

A Craftspace and Outside In national touring exhibition

# Radical Craft

Alternative Ways of Making

# Teachers' Pack

# Please feedback on your visit

Following a visit to Radical Craft please use the following social media options to feedback on your visit or your pupils'/students' responses to the work and the exhibition.

Teachers should formulate the social media responses.

[www.craftspace.co.uk/radicalcraft](http://www.craftspace.co.uk/radicalcraft)  
[#radicalcrafttour](https://twitter.com/radicalcrafttour)



[@tweetcraftspace](https://twitter.com/tweetcraftspace) & [@outsidein\\_uk](https://twitter.com/outsidein_uk)



[facebook.com/craftspace](https://facebook.com/craftspace) & [facebook.com/outsidein.uk](https://facebook.com/outsidein.uk)



[@craftspace\\_](https://instagram.com/craftspace_)

[www.craftspace.co.uk](http://www.craftspace.co.uk)  
[www.outsidein.org.uk](http://www.outsidein.org.uk)

For a gallery of artists' images please visit  
[flickr.com/photos/craftspace/albums/72157661680446853](https://flickr.com/photos/craftspace/albums/72157661680446853)

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# 1 Introduction

## An overview of the exhibition

Radical Craft: Alternative Ways of Making co-curated with Laura Hamilton, features thirty four international and UK artists who express their creativity beyond the bounds of convention. It includes works by renowned artists associated with Outsider Art and also contemporary self-taught artists and UK based artists selected by an open call-out through Outside In. There are thirty four exhibitors in Radical Craft; their work is included from three positions.

The historic section features work by three artists who are no longer alive and were strongly associated with the Outsider Art movement. Their work is well documented and represented in museums and/or private collections.

Ten contemporary invited artists are drawn from across three continents. They are renowned in the Outsider Art genre; most are represented by gallerists or collectors and their work is exhibited regularly.

Twenty one UK based artists have been drawn from an open selection. Several of these artists are self-taught and find it difficult to access the art world. These works were selected by a panel following a callout for UK artists who submitted their work through the Outside In website.

The works are grouped into four themes in the exhibition: Historical Work, Cultural Roots, Intuitive Textiles and Radical Missions. These are described in more detail in the 'How to explore the exhibition' section of the pack.

## Partnerships and Projects

Radical Craft: Alternative Ways of Making is a Craftspace and Outside In national touring exhibition, co-curated with Laura Hamilton.

Action research projects are an intrinsic element of Craftspace exhibitions. These projects enable questioning and investigation of the theme in collaboration with an identified partner during the research and development phase of the exhibition.

For Radical Craft, Craftspace collaborated with ActionSpace, which supports artists with learning disabilities in London, to create a residency for Andrew Omoding. We commissioned social anthropologist Trevor Marchand to acquire a holistic and overall understanding of his creative practice through study and observation. A documentary film within the exhibition and an essay in the catalogue provide valuable insights into Omoding's practice.

More information can be found below and on our website:

**[www.craftspace.co.uk/radical-craft-explorations-in-creativity](http://www.craftspace.co.uk/radical-craft-explorations-in-creativity)**

## 2 Where to see the exhibition

The exhibition will tour for 18 months. The launch is at Pallant House Gallery, Chichester in March 2016.



12 March 2016 – 12 June 2016  
Pallant House Gallery  
9 North Pallant  
Chichester PO19 1TJ  
[www.pallant.org.uk](http://www.pallant.org.uk)



25 June 2016 – 29 August 2016  
Oriell Davies Gallery  
The Park  
Newtown, Powys SY16 2NZ  
[www.orielldavies.org](http://www.orielldavies.org)



10 September 2016 – 5 November 2016  
Beecroft Art Gallery  
Victoria Avenue  
Southend-on-Sea SS2 6EX  
[www.southendmuseums.co.uk](http://www.southendmuseums.co.uk)



19 November 2016 – 28 January 2017  
20-21 Visual Arts Centre  
Church Square  
Scunthorpe DN15 6TA  
[www.northlincs.gov.uk/20-21](http://www.northlincs.gov.uk/20-21)



11 February 2017 – 26 March 2017  
Tullie House Museum & Art Gallery  
Castle Street, Carlisle,  
Cumbria CA3 8TP  
[www.tulliehouse.co.uk](http://www.tulliehouse.co.uk)



8 April 2017 – 10 June 2017  
The Barony Centre  
50 Main Street  
West Kilbride KA23 9AW  
[www.crafttownscotland.org/the-barony-centre](http://www.crafttownscotland.org/the-barony-centre)



24 June 2017 – 2 September 2017  
Aberystwyth Arts Centre  
Aberystwyth University  
Ceredigion SY23 3DE  
[www.aberystwythartscentre.co.uk](http://www.aberystwythartscentre.co.uk)



16 September 2017 – 5 November 2017  
Walford Mill Crafts  
Stone Lane, Wimborne Minster  
Dorset BH21 1NL  
[www.walfordmillcrafts.co.uk](http://www.walfordmillcrafts.co.uk)

# 3 Exhibitors

## Artist

### Historical Work

Angus McPhee (Scotland) 1916–1997  
Judith Scott (USA) 1943–2005  
Willem van Genk (Netherlands) 1927–2005

### Cultural Roots

Aradne  
Sue Burbidge  
Barry Anthony Finan  
James Gladwell  
Beth Hopkins  
Andrew Johnstone  
Horace Lindezey  
Marie-Rose Lortet (France)  
Pinkie Maclure  
Rosemary McLeish  
Erkki Pekkarinen (Finland)  
Joanna Simpson  
Maria Wicko  
Xavier White  
Terence Wilde

### Intuitive Textiles

Linda Bell  
Nnena Kalu  
Lasmin Salmon  
Michael Smith  
Atsushi Yoshimoto (Japan)

### Radical Missions

Kate Bradbury  
Nek Chand Saini (India)  
Dalton M Ghatti (America)  
Roland Kappel (Germany)  
Julia Krause-Harder (Germany)  
Pradeep Kumar (India)  
Shinichi Sawada (Japan)  
Ian Sherman  
Pascal Tassini (Belgium)  
Mr. X

## Medium

Weaving  
Textiles  
Mixed Media Sculpture

Machine Embroidery / Dissolved Fabric  
Wood  
Mixed Media Sculpture  
Hand Embroidery  
Mixed Media Sculpture  
Textiles / Sculpture  
Mixed Media  
Textiles / Sculpture  
Stained Glass  
Sculpture  
Weaving  
Found Material Sculpture  
Ceramics  
Glass  
Ceramics

Interactive Sculpture  
Mixed Media  
Textile Collage  
Mixed Textiles  
Mixed Textiles

Mixed Media Sculpture  
Stitched Textile Sculpture  
Miniature Sculpture  
Mixed Media Sculpture  
Mixed Media Sculpture  
Mixed Media Carving  
Ceramics  
Mixed Media Assemblage  
Textiles / Costume & Sculpture  
Mixed Media / Cardboard Sculpture



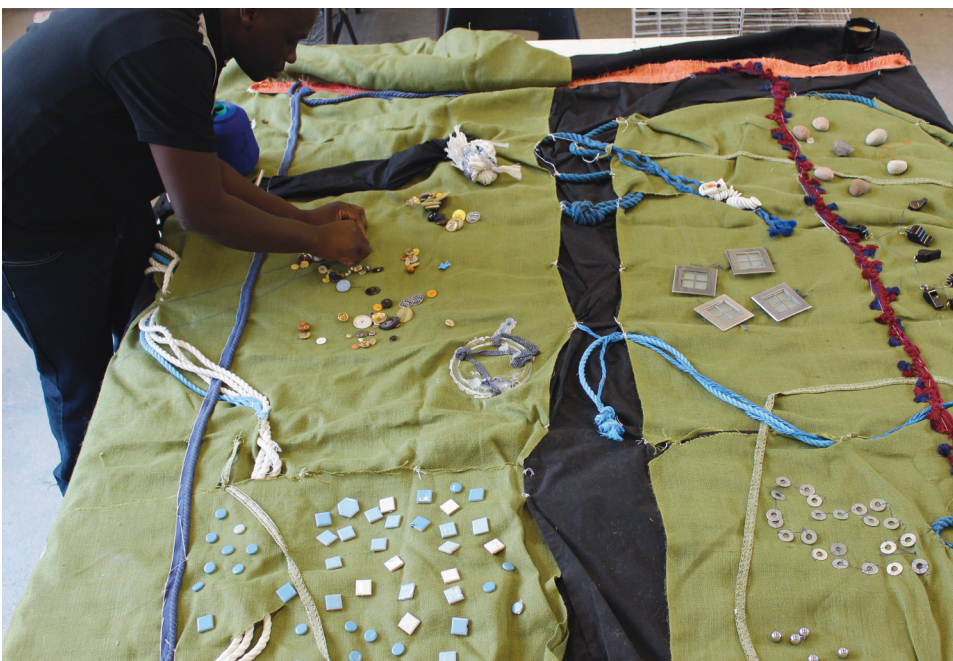
# 4 Action Research Project: Andrew Omoding – Explorations in Creativity

ActionSpace is an independent charity supporting the development of artists with learning disabilities. Craftspace collaborated with ActionSpace to organise an action research project focused on the practice of one of their studio artists. Andrew Omoding is a twenty-eight year old artist living in London. Its purpose was to provide Andrew with dedicated studio time and space outside his regular weekly group sessions so he could explore his creativity more professionally. A shared aim was also to develop a critical appreciation of Andrew's creative process and its outcomes. We were keen to explore what we could learn from Andrew and how this might contribute to thinking and knowledge about craft and making.

Craftspace invited Trevor Marchand, a social anthropologist, to observe and record Andrew's making process at a studio selected for the residency. The residency was documented throughout by Trevor; the many hours of film and thousands of photographs have been edited into a film within the exhibition and catalogue essay.

Andrew and Trevor met once a week for nine weeks. From the first session Andrew started working on an ambitious new project "Table with People Eating"; a large scale textile piece with accompanying textile sculptures and books. Throughout these sessions Trevor learnt more about Andrew's background, his influences and recurring themes in his work. Much of Andrew's work refers to home, family and Africa, where he is originally from. The stories behind his artwork are related in his carefully constructed books. Throughout his six years with ActionSpace, Andrew has become increasingly confident in his making process, choosing materials for their particular aesthetic or properties and maintaining a continuous flow when he's making. Andrew is keen on re-using and recycling materials, never letting material go to waste, and during the residency, encouraged Trevor to also adopt this practice and sometimes invited him to sew a few stitches.

[craftspace.co.uk/radical-craft-explorations-in-creativity](http://craftspace.co.uk/radical-craft-explorations-in-creativity)



Andrew Omoding, Table with People Eating, photograph Trevor H. J. Marchand

# 5 Useful Websites

The websites below provide additional source material on the organisations that support some of the artists within the exhibition. They also feature work by other artists which may be of interest if researching artists who face barriers to the art world due to health, disability, social circumstance or isolation.

## **Outside In – [www.outsidein.org.uk](http://www.outsidein.org.uk)**

Founded by Pallant House Gallery, Chichester, in 2006 (and still based at the Gallery), Outside In provides a platform for artists who see themselves as facing barriers to the art world due to health, disability, social circumstance or isolation.

## **ActionSpace – [www.actionspace.org](http://www.actionspace.org)**

ActionSpace was launched in the 1960s and became an independent charity in 1984. Their aim is to provide opportunities for talented artists with learning disabilities to pursue a professional career in the arts.

## **Barrington Farm – [www.barringtonfarm.com](http://www.barringtonfarm.com)**

Barrington Farm, based at Walcott on the beautiful North Norfolk coast, is a unique independent day centre for adults with learning difficulties.

The arts studio nurtures individual talents through encouragement and assistance rather than teaching or instruction; allowing artists to make their own creative decisions and explore their emotive responses to their chosen materials.

## **Bethlem Gallery – [www.bethlemgallery.com](http://www.bethlemgallery.com)**

The Bethlem Gallery, established 1997, is situated on the grounds of The Bethlem Royal Hospital.

Managed by a small, artist-led team, the gallery provides a professional space for high-quality artwork and fosters a supportive artist-focused environment.

Bethlem Gallery campaigns for access to the arts in healthcare environments and engages audiences in learning and debate on the subject of mental health and artistic practice.

## **Venture Arts – [www.venturearts.org](http://www.venturearts.org)**

Since 1985, Venture Arts has been providing a positive space where professional artists run a huge variety of workshops to enable learning disabled people to make great art and play a valued role in the region's vibrant and diverse culture.



# 6 How to explore the exhibition

Radical Craft can link to Art and Design from KS1 onwards. Younger pupils can explore the exhibition using the social conventions of visiting a gallery, developing language through seeing unusual and surprising objects that have been made in unexpected materials.

There is a strong focus on colour, texture and pattern and many of the artists are experimenting with material, scale and form. A lot of the work is autobiographical in some way and can be related to pupils' own experiences. The wide variety of exhibits and the events, experiences and emotions the artists are exploring can be used as inspiration for written descriptions, poems, accounts and imaginative writing.



The exhibition offers older pupils the opportunity to: develop critical analysis skills, build their visual vocabulary, use a sketch book to record and analyse others' work and as a starting point for developing their own ideas. The inclusion of both historic and contemporary works, as well as international work, will encourage pupils to investigate the Outsider Art movement. This can be followed up at school with research using some of the websites listed.

You can explore various other resources within the exhibition. There is a handling table with samples of techniques used by Linda Bell, Andrew Omoding and Erkki Pekkarinen and a resource area with books, family guide and a slideshow of work by other artists who find it difficult to access the art world.

A focus on the work of Andrew Omoding could make an interesting case study. As outlined in the Action Research project section, Andrew is an artist who has an intuitive response to textiles creating work that often references the family and his childhood experiences in Africa. Andrews' work is included in the exhibition, he has provided a handling piece and there is a film of him working in the studio. This is supported with a written study by anthropologist Trevor Marchand.

# 7 Themes in the exhibition



Historical Work: William van Genk, Presikhaaf, photograph Guido Suykens courtesy of Museum Dr Guislain, Ghent



Intuitive Textiles: Nnena Kalu, Mummified Sculpture, photograph Charlotte Hollinshead



Cultural Roots: Terence Wilde, Embodiments, photograph Anthony Woods-McLean



Radical Missions: Julia Krause-Harder, Stegosaurus, photograph courtesy of Atelier Goldstein

## Historical Work

Work by three artists who are no longer alive and were strongly associated with the Outsider Art genre. Their work is well documented and represented in museum or private collections. The pieces displayed resonate with exhibits by invited international artists and those selected from the open submission.

**Angus McPhee** – a radical reinterpretation of indigenous craft techniques practiced in his homeland of Uist in the Outer Hebrides.

**Judith Scott** – an intuitive and creative response to materials as a means of expressing concerns which she was unable to vocalise.

**Willem van Genk** – an expression of his passion for vehicles in sculptures made from found/discarded materials.

## Cultural Roots

An autobiographical focus informs the artists' practice. From the environment in which they have grown up or now work, to experiences that have had a lasting impact on their interests and perspectives.

## Intuitive Textiles

Utilising textiles to engage with the outside world; particularly for artists without speech, or simply as a way to celebrate texture and colour.

## Radical Missions

A passion for a particular subject or the drive to work with and hone a particular technique.

# 8 Discussing the exhibits

Discuss and analyse the exhibits in different ways. Begin by choosing an exhibit.

## Personal response

- What are your first reactions to the work?
- Do you like it? Which is your favourite part? Do you like the colours/textures/patterns?
- How does it make you feel?
- What is it about? What do you think inspires/inspired the artist?
- How does the work relate to your own daily life or experience?

## Materials

- How many different materials can you identify in the object? Are they natural or man-made? Are any of the materials recycled?
- What do you think the main material used feels like? Is it hard, cold to the touch, warm to the touch, delicate, soft, transparent, translucent, opaque, shiny, dull, sharp or spiky, woven, smooth, rough, knobbly? **Check the labels by the pieces to see if you can touch them.**
- Do you think it is heavy or light? Why?
- Why do you think the artist chose to use this material?
- Is there anything surprising about the materials used in this piece?

## Process

- How do you think it was made?
- What tools would you need to make this piece?
- Would you need a special workshop to make this in?
- What different skills/techniques/processes do you think the artist would have known/had to learn to help them make this object?
- What craft processes do the artists in the exhibition use to tell us about their lives?

## Form and scale

- Describe the shape of the object? Does it remind you of a regular geometric shape (e.g. square, rectangle, circle or triangle). Does it contain a mixture of these shapes or repeat particular shapes on different scales?
- Is it two dimensional (flat) or three dimensional (3D) Why do you think the artist has chosen to make it like this?
- Is the object true to scale or has the artist chosen to make something very large or very small? What part does the scale play in how you view it?
- Do you see any resemblances to objects, people or patterns in their work?

## Handling pieces

- On the handling table you will find works by Andrew Omoding, Linda Bell and Erkki Pekkarinnen. Through touch only, describe these pieces as if you're speaking to someone who has not seen or felt them before.
- How does touching a piece help you to understand and experience it?

## Theme

- Which theme; historical work, cultural roots, intuitive textiles or radical missions does the work relate to?
- Why do you think it fits the theme?
- What do you think the artist is trying to explore? Refer to the map which provides a visual representation of the main themes and expanded topics which may support different schemes of work.

# 9 Ideas for practical work whilst at the exhibition

- For younger children some of the **activities in the family guide could make a good starting point for exploring the exhibition**. Family Guide activities should be downloaded from the website before visiting.
- Use the exhibition to **gather ideas about the Outsider Art Movement**. Why are the 3 historic makers significant? What other information would you like to find out? Think about questions to research later.
- **Explore the artists who make very small scale work**. Who are they and where do they come from? What tools do they use? Make detailed sketches of each artist's work then work on a sketch/design for your own miniature work. Think about how you would display it.
- **Find the work by Kate Bradbury**. Read her quote about making.

"When I wake up in the morning it's like getting dressed. I pick up my power drill and hacksaw and with my hands still inky from late night scribbles, I set the house singing and shaking. One day I would like to give up my job making sandwiches and spend every waking hour with a hammer, pen or ukulele in my hand." Kate Bradbury

What does Kate's piece and the quote tell us about her **inspirations for making**? What do you get excited about making or doing? Write your own description of how you feel when you are doing it.

- **Find two pieces with a similar theme**. Can you compare and contrast them? What do you think you learn from looking at the works under a theme? How would you group them if you were organising the exhibition?
- **Fantasy worlds and imagination are recurrent themes**. Which are your favourite pieces that come from the artists' imaginations? Think about what fantasy worlds you would explore. Use a mind map to explore some ideas.
- **Focus on the work of Andrew Omoding**. Look at his exhibit, the film and his handling piece. You can also refer to the essay written by Trevor Marchand in the catalogue. Create your own description of Andrew's **creative process** for someone who hasn't experienced his work.
- **Develop sketchbook work**. Explore one of the key themes or focus on colour, texture and pattern. Continue back at school.



# 10 Ideas for practical work back at school

- **Explore the idea of a radical mission.** Experiment with working in a particular way or exploring a particular subject. Develop work for an exhibition.
- **Focus on the autobiographical pieces.** What story would you tell about your life? Develop ideas using a sketchbook.
- **Textile techniques feature heavily in the exhibition. Experiment with lots of different techniques:** tying, wrapping, stitching, plaiting, weaving. Can you incorporate some of them into an artwork?
- Refer to works by Rosemary McLeish, Joanna Simpson, Beth Hopkins, and Ian Sherman. **Create your own assemblages using found or recycled materials or transform an everyday object.**
- **Several of the artists are self-taught. What would you like to learn to do?** How could you go about it? Is there a way you could share your skill with others? Record the process of skill learning and sharing.
- Think about the range of artists in the exhibition and how you would group them. **Develop your own plan for an imaginary gallery space.** What interpretative strategies would you use to help visitors understand the pieces?
- **Generate a collective blog post** reviewing your visit to the gallery. Share it with us on Instagram [@craftspace\\_](#) or Facebook [www.facebook.com/craftspace](http://www.facebook.com/craftspace) or visit the other social media sites previously listed. Please do send us your student's thoughts and reflections on the exhibition or send in photos showing any follow up work you have done with your class/group.
- If pupils at your school are undertaking an **Arts Award**, a visit to Radical Craft could contribute to their work towards it. You can visit the Arts Award website for more information. [www.artsaward.org.uk](http://www.artsaward.org.uk)



# 11 Glossary

## **Assemblage**

A collection or gathering of things or figures

## **Aesthetic**

Concerned with beauty or the appreciation of beauty

## **Anthropologist**

An expert in the study of human societies, culture and their development

## **Autobiographical**

Writing/art about your own life

## **Conceptual**

Based on or relating to ideas or concepts

## **Dissolved Fabric**

Fabric that dissolves in water leaving the thread behind

## **Genre**

A specific type or category of art

## **Interactive sculpture**

Sculpture that involves the viewer in order to achieve its purpose

## **Intuitive making**

Making something based on instinct; a natural feeling to create something

## **Radical**

Characterising something that departs from tradition; innovative or progressive

## **Outsider Art**

The term Outsider Art was coined by art critic Roger Cardinal in 1972 as an English translation for Art Brut, a label created by Jean Dubuffet to describe art created outside the boundaries of official culture

## **Open submission**

Anyone meeting the criteria can apply