best prints.

We hope you enjoy this introduction to screen printing for Craft and make your own experiments!

Thematic area

■ Experimental

Technique / craft

Textile printing



Set-up & preparation



Preparing a screen



Pulling a screen



Exploratory practice



Creating artwork

PLASTICITY IN CLAY – MATERIAL-AGENCY

The effect and affect of working with clay



ASTRID HEIMER

Thematic area

■ Experimentation

Technique / craft

Clay

Materials:

Clay

Dimensions:

Hand size

Crafted by associate professor

Astrid Heimer, OsloMet

Astrid Heimer and Marthine Spinnangr have a passion for clay. Their common approach to clay is to work intuitively - guided by the material. Their work is embodied, and the results are strongly affected by that. The most important “tools” are hands. We see the potential of exploring forms based on the form, structure and movements of the hands (fingers, the grip, etc.).

Material-agency and aesthetics of materiality

Astrid Heimer’s approach

Working with clay gives me a special form of attention. As a ceramicist, I perceive the form process as a dialogue rather than purely as control over the material. I experience the clay, as movements and resistance and that the clay has an impact on the expression of the forms as well as on how I perceive the craft of making.

I use different firing techniques and glazes in my work to enhance the aesthetics of materiality. To fire the clay with or without glazes enriches the forms in so many ways.



Profile
Astrid Heimer



Profile Marthine
Spinnangr



Crafted by Marthine Spinnangr student
KHiO/OsloMet.

Dimensions:
10 x 6 x 16 cm

Embodiment through the dialog with clay Marthine Spinnangr's approach

Working with clay allows a complete embodiment of the material as the forms are allowed to emerge through an inner dialog with the clay. The dialog with the clay fuels creativity and curiosity as movements of the clay works its way to its final composition. The plasticity of the clay allows for a sense of freedom while creating and allows me, as the maker, to also become an observer while the creation is in process.

To have an experimental approach to my work allows me to explore different clay bodies, additives to the clay body, and explore glaze recipes that can seem to almost explode over the clay. The bodily approach to the clay is seen through my work as abstract human poses or fragments of my own human nature emerges through my coiling process. The openings often appearing in my sculptures represent the invisible inner essence of existence.

The way the embodiment of the clay allows a connection to arise, and the artist to become both the observer and the maker, is an essential part of my process. To allow intuition and guidance as the piece is created is the core of my process, and the fingerprints that create the tactile surface of the organic shapes allow me to leave my human mark on the objects.



PLASTER BLOW MOLDS

13/15 February 2023

FCT-NOVA, Caparica

Tutors: María Renée Morales Lam and Robert Wiley



LO-INVISIBLE STUDIO
VICARTE STUDENTS

Thematic area

■ Experimentation

Technique / craft

Glass objects production

Local Partners

Lo-Invisible Studio
FCT NOVA

The Craft Hub Program began with the following 3 activities: “Positives for Mold-Making”, “Blow Moulds I” and “Blow Moulds II”. Sponsored by Craft Hub EU, the workshop was taught by glass artist María Renée Morales Lam and took place at VICARTE. The course was offered to the students from the MFA in Glass Art and Science and the Conservation and Restoration programme. A total of 7 participants enrolled in the activity.

The workshop began with a presentation of the Blow Mould technique, in which plaster moulds were used in order to reproduce objects in glass for both functional and artistic means. The participants were asked to bring 3 different objects, as well as a clay shape. Together as a group, all the artefacts were analyzed with the aim of understanding the existence of undercuts and which objects were suitable to make two-part moulds from.

Later, participants individually built moulds from the object chosen. During this process, they learned to calculate the volume of every mould; prepare, measure and mix materials and build a clay bed and box around the object to pour the liquid mix into. The original objects were removed and the moulds were left to cure for 24 hours.

Two days later, the moulds were cleaned and holes were drilled in order to create vents that help the form to inflate properly during the blowing process. The students had the opportunity to blow their own mould with the assistance of Professor Robert Wiley, who prepared the glass for each participant. The group worked as a team, helping and assisting each other - a dynamic often stimulated by the employment of this technique. This method has proved to be an effective and quick way to prototype ideas, promoting play and experimentation within the art-making process.

Participants

Isabel Bentes - PT
Francisca Martins - PT
Irene Vilder - NL
Zoe Bedford - NL
Daphne Klagou - GR
Jessica Pinto - PT
Gabriela Moreno - PT



LO-INVISIBLE STUDIO
VICARTE STUDENTS



LO-INVISIBLE STUDIO
VICARTE STUDENTS

THE 'MEET-INK' WORKSHOP

AN EXPERIENTIAL JOURNEY TO MERGE GRAPHIC DESIGN WITH ARTISTIC MANUAL CRAFTSMANSHIP

2022-2023

Matera, Italy

Curated/tutored: Team Art Studio with Marica Montemurro and Gianni Papapietro



ACTION COLLECTIVE
BECKY RICHES

Thematic area

- Experimentation

Technique / craft

Manual technique of linocut printing and the basics of visual perception of shape and colour.



Interview
Team Art Studio



Profile
Gianni Papapietro



Profile
Marica Montemurro

Local Partners

- Comunità Emmanuel, Salandra - IT
- Associazione 'Noi Ortadini', Matera - IT
- Unione Italiana Sport Per tutti Associazione, Matera - IT
- Liceo Artistico di Matera - IT

Craft Practitioners from Matera (Italy) Marica Montemurro and Giovanni Papapietro opened 'Team Art Studio' in 2021. Their projects, from wall paintings to artistic handicrafts and design, are born from illustrations and focus on the communicative power of images.

Team Art Studio joined the Craft Hub journey from the very beginning with Materahub and were encouraged to explore opportunities for professional growth within the project.

In the first round of Craft Hub digital maker exchange residencies, they exchanged ideas with Scottish artist, Robert Marjoribanks, and his participatory printmaking technique 'StampaLofi' on new products by merging their experience and techniques.

In the second round of Craft Hub residencies they were selected to participate in the 'Colour, Material and Surface Design – Craft Hub Maker Exchange Residency' hosted by Design School Kolding in Denmark.

Subsequently, they were asked to ideate a workshop that combined the new skills learnt in this residency with their artistic manual craftsmanship, sharing the investment made in materials and equipment. Materahub supported them in new communication models to attract new audiences to their studio (such as tourists). The workshop has been designed to adapt to various targets: professionals and students in the sector, citizens and tourists and a more vulnerable public to promote social inclusion. The workshop 'Meet-ink' was born as a creative activity that brings together the manual technique of linocut printing and the basics of visual perception of shape and colour.

The first phase of the laboratory is dedicated to the creation of one's own personal colour index. Subsequently, participants choose or illustrate an image to carve on a sheet of linoleum. Once transferred, the image was carved with the appropriate tools to create a printing matrix. The final most delicate phase, inking, was done using a flat surface roller and printing press. Participants printed their own images reflecting the tones of their colour index defined in the first phase of the workshop.

A fine art manual print was created using a technique that can be used on both paper and textile.

Over 150 Participants



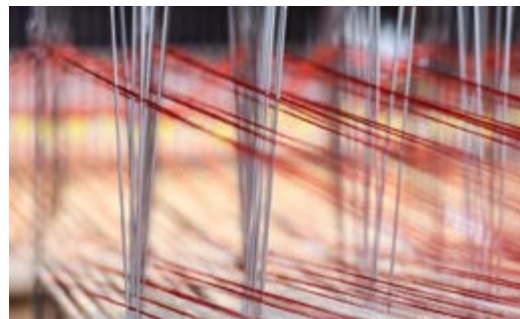
ACTION COLLECTIVE
MARICA MONTEMURRO

RESEARCH ON LENO WEAVING

16.01.2023 – 27.01.2023

Design School Kolding, Denmark

Tutor: Kristine Boesen



KATRINE WORSØE

Thematic area

- Experimentation

Technique / craft

Leno Weaving



Residency



Interview
Kristine Boesen



Profile
Kristine Boesen

The residency at Design School Kolding provided an open space to share culturally different approaches to working on Looms with the common goal of showing new ways of using the technique of Leno weaving. The residency had a dedicated focus on the Leno weaving technique. Digging into the origin of the technique while exploring the potential when using computer-controlled looms with 24 shafts as part of the development process.

The purpose of the co-exploration is to dive into both the simplicity and functionality of weaving and yet also the complexity and intricate possibilities different applications of the Leno weaving technique can create.

Leno weave (also gauze weave or cross weave) is a weave in which two warp yarns are woven around the weft and interlock the threads. Using beads gathering groups of warp threads can create this on a standard shaft loom where the warp end twists and grips tightly to the weft yarn. Leno weave gives an open and airy fabric. On looms with as many shafts possible to create multiple types of patterns and structures and combine leno weave with a plain weave to create denser and more open areas.

With careful consideration of materials and colours, the master weavers shared experimentation within Leno weaving by creating samples. Experimentation and making of samples served as inspiration for developing knowledge of the technique and creating a series of woven textiles throughout the residency. By exploring Leno Weaving together, the group of experienced weavers could combine experiences while becoming familiar with the technique. Experimentation has been a general theme throughout the residency, shown in the various textile samples in the exhibition and the Material Library on the Craft Hub platform.

Participants

Susan Redman - UK

Handloom weaver

Elena Meneghini - IT

Textile designer and handweaver

Georgia Dunne - IRL

Colour and Material Designer

Kristine Boesen - DK

Textile Designer



KATRINE WORSØE



KATRINE WORSØE

COLOUR, MATERIAL AND SURFACE DESIGN

25 - 29 April 2022

Design School Kolding

Tutors: Iben Høj and Signe Fink



KATRINE WORSØE

Thematic area

- Experimentation



Residency



Profile Signe Fink Norgaard

The residency was based on an experimental and material-based approach to the design process. Participants were invited on a journey to find new ways of experimenting and developing ideas within colour, material and surface design. The residency started with a short presentation on colours and how we tend to have favourite ones. Guided exercises helped to find new ways of selecting colourways through randomness, principles and methods. The colourways were throughout the workshop explored in various techniques and materials. Different simple sketching techniques were introduced each day. Examples were yarn windings, weaving with paper and yarns on small scale looms, colour collages, print with colour on different surface materials.

Participants from a range of different craft backgrounds were invited so that they inspired each other. Trying unfamiliar mediums or tools unlocked new perspectives. The residency provided a stimulating forum for the practitioners to exchange ideas and approaches. By the end of the residency, participants had new mindsets, as well as concrete tools and approaches for experimenting and exploring new possibilities, which they brought into their own craft practice afterwards.

Some of the colour, material and surface work done at the residency is shown as experimental samples in the exhibition and on the Craft Hub platform. These material samples give a glimpse into the playful approaches to engage with cross disciplinary means of colour, material and surface design.

Participants

Wenche Lyche - NOR

Textile Designer

Nicolas Reinhart - DEU

Woodworking, Knitting, Analogue photography, Ceramics

Mona Strand - NOR

Milliner

Louise Ravnløkke - DK

Textile Designer

Jo Walker - UK

Studio Potter

Giovanni Papapietro - IT

Graphic Art

Georgina Hickey - UK

Textile Printing

Georgia Dunne - IRL

Colour and Material Designer

Cristina Zani - UK

Jewellery Maker

Beate Gegenwart - UK

Glass Artist

Arianna Moroder - IT NL DEU

Textile Designer

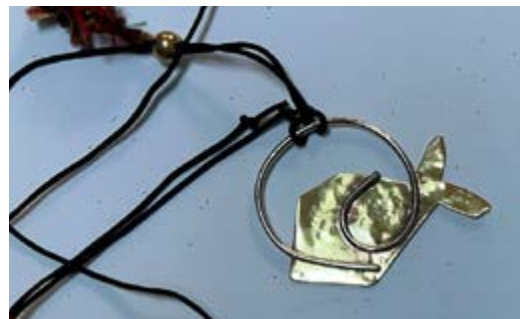


JEWELLERY DESIGN WORKSHOP

19 - 20 February 2022

Women's Counseling Centre of the Municipality of Veroia, Greece

Tutors: Evita Stavrou and Vasiliki Skopi



MARGARIDA FERREIRA

Thematic area

- Sustainability
- Empowerment and Social Inclusion

Technique / craft

Silver casting

Local Partners

SEGE
Greek Association of Women Entrepreneurs

The seminar was aimed at learning the procedures for the creation of a unique object, such as a pendant, a ring, or a visual idea. During this seminar, students were in touch with their creative side, and learnt to design and to imagine, in specific ways.

One method was to draw different lines according to their feelings, by hearing a sound, by observing and being inspired by a work of a famous painter such as Dali, Monet, etc., so that they entered the process of thinking first and then drawing, and then from the design in the construction, inspired from the creations of these painters.

It was a pleasant and creative journey; each design was unique. The participants were guided step by step from the idea to paper, from paper to construction, and from construction to the final object, jewellery, a bracelet, a necklace or a ring. The whole process was extremely interesting as the participants learnt from scratch, without knowing much for the design part of the process, they gradually gained the confidence to experiment with the material, try different techniques, and build what was originally envisioned.

As these seminars were initially addressed to vulnerable groups, one of the goals and objectives was to train them in new techniques so that they would be empowered and able to construct and create from their homes. Ultimately to promote these creations to take their products out on a platform, and slowly enter a process of turning inactivity into action, into life. Crafting is a lifeline that helps us psychologically and practically to become creative, and to implement the ideas we have by making jewellery.

Participants

Eleni Hatziefstratoglou - GR

Silver casting

Olympia Pekiariidou - GR

Silver casting

Despoina Mylona - GR

Silver casting

Loukia Morati - GR

Silver casting

Vasiliki Tokatlidou - GR

Silver casting

Nikoleta Papadopoulou - GR

Silver casting

Anna Orfanidou - GR

Silver casting

Katerina Pantermali - GR

Silver casting

Margerida Ferreira - PT

Silver casting

Peru Ortiz de Zerate - PT

Silver casting

Rania Zisopoulou - GR

Silver casting

Evita Stavrou - GR

Silver casting

Hariklia Piperopoulou - GR

Silver casting

Chrisoula Mosholouri - GR

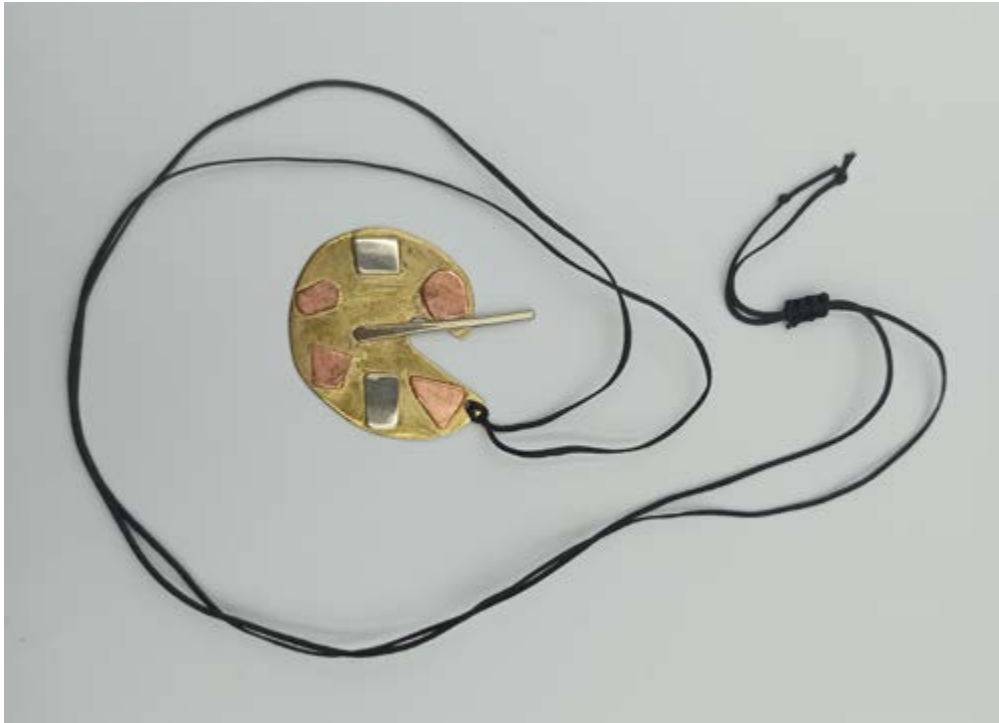
Silver casting

Daphne Rodiou - GR

Silver casting

Sofia Salampassidou - GR

Silver casting



EXPERIMENTING WITH CRAFT AND THE CREATIVE PROCESS TO PROMOTE SOCIAL INCLUSION

Spring 2023, Matera, Italy

Curated / tutored by Veronica Scardillo and Giorgia Garofalo



ACTION COLLECTIVE

Thematic area

- Empowerment and Social Inclusion



Video narration



Profile
Emanuele D'agostino

Local Partners

Comunità Emmanuel, Salandra - IT
Cooperative 'Oltre l'Arte'

Within the Craft Hub project, Materahub felt driven to focus on how craft could provide opportunities to promote social inclusion. A new collaboration was created with a local recovery community for addiction, the 'Comunità Emmanuel Centre' in Salandra, a town close to Matera (Italy). The community members were invited to participate in different workshops designed or commissioned by the Craft Hub project to pass time, be creative, learn a new skill and visit new environments. By working together with the Community staff, Materahub understood the importance of 'getting to know each other' first. An opportunity was created for the craft practitioners delivering the workshops to visit the community, present their workshops and meet the community members. This visit made the difference - and was an emotional and positive experience for all present - helping everyone understand how to effectively engage with each other. What did the community members think of the Craft Hub workshops?
"This workshop has been wonderful and I would do it again a million times" "It was my dream to learn how to make papier-maché. I would like to thank everyone who has made it possible" "It was nice because you learn new things, you meet new people, metaphorically, getting your hands dirty helps different people find something in common."
(Civil Service Volunteer)

Craft Hub also offered professional recognition for a member of the 'Comunità Emmanuel', facilitating a sense of empowerment for re-entry into the workplace and, delivering an important message to local students of social inclusion and creating equal opportunities for everyone, regardless of their background. Emanuele D'Agostino, during his time in the community, became interested in 3D printing techniques and was able to buy a printer, facilitated through crowdfunding. He went on to build 2 more printers and self-studied online to obtain an 'Autocad' certification, Train the Trainer, on 3D printing. The Craft Hub project professionally engaged with Emanuele to deliver workshops to a local middle school, the 'Istituto Comprensivo Pascoli Matera', to students specialising in the fields of STEM (science, technology, engineering, and mathematics). The workshop comprised both a testimonial element, describing the passion and curiosity for electronics and the technical and creative side of 3D printing plus together with the students, a creative hands-on workshop working with printers on the creation of a customised object.



ACTION COLLECTIVE
BECKY RICHES



ACTION COLLECTIVE
BECKY RICHES

THE CREATION OF THE 'CUCCÙ' AND THE BEGINNING OF A NEW OPPORTUNITY PROMOTING SUSTAINABILITY, SOCIAL INCLUSION, PRACTITIONER EMPOWERMENT AND LOCAL HERITAGE.



ACTION COLLECTIVE
VERONICA SCARDILLO

Thematic area

- Empowerment and Social Inclusion

Technique / craft

Textiles



Profile
Giorgia Garofalo

Local partners

Egoitaliano
Made in Carcere

During the Materahub residency on 'Eco-sustainability between traditional craft practices and contemporary industrial production', local craft practitioner, Giorgia Garofalo, ideated a product inspired by an iconic symbol of Matera, the 'cuccù'.

The 'cuccù' is a small whistle carved in the shape of a rooster that, when blown, makes a rooster noise – cuckoo! They were a typical children's pastime and used to be placed in babies' cradles to protect them from bad spirits. They are also a symbol of fertility, abundance, and protection and were traditionally gifts for couples before being married.

This creation was made possible by giving Giorgia access to industrial sewing machines that allowed her to experiment, for the first time, with the industrial leather waste donated for the residency.

The sofa manufacturing company Egoitaliano has adopted the 'cuccù' as a future commercial product that narrates not only the importance of responsible waste management, but also the value of supporting actions that promote social inclusion through a symbol reflecting the richness of their local heritage.

Materahub guided the development of a final prototype together with Giorgia and 'Made in Carcere' for production, a non profit organisation that offers a second chance to people and fabrics. In fact, it exploits creative sewing using industrial textile waste to provide concrete training and job opportunities for prisoners in the local prison of Matera and beyond.. This process has helped enrich existing collaborations and identify new opportunities for all.



ACTION COLLECTIVE
MATERAHUB
VERONICA SCARDILLO



BECKY RICHES
EGO ITALIANO
VERONICA SCARDILLO

BORRIS LACE BY POST PROJECT

10th June - 10th November

Borris, Co Carlow

Tutors: Allie Nolan & Jules Michael



ALLY NOLAN

Technique / craft

- Heritage
- Empowerment and Social Inclusion

Thematic area

Lace making



Project Description

Local Partners

Carlow County Council Arts Office

Inspired by the traditional craft of Borris Lace, “The Borris Lace by Post Project” was launched in May 2021. The aim of the project was to engage older people in a creative craft activity in a Covid safe way. Participants were engaged in a process of making and stitching with two local artists, Ally Nolan, a designer and craft maker from Bagenalstown and Jules Michael, a community artist living near Borris. Jules and Ally designed a six-month project where each month, participants received a pack by post filled with everything they needed to learn the creative processes involved in making lace, sewing techniques and more. The beauty of this project was that the two artists tailored each pack to what the participants felt like making!

Borris Lace was introduced to South County Carlow 174 years ago by Lady Harriet Kavanagh of Borris House as a way for local people to make an income during famine times. The Borris Lacemakers Group was established in 2016 to redress the decline of the craft. “The Borris Lace by Post project” is mirroring the concept of supporting local communities through troubled times by addressing positive mental health, physical dexterity, promoting this craft and all the history, links and stories that go with it. The Borris Lacemakers Group generously supported this project by helping to share the history of Borris Lace, the skills involved in making lace and their passion for conserving this beautiful craft.

The Borris Lace by Post project worked to support positive ageing and mitigate the negative impacts of isolating by supporting our older community to stay connected and engaged through a creative activity, learn or re-learn skills, re-acquaint themselves with the long-established tradition of Lace making in the Borris community and celebrate an indigenous and highly skilled craft that supported many families in this community by providing an industry and income during very difficult times.



ALLY NOLAN

Presenting the itinerant and regional jury-selected range of showcase pieces exhibited in the International Exhibition, illustrating contemporary craft excellence.

Courtesy of the project coordinators, Carlow County Council (Ireland), a cash fund of €2,500 was made available to award selected showcase exhibitors. A public vote was launched in October 2023 and the winners were announced at the Craft Hub final conference in Oslo the same month.

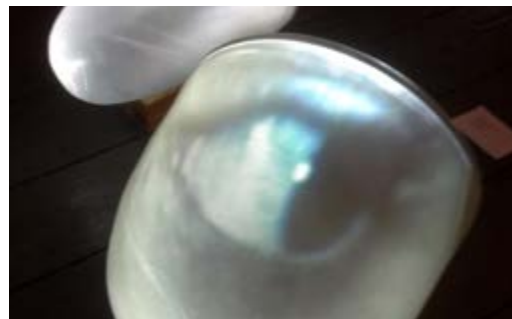
CHAPTER 3

The Craft Hub International Exhibition
Showcase pieces

I CAN SEE YOU

Craft practitioner
Angelos Papadakis

Country
Greece



AGELOS PAPADAKIS

Thematic area

- Experimentation
- Technological Innovation

Technique

Glass Maker



Profile Angelos Papadakis

About the practitioner

Agelos Papadakis' training was in traditional glass blowing, casting, architectural glass and engraving. His postgraduate studies prompted him to break away from tradition by investigating the conceptual interplay created between diverse media such as glass, multimedia and video projections, exploring and responding to the needs of the material during the processes of making. His practice is a continuous exploration of the interaction between art, science and technology concerned with the human condition and experience. His work is informed by the complexity and impact of contemporary life on the individual, the nature of our relationship with the rest of the world and how art can help us understand what it is to be human.

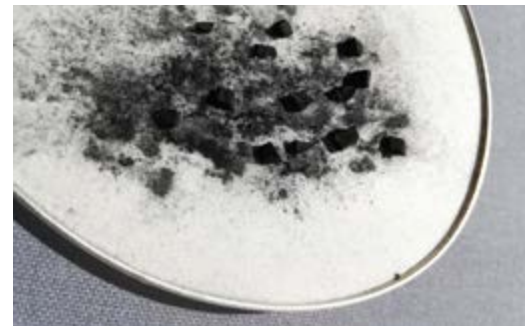
Brief description of the work:

"I can see you" is a mixed media installation that challenges notions of identity and perception, exploring connections between traditional glass art and the moving image. It consists of two clear sandblasted vessels of different sizes, one 30 cm high by 20cm diameter lip and the other 35 cm high by 30 cm diameter lip. A video loop is projected continuously onto the surface of the vessels.

HOLLOW

Craft practitioner
Angela Ciobanu

Country
Romania



ANGELA CIOBANU

Thematic area

- Experimentation

Technique

Jewellery designer

About the practitioner

Holding a Master’s degree in architecture, Angela Ciobanu perceives her studio as a ground for experiments, a fab lab where creativity meets classical manufacturing techniques and innovative technology. Many international exhibitions and fairs, as well as collaborations with numerous galleries, museums and concept stores have reconfirmed the artist’s disruptive vision on the art scene.

Contemporary jewellery artist and architect with a cross-disciplinary approach, encompassing novel design aesthetics, material research, craftsmanship and technology. With a particular interest in biomaterials and challenging the idea that a piece of jewellery should be just an adornment for the body, the objects that she creates push the traditional confines and question the notions of preciousness and value in jewellery and fashion.

Brief description of the work:

“HOLLOW. A lie story [capsule collection]” represents a disruptive manner of creating jewellery. Far from being conventional, it brings forward a perspective shift with regard to preciousness and value in jewellery and fashion by using, for the first time in jewellery, innovative non-wovens, made entirely out of residues coming from textile and food industries. This results in a series of contemporary objects that push the traditional confines of jewellery, challenging the idea that a piece of jewellery should be just an adornment for the body.

THE UNSTABLE STOOL

Craft practitioner
Angus Ross

Country
Scotland



ANGUS ROSS

Thematic area

- Heritage
- Sustainability

Technique

Wood Craft Practitioner



Profile Angus Ross

About the practitioner

Designer Angus Ross works in Perthshire Scotland with waste wood created during sustainable management of local precious native broadleaf woodlands. These include wind-blown trees and carefully selected, individual trees felled to improve the bio-diversity and future health and resilience of the woodland. He provides workshop based craft education and leads a team of highly skilled wood-workers hand-crafting furniture for homes, gardens and public places.

Their specialist technique is steam-bending which allows them to coax air-dried wood into exquisite curvaceous components which are combined with traditional Arts and Crafts woodwork. Ross works mostly to commission creating narrative-rich intensely personal furniture.

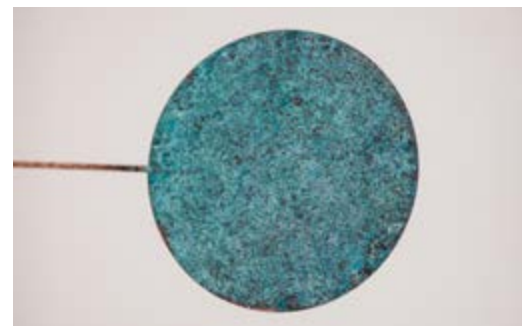
Brief description of the work:

The Unstable Stool is an asymmetric rocking stool which helps the user lean forwards with a straight spine to work at desk or table. A single length of wood is steamed and bent to create a strong asymmetric rocker for an exceptional ergonomic stool.

CONSTELLATION

Craft practitioner
Anja Hessler

Country
United Kingdom



ANJA HESSLER

Thematic area

- Experimentation
- Technological Innovation

Technique

Metalsmith



Profile Anja Hessler

About the practitioner

Anja Hessler (b.1974) is a German/British artist and designer who is based in Ramsgate, UK. She creates one-of-a-kind mobile sculptures and objects from precious metal, copper, steel, aluminium, acrylic and wood. Drawing inspiration from the Bauhaus movement and its focus on minimalist design and craftsmanship, her work celebrates the preciseness of geometric forms fused with organic textures.

Her work explores materials, forms, textures and balance. Anja is fascinated by the reflection of light and movement in space, how it interacts with each object, transforming the aesthetic of a sculpture and its surroundings from a static object to an interactive installation for the viewer.

Brief description of the work:

Constellation #5 is a one-of-a-kind abstract mobile sculpture handcrafted from copper, acrylic and wood. The aesthetic is dominated by simple geometrical shapes and architectural lines combined with textures and colour. Each metal element is manipulated to bring out traces of degradation, humidity and movement. Objects are fused onto carefully crafted rods balancing through space and time, interconnecting present and memory. Movement and reflection of light will draw new shapes transforming the aesthetic of the sculpture from a static object to an interactive installation.

UNTITLED

Craft practitioner
Diana Butucariu

Country
Romania



DIANA BUTUCARIU

Thematic area

- Experimentation

Technique

Ceramic Artist



Profile Diana Butucariu

About the practitioner

Diana Butucariu, born on February 5th 1990, is a ceramic artist from Bucharest currently living in Stockholm. After taking her Master exam at Konstfack University of Arts, Crafts and Design she works as a ceramic artist both in Romania and Sweden and participates in projects and exhibitions around Europe and beyond. Diana's works often are sculptural objects where different techniques from the craft fields are brought together. The diversity of the materials, textures and colours directs the senses, often citing a tangibility and mobility of the pieces. Her works invite the viewer into a dialogue about identity and cultural differences, traditions and social norms.

In the creative process, I have taken to assembling art works by combining already crafted modules. The goal is to be able to experiment more with shapes and materials, while also producing interesting and larger-scale works.

Brief description of the work:

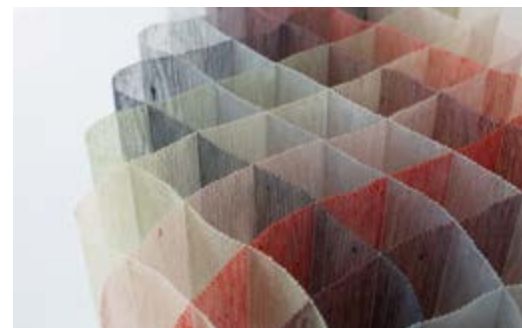
We live our lives at ever-increasing velocity, where time to reflect and create comes at high cost. To stay on an idea and develop it to its artistic conclusion is a rare luxury. Instead, I often find myself rushing to at least outline the pieces inhabiting my fantasy.

My current project is an attempt to rethink some creative habits. In the creative process, I have taken to assembling art works by combining already crafted modules. The goal is to be able to experiment more with shapes and materials, while also producing interesting and larger-scale works.

TABBY WEAVE

Craft practitioner
Kristine Boesen

Country
Denmark



KRISTINE BOESEN

Thematic area

- Heritage
- Sustainability

Technique

Textile



Profile Kristine Boesen

About the practitioner

I always loved working with materials and creating things. Being a textile designer allows me to work with an aesthetic purpose and to combine it with learned skills and techniques that can serve a human need. I have worked with textiles for almost eight years. Since I graduated after five years as a textile design student in 2017, I have specialized in woven fabrics both as a textile designer in the industry and most recently in my own small studio. I have bought my own computerized dobby loom that is great for developing design ideas for woven fabrics. One of my multiple sources of inspiration is the work of fellow designers, artists and creatives of any kind. Seeing how they use materials and techniques is very inspiring to my own work.

Brief description of the work:

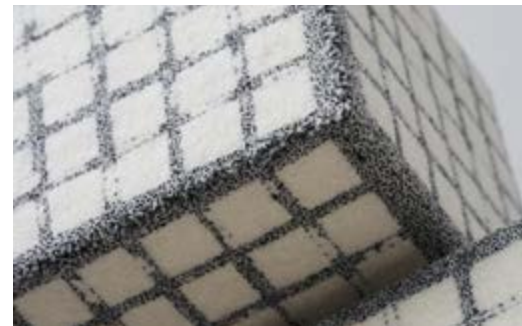
The piece investigates how complex a construction can be, based on the simplest weaving technique, plain weave, which is also known as tabby.

On a handloom with 16-hafts, it is possible to weave in 8 layers. Making the layers switch places creates a construction that off the loom can unfold to a 3-dimensional piece. 8 carefully selected colours are chosen to emphasize the crossing of the layers. Colours and layers are seen through each other. 1200 threads of clear monofilament are used in the warp to achieve transparency and stiffness. Dyed linen is used in the weft.

UNTITLED

Craft practitioner
Richard McVetis

Country
United Kingdom



RICHARD MCVETIS

Thematic area

■ Experimentation

Technique

Embroiderer



Profile Richard
McVetis

About the practitioner

McVetis's practice is deeply rooted in process, and intrinsic to this is hand embroidery. Time and space are recorded through multiple dots, lines, and crosses. These meticulously rendered stitches reflect a preoccupation with the repetitive nature of process. McVetis explores the subtle differences that emerge through ritualistic and habitual making. These inscribed stitches mark the hand's rhythms, a delicate performance of obsessive intricacy, refinement, and gesture. They record human presence, time and decay, each stitch or line acting as a marker for lived time, an embodiment of thought and patience. These physical, tactile, and repetitive modes of creation allow him the time to see and think, to occupy a space. McVetis believes in the power and potential of materials to reveal and understand our intrinsic relationship to nature and our place in it.

Brief description of the work:

A series of hand-embroidered cubes exploring the passage of time, visualising and making time tactile and tangible. Each cube can be considered individually and as a whole, repetitive and varied, with an irrational, obsessive quality created through the random process of hand embroidery. However, the grid gives the impression of uniformity and infinity, an attempt to control the uncontrollable.

RAGAMUF

Craft practitioner
Tuula Poyhonen

Country
Finland



TUULA POYHONEN

Thematic area

- Experimentation
- Sustainability
- Social Inclusion



Profile Tuula Poyhonen

About the practitioner

I am a fashion and textile designer with a Master’s Degree. I have over 30 years of experience in the textile and clothing sector.

Brief description of the work:

Ragamuf is a stretchy chair and sofa cover innovation and concept. The Ragamuf idea was born in Edinburgh Scotland during an artist residency period in 2015. Materials are left over from the textile industry. The manufacturing process is handcraft and is suitable to be done without any machinery. The method has enabled Syrian and Turkish women in a low economic situation to work from home and earn money by themselves. Makers can choose the colours and design the pattern which makes working more meaningful and Ragamuf unique. Also, workshops have been arranged.

ARA

Craft practitioner

Annalisa Francia
and Clara Patella

Country

Italy



ANNALISA FRANCA

Thematic area

- Experimentation
- Heritage



Profile Annalisa Francia
and Clara Patella

About the practitioner

Annalisa Francia, a restorer, deals with the recovery and restoration of works of art, everyday objects and crafts mostly of poor origin, worked with the use of natural materials such as beeswax, natural resin, vegetable oil, and a wide range of pigments and lacquers. Clara Patella, an art historian and expert on books and publishing, is involved in illustration and craft printing techniques.

Their project consists of the recovery and reuse of furniture, objects and furnishings, mainly related to local and national culture and tradition. They work with wood, stone, and ceramics, reuse textiles and fabrics, and decorate with artisanal printing processes (from linocut to cyanotype) drawing from a panorama of iconography and symbols ranging from prehistory, nature, and modern times. Restoration is done through natural raw materials such as beeswax, resin, vegetable oils, and a wide range of pigments and lacquers.

Brief description of the work:

Ara is a solid wood “Small Goat” table, a 20th-century craftsmanship artifact with essential lines, with a four-board top, two of which are movable, and a drawer. The table has been cleaned and treated simply with raw oil. The surface of the movable planks was burned with flame and sealed with oil, according to an ecological technique that produces protective effects on the wood, increases resistance to fire, water and biological attacks (fungi and insects). The decorative part was made with handmade prints from matrixes carved with gouges and with water-based inks. The subjects chosen recall the naturalistic and royal-shaped element, the artichoke, and the sacred/sacrifice through the recovery of the classical iconography of the bucranium. Ara represents, thus, the table or the altar, depending on its intended use, whose sign of fire connects ritual memories: originally the “goat” table was used by butchers to slaughter beasts.

'PIAZZETTA PASCOLI' STONE LAMP

Craft practitioner
Antonio Marroccoli

Country
Italy



ANTONIO MARROCCOLI

Thematic area

- Heritage



Profile Antonio
Marroccoli

About the practitioner

Although Antonio is not a native of Matera, he has lived in Matera for many years and feels he is from Matera. He is president of the Confesercenti trade association and has been working for years to improve the working conditions of Matera's street vendors. In fact, he is planning, together with other artisans and dialogue with local key players, the adoption of wooden cottages throughout the year. He has been working with stone for 10 years and is completely self-taught.

What characterises Antonio is the skill and speed with which he transforms a block of calcarenite into a work of art.

In addition, he very much enjoys being in contact with people, showing passers-by how stone is worked, organising workshops and demonstration sessions.

Passionate and enthusiastic, he exhibits and sells his works in the heart of Matera's historic centre, very close to Santa Maria de Idris, with a privileged view of the Murgia and the ravine.

Brief description of the work:

This lamp carved and sculpted in calcarenite, a stone traditionally used in Matera, is based on a photograph of Piazzetta Pascoli, slightly revisited. The Cathedral and the rupestrian church Madonna de Idris can be seen.

As in all his work, Antonio Marroccoli puts his own spin on recreating Matera's historical points of interest, so each piece is unique.

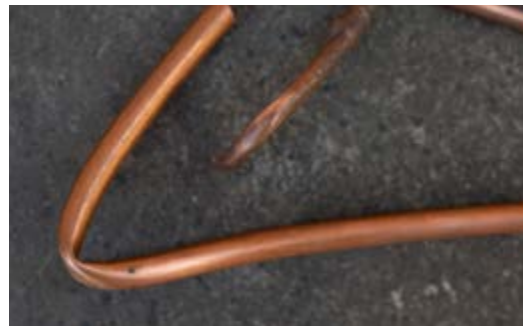
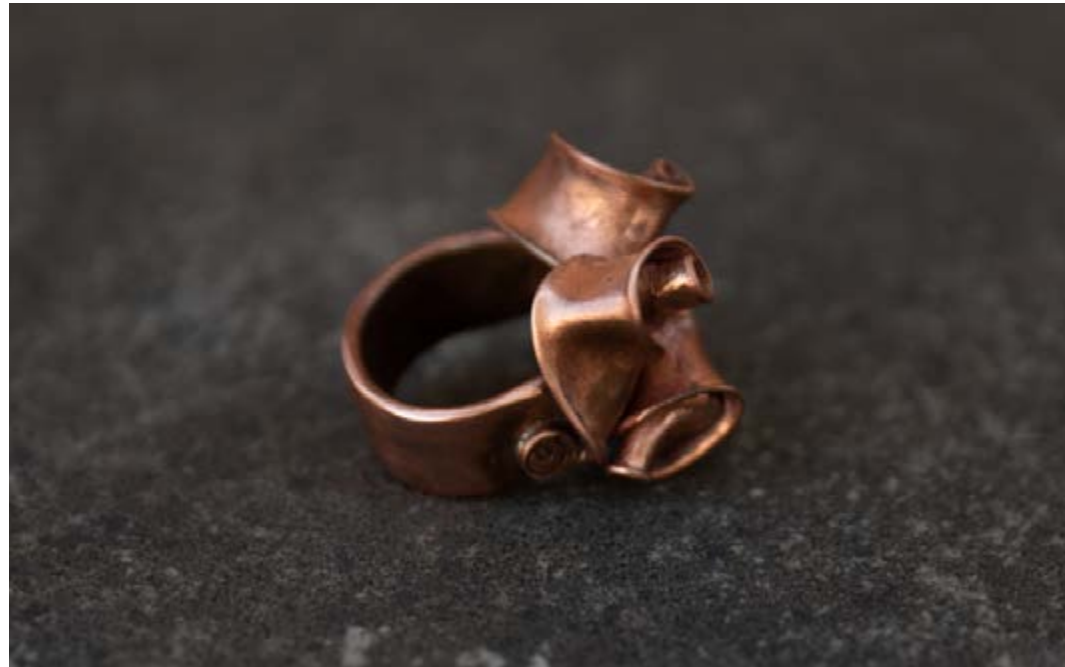
He conceived this to accommodate a crib that, when lit, almost allows one to take a block of Matera's historic centre, the 'Sassi', home.

Thanks to his craftsmanship, Antonio is able to recreate in miniature what was done in the Sassi centuries ago: digging and sculpting calcarenite.

COPPER ROSE RING

Craft practitioner
Elisa Tummilo and
Johanna Curti

Country
Italy



ACTION COLLECTIVE

Thematic area

- Experimentation
- Sustainability

Brief description of the work:

Reused pressed copper pipe that has been shaped into a rose by applying heat with the use of a high temperature flame and modelling by hand.



Profile Elisa Tummilo and Johanna Curti

About the practitioner

Elisa Tummilo:
Fine Arts degree in Bari , Italy.
Goldsmith school Florence, Italy

Johanna Curti:
Bachelor of Science in South and Central American Archaeology, UCL Institute of Archaeology, University of London, UK.

Gemmology & Diamond Diploma (FGA & DGA), The Gemmological Association of Great Britain, London, UK.

ELISA & JANNA snc was created in 2011, Matera , Italy

They work with recycled metals and combining them with natural stones. The pieces are usually completely made by hand using copper pipe, bronze sheet and aluminium pipe worked and modelled with high temperature flame, and sometimes partly created by using the process of lost wax casting and then finished by hand.

Their bold sculpture jewellery suits the person who appreciates original craftsmanship and “hand made in Italy”. Their aim is to create unique, elegant and eco-friendly jewels.

COPPER WOVEN BRACELET



ACTION COLLECTIVE

Brief description of the work:

Reused pressed copper pipe that has been “woven” into a mesh, applying heat with the use of a high temperature flame and woven by hand.

BRONZE FUSION RING



ACTION COLLECTIVE

Brief description of the work:

Reused bronze that has been recycled a second time through melting scrap metal pieces with a high temperature flame and shaped by hand.

BRONZE RIPPLE BRACELET



ACTION COLLECTIVE

Brief description of the work:

Reused bronze sheet metal and wire, shaped into bracelet using a high temperature flame and modelled by hand.

SONIC POTTERY

Craft practitioner
Ilenia Dragonetti

Country
Italy



ILENIA DRAGONETTI

Thematic area

- Experimentation



Profile Ilenia Dragonetti



Ilenia Dragonetti Tutorial

About the practitioner

Graduating as a Master of Wood Art, Ilenia went on to graduate as a theater set designer, with a thesis on Fabrizio de André entitled “Between Signs and Dreams - The Image of the Word.” After working as a set designer, she started my first solo painting exhibition. She also took part in various collective painting exhibitions.

She moved to Matera as an adult, where she met artists and artisans and became passionate about various materials, especially clay.

She learned the art of clay self-taught and through various masters such as D’Addiego. She has just opened her own pottery workshop in the historic center of Matera, where you can admire and purchase her works.

Ilenia, a multifaceted artist, is both a set designer, a poet, and a master of wood art.

Her practice in ceramics was born out of a deep and unexpected passion.

When she arrived in Matera and first heard “u Cuccù” playing for the first time, in fact, she was fascinated by this sort of magic, so much so that she wanted to learn how to make one with her own hands.

Working alongside master craftsmen such as D’Addiego, and with constant practice, she learned to make various objects and whistles out of clay. She initially became known for her owls, later specializing in the creation of Cuccù, which she also performs in workshop forms for various age groups. She loves to experiment with strong colors and prints with foliage, and also experiments with making a variety of other objects including clay percussion instruments of African origin.

Brief description of the work:

These artworks are the result of personal experimentation by artisan Ilenia Dragonetti, who was the first to create blue-colored ‘cuccu’ (rooster) in Matera.

Some artisans say that in the past the cuccu was given as a gift from the groom to the bride-to-be, and that the larger the cuccu was, the more it ascertained wealth.

A symbol of fertility and auspiciousness, they recall the colours of the earth and plants through decorative elements imprinted with leaves and other natural elements.

TRADITIONAL CUCCÙ

Craft practitioner
Ilenia Dragonetti

Country
Italy



ACTION COLLECTIVE
ILENIA DRAGONETTI

Thematic area

- Heritage



Profile Ilenia
Dragonetti



Ilenia Dragonetti
Tutorial

About the practitioner

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Brief description of the work:

The blue cuccù is distinctive of the Ilenia who was the first in Matera to apply this colour, being her favourite. It represents a tree of life and the flowers are the Apulian bellflowers found in the Sassi.

Although some cuccù are born from a design, sometimes Ilenia is inspired by the moment in the process of creation, making each piece unique.

KNITTED AND CROCHETED WEDDING DRESS

Craft practitioner
Lina Ramundo

Country
Italy



ACTION COLLECTIVE

Thematic area

- Heritage Artistic Handicrafts



Profile Lina Ramundo

About the practitioner

Angela 'Lina' Ramundo was born in 1949 and inspired by her seamstress mother, taking up her trade for a while.

Fabric does not excite her as much as thread, with which she feels free to create anything, and for this reason she took up the art of crochet. Her craft workshop is located in the heart of the historic center of Matera, the 'Sassi', where she spends her days making garments strictly by hand, with crochet and needles using fine materials.

Lina researches yarn and creates garment using mainly crochet and knitting techniques. Her workshop is often visited by tourists who, intrigued by the craft, stop and watch how the garments are made.

Brief description of the work:

A knitted and crocheted bridal dress, including shawl and hat, suitable for the alternative bride and belonging to a collection called 'La Sposa in Filo' (the bride in yarn). It is made from a combination of yarns using cashmere, cotton, viscose and lamé. A spontaneous creation made without design, making it a unique piece born out of pure inspiration.

LEAF

Craft practitioner
Luca Colacicco

Country
Italy



ACTION COLLECTIVE
LUCA COLACICCO

Thematic area

- Technological Innovation



Profile Luca Colacicco

About the practitioner

Luca Colacicco works as a craftsman, continuing the family business that has been in operation since 1937. He has a diploma in commercial engineering, and is President of UNITAL CONFAPI Matera. He follows the MiM project in collaboration with the Milan Polytechnic.

Luca collaborates with the University of Basilicata on research into the use of native tree species. Protagonist of a project initiated with Basilicata Innovazione for the creation of an 'Ergonomic Armchair' to the point of obtaining a national patent. He completed a digital fabrication course in collaboration with CAD (centre for digital craftsmanship) making three-dimensional design objects from wood.

Luca has always been committed to experimenting with innovative materials and processes and where the meeting of art and technology stimulates digital craftsman.

Wood processing by means of design and 3D software modelling. The second processing phase is 'wood roughing' using numerically controlled machines (pantograph, laser cutting and 3D printing). The product then undergoes manual transformation, modelling and finishing using classic craft techniques.

Brief description of the work:

Leaf is an iconic element in Italian homes, at the heart of the table. A concentrate of sound vibrations contained by natural elements as it is itself. The leaf represents a maternal symbol, which becomes protective from the birth of the fruit, thus welcoming it until its consumption.

OLIVE TREE AND BUDS PARURE

Craft practitioner
Roberta Boccardi

Country
Italy



ROBERTA BOCCARDI

Thematic area

- Experimentation
- Sustainability



Profile Roberta Boccardi

About the practitioner

A goldsmith from Taranto, Italy, who graduated from the Art Institute (in metal and goldsmith art) in Puglia and continued to learn her craft in Tuscany and Florence, which became her second home.

Work experience includes working in a goldsmith company in Arezzo and later in a Florentine goldsmith workshop. In 2010 she graduated in "Fashion Culture and Stylism," specializing in goldsmithing, from the Faculty of Humanities, with a thesis on "Organic Ornaments of New Guinea" kept in the Museum of Anthropology and Ethnology in Florence.

Roberta attended a training course at the Metallo Nobile school in Florence, specializing in the art of manual fretwork and burin engraving. In 2005 she was selected to exhibit at the Goldsmithing Group Exhibition, within the Handicrafts Exhibition, at the Fortezza da Basso in Florence. In 2012 she participated in the National Art Competition, Ricrea Festival in Bari, on creative reuse (Fashion, accessories section).

Based back in Taranto, she continues to experiment and research the field of goldsmithing through her art project Arbol - Ornaments of Nature.

Roberta's jewellery comes from the knowledge of goldsmithing techniques and formal research of essential lines and local natural elements.

Made of metal and discarded organic materials. In addition to their aesthetic value, they carry a cultural message of sensitivity and care aimed at the environment.

The intuition to combine metal and natural materials began 2009, supported by my dissertation research on the "Organic Ornaments of New Guinea," housed in the Museum of Anthropology and Ethnology in Florence. "Early in his history, man made use of the nature in which he was totally immersed to create the first ornaments, he first felt the need to adorn his body. . ." G. Semper.

As well as choosing to use non-precious metals, "A piece of jewelry is a precious, rare object, something that has value and not always a price. . . What determines value? The material or the author's intervention . . ." B. Munari.

Brief description of the work:

Nature, simplicity, essentiality.

Roberta's research starts here, by observing and being inspired.

The three brass and Olive Leccino hazel ornaments (necklace, earrings and ring) are made using the goldsmith's piercing technique, which is done by means of a manual bow and thin blades. The olive pits are dried, drilled, treated (to protect them) and pivoted. The three jewellery pieces are part of the 'Ulivo' collection, paying homage to her home region, Puglia, molding branches and leaves of trees and the hazelnuts grafted into the ornaments, as if they were buds.

THE PHARMACIST

Craft practitioner
Undine Bandelin

Country
Germany



GLASMALEREI PETERS STUDIOS

Thematic area

■ Experimentation

Technique

Glass making & Glass art

About the practitioner

Undine Bandelin was born in Jena in 1980. She studied painting at the Burg Giebichenstein Halle Art Academy from 2005 to 2011, where she earned her diploma and subsequently completed a master's degree in painting with Prof. Pleuger. From 2015 to 2017 she fulfilled a teaching assignment for painting in the context of new media at Burg Giebichenstein Halle. She lives and works in Leipzig.

Brief description of the work:

“I can see you” is a mixed media installation that challenges notions of identity and perception, exploring connections between traditional glass art and the moving image. It consists of two clear sandblasted vessels of different sizes, one 30 cm high by 20cm diameter lip and the other 35 cm high by 30 cm diameter lip. A video loop is projected continuously onto the surface of the vessels.

STILLEBEN ROOM WITH SCULPTURES

Craft practitioner
Tobias Eder

Country
Germany



GLASMALEREI PETERS STUDIOS

Thematic area

- Technological Innovation

Technique

Glass making & Glass art



Profile
Tobias Eder

About the practitioner

Born 1966 in Rheinfelden, Germany

1983 – 1986 craft training in stone sculpting

1989 – 1990 Studying at the Academy of Fine Arts in Karlsruhe by Prof. Michael Sandle

1990 – 1995 Studying at the Academy of Fine Arts in Munich by Prof. Hans Ladner

1995 Appointment as master student from Prof. Hans Ladner

2002 Sponsorship Award by the Darmstädter Sezession for Sculpture

he works and lives in Freiburg i. Breisgau/Germany

Exhibitions:

2023 “WORLD EXPANDED”, Galerie Marek Krlewski, Freiburg (E)

2019 “Regards d’artistes sur l’Avenir”, Salle Proudhon Besançon/F

2017 “Kontrakt zur Replik”, Galerie Marek Krlewski, Freiburg (E)

2016 “Shades of grey”, Kunstraum Riehen/Basel

2016 “La lotta di Giacobbe”, Vatikanische Museen Rom

2016 “Opere”, Il Gesù, Rom

2016 “A la recherche de la lumiere du monde”, Centre du Vitrail Chartres/F

2016 “Mondo perfetto” Katholische Akademie Freiburg (E)

2013 “digital sculpture”, Schloß Donzdorf (E)

2004 “Trait personnel”, galerieXprssns, Hamburg 2004

2004 “NordArt”, Rendsburg/Kiel

2004 “1000 Zeichnungen”, Zehntscheuer, Merdingen (E)

2003 “2. Skulpturengarten”, Domagkateliers, München

2002 “Raumkonstruktionen”, Darmstädter Sezession, Darmstadt

1998 “Objekte und Zeichnungen”, Haus Salmegg, Rheinfelden (Baden) (E)

1997 “Drei Länder-Drei Künstler”, Sarasinpark Riehen/CH

1996 “Götterdämmerung”, Galerie Blau, Freiburg (E)

1994 “Face to space”, Galerie Herbert Jakob Weinand, Berlin (E)

Originally he studied classical sculpture. For 15 years he has been working as sculptor in the digital materiality. He uses software to model sculptures and rooms in virtual space. He makes renderings of the resulting work, similar to screenshots. He prints this on glass. For printing on glass, he works with Glasmalerei Otto Peters GmbH in Paderborn, Germany.

Working with digital tools expands his artistic language. It enables him to create new and very complex images. Putting this new images on the material glass is fascinating. With the Glasmalerei Otto Peters GmbH in Paderborn, Germany, they divide the motive into several layers and then print it on several sheets of glass, which are then reassembled. This creates an amazing depth.

Brief description of the work:

The man with two weapons is a marionette. The character with coat is a superhero. Both are looking into a golden room with golden objects. I formed this objects and the room individual with my software. After this work the motive (Rendering) was printed on glass.

BIRD ON GLASS

Craft practitioner
Christoph “Jeroo” Ganter

Country
Germany



GLASMALEREI PETERS STUDIOS

Thematic area

- Experimentation

Technique

Glass making & Glass art

About the practitioner

Urban Art in public spaces and Studio works with focus on innovation and technical skills.
Born in 1980 in Emmendingen, Germany.
Jeroo started writing graffiti in 1993 and helped develop the European graffiti style with his distinctive works.
He has managed to transfer his street style to his studio work and has had numerous international exhibitions with solo shows at Ruttkowski 68 and Stadtpalais Stuttgart. He has worked with companies like Bosch, Deutsche Bahn and Deutsche Post.

Brief description of the work:

The artwork “Bird on glass” was created using airbrush and hand painting on float glass.

SMALL WALKING ANGEL

Craft practitioner
Norman Gebauer

Country
Germany



GLASMALEREI PETERS STUDIOS

Thematic area

- Experimentation

Technique

Glass making & Glass art

About the practitioner

1958 born in Wiedenbrück, Germany

Apprenticeship

1974 – 1977 Apprenticeship as a furniture maker

1981 – 1983 Apprenticeship stonemason and stone sculpture

Art Study

1985 - 87 Accademia di Belle Arti, Florenz, Italy

1987 - 88 Kunstakademie, Düsseldorf, Germany

1988 – 95 Accademia di Belle Arti di Brera, Mailand, Italy

Prices and Scholarship

1994 – 95 ERASMUS-Scholarship, Akademie der bildenden Künste, München

1994 1. Price Nationale Grafikausstellung, Gorlago, Bergamo, Italy

1998 Scholarship, Aldegrever Gesellschaft, Großpösna, Leipzig

1999 Internationaler Grafikprice, MAES-Museum, Vitória, Brasilien

2002 Grafikscharship, Weimar

2003 Scholarship, France, Aldegrever Gesellschaft, Münster

2008/2018 Scholarship Castle Wallhausen, Germany

Lives and works in Berlin

A selection of art in public sacred and business space

1999 Atlas, Betonskulptur, Berlin-Hellersdorf

2004 Im Spiel der Wellen, Granitskulptur, Brück

2009 Mahnmal, Bronzeskulptur, Waldfriedhof, italienischer Ehrenfriedhof, Berlin-Zehlendorf

2011 Schutzpatronin, Italienische Gedächtniskirche, Regina Pacis, Gestaltung des Altarglasbildes und der Oberlichter, Dachau-Leitenberg

2015 Buchstabenmann, Ahlberg Metalltechnik, Berlin – Adlershof

2015 Reliquiar, St. Bonifatius, Berlin Kreuzberg

2020 Reliquiar in Bronze und Altarumgestaltung, St. Matthias, Berlin – Schöneberg

2020 Begegnung, Bronzeskulptur, Bauunternehmen

Gründker, Glandorf

2022 Bildungsreihe, Bilderzyklus, Globalisierung-Menschenrechte-Wirtschaft, HESSENCAMPUS-PROJEKT, KEB, Fulda

2022 Menschenkreuz, Bronzeskulptur, Schlossgruft, Schloss Wallhausen

2023 Jerusalemvortragekreuz, Freiburg

He often creates paintings using acyl on canvas. The second part of his work is sculptures. He develops the models in wood and wax. The executions of these sculptures are cast in aluminium and bronze in a foundry. After the rough castings are made, they are processed and finished by him. From time to time he also designs works in glass, which are produced by a glass manufacturer.

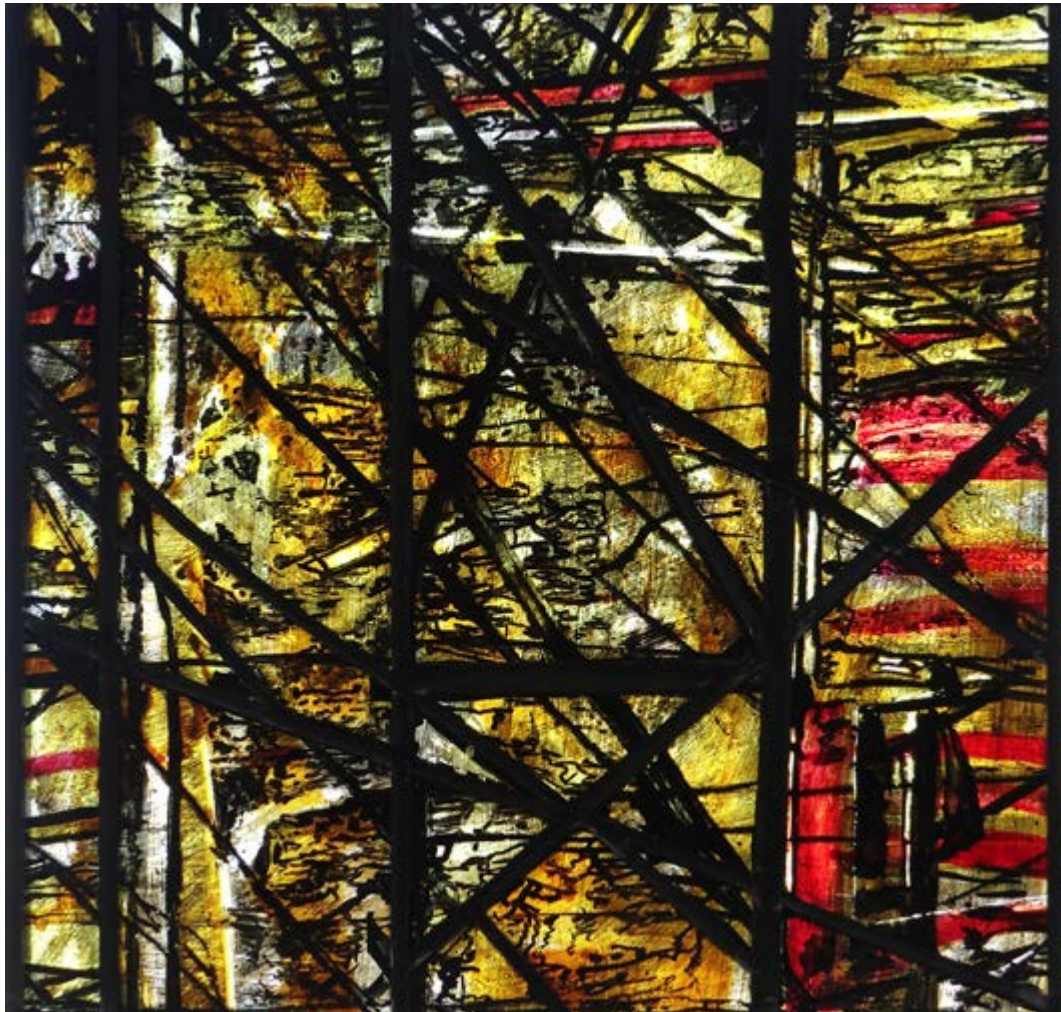
Brief description of the work:

The glass artwork shows a walking angel on a red background. Lightness and mobility are expressed. The motif is depicted on a cabinet pane. The following glass design materials and techniques were used in its creation: genuine-antique glass, acid etching, grisaille paint and enamels.

NO TITLE

Craft practitioner
Günter Grohs

Country
Germany



GLASMALEREI PETERS STUDIOS

Thematic area

■ Experimentation

Technique

Glass making & Glass art

About the practitioner

Günter Grohs Artistic career

1958 Born in Wernigerode

1979-1980 Internship at the Derenburg glassworks and the Quedlinburg glassworks

1980-1985 Studied Artistic Glass Design at Burg Giebichenstein - University of Art and Design Halle (Saale), Diploma

1986-1988 Postgraduate studies with Professor Rüdiger Reinel with a focus on stained glass

Since 1986 Freelance work, initially in own studio

1988-1989 Teaching assignment at the university to train interns

1991 Closing of own studio, since then co-operation with several glass painting workshops throughout Germany

1998 Publication "Günter Grohs – Gestaltetes Glas", edited by Frank Schneemelcher

2008 Project-related teaching at the Westsächsische Hochschule Zwickau/Faculty of Applied Arts Schneeberg

2013 Publication "GEGEN LICHT – Günter Grohs", edited by Holger Brülls

Exhibitions and participation in exhibitions in Germany and abroad (e.g. "Highlights. Masterpieces of contemporary stained glass in the Naumburg Cathedral")

Works in public and private collections in Europe and overseas

Architecture-related projects in numerous churches, private houses and public buildings, works in buildings and monuments of national importance (e.g.

Halberstadt Cathedral, Leipzig Monument to the Battle of the Nations, Verden Cathedral,

Gernrode Collegiate Church) and in UNESCO World Heritage Sites (e.g. St. Petri Pauli Church

Lutherstadt Eisleben, former Dominican Church Bamberg, Wipertikirche Quedlinburg).

Extensive lecturing activities.

His designs are created on the drawing board completely without a computer. Most of the time he uses collage techniques with self-made papers. When executing the designs, he very often actively participates in the glass studios in the hot forming, sandblasting and painting of the glasses.

Brief description of the work:

The glass artwork is depicted on a cabinet pane. The following glass design materials and techniques were used in its creation: Genuine-antique glass, grisaille painting, silver-stain painting on the reverse and enamel colour painting on the front applied in several layers, leaded.

DER VIERTE TAG

Craft practitioner
Ursula Huth

Country
Germany



GLASMALEREI PETERS STUDIOS

Thematic area

■ Heritage

Technique

Glass making & Glass art

About the practitioner

1972 – 1979 Academy of Fine Arts, Stuttgart,
1980 – 1983 Rhode Island School of Design, USA

Master of Fine Arts

1987 Artist in Residence, CIRVA (Centre international de recherche sur le verre et les arts plastiques), Marseille
1994 -1995 Workstudy in metal casting, Orissa, India
since 1983 Guestlecturer in Australia, Belgium, CSFR, Germany, Great Britain, Japan, Scotland, Ukraine, USA, Ireland

AWARDS

1980 DAAD scholarship to study in USA
1981 International Peace Scholarship, Iowa, USA
1985 Coburger Glass Award,
1991 Württembergische Kunststiftung
1994 Rakow Award, Corning Museum USA
2004 Fujita Prize, Kanazawa, Japan

SELECTED PUBLIC COLLECTIONS

Alexander Tutsek-Stiftung, München, Germany
Badisches Landesmuseum, Karlsruhe, Germany
Hessisches Landesmuseum, Darmstadt, Germany
Hokkaido Museum of Modern Art, Sapporo, Japan
Kestner Museum, Hannover, Germany
Kunstsammlungen der Veste Coburg, Germany
Musée des Arts Décoratifs, Lausanne, Switzerland
Museum für Angewandte Kunst, Frankfurt, Germany
Museum Kunst Palast, Düsseldorf, Germany
Museum Würth, Schwäbisch Hall, Germany
Sammlung Ernsting, Coesfeld, Germany
Sarutahiko Jinja Shoha Museum, Ise, Japan
The Corning Museum of Glass, USA
Württembergisches Landesmuseum, Stuttgart, Germany

SELECTED PUBLICATIONS

H. Ricke, R. Strüber: Ursula Huth - Moments of shelter.
1991 Kunstmuseum Düsseldorf, Germany
C. Ossowski: Ursula Huth - Malerei und Plastik in Glas,

1997 Belfort, Musée d'Art France

Y.Mizuta: Ursula Huth in Ise - sea sky earth, 2005 ,Ise, Sarutahiko Jinja Shoha Museum, Japan

During her studies in fine arts, she discovered glass as her artistic medium. In glass, she recognized the possibilities of increasing the expressive effect of color, which corresponded to her ideas of painting. Furthermore, in glass, it became possible to make the phenomenon of time visible and to create a sensitive quality, which is shown, for example, by the permanent oscillation of colors and forms in the changing light.

For her glass paintings, the glass pane is mouth-blown in several layers of color (known as flashed glass) in a glass factory according to her design. In a lengthy work process, the layers are then partially removed by etching, cutting, and sandblasting. It is therefore not “painting” on glass in the true sense, but (as with aquatint) a subtractive uncovering of layer by layer, - to either remove or preserve color to achieve a special artistic quality.

Brief description of the work:

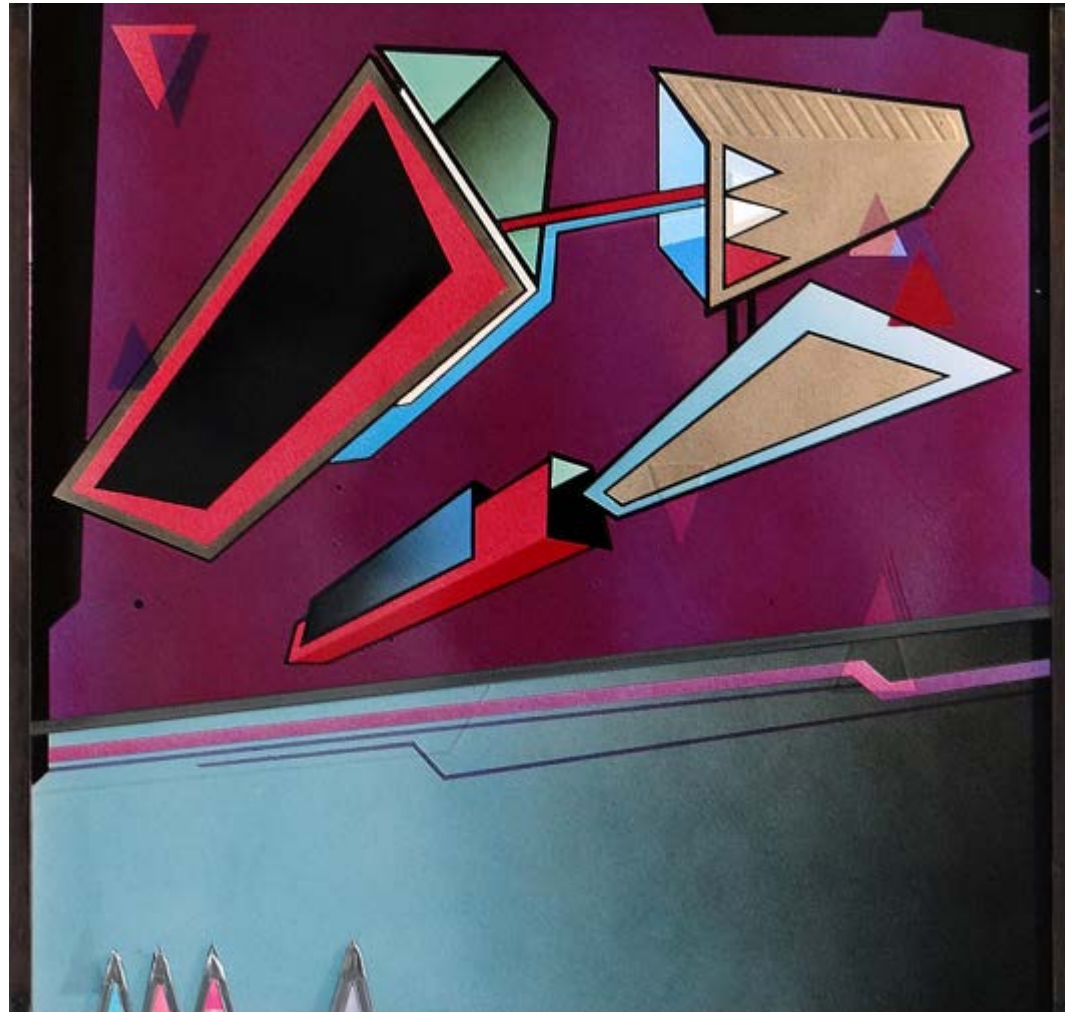
“Der vierte Tag” belongs to a series of landscapes. Since 9/11, she has been intensively involved in landscape depictions. She is fascinated by the contrast between the paralysis of shock that such an event triggers in people and the apparent unconcern with which the course of nature continues. She was particularly moved by the aftermath of the 2011 Tsunami, which she witnessed directly through her gallerist in Japan and observed daffodils in the poisoned mud during her next visit. That’s when she asked herself: ‘What is left for me to do in my life?’

The answer was: landscapes.

SPACE SHIP

Craft practitioner
Marlet Heckhoff

Country
Germany



GLASMALEREI PETERS STUDIOS

Thematic area

- Experimentation

Technique

Glass making & Glass art

About the practitioner

In her artistic exploration, she blends abstract painting, architectural forms, and vibrant neon colors. Through bold lines and spray paint's transformative power, she creates immersive experiences challenging traditional spatial perceptions.

Inspired by urban landscapes, she deconstructs architectural elements into conduits for emotion. Neon hues inject vitality, guiding light and shadow to evoke otherworldly vibrancy.

Her work's backbone is a dynamic interplay of bold lines and gestural marks, mirroring urban environments' harmonious chaos. The spontaneity of spray paint captures the gritty essence, symbolizing the ever-evolving nature of built environments.

She aims to engage viewers in a dialogue, inviting them to explore their perceptions of space, color, and emotion. Transforming structures into abstract narratives, she challenges preconceived notions, transporting viewers to an immersive realm where imagination and experience intertwine.

Brief description of the work:

My work "Space Ship" is the attempt, to transform my regular, artistic practice, which is painting, into a new material.

NOAH'S ARK GLASS PICTURES CYCLE

Craft practitioner
Karsten Habighorst

Country
Germany



GLASMALEREI PETERS STUDIOS

Thematic area

- Experimentation

Technique

Glass making & Glass art

About the practitioner

Karsten Habighorst, born in Bielefeld in 1963, is a skilled holography and hyper-realistic illustrations artist. He founded the German-Soviet collaboration “Realistic Images” in partnership with the University of Bielefeld and Lomonosov University in Moscow. As a founding member of the Hologram Techniques and New Media working group (AHT) NRW, he has lectured on “Plastic Image Recording and its Mode of Action” at Bielefeld University of Applied Sciences.

Habighorst has worked on diverse projects, including creating holographic environments at the Harz waterworks and contributing to the holographic installation of Albrecht Dürer’s “Praying Hands” at EXPO 2000. Noteworthy works include a holographic image of the “Goldhut von Ezelsdorf/Buch” for the Germanisches Nationalmuseum Nürnberg and large-scale holograms for Volksbank Beckum and Dresdener Bank.

He collaborated on the exhibition “Sound and Form” at Michaelstein Monastery, showcasing holographies of exhibits from Freiberg Cathedral’s burial chapel. Additionally, his involvement with the Stadttheater Bielefeld’s concert pedagogy led to the creation of painted pictures for stage projections. Habighorst’s diverse contributions also extended to exhibitions such as “Gebadet” at the ZiF - Center for Interdisciplinary Research, Universität Bielefeld.

Karsten Habighorst’s works span a spectrum from light to profound, painterly to sketchy-ephemeral. His artistic repertoire includes stained glass, photography, montage techniques, holographic techniques, as well as works on canvas and paper, and neon installations.

Brief description of the work:

Scientists estimate that there are 5 to 10 million animal species on our planet. Up to 58,000 animal species disappear every year.

With his “Noah’s Ark Glass Pictures Cycle” Karsten Habighorst has set himself the artistic task of painting all animal pairs on earth in order to depict this - similar to the “Noah’s Ark story” like a collector who wants to preserve and protect something.

Of course, based on the amount, this task can hardly be mastered in an artist’s lifetime.

CHRISTMAS IMAGE – GOD’S SON COMES INTO THE WORLD

Craft practitioner
Mario Haunhorst

Country
Germany



GLASMALEREI PETERS STUDIOS

Thematic area

- Experimentation
- Heritage
- Empowerment and Social Inclusion

Technique

Glass making & Glass art

About the practitioner

Mario Haunhorst is a multifaceted artist and innovative thinker, serving as the founder, lecturer, and judge in the realms of light and spatial art, media projections, painting, photography, as well as light and room installations and scenographies.

Artist and idea generator, founder, lecturer, and judge in light and spatial art, media projections, painting, and photography, as well as light and room installations and scenographies (e.g., for the Marktkirche Wiesbaden 2021, the Marktkirche Bremen 2021, and the Hospiz St. Marien Cologne 2019). Since 2006, he has served as the managing partner of the silberstreif-planungsgruppe in Krefeld and Osnabrück. He has participated in lighting designs for notable locations such as the UNESCO World Heritage Church of Our Lady in Trier, the German House in Flensburg, the Dominican Church in the City of Münster, and the outdoor lighting of Altena Castle. Since 2013, he has been teaching at Osnabrück University of Applied Sciences in the Department of Iul (“Light and Lighting Technology”), and since 2019, also in “Light Design.

Brief description of the work:

Amazed and joyful, everyone looks at the newborn - human, direct. The incarnation of Jesus replaces the dark night in the stable and becomes an event visible to others: mother and child seem to shine brightly and luminously. With color, light, and loosely thrown lines, the artist creates expressive values of spiritual depth that underline the impressiveness and communication of the event. (Change the text to make it to have a grammatical flow.

BLUE OIL

Craft practitioner
Dana Meyer

Country
Germany



GLASMALEREI PETERS STUDIOS

Thematic area

- Experimentation

Technique

Glass making & Glass art

About the practitioner

Dana Meyer was born in Halle (Saale) in 1982 and initially studied history at the Technical University of Chemnitz until 2006 before switching to the Burg Giebichenstein University of Art and Design in Halle.

In 2011, she graduated with honors in sculpture/metal and subsequently took a master class under Bruno Raetsch. Dana Meyer has received numerous prizes and scholarships for her artistic work.

Dana Meyer's sculptures are characterized by irrepressible energy, extreme expressiveness and unique precision. They are not, as usual, enlarged step by step from small models and then cast - the artist forges them freehand from steel. This requires not only great craftsmanship but also an extraordinary spatial imagination.

Dana Meyer's works require no theoretical guidance. Their overwhelming presence does not ask for school or concept. They seize the viewer and leave a lasting impression. It is the perceptible participation in the vivification of the body of metal. Perhaps it is the immediacy of this communication that makes the portrayed characters become something familiar.

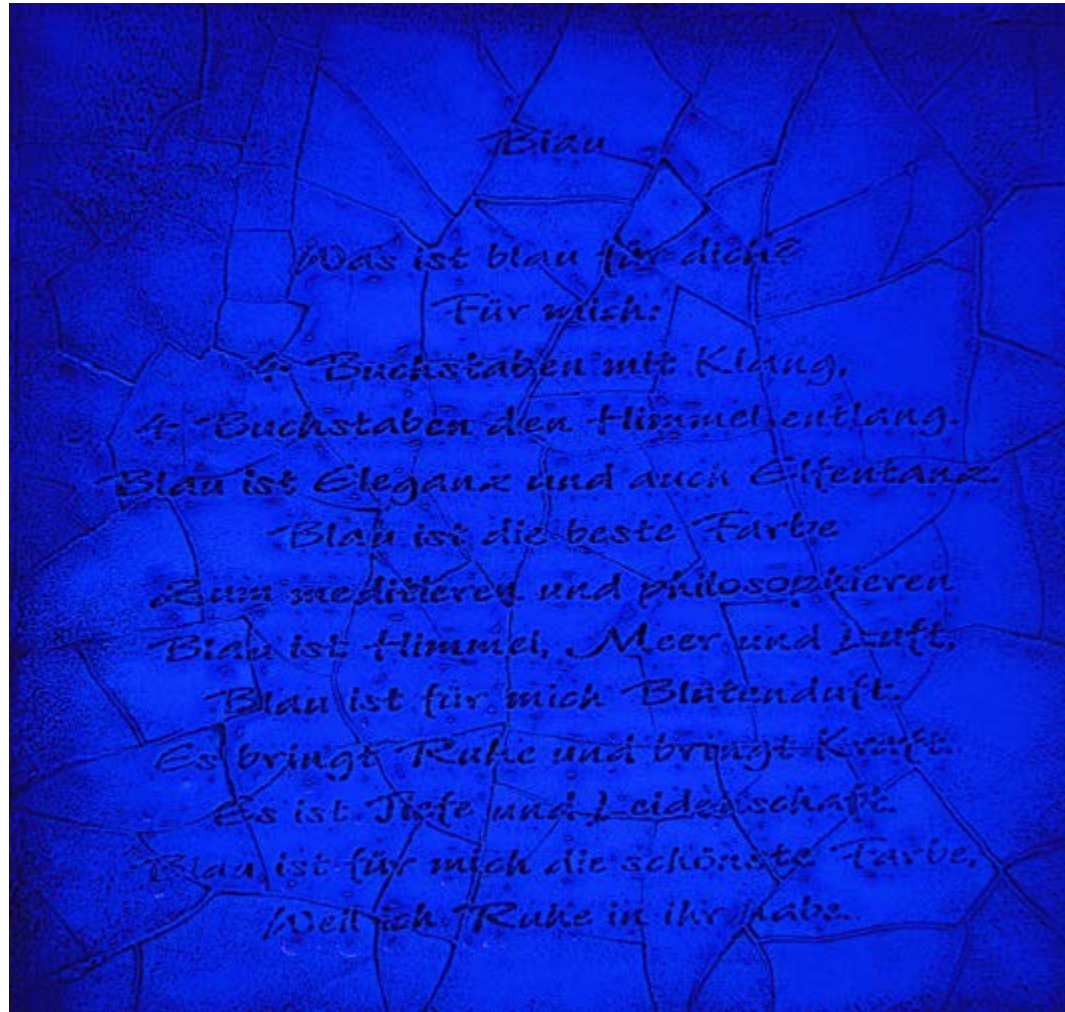
Brief description of the work:

The following glass design techniques were used in the creation of the glass artwork Blue Oil: screen printing, sandblasting, hand painting with ceramic enamel and silver stain on flashed genuine antique glass.

BLUE

Craft practitioner
Wolfgang Nickel

Country
Germany



GLASMALEREI PETERS STUDIOS

Thematic area

- Experimentation
- Technological Innovation

Technique

Glass making & Glass art

About the practitioner

Since 2001: Increased focus on building-related projects with glass.

Since 1995: Created book illustrations for prominent publishing houses including Artemis u. Winkler, Walter, Piper, Benzinger, Patmos, Goldhandbooks.

Since 1990: Engaged in glass designs and creations with a personal workshop.

Since 1987: Freelance artist and member of VBK Thuringia and the Bundesverband Bildender Künstler (Federal Association of Visual Artists).

1987: Obtained a diploma in painting/graphics.

1982-1987: Completed studies at the Burg Giebichenstein University of Art and Design in Halle.

1981-1982: Undertook an internship at the Institute for Architectural Enamel Thale.

1960: Born in Schmalkalden.

He has been working with glass for over 30 years. The material is particularly exciting for him in terms of the possibilities of processing. He endeavors not only to make the material glass appear two-dimensional but to open up new dimensions and add magical effects. This pursuit is an exciting passion for him.

Brief description of the work:

The glass artwork is a cabinet pane that illustrates his daughter's poem about the colour blue. A clay mould was made for its production. The letters of the poem were imprinted into it. From this, a fireclay mould is cast. This is the support mould for melting the glass. When the mould is fired, small cracks appear which enrich the surface of the glass. The colour nuances of the blue tones are created by glass of different thicknesses. In a final firing process, black solder is rubbed into the indentations. This reinforces the structures of the material surface.

WHITEOUT TITEL

Craft practitioner
Annegrete Riebesel

Country
Germany



GLASMALEREI PETERS STUDIOS

Thematic area

- Heritage

Technique

Glass making & Glass art

About the practitioner

Annegrete Riebesel Dipl.-Glasgestalterin

Address: Karl-Liebknecht-Strasse 11, 06114 Halle

Born: 1962 in Berlin

Education and Professional Journey:

1979 - 1981: Apprenticeship as a carpenter

1987 - 1989: Traineeship in the glass workshops in Quedlinburg

1989 - 1994: Studied at the University for Art and Design Burg Giebichenstein Halle/Saale, specializing in painting/graphics/glass design

1994: Diploma

1994 - 1996: Postgraduate studies at the same university

Since 1996: Working as a freelancer in Halle

Since 1997: Member of the Berufsverband Bildender Künstler Sachsen-Anhalt e.V. (Professional Association of Visual Artists in Saxony-Anhalt)

Brief description of the work:

Glass fascinates her as a material within architecture. Its properties, such as transparency, luminosity, and structure, offer her a wide range of design possibilities. Glass can be worked in many ways; it can be painted. Depending on how far she takes it, she influences the light that passes through it. Shapes and colors create connections, giving rise to ideas in which she can immerse herself. The creative task becomes the ordering of colors, forms, and structures, where this interplay has to create a balance. Free works offer great scope for this. In architecture, the design of glass surfaces serves a specific purpose, making the task more complex. Rooms should fulfill functions, and a special atmosphere is to be created in the room with the guidance of light. Alternatively, a special accent is to be set with designed glass surfaces.

HEAD

Craft practitioner
Petra Stöppel

Country
Germany



GLASMALEREI PETERS STUDIOS

Thematic area

- Experimentation
- Heritage

Technique

Glass making & Glass art

About the practitioner

1968 born in Paderborn, Germany
 1995 First state exam in the profession of teacher, second stage for formation I/II, art and mathematics at the university of Paderborn
 1995-1996, 1999 Academic assistant to Professor Keyenburg in art and teaching activities on this subject at the university of Paderborn
 1999 Second state exam in the profession of teacher, second stage for formation I/II, art and mathematics in Münster
 1999, 2000 Guest lectures at the University of Paderborn on art (art in practice)
 2005 Guest lecture at the University of Paderborn on “art and music”
 Since 1999 Employed as a teacher at Richard-von-Weizsäcker Professional Formation College in Paderborn

Art prizes

1992 Art Bunker, Paderborn Horst Klum Kunstförderpreis supporting prize for artists activities; second prize
 1997 Artists’ Association in Paderborn Dr.-Käthe-Sander-Wietfeld-Förderpreis supporting prize
 1998 Volksbank Paderborn Förderpreis Junge Kunst im Hochstift supporting prize

Since 1990 Multiple group and individual exhibitions
 He draws with pencil and colored chalks and paints with acrylic on canvas. He likes to create a balance between abstract color fields, structures, and lines, and the representation of people, animals, architecture, and objects like musical instruments. He enjoys working with the following themes: “man and city,” “human and cipher,” “human and music.” He likes to process situations that he has experienced.

Brief description of the work:

There is a square yellow field and insight an oval form surrounded with different lines. You recognize a human head with closed eyes. When you look at the picture you will switch back and forth between an abstract color and abstract lines to the face of a human being which looks down or closes the eyes. You cannot identify the age, the gender, the origin, the profession. The person is just himself and just now thinks about something. All over there is the color of the sun: a bright and warm color yellow.

LIGHT SCHEIN

Craft practitioner
Angela Willeke

Country
Germany



GLASMALEREI PETERS STUDIOS

Thematic area

- Experimentation

Technique

Glass making & Glass art

About the practitioner

Angela Willeke was born in Thuringia, district of Eisenach. She studied at what is now the Bauhaus University in Weimar, the Kunsthochschule Heiligendamm and the AFK Leipzig. The artist has lived and worked in Werenzhain since 1974. Since 1990 she has been working freelance in her own studio and gallery at the KUNST.HAUS am See. She has been a member of the BBK since 1990 and of the GEDOK since 1995. Her artistic work focuses on architecture-related art, painting and sculpture. She uses glass in an experimental way in connection with other materials as well as new media and photography. She took part in a variety of projects e.g. to the EXPO Hanover, BUGA Cottbus and Potsdam as well as numerous individual and group exhibitions at home and abroad, e.g. in Italy, Latvia, Cuba, Russia, Spain, Belgium, France, Austria and Switzerland.

Angela Willeke carried out a large number of competition entries for public space: from Bremen to Bavaria and in the region. Her works are in public collections, e.g. in Corning/USA.

“Glass is her material, light her artistic credo. Angela Willeke is currently the most important glass artist in Brandenburg.

For her, glass is the starting material for unique artistic pieces that is invisible, in this case light, to materialize and make visible. Where there is light, she makes it an aesthetic experience.”

Dr. Arno Neumann, cultural journalist Berlin

Brief description of the work:

Deep blue leads to light picture elements. They cause meditation, calm and reflection. The sensual touch through light and color opens the way from the intangible to the tangible.

UNFOLDING

Craft practitioner
Christine Vanoppen

Country
Belgium



CELINE MEULEMANS

Thematic area

- Experimentation
- Technological Innovation

Technique

Glass making & Glass art



Profile Christine Vanoppen

About the practitioner

Christine Vanoppen graduated in 1980 in Visual Arts at the St.Lucas Institute in Hasselt(BE) and followed Monumental Arts at the Royal Academy of fine Arts in Antwerp(BE) from 1980 to 1985.

During this course she chose to specialize in flat glass and stained glass windows. She became interested in working three-dimensionally and started experimenting with the material and followed various courses for various techniques such as glass blowing, lampworking, casting, enamel and screen printing techniques on glass. Her work has repeatedly won prizes and is included in the collections of many high-quality glass museums abroad. Vanoppen also realized a large number of architectural glass projects. She regularly exhibits her visual work in international exhibitions.

Outside of her architectural projects her personal work evolved from flat glass to three-dimensional forms where glass blowing and mold melting made appearance in her work. In 2008 she came into contact with lampworking through a workshop in Mus - Verre in Sars-Potterie(FR) She was attracted to this technique because of the possibility to work sculpturally and let the light interact with the space. She gets her inspiration from nature also from architecture, which results in graphic architectural forms. Her artistic work encompasses several areas of application and is continually pushing the boundaries. Vanoppen her scultural work is a delicate dialogue between the vulnerability of the object and the surrounding space in wich it tries to find its place, it makes the viewuer more aware of their time and space.

Brief description of the work:

The graphic aspect is an important feature in her work, in wich layering and interplay of lines are important starting points and are transformed into a transparant sculpture. The interplay of lines of the three-dimentional shape radicates strength and also vulnerability at the same time and depicts the possibility of drawing glass lines in space. It is a woven complex construction made in borrosilicateglass with flameworking that evokes reminiscences of a sketch in space. Through a play of light, shadow and transparency, the viewuer is invited to reflect on the fragility and complexity of life.

COMMUNICATION / LAST TALK

Craft practitioner
Liana Anastasiadou

Country
Greece



MICHAEL PALAMAS
NIKI SFEROPOULOU

Thematic area

- Sustainability

About the practitioner

Liana Anastasiadou was born in Thessaloniki, where she completed her studies on Product Design. She started her career in design furniture, and continued being creative in various ways.

She was involved in the process of making objects with reused materials, curated group exhibitions with the purpose of showcasing Greek artists work, and empowered actions in her neighborhood.

At this moment Liana is teaching Creative Thinking Camp; Design Process in Applied Arts School, and as a side project she creates analogue collages and transforms them into everyday objects.

For her, collage is a realm of enormous possibilities. When she saw a magazine page, she discovers countless elements for creation – figures, colors, letters, textures – all combinable into something new, depending on the mood or the task.

Custom collage work is her favorite. She immerses herself in each personality, striving to craft something unique for the person commissioning it. The satisfaction expressed by those who receive her work brings her joy, as the impact of creativity on someone is what keeps her motivated and smiling.

Brief description of the work:

Analog Collage

REVIVING PARADISE

Craft practitioner
Giota Anatolitou

Country
Greece



MICHAEL PALAMAS
NIKI SFEROPOULOU

Thematic area

- Social Inclusion

About the practitioner

When Giota creates, the world expands, and things take on new dimensions. Everyday life becomes an occasion for inspiration, and objects are transformed into elements of her personal art. Faces, images, situations, and things encountering in her daily life are converted into creative ideas that inspire her, allowing her to capture them in her works. Without particular relevant studies, but fueled by an innate love for artistic creation, she finds peace and joy in her craftwork. She enjoys experimenting with new techniques, combining elements and materials, and reviving objects from the past by integrating them into modern everyday life. Although the hour of creation is a solitary one, the act itself is an opening and a sharing of the soul. And what is shared endures over time.

Brief description of the work:

Materials: Wood-Copper



Profile Giota
Anatolitou



Interview Giota
Anatolitou

CHAIR "FROM WITHIN"



Craft practitioner
Ioannis Argyriadis

Country
Greece



MICHAEL PALAMAS
NIKI SFEROPOULOU

Thematic area

- Experimentation
- Sustainability
- Social inclusion



Profile Yiannis Argyriadis



Interview Yiannis Argyriadis

About the practitioner

Ioannis was born in 1966 in Thessaloniki, where he lives and works. A graduate of Aristotle University of Thessaloniki, Greece, he has held solo exhibitions at various art galleries in Greece and abroad:

- "Ginger Oil" Gallery, Thessaloniki
- "Parallilos" Gallery, Thessaloniki
- "Utopia" Gallery, Thessaloniki
- "Cats and Marbles" Gallery, Kolonaki, Athens
- Gallery "Uzlateho Kohuta", Prague
- Gallery "Porto Valitsa", Halkidiki
- "De Facto" Gallery, Thessaloniki
- "Ianos" Gallery, Thessaloniki
- "Petit" Gallery, Paris
- "Cats and Marbles" Gallery, Kolonaki, Athens
- Exhibition at the Hilton Park Nicosia hotel
- Exhibitions at the Sykeon Refugee Museum of Neapolis

He has also participated in group exhibitions in Greece, Germany, the USA, and Italy, along with numerous workshops. Over the years, his work has been featured in Greek and foreign magazines. For the last 13 years, he has been curating the OTE Telecommunications company in Thessaloniki Art Showcases, hosting works from many renowned artists.

Brief description of the work:

Chair "from within", highly impressive, imposing, with a minimalist aesthetic, a matrix that hatches the material and the idea. It steals the show as a viewing step of a social world, a seat, a piece of furniture as an everyday necessity, it gives rise to a feeling of warmth, it supports in indulging in drinking, foamy pleasure for good posture. The same chair "from the Outside", capable of accepting everything, becomes extremely dangerous as a machine of arrogance, a symbol for those who sit in the center of the universe, knocking down those with short memory, horse of mind, style and prestige. Art cannot stand them. The chair is made of solid materials, such as high-strength wire, monocot braided around the matrix, but also paper and fragile, soft, crystalline ceramic elements. The creator Ioannis Argyriadis draws our attention to the use of the chair "from the inside out", as it functions as a delicate mold between indulgence.

THE INTERLACEMENT SILKLINE

Craft practitioner
Meropi Ververi

Country
Greece



MICHAEL PALAMAS
NIKI SFEROPOULOU

Thematic area

- Heritage
- Sustainability
- Social inclusion



Profile Meropi Ververi



Interview Meropi Ververi

About the practitioner

Her name is Meropi Ververi, and she is a weaver and designer based in Thessaloniki. Her passion for weaving art stemmed from a family heritage passed down from her grandmother. Meropi studied interior design and dedicated 17 years to working in the field. During this time, she collaborated with numerous companies in Thessaloniki, completing diverse projects ranging from boutique hotels to villas.

In 2020, she founded her own studio and brand named PENELOPE. Here, she creates modern designs on traditional Greek looms using raw materials and techniques rooted in Greece. Meropi has collaborated with other brands to produce unique and sustainable products. Additionally, she has taken part in team exhibitions, showcasing woven textiles as a form of art.

In her approach to weaving, she strives to infuse modern design into traditional techniques. She is committed to using only the finest raw materials, such as Greek wool and silk, directly sourced from local producers. This dedication not only ensures the quality of her products but also supports sustainable and environmentally conscious practices.

All her products are crafted on traditional Greek-made manual wooden looms, reflecting her professional journey and showcasing the timeless beauty of hand-weaving. She firmly believes that each piece tells a story and is a work of art.

Brief description of the work:

The project consists of high-quality materials such as Greek Souffle Silk and organic cotton in a beautiful shade of purple.

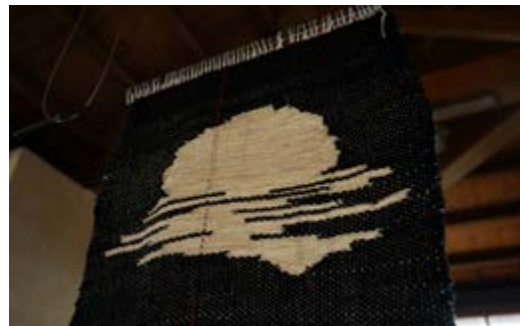
The weaving was created using the rest of the silk fabrics produced by the silk factory, which would have otherwise ended up as waste.

This project serves as an ode to the importance of reusing materials and embracing the flow of recycling. By repurposing the leftover silk fabrics, we were able to create a stunning piece that not only highlights the beauty of sustainable fashion but also serves as a reminder of the importance of reducing waste in our industry.

IMPERFECT CIRCLE

Craft practitioner
Meropi Ververi

Country
Greece



MICHAEL PALAMAS
NIKI SFEROPOULOU

Thematic area

- Heritage
- Sustainability
- Social inclusion



Profile Meropi Ververi



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Brief description of the work:

The Handwoven Art Wall known as the “Imperfect Circle” is meticulously handcrafted from a combination of Greek recyclable cotton yarn and handmade Greek sheep wool, resulting in a high-quality and eco-friendly product. Its threads bear an international language, and it is woven on a stand loom that simulates the loom of Penelope, a celebrated figure in Greek mythology. The weaving technique used is a fusion of techniques from Peru and Greece, and is characterized by a focus on producing highly durable textiles that can withstand heavy use.

THE UPPER THROSKON

Craft practitioner
Konstantia Vlachidou

Country
Greece



MICHAEL PALAMAS
NIKI SFEROPOULOU

Thematic area

- Heritage
- Sustainability
- Social inclusion



Profile Konstantia Vlachidou



Interview Konstantia Vlachidou

About the practitioner

Konstantia Vlachidou, is an artist, and a graduate of the School of Fine Arts of the Department of Visual and Applied Arts of the University of Athens. In her artistic work she investigates her basic visual material which is sheep's wool, the historical and cultural role that wool played in the evolution of humanity from its necessary use for survival, its social dimension in traditional artifacts, industry, its current obsolescence and the need to reuse it. Sheep's wool by its nature has unique properties which it utilizes by studying the behavior of the line (thread), the form (fabric) of volume (felt), light and formative plasticity, as well as roughness and texture.

She investigates her basic visual material, which is sheep's wool, exploring the historical and cultural role that wool played in the evolution of humanity. From its necessary use for survival and its social dimension in traditional artifacts to its role in industry, she delves into its current obsolescence and the imperative to reuse it.

Brief description of the work:

Two-sided project, with both sides actively depicting the model's profile, at the first glance the model placed in the infinity of black and its planets around it represents our solar system. In the center of the world, "the man - the planet's symbol", is made of the pieces that are removed from the crate during the making process and from that created that part that is never added. On the other side abstraction predominates, but the initials of the planets are there. The simple observation that the stitch leaves a visual imprint on both sides of the canvas is the starting point to handle the painting produced on both sides.

Material: Fabric, Thread

Year of creation: 2020

SENSATIONS

Craft practitioner
Konstantia Vlachidou

Country
Greece



MICHAEL PALAMAS
NIKI SFEROPOULOU

Thematic area

- Heritage
- Sustainability
- Social inclusion

Technique

Wet and dry washing



Profile Konstantia Vlachidou



Interview Konstantia Vlachidou

About the practitioner

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Brief description of the work:

The five senses of man, the way to perceive the world, reliefs emerge, among shapes, symbols, connections, hourglasses...

Material: Sheep's wool

Year of creation: 2022

HANDMADE BOWL & BOWL ON THE POTTERY WHEEL

Craft practitioner
Theodoros Galigalidis

Country
Greece



MICHAEL PALAMAS
NIKI SFEROPOULOU

Thematic area

- Heritage
- Social inclusion



Profile Theodoros Galigalidis



Interview Theodoros Galigalidis

About the practitioner

Born in 1965 in Therma, Serres, Greece. Theodoros's first contact with ceramics happened at a laboratory in the neighborhood where he grew up. The art of wheel throwing that was taking place in front of his eyes and the magic of creation were the catalysts for his career in ceramics. He studied at the ceramics school of OAED during 1981-1983 and later he spent time as a trainee at the laboratories of Dimitris Argyroudis, Vasilis Vardaxis and Stella Kizou. Since 1997 he has been working as an instructor on ceramics at the therapy center of KETHEA, ITHAKI. He was trained on the education of special groups, more specifically on "Experiential Training in Team Dynamics" aiming to the support of dependent individuals at the stage of rehabilitation and he has trained several members of the center, helping them on their social reintegration. He participated as a ceramics instructor in ten European programs hosted by the therapy center of KETHEA, ITHAKI.

He is a co-writer of the book "Pottery" taught at National Schools of Technical Education and published by the Pedagogical Institute. He has also presented his work at a number of conferences regarding the training of adults and the importance of the ceramics art to the evolution of creativity. He has participated in several national and international exhibitions of visual arts and ceramics both as a solo artist and in a team. He organizes workshops both in Greece and Internationally where he teaches his art. In 2019 he inaugurated his personal ceramics studio and school under the name Galigalidis_art at Oreokastro in Thessaloniki, Greece. At his studio he gives lessons on wheel throwing, pottery techniques and alternative firings. His personal published work consists of artistic pieces mainly created on the wheel. He chooses stoneware clays for both utensils and decorative pieces and the focus on the shape is of great importance to him. The majority of his artistic pieces have been created through his favorite technique of RAKU firing which he uses uniquely enhancing its immediacy and its very special aesthetic results.

Brief description of the work:

Alternative firings
Clay: Raku
Firing techniques: Cooper mat
Temperature: 1030°C with reduction.

TAPESTRY 1

Craft practitioner
Lia Eleftheriadou

Country
Greece



MICHAEL PALAMAS
NIKI SFEROPOULOU

Thematic area

- Heritage
- Social inclusion



Profile Lia Eleftheriadou



Interview Lia Eleftheriadou

About the practitioner

Lia was born in 1960, in Tbilisi, Georgia. She studied art at the National University of Tbilisi. After the completion of her studies, she started her professional work as an artist in Georgia, where she mainly co-operated with the Austrian – Georgian gallery “Daraba”, taking part in many exhibitions.

In 1994 she was elected as a member of the Chamber of Fine Arts of Georgia. In 1995 she relocated to Greece and she has been living and working in Thessaloniki since then. In 1997 she participated in the program “Thessaloniki –Cultural Capital of Europe”. Her works have been displayed in 30 personal and 72 group exhibitions.

She participated as an artist and art director in many group exhibitions. In 2004 she received an Honorary Award from the Prefecture of Thessaloniki and the “International Centre of Black Sea Studies”

In 2015 she participated in the 6th Beijing International Art Biennale, China. Her works can be found in private collections and galleries in many countries such as: Georgia, Greece, Germany, Sweden, France, Switzerland and elsewhere. She has been teaching art and tapestry since 1997.

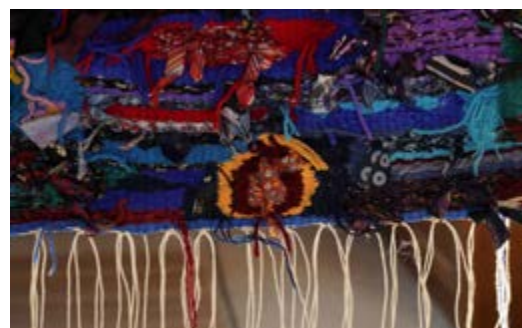
Brief description of the work:

Couple in love, thread and fabric tapestry, with a symbolic meaning, the threads are placed so as to create a perpetual embrace.

TAPESTRY 2

Craft practitioner
Lia Eleftheriadou

Country
Greece



MICHAEL PALAMAS
NIKI SFEROPOULOU

Thematic area

- Heritage
- Social inclusion



Profile Lia Eleftheriadou



Interview Lia Eleftheriadou

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Brief description of the work:

Thread and fabric colorful wall tapestry, with geometric shapes inspired by nature and the daily life of the creator’s homeland.

HOAR-FROST & MEADOW

Craft practitioner
Ourania Zisopoulou

Country
Greece



MICHAEL PALAMAS
NIKI SFEROPOULOU

Thematic area

- Sustainability
- Social inclusion



Profile Ourania Zisopoulou



Interview Ourania Zisopoulou

About the practitioner

Ourania Zisopoulou is from Thessaloniki, Greece, and she works with felting and eco printing. She participated in a seminar in Ireland with Nicola Brown, where she essentially learned right from the beginning how to start with a handful of wool to create a whole fabric. She also learned how to print various designs from the natural environment, such as eucalyptus leaves and various others.

Brief description of the work:

Hoar-frost: A silk scarf on which Ourania has created eco printing with the Dirty pot method. She used onion skins and eucalyptus leaves.

Meadow: A fabric was created by Ourania from merino wool and bamboo fiber using the wet felting method with green soap and water. In the second process, she employed ecological printing (eco printing) with the dirty pot method, which involved boiling in an aluminum cauldron with rust, eucalyptus leaves, and vinegar. Three types of eucalyptus leaves were used in the printing.

Craft practitioner
Lydia Thalassinou

Country
Greece



MICHAEL PALAMAS
NIKI SFEROPOULOU

Thematic area

- Sustainability
- Social inclusion



Profile Lydia Thalassinou



Interview Lydia Thalassinou

About the practitioner

Lydia Thalassinou, a 35-year-old residing in Thessaloniki, is opening her ceramics workshop in the city center soon. Lydia embarked on her ceramics journey in 2019, and the contact with clay fueled her desire to develop in this artistic field. Over the past two years, she has dedicated herself to honing her skills as a ceramist.

Simultaneously, Lydia is delving into the chemistry of glazes, driven by her interest in presenting her art comprehensively. The art of ceramics, with its countless stages requiring dedication, patience, and love, has become her passion. Her work gained recognition through social media, and she quickly realized the love and appreciation people have for her creations.

Having resigned from a job unrelated to her current pursuit, Lydia devoted herself entirely to ceramics. Always drawn to the artistic side of life, she finds proximity to it through ceramic art, creating every single day since then. The new workshop aims to directly engage people and impart the knowledge of this art.

Beyond that, Lydia's goal is personal development, aspiring to offer people the opportunity to experience ceramics through workshops.

All the items are mostly created with a pottery wheel. And then, the stages are trimming, bisque and glazing the stoneware and reclaimed clay. Some of them are completely handmade.

The philosophy of the brand is sustainability with eco friendly materials and packaging.

Brief description of the work:

Wheel thrown mug with hand made handle. Half glazed outside and whole glazed inside. Made with stoneware terracotta clay. Fired at 1200 °C.

METHEXIS

Craft practitioner
Lydia Thalassinou

Country
Greece



MICHAEL PALAMAS
NIKI SFEROPOULOU

Thematic area

- Sustainability
- Social inclusion



Profile Lydia Thalassinou



Interview Lydia Thalassinou

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The philosophy of the brand is sustainability with eco friendly materials and packaging.

Brief description of the work:

Wheel thrown made vase. Double mixed glazing. Made from Reclaimed clay.

KATHARSIS

Craft practitioner
Lydia Thalassinou

Country
Greece



MICHAEL PALAMAS
NIKI SFEROPOULOU

Thematic area

- Sustainability
- Social inclusion



Profile Lydia Thalassinou



Interview Lydia Thalassinou

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All the items are mostly created with a pottery wheel. And then, the stages are trimming, bisque and glazing the stoneware and reclaimed clay. Some of them are completely handmade.

The philosophy of the brand is sustainability with eco friendly materials and packaging.

Brief description of the work:

Made in pottery wheel with Stoneware terracotta clay. Glazed inside only. Inspired by ancient Greek forms.

UNTITLED

Craft practitioner
Anna Kainarou

Country
Greece



MICHAEL PALAMAS
NIKI SFEROPOULOU

Thematic area

- Experimentation
- Sustainability
- Social inclusion

About the practitioner

Anna Kainarou is a music teacher, painter, and crocheter. She works as a music teacher in 2 municipal conservatories in the city of Thessaloniki. She is an educator of children and adults with original music methods, with buckets, glasses, sonorous movements as well as painting with music.

At the same time, she deals with constructions of recyclable art. Her creations are made from recyclable materials with vivid touches of bold colors (earrings and necklaces) plastic and wood. The candlesticks are made of corks that are painted with paints in a special technique.

Brief description of the work:

Cork candlestick.
Handmade jewelry from cd.
Handmade rings and earrings from plastic coffee lids.

ANAIDA

Craft practitioner
Dimitra Kakoulidou

Country
Greece



MICHAEL PALAMAS
NIKI SFEROPOULOU

Thematic area

- Sustainability
- Social inclusion



Profile Dimitra
Kakoulidou



Interview Dimitra
Kakoulidou

About the practitioner

Dimitra Kakoulidou, born and raised in Thessaloniki, possesses a restless spirit and artistic skills that led her to follow the path of art. Initially involved in painting, she commenced her studies in the Maintenance of Paintings. Subsequently, Dimitra studied mosaic-stained glass at the Cultural I.E.K of Thessaloniki. Her journey led her to work in maintenance laboratories of paintings, specializing in the aesthetic restoration of images.

Alongside her professional endeavors, she attended courses in History, Archaeology, and Art at the open-air university. For four years, Dimitra has run her own workshop focusing on mosaic art, stained glass, and jewelry. In recent years, she has been captivated by the high art of knots or macramé. This unique form of textile art involves knotting by hand, eschewing the use of a loom, needles, or crochet. Through macramé, Dimitra finds a means to express her perceptions and anxieties about contemporary ways of life.

Brief description of the work:

This jewelry is inspired by nature. The curved lines, the geometric shapes, the soft color palette and its metallic flower make you think that nature calms the soul.

PROTEA

Craft practitioner
Dimitra Kakoulidou

Country
Greece



MICHAEL PALAMAS
NIKI SFEROPOULOU

Thematic area

- Sustainability
- Social inclusion



Profile Dimitra
Kakoulidou



Interview Dimitra
Kakoulidou

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Brief description of the work:

This jewelry is inspired by spring leaves. The curved lines, the geometric shapes, its soft olive color and metallic ethnic pattern depict life in nature.

RODAMI**Craft practitioner**
Dimitra Kakoulidou**Country**
GreeceMICHAEL PALAMAS
NIKI SFEROPOULOU**Thematic area**

- Sustainability
- Social inclusion

Profile Dimitra
KakoulidouInterview Dimitra
Kakoulidou**About the practitioner**

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Brief description of the work:

This jewelry is inspired by spring. Curved lines, geometric shapes, the soft burgundy color and its metallic ethnic pattern depict life in nature. It makes you feel serene.

SILKWORM COCOON NECKLACES

Craft practitioner
Anna Kaltsidou

Country
Greece



MICHAEL PALAMAS
NIKI SFEROPOULOU

Thematic area

- Heritage
- Sustainability
- Social inclusion



Profile Anna Kaltsidou



Interview Anna Kaltsidou

About the practitioner

Anna Kaltsidou hails from a rural village in Serres, Greece, and has been involved in sericulture for the last seven years. In addition to breeding silkworms, she is engaged in Eco printing. This involves the process of dyeing with natural dyes on silk, linen, cotton, and wool, emphasizing the use of natural fabrics over synthetic ones. Anna employs a technique where she imprints natural materials such as leaves and flowers directly onto the silk fabric.

Engaged in the breeding of silkworms for the past 7 years, it has been a magical and special journey for her, from the egg to the precious cocoon. Silkworm breeding, a declining practice in Greece, holds immeasurable value for her. She is deeply enamored with the insect itself and the silk it produces within its short 40-day lifespan.

Navigating through the intricate stages of silkworm breeding, from the hatching of eggs under specific temperature and humidity conditions, she finds it to be an exceptionally demanding procedure with a high level of difficulty within a brief timeframe. The silkworm's life is segmented into ages and sleeps, with 5 ages and 4 sleeps, each lasting 24 hours. During each sleep, the silkworm undergoes a molt, emerging larger than in the previous stage.

The culmination of the breeding process is the cocoon, a remarkable structure containing 1000 to 1500 meters of silk thread. Through the cocoon's respiration, it transforms into thread. Silk, renowned for its skin-friendly and beneficial properties, is recognized for its anti-wrinkle benefits.

Brief description of the work:

Silkworm cocoon necklaces, with stainless steel elements, and silk texture cord.

The cocoons are hand painted internally, with gold acrylic paint.

MARIA CALLAS

Craft practitioner
Syrmatenia Karvouniari

Country
Greece



MICHAEL PALAMAS
NIKI SFEROPOULOU

Thematic area

- Sustainability
- Social inclusion



Profile Syrmatenia
Karvouniari



Interview Syrmatenia
Karvouniari

About the practitioner

Syrmatenia hails from the city of Thessaloniki in Greece, where she currently works as an informatics teacher. Having studied applied informatics, graphic and web design, she harbors a passion for the arts that has been present since an early age. Her hobbies are painting, photography, jewelry making, ceramics, and papier-mâché art. In recent years, she has dedicated her focus to papier-mâché art, exploring the creation of dolls from paper.

Brief description of the work:

Papier mache doll inspired from the famous Greek Soprano Maria Callas.

DIMITRA OF LESVOS

Craft practitioner
Syrmatenia Karvouniari

Country
Greece



MICHAEL PALAMAS
NIKI SFEROPOULOU

Thematic area

- Sustainability
- Social inclusion



Profile Syrmatenia
Karvouniari



Interview Syrmatenia
Karvouniari

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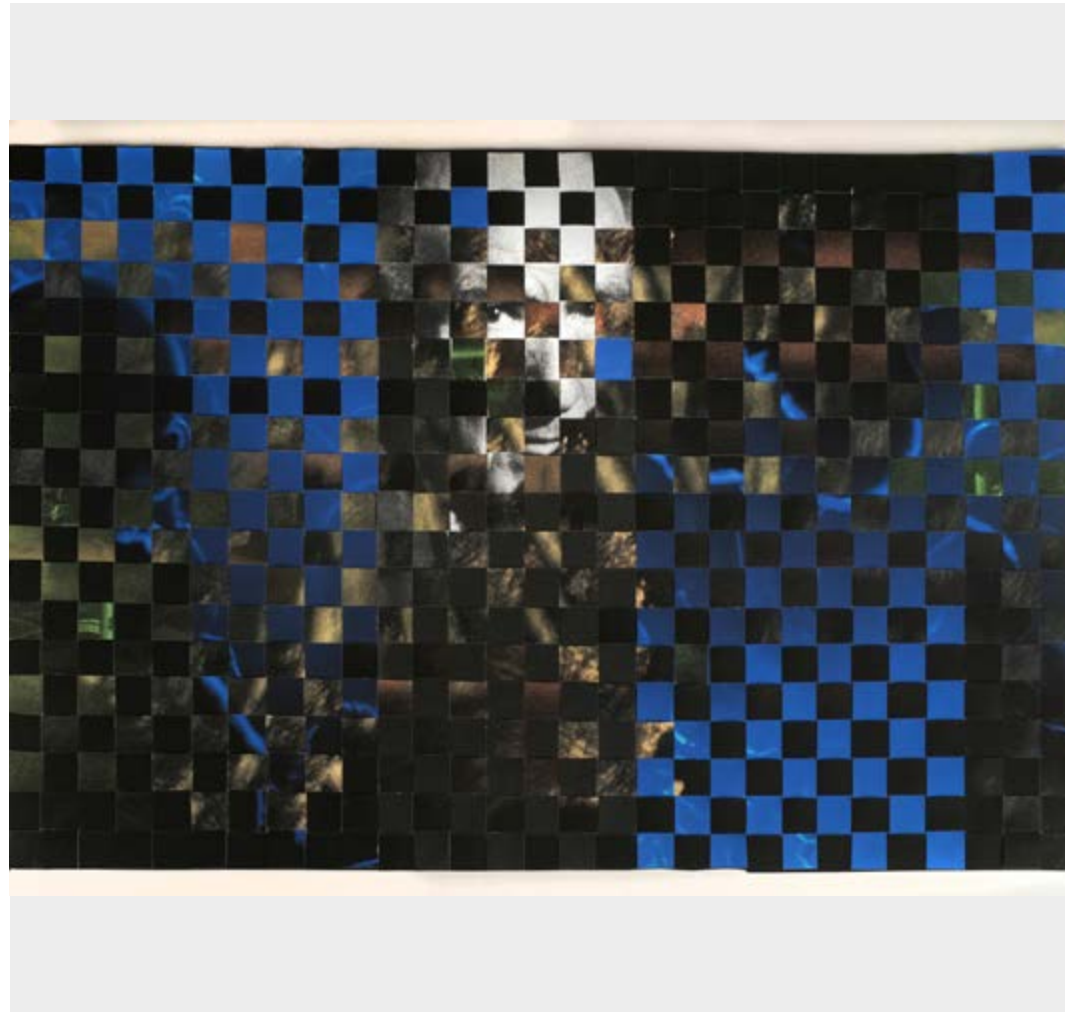
Brief description of the work:

Papier mache doll inspired from the Greek transgender persona Dimitra of Lesbos.

SUFFOCATION, 2015.

Craft practitioner
Vasilis Karkatselis

Country
Greece



MICHAEL PALAMAS
NIKI SFEROPOULOU

Thematic area

- Experimentation
- Sustainability



Profile Vasilis
Karkatselis



Interview Vasilis
Karkatselis

About the practitioner

Vasilis was born in Athens in 1952. From 1984 he moved to Thessaloniki, Greece where he lives and works as an active artist.

He published 10 books on art and 9 artist books. In the past (1995-1999) he was a member of the Council of the Thessaloniki Photography Museum.

He presented his engravings and paintings in 19 solo and in more than 50 group exhibitions.

Vasilis participated in more than 200 group photography exhibitions and held 47 solo photo exhibitions all over Greece and abroad in many important museums, institutions, Biennales and festivals worldwide. (Some of them are touring around).

He organized or took part in numerous happenings, installations and group actions with the purpose of broadening the communication of the public with works of art.

Today, he is the Artistic Director of the Photography Center of Thessaloniki and member of numerous groups of art or for Art.

The artist tries to investigate what happens when we bring near (side by side) people who have never met, or persons who lived in different times. The medium for this investigation will be photography and traditional weaving will be used as a technique (kilim), to create one more decorative or artistic element. The invasion of randomness and surprise that will arise from this process, despite the strict frame, are not only welcome but also the reason for the creation of corresponding works.

Brief description of the work:

Interlaced photos

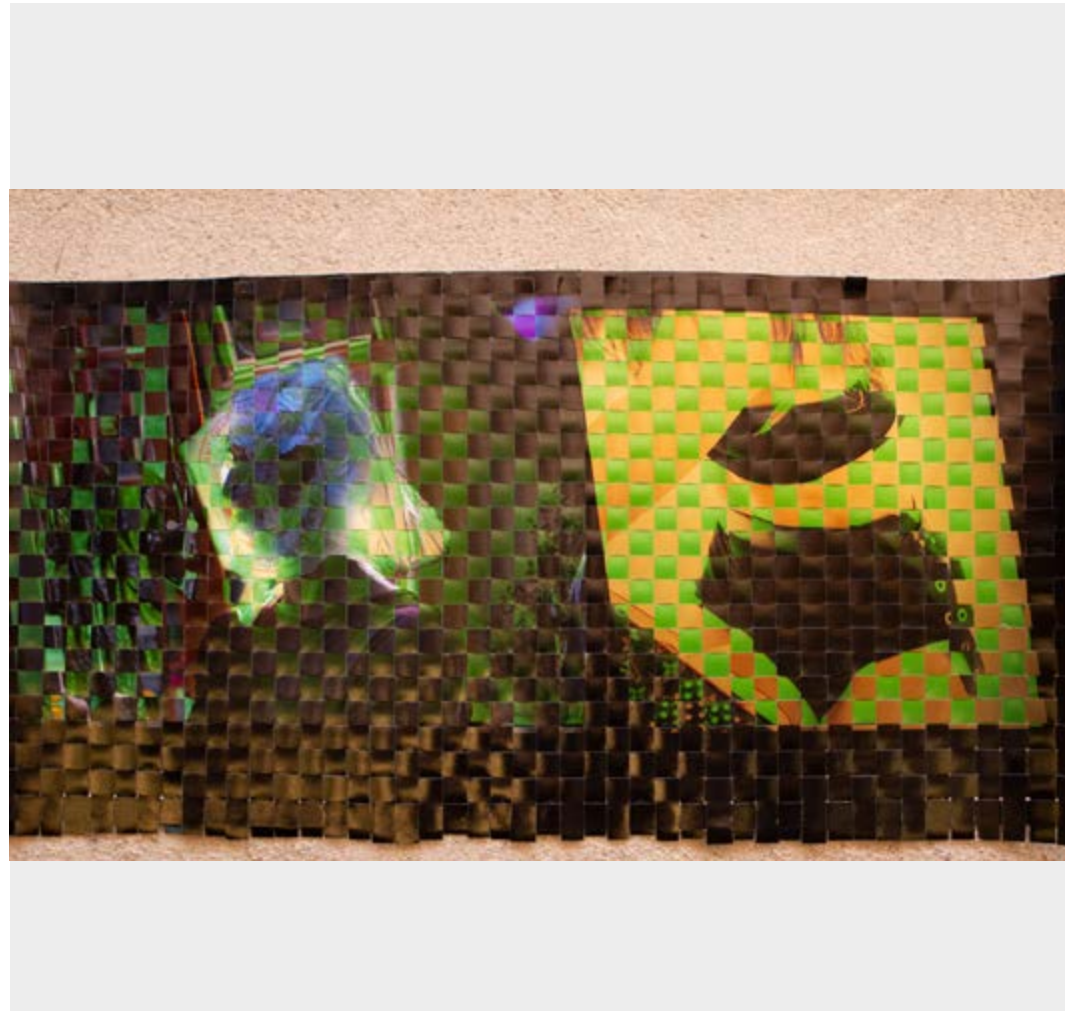
ELECTED GRADUATE, 2017

Craft practitioner
Vasilis Karkatselis

Country
Greece

Brief description of the work:

Interlaced photos



MICHAEL PALAMAS
NIKI SFEROPOULOU

Thematic area

- Experimentation
- Sustainability



Profile Vasilis
Karkatselis

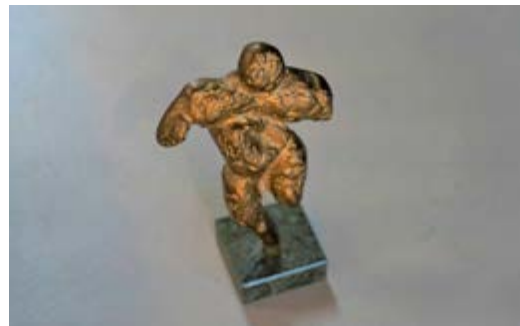


Interview Vasilis
Karkatselis

2004 ATHENS OLYMPICS

Craft practitioner
Kiriakos Lazaridis

Country
Greece



MICHAEL PALAMAS
NIKI SFEROPOULOU

Thematic area

- Social inclusion

About the practitioner

Kyriakos Lazaridis was born in 1957, in Louvain, Belgium. He lived his early years in the Belgian Congo and then in Athens as a student, next to the painter Antonis Theodoridis. He returned to Brussels in 1984 and continued his studies in painting, at the Academie Royale des Beaux-Arts. In 1989 he returned to Greece, where he lives and works. He has had solo exhibitions in Stockholm (Arts Center St.John), Brussels (Gallery Manat), Sydney (Sydney Olympics - Kudos Gallery), Barcelona (Olympic Games Museum), Canada (Greek Orthodox School), in USA (Colorado Springs - United States Olympic Committee, Hall of Fame - Art Painting Exhibition) and at Athens College.

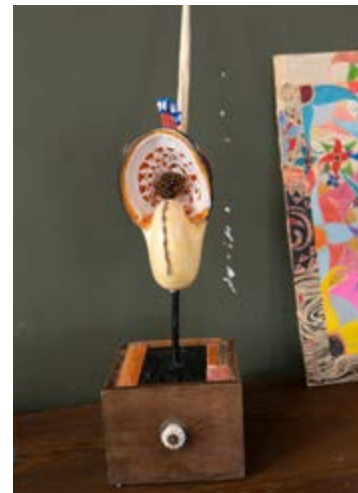
Brief description of the work:

Bronze miniature sculpture

THE TREASURE OF MYTH

Craft practitioner
Theodore Lalos

Country
Greece



MICHAEL PALAMAS
NIKI SFEROPOULOU

Thematic area

- Sustainability
- Social inclusion



Profile Theodore Lalos



Interview Theodore Lalos

About the practitioner

Theodore lives in Thessaloniki, Greece. He studied painting and also he works as an art conservator. He had presented his work in eleven solo exhibitions in Greece. His work includes painting, engraving, constructions, artists' books and collages as well.

Brief description of the work:

The story of the revelation within the seabed. When the waters of the great floods receded many treasures remained deep in the bottom of the ocean floor and became one with the soil, the roots, the nests, becoming a time capsule that leaves a message and acts as the punishment of civilization that brings new civilization.

A WHOLE LIFE

Craft practitioner
Theodore Lalos

Country
Greece



About the practitioner

Theodore lives in Thessaloniki, Greece. He studied painting and also he works as an art conservator. He had presented his work in eleven solo exhibitions in Greece. His work includes painting, engraving, constructions, artists' books and collages as well.

Brief description of the work:

“Learn to record your traumas in the sand and carve your joys in the stone”. The story of two friends, two brothers... There are some things that cannot wait and some that are not said, maybe they can wait a lifetime.



MICHAEL PALAMAS
NIKI SFEROPOULOU

Thematic area

- Sustainability
- Social inclusion



Profile Theodore Lalos

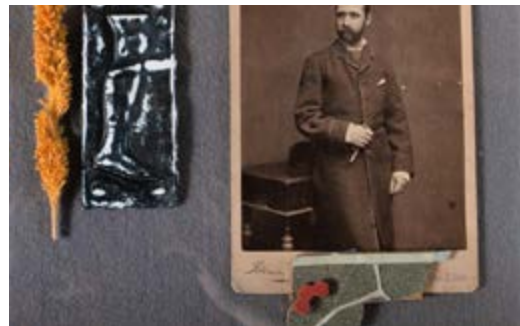


Interview Theodore Lalos

CABINET DE CURIOSITES

Craft practitioner
Theodore Lalos

Country
Greece



MICHAEL PALAMAS
NIKI SFEROPOULOU

Thematic area

- Sustainability
- Social inclusion



Profile Theodore Lalos



Interview Theodore Lalos

About the practitioner

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Brief description of the work:

The story of the boxes that house the remains of the world. Cabinets of curiosities. They were found years ago in the ruins of the castle of a wealthy collector- a lord of the 18th century. Disparate, curious, exotic and strange objects that create rare books of knowledge that introduce us to the "miraculousness" as time progresses, within the passing of time.

BACKGAMMON WITHOUT ITS CHECKERS

Craft practitioner
Kalirroï Mastichiadou

Country
Greece



MICHAEL PALAMAS
NIKI SFEROPOULOU

Thematic area

- Sustainability
- Social inclusion

About the practitioner

Kalirroï Kalliopi Mastichiadou was born and raised in Athens Greece. She studied Mathematics at the University of Patras. Her father was a well-known engraver in Greece and she worked by his side from a very young age. Painting, printing and making things with our hands was a very common and joyful practice in her childhood and she never stopped doing it. She makes pictures with colored pencils, inks and homemade colors on prepared paper or fabric. She has participated in many exhibitions and local fairs.

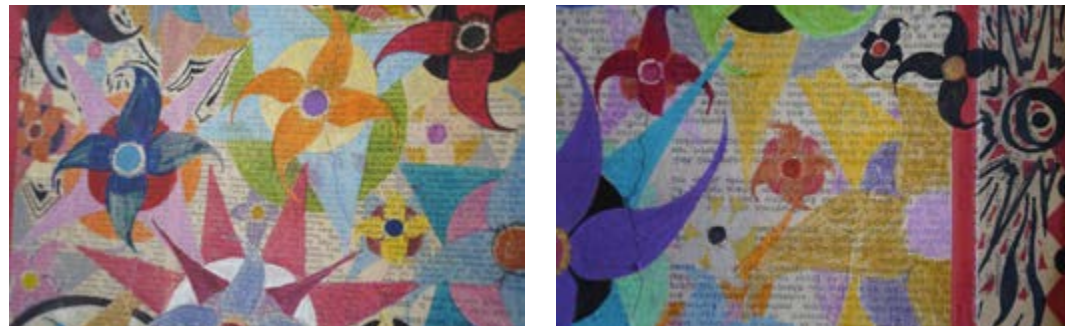
Brief description of the work:

It is a wooden backgammon dressed with old paper and painted.

UNTITLED

Craft practitioner
Kalirroï Mastichiadou

Country
Greece



MICHAEL PALAMAS
NIKI SFEROPOULOU

Thematic area

- Sustainability

About the practitioner

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Brief description of the work:

It is a painted piece, decorative, consisting of two pieces.

WHAT I HAD IN MIND, 2023

Craft practitioner
Dorothee Mesander

Country
Greece



MICHAEL PALAMAS
NIKI SFEROPOULOU

Thematic area

- Sustainability



Profile Dorothee Mesander



Interview Dorothee Mesander

About the practitioner

Dorothee Mesander is a Greece based Dutch self-taught collage artist (some mixed media/assemblage work). She studied International Public Law in the Netherlands (Amsterdam) and the UK (Exeeter). Collage is the medium through which she can most passionately visualize her imaginary world. She considers her paper hand cut collages narrative ones, parts of a story on paper, like a still movie frame you could say, which continues after the cutting and pasting. She is not working in one style, which could be defined by using either new or old paper, as she is using both; when choosing however exclusively vintage paper in a collage, it is in particular the 1950's and early 1960's magazine ads. The repurposing of these in new and often surrealistic settings is rewarding and challenges the viewer to look beyond its original purpose. Since 2011 she has participated in over 60 group exhibitions both in Greece and abroad (Madrid, Edinburgh, Athens, Thessaloniki, Milan, Dublin, Santa Fe, Portland and Washington) and 2017 saw her first solo exhibition followed by a second in 2020 and a third in 2022. Her submission to the Collagistas Festival 4th edition in Milan, was picked by an Italian visual designer to feature on the cover of a publication about language with contributions of female inmates of the San Vittore Prison where the collage now hangs in it's library. Her work has been featured in several publications and is in both public and private collections. Since 2013 she is a voted member of the Visual Artists' Association of Northern Greece. She gives collage workshops, participates in international art group projects and has established the Thessaloniki Collage Club in 2018 to bring as many people as possible in contact with the art of collage.

Brief description of the work:

Analog collage in a frame, material: 1950's and contemporary magazine paper.

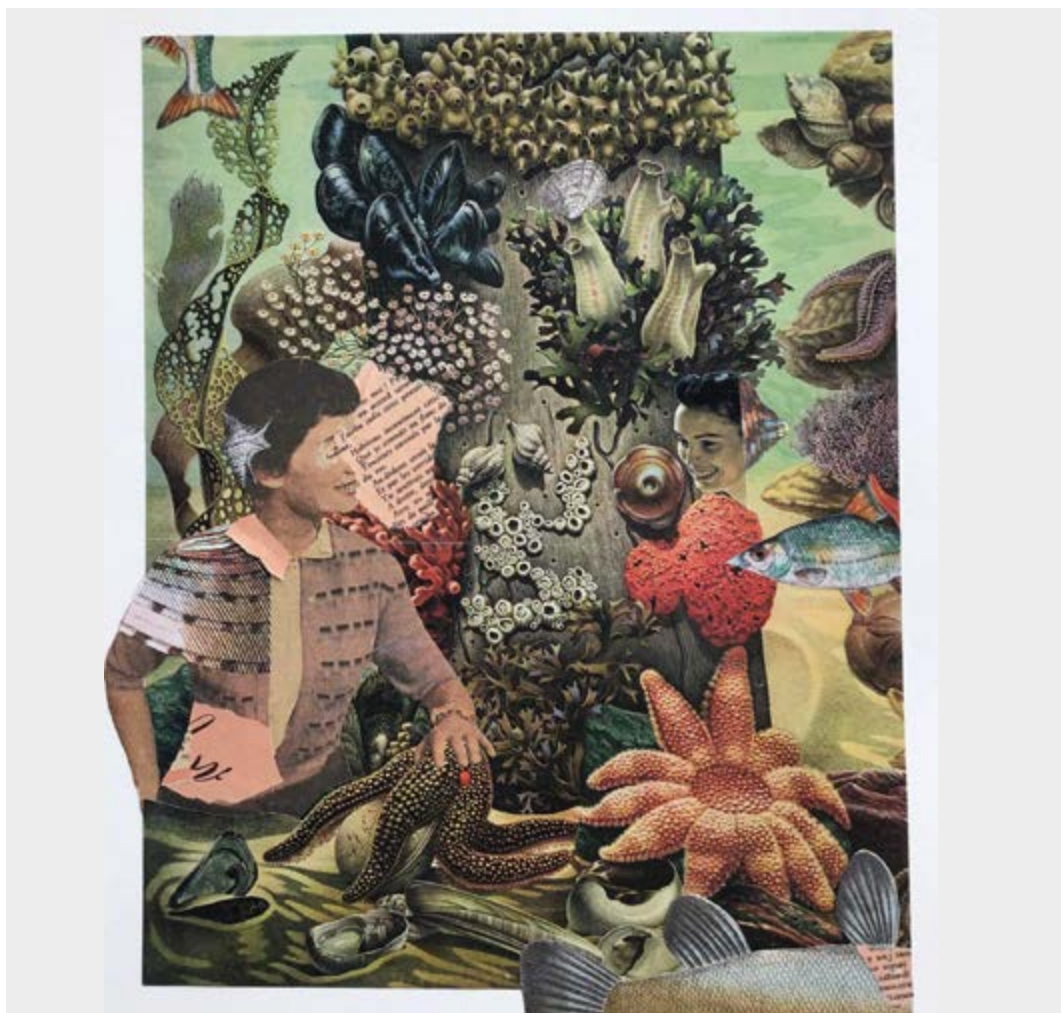
UNDERWATER WORLD, 2022

Craft practitioner
Dorothee Mesander

Country
Greece

Brief description of the work:

Analog collage in a frame, material: 1950's and contemporary magazine paper.



MICHAEL PALAMAS
NIKI SFEROPOULOU

Thematic area

- Sustainability



Profile Dorothee Mesander

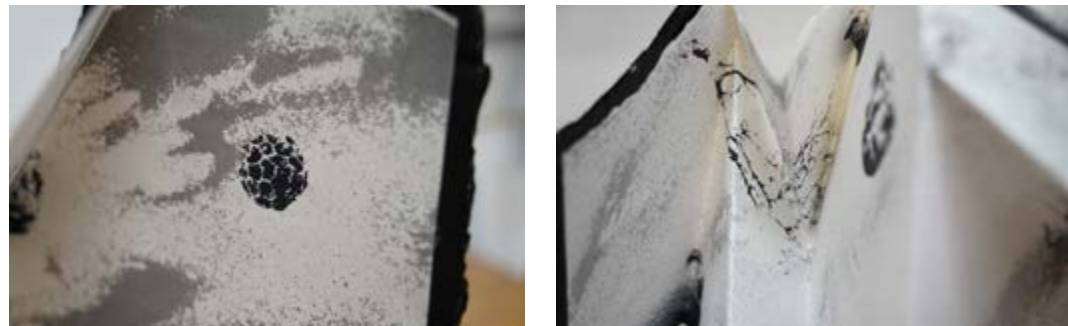


Interview Dorothee Mesander

AI-STRATIS, 2019

Craft practitioner
Eleanna Barba

Country
Greece



MICHAEL PALAMAS
NIKI SFEROPOULOU

Thematic area

- Sustainability



Profile Eleanna Barba



Interview Eleanna Barba

About the practitioner

Eleanna was born in Thessaloniki and earned her degree in 2004 from the Department of Graphic Arts Technology at the Faculty of Graphic Arts & Design, Technological Educational Institute of Athens. Between 2005 and 2015, she worked as a graphic designer at the Planetarium of Thessaloniki, balancing freelancing on the side.

In 2022, she graduated from the Faculty of Fine Arts, School of Visual & Applied Arts at Aristotle University of Thessaloniki, specializing in the Printmaking Department under the guidance of Prof. Yannadakis. Since 2017, she has been imparting her knowledge as a Silkscreen Printing instructor for adults, complementing her previous teaching experiences in handmade bookbinding and technology of Graphic Arts.

Her artistic journey includes participation in various group exhibitions, such as “Imprints of the Process, honor to the teacher M. Giannadakis” at the French Institute Thessaloniki in 2023, and receiving a ‘Gold Award’ at the 2nd Biennale Ex Libris - Ancient Tragedy.

Eleanna is working on screen printing on paper, bone, thread and cardboard.

Brief description of the work:

In the realm of the akritic island, Eleanna discovered a place so diminutive yet brimming with sensations, shapes, imprints, and history. The mountainous landscape, draped in shades of gray, revealed rocks born from a volcano, boasting unique shapes, slopes, angles, lines, and textures. Elements such as stones, wood, sand, and bones composed the lunar-like scenery that dominated most of the island, leaving an indelible imprint in time.

She meticulously collected materials from this distinctive landscape, photographing and processing some, like wood and stones, for printing purposes. Others, such as bones and sand, were employed in the creation of a book that encapsulates the essence of this intriguing island.

DREAMS, 2018

Craft practitioner
Eleanna Barba

Country
Greece



MICHAEL PALAMAS
NIKI SFEROPOULOU

Thematic area

- Sustainability



Profile Eleanna Barba



Interview Eleanna Barba

About the practitioner

Eleanna was born in Thessaloniki and earned her degree in 2004 from the Department of Graphic Arts Technology at the Faculty of Graphic Arts & Design, Technological Educational Institute of Athens. Between 2005 and 2015, she worked as a graphic designer at the Planetarium of Thessaloniki, balancing freelancing on the side.

In 2022, she graduated from the Faculty of Fine Arts, School of Visual & Applied Arts at Aristotle University of Thessaloniki, specializing in the Printmaking Department under the guidance of Prof. Yannadakis. Since 2017, she has been imparting her knowledge as a Silkscreen Printing instructor for adults, complementing her previous teaching experiences in handmade bookbinding and technology of Graphic Arts.

Her artistic journey includes participation in various group exhibitions, such as “Imprints of the Process, honor to the teacher M. Giannadakis” at the French Institute Thessaloniki in 2023, and receiving a ‘Gold Award’ at the 2nd Biennale Ex Libris - Ancient Tragedy.

Eleanna is working on screen printing on paper, bone, thread and cardboard.

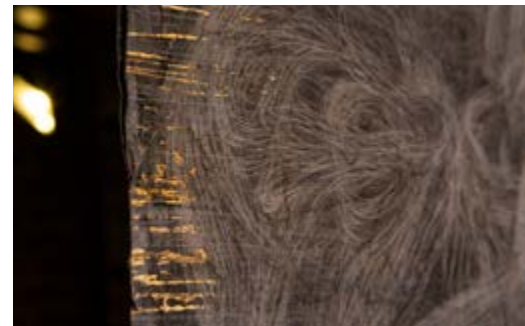
Brief description of the work:

Collection of dark dreams, confused. Blurry images are mixed with various everyday materials and create autonomous stories through dreams.

NUKUMORI WASHI KIMONO & KAWA/FLOW OBI

Craft practitioner
Maria Papatzelou

Country
Greece



MICHAEL PALAMAS
NIKI SFEROPOULOU

Thematic area

- Experimentation
- Heritage
- Sustainability
- Social inclusion



Profile Maria Papatzelou



Interview Maria Papatzelou

About the practitioner

Maria is a graduate of the School of Fine Arts of Thessaloniki (1997), a visual artist, scenographer, co-curator of international art projects (“@Homoutopicus in crisis”2018/ “@Yakumo Koizumi where clouds are born”2018-2019/ “Alterités” 2019-2021/”PROLEGOMENES, stories that draped the body”2020-2021), radio producer and art teacher in Secondary Education.

She lives and works in Thessaloniki. She has participated in many group exhibitions, in Greece and abroad India: N.Delhi “Triveni Kala Sangam “ 2014, London: The Crypt Gallery 2017, Taiwan: International Biennial Print Exhibition, National Taiwan Museum of Modern Arts 2018 Japan, Kobe:Excellent Prize in International Art Exchange Exhibition Kobe 2015, 2017, 2018, 2019, Kyoto: Hogonji Temple 2020, Japan, “Alterités residency” France 2020, Archaeological Museum of Thessaloniki 2020 and she has presented 6 solo exhibitions.

She writes Haiku poetry and her first book “Inner Connections of the Liquid Sky”

was published in Japan, with Japanese translation and comments by Professor Mr. Masashi Nakamura, April 2020.

She has been a member of Theater Maiotron since 1994.

Her poems and writings are presenting in literature site www.monocleread.gr

She participated with her poetic writings in LUZ DEL MES TRI ANTHOLOGY 2020.

Maria is creating original handmade kimonos and obi by using handmade Japanese paper, washi paper with mixed techniques (watercolor pencils, collages, gold plated and ink).

Brief description of the work:

This is the fifth washi kimono art created by the artist Maria Papatzelou in collaboration with the perfumer Mr. Dani el Pescio (Paris) and with the support of the Japanese researcher Mr. Masashi Nakamura (Kyoto). NuKUmori kimono was exclusively photographed by the photographer Mr. Stefanos Samios in his studio “1416 studio” (Athens).

Nukumori in Japanese means “the warmth of a recent departure” denoting the trace of the presence of someone’s departure from a space, his aroma, the sense of his absence as a smell, as an aura,a reference to the fifth natural element KU/the void.

UNTITLED

Craft practitioner
Stefania Patrikiou

Country
Greece



MICHAEL PALAMAS
NIKI SFEROPOULOU

Thematic area

- Sustainability



Profile Stefania
Patrikiou



Interview Stefania
Patrikiou

About the practitioner

Stefania Patrikiou lives and works in Thessaloniki, Greece. After her attendance in the first year in UDK, Berlin, Germany, she was accepted to Aristotle's School of Fine Arts, Visual and Applied Arts where she graduated in 2020 from the Printmaking Department. She is currently a student of MA of Arts, Art in Public Space, Aristotle's School of Fine Arts, Visual and Applied Arts. She has participated since 2013, in various exhibitions, biennials and art contests in Greece and worldwide, related to Printmaking, Ex-Libris and Artist Books. She is searching for alternative non-toxic printmaking techniques, such as silk screen printing. Currently, she is experimenting with objects and hand-drawing-transparents during the creation of a silkscreen (photo-emulsion) and the printing process, with various color combinations. She is also a member of "The Greek Printmakers Association".

Brief description of the work:

2 silk-screen monoprints on paper.

UNTITLED

Craft practitioner
Thanasis Raptis

Country
Greece



MICHAEL PALAMAS
NIKI SFEROPOULOU

Thematic area

- Sustainability



Profile Thanasis Raptis



Interview Thanasis Raptis

About the practitioner

Thanasis resides in Thessaloniki, Greece, and pursued a degree in Law at Aristotle University of Thessaloniki. Over the past three decades, he has been actively engaged in numerous solo and group exhibitions, both in Greece and internationally, showcasing his works through photographs, installations, or videos.

Apart from his artistic endeavors, he has curated thematic exhibitions and organized photographic initiatives with ecological, political, and social content, often taking place on the road or in nature. His creative contributions extend to literature, with short stories, photographs, and translations from Spanish being published in catalogs, literary magazines, and books.

In the realm of journalism, he has intermittently collaborated with weekly and monthly magazines in Thessaloniki, contributing texts on contemporary art. As a member of the Photography Center of Thessaloniki, he actively participates in the artist collective 'cuckoo.'

Brief description of the work:

1. Photoengraving. Metal plate printing - oxygraphy
2. Photoengraving. Photopolymer plate printing

BRACELET

Craft practitioner
Vasiliki Skopi

Country
Greece



MICHAEL PALAMAS
NIKI SFEROPOULOU

Thematic area

- Experimentation
- Sustainability



Profile Vasiliki Skopi



Interview Vasiliki Skopi

About the practitioner

Skopi Vasiliki studied design and manufacture of handmade jewelry at the MOKUME Silversmithing School. It has been distinguished with the 1^o prize in an international competition for the design and manufacture of handmade jewelry 2011 held in Vigo, Spain with the theme “200 years of Vigo”. In 2012 he got a scholarship to the School of Silver and Goldsmithing “Escuela De Jogeria Del Atlantico ” in Vigo, Spain. She has presented her work in group exhibitions in Thessaloniki, Nicosia and Ioannina. He participated in the TIF with the theme: “Looks at tomorrow”, “Looking at Greece ” and in charity Bazzars organized by the MOKUME School of Silver and Goldsmithing. She has also worked as a silversmithing instructor in Ioannina, Nicosia and Thessaloniki. Since 2019, he has been collaborating with the Museum of Silver Crafts of Ioannina, holding seminars for children and adults. In 2022 she collaborated with S.E.G.E Association of Business Women of Greece with OECON GROUP and Fix in Art organizing visual jewelry seminars in organizations with women who have suffered violence. The seminars were held in Veria, Thessaloniki and Katerini. The aim of the seminars was to empower and educate vulnerable groups. Also in 2022, he collaborated with the Museum of Silversmithing of Ioannina and KETHEA Epirus, delivering courses in the design and manufacture of handmade jewelry.

Vasiliki is working on construction materials such as brass, copper & colored pencils.

Brief description of the work:

The bracelet is inspired by the Oscar Niemeyer Museum and from the line of the National Gallery of Berlin.

SPIRAL

Craft practitioner
Konstantina Soura

Country
Greece



MICHAEL PALAMAS
NIKI SFEROPOULOU

Thematic area

- Sustainability
- Social inclusion



Profile Konstantina Soura

About the practitioner

Konstantina resides and works in Patras, Greece, holding a Bachelor’s degree in Archaeology and a Master’s degree in Geosciences and Environment. Commencing ceramic courses in 2016, she established her home workshop in 2019. Her exploration extends to alternative ceramic techniques, including nerikomi, raku, naked raku, bucchero, saggar, pit firing, and paper kiln firing, as demonstrated through attendance at relevant seminars.

With a passion for experimentation, she not only engages in ceramics but also explores artistic creations with various materials, coupled with a proficiency in painting. She has actively participated in three group exhibitions, showcasing her work in 2017 and 2022 in Patras and in 2023 in Athens.

Konstantina employs clay as her primary medium, favoring stoneware and porcelain. Her artistic process predominantly involves handbuilding, specifically utilizing coil building and slab building techniques. An enthusiast of experimentation, she explores the expressive potential of slips, oxides, and glazes to adorn her creations. Additionally, she appreciates the aesthetic qualities of coarse or burnished surfaces in her work.

Brief description of the work:

Black stoneware clay, slab building, hand-burnished surface.

TRIPODIKO

Craft practitioner
Konstantina Soura

Country
Greece



MICHAEL PALAMAS
NIKI SFEROPOULOU

Thematic area

- Sustainability
- Social inclusion



Profile Konstantina Soura

About the practitioner

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Brief description of the work:

Ochre stoneware clay, coil building, tree-ash glaze, copper oxide.

TORSION

Craft practitioner
Konstantina Soura

Country
Greece



MICHAEL PALAMAS
NIKI SFEROPOULOU

Thematic area

- Sustainability
- Social inclusion



Profile Konstantina Soura

About the practitioner

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Brief description of the work:

Ochre stoneware clay, hand building, copper oxides, glazed interior.

COLLECTIVE CONSENT – EXPLORATIONS ON PAPER

Craft practitioner
Evanthia Stavrou

Country
Greece



MICHAEL PALAMAS
NIKI SFEROPOULOU

Thematic area

- Sustainability
- Social inclusion



Profile Evanthia Stavrou

About the practitioner

Evanthia Stavrou is an arts & cultural program manager, an upcycling and origami artist with over 10 years of experience in creative, independent event, curation, and project production. She has acted as a creative producer and event director for international cultural events, specializing in community-driven arts, music, events, and awareness campaigns. As a creative her main medium is paper and natural materials, her work is inspired by the beauty in nature, light and shadow, architecture and geometry. She discovered her passion for paper crafting after creating some personalized handmade gifts out of paper, exploring basket weaving with newspapers, and the contrast between the fragility /rigidity of this versatile material. For the past years, she has been focusing on community engagement installations that address societal challenges with a special focus on gender inequalities and gender-based violence.

Brief description of the work:

An exploration of the connection of units without permanent adhesions (glue), in a perpetual change of forms and shapes, based on the creation of Kusudama through the origami technique. An allegory of collectivity, choice and the fluid evolution of social cohesion. The unit to support the structure of the whole.

PAVLOU NIRVANA STR., 2022 & RAKTIVAN STR., 2022

Craft practitioner
Zefi Tiftiktoglou

Country
Greece



MICHAEL PALAMAS
NIKI SFEROPOULOU

Thematic area

- Heritage



Profile Zefi Tiftiktoglou



Interview Zefi Tiftiktoglou

About the practitioner

Zefi was born in Thessaloniki. In the academic year 2016 she was admitted to the Department of Visual and Applied Arts of the School of Fine Arts of the University of Athens. She received an excellence scholarship from the State Scholarship Foundation (IKY). She was admitted to the DIEK Art of Photography in 2021 where she is still studying. She successfully completed the Special Education and Education training program at the University of the Aegean (2022).

Mosaic is a technique that has a long history as it originates from ancient times. In its most modern form, it prevailed in Greece in urban residences during the 1960s and 1970s and survives to this day as the majority of apartment buildings that are currently inhabited, at least in the center of the cities, were built at that time period. We all have or remember mosaics at the entrances of apartment buildings, in corridors, in the hall, on the balconies...

Cheap material, the leftovers of the marbles from the quarries, which requires experienced and skilled craftsmen so that what seems random can obtain cohesion. The first material of the urbanization of Greek society, the material of handmade dreams for a better life, which was quickly replaced by cheaper industrially produced goods - and mass, standardized dreams. And on the other hand, a mosaic is defined as a material of luxury.

Brief description of the works:

How many stone fragments create a mosaic? How many memories craft a human? How many human stories craft the world?

The mosaic is often used as a metaphor for the social condition osmosis of many, different, random assemblages within an often landscaped cultural urban diversity. In the mosaic every human preserves their individuality, their particularly "precious" characteristics that make them recognizable in its chaotic coexistence with other people. They coexist randomly, as randomly as the cut-out papers sit on the ground in Dadaism collage. Is it really random?

INESCAPABLE ROUTES, 2022

Craft practitioner
Zefi Tiftiktoglou

Country
Greece



MICHAEL PALAMAS
NIKI SFEROPOULOU

Thematic area

- Heritage
- Technological Innovation



Profile Zefi Tiftiktoglou



Interview Zefi Tiftiktoglou

About the practitioner

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Zefi is working on digital print self-adhesive vinyl with lamination (floor graphic).

Brief description of the work:

Top view of the redesigned map of Thessaloniki with the mosaics instead of place names, and their placement in the exact places where they were photographed during tours in the city.

If one looks at the map of our encounters with the fragments of the mosaics in the city of arrangement looks random - like their stone formations. But finally the signs form our inescapable routes. Perhaps, of course, they also show the need to escape.

RED FLOWER & CHESS TABLE

Craft practitioner
Athina Hatziathanasiadou

Country
Greece



MICHAEL PALAMAS
NIKI SFEROPOULOU

Thematic area

- Sustainability
- Social inclusion



Profile Athina
Hatziathanasiadou



Interview Athina
Hatziathanasiadou

About the practitioner

Athina Chatziathanasiadou was born in Thessaloniki and has been living in this city for years. She is an agronomist and has been involved in the planning, support and maintenance of parks in the Municipality of Pavlos Melas, having created the “Botanical Garden of Stavroupolis”, a life project for her. Her love for nature, plants and art led her to create mosaics. Using materials such as glass and porcelain, she creates lamps, furniture and other decorative objects that draw inspiration from nature and art. Athina’s work has been presented in various exhibitions and events.

The glass mosaic technique, also known as mosaic, is a decoration making technique that uses small pieces of glass, known as mosaics, to create images or patterns.

The process of making a mosaic starts with choosing the colors and types of glasses to be used. The glasses are usually cut into small pieces, depending on the design chosen.

We draw our theme on the background (glass, wood, metal, etc.) and stick the corresponding tiles on it. When it dries, we pass between the mosaics a special resin joint putty that we color according to the theme. We clean the tiles from the remains.

The background can be old or new lamps, tables, trays, etc. With a special intervention on old objects and the addition of the mosaic, a new project is created, giving a second chance for exploitation.

Brief description of the work:

Chess Table

Circular mosaic coffee table with wooden base.

Made with glass mosaics glued to marine veneer.

Its subject is a chessboard surrounded by a spring wreath.

Red Flower

glass mosaic on a glass substrate.

THE ELEPHANT & THE DWARF

Craft practitioner
Maria Hopsonidou

Country
Greece



MICHAEL PALAMAS
NIKI SFEROPOULOU

Thematic area

- Heritage
- Social inclusion



Profile Maria Hopsonidou



Interview Maria Hopsonidou

About the practitioner

Maria Hopsonidou, a passionate knitter, embarked on her knitting journey at a young age, although she initially approached it more as a casual pastime than a serious or professional pursuit. The dynamics shifted over the last two or three years, particularly during the extended periods of COVID-19-related lockdowns that confined people to their homes. It was during this time that Maria delved into creating toys, inspired by her affection for dolls and children. What began as a hobby gradually evolved into a more intentional and purposeful craft. Maria started sharing her delightful creations on her Facebook and Instagram profiles, providing a virtual space for others to appreciate and connect with her work.

Brief description of the work:

Handmade knitted stuffed toys

THE FAMILY TREE

Craft practitioner

Marta Belkot

Country

Poland, Living and working in Porto, Portugal.



MARTA BELKOT

Thematic area

- Experimentation
- Heritage
- Technological Innovation



Profile
Marta Belkot

About the practitioner

Born in 1989, interdisciplinary Polish visual artist and researcher (i2ADS – Research Institute in Art, Design and Society, and VICARTE – Glass and Ceramics for the Arts). Graduated with an integrated Master’s degree in printmaking and drawing from the Academy of Fine Arts in Katowice, Poland (Diploma in 2016). She studied also at the Faculty of Fine Arts in Porto, Portugal, and at the Academy of Fine Arts in Łódź, Poland. With a Fundação para a Ciência e a Tecnologia (SFRH/BD/149042/2019) grant, she is currently attending PhD studies at the Faculty of Fine Arts in Porto. As a visual artist, she created objects, drawings, photos, movies, and graphics.

The aims of the work are encapsulated by closely linking technological research based on a review of 19th-century original recipes with an artistic proposal built on the theme of “Displacement”. A strong archaeological approach within: (1) paper, for multiple experiments aimed at reconstructing viable alternatives to traditional techniques for obtaining images, including photographic and non-photographic processes, targeting a theme that is becoming increasingly important: the re-evaluation of methods that rely on local resources and, where possible, organic compounds; (2) enamels, through complex multi-stage tests on copper,

based on comparative studies between different brands of enamel, photographic emulsion, time exposure, water bath and several degreasing treatments. The successful collaboration with specialists in the traditional Portuguese photographic enamel method, as well as consulting archives, visiting cemeteries or institutions, gives access to an uncertain heritage of knowledge

Brief description of the work:

In this series, Marta mixes photography taken from her homeland and the oldest garden in Porto: Bela vista. Through the so-called “Family tree,” she employs the 19th-century photographic method, intended to prevent the picture from fading—a technique commonly used to preserve memories of someone who has passed away. She covers the image with glass to ensure its long existence extends beyond its life in our memory. Through her work, she prompts reflection on our significant contribution to the destruction of nature and questions whether we can ensure the long existence of our forests, our planet, and ourselves.

WAITING/CARTOGRAPHY OF WAITING

Craft practitioner
Marta Belkot

Country
Poland, Living and working in Porto, Portugal.



MARTA BELKOT

Thematic area

- Experimentation
- Heritage
- Technological Innovation



Profile
Marta Belkot

About the practitioner

Born in 1989, interdisciplinary Polish visual artist and researcher (i2ADS – Research Institute in Art, Design and Society, and VICARTE – Glass and Ceramics for the Arts). Graduated with an integrated Master’s degree in printmaking and drawing from the Academy of Fine Arts in Katowice, Poland (Diploma in 2016). She studied also at the Faculty of Fine Arts in Porto, Portugal, and at the Academy of Fine Arts in Łódź, Poland. With a Fundação para a Ciência e a Tecnologia (SFRH/BD/149042/2019) grant, she is currently attending PhD studies at the Faculty of Fine Arts in Porto. As a visual artist, she created objects, drawings, photos, movies, and graphics.

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Brief description of the work:

Transfer ink, paper and gummed tape onto prepared surface papers with photosensitive solution (2020). Waiting is a work in process while handwritten letters are being written and sent out to people of interest in an attempt to fuel the confessional aspect of writing to someone. This series then attempts to express or anticipate expectations by casting them away, about protagonists and their stories, about inspirations, fortuitousness, uncertainty, distance. Photosensitive and its intermediary results are in line with an important assumption of this work: the delay, the unforeseen and absence of absolute control. These series might still be affected by light.

IMPOSSIBLE VASE

Craft practitioner
Nadia Frolova

Country
Russian Federation



NADIA FROLOVA

Thematic area

- Experimentation

About the practitioner

Education

2019 – 2022 MA of Glass and Ceramic Art and Science, Faculty of Sciences and Technology,

Faculty of Fine Arts, Universidade Nova de Lisboa, Lisbon, Portugal

2011 – Postgraduate course in the design and urban studies, Bauhaus Dessau Foundation, Berlin, Germany

2010 – MA of Graphic Design, Togliatti State University, Togliatti, Russia

Residencies

2020, 2021 – Telheiro da Encosta do Castelo, Castle Hill Pottery, Montemor-o-Novo, Portugal

Solo Exhibitions

2022 – Let it fall, solo show, Gallery Faculdade de Belas-Artes, Lisbon, Portugal

Group Exhibitions

2022 – The persistence of matter: 20 years VICARTE, The Contemporary Art Centre Of The Museum Of Glass, In Marinha Grande, Portugal

2021 – Circules Installation, invited artist, International Biennial Of Ceramic Art Of Aveiro's

Program, Aveiro, Portugal

2021 – Quente-Frio-Quente, Imagem gallery, Lisbon, Portugal

2020 – Clouds of interactions, Cisterna da Faculdade de Belas-Artes, Lisbon, Portugal

2020 – Does it matter?, Aldeia space, Lisbon, Portugal

2020 – Quente-Frio-Quente, Imagem gallery, Lisbon, Portugal

2020 – Quarantined, Detention gallery, online exhibition, Lisbon, Portugal

2018 – DREI SECHS FÜNF, Vienna, Austria

2018 – Jeder Jäger würde gerne wissen, wo der Fasan sitzt, Stiegenkeller, Vienna, Austria

2013 – Urban Footprint Bata Cities, Kolleg XII/ Brno House of Arts, Brno, Czechia

2011 – Bauhaus Kolleg XII, Bauhaus Dessau Foundation, Berlin, Germany

My pieces combine several research paths: the nature of chaos and control in creation, the aspect of independence of my own sensations in art practice, as well as the role of tactility in sculpture. Control and permission to material 'to do what it wants to do' both in my pieces. I never pre-plan the basic shape; the hand sculpting technique allows the material to move more easily and does not follow clear rules. Then I apply different layers of clay, minerals, oxides, glazes and fire one piece several times until the surface of the object begins to create the sense of free-breathing skin. The uniqueness of this technology which I use is that I don't know what the result will be, how the glazes will combine in the firing, what the final color will be, what texture and individuality will emerge. Layer by layer, the process begins to balance between chaos and order.

And me as an artist can act as a kind of medium between my desire, intention and material. It is a dynamic process, holding a lot of emotions, and a sense of the presence of constant movement. I am looking for a high physiological emotionality of textural layers which can be born out of a body in presence, a moment and an act of movement. The layers become an anthropological testimony to the presence of me as an artist, my dancing with chaos and control. This way of working with ceramics makes possible for me to explore traces of the physical birth of the creative act of freedom.

Brief description of the work:

Being fascinated by the role of tactility in sculpture, I study the constantly changing sensibility and growing vulnerability between artist and material, which represents nature. Creating multi-layers of glazes and multiple firings became the way of opening the tactility of the material through its surface, like skin. This skin brings to the surface a state that contains the object's narrative, its life path.

MELT

Craft practitioner
Nadia Frolova

Country
Russian Federation



NADIA FROLOVA

Thematic area

- Experimentation

About the practitioner

Education

2019 – 2022 MA of Glass and Ceramic Art and Science, Faculty of Sciences and Technology,

Faculty of Fine Arts, Universidade Nova de Lisboa, Lisbon, Portugal

2011 – Postgraduate course in the design and urban studies, Bauhaus Dessau Foundation, Berlin, Germany

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Program, Aveiro, Portugal

2021 – Quente-Frio-Quente, Imargem gallery, Lisbon, Portugal

2020 – Clouds of interactions, Cisterna da Faculdade de Belas-Artes, Lisbon, Portugal

2020 – Does it matter?, Aldeia space, Lisbon, Portugal

2020 – Quente-Frio-Quente, Imargem gallery, Lisbon, Portugal

2020 – Quarantined, Detention gallery, online exhibition, Lisbon, Portugal

2018 – DREI SECHS FÜNF, Vienna, Austria

2018 – Jeder Jäger würde gerne wissen, wo der Fasan sitzt, Stiegenkeller, Vienna, Austria

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Brief description of the work:

This work is about my observation and sensory experience of the processes that are happening in nature under the impact of human action. The range of glazes in earthy and snow tones blends together to create a melting effect, reminiscent of the changing surfaces of the earth and water. The melting of nature is depicted as if it is frozen in time, captured at the moment before they evaporate into the atmosphere.

MONDRIAN, ABELHINHA AND BRANCA DE NEVE

Craft practitioner
Miriam Tomás

Country
Portugal



MIRIAM TOMÁS

Thematic area

- Sustainability

About the practitioner

Miriam Tomás is Portuguese. She is also a fashion designer by training, a visual merchandiser by profession and an artisan in her spare time. She has a passion for knitting because of its therapeutic benefits, for all the exploration and creation that the technique allows. Miriam has a pleasure of working with natural fibers, 100% of Portuguese origin.

All production processes of the pieces are the intergenerational interactions, which means the grandmother teaches how to knit and helps to reel the skeins, the son transforms the skeins into balls and the mother knits.

Awareness of sustainability (zero waste; every little bit is used) in the production and use of materials, always having cold feet—combined with all the previous elements—gave birth to this project, which is very much a reflection of myself and has allowed me to bring all my imagination to life.

- Creation and technical planning of the piece
- Project development through sketches
- Technical planning in the base mold, corresponding to the desired size and the projected sketch
- Preparation of the material to be woven
- Reeling the skeins of wool, making the skeins
- Cutting the soles in burel fabric

Preparing the inner sole

KNIT

Hand-knit in moss stitch. This stitch has the particularity of being the same on the front and back of the piece. Note: the stitch used in these pieces is the moss bridge. This point cannot be reproduced in an industrial process.

FINISHING

Finishing the inside of the piece, addressing all loose ends left by color transitions.

Note: there is no finish finishing; it is visible and perceptible inside the piece, all being routed and

finalized on the sole.

SEW

Darning the knitted piece. Sew subtly so that the seam is inconspicuous. Place the inside of the foam sole between the knitted piece and the burel sole. Hand-sew the sole with wool thread. piece and the burel sole. Hand sew the sole with wool thread.

Brief description of the work:

Handmade slippers crafted with great care to provide comfort to the feet and beyond. The benefits extend beyond comfort through the use of carefully selected materials: 100% wool from streaked yarn and 100% wool in the burel fabric. Wool, being a natural textile fiber, offers exceptional comfort and warmth, effectively insulating from the cold and efficiently absorbing body moisture. The sole is padded for additional comfort.

Every step in the creation of this product is ecologically thought out - Portuguese materials are used, the fibers are natural, and there is no waste in its production. These are sustainable slippers.

PEACE, EMBROIDERED.

A MILITARY JACKET REFLECTING THE BOUNDLESS GROWTH OF NATURE

Craft practitioner
Tanya Freyer

Country
England



TANYA FREYER

Thematic area

- Experimentation
- Sustainability



Profile Tanya Freyer

About the practitioner

Tanya Fryer is a British textile artist and graduate of Bath School of Art (2015). Growing up in Cornwall, her understanding of beauty was shaped by the untamed English countryside.

After graduating she began working alongside British contemporary artist, Jeremy Gardiner, assisting with the planning and execution of 11 projects that were exhibited at prestigious galleries in London, including: The Nine British Art and Royal College of Art.

Her work aims to evoke emotion. Combining poetry, expressive painting, and colourful stitches, her creations resonate with light, compassion, and hope.

The collection spans across tapestries and extends into the wardrobe. She focuses on sustainability by reviving vintage and up-cycled clothes to use as her canvas. Using hand embroidery and painting techniques, her pieces are one-of-a-kind.

Hand embroidery is a cherished handicraft that combines creativity and tradition. Through a basic running stitch, I use the needle as a drawing tool, employing mark-making and layers of colour to craft depth and patterns on the fabric's surface.

My work supports slow fashion and sustainability, emphasising their importance. I'm intrigued by the untold stories of garments—their history and the people who wore them— so I source second hand pieces as my canvas. I enjoy making custom pieces, with clients sharing their 'favourite' clothes, allowing me to add another chapter and enhance uniqueness through personalisation. My journey in embroidery began when I was a small child, with my British grandmother and Ukrainian aunts teaching me to make small dresses for my dolls.

Brief description of the work:

An up cycled post war military jacket from Czech Republic, dating back to 1949-1951.

Wool with hand embroidered cotton.

PESCADORES, ERICEIRA.

Craft practitioner
Tanya Freyer

Country
England



TANYA FREYER

Thematic area

- Experimentation
- Sustainability



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Brief description of the work:

Textile artwork, painted on an up-cycled Levi's jacket, painted on location in Ericeira, Portugal.

An up cycled Levi's denim jacket with cotton hand embroidery and acrylic paint.

SWITCHBAG

Craft practitioner
Stéphanie Branco

Country
Portugal



STÉPHANIE BRANCO

Thematic area

- Heritage
- Sustainability



Profile Stéphanie Branco

About the practitioner

Stéphanie Branco strives to preserve the hand sew technique “Saddle Stitch”, which is about to disappear in Portugal. Being the 4th generation of craftsmen, her passion for craftsmanship runs in her blood. In 2011 she founded ASA. ASA (in Malay) means Esperança in Portuguese or Hope in English. It is a tribute to Stéphanie’s great grandfather Luis Esperança, the first craftsman in the family, who was a shoemaker.

It all started in 2010 when she made her first pair of shoes entirely by hand in Paris. Later, in a self-taught way, she started making a wallet for a friend and bags for her, and she never stopped. A true passion was born and the therapeutic feeling of working with hands was fantastic. She has working experience in the architecture and footwear/leather goods industry.

Her training in architecture gives her the natural ability to imagine and build her products, as well as attention to detail, maintaining the highest level of quality. She cuts and assembles each piece of leather manually, inspired by the traditional techniques used at the Maison Hermès. As a Designer, Pattern maker, and Self-taught Craftswoman, she now wants to pass on the passion for Leather.

The traditional technique known as “Saddle Stitch” or “Couture Sellier” is practiced globally by leather artisans, but in Portugal, it is dwindling. This meticulous method involves piercing with pricking irons and seaming with two needles, ensuring durability. Hand-stitched by skilled artisans, each piece is unique and crafted to last a lifetime.

ASA’s focus is on creating bespoke, personalized, and exclusive leather products, fostering a sustainable approach that reduces stocks and waste. Clients appreciate the opportunity to own limited editions, promoting a philosophy of buying less but choosing better.

Utilizing upcycled leather from surplus stock of luxury tanneries in Portugal, ASA maintains a circular economy, preserving local suppliers. Leather is chosen for its by-product status and durability, creating low-impact goods designed to endure generations.

Despite the risk of the Saddle Stitch technique becoming obsolete in Portugal, ASA conducts workshops to teach individuals how to craft their own leather goods. This effort is vital for passing on the passion and instilling appreciation for traditional craftsmanship in future generations. ASA’s objective is to empower aspiring leather goods designers and makers by providing essential training and skill sets.

Brief description of the work:

Inspired by a pandemic period, Switch Bag talks about mental health. It represents the different sides we sometimes show to the world. One, more minimalist and silent – the Outside; the other with so many colors and imaginaries – the Inside. As Mondrian, who painted basic elements with straight lines and pure color, in order to reveal the mystical energy between the forces that governed nature and the universe, the magnetized and colored compartments of the Switch Bag disclose little worlds inside them.

It is a backpack, an office, a nomadic home, a decoration object, an organizer... it switches to adapt its environment.

UNTITLED

Craft practitioner
Mary Conroy

Country
Ireland



FINBARR O'FOURKE

Thematic area

■ Heritage

Technique

Clay and Ceramics sculpture.



Profile Mary Conroy

About the practitioner

She draws with pencil and colored chalks and paints with acrylic on canvas. She enjoys creating a balance between abstract color fields, structures, and lines, and representing people, animals, architecture, and objects like musical instruments. Her work often revolves around themes such as “man and city,” “human and cipher,” and “human and music.”

She works with clay and ceramic, utilizing both commercial clay and found clays. Her work delves into various ways of making, prompting the viewer to contemplate the production and material processes embodied in the objects she creates. Rather than seeking new technologies, she aims to rediscover old techniques that can be brought into a contemporary context.

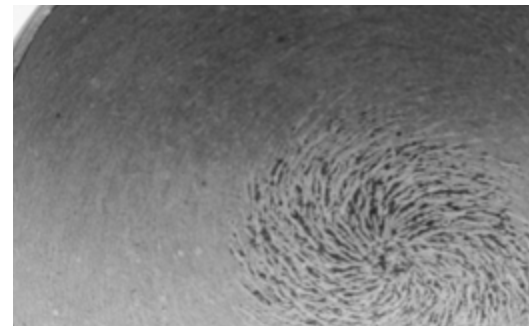
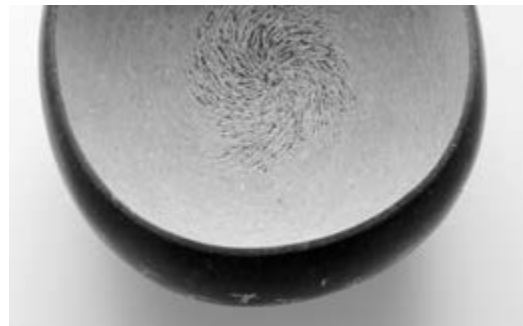
Brief description of the work:

Inspired by artefacts from the Limerick City Museum and the geophysical traces of time found in the river Shannon, casts of the riverbed were taken at low tide. These casts then became moulds used to make clay floor tiles. The clay was dug from disused brickfields outside Limerick, it is the same material that local Georgian buildings were constructed from in the 1800’s. The work was co-produced by the artist and members of the public. The aim of this project was to physically connect the audience with the history of the city through making and subsequent dialogues facilitated by the process.

STARS

Craft practitioner
Martin Lyttle

Country
Ireland



FINBARR O'FOURKE

Thematic area

- Heritage

Technique

Stone sculpture.

About the practitioner

As a stone sculptor, his work concentrates on natural, organic forms and the composition and texture of the stone he is working. A sense of place and a concern for the natural environment inform his practice, with inspiration drawn from the trees, hedgerows, stone walls, bogs, and the landscape of the Blackstairs Mountains, and also his garden. It is the “irregularity of nature,” the biodiversity, and the small generally unseen things that interest him. He explores the sculptural form and shape of the things he finds, but also their divisions, segmentation, ridges, lobes, patterns, and textures in relation to their feel and interaction with light.

Having always been fascinated by the physical landscape, he pursued a career as an Engineering Geologist. His understanding of geological processes and a feel for the material of stone fueled his desire to sculpt. He primarily works with local Kilkenny limestone, often utilizing waste off-cuts from local quarries, rich in fossiliferous life, that can be worked from light grey to black. Additionally, he incorporates local Carlow granite or any found stone suitable for his artistic endeavors.

Brief description of the work:

STARS - This is an irregular stone bowl with a star pattern on the outside on the polished surface and a swirl carved on the base of the interior of the bowl.



Profile Martin Lyttle

UNTITLED

Craft practitioner
Georgia Dunne

Country
Ireland



FINBARR O'FOURKE
GEORGIA DUNNE

Thematic area

- Experimentation

Technique

Art and weaving.



Profile Georgia Dunne

About the practitioner

Georgia Dunne is a weaver, textile designer and lecturer based in Dublin.

The rituals of making, the physical rhythms, time, slowness and repetition involved in realising woven fabric are all important aspects of her work. Alongside developing her own practice, Georgia delivers the Woven Textiles component of the BA in Fashion & Textiles at the Atlantic Technological University (formerly GMT).

Georgia is currently interested in exploring ancient and colloquial knowledge as it relates to craftsmanship and agricultural processes, and how local materials and processes can enhance our connection to the natural landscape. Community is central to her practice, using cloth to bring us closer to each other and the land we inhabit.

There is an important pedagogical aspect to her practice, she has a keen interest in preserving, promoting and further developing weaving in Ireland.

Brief description of the work:

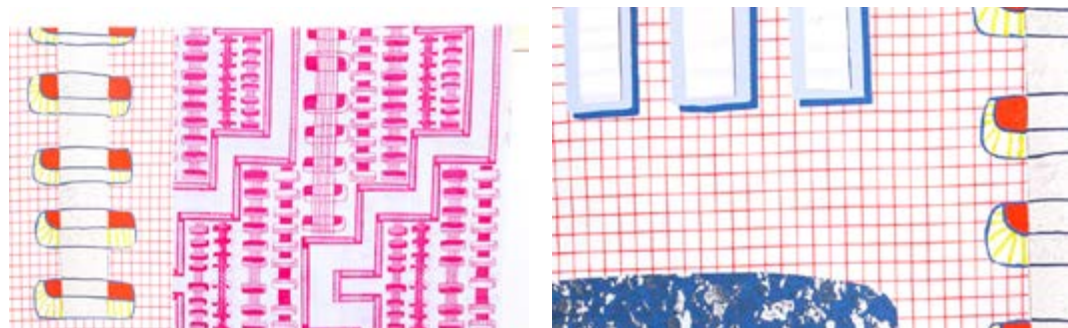
This fabric has been realized through hand-weaving on a 24 shaft AVL loom, using dead-stock yarns from the textiles industry.

The use of a double cloth (wool) and inter-changing blocks reflects back to the collaged interpretations of urban structures

UNTITLED

Craft practitioner
Georgia Dunne

Country
Ireland



FINBARR O'ROURKE
GEORGIA DUNNE

Thematic area

- Experimentation

Technique

Art and weaving.

Brief description of the work:

A collection of fabrics designed for a lifestyle/interiors context; samples for loungewear tunics. The imagery for this collection has been generated by hand-drawn and collaged interpretations of urban structures, looking at the city as an adult playground.

These fabrics have been realized through screen-printing and digital print, using original drawings and collaged elements. The colors for the screen-printed fabric have been hand mixed and the imagery printed onto lengths of fabric leftover from the textiles industry.



Profile Georgia Dunne

UNTITLED

Craft practitioner
Claire Dooley

Country
Ireland



About the practitioner

Approaching the decoration of her pieces thoughtfully, Claire uses colors inspired by nature and often incorporates local materials collected along the shoreline near her home in the surface decoration. Besides providing textural and tonal qualities, these local materials give her work a sense of place, a connection to its environment.

She strives for simplicity and balance in her work. Materiality has always played an important role, and she likes her pieces to have a tactile quality. It is essential to her that they feel natural and quiet, yet are also well-considered in their form and function.

Working mainly with porcelain clay, she creates pieces that are gentle and quiet. They are thrown on a potter's wheel and then finely turned until a sense of balance is achieved. She crafts in a calm and considered manner, purposefully keeping the forms simple to capture a sense of lightness and ease.

Brief description of the work:

Having always collected pebbles, Claire Dooley finds them fascinating, with each one being unique and possessing a quiet history of its own. Inspired by her pebble collection, she created a series of pebble vases.

FINBARR O'FOURKE



Thematic area

■ Heritage

Technique

Ceramics sculpture.



Profile Claire
Dooley

OLD ROOTS NEW SHOOTS

Craft practitioner
Tomomi McElwee

Country
Ireland



TOMOMI MCELWEE

Thematic area

- Experimentation
- Heritage

Technique

Quilting.



Profile Tomomi McElwee

About the practitioner

A quilt maker of over 20 years, Tomomi has studied a wide range of styles and techniques in quilt making. Working primarily with cotton materials, she creates quilts for daily use such as bedspreads and cushion covers, as well as art pieces. She also accepts commissions for personalized pieces and focuses on original designs and patterns, occasionally incorporating traditional designs for some works. Specializing in hand-guided free-motion quilting, she runs classes regularly in her purpose-built studio and travels for teaching.

Materials for her work include cotton fabric, cotton wadding, and cotton thread. Tomomi employs techniques such as improvised piecing and hand-guided free-motion quilting. The predominant fabrics used are grey cut-offs, contributing to a minimalist style in patchwork. The quilting reflects a dynamic and free-spirited approach, adding a unique touch to the overall aesthetic.

Brief description of the work:

Old roots new shoots

Made in 2020

Submitted and exhibited for the group exhibition in Ireland and N. Ireland.

Material: cotton fabric, cotton wadding and cotton thread.

Technique: improvised piecing, hand guided free motion quilting

All the fabric came from the cut-offs. Gentle colour gradation and stylised quilting.

UNTITLED

Craft practitioner
Trish Goodbody

Country
Ireland



FINBARR O'FOURKE

Thematic area

■ Experimentation

Technique

Glass making

About the practitioner

The practice of Trish is based on her enjoyment of the process of creating pieces that are pleasing to the eye and visually intriguing. She has taken inspiration from exhibitions, books, and other artists' work, as well as through researching different techniques. Otherwise, she is self-taught, ultimately gaining knowledge from practice, experimentation, and trial-and-error.

Brief description of the work:

This piece is kiln-formed glass. To make this piece it also involved manipulating the powdered glass to create the cracked effect and layering colours, and finally slumping it into a bowl.



Profile Trish
Goodbody

"BABHLA BRIG DEARG"

Craft practitioner
Ciara O’Keeffe

Country
Ireland



FINBARR O’FOURKE

Thematic area

- Heritage

Technique

Ceramics sculpture

About the practitioner

Ciara O’Keeffe is a ceramic artist from Athy, Co Kildare, Ireland. Graduated from Limerick School of Art and Design in 1999 with a B.A. Degree in Ceramics. For the past twenty years, she has been working and teaching from her studio in Athy, Co.Kildare.

Ciara has worked on numerous private commissions and been awarded many commissions including, Dublin City Council, President of Ireland Mary Mc Aleese, and the Irish Department of Foreign Affairs.

She has exhibited throughout Ireland, including Millcove Gallery, Co. Kerry, a solo exhibition at the Designyard Gallery, Dublin and group exhibitions in the National Botanic Gardens Dublin, The Open window Gallery, Dublin. I have also exhibited in and Bryn Mawr College Philadelphia, New York City, United States and Barcelona, Spain.

Ciara is a hand builder working in clay, creating one off ceramic vessels, in the form of bowls and flat slab wall art. She used an earthenware clay body and decorates with stains and glazes after the work is biscuit fired.

Brief description of the work:

This is a story bowl. It is hand built using an earthenware clay body and decorated with stains and a transparent gloss glaze. Title: “Babhla Brig Dearg”Bowl of the red Brig. These story bowls are influenced by the Celtic heritage of the practitioner and the way stories were told through art. Ciara aims to create art with the colours used in the book of Kells. Being from Kildare The Goddess Brigid meaning “exalted one”, in Irish mythology. Brig was a member of the Tuatha De Danann. She is associated with wisdom, poetry, healing, protection, smithing and domesticated animals. The interior of the bowl tells a contemporary story.



Profile Ciara O’Keeffe

DRAGON EGGS

Craft practitioner
Elizabeth Petcu

Country
Ireland



FINBARR O'FOURKE

Thematic area

- Heritage
- Sustainability

Technique

Porcelain sculpture



Profile Elizabeth Petcu

About the practitioner

The research and teaching done by Elizabeth examine the intersections of visual and scientific inquiry in the architectural culture of the early modern world. Since 2017, she has held the position of Lecturer in Architectural History at the University of Edinburgh, a role comparable to Assistant Professor. She earned her Ph.D. from the Department of Art & Archaeology at Princeton University in 2015 and previously served as a Wissenschaftliche Assistentin at the Institute of Art History at the Ludwig-Maximilians-Universität München (LMU).

Working mainly with porcelain slip and using natural textures and forms, she high-fires her work to enhance the translucence of porcelain. Some of her more recent pieces draw inspiration from the beautiful stucco work in old Irish houses, although she is always drawn back to the life-giving, ovoid form.

Brief description of the work:

The work uses a selection of techniques: slip-casting, pouring and dipping. Extravagance is suggested by the tasteful use of lustres.

LASER CUT ARAN JUMPER

Craft practitioner
Ally Nolan

Country
Ireland



FINBARR O'FOURKE

Thematic area

- Experimentation
- Heritage

Technique

Textile design



Profile Ally Nolan

About the practitioner

Ally Nolan graduated with a B.A in Fashion Design and Art History from the National College of Art and Design. Going on to complete a Masters Degree in Irish Art History at Trinity College. Her work combines new technology with hand craft techniques. In 2019 she established the Orchard Craft Studio. Where she continues her practice and teaches classes.

From illuminated manuscripts to the iconic Aran jumper, she draws inspiration from Irish life & landscape, using laser cutting and hand embroidery to breathe new life into age-old traditions.

Brief description of the work:

Drawing inspiration from the Aran jumper, this work highlights its patterns and symbolism rooted in Irish life and landscape. Laser cutting replicates the time-honored techniques, from the honeycomb stitch symbolizing hard work and fruitful reward to the diamond stitch representing interconnectedness and prosperity. The embroidery technique employed is Sashiko, originating in Japan and used to repair garments worn by farmers and fishermen. Exploring the connection between Sashiko and the Aran Sweater, both techniques elevate traditional workwear, imbuing it with meaning and protection. Honoring the hard work and resilience of the wearer, making their clothing not only practical but also beautiful.

WORLDS UNREALISED

Craft practitioner
Fiona Byrne

Country
Ireland



FINBARR O'FOURKE

Thematic area

- Experimentation

Technique

Glass making



Profile Fiona Byrne

About the practitioner

Fiona Byrne is an Irish artist, educator and writer living and working in Switzerland. She trained at the National College of Art and Design in Dublin and has a joint degree in glass and visual culture. She has been awarded funding from the Arts Council of Ireland, BLICKE Kultur Stadt Bern and the Thomas Dammann Junior Memorial Trust Awards. She has exhibited internationally in Ireland, Switzerland, Italy, the UK, France and will have a part displayed as part of the International Glass Biennale in Bulgaria in autumn this year.

In addition to her artistic practice, she has worked extensively in the arts education sector. She has organized and led many exhibitions, events and workshops centered on the themes of engagement and process; examining the role of making in our society.

In her practice, she questions how to navigate knowing and uncertainty. She is interested in how different people have sought to understand the world: through religion and faith; through science and logic; through tacit skill and material; or through folklore and magic. Each has its own legitimacy in its time, culture, context, and yet all require a leap of acceptance. Her artwork and research explore how we value different types of knowing, and the areas where connection with bodies of knowledge is lost. She creates meditative forms that are an invitation to reconnect with how we understand the world. They are prompts, points of reference, beacons. Her training is in the traditional craft techniques of glass, and as a result, she is closely connected to process and materiality.

Brief description of the work:

The work is a combination of blown glass and cast glass pieces which have been hot assembled. Each snail was cast using the lost wax process and recycled glass was used for these elements. The main form was blown in a sand mold and then while the piece was hot the snails were added to the surface. The pieces were then cold worked and water gilded with various shades of gold leaf.

UNTITLED

Craft practitioner
Siobhan Jordan

Country
Ireland



FINBARR O'FOURKE

Thematic area

- Experimentation

Technique

Textile design, painting, photography



Profile
Siobhan Jordan

About the practitioner

As a crafter Siobhán is particularly interested in combining painting techniques with stitch and embroidery to examine new aspects of traditional processes.

She is inspired by practicality and craft expertise of the matriarchal women in her family as well as her farming father and forefathers; their deep respect for the land and heritage.

Over the past 12 years she has created a natural paradise to teach and learn in on her smallholding in south county Carlow. A small forest, wild areas, fruit areas and meditative spaces combine to enrich her craft and learning practices as well as the environment around her. She looks to understand and honor her family history through her examination of the processes they practiced; often out of necessity, the seemingly banal or ordinary.

Process used: embroidery (hand and machine), patchwork, applique, lace-making, painting, sketching, beading, fabric manipulation, transfer printing, mono and screen printing.

Siobhán's work examines our interpretation and conversance with the past, through a veil of tactile emotion. It evolves from play but is rooted in honouring the extraordinary within the mundane; a world of possibility and freedom. She is interested in the vicissitudes of daily life, how fluid realities inform the narratives of our history and our relationship with the environment. Through a combination of stitch, paint and photography, stories are rendered that reflect our shared dependence on nature and the land, while revealing other windows into our sense of self.

Brief description of the work:

This image depicts an image transfer of a tree which has fallen after a storm into the river Barrow in Bagenasstown onto canvas. It is overlaid with dramatic painterly strokes with a section embellished by detailed hand stitch and beadwork. Tufted areas of threads are juxtaposed with hand dyed wool thread stitched carefully to 'paint' the scene and lie beside the painted scene. Vintage beads are added to create additional texture and interest.

RIVER RISING

Craft practitioner
Siobhan Jordan

Country
Ireland



FINBARR O'FOURKE

Thematic area

- Experimentation

Technique

Textile design, painting, photography

Brief description of the work:

This image depicts an image transfer of the bank of the river Barrow in Bagenalstown onto canvas. It is overlaid with dramatic painterly strokes with a section embellished by detailed hand stitch and beadwork. Tufted areas of threads are juxtaposed with hand dyed wool thread stitched carefully to 'paint' the scene and lie beside the painted scene. Vintage beads are added to create additional texture and interest.

CHILDHOOD MEMORIES LIVE HERE

Craft practitioner
Siobhan Jordan

Country
Ireland



FINBARR O'FOURKE

Thematic area

- Experimentation

Technique

Textile design, painting, photography

Brief description of the work:

Childhood Memories Live Here. Image transfer of a large tree from Altamont Gardens in Co. Carlow overlaid with painterly brushstrokes and embellished by lush textured tufting, beading and hand stitch.

ODE TO JASPER

Craft practitioner
Anna Donovan

Country
United Kingdom of Great Britain
and Northern Ireland



ANNA DONOVAN

Thematic area

■ Heritage

Technique

Ceramics



Profile
Anna Donovan

About the practitioner

Anna Donovan works as a ceramics artist; her work is mainly hand-built figurative sculpture and figurative sculptural vessels. She studied 3D Design (Ceramics) at University of Wales, Cardiff. The human form provides a basic foundation from which she builds narratives exploring the projection of identity and the power of body language, even the most subtle. The human form makes up the structure of her vessels inspired by historically classic shapes, evolving into organic undulating versions of the form. Narratives naturally develop throughout the making process, sometimes not resolved until the very last stage. Textures are added through various means at different stages when and where desired, conjuring up the rich aesthetics of erosion and corrosion that in itself suggests a story.

Anna exhibits widely. 2022- 23 exhibitions include 'Curious Carnival', Sunburst Gallery, Ards Art Centre, Newtownards; 141st RUA Annual Exhibition, Ulster Museum, Belfast; 'Sculpture In Context', National Botanic Gardens, Dublin; 'Myth-Understood', Solo exhibition, Cupola Gallery, Sheffield, UK; "Clay/Works", Ceramics Ireland annual members exhibition, Dublin Castle; 'ForM: Sculpture Exhibition', Bangor Castle Walled Garden, Bangor, Co. Down, N.I.; 'Ceramics

Ireland Selected Exhibition', Cowshed Gallery, Farmleigh, Phoenix Park, Dublin; 'Baggage', solo exhibition Drying Room Gallery, Conway Mill Belfast, NI Mental Health Arts Festival

Her awards include 2023 Arts Council of Northern Ireland Travel Grant Award, 2022 Potters' Potter Belfast Potters Christmas Market, 2021 Irish Ceramics 2021 Award, Sculpture In Context, Dublin. Anna is the recipient of several awards including 2023 Arts Council Ireland Travel Award, Potters' Potter Belfast Potters Christmas Market 2022, Irish Ceramics 2021 Award, Sculpture In Context, Dublin

Brief description of the work:

Ode to Jasper is, in part, inspired by the classic and familiar blue Jasperware by Wedgwood. Made of human figures gathered together for the main body and individual figures forming the handle and spout.

This process makes this pot varied and irregular, which inspired the use of the word 'ode' in this title as they are traditionally written in varied or irregular tempo.

BODY. OBJECT. TOUCH. HOLD.

Craft practitioner

Anna Lewis and Samina Begum

Country

Wales, United Kingdom



LAURENTINA MIKSYS & ANNA LEWIS

Thematic area

- Experimentation

Technique

Glass Making

About the practitioner

Anna Lewis is an artist and designer maker exploring ideas through the mixture of jewellery, fashion, photography and film. Originally trained as a jewellery designer, she has exhibited in contemporary craft galleries and events all over the world including a solo show in Japan. Anna's work has been featured in many international design publications.

Anna has also diversified into large-scale installation and collaborated with photographers and filmmakers including music videos and fashion film. Anna has in the last year launched a new eyewear design brand exploring body adornment with a new focus.

Notions of the body, beauty and making in mixed media remain central to the work. An innovative use of mixed media such as feathers, glass, leather, stones, silver and vintage objects. Inspiration stems from on-going research into death and beauty, the uncanny and a feeling of storytelling and otherworldliness.

Memorial, superstitions, heirlooms, and amulets have consistently been interconnecting themes which have inspired and informed my work be it jewellery or large-scale installation. I realised I was striving to discover the symbolic significance of objects in people's lives whether they be personal, religious, cultural or universal. Stemming from a fascination with recording my own personal history I became interested in the relationship people have with certain objects and how they influence behavior and belief through their material meanings. I interpret these influences both symbolically and visually in my work. This has recently merged into much darker themes exploring death itself and its connection to beauty and to the idea of the object fetish. The

Uncanny has become central to the development of the work and the nature of veiling. I am always drawn to the idea of magic in objects and of otherworldliness in myth and storytelling, this often occurs in my work. The most recent project is Calle 'Both' Body. Object. Touch. Hold. A collaboration between Anna Lewis and Samina Begum Both worn and unworn, embraced and attacked, comforted and fearful, together and apart, drawn and repelled, touched and untouched. Both need the other simply to exist. 'Both' is a collaborative making project reflecting human interaction, responses from body to body, reptile to human, body to object. Everything is about duality, connection and interaction. The glass objects becoming part of their surroundings with the wearer and with each-other. To collaborate is to celebrate the power of two.

Brief description of the work:

A collaboration between Anna Lewis and Samina Begum Both worn and unworn, embraced and attacked, comforted and fearful, together and apart, drawn and repelled, touched and untouched. Both need the other simply to exist. 'Both' is a collaborative making project reflecting human interaction, responses from body to body, reptile to human, body to object. Everything is about duality, connection and interaction. The glass objects becoming part of their surroundings with the wearer and with each-other. To collaborate is to celebrate the power of two.

Cast glass body piece in pink and black bullseye cast glass.



Interview Anna Lewis

CHEVRON STUDY (A)

Craft practitioner
Cally Booker

Country
United Kingdom of Great Britain
and Northern Ireland



STUART BOOKER

Thematic area

■ Heritage

Technique

Weaving



Profile
Cally Booker

About the practitioner

Cally Booker is a Handweaver, textile designer and teacher. She studied Handwoven Textile Design at Bradford School of Arts & Media, and Continuing professional development through Complex Weavers

Cally weaves on the top floor of a converted jute mill, looking out over Dundee and the Firth of Tay. She is passionate about the value of craft-making, both for its benefits to wellbeing and for the way in which making things by hand can deepen our appreciation of the material world. Cally is drawn to places at the edge, where land and water meet. In her work she explores lines and boundaries, positive and negative, randomness and rhythm, using multi-layered structures which hide and reveal.

She achieves this by combining mark-making with algorithms, and digital design tools with the slow processes of hand-dyeing and hand-weaving. Cally exhibits extensively, her 2022 exhibitions include VAS NORTH, Inverness Transformations, SDC, London Look Again Showcase, Aberdeen. In 2012 she exhibited in Meet, Make, Collaborate, Applied Arts Scotland, Distributed Capabilities, Aural Textiles project, Edinburgh and was awarded the Dundee Visual Artist and Craft Maker Award for development of new work. Cally Booker is a member of Complex Weavers and was the President from 2015 to 2016.

Brief description of the work:

This work is part of a series of studies experimenting with positive and negative triangular forms. It arose in the depths of winter out of a desire for saturated colour and clean, crisp lines. It is handwoven in organic cotton.

The exchange of layers and the placement of colours are the raw ingredients of the weave, and they are transformed into an exploration of movement and rhythm.

CHEVRON STUDY (B) SHIFTING DIAMONDS

Craft practitioner
Cally Booker

Country
United Kingdom of Great Britain
and Northern Ireland



STUART BOOKER

Thematic area

■ Heritage

Technique

Weaving

CHEVRON STUDY (C) TRIANGLES (ORANGE)

Craft practitioner
Cally Booker

Country
United Kingdom of Great Britain
and Northern Ireland



STUART BOOKER

Thematic area

■ Heritage

Technique

Weaving

TEA PODS AND TEA PAPER SPOONS

Craft practitioner
Clare Goddard

Country
United Kingdom of Great Britain
and Northern Ireland



BETH GALTON STUDIO NEW YORK

Thematic area

- Experimentation

Technique

Mixed-media

About the practitioner

Clare Goodard works with found and recycled materials to produce 2d and 3d craft pieces.

Paper utensils are crafted from used teabag papers and are hand stitched. Additional surface treatments such as tar and lettraset are added.

Often found items are deconstructed and reconstructed with newly made areas, and items are arranged together or collaged to form the final piece. For example, brushes were made to commission for a Conran exhibition (five locations), plaster was mixed with moose and horsehair, paper mixed with cloth.

Clare is currently working on the theme of 'LEFT BEHINDS' which encompasses incidental discarded items she has collected; notes on windscreens for example, and items such as packaging found in derelict and disused warehouses or notes left in The Museum of Modern Art cafeteria in Stockholm.

When explored more deeply these often reflect social and political issues at the time which may not immediately be apparent.

Brief description of the work:

A collection of utensils from recycled teabag papers.

This piece is constructed from discarded tea labels which are hand stitched together. The idea is that the piece will continually grow.

It could be that visitors could stitch and add to a separate piece that can be incorporated later somehow.

SCARRED LANDSCAPE

Craft practitioner
Jessamy Kelly

Country
Scotland, UK



SHANNON TOFTS

Thematic area

- Experimentation

Technique

Glass Making



Profile
Jessamy Kelly

About the practitioner

Dr. Jessamy Kelly is a glass artist and educator based in Edinburgh. She is a Lecturer in Glass, within the Design School at Edinburgh College of Art at the University of Edinburgh. She achieved her B.A. in Glass & Ceramics (2001) from the University of Sunderland, her M.Des. in Glass Design (2002) from Edinburgh College of Art, and her Ph.D. in Glass & Ceramics (2009) from the University of Sunderland. Her master's degree involved an Industrial placement at Edinburgh Crystal where she worked as an in-house glass designer until 2006.

She has run her own studio glass business since graduating, her glass work has been exhibited widely throughout the UK as well as internationally throughout Europe and the United States. Jessamy joined Edinburgh College of Art in 2012 and is currently a Lecturer in Glass. Jessamy is guest editor of the MDPI Arts journal collection Topical Collection focused on Contemporary Glass Art: Materiality and Digital Technologies. Her research interests focus on materiality and making through material intersections, sustainable craft materials, new digital technologies, and their relationship with analogue craft processes.

Her creative practice examines the qualities of glass as an artistic, sustainable material and its ability to imitate or intersect with other materials. Her research outputs include a range of national and international exhibitions and peer-reviewed papers. She has collaborated on

several interdisciplinary research projects and as a design facilitator and co-curator for museum-led design projects and exhibitions. She is the vice chair of the RAFT research group which explores the changing identity of craft practices and a Trustee of North Lands Creative and the Scottish Stained-Glass Trust.

Brief description of the work:

Scarred Landscape, kiln cast glass. The Anthropocene states that human activity has fundamentally influenced and changed our climate and environment. In our experience of place and landscape there is an immediacy to what we believe is a natural view and we are awed. However, over time this landscape has been changed, deforested, developed, scarred, melted and altered. Landscape is in a state of constant flux, ever changing, yet the sense of place remains with us in our minds, solid for us to stand on. A frozen moment in time to question and capture what we have lost through human activity.

Thaw, kiln cast glass. Landscapes are changing fast, this work is a statement on the mark and revolution of the Anthropocene on the natural world. This work presents the land moving as the glacial landscape is formed and then set, it continues to reset.

KITCHEN, GREEN SHELF, RED SHELF

Craft practitioner
Julia Griffiths-Jones

Country
Wales, UK



ALIED RHYS HUGHES

Thematic area

■ Experimentation

Technique

Enamelling



Interview Julia Griffiths-Jones

About the practitioner

Julia Griffiths Jones was born in Bangor, Wales in 1954. She studied Printed Textiles at Winchester

School of Art and the Royal College of Art. In 1979 she lived in Bratislava for six months researching Slovak folk art and Embroidery, this was the beginning of her artistic connection between Wales and Eastern Europe. Drawing has always been central to Julia's practice and during the eighties she began making her drawings in wire wishing to enlarge them and see them in the air. This change of material necessitated her learning about metal and how to weld. 'Stories in the Making', a solo exhibition supported by Ruthin Craft Centre in 2005 was her first major exhibition of wirework.

Her wire pieces were now life sized garments, some depicting the work of favourite women writers, other pieces exploring the women in her family, and their relationship to cloth. In 2017 she won the gold medal for craft and design at the National Eisteddfod of Wales for her installation, Room within a Room which depicted domestic objects from Wales and Eastern Europe suspended as a layered drawing in space.

The Victoria and Albert Museum recently purchased one of these pieces which is currently on display in their Metalwork gallery.

Brief description of the work:

Kitchen is an installation piece comprising twelve printed enamel shapes, on a shelf. Above are three shirts made in mild steel wire, and underneath are a chair, basket and dried flowers.

Green shelf and Red shelf are similar to the Kitchen piece, in that the coloured shapes are printed enamel, but they have coloured wire spoons attached underneath the shelf.

GOLDEN EDGES

Craft practitioner
Julie Massie

Country
United Kingdom of Great Britain and Northern Ireland



JULIE MASSIE

Thematic area

- Experimentation

Technique

Ceramics

About the practitioner

Julie Massie is a ceramic wall artist creating work from stained shards of porcelain clay with an emphasis on tactile edges, hoping to create a desire for the observer to touch the artwork – something that we have been brought up not to do in a gallery setting. Julie uses her slab roller to create sheets of porcelain clay that are repeatedly cut into strips, dried and fired to 1260 degrees in an electric kiln.

Sometimes the clay is coloured with stains and luster added to the edges. Once this stage is complete Julie can then start building her final outcomes by fixing the porcelain onto their final surface.

Julia Massie lectures at Bournemouth and Poole College and exhibits extensively. Her 2022 exhibitions include Oxford Ceramic Fair, CPA; Royal Academy Summer Exhibition, London; Wiltshire Creative Summer Open, Salisbury; Red House Museum and Gardens, Christchurch, Summer Open; Dorset Art Weeks, Open Studio; St. Barbe Open Exhibition, Lymington. In 2021 she showed her work at the Oxford Ceramic Fair, CPA; OXO, London, Group Exhibition,; Wiltshire Creative Summer Open, Salisbury; Fronteer Art Gallery, Sheffield; Red House Museum and Gardens, Christchurch, Summer Open, and was the winner of the Hey Craft! 2021, Craft Council, workshop event.

Brief description of the work:

Gold Edges is created from slab rolled porcelain clay that has been cut to create smaller pieces with fragile tactile edges.

Gold lustre has been added to these edges. The fired porcelain pieces have been set within a frame in circles travelling in opposite directions.

LADDER; I MADE MYSELF A SWAMP DEN...; MATCHBOX

Craft practitioner
Keziah Philipps

Country
United Kingdom of Great Britain



Thematic area

■ Experimentation

Technique

Mixed-media

About the practitioner

My work is a form of oblique personal biography, inspired by my experiences. I try to crystallise moments in the form of a drawing, aiming to evoke remembered, fleeting perceptions; depicting specific, fragile moments and impressions - too intangible or inexplicable to be photographed or recorded in the moment - that would otherwise be irretrievably lost. Referencing maps, nature, literature and artists I try to somehow protect, celebrate and memorialise these moments.

“The physical and mental steps in the various processes of printmaking help dictate the outcome and transform the work; different forms of printmaking allow me to experiment and change my approach to expressing what I want to convey. Working methodically within the parameters necessary to create a certain kind of print helps me to consider my subject matter and my work from different perspectives. Reproduction enables me to experiment in a tactile way with my work, achieving diverse outcomes by juxtaposing and experimenting with the same drawing, or combining and layering fragments on the page in reflection of the multiple elements that give rise to an experience of reality. “My printmaking often resembles a form of subjective cartography - drawing based, but of time and motion as well as place. Perspectives change and viewers might experience

moments or impressions, drawn from multiple viewpoints, at once cartographical, diagrammatic and expressive. The cartographical aesthetic helps me to convey a sense of space as well as snapshots of time. Labelling the plate with places names or quotations help add a deeper sense of context and understanding to the memory.

Keziah Philipps is Winner of the Denis Mahon Award 2023 and Artist in Residence at The Royal Drawing School, London. Her work is exhibited internationally and held in public collections that includes Kingston University, London, UK; Grand Valley State University, MI; USA Grand Rapids Courthouse, MI, USA; Brill Collection, Kingston Museum, London, UK.

Brief description of the work:

A found wooden ladder drawn on using soldering iron.

I made myself a Swamp Den: copper etching

Two etchings folded into a Matchbox - Copper Etching on paper.

TBA

LICHEN CASCADE; FIRE AND EARTH TORQUE; FIRE AND EARTH NECKLACE

Craft practitioner
Roberta Pederzoli

Country
United Kingdom of Great Britain and
Northern Ireland



SUSAN CASTILLO & STACEY BENTLEY &
MONIKA GRABOWSKA

Thematic area

- Experimentation
- Heritage

Technique

Jewellery

About the practitioner

Roberta Pederzoli from Quinta Essenza designs textured jewellery, inspired by organic shapes observed in Scottish Woodlands. Born and raised in Italy, Roberta creates pieces where Scottish landscape inspiration and Italian aesthetic sense merge together.

Her love of creating jewellery leads her to continuously explore treasured ancient techniques and use them in a personalised way. Her teaching experience supports her when delivering workshops to keep the jewellery making tradition alive.

Following a commission by Perth Cathedral, Roberta has approached a new creative field: medal making. This experience motivated her to apply for the competition run by The Goldsmiths' Craft & Design Council, also known as the Oscar of the Jewellery Industry, where she won a Bronze Award in Medal Design.

Her work has been selected to support Perth's successful bid to become the UK's first UNESCO City of Crafts and Folk Art.

Brief description of the work:

"Lichen Cascade" This collection is inspired by organic shapes in Scottish woodlands, enchanted places which encourage staying in the present moment.

During her walks the artist absorbs what she sees and elaborates it through the lenses of her own story and Italian culture, creating tactile jewellery which remind of fairy tale objects.

True beauty is revealed through Nature's irregularity and imperfection. Great thought has been given with regard to texture and colour. Rough areas are emphasised, colour is sometimes applied in different nuances and the oxidation process is left to take place. The jewellery springs to life, showing its vulnerability, mutation and beauty.

AULISCA VIII

Craft practitioner

Tracy Nicholls

Country

United Kingdom of Great Britain and Northern Ireland



AMANDA ROSE

Thematic area

■ Experimentation

Technique

Glass Making



Profile
Tracy Nicholls

About the practitioner

Tracy Nicholls studied glass at UCA Farnham and is a three times finalist of the Finalist, Coburg Glass prize. Her work is held in international collections including The Lette Glass Museum, Germany, Turner Glass Museum, Sheffield, Dan Klein Collection at the National Museum of Scotland, Marinha Grande Museum of Glass, Portugal.

Tracy creates sculptures using a variety of techniques within kiln formed glass to highlight the beauty in what lies beneath, growing ever more delicate and fragile, she draws on the intriguing imagery and intricate structures.

Working to manipulate and distort the material, to exploit the tension that exists between the planned and the unexpected that can occur within the making process, Tracy constantly pushes the limits of the material in order to produce her unique sculptures and is still filled with apprehension and excitement on every kiln opening to see what magic or disaster has occurred.

Rejecting the qualities typically associated with glass - the transparency, vibrancy and shine, she gravitates towards a simple monochrome palette and opaque glass, sandblasting to change the gloss to a satin sheen. The interplay of light within the pieces adds extra dimension and depth as it creates shadows through undulating apertures.

Brief description of the work:

Aulisca VIII;

Taken from a study of diatoms, this large group of single cell algae are often referred to as 'algae in glass houses' due to their walls being made from silicon dioxide. Consisting of two halves, they have evolved beautiful patterns of perforations in their exterior shell to produce one quarter of our planet's oxygen.

Aulisca is a delicate sculpture of fused and slumped lines of glass which is realised through multiple firings. After much cold working and finally sandblasting, the two matching glass halves are finally woven together with thin coloured thread forming a striking central column.

DIAPHANIETY VIII

Craft practitioner
Tracy Nicholls

Country
United Kingdom of Great Britain and Northern Ireland



AMANDA ROSE

Thematic area

- Experimentation

Technique

Glass Making

Brief description of the work:

Diaphaniety VIII is a unique kiln formed glass sculpture comprising two opaque glass panels standing on a walnut base.

The once solid panels of glass appear to disintegrate as holes form, leaving a delicate web like design. The strands of these webs undulate gently, creating movement and depth while light dances through the holes to cast shadows onto surrounding surfaces.

GLOW

Craft practitioner
Tracy Nicholls

Country
United Kingdom of Great Britain and Northern Ireland



AMANDA ROSE

Thematic area

- Experimentation

Technique

Glass Making

Brief description of the work:

Glow comes from a series of delicate, glowing vessels. The rough, pitted texture of the matt black glass dramatically contrasts with the glowing copper interior, inspired by volcanic eruptions and the glowing lava within. Made using the Pate de Verre technique, one-off moulds are packed with a paste of crushed glass. Once fired the mould is removed to reveal the delicate, eggshell thin glass vessel. Once finished, many layers of copper leaf are applied to the interior – the reflective interior curves creating opportunities for light to bounce around and produce the ‘glow’.

Presenting the local dimensions of the Craft Hub International Exhibition, highlighting particular elements of the project explored in each region including; how craft can unite communities and facilitate social inclusion, and craft excellence, illustrated through the Craft Hub showcase pieces and material library.

This chapter includes a dedicated deepdive into the contribution of Craft Hub partners and national development agency, Craft Scotland, illustrating how the project engaged with craft communities and practitioners and the many opportunities this created.

CHAPTER 4

The Craft Hub project
and International Exhibition
Local Dimensions

EXHIBITION

CRAFTHUB EXHIBITION IN MATERA, ITALY, FOCUSES ON CORE THEMES AND ACCESSIBILITY OF CRAFT

1-14 April 2023 - Matera (Italy), Museo Nazionale of Matera

The International exhibition “Crafthub Investigating craft practices across Europe” CraftHub launch in Matera, Italy and content curation methodology. The International Exhibition was successfully launched by Crafthub partners, Materahub, on Saturday 1st - 14th April 2023 at the National Museum of Matera.

Over 1500 visitors came to see the exhibition and participate in the public events and workshops, including dedicated activities for craft professionals and enthusiasts, schools and blind and partially sighted audiences.

The core themes of the Matera Exhibition - Professional empowerment, social inclusion and sustainability - and focus on accessibility Crafthub partner, Materahub, curated a public program to share their activities and achievements within the scope of the project focusing on three core themes: sustainability, social inclusion and professional empowerment.

The opening was dedicated to the theme of circular economy and the opportunities for craft to help transform industrial waste, a topic explored during the Crafthub residency in Matera in 2022. The local industry representative, Ego Italiano, donor of the sofa manufacturing waste used in the residency, went on to purchase a prototype created by local designer Giorgia Garofalo and develop a new commercial product. The Cuccù or Rooster, a symbol of local heritage, traditionally made in clay, is currently being produced by local prisoners, thanks to a partnership with Made in Carcere.

Dedicated guided tours and open talks on how the Crafthub project has supported ‘practitioner empowerment’ were organized with local students and the local practitioners that participated in the project, facilitating and inspiring new practitioners being a core aim of Crafthub.

An open talk was dedicated to exploring the precious experimentation on how craft can be harnessed as a tool to facilitate social inclusion. Members of the dependency rehabilitation centre ‘Comunità Emmanuel’ shared their experience in following the Crafthub workshops together with Community animator, Uccio Santochirrico and the young adults with down’s syndrome employed by the cooperative Oltre L’Arte who helped make the papier mache workshops possible. And lastly, Emanuele D’Agostino, a community member who discovered a passion for 3D printing whilst in treatment, delivered the first of a series of Crafthub workshop to local students. Dedicated focus was given to harnessing the innate accessibility of craft, due to its materiality. QR CODES with audio narrations, careful set-up design of the space, dedicated guided tours for disabled audiences, and bespoke training on how to welcome them, all helped facilitate this. The content curation methodology of the exhibition; highlighting the process and not just the finished object, allowed blind and partially sighted audiences to really understand the craft techniques from start to finish. Local practitioners Elisa Janna shared a heartfelt deep-dive into their technical and creative process on making bijoux jewellery from recycled metal.



ACTION COLLECTIVE



Exhibition video

WORKSHOPS

MATERAHUB CRAFTHUB EXHIBITION



Title Papier-maché Workshop

Description Craft practitioner Eustacchio Santochirico or 'Uccio' is an artist and community animator working through craft to reach extensive audiences and with particular focus on stimulating inclusive and intergenerational processes. Through a solidarity craft workshop created by a local Cooperative 'Oltre l'Arte', Uccio and his team of young adults living with a condition of psycho-physical disability, creative journeys were developed using papier-maché and terracotta to engage the whole community. In workshops supported by the Crafthub project, members of the 'Comunità Emmanuel of Salandra', a local recovery community for addiction, created papier-maché angels and other symbols whose origin can be traced to the triumphal float of Matera's annual patron saint festival and, in addition, a dove as a symbol of peace, that was donated to the Pope Francis.



Tutors Uccio Santochirico and Oltre L'Arte



Profile
Uccio Santochirico



Tutorial
Uccio Santochirico



Title Creative Recycling Workshop

Description The Crafthub Creative Recycling workshop was curated by local practitioners, Veronica Scardillo and Giorgia Garofalo on how to give new life to waste materials, from large-scale industry, in support of a sustainable, circular and inclusive economy. This activity was supported by the local sofa manufacturing company Egolitaliano. Following their participation in the Materahub residency on 'Eco-sustainability between traditional craft practices and contemporary industrial production', the similarity between their skills provided an opportunity and desire to share their enthusiasm of recycling. It was challenging to transform the smallest textile waste scraps produced from sofa manufacturing companies. This workshop found a simple solution by creating works of art, using symbols that reflect the local heritage of Matera. This workshop is adaptable to an extensive audience of all ages and abilities.



Tutors Veronica Scardillo and Giorgia Garofalo



Profile
Giorgia Garofalo

EXHIBITION
**CRAFT HUB EXHIBITION IN
 PADERBORN, GERMANY, GLASS ART AND
 ITS TECHNICAL POSSIBILITIES**

5-19 May 2023 - Paderborn (Germany), Glasmalerei Peters Studios

The Glasmalerei Peters Studios were the second partners to host the Craft Hub Exhibition - Investigating Craft Practices Across Europe from the 9 to 15 May at the Gallery of the Glasmalerei Peters Studios. Visitors were able to explore different kinds of contents including craft processes and showcase pieces.

Craft Hub selected a showcase piece by Belgium glass artist Christine Vanoppen especially for the exhibition in Germany, as it was too fragile to travel to all exhibitions. It is a woven complex construction made in borosilicate glass with frameworking that evokes reminiscences of a sketch in space. Through a play of light, shadow and transparency, the visitors are invited to reflect on the fragility and complexity of life.

Local craft practitioners were also represented. Glass art pieces by these 14 German artists were chosen: Undine Bandelin, Tobias Eder, Christoph Ganter, Norman Gebauer, Günter Grohs, Karsten Habighorst, Mario Haunhorst, Marlet Heckhoff, Ursula Huth, Dana Meyer, Wolfgang Nickel, Annegrete Riebesel, Petra Stöppel and Angela Willeke.

They were inspired by a single theme, “Searching for the Light of the World”. The artists created panels in a standard format. The result is a completely original collection that shows their artistic interpretation of the topic and a wide variety of glass design techniques. This allowed the visitors of the exhibition in Paderborn to immerse themselves even more fully in the pictorial world of these contemporary artists and in the vast universe of glass art and light that serves the pursuit of artistic creativity.

Visitors were also able to tour the facilities of Glasmalerei Peters Studios and see craftsmen in their element. The creation of stained glass has a long-standing history in Germany. At the exhibition event “Craft Heritage and Social Inclusion”, participants were invited to discuss how crafts can become a tool for the inclusion of different generations and on how the heritage of crafts can be passed down to the next generation.

With this collection of glass artworks and the glass workshop tours the local theme of glass art and its technical possibilities were showcased in the exhibition in Paderborn, Germany.



GLASMALEREI PETERS EXHIBITION - PADERBORN
 GLASMALEREI PETERS STUDIOS



Exhibition video

SHOWCASE PIECES GLASMALEREI CRAFTHUB EXHIBITION



Title Horizon 1.0

Description The design is based on a photograph of a paper model. The photo shows an unstraight horizon, which through opening paper strips and wooden sticks, which are set like scattered vanishing lines, refers to an indeterminate behind. In the transformation into glass, the original finds a formal correspondence in the processing and assembly of the glass. The photo is divided into individual image levels and reproduced in different transparencies on several panes of glass. Through the overlay of the image's transparent elements, planes, lines and surfaces shift against each other, enhancing the effect of depth and illustrating the aspects of spatiality in the design. Furthermore, the glass itself, in its materiality, emphasizes the idea of a dispersed perspective that points to the unknown and yet attracts. As an insightful but impenetrable space where the refracted light scatters.



Practitioner Anne Martin

Material Glass

Craft Technique Silkscreen Printing on Glass, Etching and Lustre as 3 panel layering



Profile
Anne Martin



Title Conversations with our daughters

Description Exploring the hopes, dreams and fears we have for our young women.

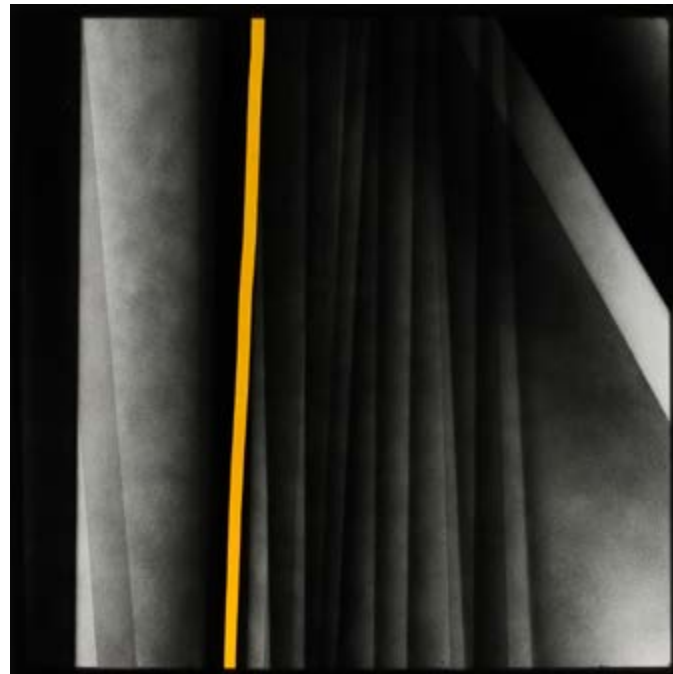
Practitioner Colette Langan

Material Glass

Craft Technique 3 layer technique, with Silkscreenprint, Airbrush, Silverstain and application of flashed etched antique glass



Profile
Colette Langan



Title Intersections

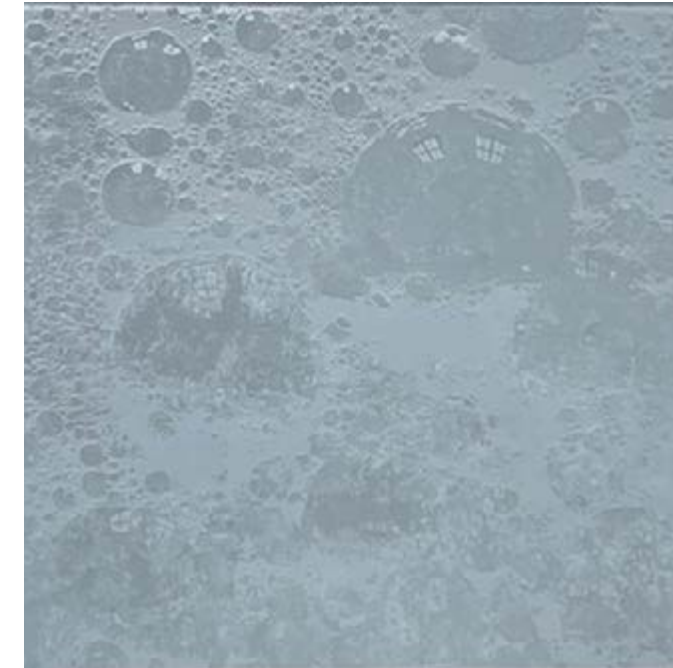
Practitioner Grace Ayson

Material Glass

Craft Technique 3 panel layering, Sandblasting, Airbrush technique, Silverstain



Profile
Grace Ayson



Title Foamy

Description With Foamy, I experiment and test in various ways to achieve a haptic magnification by etching the opposite glass surfaces to get close to a foamy feeling.

Practitioner Louise Lang

Material Glass

Craft Technique Silkprint with etching paste



Profile
Louise Lang



Title Movements II

Description The work recreates organic shapes, movements that we can visualize on the sky and on the water. The inspiration comes from the amorphism of the forms. The idea was to create layers of colours with depth.

Practitioner Teresa Almeida

Material Glass and a wooden bracket

Craft Technique Glass fusing with colourpaste application and Sandblasting



EXHIBITION
**CRAFTHUB EXHIBITION IN
 THESSALONIKI GREECE, AN INTERPLAY
 OF FUNCTIONALITY AND AESTHETICS**

7-21 July 2023 - Thessaloniki (Greece), Cultural Venue of Islahane

The exhibition in Thessaloniki took place at Islahane museum cultural space. Placing exhibits within a museum's permanent exhibition poses challenges. The difficulties included preservation, display, security, interpretation, educational programming, collaboration and the evolution of definitions, what we would say more poetically, the 'marriage' of the two narratives, the narrative of the permanent exhibition, and the periodical exhibition that is hosted, so as to provoke a dialogue. Preservation of sensitive materials is vital.

The display of different objects required careful arrangements. Interpreting craft within the museum narrative can be complex, but we have managed to bring contemporary visual and craft works into an open dialogue, visual and technical, with the museum's permanent exhibition. The collaboration both with the artists and the experience of the co-curator of the exhibition Vassilis Karkatselis was particularly crucial.

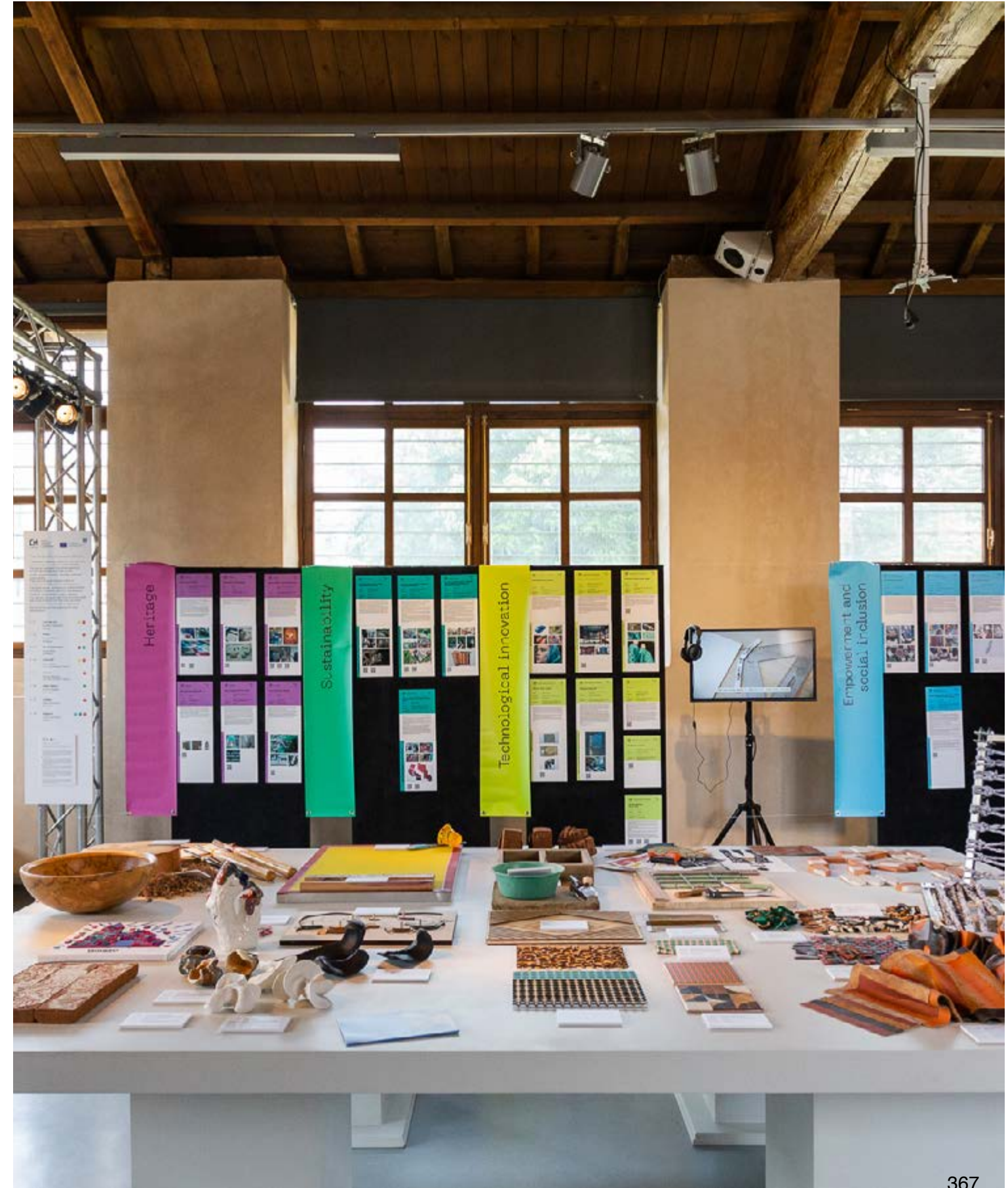
This visual dialogue, however, achieved through the installation of the CraftHub exhibition, invites us to adapt and evolve the definitions of craft, craft and art, and to notice that the lines between these definitions

are blurred and often they overlapped.

Craft often refers to the creation of functional objects with a primary emphasis on utility and practicality, while art is usually associated with the expression of ideas, feelings, or concepts, often emphasizing aesthetic qualities and subjective interpretation. Utilitarian objects can incorporate aesthetic elements and become art through innovative design, skillful execution, conceptual depth, context and presentation, and cultural significance.

Unique designs and careful craftsmanship can enhance the artistic appeal of the item. Infusing conceptual or symbolic meaning can evoke emotional and intellectual responses. Displaying objects in galleries or unconventional settings can change their perception. Cultural heritage and traditional handicrafts can add historical and anthropological value. The line between craft and art is blurred by the interplay of functionality and aesthetics.

The 3rd Crafthub Exhibition in Thessaloniki Greece, was organized by Oecon Business Group between 7-21 June, 2023 at the Cultural Venue of Islahane.



OECON EXHIBITION - THESSALONIKI - GREECE
 NIKI SFEROPOULOU



Title Taftohronies (At the same time)

Description The workshop investigated what happens when we bring near (side by side) people who have never met, or persons who lived in different times. The medium for this investigation was that photography and traditional weaving will be used as a technique (kilim), to create one more decorative or artistic element. The invasion of randomness and surprise that will arise from this process, despite the strict frame, are not only welcomed but also the reason for the creation of corresponding works.



Tutor Vasilis Karkatselis



Video Workshop

WORKSHOPS OECON CRAFTHUB EXHIBITION



Title Felting Process

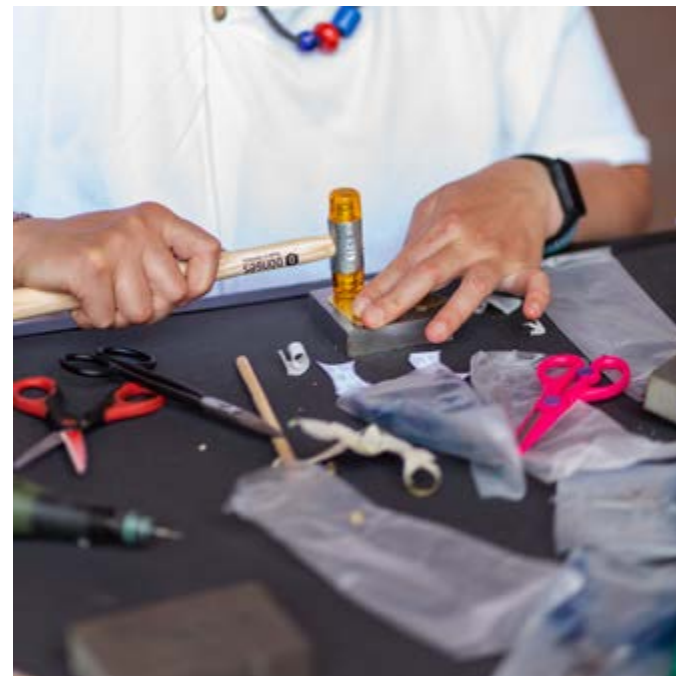
Description This was a unique opportunity to discover traditional #crafttechniques. Wet felting is one of the oldest wool processing processes, through which the participants constructed a woolen surface, leaving their creative expression free to choose the colors, shapes and lines that will give shape to the final project. Taking advantage of the properties of wool, the later technique of dry felting (needle felting) was used, in order to create relief designs on the piece created earlier.



Tutor Konstantia Vlachidou



Video Workshop



Title Jewelry design & innovation

Description Creating an original handmade jewellery with a visual approach to the use of the materials. Metals such as brass, alpaca plates and copper were used, as well as brass, copper wires and alpacas. The process started with design of the form of the jewel followed by cutting and filing the metal according, always, to the needs of the project. The jewellery was completed with finishing techniques and binding. Finally, the work of each apprentice was presented to the plenary session and discussed for difficulties encountered in the use of metals as well as any questions that they arose.

Tutor Vasiliki Skopi



NIKI SFEROPOULOU



Video Workshop



Title Guided Tours and Workshops for Elementary students

Description Elementary students had the opportunity to visit the exhibition with their teachers and learn about the importance of crafts heritage and the purpose of the particular European programme. They were guided by the Curators in the venue and then they participated in a workshop, where under guidance they created their own pin inspired by the showcase pieces.

Between 8th and 15th of June 2023, 150 elementary students were enrolled in the activities.

2 guided tours were organized (14 & 21/6). The 50 participants had the opportunity to visit the exhibition, learn about the importance of crafts heritage and the purpose of the particular European programme. They were guided by the Curators in the exhibition.

Tutor Evita Stavrou & Exhibition curators



NIKI SFEROPOULOU

EXHIBITION CRAFT HUB EXHIBITION IN LISBON, PORTUGAL

5-19 July 2023 - Lisbon (Portugal), Nova School of Science and Technology Library

After much planning, craft-making, and anticipation, the Craft Hub Portugal exhibition launched to much success at the Faculty of Science and Technology at Nova University of Lisbon.

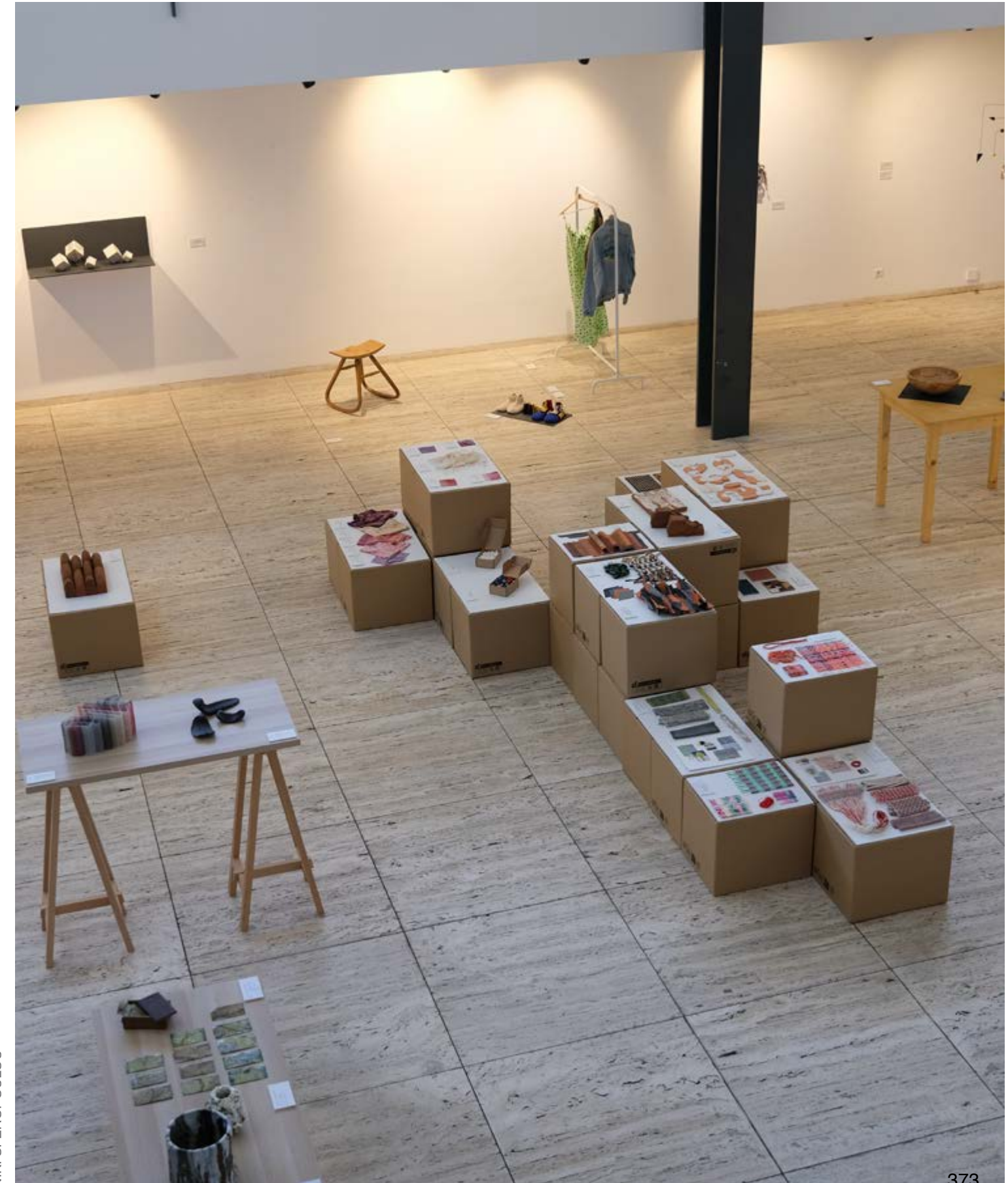
This international and national survey of amazing craft work, and cultural heritage assemblages from makers from 9 EU countries left visitors with a wonderful experience. The makers and their artifacts, all selected by a professional outside jury enlisted by the Craft Hub steering committee, were truly something to see.

The venue for the Portugal edition was the beautiful and expansive exhibition space at the Faculty of Science and Technology. The location is the central exhibition hall of the FCT-NOVA Library. Part of an ongoing and rich cultural exhibition calendar, the locale is known across the university and beyond as a place to see visual art and craft of world-class quality. The open floor plan and visibility from 3 stories above gave visitors a multiple vantage points for accessing the work. Whether looking from above or walking and interacting up close with the work and exhibits, an awareness of the space, society, and an ever-

expanding context for craft was clear to all having had the chance to attend. In fact, the opening not only attracted the attention and presence of the Dean of the Faculty, but even the Pro-Rector of Culture for Nova university was present for the public launch. Students, faculty members, makers, and the broader public were also all in attendance.

Combining technical and logistical assistance from the Department of Conservation and Restoration at FCT-NOVA, and with direct support from the American Corners Project from the US State Department, this exhibition of Craft and Cultural Heritage really was a work of diplomacy.

It wonderfully demonstrated how our traditions as makers can be leveraged as tools for strengthening and celebrating our humanity. With organisation and installation team, led by the VICARTE Research Unit for Glass and Ceramics the final part of equation leading this big win for the Craft Hub European Union Project was assured. It is with great pride that we here at Craft Hub Portugal share this memory with you all.



NOVA EXHIBITION - LISBON
NIKI SFEROPOULOU

EXHIBITION

CRAFT HUB EXHIBITION IN CARLOW, IRELAND, WORKSHOPS BRINGING PEOPLE TOGETHER

22 August 03 September 2023 - Carlow (Ireland), Visual Theatre

Although Dublin is the capital city, Carlow was the place to be in August 2023 as craft enthusiasts flocked to the county to either take part in or simply enjoy the Craft Hub International Craft Exhibition. Taking place from August 22 to September 3 at the Visual Centre of Contemporary Art & The George Bernard Shaw Theatre.

It featured work from across the whole spectrum of craft techniques and used an anonymous selection process, giving emerging artists an equal opportunity to be selected alongside the established makers.

Welcoming the exhibition, Councillor Andrea Dalton, who is the Cathaoirleach of Carlow County Council, said it was a huge boost to the region. “Craft is important for communities because it can promote creativity and self-expression, which brings people together,” she said. “It also helps to teach valuable skills, preserve cultural heritage, and support local economies.”

In the build-up to the exhibition, Carlow County Council organised a series of workshops in Carlow Library from August 14 2022 to August 22, 2023. The 16 workshops included: Make a Giant Paper Heart with Dawn from Craft Central; Make a ‘Pin Ball’ Game, also with Dawn from Craft Central; and Print Your Own Tote Bag with Ann Kenny of Ann Makes Books.

There is also Bind Your Own Book with Ann Kenny (Ann Makes Books); Paint Along with Dawn from Craft Central; Sock it to me! with Jean Robertson; Get Buzzing! with Jean Robertson; I Scream, You Scream, We all Scream for Icecream! with Jean Robertson; and Cool Cactus Craft, also with Jean Robertson. In addition to this, there will be a Handmade Jewellery Workshop with Megan Manning from Create That Inner Spark , Make A Silver Ring inspired by Ireland’s Ancient East with Mary Bourke (DeBurca Design), Design and Make Your Own Silver Pendant with Mary Bourke (DeBurca Design), Make Blended Colour Earrings and Pendant with Liga Valge of Valg Studio, and Make Vibrant Pattern Earrings and Pendant, also with Liga Valge (Valg Studio).

Speaking about the workshops, Kieran Comerford, head of economic development & enterprise at Carlow County Council and CraftHub coordinator, said they are educational and both socially and culturally important. “Craft workshops and classes can be a great way to bring people together from all walks of life,” he said. “They provide a shared activity which can help to build relationships and create a sense of community. Crafts can also support local economies by providing opportunities for people to sell their handmade goods – and this can help to boost the local economy and create jobs.”





Title Make a Giant Paper Heart

Description Creating a giant paper heart with Dawn from Craft Central at Carlow Library for children aged eight and above is a wonderful way to engage young ones in a fun and creative crafting experience. Through this workshop, children learn simple crafting techniques while engaging in a fun and collaborative project. It's a great way to encourage creativity and teamwork, allowing them to create something visually impactful.

Tutor Dawn from Craft Central



WORKSHOPS CARLOW CRAFTHUB EXHIBITION



Title Print Your Own Tote Bag

Description A workshop that teaches children and young teens how to create their own tote bags with a design of their choice is a fantastic blend of creativity and practicality! Crafting tote bags allows participants to learn basic sewing skills, explore design concepts, and express their creativity through fabric and colors. Providing the option for them to choose their own designs adds a personal touch, allowing each individual to create a tote bag that reflects their unique style and preferences. The process involves selecting fabrics, cutting patterns, sewing or decorating the tote bag, and adding the chosen design elements. It encourages attention to detail, fine motor skills, and fosters a sense of accomplishment as they see their designs come to life.

Tutor Ann Kenny



Title Make a "Pin Ball" Game

Description A workshop where children aged 8 and above learn to create their own pinball game sounds incredibly engaging and exciting! Building a pinball game involves a combination of creativity, craftsmanship, and a bit of engineering, making it a thrilling learning experience for kids. Designing and constructing a pinball game would likely involve various components such as a cardboard base, ramps, obstacles, flippers, and a marble or ball as the playing piece. Children would learn about simple machines, physics, and mechanics as they design and assemble their games

Tutor Dawn from Craft Central



Title Bind Your Own Book

Description Amazing and educational workshop led by local artist Ann Kenny! Creating their own book, from cover to cover, is a fantastic way for children to dive into the world of storytelling and unleash their creativity. The children got the chance to explore various aspects such as crafting the cover, choosing the materials, designing the layout of pages, and perhaps even writing and illustrating their own stories. Understanding the process of book creation from start to finish is an enriching experience for children. It introduces them to the fundamentals of storytelling, bookbinding, and design in a hands-on and engaging manner.

Tutor Ann Kenny





Title Paint along

Description Children’s workshops centered around painting are fantastic for fostering creativity and allowing kids to explore the wonderful world of colors in a fun and engaging way. Using different types of paints—watercolors, acrylics, or even finger paints—giving kids the opportunity to experiment with various mediums. They can learn how colors mix and blend, creating new shades and hues, while expressing their imagination on canvas or paper.



Tutor Dawn from Craft Central



Title Sock it to me!

Description Crafting toys using stockings in kids’ workshops is an innovative and exciting way to engage children in arts and crafts. The versatility of stockings as a crafting material allows for a wide range of creative possibilities. Using stockings is creating “sock creatures” or “sock animals.” Children can stuff stockings with filling material like cotton or fabric scraps, shaping them into various creatures such as stuffed animals, puppets, or even unique characters of their own imagination. Crafting with stockings encourages kids to explore different textures, colors, and patterns as they select materials for their creations. They can use markers, fabric paint, or sew-on embellishments to add facial features, decorations, or details to their toys, enhancing their fine motor skills and creativity.

Tutor Jean Robertson



Title I Scream, You Scream, We all Scream for Icecream!

Description Crafting an ice cream sculpture using various materials in a kids' workshop is such a fun and imaginative idea! Creating an ice cream-themed craft allows children to explore their creativity while learning different crafting techniques and having a blast in the process. Making an ice cream sculpture involves using a wide range of materials. Kids can use colorful paper, foam, fabric, beads, or even clay to replicate the look and feel of an ice cream cone or sundae. This variety of materials encourages kids to experiment and discover how different textures and colors can be combined to create a realistic-looking ice cream creation. Crafting an ice cream also presents an opportunity for children to learn about shapes and sizes. From shaping the cone to creating different scoops of ice cream, they can learn about various forms and how to assemble them into a cohesive and delicious-looking treat.

Tutor Jean Robertson



Title Cool Cactus Craft

Description Kids' workshops that involve arts and crafts, result in creating something fun and engaging like a cactus! The idea of using various materials to craft a cactus allows children to explore their creativity and imagination while learning different crafting techniques. Crafting a cactus involves using diverse materials, which could include paper, cardboard, felt, fabric, or even recycled materials. This not only encourages resourcefulness but also teaches kids about sustainability and the importance of reusing materials in creative ways. Creating a cactus as a craft project offers several learning opportunities. Children can learn about different textures, colors, and shapes while assembling the different parts of the cactus. It's an interactive and hands-on way to introduce them to art and crafting, fostering their fine motor skills and creativity.

Tutor Jean Robertson



Title Make a silver ring inspired by Irelands Ancient East

Description Mary Bourke’s workshop on crafting sterling silver rings was an incredible opportunity to explore the artistry of jewelry making. Learning from a local goldsmith with expertise in traditional goldsmithing tools and techniques is invaluable. The process of working with sterling silver to bend and form a ring is a hands-on experience that offers a deeper understanding of metal manipulation. Forming silver wire into spirals adds a unique and personalized touch to the ring, allowing participants to infuse their individual style into their creations. The aspect of shaping the ring to fit one’s finger is particularly exciting. It not only teaches the technical skill of sizing and shaping but also provides a personalized aspect to the creation process. This attention to detail ensures that each participant leaves with a custom-fitted ring crafted by their own hands.

Tutor Mary Bourke (DeBurca Design)



Title Make blended colour Earrings and Pendant

Description Join polymer clay artist Liga Valge as she shares inspiring blended colour recipes to make your own unique pair of earrings and pendant to wear. With the right tools and materials provided, attendees can fully immerse themselves in the creative process without worrying about sourcing materials. And the inclusivity of welcoming both beginners and experienced artisans ensures that everyone, regardless of their skill level, can find enjoyment and fulfillment in working with polymer clay. It’s truly a medium that allows for boundless creativity and expression, making it a wonderful choice for workshops that cater to a diverse range of individuals passionate about crafting

Tutor Liga Valge (Valg Studio)



Title

Handmade Jewellery Workshop
 “Create That Inner Spark” for Adults
 with mild/moderate disabilities

Description

Providing a space where individuals with disabilities can explore their creativity and express themselves through art is incredibly valuable. The people attending were able to discuss their preferences, choose designs they liked, and then learn a specific process tailored to their abilities.

The aspect of creating their own jewelry must have been incredibly empowering. It’s not just about making a piece of jewelry; it’s about the sense of accomplishment and pride that comes with crafting something with their own hands. This kind of experience can boost their confidence and self-esteem significantly. It’s wonderful that they got to keep the pieces they made—it becomes a tangible reminder of their creativity and skill.

Such workshops not only foster creativity but also promote inclusion and a sense of belonging within the community.

Tutor

Megan Manning



EXHIBITION
**CRAFT HUB EXHIBITION IN
 SWANSEA, WALES, SHOWCASING
 THE CRAFT HUB MATERIAL LIBRARY**

14 - 27 September 2023 - Swansea (Wales), Dylan Thomas Centre

The Craft Hub exhibition at UWTSO was complemented by a further jury-selected range of Craft from makers based in the UK. We were delighted to show the work of makers including Tracy Nicholls, Jessamy Kelly, Julie Massie, Cally Booker, Julia Griffiths Jones, Anna Lewis, Samina Begum, Keziah Philips, Anna Donovan, Clare Goddard and Roberta Pederzoli.

Alongside the showcase exhibits, the exhibition featured an extensive selection of work from the Craft Hub Material Library. The library has been curated to document and demonstrate the different, often experimental, material outcomes that are achievable through different craft processes. The samples reflect different thematic areas, including sustainability. Examples include the work of Tyra Oseng-Rees and her innovative use of recycled bottle glass to create beautiful upcycled architectural glass. You can find out more about Tyra and her work on the Craft Hub platform and our upcoming Podcast.

The display also featured material samples and experimental outcomes created by our guest makers Chloe Scadding and Karen Modeo, in our Craft Hub Residency "Wild Colour," exploring and experimenting

with the natural dyeing process. The two-week residency was hosted in our wonderful Surface Pattern and Textiles studios at Swansea College of Art, UWTSO.

Other themes explored through material enquiry, include heritage, experimentation, and technological innovation.

Alongside the physical Craft artefacts, the exhibition featured a digital display, on screens and accessible through QR codes throughout the exhibition venue. This included a wealth of Craft Hub tutorial films, created in collaboration with expert Craft Practitioners guiding the audience through Craft processes such as natural dyeing and screen-printing on textiles. In addition, the exhibition screened a series of Maker Interview Films, exploring the practice, inspiration, and motivation of leading craft practitioners from across Europe. You can watch all of these films on our Craft Hub You Tube channel.

The exhibition was part of a wider Craft Hub Festival in Swansea, featuring more than 30 workshops at six different venues across the city. The focus of the festival was on community engagement and social inclusion through craft making.



GARRY BARTLETT



Exhibition video

TIM STOKES



TIM STOKES



TIM STOKES



GARRY BARTLETT



CRAFT SCOTLAND – ILLUSTRATING HOW CRAFTHUB PARTNERS ENGAGED WITH THE CRAFT COMMUNITIES

Scotland’s makers are talented, innovative and outward-looking. They are particularly interested in opportunities to connect with the international craft community. In Craft Scotland’s role as the national development agency, we were excited to partner on Craft Hub as it offered a long-term opportunity for Scotland’s makers to share knowledge, cultivate networks and access expertise across Europe’s craft community.

Craft Scotland connected their well-established networks of makers, curators and writers to the project through a variety of opportunities. Through open calls in 2021, we supported 11 makers from Scotland and UK to access 5 Maker Exchange EU Residencies, which one Scotland-based maker described as life-changing “I wouldn’t have ended up on this trajectory without this residency”. We garnered 70 entries to the Craft Practitioners Library and 175 Material Library entries, helping makers with technical and content creation support. Scotland-based makers are interested in new approaches to preserve intangible cultural heritage, one maker said “the same techniques and skills that generations before me have honed and passed on...It’s important to me to keep it alive and pass

it on”. Plus, three Scotland-based makers were selected for the touring exhibition in 2023 which travelled to six of the partner venues.

In September 2023, Craft Scotland supported two makers to travel to the Craft Hub Festival of Craft organised by University of Wales Trinity Saint David in Swansea, UK. Makers gave talks about their work at a public opening event and delivered a workshop. In October of that year, we also supported two Scotland-based makers Liu Qiwei and Dr Sandra Wilson, who were selected from an open call, to participate in the conference organised by Oslo Met.

Working with our fantastic Craft Hub partners enabled us to build valuable new connections with eight different countries. Another benefit of the project was engaging in knowledge exchange with peer craft organisations and learning new ways of working through steering meetings, whilst also being able to bring our expertise to the activity. Alongside managing open calls, we supported partners with communications and raising awareness of the project’s key themes. Our team produced three insightful podcasts with partners and makers, we commissioned new articles, widely shared social media content and created content for the digital platforms including Maker Q&As.



CALLY BOOKER, CHEVRON STUDY / PHOTOGRAPHY BY STUART BOOKER



CHARLOTT RODGERS, PORTUGUESE RESIDENCY / PHOTOGRAPHY BY CARA KENNEDY

ANGUS ROSS, UNSTABLE STOOL
PHOTOGRAPHY BY CORIN SMITH



NICK VORSTERMANS, COUNTY CARLOW RESIDENCY
PHOTOGRAPHY BY NADINE FRANZ KEILHOFER



LIU QIWEI, OSLO CONFERENCE
PHOTOGRAPHY BY KELSEY JOHNSON



CLARE ROBB, COUNTY CARLOW RESIDENCY
PHOTOGRAPHER UNKNOWN



Presenting the Craft Hub final conference 'Transformation - Effect and Affect of Craft in Society' and final Exhibition 'Transform', that ran together in October 2023. The final conference and exhibition explored interconnecting perspectives of the Craft Hub project.

Driven by a core belief that craft and crafting fosters creativity and to raise awareness of the role of craft in society, in the broadest sense.

CHAPTER 5

The Craft Hub final Conference 'Transformation Effect and Affect of Craft in Society' and final Exhibition 'Transform'

INTRODUCTION

The title of the Craft Hub conference 'Transformation – Effect and Affect of Craft in Society' was conceived by Astrid Heimer at OsloMet and developed in collaboration with the editorial team. The conference was closely connected to the OsloMet exhibition 'Transform' at the University Campus Gallery, curated by Siv Hofsvang and Wenche Lyche. Together the conference and the exhibition described two interconnected perspectives of the Craft Hub project.

There is an essential role for the arts in research and interdisciplinary collaboration in the research landscape today, including in the EU New European Bauhaus plan. This was emphasised at the conference by Laila Fauske, Vice Dean of Research, Development and Innovation at Faculty of Technology Art and Design at OsloMet. Barbara Stacher, Senior Expert at the European Commission's Directorate-General for Education and Culture (DG EAC)'s Cultural Policy Unit, presented the current policy and funding opportunities in support of the creative sector including craft.

This was a further development from a collaboration with Becky Riches and Paolo Montemurro from Materahub. The Exhibition methodology was curated by Rita Orlando with Antonella Valerio who developed the content methodology and Gabriella Mastrangelo the exhibition set-up design, this included a travelling exhibition and in-country exhibition. At OsloMet the Vice Rector for Research and Development Tanja Storsul opened the exhibition 'Transform' in the OsloMet university's gallery in PP33. The exhibition was part of the strategy in the OsloMet, Visningsarena (OsloMet Exhibition Arena) project that aims to promote artistic research both as a strategy and as a learning arena where the aesthetic competence in art, design and drama are shown in

practice. The material and visual live demonstrations complement written texts. Together, they are essential for understanding the content of the professions in the arts.

Craft Hub was initiated by artist and researcher Shelley Doolan at University of Wales Trinity Saint David (UWTSD) in 2016. OsloMet have more than 20 years collaboration with Swansea College of Art at Wales University. OsloMet became involved in Craft Hub through a collaboration visit, where International coordinator Steen Ory Bendtzen and former Head of Department of Product Design Gunnar H. Gundersen met researcher Tyra Oseng-Rees. She was a former bachelor student from Product Design at OsloMet. She had done her master and PhD in UK on sustainable glass. Craft Hub has later been well supported by the University leadership of OsloMet. This includes Einar Stoltenberg, head of the Department of Product Design, an education that was founded in 1917 as Statens Husflidsskole (National School for Crafts). It also includes Liv Klakegg Dahlin, the Head of The Department of Art Design and Drama, an education that was founded in 1875 as Statens kvinnelige industriskole (National School of Industry for Women).

The Craft Hub project developed through several stages with all partners and successfully was funded in 2020, under the leadership of Carlow County Council (CCC) and Kieran Comerford. In Ireland CCC with Craft Hub was announced as a National Winner in the European Enterprise Promotion Awards 2023 and went forward to the European Final, where winners would be announced in Spain in November 2023. The closing conference and the exhibition demonstrated essential qualities of the project and pointed to several ways for the future.

Oslo, 22nd of October, 2023.

By Arild Berg, leader of OsloMet partnership in Craft Hub



OSLO MET EXHIBITION - OSLO - NORWAY
WENCHE BENEDICTE LYCHE

CONFERENCE

TRANSFORMATION: EFFECT AND AFFECT OF CRAFT IN SOCIETY.

26th - 27th October at OsloMet – Oslo Metropolitan University, Norway

1st November webinar

Craft and crafting fosters creativity, one of the 21st century's most essential skills for innovation. The conference, Transformation: Effect and Affect of Craft in Society, raises awareness of the role of craft in society in the broadest sense. The presenters at the conference came from all over Europe. They shared perspectives on the many roles of craft and the making disciplines in society, and the presentations were connected to one of the three themes: Exploring craft heritage, Aesthetics of materiality, and Technology and craft. Among the topics, the effect and affect that craft can have on people in our digital age was demonstrated, for example, how to be creative with new technology and how to utilize interaction between analogue and digital tools and processes. Other topics in the conference included how craft and crafting contribute to engagement and knowledge about sustainable issues by utilizing and upcycling materials in new ways, highlighting aesthetic values, and sharing creative perspectives on social interaction through material culture. The conference allowed practitioners and curators to share experiences, skills, and perspectives on craft for a broad audience. There will also be possibilities to discuss the potential for the future development of the project Craft Hub, for example, through education or the EU plan of New European Bauhaus.

Text by Astrid Heimer



Conference
Video Playlist

Editorial team:

Stacey Phelan, Carlow County Council
Shelley Doolan from Wales University
Louise Ravnløkke, Design School Kolding
Marcia Vilarigues Nova University
Dorothea Peters, Glasmalerei Peters
Irene Kernan, Craft Scotland
Becky Riches, Materahub
Giorgos Tsanis, OECON
Robert Wiley, NOVA University

Leaders of Craft Hub conference and for the editorial team:

Astrid Maria Heimer, OsloMet – Oslo Metropolitan University
Arild Berg, OsloMet – Oslo Metropolitan University

THEME

EXPLORING CRAFT HERITAGE

The conference, Transformation: Effect and Affect of Craft in Society raises awareness of the role of craft in society in the broadest sense. The presenters at the conference shared perspectives on the many roles of craft in society, and the presentations connected to one of the three themes: Exploring craft heritage, Aesthetics of materiality, and Technology and craft. 16 presenters have chosen the theme, Exploring Craft Heritage.

Craft researchers, artists, musicians, curators, and conservators presented explorative processes and findings at the conference in ways that bring together traditions, modern techniques, and creativity. An example of a high level of multidisciplinary collaboration is the conservation and reconstruction of the Rose Window at Akershus Castle in Oslo. William Peters describes in his presentation how conservators collaborate as experts in teams to uncover technical challenges and artistic expression.

The presentations within the theme Exploration of Craft Heritage, involve a specter of perspectives on material culture, craft knowledge, perception, storytelling, and relational aspects between humans, objects, and sites. Different materials are used for crafting and exploring individually as professional practitioners and with people for engagement and pedagogical reasons, e.g., based on social concepts.

The importance of reconnection and access to valuable knowledge, through multi-perceptual approaches and materialized processes, is highlighted, e.g., how the craft of glassmaking can be considered as the place of the body and the object within an ecosystem. There are pedagogical approaches, where design students learn about traditional textile fiber techniques and the impact of craft as local dimensions. Further, the students explore these craft techniques through new composite materials.

Among rich, valuable craft traditions is also unique ways of extracting colors from Madder root, 'an ancient red colour source, steeped in alchemy, history, and symbolism: it soaks deeply into the many threads of my practice' (Lester). This represents craft knowledge, presented in ways that resonate through new crafts and artistic expression. Materials have agency, and the meaning of crafted objects often changes by space, site, and time. Glenn Adamson's definition of craft as 'an active, relational concept,' is referred to. That gives resonance to craft as transformative – as motion and change. This applies to the meaning of crafted objects and crafted processes' descriptions.

By exploring and creating site-specific craft, it is clear that using several perceptions combined with materialized processes opens up an awareness that contributes to uncovering layers of knowledge and material cultures in new ways. Aesthetic awareness is another concept considered a competence that can be developed through craft processes. Material culture has many layers and meanings that vary through our choice of context, time, and site. In that sense, fostering skills for being aesthetic aware can contribute to the comprehension of craft heritage.

Embedded in the presentations, sustainability issues were addressed and explored in various ways. 'It is about what we do with the cultural heritage we have received, how we become it and transform it through our practice so that future generations may benefit from it' (Butucariu).

Text by Astrid Heimer



Brignoni and Trivellin

Title:

Weaves and design. Innovation paths to enhance the local material culture

Cultural traces, structures, and interactions

Interludes with Madder – Unfolding and Refolding of Time.

From words to the object – knowledge translations.

Celtic Roots: Borris Lace by Post and Borris Lace Exchange, Lacemaking in South County Carlow taking a Socially Engaged Arts Approach.

Crafting knowledge culture

Creating a platform for craft artists in Greece

Creative impulse of craft curator: Craft practice as a continuous journey.

The conservation and reconstruction of the Rose Window at Akershus Castle Oslo

Drummin Bog - A Creative Site and An Artists led Enquiry From Field to Form.

Rigid flexibility, paper crafting and social concepts

Body and object: an intelligent dialouge

Sustainability in Ceramics art

Curating Crafts in urban context

Sounding Craft

Presenter:

Massimo Brignoni, University of the Republic of San Marino, Eleonora Trivellin, University of Ferrara, Italy

Astrid Heimer, OsloMet, Norway

Siân Lester, Wales, UK

Márcia Vilarigues, NOVA University, Portugal

Aileen Nolan and Sinead Dowling, Carlow County Council, Ireland

Robert Wiley, NOVA University, Portugal

Apostolina Tsaltampasi, OECON, Greece

Loucia Manopoulou, University for the Creative Arts, United Kingdom

Wilhelm Peters, Glasmalerei Peters Studios, Germany

Aileen Nolan and Sinead Dowling, Carlow County Council, Ireland

Evita Stavrou, OECON, Greece

Fiona Byrne, Ireland

Diana Butucariu, Bucharest National University of Arts, Romania

Teresa Rieger & Ramon Betiya, (con)temporary Crafts Studio, Bremen, Germany

Erik Lindeborg, Konstfack University of Arts, Crafts and Design, Stockholm, Sweden

THEME

AESTHETICS OF MATERIALITY

Ten presenters chose the theme, Aesthetics of materiality. Some of them work together. Aesthetics of materiality is about crafted processes, expressions, and experiences in this context. The concept of aesthetics of materiality is based mainly on Baumgartner’s definition of “aesthesis” as “science based on the senses” (Baumgarten, 2008). Comprehension of aesthetics can also be pragmatic, developed through experiences and the feelings they evoke (Dewey, 2005). The presenters communicated through various materials and media, and at the conference, there were presentations of a wide specter of unique, crafted expressions developed using various materials and techniques. Sustainable actions are demonstrated in the presentation, ‘A Beautiful Story of Artistry: Fused Recycled Glass Transforms Waste into Luxury and Sustainability,’ by Tyra Oseng-Rees. She described that the heart of the process ‘lies in the mesmerizing transformation of glass into a marble-like material, no longer resembling its former self. Through a meticulous firing process, each broken piece of glass remains visible, creating a stunning tapestry within the material’. Her ‘commitment to sustainability goes beyond the beauty of the product’(Oseng-Rees).

Within the theme aesthetics of materiality, conceptual connections are represented. In ‘Aesthetics of jewelry related crafts in cultural contexts’ by Liu Qiwei, the term ‘diversity’ is central. He described how he uses inspirations from ‘stacked stones’ to create expressions from his bicultural experiences. ‘It explores how it undergoes distinct and divergent growth patterns when scrutinized through two varying perspectives’ (Liu). ‘Time’ is another concept, elaborated through Kristin Andreassen’s presentation,

‘TIME: interplay between concepts and hands-on techniques in creative processes. ‘The well’ is an overarching theme of her ceramic sculptures and reflections. ‘Where does time come from? I imagine that for each person born, a well of time occurs somewhere in this or another world. Some wells are strong and last for a long time; some are colorful, some are pale, some are small, and some are weak. They are as different as people are’ (Andreassen).

The theme, ‘Aesthetics of materiality,’ also involves perspectives on the values of dialogue and sharing. In the presentation, ‘TaT – A collaboration in the making’ the three artists Imogen Mills, Shellie Holden, and Sian Lester talk about their ‘ongoing collaboration in the making, as we work across three distinct practices related to natural dying, weaving, and stitching methods. Through our interaction and engagement, we respond to the rhythms and rituals of daily life, applying and developing specialist knowledges’ (Mills, Holden, Lester). ‘Traces of making – aesthetics of making’ is another project that highlights explorations of ‘lived experiences and how domestic environment can ‘inform and influence our work, the kitchen table functioning as a productive space for creative ideas as we transfer these into our conceptual making practices’ (Brown, Holden). The presentation ‘Memory of Textile Crafts’ by Louise Ravnløkke and Karen Marie Hasling represents aesthetics of materiality. However, their contribution gives perspectives on education in technological and material understanding. Their presentation will further be described in the following article: Technology of craft.

Text by Astrid Heimer



Oseng-Rees

Title:

TaT - A collaboration in the making.

Traces of making - aesthetics of making

A Beautiful Story of Artistry: Fused Recycled Glass Transforms Waste into Luxury and Sustainability

How to use Memory of Textile Crafts. Creating a playful teaching material of samples, tools and crafts in textiles

Aesthetics of jewelry-related crafts in cultural contexts

TIME: interplay between concepts and hands-on techniques in creative processes

(Un)becoming: Contemporary Dialogues and Craft Traditions

Presenter:

Shellie Holden, Siân Lester, Imogen Mills
University of Wales, United Kingdom

Catherine Brown, Shellie Holden,
University of Wales, United Kingdom

Tyra Oseng-Rees, Oseng-Rees Reflection Ltd,
United Kingdom

Louise Ravnløkke, Karen Marie Hasling, Design school
Kolding, Denmark

Liu Qiwei, The University of Edinburgh/Craft Scotland,
United Kingdom/China

Kristin Andreassen, OsloMet – Oslo Metropolitan
University, Norway

Janine Hadley, Wales

THEME

TECHNOLOGY AND CRAFT

Seven presenters have chosen the theme, Technology and Craft. These two terms are sometimes comprehended as opposites; however, technology and craft are closely linked. Technology has through mankind contributed to expanded opportunities for creative processes and efficiency. On the other hand, challenges follow with new technology, such as mass production and digital waste. Sandra Wilson describes how she combines traditional craft techniques with technology, to extract precious metals recovered from electronic waste. 'Hydrometallurgy involves using acids or alcohols to recover precious metals from electronic waste. Technology in this conjunction can therefore, as Heidegger suggests, be considered as an art and a relationship and ultimately an ethical way of relating to society' (Wilson). In the presentation, 'Technological innovation and art glass' by Dorothea Peters she gives examples of collaboration between Glasmalerei Peters Studios and other experts- within the making disciplines, as artists, designers, and architects. The close collaborations have led to the development of Glasmalerei Peters Studios over time.

The different projects which are used as example in the presentation demonstrate how traditional techniques combine new, innovative techniques with a 'high degree of sensitivity to the most diverse artistic concepts and to meet the highest requirements through the experience and permanent training of our specialists in the practical implementation of ideas' (Peters). Margareth Troli outlined the possibilities and benefits of using digital tools in research and the creative process to create glass. In her presentation, she gave examples on techniques where she uses waterjet technology in studio glass. She has experience using both small studio waterjet and industrial waterjet machines.

Some of the presenters highlighted methodology, and how specific methods and tools strengthen the crafter's consciousness of technological potential and challenges. Louise Ravnløkke and Karen Marie Hasling, shared how 'to uncover principles, constructions, and properties of crafts in textiles', by playing the board game Memory of Textile Crafts. They have developed the board game to 'generate discussions in teaching students about designing textile materials' (Ravnløkke & Hasling). Piotr Nowak describes his immersive experiences with VR and how 'virtual reality combined with intuitive tools has become a universal language. It is no longer happening on a computer screen'. The VR gives him, 'a feeling of scale and space' and the software is affordable and intuitive, which 'makes use of VR a must in educating students within visual arts' (Nowak). The artist Bilal Yilmaz and the curator Lydia Chatziakovou use CCP 'to map craft ecosystems of different cities with the participation of local creative people. The mapping process reveals the crafts' potential and encourages collaborations. They aim to develop 'participatory networks to reimagine crafts as a medium for creative productions and reintroduce them as a sustainable production and collaboration model in the post-industrial era' (Yilmaz & Chatziakovou). Together give the seven presenters a rich variation of topics related to Technology and craft.

Text by Astrid Heimer



Glasmalerei Peters Studios

Title:

Technological innovation and art glass: Examples of art glass projects by Glasmalerei Peters Studios.

Applying techniques of Waterjet technology in Studio Glass.

Virtual reality and 3D printing in studio work, prototyping and production of ceramic vessels.

Crafts in a digital era. Why & How?

Traditional Craft Techniques and their Value in Working with Precious Metals Recovered from Electronic-Waste.

The art and craft of the immateriality of glass: architectural and blow glass.

Presenter:

Dorothea Peters, Glasmalerei Peters Studios, Germany

Margareth Troli, NKNN, Norway

Piotr Marek, Nowak, Norway

Lydia Chatziakovou, Greece, and Bilal Yilmaz, Turkey

Sandra Wilson, DJCAD, University of Dundee, Scotland, United Kingdom

Teresa Almeida, Faculty of Fine Arts, Porto University and Vicarte, Portugal

EXHIBITION TRANSFORM

TRANSFORM as the title for the local Oslo exhibition works both in Norwegian and English, as such it is remarkably fitting to the theme of this exhibition. But the meaning differs slightly in the different languages. In Norwegian the meaning fluctuates between through form and urge someone to change something into something new. The latter aspect overlapping with the English understanding of the term. Even though all the participants in this exhibition have understood the Craft Hub as an umbrella, the expression, content and material differs widely.

The participants were connected to OsloMet, two faculties are represented, Faculty of Technology, art and design and Faculty of Social Sciences. Becky Beamer, assistant professor at Department of Journalism and Media Studies, has a sensibility toward material clearly present in “no dates” with sand, glass and photobook made with hand made paper. Sigrid Haugen, assistant professor at Department of Product Design, might be on the other side of the scales, using the clay as a medium to convey tongue in cheek message jolting the reader into self-reflection. This play between conceptual and material strategies are one of the common denominators in the artworks in this exhibition.

Material presence was at the core of this exhibition. Materiality and the understanding of materials being central to the idea of a sustainable world. In this situation, what we learn from these practitioners through their art is important. Exposure to materials gives us a sensory understanding of these. In this context Arild Berg points out that in his works the aesthetics of materials has a framework in real life and in the poetic potential of everyday situations. This understanding of the aesthetics of the material is also fitting for many of the other artists, as well as

the remnants of human presence in the works. In Astrid Heimers works we can notice these traces, we can see the grip used for forming materials. This remembering through sensory experience is also present in Lena Vidas camerawork, but in a totally different way. These are only a few of the connections in the exhibition, experiencing the artworks unveils the play between conceptual and material strategies and all the possibilities of meaning.

The starting point of the Craft Hub project was the need to investigate and document craft skills and processes across Europe. In this, not only understanding material has been central in selecting the artists, but also the processes artists employ. This exhibition also connects regional practices from all over Europe with the particularity in Norway, included in the exhibition is a digital presentation of practices, objects and practitioners from all over the continent. Developing and refining technical methods, exploring traditional methods, as well as adapting existing practices to other professional fields is present in this exhibition. Crafting as activity is both the method and content in the performative embroidery and collective work Clouds in motion by the textile artist Randi Veiteberg Kvellestad that she developed with performers Heidi Dahlsveen and Anne Stray.

Through this project, and especially in meeting the artworks in the exhibition, we get an insight into the how and why of contemporary practices. We also get an understanding for the necessity of human expression through crafting. How this activity is bridging the classical gap between mind and body, and how this is important not only for the practitioners but also us who experience the works.

Text by Siv Hofsvang

The Craft Hub exhibition methodology

The Craft Hub Exhibition aims to highlight the skills, craft processes and their diverse application in creative practice explored in Europe; documenting local cultural peculiarities and the know-how of individual creative practitioners.

In occasion of the Craft Hub itinerant exhibition, the artistic curation team, under the guidance of Craft Hub partner Materahub, were responsible for curating the selection and collection of the digital contents from all CH partners in occasion of the launch of the Craft Hub exhibition in Italy in April 2023, in line with the exhibition concept and in coordination with the Craft Hub partners’ in-country exhibitions. At OsloMet Wenche Lyche and Siv Hofsvang has been in charge of the exhibition ‘Transform’. Craft Hub participants at OsloMet are exhibited with physical artworks and selected showcase pieces from the international exhibitions are shown digitally.

Contributors:

Tanja Storsul, Opening speech at ‘Transform’ OsloMet, Vice Rector of R&D at OsloMet

Siv Hofsvang and Wenche Lyche, Curator leader team for the OsloMet Exhibition ‘Transform’

Sigrid Haugen, Tina Tvedt, Wenche Lyche and Gunhild Vatn: Exhibition design at OsloMet

Becky Riches, Leader of Dissemination: Materahub, exhibition catalogue

Rita Orlando, Materahub, artistic curator and leader of international curator team

Antonella Valerio, contents curator of International Exhibition

Gabriella Mastrangelo, Exhibition Designer, international itinerant exhibition

Enzo Bruno, Materahub, Graphic Design leader of Craft Hub project

Anna Kersig, Design School Kolding, graphic design of Craft Hub Catalogue

Christodoulos Christodoulou, OsloMet, Pagination responsible of Craft Hub catalogue

Liv K. Dahlin, OsloMet Visningsarena

Siv Hofsvang, OsloMet member of international curator team.

Kieran Comerford, Leader of Exhibitions: Carlow County Council

OSLOMET CRAFT HUB EXHIBITION



Title Sign

Description I explore the ceramic surface and the aesthetic experiences found in the material into a ceramic object. It is a new architectural sign inviting to touch and reflection.

Practitioner Arild Berg
*Professor of Product Design
OsloMet – Oslo Metropolitan
University*



Title Into the bone and outwards in loops

Description 'Into the bone and outwards in loops' consists of a series of porcelain sculptures.

The imprint of the grip in the clay constitutes the core of each sculpture, and the curved lines pulled out from the grip create organic, open structures. The hard, white porcelain makes a contrast to the forms, which express the inherent properties of a material that originally is soft and flexible.

Practitioner Astrid Heimer
*Ceramic artist
Associate Professor
OsloMet – Oslo Metropolitan
University*



Title No dates

Description Documented by an outsider, the artwork captures culture as it transforms, bends, and builds through imagery, not words.

Artist Becky Beamer recognizes a delicate balance between the traditional Bedouin lifestyle and the Emirate's rapid urbanization. She reflects on her experience in the region through this sculptural book art object that combines craft with abstract photographs and found materials.

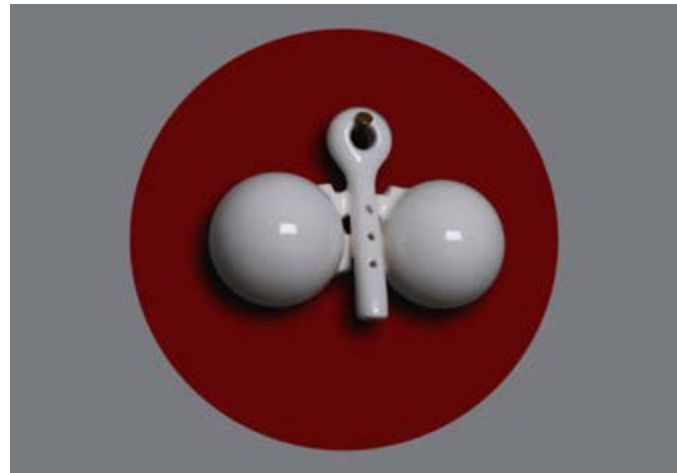
Practitioner Becky Beamer
Ceramic artist
Assistant Professor of Photojournalism
OsloMet – Oslo Metropolitan University
www.BEckyBEamer.com



Title Tidal current and Perpetual light

Description Blown glass, facet cut and high polished. After the piece is blown and annealed, it is cut with a diamond saw, polished and grinded in facets when it is cold. The transparent quality of the glass is an important for me and how the light breaks through the facets in the piece. Inspiration for this piece comes from my upbringing in the northern part of Norway and the meditative effect the ocean has on me.

Practitioner Kjersti Johannessen
Glass artist



Title

Penance Practices

Description

Material: Low fired porcelain.
In my porcelain sculptures I seek an industrial perfection, sometimes with details of discomfort or imperfection. I want to touch the viewer by creating associations that can create both fascination and unease. I have always been interested in social issues, and now I'm exploring our identity as an oil nation.

The sculptures are casted in plaster molds and carefully assembled into complex porcelain sculptures.

Practitioner

Gunhild Vatn
Professor of Ceramic Art



Title

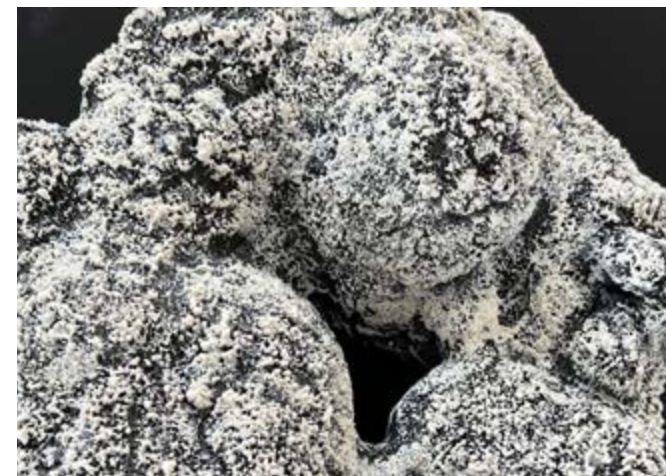
Fragment

Description

Material: Stoneware.
'Fragment' is an object where, within the frame of shape and surface, my aim has been visualising the eternal and circular process of weathering and decay, ongrowth and rebuilding that happens around us in different settings, but is especially visible in nature.

Practitioner

Kristin Andreassen
Ceramic artist
Associate Professor
OsloMet – Oslo Metropolitan University





Title The old log house portraits

Description “The old log house portraits” have very different expressions and appear as portraits of the tree that once lived. They are tired, weathered and have deep furrows.

I have been playing with creating graphic expressions that can be cut out of metal with plasma CNC.

Practitioner Kyrre Andersen
Assistant Professor
OsloMet – Oslo Metropolitan University



Title Astrocyte#1 Astrocyte#2 Astrocyte#3
Purkinje#7
Purkinje#8 Purkinje#9

Description Aspen wood, white pigmented wax, gold-leaf. Each object is carved from one round log of green aspen wood with hand tools only.

Each ‘Astrocyte’ has two parts held together with magnets and are named after a type of glia-cell in our brain. Like their namesake, they have tendril-like forms – end-feet – protruding from a central core.

Each ‘Purkinje’ has two or three parts and are named after a type of neuron in our brain. Like their namesake, they have extensive dendritic arbors protruding from central cores.

Practitioner Marte S. Gulliksen
Professor of Culture Education and Aesthetic Practice
University of South-Eastern Norway



Title

1. Majorstua PIN 3120 Camera
Plywood, MDF, PLA and vegan leather
2. Pictures Watered Out by Exposure Time

Description

The Majorstua PIN 3120 is a wooden pinhole camera made of plywood, MDF, PLA, vegan leather and paper made for 120 analog film. The camera is a unique object created at the wood workshop of OsloMet Makerspace.

The photographs, reminiscent of paintings, were taken with the Majorstua PIN 3120 camera and were watered out by long time exposures and the natural movements and breathing patterns of the photographer.

Lena Vida's artistic practice focuses on the relations between analog and digital crafts, such as painting and analog photography combined with digital media and makerspace-tools.

Practitioner

Lena Vida
*Artist, Assistant Professor
OsloMet - Oslo Metropolitan
University*



Title

1. Softness
2. Lightness

Description

'Softness' and 'Lightness' are sculptures that are created through an intuitive dialog with the clay. The feeling of form is essential in the creation of the object. The emotions felt while building comes through and the personal relationship with the clay is centred around self expression and an instinctive sense of being.

Materials:

1. Stoneware unglazed
2. Glazed marbelled stoneware (two clay bodies)

Practitioner

Marthine Spinnangr
Ceramic artist and product designer



Title
 1. Diaspora from 'Rare Species'
 2. Circulation from 'Rare Species'
 3. Aglaophotis from 'Rare Species'

Description
 'Diaspora'
 I grow each wearable artwork the way a gardener cares for and grows the exotic plants, where the slow process is central to develop each species. My collars are part of the 'slow fashion' movement, which is critical towards the over consumption in society, and in opposition to 'fast fashion'.



'Circulation'
 The collar is created in a textile laboratory in fluid transitions between dyeing baths and drying processes with natural and synthetic materials; silk organza, viscose, tulle, velvet, wire, organic plants, feathers, linen threads and artificial plants. In this way, I will show a new use of old craft techniques emerging from the traditional millinery profession.

'Aglaophotis'
 The collar is a result of a visual and textile research in a borderland of clothing, textiles, sculptural forms and wearable sculptures. They are like rare species, cultivated in a 'Herbaratorium'. The collar has been shown in Vogue Scandinavia and at Paris Fashion Week.

Practitioner
 Mona Strand
Textile artist



Title
 Clouds, stitches and red shoes

Description
 Materials: Synthetic leather and silk yarn. The simple stitches which vary in length and directions evoke expressions and moods when they unfold on the fabric.

The textile works are the starting point for an extended artistic dialogue between three artists: A storyteller, a choreographer and a textile artist.

Background textile: 3.00 x 1.40m.
 Textile in front: 0.91 x 0.74m.



Practitioners
 Randi Veiteberg Kvellestad
Textile artist
 Associate Professor
 Department of Art, Design and Drama
 OsloMet – Oslo Metropolitan University

Mimesis Heidi Dahlsveen
Oral storyteller and author
 Associate Professor
 OsloMet – Oslo Metropolitan University
 Department of Art, Design and Drama

Anne Bryhn
Choreographer/director
 Associate Professor
 Department of Art, Design and Drama
 OsloMet – Oslo Metropolitan University



Title Porcelain jewellery

Description Pendants casted with bone china, glazed and fired to 1240°C. Various texts added with ceramic decals (transfers).

Practitioner Sigrid Haugen
*Assistant Professor of Design
OsloMet – Oslo Metropolitan
University*



Title Reflection

Description Jewellery: Brooch
Material: Silver (925)
Technique: Folding and soldering

Through the folding of silver plates, volume and movement are created in the surface. From a monotonous surface, the perception of the material changes when light hits the surfaces at different angles. Not unlike the sun's reflection on the waves of the sea.

Practitioner Tina Tvedt
*Jewelry artist and Associate
Professor, Department of Art, Design
and Drama
OsloMet – Oslo Metropolitan
University*





Title	Green Panter is loose
Description	Surface design and patten construction Silk twill fabric digitally printed in a repeat pattern made from burnmarks made by hand. Creation of a repeat pattern for surface design through the act of burning, creates unexpected forms and unique results. The Green Panter was made into a garment and the Green Panter went into hide and seek mode.
Practitioner	Wenche Lyche <i>Associate Professor of Textile OsloMet – Oslo Metropolitan University</i>

Presenting the Craft Hub workshops for both continuing professional development (CPD) and community outreach.

Over 366 workshops across Europe supported the upskilling and exchange of practices of established craft practitioners, as well as reaching out to wider audiences, to encourage participation in supportive spaces and inspire a new audience of makers.

CHAPTER 6

The Craft Hub Workshops

CRAFT HUB WORKSHOPS

A celebration of Craft Skills and Knowledge Sharing

Community Outreach and Continuing Professional Development

Target: 305 workshops

A core value of Craft Hub is knowledge exchange and the development of Craft skills. In response to this aim, we have delivered over 366 workshops.

These fall within two categories: continuing professional development (CPD) and outreach workshops. CPD workshops are designed for craft makers and artists wishing to upskill, or to explore new processes and materials in different disciplines. Outreach workshops are tailored to participants and are typically orientated towards those new to Craft, with the aim of reaching wider audiences, to encourage participation in a supportive space and to inspire a new audience of makers.

Partners delivered a great diversity of workshops that touch on different thematic areas, including Experimentation, Innovation, Heritage, Social Inclusion and Sustainability.

Examples include workshoping the notion of 'can mending be fashion?' with participants exploring, through creative practice, the use of craft traditions within clothing repair as a counterpoint to the challenges posed by 'fast fashion'.

Heritage processes including wet felting of wool, and weaving of willow, were demonstrated, giving participants the opportunity to get hands-on with the materials and explore their creative potential.

An experimental approach was taken in glass-making workshops, creating bespoke moulds for glass-blowing and glass-casting; giving participants a wonderful opportunity not only learn about material and process, but also to engage fully with the design process.

In workshops supported by the Craffhub project, members of the a local recovery community for addiction, worked with Master Craftsman Eustacchio Santochirico and his team of young adults living with disability, to create papier-maché angels and other symbols whose origin can be traced to the triumphal float of Festa della Bruna, Matera. The workshops are a powerful demonstration of the role of Craft in social inclusion.

A small selection of our workshops are illustrated below, you can find out more by visiting craffhub.eu.



An example of a Craft Hub workshop developed by Materahub in collaboration with Comunità Emmanuel can be explored in the Craft Hub film:

BLOW-MOLDS I & II

13th of May 13:30 - 16:00 15th of May 14:00 - 17:00

VICARTE FCT, Hangar III, Caparica, Portugal

Tutor: María Renée Morales Lam, Gaffer: Robert Wiley



IMAGE CREDITS
LO-INVISIBLE STUDIO

Technique / craft

Blow Molds

Thematic area

■ Experimentation

Run by glass artist and designer María Renée Morales Lam, Lo-Invisible Studio is dedicated to the production of commissioned glass objects in the field of art and design. It is also a space that is open for sharing and exchange of knowledge related to making, through conversations, collaborations and workshops, as well as hosting visiting artists. Lo-Invisible Studio welcomes people from all ages and backgrounds to approach material in an unconventional and curious way.

Commissioned by VICARTE/NOVA, Lo-Invisible Studio organized a series of twenty one hands-on workshops for the Crafthub European Project.

The process of mold making allows us to reproduce surfaces and objects in a diversity of materials such as plaster, glass, clay, metals, etc, for both functional and artistic means. There are also a variety of glass techniques to later achieve the final objects employing the use of these molds such as: casting, slumping, fusing, blowing, among others.

During this workshop we will analyze everyday three-dimensional objects, and build two-part molds from these artifacts, or from our own clay models.

Participants will learn to calculate the volumes of the molds, prepare and mix materials, use wooden boxes or learn how to hand-build molds, understand the drying and curing process, prepare the end material to be blown, and learn about the maintenance of the tools and workspace.

We will explore the negative space surrounding matter, and from this understanding we will build molds to reproduce objects in glass. We will finally blow glass into our plaster molds.

Blow Molds I

In this course, participants will learn the technique to build two-part plaster molds from everyday objects or clay positives. The resulting molds will be used to blow glass in the following workshop.

Blow-Molds II

In this workshop, participants will learn to blow glass into their own plaster molds. This process allows the replication and prototyping of hollow objects in glass, for both, utilitarian and artistic purposes.

BORRIS LACE BY POST PROJECT LACEMAKING

10th May 2021

Orchard Craft Studio, Dunleckney, Carlow, Ireland

Tutor: Ally Nolan, Jules Michael



Technique / craft

Lace Making
Textiles

Thematic area

- Heritage
- Social Inclusion
- Sustainability



Maker Interview

Find out more about Orchard Craft Studio - Borris Lace, on the Craft Hub YouTube channel

Borris Lace was introduced to South County Carlow 174 years ago by Lady Harriet Kavanagh of Borris House as a way for local people to make an income during famine times. The Borris Lacemakers Group was established in 2016 to redress the decline of the craft. “The Borris Lace by Post project” is mirroring the concept of supporting local communities through troubled times by addressing positive mental health, physical dexterity, promoting this craft and all the history, links and stories that go with it. This project was developed by the Arts Service of Carlow County Council and Creative Ireland Carlow working with Jules Michael, Ally Nolan and the Borris Lacemakers Group. Borris Lace by Post has been funded and supported by Creative Ireland and Craft Hub EU making it a truly collaborative process in every sense.

The women involved in this project worked with Carlow County Council on the Craft Hub EU project to develop workshops for others to learn and develop their own lace making skills. We also held a workshop in Matera, Italy during the opening exhibition of the international travelling exhibition.



Example 1



Example 2



Example 3



Example 4



Example 5



Example 6

BRUSH MAKING

7th August 2023 10am – 1pm

Dylan Thomas Centre, Swansea

Tutor: Rosa Harradine



IMAGE CREDITS
ROSA HARRADINE
SHELLEY W DAVIES PHOTOGRAPHY

Technique / craft

Brush-making

Thematic area

- Heritage
- Sustainability

Craft Hub at UWTSD, commissioned Broom and brush maker Rosa Harradine to deliver two half-day workshops to share the history and techniques of brush making.

Participants learned how to make three different brushes using arenga, tampico and broomcorn fibres. These were bound with hemp cord and finished with a cotton strap for hanging. Participants had the chance to experiment with different colours and designs, and went away with three lovely brushes by the end of the session.

No previous experience was necessary, however brush making is surprisingly physical, so needed a reasonable amount of dexterity in the hands and feet, as participants found out when they were asked to wear socks as there were working with their shoes off!

About Rosa:

Rosa Harradine makes brushes and brooms using natural materials and aims to make pieces that are beautiful as well as useful. At the end of their natural lives, the brushes are completely compostable. All waste trimmings from the making process are added to her compost heap.

Rosa works from her garden workshop in Carmarthen and harvests wood for her broom handles from her own small patch of woodland. Her long-term goal is to grow her own fibre for making full-size brooms, as well as plants for making natural dyes. She strives to leave a small impact on the earth and this would be the ultimate in her quest for sustainability.

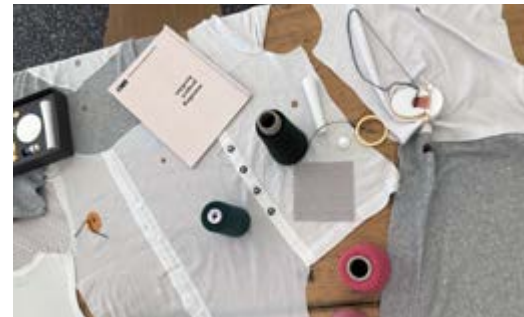
Rosa was chosen as a TOAST New Maker 2022

CAN MENDING BE FASHION?

2ND SEPTEMBER 2023, 1 DAY

Climate Summit, Middelfart, Denmark

Tutor: Louise Ravnløkke and Iryna Kucher



Technique / craft

Hand-stitching
Weaving
Color-work

Thematic area

■ Experimentation
■ Sustainability

The event and workshop were organized as part of ongoing research on how design can contribute to contemporary and emerging development of craft tradition within clothing repair.

The event explored practice of repair as a personal take and opposition to the fashion industry's urgent issues with fast consumption and waste of clothing. The event was organized as a whole day event, where visitors of the Climate Meeting were invited to take part in discussions around clothing repair, by taking part in the actual practice of repair and just by passing by. For the event, there were materials, tools and garments to repair that participants could engage with – and thereby potentially learn new techniques and exchange creative repair solutions.

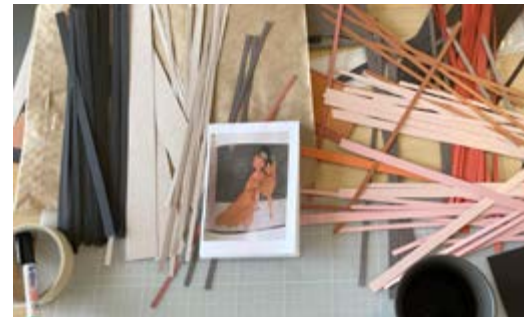
For a shorter workshop during the day, participants were asked to bring a garment with holes, stains or similar that they wanted to repair. For two hours during the day, participants were introduced to and guided in different techniques and expressions for repair. Here, different levels of ambition and experience with sewing techniques were taken into consideration. For example, it was possible to create personal mending expressions through embroidery and different uses of colours and threads – also called 'creative visible mending'.

COLOUR & MATERIAL – WEAVE

27th April 2022, 1 Day Workshop

Design School Kolding

Tutor: Iben Høj and Signe Fink, educators in textile design



Technique / craft

Weaving
Colour-work

Thematic area

■ Experimentation



Digital Content

Link to newsletter describing the series of workshops related to the Craft Hub residency held at Design School Kolding, Spring 2022.

At the series of workshop invited 14 external practitioners were invited to a series of workshops to engage with techniques used in textile design to openly discuss matters of colour and material across craft discipline. The field of textile design is often seen in collaboration with other craft disciplines, such as textiles for clothing or interior. Introducing others to try a selection of techniques opened a discussion of the role of colour and materials in relation to product experiences – further leading to a playful engagement and a broader discussion on creativity through making.

The workshops were facilitated by textile designers and workshop managers from the textile department at Design School Kolding Signe Fink and Iben Høj, drawing on their many years of experience in textile printing and knitwear design respectively.

The introduced principles and methods were throughout the workshop series explored applying various techniques. With a material-based approach, participants experimented with developing ideas within colour, material and surface design.

This second workshop added to the series by further exploring colorwork through weaving sketches using various strips of paper (colors shades and paper qualities).

Find all the lovely experimentation on color/material-work in the Craft Hub Material Library.

CRAFTING PATTERN AND PRINT

15th September 2023 10am – 12.30 & 1.30pm – 4pm

Swansea College of Art, Dynevor, De-La Beche Street, Swansea SA1 3EU

Tutor: Harriet Popham



Technique / craft

Print-making

Thematic area

- Heritage
- Innovation



Maker Interview

Find out more about Harriet Popham and her practice, on the Craft Hub YouTube channel

Craft Practitioner and Print Maker Harriet Popham delivered two half-day workshops, introducing participants to printmaking with Tessellating Lino Tiles. The workshops were hosted within the specialist Print Making department of UWTSD's Swansea College of Art.

The workshop took participants from the drawing and motif development stage right through to a patterned print. They learned how to carve using lino tools, interpreting their drawings and cutting a small-scale design (13cm x 13cm) into a block of lino. They learned how to ink up and print their blocks, creating tessellating patterns, exploring repeat mechanisms and colour, using this wonderfully immediate and direct craft skill.

Harriet provided examples and templates to assist and inspire workshop participants, and showed how to print by hand without a press, so that participants can continue to experiment without specialist equipment after the workshop.

About Lino Printmaking

Lino Printmaking is currently enjoying a resurgence in popularity and craft practitioners such as Harriet use it as a brilliant way to translate their primary drawings and inspiration. The workshop will inspire new print makers to take this technique away and make more – on the kitchen table, in the classroom, in the studio – it is versatile and relatively easy to set yourself up to carry on making.

About Harriet:

“I make cheerful illustrative prints that celebrate places and moments in time. I love pots, bowls, pattern, carving lino and contrasting pops of colour.”

DANISH CORD WORKSHOP

3-4 December 2022; 9-4pm

Williams and Cleal, Taunton, Somerset

Tutor: Oli Crutch



Technique / craft

Danish Cord Weaving

Thematic area

■ Heritage



Digital content

To find out more about Williams and Cleal, visit the Craft Hub YouTube channel

Williams and Cleal Furniture School delivered a two-day workshop to introduce new makers to the Danish Cord technique. Participants spent a weekend immersed in the craft of Danish Cord weaving, a stylish and popular upholstery technique commonly used for chairs, benches and stools.

Participants were provided with a pre-made stool in Ash. On the first day, they were tutored on how the stool frame was made, in case they wished to make the stool outside of the course. They then prepared a stool frame for finishing, and then finally got hands on experience of applying a finish to another stool in preparation for the Danish Cord upholstery.

Tutor, Oli, demonstrated Danish Cord weaving patterns to the group, and then focused on a pattern to be woven on the stool frames. The remainder of the weekend was taken up with hands-on experience of weaving the Danish cord seats.

At the end of the weekend, participants had a high quality woven Danish Cord stool.

Not only that, but participants left with the skill of Danish Cord Weaving to take forward to future furniture projects.

About the process:

Danish cord, an incredibly strong 3 ply paper rope, gathered attention in mid-Century Denmark and Europe for its unique woven aesthetic appearance, ease of production and longevity. It's difficult to replicate by machine, so is generally only seen on high end furniture handcrafted by makers.

About Williams & Clean:

Williams & Cleal Furniture School was created to share our passion and enthusiasm for quality craftsmanship, beautiful functional design, and teaching. Since 2007 we have been delivering professional woodworking and furniture design courses to all ages and backgrounds and from all around the world.

FELTING PROCESS

7th June 2023, 3pm - 6pm

Cultural Venue of Islahane, Thessaloniki Greece

Tutor: Konstantia Vlachidou

This workshop was a unique opportunity to discover traditional craft techniques. Wet felting is one of the oldest wool processing processes, through which the participants constructed a woolen surface, leaving their creative expression free to choose the colors, shapes and lines that will give shape to the final project. Taking advantage of the properties of wool, the later technique of dry felting (needle felting) was used, in order to create relief designs on the piece created earlier.



IMAGE CREDITS
NIKI SFEROPOULOU

Technique / craft

Felting

Thematic area

- Heritage
- Sustainability



Maker Interview

Find out more about Konstantia Vlachidou and her practice on the Craft Hub YouTube channel.

FROZEN TEXTILES – PROVOKING TEXTILES THROUGH MINUS DEGREES

22nd February 2022

Grorud Forest, just outside Oslo. Before sunrise.

Tutor: Wenche Lyche, Associate Professor



The aim of this workshop was to see how properties in silk and wool would react to minus degrees. So before sunrise we skied out into a lake where we set up a fire and had coffee first. Then we exposed the fabrics to liquid and hung it up or held it up to see the reaction- The reaction was immediate. The question is whether this would create new reflections on creativity, new craft ideas, products or process options?

The students had already digitally printed the textiles we brought out and it was nice to see student reactions on reflection on minus degrees on their textile. The wool was standing up on the lake, so was the silk- up in the air. Great reaction to provocations.

Technique / craft

Textiles
Minus Degrees
Creativity

Thematic area

- Experimentation
- Sustainability



Maker Interview

To find out more about Wenche and her creative practice, take a look at her profile on the Craft Hub platform:

GLASS RELIEF, SLUMPING TECHNIQUE

10th March 18:00 - 21:00, 11th March 18:00 - 21:00, 1st June 18:00 - 21:00

Lo-Invisible Studio, Rua Fernão de Magalhães 16, Lisbon, Portugal

Tutor: María Renée Morales Lam



IMAGE CREDITS
LO-INVISIBLE STUDIO

Technique / craft

Glass Slumping

Thematic area

■ Experimentation

Run by glass artist and designer María Renée Morales Lam, Lo-Invisible Studio is dedicated to the production of commissioned glass objects in the field of art and design. It is also a space that is open for sharing and exchange of knowledge related to making, through conversations, collaborations and workshops, as well as hosting visiting artists. Lo-Invisible Studio welcomes people from all ages and backgrounds to approach material in an unconventional and curious way.

Commissioned by VICARTE/NOVA, Lo-Invisible Studio organized a series of twenty one hands-on workshops for the Crafthub European Project.

Through the slumping technique, glass can be shaped at a certain temperature and over a period of time.

In this introductory course, participants will learn how to build refractory open-face-molds from different clay surfaces. These molds refer to those that have an entire side exposed or open, where the glass will be laid on. As refractory materials we will use plaster and silica powder, for which the audience will first be introduced to the safety equipment necessary while working with these materials. The participants will learn how to prepare their clay surfaces that will receive the liquid mix, calculate the volume of their molds, weight and prepare the dry materials and the liquid mix, and how to properly pour the mix in their clay matrix avoiding the appearance of bubbles. The molds will be left to cure, and once completely dry, these will be fired with pre-cut sheets of float glass (window glass). Through this thermoformed process, it is possible to achieve textured glass reliefs, which will show the imprints of the molds - a material translation from the clay surfaces. Finally the participants will learn the basics of how to handle, use, clean and maintain the working place, tools and equipment employed in this process.

GOLDSMITH & JEWELLERY MAKING WORKSHOP

16th & 18th January 2023, 22nd February 2023, 25th April 2023, 22nd May 2023.

St Leo's College, Old Dublin Road, Carlow, Ireland

Tutor: Mary Bourke, DeBurca Designs



Technique / craft

Goldsmith
Jewellery Making

Thematic area

- Heritage
- Sustainability
- Experimentation

As a Science postgraduate student, while working towards a PhD in Neuroscience Mary took up an evening course in NCAD- National College for Art and Design, in jewellery making.

Driven by a passion for making Mary trained to be a goldsmith with the Design and Crafts Council of Ireland, DCCI. She worked in the jewellery trade for several years refining her skills and set up her own studio in 2003. Mary creates all the pieces at her workbench in my studio in rural county Carlow overlooking the Barrow valley. The studio shelves display sources of inspiration such as dried leaves, shells, pebbles, and lots of books that feed her imagination and designs. She takes ideas from nature such as repetition and pattern and the interplay of light, line and shadow, and demonstrates these through my jewellery designs, working with silver, gold, pearls and precious stones. She has developed a number of jewellery ranges in both silver and gold, and she loves to create personalised one of a kind pieces for individual clients.

Mary shared her knowledge with school aged teens in a bid to explain the craft sector and the possibility of this creative job path for school leavers.



Goldsmith & jewellery making

Find out more about Mary's practice from her profile on CraftHub.eu.

GUIDED TOURS & WORKSHOPS FOR ELEMENTARY STUDENTS

8th and 15th of June 2023

Cultural Venue of Islahane, Thessaloniki Greece

Tutor: Evita Stavrou



IMAGE CREDITS
NIKI SFEROPOULOU

Technique / craft

Pin-making

Thematic area

- Social Inclusion
- Heritage
- Sustainability



Maker Interview

Find out more about Evita Stavrou and her practice on the Craft Hub platform.

Thessaloniki Greece, elementary students had the opportunity to visit the exhibition with their teachers, learn about the importance of crafts heritage and the purpose of the particular European programme. They were guided by the Curators in the venue and then they participated in a workshop, where under guidance they created their own pin inspired by the showcase pieces.

150 elementary students were enrolled in the activities.

INTRODUCTION TO BOTANICAL DYEING

15 September 2023, 10am - 4pm

Swansea College of Art, Dynevor, De-La Beche Street, Swansea SA1 3EU

Tutor: Siân Lester



Technique / craft

Natural Dyeing

Thematic area

- Sustainability
- Innovation
- Heritage



Maker Interview

Find out more about Siân Lester and her practice, on the Craft Hub YouTube channel

Welsh textile artist Siân Lester shared her knowledge and skills in a one-day introductory botanical dyeing and shibori workshop at Swansea College of Art, for Craft Hub.

Siân guided participants through an exploration of a range of both foraged and global plants, some with close links to the heritage and history of Wales. Participants learned how to successfully make up dye baths to dye cloth and achieve a spectrum of colourful, long-lasting hues from an accessible range of plant and food sources. We played with the resist techniques of shibori to create marks and patterns on cloth.

Siân assisted participants with making a record of all the dyeing, so that they left with a small logbook for future reference.

About Siân:

Siân Lester is an artist with a long-established career in textiles, specialising in sustainable approaches associated with her season-based dyeing, art and research. She integrates and shares these processes within her visual and socially engaged arts practice. Over the last 10 years, Siân has focused on experimenting extensively with plant dyes and attended many international natural dye conferences where she has learnt from master dyers: evolving her thinking and making. Her practice and teaching moves away from commercial, chemical-based textile processes to a slower, kinder and more ethical approach, rooted within the rhythms and cycles of the environment. Siân's methods encourage multi-sensory bonds with plants and colour, supporting biophilic and conscious connections to place, land and local ecologies.

Participants will learn:

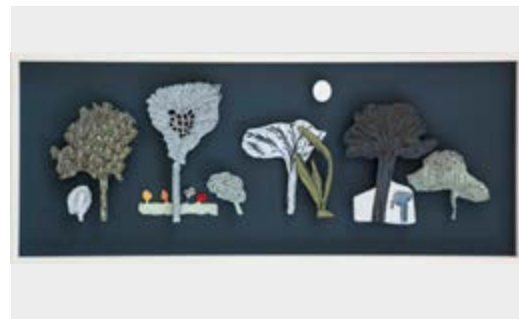
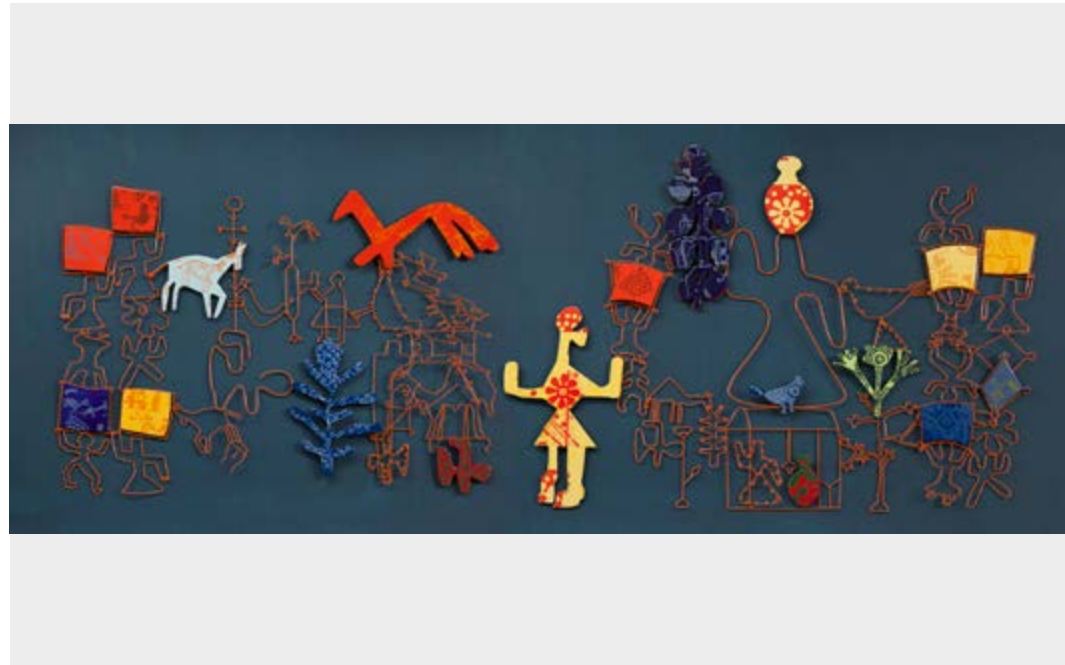
- How to use foraged dye plants
- How to prepare and modify dye baths
- Knowledge of historical and cultural contexts of botanical dyeing
- Knowledge of contemporary, ethical and sustainable application to craft and art practices
- Practical and accessible knowledge of dyeing methods to continue experimenting after the workshop

INTRODUCTION TO ENAMELLING ON METAL

15 September 2023, 10am - 4pm

Swansea College of Art, Alex, Alexandra Road SA1 5DU

Tutor: Julia Griffiths-Jones



Technique / craft

Enamelling

Thematic area

■ Experimentation

Wales-based artist maker Julia Griffiths-Jones shared her expertise in a one-day introductory enamelling workshop, for Craft Hub. The workshop was hosted in the Design Crafts Department at Swansea College of Art, UWTSD.

Working on prepared steel shapes, workshop participants were taught the whole enamelling process, beginning with pouring liquid enamel onto the surface of the steel. This substrate, when dry, was used to draw and make marks onto. These drawings were then fired in a kiln.

The surface was reworked and fired multiple times using a variety of enamel colours to achieve the desired result.

This was a workshop for new makers, with no previous experience necessary. Creative and technical tuition was given throughout the day.

About Julia:

“My work is concerned with the translation of Textile techniques such as stitching, quilting, patchwork, embroidery, into a wire and metal form; thus changing its original nature and function but retaining the meaning and the decoration. I am very inspired and influenced by Textile work created by women alongside their domestic duties as much as for need as for warmth. This interest began when I was a student at the Royal College of Art.”



Maker Interview

Find out more about Julia Griffiths-Jones and her practice, on the Craft Hub YouTube channel

JEWELRY DESIGN & INNOVATION

7th June 2023, 3pm - 6pm

Cultural Venue of Islahane, Thessaloniki Greece

Tutor: Vasiliki Skopi

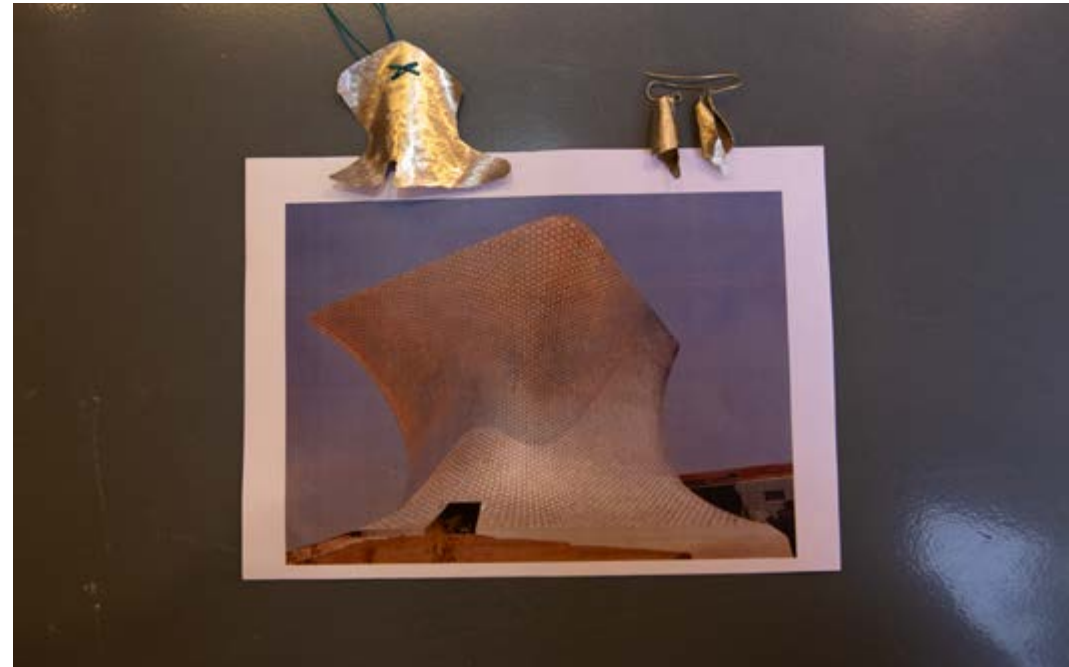


IMAGE CREDITS
NIKI SFEROPOULOU

Technique / craft

Handmade jewelry design

Thematic area

- Heritage
- Social Inclusion

During the workshop an original handmade jewelry with a visual approach to the use of the materials was created. Metals such as brass, alpaca plates and copper were used, as well as brass, copper wires and alpacas. The process started with design of the form of the jewel followed by cutting and filing the metal according, always, to the needs of the project. The jewelry was completed with finishing techniques and binding. Finally, the work of each apprentice was presented to the plenary session and was discussed for difficulties encountered in the use of metals as well as any questions that they arose.



Maker Interview

Find out more about Vasiliki Skopi and her practice on the Craft Hub YouTube channel.

MOLDS FOR GLASS CASTING

20th March 10:00 - 14:00, 31st May 9:30 - 13:30

Lo-Invisible Studio, Rua Fernão de Magalhães 16, Lisbon, Portugal

Tutor: María Renée Morales Lam



IMAGE CREDITS
LO-INVISIBLE STUDIO YARA FUKIMOTO

Technique / craft

Moldmaking for Casting

Thematic area

■ Experimentation

Run by glass artist and designer María Renée Morales Lam, Lo-Invisible Studio is dedicated to the production of commissioned glass objects in the field of art and design. It is also a space that is open for sharing and exchange of knowledge related to making, through conversations, collaborations and workshops, as well as hosting visiting artists. Lo-Invisible Studio welcomes people from all ages and backgrounds to approach material in an unconventional and curious way.

Commissioned by VICARTE/NOVA, Lo-Invisible Studio organized a series of twenty one hands-on workshops for the Crafthub European Project.

The glass casting technique allows the replication of glass objects mimicking other artifacts or surfaces from everyday life, or for design or artistic purposes. Through this process one can achieve solid glass objects. It is first necessary to build a refractory mold from a matrix, object or model. These can be real objects, or often wax, alginate or clay replicas.

In this course participants will create a small clay three-dimensional sculpture with a flat base, which will become the side of our mold that will be open, and where we will fill the glass from.

As refractory materials we will use plaster and silica powder, for which the audience will first be introduced to the safety equipment necessary while working with these materials.

The participants will learn how to prepare their clay surfaces that will receive the liquid mix, calculate the volume of their molds, weight and prepare the dry materials and the liquid mix, and how to properly pour the mix in their clay matrix avoiding the appearance of bubbles. Once the mold is ready, the participants will calculate the glass needed to cast their pieces in their molds.

After letting the mold dry for several days, the molds will be loaded in an electrical kiln and filled with glass chunks. During the firing, the glass will reach high enough temperatures that will allow the glass to melt and fill the void within the mold.

Finally the participants will learn how to de-mold and clean their work. A basic coldworking (grinding and polishing) process will be undertaken by the tutor if necessary.

In addition the participants will learn the basics of how to handle, use, clean and maintain the working place, tools and equipment employed in this process.

OBVARA (I)

February 4. 2022

Kjeller, OsloMet, Norway

Tutor: Kristin Andreassen, associate professor



The workshop Obvara (I) was held in wintertime (February 2022) for students, alumni and faculty staff members at the department for Product design, Oslo Metropolitan University (OsloMet). Obvara is an ancient low firing technique for ceramics, originally from Eastern Europe. It is also called Baltic raku. Most of the participants had experienced raku firings, where glow hot ceramic pieces are put into sawdust to create smoke that creates specific effects on surfaces and glazes. With the Obvara technique the ceramic pieces are also removed glow hot from the kiln, but with this technique liquid fermented mixture – sourdough - was used instead of sawdust. The participants experienced the technique as fascinating, and the smell of bread dough was surprising. Porcelain, stoneware and earthenware were used. The finished pieces had nice variations of earth color, from the clay's own color to beige, brown, and towards black. From the results some had achieved typical bubble patterns, and other surface effects different from what the participants had seen before. Due to the weather and the high temperature from the firing, the workshop was simultaneously a cold & warm experience.

IMAGE CREDITS
ACTION COLLECTIVE



Technique / craft

Ancient firing technique

Thematic area

■ Experimentation



Maker Interview

Find out more about ceramic surface qualities in the work by Kristin Andreassen.

CRAFTHUB WORKSHOPS FOR SCHOOLS IN MATERA, ITALY

December 2022 – September 2023

Matera, Italy

Tutor: Team Art Studio, Veronica Scardillo and Giorgia Garofalo, Emanuele D'Agostino



BECKY RICHES
ACTION COLLECTIVE

Technique / craft

Print-making; 3D printing,
Recycling
Industrial Waste

Thematic area

- Experimentation
- Social inclusion
- Sustainability
- Innovation



Team Art studio
Meet Ink
workshop



Profile Marica
Montemurro



Profile Gianni
Papapietro



Profile Emanuele
D'Agostino



Profile Giorgia
Garofalo

Materahub, working with local practitioners, has curated the development of workshops to promote craft to a diverse public including locals, tourists, students and underrepresented or marginalised groups. It was particularly important to engage schools to stimulate new passions and potential future craft practitioners.

Secondary school students participated in a number of 'Meet-ink – Carve, ink and print!' workshops designed by a Team Art Studio, a creative activity that merges graphic design with artistic manual craftsmanship.

Primary school students participated in the Creative Recycling workshop designed by local practitioners Veronica Scardillo and Giorgia Garofalo, an activity that explores how to give new life to waste materials coming from large-scale industry and communicate the importance of creating a sustainable and circular economy (more details in Matera local dimension Chapter 3)

Middle school students explored the creative potential of 3d printing thanks to a collaboration with a local recovery community for addiction, the 'Comunità Emmanuel Centre'. Local electronics enthusiast, Emanuele D'Agostino, during his time in the community, became interested in 3D printing techniques and with the help of crowdfunding was able to purchase a printer. He went on to build 2 more printers and self-studied online to obtain an 'Autocad' certification (Train the Trainer) on 3D printing.

Materahub engaged Emanuele as a professional trainer to deliver workshops to students. The workshop includes a testimonial element, describing his passion and curiosity for electronics, the technical and creative side of 3D printing together with hands-on experience and the creation of customised objects.

This workshop gave Emanuele an opportunity to harness new skills and reintroduce himself into the working environment, but also, deliver an important message to local students on the values and potential of supporting social inclusion and providing equal opportunities for everyone, regardless of their background, to achieve their full potential in life.

CRAFTHUB WORKSHOPS CREATED OPPORTUNITIES FOR PRACTITIONER PROFESSIONAL EMPOWERMENT

December 2022 – September 2023

Matera, Italy

Tutor: Team Art Studio



BECKY RICHES
ACTION COLLECTIVE

Technique / craft

Print-making;
Design, Illustrations

Thematic area

- Experimentation
- Social inclusion
- Innovation



Team Art studio
Meet Ink
workshop



Profile Marica
Montemurro



Profile Gianni
Papapietro

Crafthub Italian partners, Materahub, have guided a local start-up creative studio in Matera, Italy, to experiment on the development of original products and identification of new audiences.

Team Art Studio, launched in 2020, works with ceramic, illustration and printing techniques. In the first digital round of Crafthub residencies they explored new opportunities for growth through the ideation of new artisan products.

In the second round of residencies they visited Design School Kolding to participate in the Color, Material and Surface Design residency and were subsequently asked to develop a workshop, inspired by this residency and their own artistic experience.

The manual printing workshop 'Meet-ink' was born!

Carve, ink and print!

Graphic design meets artistic craftsmanship in an activity that stimulates the mind and creativity.

Our eye perceives beauty subjectively, the combinations of shapes and colours and our taste in them is something strictly personal and often influenced by our mood of the day. Meet-ink began as a creative activity that brings together the manual techniques of linocut printing and the basics of visual perception of form and colour. This workshop has been designed with two possible target groups in mind: professionals and students in the field, and citizens and tourists who want to bring their interests closer to artistic techniques.

Through a series of dissemination activities targeting the local community, vulnerable groups, schools and professional institutions, hotels, B&Bs and tourism networks in Matera, new audiences have been introduced to the creative work of Team Art Studio.

They have delivered 15 workshops to over 150 participants and are working to replicate the format.

EXPERIMENTING WITH CRAFT AND THE CREATIVE PROCESS TO PROMOTE SOCIAL INCLUSION

December 2022 – September 2023

Matera, Italy

Tutor: Team Art Studio



BECKY RICHES
ACTION COLLECTIVE

Technique / craft

Print-making; 3D printing,
Recycling, Industrial Waste

Thematic area

- Experimentation
- Social inclusion
- Innovation



Profile Emanuele
D'Agostino



Creative process
social inclusion

Within the Crafthub project, Materahub felt driven to focus on how craft could provide opportunities to promote social inclusion. A new collaboration was created with a local recovery community for addiction, the 'Comunità Emmanuel Centre' in Salandra, a town close to Matera (Italy). The community members were invited to participate in different workshops designed or commissioned by the Crafthub project to pass time, be creative, learn a new skill and visit new environments.

By working together with the Community staff, Materahub understood the importance of 'getting to know each other' first. An opportunity was created for the craft practitioners delivering the workshops to visit the community, present their workshops and meet the community members. This visit made the difference - and was an emotional and positive experience for all present - helping everyone understand how to effectively engage with each other.

What did the community members think of the Crafthub workshops?

"This workshop has been wonderful and I would do it again a million times"

"It was my dream to learn how to make papier-maché. I would like to thank everyone who has made it possible"

"It was nice because you learn new things, you meet new people, metaphorically, getting your hands dirty helps apparently different people find something in common." (Civil Service Volunteer)

Materahub is currently collaborating with the 'Comunità Emmanuel' on new project ideas to continue and enrich this collaboration further.

SOUND LAB: BONE DRY CLAY

9th June 19:00 - 21:00

Lo-Invisible Studio, Rua Fernão de Magalhães 16, Lisbon, Portugal

Tutor: Pablo Díaz • Organiser: Lo-Invisible Studio



IMAGE CREDITS
LO-INVISIBLE STUDIO

Technique / craft

Sound Lab

Thematic area

- Experimentation
- Technological Innovation

In this workshop we explored sound features of clay as well as possible methodological scopes related to it.

Different approaches from music and sound sculpture were used as a way to allow us to listen and explore as freely as possible.

In addition, some tools such as open source softwares (reaper, audacity) and microphones were shown and briefly explained to give tools for further experiences.

The participants had time to play with clay in order to achieve intuitive shapes. Partially dried, so that these can be later subject to sound experimentation. Also, previously prepared bone dry clay pieces in a variety of shapes and sizes were available to work with during the workshop.

The main objective is to give a base that enables us to play with any material and be able to listen and register it in a personal way.

TAFTOHRONIES (AT THE SAME TIME)

7th June 2023, 3pm - 6pm

Cultural Venue of Islahane, Thessaloniki Greece

Tutor: Vasilis Karkatselis

The workshop tried to investigate what happens when we bring near (side by side) people who have never met, or persons who lived in different times. The medium for this investigation was photography and traditional weaving was used as a technique (kilim), to create one more decorative or artistic element. The invasion of randomness and surprise that arises from this process, despite the strict frame, were not only welcome but also the reason for the creation of corresponding works.



IMAGE CREDITS
NIKI SFEROPOULOU

Technique / craft

Photo weaving

Thematic area

■ Experimentation



Maker Interview

Find out more about Vasilis Karkatselis and his practice on the Craft Hub YouTube channel.

WILLOW WEAVING WORKSHOP

4 October 2022; 10-4pm

Horam Manor Farm, Horam, East Sussex

Tutor: Dominic Parrette



Technique / craft

Willow, Weaving

Thematic area

- Heritage
- Sustainability

Craft Hub was delighted to commission willow-weaving craftsman, Dominic Parrette to deliver a workshop for participants new to the craft.

Dominic introduced participants to the wonderfully versatile material of Willow, its different varieties and methods of processing. Participants were shown how to weave willow spheres and pods, learning sculptural techniques including a random weave to create a flowing natural sculpture in willow.

Participants made either a sphere or pod-like structure up to 2 foot in diameter.

About Dominic:

Dominic is a Sussex based basketmaker, willow grower and teacher specialising in traditional frame baskets, organically woven willow forms and beautiful, strong plant supports.

He sources willow, sweet chestnut, and hazel from local coppice and is committed to sustainable woodland management. Dominic makes woven products for small gardens and allotments as well as taking on commissions for clients such as garden and interior designers and larger organisations such as The National Trust and Kew at Wakehurst.

Dominic is a member of the Basketmakers Association and the Heritage Crafts Association

Workshop feedback:

“It was a fantastic workshop and the tutor was wonderful. it was really well planned and the time we had to complete the piece was perfect. It really went beyond my expectations and the quality of the work produced by everyone was really strong.”

“The workshop was well organised and well run. I am thrilled with the sculpture I was able to produce and it has been well admired. I have recommended the course to others”

“Dominic ran the workshop very well, allowing us each to choose the sculpture we wanted to attempt. He gave us time to work whilst being aware of what point we were each at, spending time with each person, encouraging and giving pointers throughout the session, enabling us all to create our amazing large sculptures”

Presenting the Craft Hub Festival that ran in September 2023 in Swansea (Wales).

A true celebration of craft, 36 workshops delivered in 2 days by international craft practitioners, driven by a key theme of community engagement and social inclusion through craft making.

CHAPTER 7

The Craft Hub Craft Festival

THE CRAFT HUB FESTIVAL AND EXHIBITION

A celebration of Craft

Festival: 15-16 September 2023 **Exhibition:** 15-27 September 2023

Swansea, Wales

Craft Hub Festival and Exhibition!

We were delighted to host the Craft Hub Festival at the University of Wales Trinity Saint David in Swansea in September 2023.

A key theme of the festival was community engagement and social inclusion through craft making. The festival featured 36 workshops delivered at 6 venues across the Swansea region, with 1011 direct workshop participants over the Festival period!

The workshops were delivered by a wonderful selection of international craft practitioners with content tailored to different audiences, all with the aim of increasing awareness and appreciation of craft as well as encouraging participation of those new to craft.

As well as formal long-format workshops, the festival featured pop-up workshops in the Quadrant Shopping Centre, in the heart of Swansea. By offering different format workshops, we engaged with as many visitors

as possible! Those with less time available could take a pause and make an origami Swan! Others could try their hand at lino-printing onto a tote bag. For those with a little more time, the Yo-Yo quilt making was very popular, with visitors sharing their stories and having a chat while working together. Our younger visitors especially enjoyed the decorative head-band workshops; learning how to make pompoms and flowers from mixed materials to decorate their head band.

The feedback received has been outstanding. So many visitors have expressed their appreciation and desire for more, with a recurring question of “What’s next”!!

Many of the craft practitioners who worked with us to deliver workshops and artist talks are featured on our Craft Hub platform and on our Craft Hub YouTube Channel. Do take a look to find out more about these talented makers!



IMAGE CREDITS
1-2 AMANDA ROSE
3 MONIKA GRABOWSKA



Find out more about some of our participating Craft Practitioners, explore our Maker Interview Films:

Social Media

Facebook
[@Crafthubeu](#)

YouTube
[@crafthubeuropeanproject7605](#)

Instagram
[@crafthubeu](#)

Website
www.crafthub.eu

THE CRAFT HUB FESTIVAL WORKSHOPS

A celebration of Craft Skills and Knowledge Sharing

Festival: 15-16 September 2023

Swansea, Wales

Workshops and demonstrations

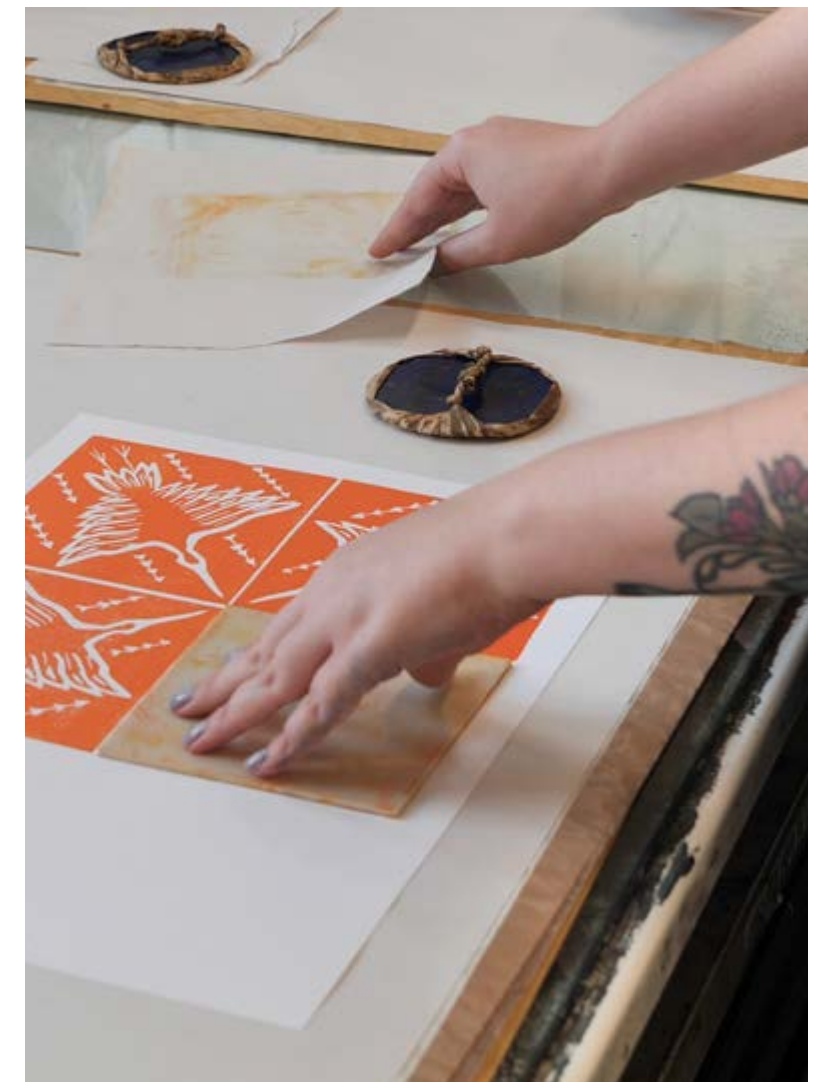
A core value of Craft Hub is knowledge exchange and the development of Craft skills. In response to this aim, Craft Hub partners delivered 366 workshops during the project's lifetime.

The workshops fall within two categories: continuing professional development (CPD) and community outreach workshops. CPD sessions are tailored to craft practitioners and artists who wish to upskill, or to explore new processes in different disciplines. Our outreach and community workshops are adapted to different participant profiles and are typically orientated towards those new to Craft. The workshops aim to reach wider audiences, to encourage participation in a supportive space, and to inspire a new audience of makers.

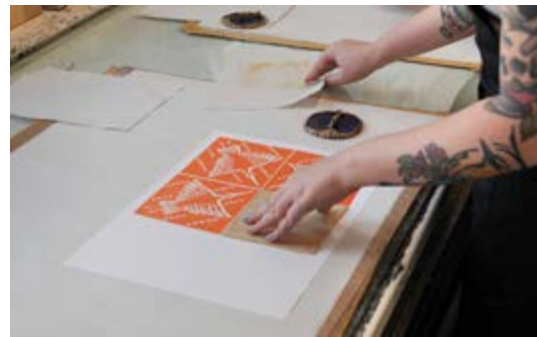
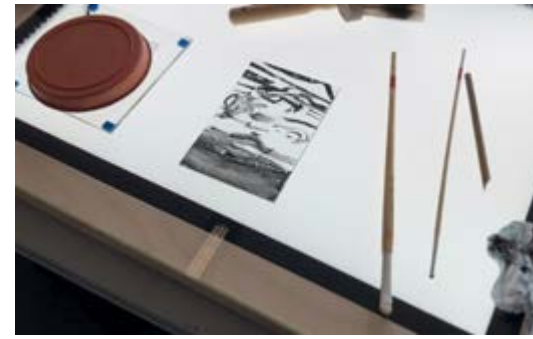
We were delighted to host a diverse range of craft workshop as part of the Festival, delivered by leading Craft Practitioners.

Workshop topics included: Borris lace-making, with the wonderful lace-makers from Carlow, Ireland; an introduction to Sashiko, a traditional type of Japanese embroidery and stitching dating back to the Edo period (1615 – 1868); an introduction to botanical dyeing; sculptural papier-maché with craftsman Eustachio Santochirico, of Matera, Italy; metal enamelling with the Wales-based artist maker Julia Griffiths-Jones; introductory sessions to ceramics, glass painting, pattern and print-making, stitching for quilting and darning and much more!

Please read on for further details of our Festival workshops.







INTRODUCTION TO BOTANICAL DYEING

15 September 2023, 10am - 4pm

Swansea College of Art, Dynevor, De-La Beche Street, Swansea SA1 3EU

Tutor: Siân Lester



Thematic area

- Sustainability

Technique / craft

Textile Dyeing



Tutorial Films
Find out more about Siân Lester and her practice, on the Craft Hub YouTube channel

*Fri 15th September 2023, 10am – 4pm.
Introduction to Botanical dyeing*

Welsh textile artist Siân Lester shared her knowledge and skills in a one-day introductory botanical dyeing and shibori workshop at the Craft Hub Festival, Swansea College of Art.

Participants explored a range of both foraged and global plants, some with close links to the heritage and history of Wales. Learning how to successfully make up dye baths to dye cloth and achieve a spectrum of colourful, long-lasting hues from an accessible range of plant and food sources. Playing with the resist techniques of shibori to create marks and patterns on cloth.

Siân helped participants make a record of all the dyeing, leaving with a small logbook for future reference.

About Siân:

Siân Lester is an artist with a long-established career in textiles, specialising in sustainable approaches associated with her season-based dyeing, art and research. She integrates and shares these processes within her visual and socially engaged arts practice. Over the last 10 years, Siân has focused on experimenting extensively with plant dyes and attended many international natural dye conferences where she has learnt from master dyers, evolving her thinking and making. Her practice and teaching moves away from commercial, chemical-based textile processes to a slower, kinder and more ethical approach, rooted within the rhythms and cycles of the environment. Siân's methods encourage multi-sensory bonds with plants and colour, supporting biophilic and conscious connections to place, land and local ecologies.

Participants learnt:

- How to use foraged dye plants
- How to prepare and modify dye baths
- Knowledge of historical and cultural contexts of botanical dyeing
- Knowledge of contemporary, ethical and sustainable application to craft and art practices
- Practical and accessible knowledge of dyeing methods to continue experimenting after the workshop

CRAFTING PATTERN AND PRINT

15 September 2023 10am – 12.30 & 1.30pm – 4pm

Swansea College of Art, Dynevor, De-La Beche Street, Swansea SA1 3EU

Tutor: Harriet Popham



IMAGE CREDITS
SOPHIE HANCOCK

Thematic area

■ Heritage

Technique / craft

Print-making



Profile Harriet Popham



Maker Interview

Fri 15th AM Session, 10am – 12.30
Crafting Pattern and Print

Fri 15th PM Session, 1.30pm – 4pm
Crafting Pattern and Print

Craft Practitioner and Print Maker Harriet Popham hosted two half-day workshops, introducing participants to printmaking with Tessellating Lino Tiles. The workshops was held within the specialist Print Making department of UWTSD's Swansea College of Art.

The workshop took participants from the drawing and motif development stage right through to a patterned print. Participants learnt to carve using lino tools, interpreting their drawings and cutting a small-scale design (13cm x 13cm) into a block of lino. They learnt how to ink up and print their blocks, creating tessellating patterns, exploring repeat mechanisms and colour, using this wonderfully immediate and direct craft skill.

There were examples and templates to assist and inspire workshop participants and Harriet showed how to print by hand without a press, so that participants can continue to experiment without specialist equipment after the workshop.

A workshop suitable for complete beginners as well as those with some experience.

About Lino Printmaking

Lino Printmaking is currently enjoying a resurgence in popularity and craft practitioners such as Harriet use it as a brilliant way to translate their primary drawings and inspiration. The workshop inspired new print makers to take this technique away and make more – on the kitchen table, in the classroom, in the studio – it is versatile and relatively easy to set yourself up to carry on making.

About Harriet:

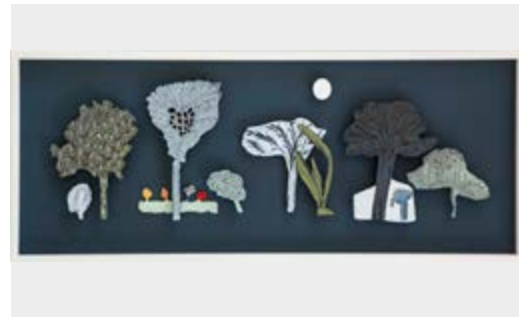
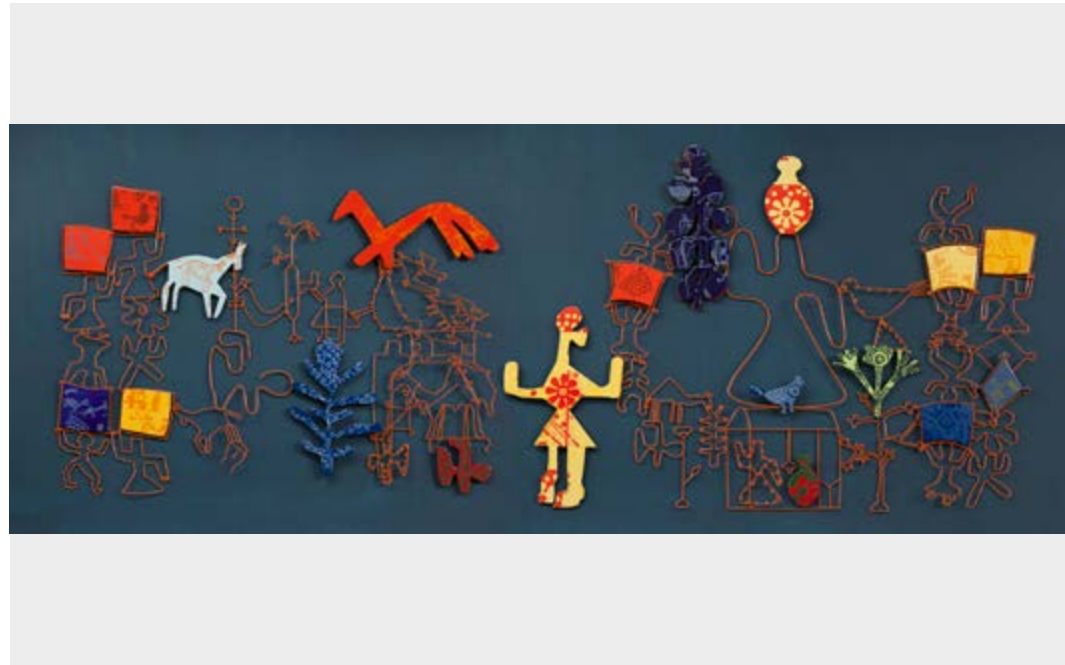
“I make cheerful illustrative prints that celebrate places and moments in time. I love pots, bowls, pattern, carving lino and contrasting pops of colour.”

INTRODUCTION TO ENAMELLING ON METAL

15 September 2023, 10am - 4pm

Swansea College of Art, Alex, Alexandra Road SA1 5DU

Tutor: Julia Griffiths-Jones



Thematic area

- Heritage
- Technological Innovation

Technique / craft

Enamelling



Maker Interview
Find out more about Julia Griffiths-Jones and her practice, on the Craft Hub YouTube channel

Fri 15th September 2023, 10am – 4pm.
Enamelling on Metal

Wales-based artist maker Julia Griffiths-Jones shared her expertise in a one-day introductory enamelling workshop.

Working on prepared steel shapes, workshop participants were taught the whole enamelling process. Beginning with pouring liquid enamel onto the surface of the steel, when dry it is very beautiful to draw and make marks onto. These drawings were then fired in a kiln.

The surface can be reworked and fired multiple times using a variety of enamel colours until you are happy with the result.

No previous experience was necessary, as creative and technical tuition was given throughout the day.

About Julia:

“My work is concerned with the translation of textile techniques such as stitching, quilting, patchwork, embroidery, into a wire and metal form; thus changing its original nature and function but retaining the meaning and the decoration. I am very inspired and influenced by textile work created by women alongside their domestic duties as much as for need as for warmth. This interest began when I was a student at the Royal College of Art.”

INTRODUCTION TO SASHIKO

15 and 16th September 2023, 10am – 1pm

Dylan Thomas Centre, 6 Somerset Pl, Swansea SA1 1RR

Tutor: Masahiko Morikawa



Thematic area

- Sustainability
- Heritage

Technique / craft

Sashiko

Fri 15th Session, 10am - 1pm
Introduction to Sashiko

Sat 16th Session, 10am - 1pm
Introduction to Sashiko

Swansea College of Art was delighted to host London-based garment maker Masahiko Morikawa of Studio Masachuka to deliver workshops over two days at the Dylan Thomas Centre, Swansea.

The workshop introduced participants to the practice of Sashiko. People brought their own clothing to repair it with Sashiko or stitch Sashiko on a piece of fabric so they can use it as a patch for repairing their clothing afterwards.

About Sashiko

Sashiko (刺し子) is a traditional type of Japanese embroidery and stitching dating back to the Edo period (1615 – 1868). It was first developed among working class people such as farmers and fishermen for mending their worn-out cloths and clothing. Cloth was a precious commodity and by applying Sashiko they could make it stronger and last longer. They kept on mending their clothing in this way and passed it down through the generations. In other words: Sashiko is an old traditional Japanese upcycling technique.

About Studio Masachuka

Studio Masachuka is a London based garment manufacturer established in 2012 by Masahiko Morikawa. Their garments are made relying on Japanese craftsmanship and inspired by Japanese designs. In addition to their sewing service, they are also working on various projects for introducing Japanese culture through fashion.

GLASS PAINTING TASTER DAY

15 September 2023, 10am - 4pm

Swansea College of Art, Alex, Alexandra Road SA1 5DU

Tutor: Christian Ryan



Thematic area

- Heritage

Technique / craft

Glass Painting

Fri 15th September 2023, 10am – 4pm.
Glass Painting Taster Day

Welsh stained glass artist Christian Ryan shared his knowledge and skills in a glass painting taster day workshop at the Craft Hub Festival, Swansea College of Art. Traditional kiln-fired glass paint is a key process in the making of a stained glass window. In a traditionally made stained glass window the pieces of coloured and clear glass are painted with a blackish brown glass paint to add detail, decoration and shading before they are fired in a kiln and then leaded up to make a panel.

On the taster day participants learnt how to mix glass paint and explored a range of brush techniques. Using historical examples they explored line, wash, stippling and matting. Christian also demonstrated the mark making techniques that he uses in his own work, such as, sgraffito, masking and print.

Following the demonstrations and exploration of techniques participants had time to practice painting their own piece that was fired at the end of the day, ready to be collected or posted after the glass has cooled. Reference material to paint was provided or participants brought their own original artwork.

About Christian:

Christian is an award winning stained glass artist based in Bridgend, Wales. For over twenty years he has been commissioned to create glass artwork all over the United Kingdom and abroad, from public projects to private commissions. He is an associate member of the British Society of Master Glass Painters and a member of the Makers Guild in Wales.

Christian was drawn to work in stained glass as a way to combine his love of painting, graphics, craft and architecture. While studying at Swansea College of Art he was exposed to a traditional craft education that was underpinned by a strong emphasis on drawing and painting that still informs the development of his work today. Nature is a primary source of inspiration, celebrating the beauty of the world around us.

Participants learnt how to:

- Mix and use traditional glass paint safely
- Prepare the glass
- Create effects using different brushes
- Trace and shade using historical reference material
- Experiment with a range of wet and dry painting techniques
- Create samples
- Paint your own piece of work to be fired in the kiln



WORKSHOP

STITCHING FOR QUILTING AND DARNING

15th September 2023, 10am - 4pm

Swansea College of Art, Dynevor, De-La Beche Street, Swansea SA1 3EU

Tutor: Dr Angela Maddock



Thematic area

- Heritage
- Sustainability

Technique / craft

Quilt-making; Darning and repair

WORKSHOP

Fri 15th AM Session, 10am – 12.30pm
Stitch for Quilting

Fri 15th PM Session, 1.30pm - 4pm
Darning woollen garments

Workshop AM: Log Cabin Piecing for Quilt Making

Cloth-based artist and craft practitioner Angela Maddock explored handstitched log cabin piecing for quilt making with Craft Hub. The workshop was held in UWTSD's Surface Pattern and Textiles department's Stitch Room. Participants made their own mini-quilt tops from pre-worn cloth.

Workshop PM: A Darning Repair Workshop

Cloth-based artist and craft practitioner Angela Maddock ran a darning repair workshop, sharing repair techniques for damaged and worn knitted garments. This Craft Hub Festival workshop was held in UWTSD's Surface Pattern and Textiles department's Stitch Room.

About Angela:

Angela is a cloth-based artist and writer with an interest in care, repair, holding and containing. She has a PhD from the Royal College of Art and is Senior Honorary Research Fellow at King's College London, where she was previously maker in residence for the Faculty of Nursing, Midwifery and Palliative Care. She worked at Swansea College of Art at UWTSD for many years where she specialised in contextual studies teaching and led the MA Textiles pathway. Her long-term project 'In Kind' featured in 'Eternally Yours' at Somerset House in 2022. She is interested in our attachment to childhood objects and is known for repairing the worn out and thread bare.

Angela has a background in arts and health and has worked with health care students and staff. She mentors other artists and teaches quilt making online from her home in Swansea.

BRUSH MAKING

19th September 2023, 10am - 1pm

Dylan Thomas Centre, 6 Somerset Pl, Swansea SA1 1RR

Tutor: Rosa Harradine



Tue 19th September 2023, 10am - 1pm
Brush making

Broom and brush maker Rosa Harradine hosted a half-day workshop to share the history and techniques of brush making.

Participants learnt how to make three different brushes using arenga, tampico and broomcorn fibres. These were bound with hemp cord and finished with a cotton strap for hanging. Participants experimented with different colours and designs, and came away with three lovely brushes by the end of the session.

No previous experience was necessary, although it was highlighted that brush making is surprisingly physical, so a reasonable amount of dexterity in hands and feet is required. Participants were asked to have socks to wear as they worked with our shoes off!

About Rosa:

Rosa Harradine makes brushes and brooms using natural materials and aims to make pieces that are beautiful as well as useful. At the end of their natural lives, the brushes are completely compostable. All waste trimmings from the making process are added to her compost heap.

Rosa works from her garden workshop in Carmarthen and harvests wood for her broom handles from her own small patch of woodland. Her long-term goal is to grow her own fibre for making full-size brooms, as well as plants for making natural dyes. She strives to leave a small impact on the earth and this would be the ultimate in her quest for sustainability.

Rosa was chosen as a TOAST New Maker 2022 by the fashion and homewares brand who selected five makers demonstrating excellence in skill, originality and craftsmanship.

IMAGE CREDITS
1 ROSA HARRADINE
2 & 3 SHELLEY W DAVIES PHOTOGRAPHY

Thematic area

- Heritage
- Sustainability

Technique / craft

Brush-making

INTRODUCTION TO BORRIS LACE

15th & 16th September 2023, 10am – 4pm

Dylan Thomas Centre, 6 Somerset Pl, Swansea SA1 1RR

Tutor: Helena McAteer, Ingleise Stuijts and Ally Nolan



Thematic area

■ Heritage

Technique / craft

Borris Lace



Profile Ally Nolan



Digital Content

15th - 16 September 2023, 10am - 4pm
Introduction to Borris Lace

An immersive two-day workshop that delved into the rich history and craftsmanship of Borris Lace. Borris Lacemakers Helena McAteer and Ingleise Stuijts along with designer Ally Nolan, invited participants to discover the intricate artistry of this treasured Irish craft tradition. Gain hands-on experience and master the lacemaking technique using the Borris Lace Starter Kit. Explore the fusion of traditional and contemporary textile techniques as you create, print and stitch unique lace designs.

About Borris Lace and the Borris Lacemakers:

Borris lace is made with lace tape joined by various filling stitches using a needle and cotton thread. It is unique in its stitching techniques and that it seems to be the only substantive tape lace in Ireland. Traditional designs are continuous and flowing with motifs based on nature. The Borris Lacemakers is an innovative and creative community group dedicated to the revival of Borris Lace by breathing new life into a local tradition, sharing skills and stories and making connections within their community and beyond.

Participants learnt how to:

- Create their own lace designs
- Lace-making techniques
- Completing lace starter pieces
- Vinyl printing lace pattern in preparation for stitching
- Participants had agency on what element they wanted to focus on, facilitators were on hand to help participants incorporate lace techniques and/or stitching into their design

THE ART OF CREATING WITH THREAD

16th September 10am – 4pm

Dylan Thomas Centre, 6 Somerset Pl, Swansea SA1 1RR

Tutor: Catherine Hiles

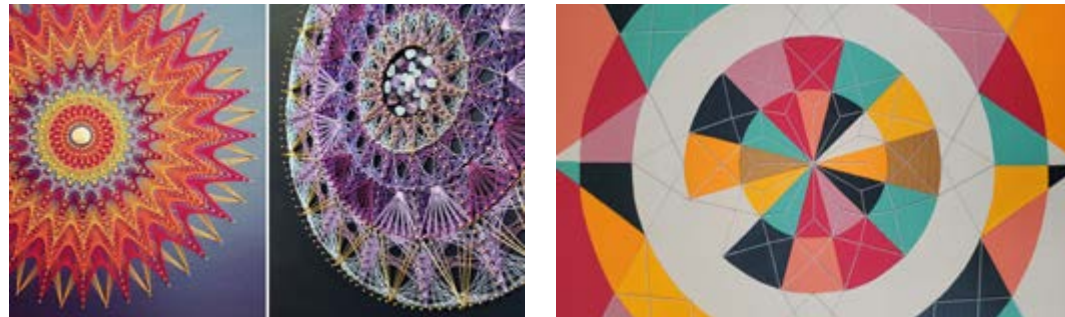


IMAGE CREDITS
CATHERINE HILES

Thematic area

- Technological Innovation

Technique / craft

Contemporary abstract, and thread art

Sat 16th AM Session, 10am – 12pm
The Art of Creating with Thread

Sat 16th PM Session, 2pm - 4pm
The Art of Creating with Thread

Craft Hub at UWTSO was delighted to host the talented Catherine Hiles

Participants were invited to carve some time out of busy lives, to wind down and get lost in creative calm!

During this workshop, Catherine shared some simple weaving techniques, using steel pins, silk thread, driftwood and wooden panels, to create colourful geometric designs.

Using dozens of steel pins; colourful layers of thread is wound and woven, through intricate designs. The repetition of weaving the symmetrical patterns of thread, can put you in quite a relaxed state of mind! The process itself, where your mind calms as you focus on the flow of your piece, is just as important as the creation of it. Designed and pre-pinned, for your added comfort; Catherine helped guide participants in the right direction, to you to choose colour combinations to suit the mood, and weave some magic!

No previous art experience was necessary. Ages 16+

About Catherine:

Richly layered, woven symbolic pieces, utilise elements of sacred geometry, often taking the form of powerful energetic mandala pieces on wood, with thousands of pins, precious stones and Welsh sea glass, or reclaimed wooden sculptures and colourful abstracts with woven embellishments. Their depth, beauty and symmetry, drawing the eye within them, to evoke harmony and awaken the soul.

Catherine's work stems from years of world travel, an opportunity to spend a great deal of time with local artisans; igniting a passion for beautiful woven textiles and bold contemporary styles, as well as spiritual practices favoured by the people of Asia and South America.

Following a degree in Illustration from UWTSO in 2003; Catherine's creative career has taken the form of freelance graphic design and more recently, the inclusion of artistic endeavours, undertaking commissions all over the world. Her work has been exhibited here in Wales, as well as the USA.

Based in South Wales, recognised internationally.

AN INTRODUCTION TO CERAMICS

15th September 10am – 4pm

Swansea College of Art, Dyenvor, Swansea

Tutor: Peter Bodenham



■ Thematic area

Heritage

Technique / craft

Ceramics

15th September 2023, 10am - 4pm
An introduction to Ceramics

Welsh Ceramic artist Peter Bodenham shared his knowledge and skills in a one-day introductory ceramics workshop at the Craft Hub Festival, hosted in Swansea College of Art, UWTSU's dedicated Ceramics department.

Participants learnt about different construction techniques in ceramics and explored some of the processes and techniques involved, through demonstration and practical experimentation, resulting in hands-on creation of clay artifacts.

About Pete:

Peter Bodenham is a potter and visual artist. He trained in Ceramics and 3D in the mid-1980s at Camberwell School of Art. In the mid-1990s he completed an MA in Fine Art at Cardiff Metropolitan University. Peter lives near Cardigan and runs St.Dogmaels Pottery in West Wales. He is an experienced educator having worked with a number of UK Universities. Informing and framing his ceramic practice are a range of sources including the processes of walking the coast, swimming along its shore, gathering objects, materials and studying its intertidal ecology and geology. Images, motifs and gestural marks brushed or drawn into the surface of both his functional pots and the sculptural vessels can be seen as direct traces of his phenomenological experience.

Participants learnt:

- The properties and materiality of clay
- A range of construction techniques and their various applications.
- Knowledge of historical and cultural context of ceramic construction techniques.
- Practical and accessible knowledge of ceramic construction through experiential learning.

SEASONAL FLOWER CROWNS AND ECO WREATH MAKING

15th & 16th September 2023, 10am - 4pm

Swansea Botanical Gardens

Tutor: Kirsten, Queen of the Meadow



IMAGE CREDITS
1 & 3 JANNE FORD
2 KIRSTEN TANNER

Thematic area

- Heritage
- Technological Innovation
- Sustainability

Technique / craft

Floral Design



Profile Kirsten

Fri 15th AM Session 10am - 12.30pm
Floral Wreaths

Fri 15th PM Session 1.30pm - 4pm
Floral Wreath

Sat 16th AM Session 10am -12.30pm
Flower Crowns

Sat 16th PM Session
Flower Crowns – Drop-in session only

Sun 17th – Invite only

Queen of the Meadow offered an alternative to the traditional flowers sold on the high street and showcases British and seasonal flowers in bespoke arrangements. These workshops in the beautiful setting of Swansea Botanical Gardens allowed participants to work with and respond to seasonal, natural and repurposed materials to create beautiful eco floral outcomes.

About Queen of the Meadow

Hello, I'm Kirsten and I founded Queen of the Meadow after retraining as a florist at the Tallulah Rose Flower School. I am based in rural Neath, South Wales, working from my studio on a farm. I offer beautiful floral designs for all occasions. I take my inspiration from my surroundings and look to the past for influence. I create natural, winsome and romantic flowers using only the finest blooms from British growers, my own cutting garden and flower markets.

I work with local growers, as well as using some of my own home grown flowers, to ensure that the freshest blooms and most organic forms are used. Working with British growers where possible in my work ensures that fewer air miles are used, it supports the British growing industry and uses flowers that have not been subjected to pesticides. I like to use traditional methods of flower arranging rather than using floral foam and plastics. I do not use cellophane in my work, replacing this with re-useable and recyclable materials instead.

Participants learnt:

- How to source and use seasonal natural materials in creative floral displays
- How to use traditional methods for wreath making
- The basics of flower wiring for crowns

EXPERIMENTATION WITH BEADS AND WIRE

15th September 2023, 10am - 4pm

Dylan Thomas Centre, 6 Somerset Pl, Swansea SA1 1RR

Tutor: Anna Kersig



Thematic area

- Experimentation

Technique / craft

Wire and beads



Profile
Anna Kersig

Fri 15th AM Session, 10am - 12.30pm
Experimentation with beads and wire

Fri 15th PM Session, 1.30pm - 4pm
Experimentation with beads and wire

Experimentation with beads and wire:

The art of creating stunning jewellery using beads and wire were explored in this hands-on session. The expert instructor, Anna, guide participants through the process of crafting exquisite hairpieces to discover the joy of combining beadwork with the versatility of wire to design unique and personalized accessories. Participants were invited to unleash their creativity, experiment with vibrant colors, and add a touch of sparkle to their creations. As a beginner or an experienced artisan, this workshop provided an enchanting experience, bringing imagination to life.

About Anna

Hi, I am Anna, your instructor and designer from the Design School Kolding in Denmark. I started the LYHALO Jewellery workshop a few years ago and am now excited to create stunning jewellery pieces together with you. I work with vibrant colours and the many versatile shapes of beads that can be transformed into mesmerizing jewellery pieces for your hair. I find true joy in collaborating with individuals, helping them bring their ideas to life for example by visually portraying flowers in beads and wire and making each piece a blooming testament to their individual characteristics.

Participants learnt:

- Fundamental skills in working with beads and wire and how to incorporate different wirework techniques.
- How to manipulate wire to form intricate patterns and structures to bring your creative visions to life.
- Experiment and balance colours, shapes, and sizes to create one-of-a-kind expressions of your creativity.

SCULPTURAL PAPIER-MACHÉ

15 and 16th September 2023, 10am - 4pm

St Mary's Church, Swansea

Tutor: Eustachio Santochirico



Thematic area

- Empowerment and social inclusion

Technique / craft

Papier Maché



Profile Eustachio Santochirico



Papier-Maché Tutorial



Social Inclusion Video

15th September 2023, 10am - 4pm
Sculptural papier-maché - Invite only

16th September 2023, 10am - 4pm
Sculptural papier-maché

UWTSD was delighted to host Matera-based craftsman Uccio and his team who delivered a series of workshops over two days in Saint Mary's Church, Swansea. The workshops introduced new makers to the wonderful process of sculptural papier-maché and the value of craft to promote social inclusion.

About Uccio

Craft practitioner Eustacchio Santochirico or 'Uccio' is an artist and community activist working through craft to reach diverse audiences, with a particular focus on stimulating inclusive and intergenerational processes.

The creative Cooperative: 'Oltre l'Arte', led by Uccio and a team of young adults with disabilities, provides creative and collaborative craft workshops using papier-maché and terracotta to engage the whole community.

The link between the city of Matera and papier-maché is an ancient one, specifically the making of the triumphal float of the local Patron Saint 'Madonna della Bruna' during the keenly followed festival that takes place every July.

In 2022, Uccio and his team created the float, inviting underrepresented and diverse groups to participate in the process. In workshops supported by the Craft Hub project, members of the 'Comunità Emmanuel of Salandra', a local recovery community for addiction, have created papier-maché angels and other symbols whose origin can be traced to the triumphal float and, in addition, a dove as a symbol of peace, that has been donated to Pope Francis.

When asking Uccio what inspires him to work with craft: "I've been dreaming of this job since I was a child and I've been making small papier-maché sculptures since I was young. I still feel very passionate about it because my job was born pursuing a dream: leveraging crafts to help disadvantaged people and helping them make their dreams come true. My team also motivates me a lot, and they are what makes my job matter the most."



INTRODUCTION TO BOOKBINDING

16th September 2023, 1pm - 4.30pm

Dylan Thomas Centre, 6 Somerset Pl, Swansea SA1 1RR

Tutor: Gillian Stewart of Juju Books



IMAGE CREDITS
GILLIAN STEWART

Thematic area

■ Heritage

Technique / craft

Bookbinding



Profile Gillian
Stewart

Sat 16th September, 1pm - 4.30pm
Introduction to bookbinding

Learning the foundations of working with paper, thread and cloth to bind your own notebook with an exposed spine stitch. Using professional tools and materials, you will be led through the process of making a cover, measuring, cutting and sewing together pages.

This technique elevates the hand sewn spine, showcasing the hand bound techniques that you will learn. The pages open flat to allow sketches and notes to show across the page, and you will be able to create more books at home using minimal equipment.

This workshop was suitable for beginners. Ages 18+ due to sharp tools. Max 8 people.

Gillian Stewart is a professional bookbinder and designer, running her studio Juju Books from her Glasgow studio. A QEST craft scholar, she creates bindings that use traditional processes and techniques in contemporary bindings, and her work is held in public and private collections internationally.

SWANSEA YO-YO QUILT

15th & 16th September 2023, 10am - 4pm

Craft Hub 'Pop-up', Quadrant Centre Swansea

Tutor: Menna Buss



Thematic area

- Sustainability
- Empowerment and Social Inclusion

Technique / craft

Sewing, quilt-making

Fri 15th Session, 10am - 4pm
Swansea yo-yo Quilt

Sat 16th Session, 10am - 4pm
Swansea yo-yo Quilt

Swansea yo-yo Quilt, Drop-in workshop.

Designed by Textiles artist, Menna Buss of Iâr Studio, this project ran throughout the Craft Hub festival period. The quilt design grew over time.

From a stock of donated fabrics – worn out clothing (shirts, blouses), unwanted bedding or quilting cottons – visitors selected colours or patterns they were drawn to. With circular templates they were invited to cut out then hand-stitch and pull tight to create a 'Suffolk puff' or fabric yo-yo.

Used in quilt making since the 1600s, yo-yos are a great way of using fabric scraps to make new, original textile pieces. In colonial Brazil the communal making of fabric yo-yos was known as 'fuxico' or chatty conversation. In a relaxed space, visitors are whole-heartedly invited to stay and chat while stitching their yo-yo. However, for younger visitors or those with less time, smaller pre-cut circles will be available.

In this workshop, visitors learnt some basic sewing skills – useful for mending and clothes alterations. All visitors chose the placement of their yo-yos and were invited to see the final hed Swansea yo-yo quilt.

About Menna:

Textiles artist and founder of Iâr Studio. Menna designs and delivers workshops in sewing and mending, quilting, natural dyeing and printmaking. She works with all ages in the community and at workplaces and is passionate about arts, wellbeing and skills sharing for a sustainable future. Menna is a trained costume designer and maker with 20 years of teaching experience.

LINO PRINTING ON TEXTILES

15th & 16th September 10 – 4pm

Craft Hub ‘Pop-up’ Shop, Quadrant Shopping Centre, Swansea

Tutor: Isabel Porch and Safiyyah Altaf



Thematic area

■ Heritage

Technique / craft

Lino Printing on Textiles

15th - 16th September 2023, 10am - 4pm
Lino printing on textiles - Drop in only

Isabel and Safiyyah are both Wales-based surface pattern designers who have honed their skills to create designs which tell unique stories of the environments around them. They aimed to use the workshop to introduce participants into the heritage practices of textile print making.

Participants had the opportunity to use fabric printing ink which was rolled onto a prepared lino block, creating their own repeat pattern onto cotton fabrics. Isabel and Safiyyah guided participants into choosing unique colours, as well as how to effectively place and print the lino for the best results.

About Isabel:

Isabel also known as Issey is a surface pattern designer, colour enthusiast and textile maker. Her work is unique, timeless, nostalgic, and playful. By creating vintage conversational designs, Issey celebrates stories as a means to foster feelings of happiness transporting people to dreamy places.

About Safiyyah:

Safiyyah is a surface pattern designer and maker who uses her skills to share a culture of imaginative artistic identity. Her way of working begins through intuitive research, finding the ethereal stories within the environment around. Seeking hidden memories hiding in the natural world, museums, streets.

THE GOWER CRAFT WORKSHOP

16th September 10AM - 3.45PM

Craft Hub 'Pop-up', Quadrant Centre Swansea

Tutor: Claire Waldron



Thematic area

- Empowerment and Social Inclusion
- Experimentation
- Technological Innovation

Technique / craft

Childrens Crafts

16th September 2023, 10am - 10.45am
The Gower Craft Workshop - Drop in only

16th September 2023, 11am - 11.45am
The Gower Craft Workshop - Drop in only

16th September 2023, 12pm - 12.45pm
The Gower Craft Workshop - Drop in only

16th September 2023, 2pm - 2.45pm
The Gower Craft Workshop - Drop in only

16th September 2023, 3pm - 3.45pm
The Gower Craft Workshop - Drop in only

Workshop Details

Claire from The Gower Craft Workshop ran an hourly craft workshops for kids. In these workshops, the children had the wonderful opportunity to decorate their own brightly coloured headband with handmade pom-poms and flowers. Claire demonstrated and helped the children to make their own pom-poms using a pom-pom maker and to cut out and create their own flowers from felt. This included flowers such as daisies, sunflowers and roses. The children used cool melt glue guns to stick their creations together to make a wonderful, unique, personalised accessory.

The workshop was aimed at ages 5 and over.

About Claire

“After working as a model maker and set builder in the theatre, film and TV industry for over 10 years, I moved to Swansea and became the new set designer for the Winter Wonderland and Grotto Experience at Gower Fresh Christmas Trees. It is here that I started to experiment with children’s craft workshops to complement the seasonal events at the farm. We decorated bunny ears and baskets at Easter time, witches’ hats at Halloween and crafted reindeer decorations at Christmas, giving children the chance to experiment with a range of materials, including felt, wool, ribbons, feathers, pipe cleaners and corks. I love all areas of art and craft and I enjoy using my skills to inspire children to be creative, while having some fun along the way.”





CRAFT FAIR

YOUNG DRAGONS CRAFT FAIR

15th September 10am

Quadrant Shopping Centre, Swansea

Tutor: Young Dragons



IMAGE CREDITS
AMANDA ROBERTS

Thematic area

- Experimentation
- Sustainability
- Empowerment and Social Inclusion
- Technological Innovation

Technique / craft

Hand-made crafts

CRAFT FAIR

15th September 2023, 10am
Young Dragons Craft Fair

Craft Hub at UWTSD was delighted to be working with the Young Dragons organisation, and host a wonderful Craft Fair featuring gifts, hand-made by local primary school children.

Participants were invited to visit the fair in the Quadrant Shopping Centre!

About Young Dragons

Organised by Young Dragons CIC, in partnership with Craigfelen Primary School, the Swansea Primary Enterprise Challenge has been running for over ten years and is recognised as a fun and meaningful way of enabling children to explore their creativity and enterprise, helping schools to embed enterprise in the curriculum and enable young people to develop entrepreneurial skills and apply their learning in a practical way.

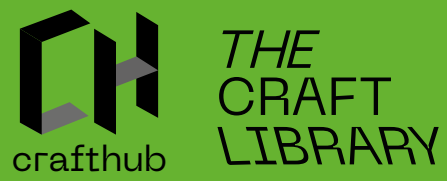
Young Dragons believe that developing the key skills that employers need is vital for the future of the local economy.

Sue Poole, Co-Director of Young Dragons explains; “As schooling has been disrupted so much in recent times the Challenge offers extremely positive outcomes for the children involved, helping them develop life skills such as creative thinking and problem solving intended to inspire them to aim high and achieve their goals in life.”

Alison Williams, Headteacher at Craigfelen Primary School, who has been involved with the Challenge since it began said “Developing entrepreneurial skills has been a key focus for schools in Wales. The Challenge is an opportunity for children to put learning into practice and is an opportunity to include a range of skills including creativity and science, as well as literacy and numeracy.”



The Challenge was open to all primary schools in Swansea.



crafthub.eu