

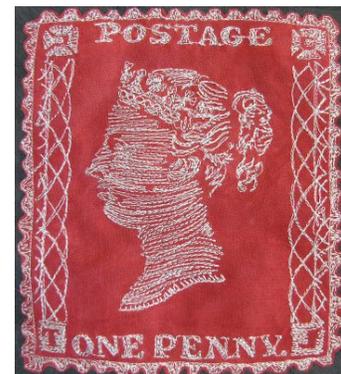
Anne Griffiths – Contemporary Textile Art – December Newsletter

Dear All,

Happy New Year to everyone! I hope you had a very enjoyable break.

December is a very quiet month for teaching so it has been very pleasant to catch up with projects and begin new work.

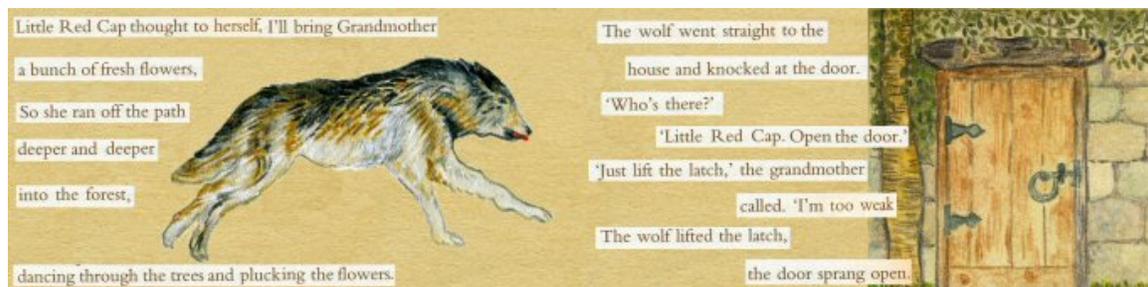
I mentioned in last month's newsletter my [Machine Embroidery Distance Learning](#) course is now launched and running. I am having great fun updating this course, revisiting techniques and creating new samples - it has certainly given me inspiration for some new pieces and proved that it is never too late to go back to the basics.



There are still places on the ["Fabric Pocketbooks"](#) workshop at Courthill near Wantage on 22nd January if you would like to come. The next workshop is scheduled for 21st March, more details will be in the next newsletter.

Wintertime is Fairytale time! Following the success of the [Alice in Wonderland](#) series of books, I have started working on some of the Brother's Grimm fairy tales. The brothers published their first set of tales 200 years ago. Throughout their life they recorded over 250 tales.

I have chosen to work on four of the most popular stories, the first is Little Red Cap. Below are a couple of the first pages.



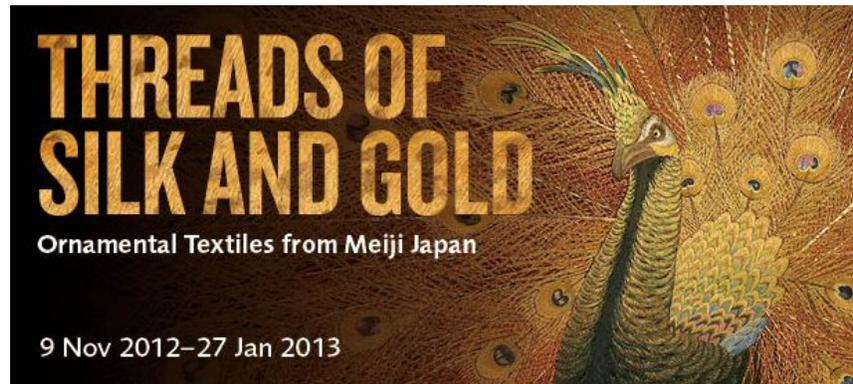
For the Oxfordshire Artweeks, May 11th-19th, I will be creating new wall panels based on these and other stories. I will be exhibiting at the [Loyd Lindsay Rooms](#) in Ardington just a few miles from Wantage.

I met many people at the Creative Stitches show in Exeter at the end of last year who asked if I would do talks and day schools for groups in the South West. I am giving the “Beach” course at Heligan 1st-8th March, and am happy to extend my trip to accommodate a talk or workshop so please [contact me](#) about this if you are still interested.

As the “[Beach](#)” course filled up so quickly, I am considering repeating it. [Get in touch](#) if you are interested in alternative dates over the summer. From October 18th–25th I am running another residential week “[Baskets of Fruit](#)” in Heligan. Places are still available but you will need to sign up soon.

The quiet month has also allowed me to visit a number of exhibitions.

[‘Threads of Silk and Gold’](#) is a small exhibition at The Ashmolean Museum in Oxford. It shows weaving, goldwork, embroidery and dyed and cut velvet pieces created during the Meiji era (1868-1912).



During this period there was a huge popularity for Japonisme, and the Japanese used their designs for the foreign market as a way of promoting their national image. They quickly appreciated the Western notion of the difference between Applied and Fine Art and adapted their work to fall into the Fine Art category. Subsequently pieces commanded higher prices and sold better. The European Impressionists, including Monet, Lautrec, and Van Gogh collected Japanese art and were greatly influenced by the Japanese themes and styles.



It is always worth a visit to [The Jam Factory](#) in Oxford. For the next couple of months [Armored Clinton](#) exhibits her brightly coloured paintings and lithographs exploring travels in the Mediterranean and the Isle of Wight.

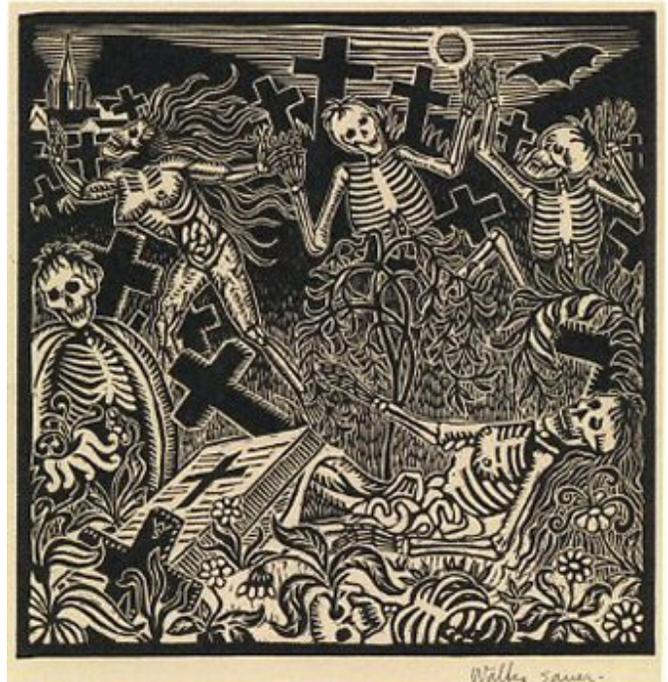
After the recent exhibitions by Damien Hurst and Gunther Von Hagen (see May 2012 newsletter) around the subject of Life and Death, I was very keen to see the Wellcome Trust exhibition [Death a Self-Portrait](#).

Wellcome Trust exhibitions always present an eclectic collection of art, craft and scientific artefacts. Death a Self-Portrait shows artifacts from the private collection of Richard Harris. Rare artists' prints are shown alongside anatomical illustrations, human remains, sentimental postcards and paper mache sculptures. Even a huge chandelier constructed from plaster bones is hanging from the ceiling!

Five rooms are dedicated to different themes of death. In the "Contemplating Death" room, Memento Mori such as the pocket-watch, hourglass, flowers and skulls have been represented in art.

In the second room, "Dance of Death", shows death not only as the ultimate leveller and that it comes to us all, regardless of status. The image shown is a 1925 woodblock print by Walter Sauer, a Belgian symbolist artist, depicting skeletons leaping from their graves and showing an intense feeling for life.

"Violent Death" - What does it mean for an artist to bear witness to the atrocities of war? "Eros & Thanatos" (Life and Destruction) reminds us that we gathered our knowledge of medicine through the study of the death. The fifth room, "Commemoration" has ritual pieces that associate death, burial and mourning.



This is a great family exhibition, humorous, scary and grotesque pieces are mixed to make us shiver and make us smile.



While I am on the subject of Wellcome Trust, I have been asked many times where I researched the biomedical images that are part of my [Diamond Stitches](#) talk about my residency at the science installation Diamond Light. The answer is, the [Wellcome Trust Image Library](#). This contains an amazing number and range of high quality images on almost any biomedical subject you can imagine they

are all free to download for personal use.

Well that was 2012! I am looking forward to getting back into the swing of things in 2013 so more in January.

Best,

A handwritten signature in black ink that reads "Anne". The letters are cursive and connected, with a prominent loop on the 'A' and a long tail on the 'e'.