



Anne Griffiths :: Contemporary Textile Art :: April Newsletter

Dear all,

Green! How many shades of it! Up in the tree tops where my tele-lens can just reach. Early blossoms in delicate reds and pinks sprinkled in between. Brown tones from twigs and bark still reminiscent of winter.



I am taking pictures like mad and enjoying the endless whirl of nature's wasteful creativity! All this in preparation for next March's residential course in Cornwall when we will take "[Trees](#)" as our starting point.

Throughout the week we will look at different layering techniques using paper and fabric, printing and stitching - I hope there will be something for everyone.



The details for the course are still evolving but the outline is complete and by next month the inspiration from the colours, textures and smells of spring will have worked their magic and some new samples will be released!

There are still some places available for the October "[Gardens](#)" and "[Beach](#)" weeks so I have decided to also take non residential bookings. If you live in near Mevagissy or have friends you can stay with, you are very welcome. The price will be £275 which includes tuition and lunches.

As well as spending my time thinking green this month, I have been participating in Oxfordshire Artweeks! During three weeks in May each year artists from all over the county open their studios to the public. I was lucky to be offered space at [Loyd Lindsay Rooms](#) and it was great to see so many people turn out despite the bad weather.



The Beach sample shown here seemed to be such a popular piece with visitors that I have booked a day at the Courthill Centre in Wantage on 9th July where we can design and stitch your own view. You will need to bring a photo from which to make a paper collage and from this we will begin to stitch your panel either by hand or machine. Other classes at Courthill are [Tassels](#) on 11th June and [Klimt](#) on 18th July. All these courses are suitable for beginners and more experienced stitchers who would like to experiment and develop ideas.

Please feel free to give me a ring if you have any questions about any of these courses. The cost is £28 plus materials. I will send out a full list after you book.



As promised in last month's newsletter, I have now received the first set of work from [Unit Two](#) of the Distance Learning Machine Embroidery from Isabelle Davis.

This unit covers design using colour and stitching with a tight top tension to give whip stitch. There is also plenty of experimental work with automatic patterns and weaving bands of pattern together.. This sample shows a combination of ideas, stitched on a collage of paper and fabric.

Reading Embroiderer's Guild gave me a very warm welcome when I went to give the [Diamond Stitches](#) talk early in the month and I did promise to give one exhibition a mention. An [18th Century Vestment Display](#) will be held in Upper Froyle, on June 15-16 coinciding with the village's open gardens. I also came across [Sacred Stitches Ecclesiastical Textiles in the Rothschild Collection](#) at Waddesdon Manor in Bucks. This is on until October and looks really interesting, I will certainly try and get to one of them.







“Why Art Matters” the Grayson Perry lecture at the Ashmolean Museum seemed to be the hottest talk in town last month and I was lucky enough to get tickets! Dressed in full “Little Bow Peep” costume, complete with bonnet, he gave a witty, intelligent and thought provoking talk about his exhibition at the British Museum, “Tomb of the Unknown Craftsman”. For this, he selected pieces from the museum to be exhibited alongside his own works. Often we have no idea who created these items, but we value them for their intrinsic beauty, their imperfections and the manner in which the hand of the maker can be seen in them. This is in total contrast with the art of today where celebrity is everything and good taste is something, defined by Perry, that “does not alienate your peers”.

Only one exhibition visited this month, [George Bellows \(1882-1925\): Modern American Life](#) at the Royal Academy.

The life of George Bellows (1882-1925) was cut too short, he died at the age of 42 but he created art from everything around him. He was particularly interested in the social and political issues of his time documenting everything from the building of Penn station, the illegal boxing matches to the poverty of the children growing up in the New York tenements.

The thing that struck me most about his paintings was his use of colour, by using a wide spectrum of tones his highlights are strong and exaggerated and remind me of Matisse, while his portraits, of women and particularly those of his wife Emma, can be compared to those of Manet.

Bellows was a friend and colleague of Edward Hopper, they studied together and were both acknowledged for their exceptional talent at an early age however Hopper’s early career was however eclipsed by that of Bellows. It is ironic that Hopper only gained international recognition after Bellows early death from peritonitis.

So I guess that is all for now, and I will return to playing with my own wide spectrum of greens!

Best wishes,

