Bummock: The Lace Archive

Symposium

Symposium: 26 January, 2018, 12pm – 6pm
Followed by opening event 6-9pm
Backlit Gallery, Alfred House, Ashley St, Nottingham NG3 1JG
Website: www.bummock.org

Schedule

12:00 - Registration

12:30 - Welcome and Introduction: Andrew Bracey and Danica Maier

1:00 - Missing Persons - snap shots of an archive – Dr Amanda Briggs-Goode

1:10 - Artists working in/with Archives – Dr Sian Vaughan

1:35 - Unravelling the Collection: Artists Working with Nottingham City Museums and Galleries’ Lace Collections - Deborah Dean

2:00 - Q&A: For first session – Chaired by Andrew Bracey

2:30 - Break (tea/coffee)

3:00 - Cloth Memories - Pennina Barnett (with Q&A)

3:45 – Artist’s round table discussion: Danica Maier, Andrew Bracey, Lucy Renton - Chaired by Dr. Sian Vaughan

4:30 – Plenary

5:00 – Special pre-viewing of exhibition with the artists and live sound performances of Score & Mechanical Asynchronicity 1.

6:00 - 9:00 - Public Opening

Generously supported by:
This **symposium** will explore and expand upon issues arising from the residency and exhibition, *Bummock: The Lace Archive*. Three artists, Andrew Bracey, Danica Maier and Lucy Renton have spent the last two and half years rummaging, exploring and making. The exhibition at Backlit Gallery is the result of this residency that researched unseen parts of the Lace Archive as catalysts for the creation of new artworks.

This symposium and exhibition forms the first part of a larger project *Bummock: New Artistic Responses to Unseen parts of the Archive*. The aim is to create artistic responses to unseen or undervalued parts of archives to generate new readings, knowledge and artworks. Many stored items and documents are collected but remain unseen or uncatalogued; often only the important elements of archives and collections are made public. We also seek to develop alternative methods for researchers to access archives.

From hundreds of possibilities of choice within the lace archive, **Andrew Bracey** has focused on just one page of a technical ledger. He has liberated the precise information recorded on the ledger to ensure that the correct materials, quantities and price were used in the mechanical manufacture of lace. Over five hundred individual drawings have been made of details of the ledger page, with different degrees of magnification, abstraction and decipherability. The drawings have been collated in an artist’s book and have been further transformed into an animation that recalls, in its repetition of movement, the machines used in the factories to manufacture lace. Musicians and composers have collaborated with Bracey to create ten different soundtracks. This individuality within repetition reflects the human quality that drew Bracey initially to the calligraphic distinctiveness in the ledgers.

**Danica Maier** was immediately attracted to the technical drawings used for setting up the industrial lace machines. The drawn lines found within the drawings are instructions, as well as two-dimensional representations of the thread line that will create the lace. Through dissection and redrawing, Maier has examined details of the lace pattern, its method of creation and the superb imperfections that the drawn line achieves. Large-scale wall drawings from the original technical drawings are combined with mounted pencil drawings that invite the viewer to come in for a closer look. Maier has also been experimenting with how to ‘translate’ the technical drawing into a music score and has collaborated with composer Dr. Martin Scheuregger in developing the sound(s) these drawings create.

**Lucy Renton** has chosen to contrast two objects whose difference provides a fertile starting point. Firstly the ‘Period Guide’, sets out to provide the amateur home-builder with a menu of historically ‘correct’ combinations of period items staged in suburban living rooms. This staging of taste, class, aspiration, and production of ‘taste’ through furnishing is at the core of her enquiry. By contrast a collection of bright, brash sixties and seventies samples from the now-defunct Nottingham based Fryma fabric company show how the impact of new synthetic materials combined with psychedelic patterns disrupted the safe and tasteful promotion of ‘authentic’ domestic arrangements. Renton’s work explores the contradictions of these objects through a layered and repeated reconfiguration of contemporary domestic decoration. She uses appropriated motifs and materials to test the boundaries of taste, vulgarity, restraint and excess.

**Live sound performances**: After the symposium, there will be two special live performances from the experimental sound works that Maier and Scheuregger have produced from a single technical drawing.
Bio

**Pennina Barnett** is a writer on visual culture and Founding Co-Editor of the journal Textile, Cloth and Culture. She co-curated The Subversive Stitch Revisited: the politics of cloth, an international symposium at the Victoria and Albert Museum in 2013. Formerly Senior Lecturer in Art at Goldsmiths, University of London, she led the Critical Studies programme for BA Textiles, teaching across MA and PhD programmes in textiles and fine art. Past curatorial projects include Craft Matters: three attitudes to contemporary craft, The Subversive Stitch: Women and Textiles Today, Under Construction, and Textures of Memory: the poetics of cloth - all UK touring exhibitions. Her current research focuses on cloth, memory and repair as metaphors within contemporary art practice.  [www.independent.academia.edu/PenninaBarnett](http://www.independent.academia.edu/PenninaBarnett)

**Andrew Bracey** is an artist, curator and lecturer. His practice hovers on the fringes of painting, crossing over and expanding into installation, curation, sculpture, drawing and animation. His solo exhibitions include: Usher Gallery, 2014, Nottingham Castle, 2014; Manchester Art Gallery 2009; Transition Gallery, London, 2007; Wolverhampton Art Gallery, 2007; and firstsite, Colchester, 2006. Curated exhibitions include: Midpointness, Lock Up, Newcastle, Australia, 2015; Airspace gallery, Stoke 2016 (with Steve Dutton); Re-Unpacking, Nottingham Castle, 2014; (detail), H Project Space, Bangkok and touring, 2014; Misdirect Movies, Royal Standard, Liverpool, and touring, 2013 (with John Rimmer) and Unspooling: Artists & Cinema, Cornerhouse, Manchester, 2010 (with Dave Griffiths). In 2017 he presented his research at conferences including The Archive Unbound, Cardiff University, Paradox Fine Art European Forum’s Biennial Conference, University of Arts London, Please Specify!: International Conference on Artistic Research, Theatre Academy, Helsinki. Bracey has taught at Wolverhampton, Salford, Manchester Metropolitan and Liverpool John Moores Universities and is currently Programme Leader of MA Fine Art at The University of Lincoln, England.

**Dr. Amanda Briggs–Goode** is the Head of Department for Fashion, Textiles, Knitwear at Nottingham Trent University. As a researcher in the field of textiles she has worked with the lace archive at NTU since 2007 and has establish it as a significant lace repository, partly through her co-organising a season of events in Nottingham called lace:here:now in 2012/13 and later through co-editing a book of the same name with Black Dog Publishing. She has published, exhibited and presented widely on lace and printed textile design. Her earlier career was as a commercial designer for interior fabric and wallpaper.

**Deborah Dean** has 30 years’ experience of managing exhibitions and collections of contemporary and historic art, developing programmes and working with artists. Since 2007 she has been the Visual Arts Collections & Exhibitions Manager for Nottingham City Museums and Galleries, with responsibility for the Visual Arts team, exhibitions programme and collections of Fine Art, Decorative Art, Lace, Costume and Textiles. She is currently leading on the redisplay of these collections as part of Nottingham Castle’s major Transformation project, and advising on the new temporary exhibition spaces. Prior to this, she was Manager of Worcester City Art Gallery & Museum (1990-1998) and Manager of the contemporary art space Angel Row Gallery Nottingham (1998-2007). During her time at Angel Row, she also worked for the City Council on the capital development of Nottingham Contemporary (2003-2007). She was a Steering Group member of Contemporary Visual Arts Network, East Midlands (2008-2015) and a founding Board member of Beacon Arts (2008-2015). Since 2016, she has been an advisor for UK Young Artists and co-represents the East Midlands on CraftNet, an independent voluntary network that promotes leadership and strategic development for contemporary craft across England.
Originally from the USA, **Danica Maier** completed an MFA in painting at University of Delaware in 1998 before receiving an MA in Textiles from Goldsmiths in 2002. She is currently involved in a number of artistic research projects including: **Bummock: New Artistic Approaches to Unseen Parts of the Archive** as well as including this symposium and exhibition the Bummock project has also recently launched a three-year research residency in the Tennyson Research Archive; **Returns** which is currently in the middle of a one-year residency in Stoke-on-Trent; and **No Telos: Process and Place**. Maier is an Associate Professor in Fine Art at Nottingham Trent University, where she founded and runs the Summer Lodge, an annual 2-week artists’ residency.

London-based artist **Lucy Renton** studied Fine Art at St. Martin’s School of Art and the Royal College of Art. Her current practice addresses the experience of excess in and through colour, repetition, and ornament, with recent artworks using an expanded definition of printmaking, drawn and painted figure and line, often with appropriated domestic objects and patterns. Earlier work has included a wide range of digital and analogue media including expanded printmaking, cameraless film, slide projection, site specific installation, curation (as part of proof group), and improvised and electronic image/music collaborations, including 2007 Total Meeting at Petit Faucheux, Tours, France, performance, and gog_bot Media Art Festival in Entschoede, Holland. In October 2016 Lucy co-curated the artist residency and symposium ‘inside inside’ as part of the 3rd Istanbul Design Biennale.

**Martin Scheuregger** is a composer and musicologist. He takes an inter-disciplinary approach to research, combining musical analysis and composition as he explores notions of time and brevity in music. This methodology and topic underpins his 2015 PhD thesis. His music has been performed in the UK, Australia, Hong Kong, Germany and Holland, and in 2015 a new work was premiered at the Huddersfield Contemporary Music Festival, supported by Sound and Music. His music has been recorded by Dark Inventions and published by University of York Music Press. He is a Lecturer in Music at the University of Lincoln.

**Zoë Scheuregger** graduated from a BA Music (Hons) degree at the University of York in July 2014. Specialising as a percussionist during her undergraduate degree, her interests lie mainly in performing contemporary music, working with composers during the writing process, and in the theatrical aspects of percussion performance. She runs marimba and voice duo Percussing, who will give their debut performance at the Southbank Centre later this year.

**Dr Sian Vaughan** is a Senior Lecturer at Birmingham School of Art, Birmingham City University. She is an art historian by training whose research interests concern the interpretation and mediation of engagement with contemporary Art & Design through the modalities of the archive, arts research and public art. Recent work has questioned the conceptualisation and methodology of the archive in relation to creative practice, and prompted a wider consideration of doctoral pedagogies and creative research methodologies in Art & Design.