



PRESENCE & ABSENCE



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LOUISE ARCHBOLD

GARY BREEZE

VALERIE COFFIN PRICE

INCISIVE LETTERWORK

THOMAS INGMIRE

MANNY LING

PRESENCE&ABSENCE

LETTERING EXHIBITION CURATED BY VALERIE COFFIN PRICE

CATALOGUE CO PUBLISHED BY CRAWFORD ARTS CENTRE AND THE UNIVERSITY OF SUNDERLAND

REILTIN MURPHY

TOM PHILLIPS

JINI RAWLINGS

CHARMIAN MOCATTA

MARIANNE REIM

ANDREW RICHARDSON

GURPREET SINGH

ROSALIND WYATT

MARY WHITE

PRESENCE AND THE VOID
Professor Ewan Clayton

I begin this essay exploring two images of what presence might mean. The discussion then moves to concepts of presence and absence in written objects and the act of writing itself. Finally I address the objects in this particular exhibition setting them in the context of contemporary developments in calligraphy and the lettering arts.

CONCEPTS OF PRESENCE

A misty autumn morning has drawn me to visit Ryoanji Temple in Kyoto. Walking down a long path overhung with a low growth of dripping maples, I climb a flight of uneven stone steps to the main house where I take off my shoes and walk over worn wooden floorboards to gaze at the famous courtyard garden of raked gravel and rocks. It is a world in miniature suggesting, through resonant absence, a far larger presence.

Later I slip round the back of the building and find a quiet place to sit. The rain streams from the eaves in sheets and to my left a split bamboo guides a constant slide of water into the centre of a square basin cut into a large stone, the pouring water causes a constant stream of bubbles to rise to the surface, they skitter off in unpredictable directions. I realise I can sit here all day amidst the falling rain, my stream of consciousness rising, enjoying this sense of being present - present in my body, in this garden, these buildings, this tradition. Six hundred years ago four Chinese characters were lightly carved into the lichened surface of the basin nearby, they read “I practise - only contentment”.

This sense of being present in the moment is fresh and delightful. As a calligrapher I know that certain kinds of writing encourage this state of consciousness: journals, diaries and literature that celebrate the particularity of certain locations or events. Poetry of presence, the Haiku, is a well developed art form in Japan, and the materials of East Asian calligraphy - delicate translucent papers, the infinitely variable brush and subtle smokiness or jet blacks of Sumi soot ink - celebrate the temporal, the unrepeatable moment, the particular

gesture. This calligraphy developed in response to a world shaped by an acceptance of change and manifold interconnection, a Buddhist aesthetic of impermanence and interbeing. Perhaps this is why these aesthetics of the evanescent, translucency and gesture are being seen now in western calligraphy for the meeting of calligraphy, east and west, is one of the big events of the last few decades.

All this stands in contrast to the environment where I write this article. Almost two years later to the day I sit in front of my lap-top in a stone house on Holy Island near Berwick-on-Tweed. I am leading a calligraphy retreat. We are gathered here because the island was home to the Lindisfarne Gospels, one of the greatest manuscripts of the western tradition. Here Eadfrith the Anglo-Saxon artist working with brush and quill inscribed ‘the Word of God’ for all eternity onto vellum. The original manuscript is no longer on the island. It is safely locked in a specially built case in the British Library in London, humidity and lighting levels controlled to secure it against the ravages of time. In the island’s Heritage Centre we have a facsimile, printed in Switzerland using the latest digital techniques.

These two images of presence picture two different concepts: one of being present in the moment, the other presence as eternal, both can be seen at work in Presence and Absence. Yet while the enduring power of the word is obviously present in durable materials, in Marianne Reim’s metal books and in a stone globe by Gary Breeze, paradoxically both pieces also allude to much more ephemeral moments, and this is part of their expressive power. The stone letters evoke scents, touch and taste, the metal books recall a transforming process - fire - in their welding and cutting. Such paradoxical twinings of absence and presence are everywhere in ‘writing’. Writing, even more so than spoken language, depends upon them for its existence.

Written artefacts evoke a voice. They enable us to project a presence across distances and time which we ourselves could never travel. And writing takes its



Marianne Reim

“Das Buch XXII”

origin in our ability to partially distance our thoughts from ourselves by projecting them onto something ‘other’. A literate society evolves shared codes of behaviour around this human capability. Written artefacts speak with a voice undeniably detached from its origins - yet this very lack enables them to speak now.

Can writing ever truly represent thought? Surely on the other side of the spoken is always the unsayable and from which it derives its power? Presence and absence are interlocked. Words give form to thought, but their expression is a partial sign of a greater whole, like the sound of a bird in a forest. The trick is to keep that word alive and in relation to its rich hinterland and not to let the institutional or formulaic freeze or cage it. It is on this level that the work of Tom Phillips speaks to me, he has made fragile cages of wire for powerful words, but the doors stand open and a spirit is nesting here.



*Ewan Clayton writing on the north shore of
Lindisfarne, September 2003.
Photograph by Robert Cooper.*

PRESENCE IN THE BODY

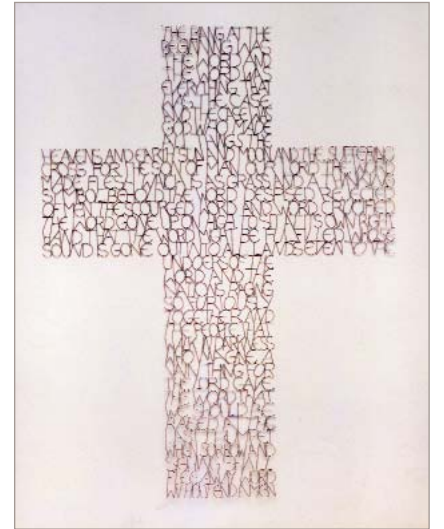
Three days into the retreat on Holy island I take an afternoon off. I walk to the north shore and find a deserted sandy beach where I have often taken up pieces of driftwood and written large letters in the wet sand for the sea to ‘read’! I feel excited looking for a tool that feels right. It needs to be well balanced, feel good in my hand and long enough so that I can write standing up. I find a place on the beach which is undisturbed and begin to write using my entire body. I stand in the middle of the letters, the stick biting into the sand or lightly skimming across it, my whole body twisting and turning in sweeps, my steps make a rhythmic dance as I let the alphabet flow through my body from beginning to end in one unpausing sequence. Sometimes I leap from the top of a letter into the middle of another, sometimes I run or lunge with the sweep of an R or Q tail. What has drawn me back to the beach is my enjoyment and pleasure in the physical act of writing. The letters are present to me in three dimensional space which includes my own body awareness, I feel them with my entire bodily presence, I am inside the writing and I feel intensely alive, the physical effort is great and sometimes I whoop or grunt with the demand of a stretch or turn. This

aspect of ‘Presence’ in writing is why most calligraphers are calligraphers, working with the body’s energy and awareness. In Chinese medicine human health is thought to depend on the free and balanced flow of energy through the body and working this way one understands that sensing this flow in all its subtlety is a lifetime’s study, it is literally endless. This experience is also available to lettering artists - the typographer and letter-carver for instance - captured in the basic shapes they work with, but it is the calligrapher’s blessing to be able to follow it most completely and freely in their direct gestural movements. They move around patterns - partly felt, partly visualised - constantly interacting with the possibilities for rhythm and harmony thrown up by the changing juxtapositions of letters against the background of a formal framework of meaningful language.

PRESENCE AND ABSENCE AS EVENT

And so we move from the act of writing to the things written, where presence and absence are become an event -and in this case an exhibition. Presence and absence considered simply as events however call to my mind those moments of transition we have all surely experienced where one thing is in the process of becoming another - the arrival of dawn, the turning of a tide, the hour when the moon rises. This seems a fitting title for an exhibition that not only has this linked concept running through all its exhibits but is itself an event marking a significant moment of transition in the world of calligraphy and lettering.

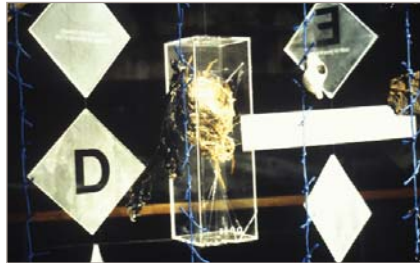
Here for the first time, perhaps prefigured just once before in the exhibition Codes and Messages organised by the Crafts Council in 1995/6 we see several communities that use letters as their medium coming together. In 1996 it was the world of calligraphy with that of contemporary graphic design and the new use of computer technology that was facilitating that mix. Here in Presence and Absence we see the world of fine art, sculpture and installation added to that convergence. The practitioners of these several disciplines have always been there, Tom Phillips for instance has been working since the sixties, but there had been fairly rigid distinctions drawn between the different communities that use letters,



*Tom Phillips
“Word Cross”*

Valerie Coffin Price

"Drift"



Thomas Ingmire

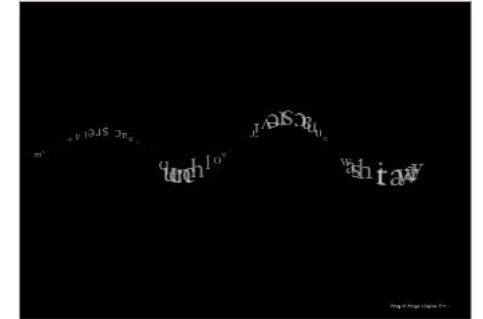
"The Space of Writing series"

their agents, markets, and audience. What has changed? Lettering artists and calligraphers seem to be thinking less about the superficialities of their respective craft, and more about content. It is not that craftsmanship isn't important, all the exhibitors reveal it: a deep apprenticeship to working with intractable stone is obvious in the cut letters of 'Incisive Letterwork' and in Gary Breeze's bold carving, it is there in the precise placement of marks in Charmian Mocatta's glass engraving and in Reiltin Murphy's calligraphic writing. But now instead of the concept being supplied by a client or drawn from an often limited range of literary genre - scriptural quotations, pastoral poetry, the speech of the great and good - here we have artists themselves with things to say. This has transformed their choices of materials, their way of working and the kinds of things they make. Nothing like Valerie Coffin Price's installation work has been seen in a lettering exhibition before, but how stimulating it is, a sculptural installation that takes the visitor on a journey through space in a far more embodied way than a piece of calligraphy presented within a frame and behind glass.

Nonetheless within the frame considerable adventures are possible as displayed by Thomas Ingmire's panels using texts by Neruda and a Bhuddist tantric mantra. What is interesting about Ingmire's work is that he is breaking free from the typographic conventions that have dominated calligraphy over the past several hundred years and bringing a new range of possibilities into being.

When Ingmire was commissioned to do his pieces for the exhibition Spring Lines: New Calligraphy East and West at Ditchling Museum in 2001, he was specifically asked to respond to his recent experiences of teaching western calligraphy in Japan. His response was to make work that deliberately prevented a quick initial reading of the text. He wanted to avoid setting the eye in motion sequentially left to right and force the viewer instead to begin to explore the piece as a whole, seeing it primarily as a graphic composition of line and space, stress and weight and only secondly as text. He goes on to explore different ways of experiencing

letters, as word units, as physical activity, as code. Ingmire also employs a new range of gestural movements with which to make his letters. This is a trend in more recent calligraphy, we see it represented in work by Rosalind Wyatt, Jini Rawlings, Louise Archbold and Manny Ling. Alongside gestural work another new presence in this exhibition is the use of computer animation. The work shown nine years ago in Codes and Messages at the Crafts Council showed computers being used as drawing, tracing and distortional devices, graphics programmes were then in their early infancy. The three dimensional movement and transformation of forms we see in the work of Andrew Richardson and Gupreet Singh represent a whole new world of possibilities offered to the lettering artist. The making of lettering is an extraordinary practice, it puts us in touch with forms that have come to us across centuries of time, we can make them with the most traditional of tools or the most advanced technology but at its heart is the mystery of language, giving form to the formless - presence in the void?



Andrew Richardson

"Ambience"

Interactive programme.

Louise Archbold

"Winter 5" (words by
Norman MacCaig)

Gouache, watercolour
64 cm x 17.5 cm

LOUISE ARCHBOLD

LOUISE ARCHBOLD studied art at Newcastle upon Tyne School of Art and Duncan of Jordanstone College of Art, University of Dundee where she studied graphic design to postgraduate level. She then studied calligraphy at Roehampton Institute, London. Following work as a graphic designer and adult education tutor she is now a freelance calligrapher based in Roxburghshire in the Scottish Borders. Previous commissions have included work for: the Royal Scottish Museum; Scottish Arts Council; Bannockburn Heritage Centre; Royal Scottish Academy; National Trust for Scotland; Stornoway Airport and the Gaelic Arts Agency with whom she participated in 'An Leabhar Mor: The Great Book of Gaelic' project. In 2002 she was awarded an Irene Wellington Educational Trust Bursary and in 2003 she received a Professional Development Award from the Scottish Arts Council.

ARTIST'S STATEMENT. I am particularly interested in working with a spontaneous approach: exploring texture, line and colour.

Scottish themes and poetry inspire me: my aim is to convey a personal response to the words selected. It is my intention however to remain true to the words and, in fact, it is the words themselves which direct the way a design develops.

Careful choice of tools: pens, quills, brushes and papers is an essential part of this process.



Gary Breeze

"Satellites 1"

Purbeck stone
30 cm diameter

GARYBREEZE

GARY BREEZE born at Hockley in Essex he studied graphic design at Norwich School of Art and is now based in Norfolk. He was apprenticed to lettercutter/carver David Holgate and assistant to Richard Kindersley before setting up a workshop in Highbury, London in 1993. Early commissions included woodcut lettering at Kelmscott House Library, Hammersmith. He has worked on many projects for Ian Hamilton Finlay and on many prestigious commissions. These include: the 115 foot 'Wisdom' frieze for the Glasgow Judiciary Buildings, 1997; the inscription to the Princess of Wales memorial at Althorp, 1997; lettering to the Soviet War Memorial, Imperial War Museum, London, 1999; designing the Meridian Line at Millenium Gardens, Greenwich for Richard Rogers and the NMEC, 1999; carved pillars for Coggeshall Church, Essex, 2002; lettering for the new Scottish Parliament building, Edinburgh and lettering for Queen Elizabeth the Queen Mother's memorial, Sandringham, 2003. His work has been in several exhibitions including most recently his solo 'Latin Lyrics' show at Roche Court Sculpture Park, Salisbury and the Crafts Council's touring exhibition '30/30' vision.

ARTIST'S STATEMENTInterested in society's preconceptions about culture and the way words are sublimated by the form in which they are rendered, my work is a celebration of the beauty of vernacular language and the process of translation.





Valerie Coffin Price

"Drift"

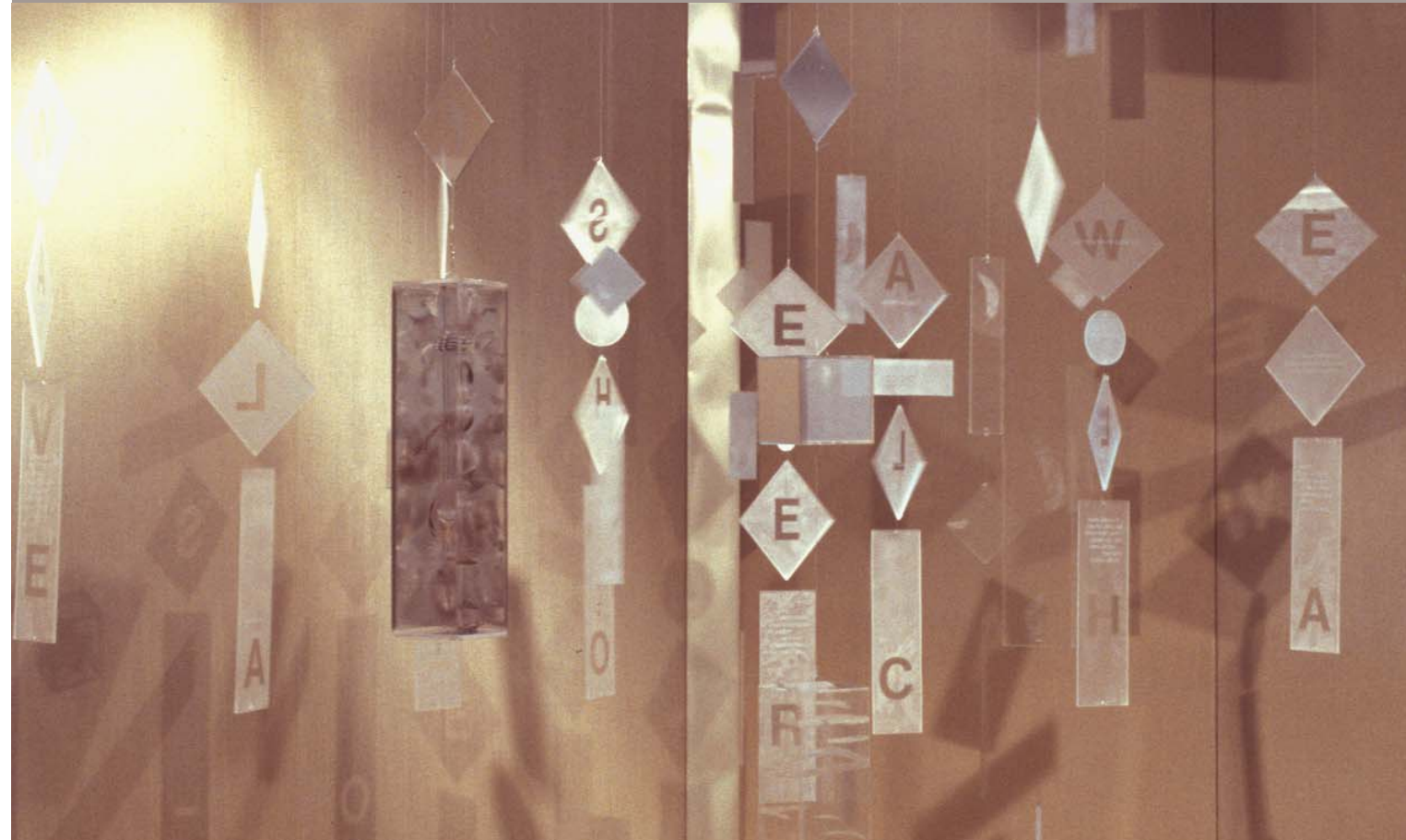
Perspex
5m long x 2m high

VALERIE COFFIN PRICE

VALERIE COFFIN PRICE is an artist/letterer living and working in Cardiff. She studied fine art at Chelsea School of Art. Later on she did a post graduate diploma in sculpture and letter cutting at the City & Guilds of London Art School, working with Brenda Berman.

Valerie has exhibited widely both in Britain and abroad. Her most recent exhibition is Territories, a solo exhibition in Canada. She has also exhibited at the Hayward Gallery, the Pitt Rivers Museum, Oxford, the Natural History Museum and Newport Museum and Art Gallery. She also works on public commissions, the most recent work including: Newborough Warren, relief carving and lettering on a 100 foot slate fence for the Countryside Council of Wales' nature reserve; 'Sites of Meaning', work on a series of 17 inscribed stone sculptures around the parish of Youlgreave, Derbyshire; 'Tree of Life', relief carving in oak and ceramic in Stoke-on-Trent.

ARTIST'S STATEMENT. A sense of place is fundamental to my work, which deals with issues to do with landscape, language and cultural identity. My recent work combines industrial and digital processes with traditional techniques and materials. The use of projected light, text and images on suspended translucent materials such as perspex, silk and glass inscribed with words and letters creates a collage of light and shadow on the walls and floor. This play of light is a central passion, as is the poetic resonance of both language and the landscape.



*Incisive Letterwork -
Brenda Berman & Annet Stirling*

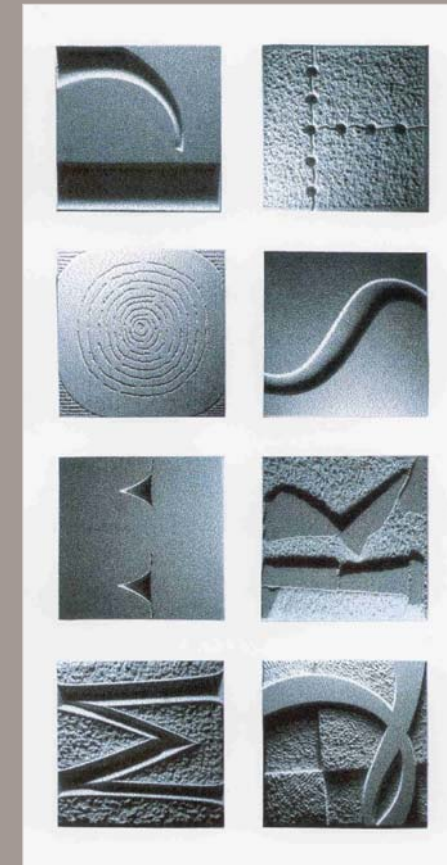
"Parts of the Whole" (detail of)

*Purbeck Portland Stone
28 stones each 18 x 18 cm square
Overall (including gaps)
150 cm tall x 84 cm wide*

INCISIVE LETTERWORK

INCISIVE LETTERWORK was formed in 1988 by Brenda Berman and Annet Stirling. They first met at the City and Guilds of London Art School where they studied lettering with Bertold Wolpe. Brenda Berman had previously trained as a painter at Bath Academy of Art, Corsham, Annet Stirling as a graphic designer at the AKI Enschede, the Netherlands. In 1996 they were awarded a Churchill Fellowship and travelled in Italy studying marble and Roman and Renaissance inscriptions. They specialise in large-scale architectural projects with an extensive client list including: Baden State Library, Karlsruhe; British Museum; Esso Research Centre; Glaxo Wellcome; House of Commons; Kunsthalle Hamburg; National Portrait Gallery and the Royal Opera House. They have participated in all major lettering exhibitions in Britain and had a touring solo show in 2000/01 entitled 'The ground beneath our feet'.

ARTISTS' STATEMENT. Incisive Letterwork focuses on large-scale architectural inscriptions and word sculpture. The physical aspect of working with raw stone, the exploration of the marks tools can make and a working relationship with a Dorset quarry all influence our designing and the way we carve. We continue to explore the boundaries of legibility and abstraction in letterform.



THOMAS INGMIRE

THOMAS INGMIRE was born in 1945 and trained initially as a landscape architect. He then studied with Donald Jackson and undertook personal research in the Newbery Library, Chicago. Ingmire is now one of the world's foremost exponents of western calligraphy. He has focused on the exploration of calligraphy as a fine arts medium, while retaining a profound awareness of the traditions of calligraphy. He has taught calligraphy since 1978 and has conducted workshops throughout the United States, Canada, Australia and Europe, as well as in Japan and Hong Kong. Testimony to his talent as a craftsman was his election in 1977 to the British Society of Scribes and Illuminators, the first American and the first person outside the UK to receive this honour. His work has been exhibited widely in the US and can be found in the San Francisco Public Library's Special Collections, the Sackner Archive of Concrete and Visual Poetry, the Newbery Library, Chicago and the Victoria & Albert Museum, London as well as many other collections throughout the world. Much of his work is documented in 'Words of Risk, the Art of Thomas Ingmire' by Michael Gullick, published in 1989.

ARTIST'S STATEMENT. My approach to the commission [from the Edward Johnston Foundation, Ditchling] will be to see it as calligraphy research. I wish to explore what I will refer to as 'The Space of Writing'. This theme has developed over the years initially as a result of my interests in the work of the American Abstract Expressionists and more recently with my experiences in Japan and my introduction to the Japanese avant-garde calligraphy movements. Both of the movements found common ground in their explorations with space in their images. The tensions between the black and white and the tensions between the image and edge gives these works force and vitality. The resulting white space is an active space. This is in sharp contrast to the passive space of the traditional book-page margins – the theme has guided much of our current Western calligraphic design.

Working with this visual theme also forces one to face the many issues relating to legibility and readability. The problem for the calligrapher lies with a reality that the rules of the visual language and the verbal language stand virtually in opposition to each other... In recent works I have explored different ways of addressing this problem. In one, my calligraphy has been reduced to a kind of 'gestural' writing. Words per se are not part of the work. Another approach has been to work with invented alphabets created with forms that often have no structural relationship to the letters that they represent... A third approach has been to invent new forms which respect the essence or idea of the letter... - but not with the result being a form that we easily recognise as the letter. In each of these approaches a text, phrase, or a single word has a connection to the work but verbal legibility is sacrificed in favour of the visual impact of the work.



Thomas Ingmire
(The Edward Johnston Foundation)

"The Space of Writing series"

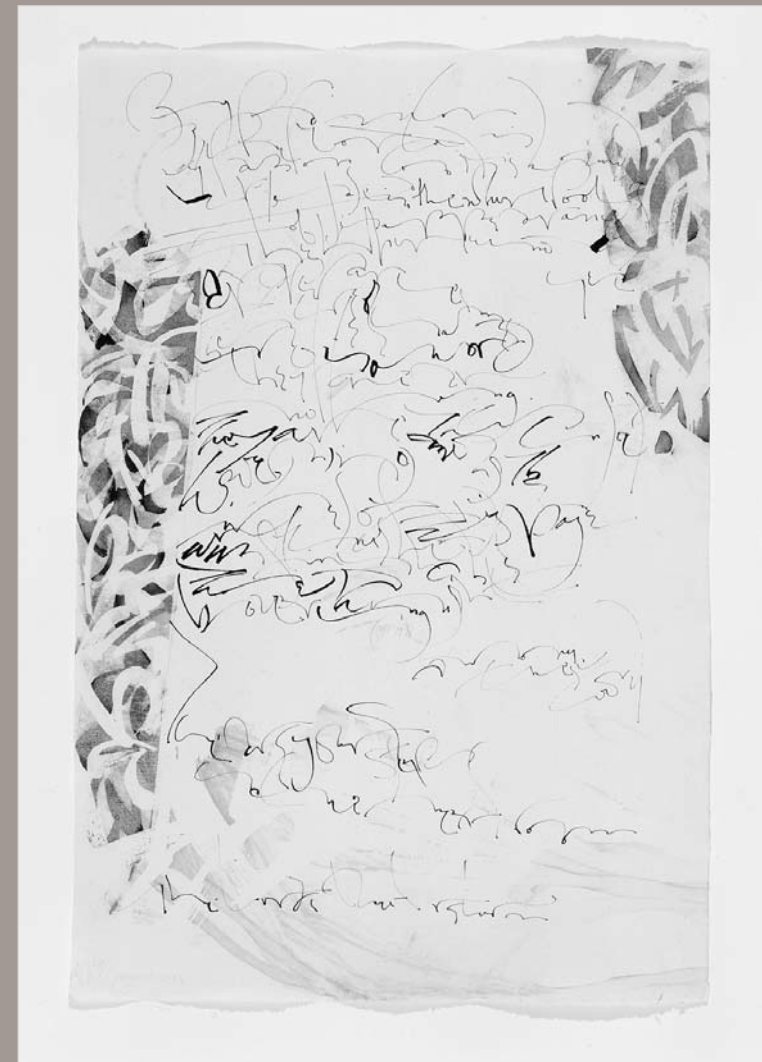
Pen and ink
52.5 cm x 36 cm



Thomas Ingmire
(The Edward Johnston Foundation)

"The Space of Writing series"

Pen and ink
52.5 cm x 36 cm



Thomas Ingmire
(The Edward Johnston Foundation)

"The Space of Writing series"

Pen and ink
52.5 cm x 36 cm

Manny Ling

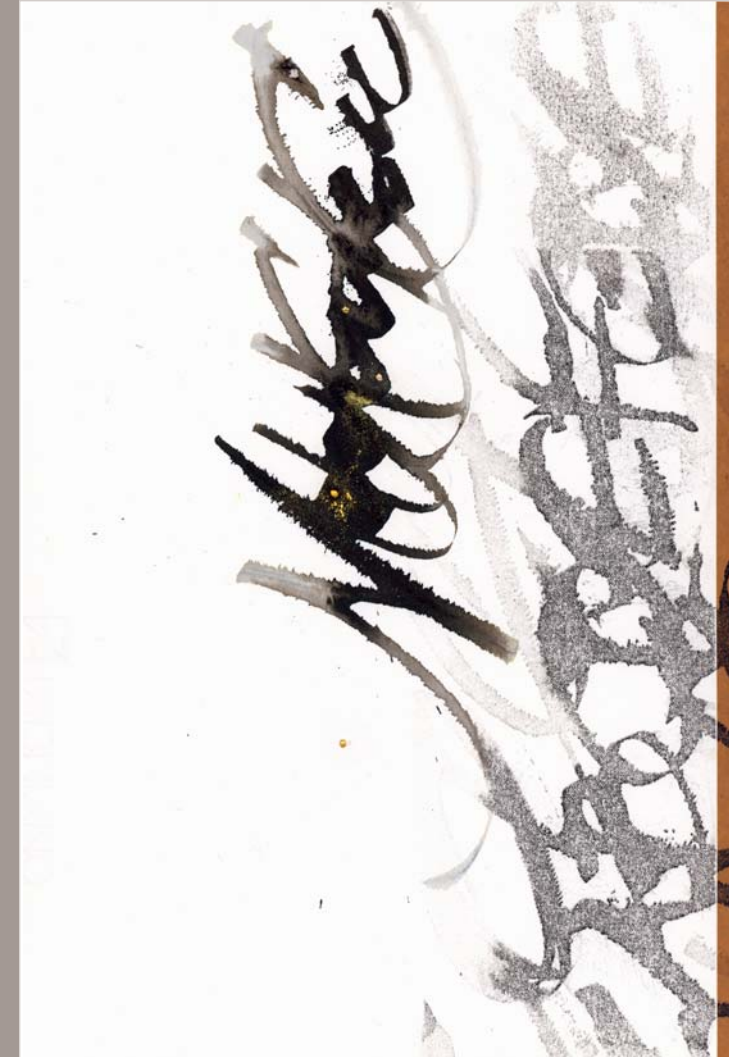
“Music”

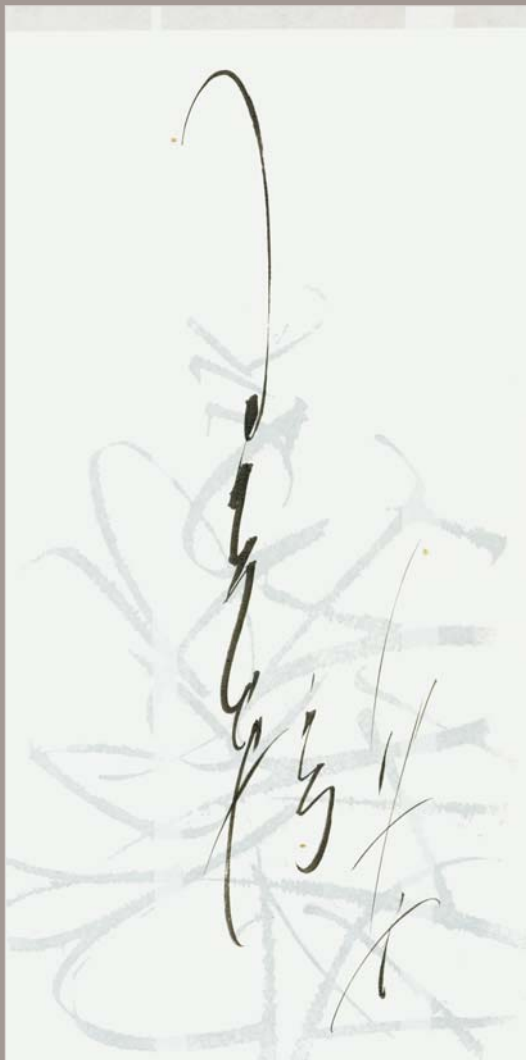
Mixed media
24 cm x 35cm.

MIANNY LING

MANNY LING studied at Staffordshire University and Manchester Metropolitan University, specialising in Typography and Graphic Design. He has a strong passion for Calligraphy and the Lettering Arts. He is a senior lecturer in Electronic Media Design at the University of Sunderland. His current PhD research deals with the integration of calligraphy and new technology. He is a freelance designer and calligrapher. He also runs workshops and exhibits in the UK and abroad. Recent solo exhibitions include ‘Contrasts and Contradictions’ and ‘The Spirit of Calligraphy’ in Montbéliard, France.

ARTIST’S STATEMENT. My PhD research looks into Oriental approaches to Western calligraphy. I am also exploring the notion of “chi” (or “qi”) and its relationship to calligraphy and new technology. “Chi” is the essence or the spirit of someone. It is cultivated by understanding one’s self-being. From discovering and cultivating one’s self-being, the concept of calligraphy has become a process of mark making and artistic self-expression. From this, I find courage, peace, inspirations, influences, interpretations and integrity. It is a life enriching process.





Manny Ling

"Dance is life"

*Mixed media
19 cm x 38 cm.*



Manny Ling

"Letters"

*Mixed media.
26 cm x 42 cm.*

Charmian Mocatta

"Glimmer"

Glass block hand engraved
6 cm cube

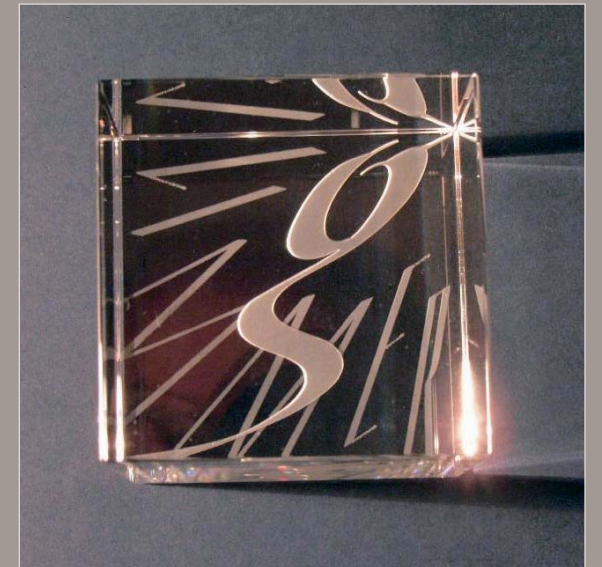
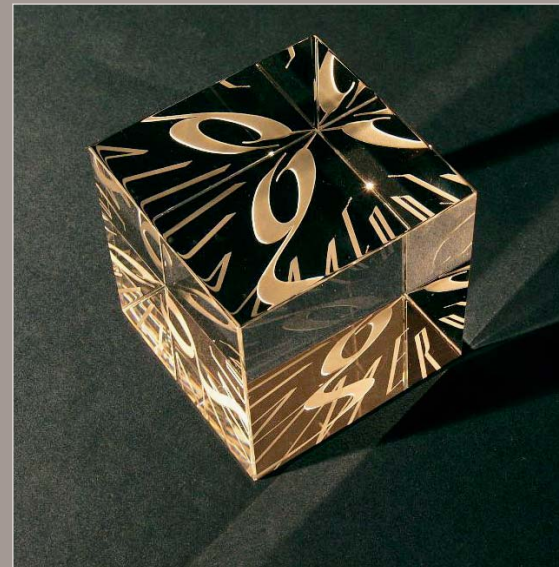
CHARMIANMOCATTA

CHARMIAN MOCATTA. After a calligraphy and bookbinding course at the Roehampton Institute, London, she discovered glass as a medium for lettering and calligraphy. For some years she taught calligraphy at adult education colleges and residential colleges, was a visiting tutor for Lettering on Glass at the City of London Art School Lettering Department, and continues to hold workshops for interested groups throughout the country. As a Fellow of the Guild of Glass Engravers she exhibits regularly with the Guild. Her engraved lettering on glass is in private collections throughout the world and the Victoria & Albert Museum, London.

Other exhibitions include: 'SS/Fine Words', Fine Books 1992; 'Codes and Messages: Lettering Today', Crafts Council, 1996; 'Spring Open!-Millennium Surroundings', National Glass Centre, Sunderland. She was commissioned by A&C Black to write 'Lettering on Glass' which was published as part of their series of Glass Handbooks in 2001.

ARTIST'S STATEMENT. A lifelong interest in literature and the use of words has provided continuing interest and challenges when working with glass. Whether as patterns made by the simplest letters, or in a more complicated design to give significance to a particular context, these are enhanced by the use of glass and the many effects of light on it. With either clear or coloured glass, the three dimensional qualities of this medium produce unique results.

I work with hand drill and/or sandblast on various types of glass. Commissions range from small, personal items like paperweights to panels in buildings. When I sandblast small items these are either from masks hand cut by myself or from masks commercially made from artwork supplied by myself. Larger work is usually sandblasted commercially through masks hand cut by myself; ie to celebrate the millennium at Pagham Church, Sussex, a glass 'flagstone' let into the floor with words edge lit by fibre optics; a commemorative window in the Canterbury Cathedral Education Centre, listing artists' names.



Reiltin Murphy

*"On the edge of memory:
fictitious characters"*

*mixed
89 cm x 57cm*

REILTIN MURPHY

REILTIN MURPHY is based in County Wexford, Eire. She studied fine art at the National College of Art and Design, Dublin followed by calligraphy and bookbinding at the Roehampton Institute, University of Surrey and finally an MA in visual communication at the National College of Art and Design, Dublin. Her most recent solo exhibition was at the Pigyard Gallery, Wexford, 2003 and she has had work included in many exhibitions in Eire, Austria and Finland. She participated in the Gaelic Art Agency's touring project 'An Leabhar Mor: The Great Book of Gaelic'. Currently she teaches at the National College of Art and Design, Dublin, the Waterford Institute of Technology, and the Galway/Mayo Institute of Technology.

ARTIST'S STATEMENT. Most of the work I make is for exhibition. I use text in many ways but not all of my images use the text as pattern and texture in addition to its meaning. The words I use are of my own composition and relate to the emotion or thought inherent in the work itself. It is not at all necessary that the text be legible.

I use paper and watercolour paint and like to use gold leaf in a non-traditional way. I sometimes use leather (plain or gilt) and, in a recent series, I have used gilded tea bags.

The series of five works 'on the edge of memory' made for this exhibition continue a theme I have been exploring for several years: about those who are no longer with us. Here I have taken five ways of looking at this aspect of presence and absence from an 'Ogham stone' memorial to those so long gone that all remaining is a trace of their DNA in our genes to be transmitted to those who will not be conceived for generations to come. I have included fictional characters in this series as so many of our dearly beloved never lived. Another work celebrates all those whom we remember and in this remembering we give them a brief glow of life; the fifth deals with the recently dead.



Tom Phillips

"Wittgenstein's Dilemma"

acrylic cube
5 x 5 x 5 inches

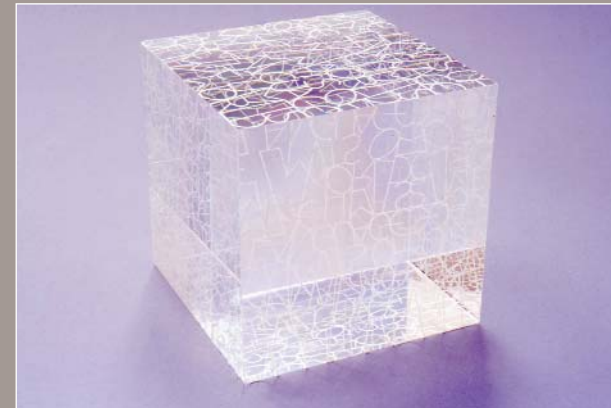
TOM PHILLIPS

TOM PHILLIPS RA was born in 1937 in London where he still lives and works. As an internationally established artist and prominent Royal Academician he is represented in museum collections worldwide. He is best known for his book 'A Humument' and his work on Dante's Inferno which he translated and illustrated (as co-director of the TV version he won the Italia Prize). Major retrospectives of his paintings have been held on both sides of the Atlantic including the National Portrait Gallery, Yale Center, Royal Academy, Musée d'Art Moderne, Paris and, in 1997 the Dulwich Picture Gallery. His musical compositions include the opera 'Irma' which has been recorded several times and the song suite 'Six of Hearts'. His theatre projects include designing 'The Winter's Tale' for the opening season of the Shakespeare's Globe Theatre, and translating and designing 'Otello' for the ENO in 1998. He is a trustee of the National Portrait Gallery and also the British Museum.

ARTIST'S STATEMENT. The series of cubes exhibited here began with a cage of wire made for The Globe Theatre's production of 'The Winter's Tale'. A cage of wire words followed to exemplify Wittgenstein's proposition "The Limits of My Language are the Limits of My World". Printing this on an acrylic cube where the inside can be seen and, by an oddity of optics, experienced from the outside seemed to unite the reading of a statement with its perception as a metaphor. Reversing the text on the outside in a later version emphasised the trap of language that Wittgenstein describes.

Mallarmé in "Un Coup de dés n'abolira jamais le hasard", the first line of the foundation poem of chance procedures (and concrete poetry in general), outlines another dilemma which I translate as "A throw of dice will never do away with chance". Each dot on these giant dice incorporates the line and through the mysteries arising from the solid geometry of a transparent cube each 'throw' gives rise to new configurations as chance plays its second role.

Looked at from the sides, from the corners and from above, the cube's symmetry produces illusions and paradoxes of perception, hints of mirrors and fractures appropriate to each of these statements.





JINI RAWLINGS

JINI RAWLINGS is now based in London after studying fine art and film at the University of Leeds, postgraduate radio, film and television at the University of Bristol, a teaching certificate at Middlesex Polytechnic and an MA in sequential design at the University of Brighton. She has created photography and design work for magazines, books, CD and record covers as well as for exhibition. Video installations have included: 'Screen Memories' (Brighton University Gallery, Phoenix Gallery, Brighton, University of Westminster, Art in Heaven Festival, Brighton, 1998-03); 'Kitchie deems to NAAFI girls' 100 years of Illegitimacy' (University of Westminster and Art in Heaven Festival, Brighton, 2001-03); 'The Ocean Between' (Dock Museum, Barrow in Furness, 2003); 'Gone into the Workhouse' (Art in Romney Marsh, Church of Old Romney, 2003). Her video production is extensive with several works distributed by Concord Films

and other videos including: 'Colonial names' poetry by Uazamaka Okafor, African History in Scotland Exhibition, National Museum of Scotland, 1996; 'Tamara', the life and work of Tamara Talbot Rice art historian and writer, 1992; 'I heard a woman singing', a portrait of singer songwriter Frankie Armstrong, 1990. She has been a founder member of several women and media organisations including Reel Women, the women's networking organisation of which she was Chair. She has been involved in a range of directing, producing, animation and training work and most recently was Senior Lecturer in Video Production at the University of Westminster.

ARTIST'S STATEMENT. My work concerns dis-location and broken narratives and the piece for this exhibition - 'Illegitimate daughter' reconfiguring the archive – uses front and back etched text on panels of glass and mirror to reflect some of the multilayering of memory and history and explore potential narratives around illegitimacy.

The work is based partly on texts for kirk session records and archival material relating to my birth family, who come from an area of Aberdeenshire with the highest rate of rural illegitimacy in the late 19th century. I am concerned both with affect and document and use the text to simultaneously explore its potency and to question its meaning.

One of the influences for this work derives from my brief experiences as an inbetweenier for cel animations, where individual transparent layers are combined to create a composite meaning: another is the glass in the windows at Croick church, on which is scratched the words and messages of the people sheltering in the churchyard during the Highland clearances. These words are distillations of the experience of loss and displacement. 'Glencalvie the wicked people' 1845.



Jini Rawlings

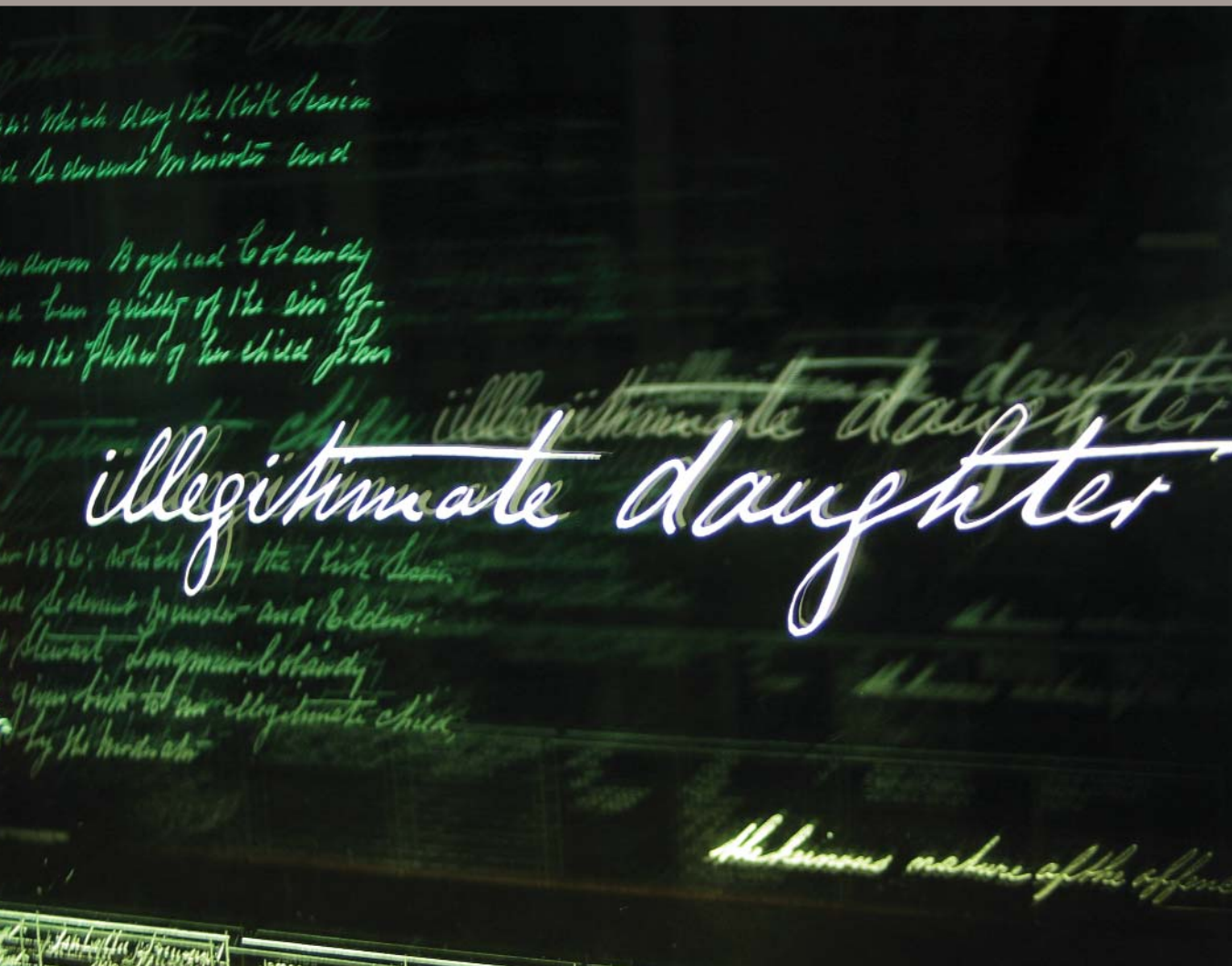
"Illegitimate Daughter"

Glass and wood
3 panels glass

50 cm x 50 cm x 1 cm

Lightbox
50cm w x 40 cm d x 11 cm h

Plinth
50 cm w x 53.5 cm d x 112 cm h



Marianne Reim

'Das Buch VIII'
steel
closed 12 x 5 inches

'Das Buch XXI'
steel, tintype
closed 11.5 x 5.25 inches

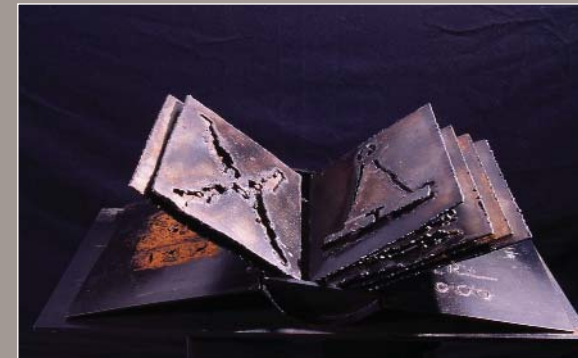
MARIANNE REIM

MARIANNE REIM. German born and raised she is now a resident of Beamsville, Ontario, Canada. She studied for a BA in Art & Art History at McMaster University, Hamilton, Ontario. Her work has been widely exhibited in Canada, the USA and Europe including most recently a solo show at the Burlington Art Centre and participation in 'All Terrain 3' at the Ontario, Sculptors' Society of Canada Gallery, Toronto and the XIV International Biennial at the Dante Centre of Ravenna, Italy. In 2004 her work will be featured in an exhibition touring China. Work by her is held by public and private collections internationally. She has held several artist in residence posts including: the Haramura Studio, Japan, 2001; Sicevo, Yugoslavia, 1998; Haliburton, Ontario, 1996; Atlin, British Columbia, 1994; Siena, Italy, 1987. As a member of the Sculptors' Society of Canada she has been Gallery Co-ordinator and on the Exhibition Committee. She has also been Newsletter Editor for the Lincoln Regional Arts Council and was Interim Education Co-ordinator and Assistant Curator at Grimsby Public Art Gallery.

ARTIST'S STATEMENT. The specific forms of my work float on the surface of a well of memory. I create discrete objects, objects in series and installation.

My preferred material is steel. In my constructions the material wears its identity through rough cut edges, visible welds and an undisguised slabness. I may combine them with wire, glass, stone, text and miscellaneous findings.

By cutting, burning and welding, experience, memory and emotion are melded into steel.



Andrew Richardson

“Ambience”

Interactive programming using
Flash MX with Action script

ANDREW RICHARDSON

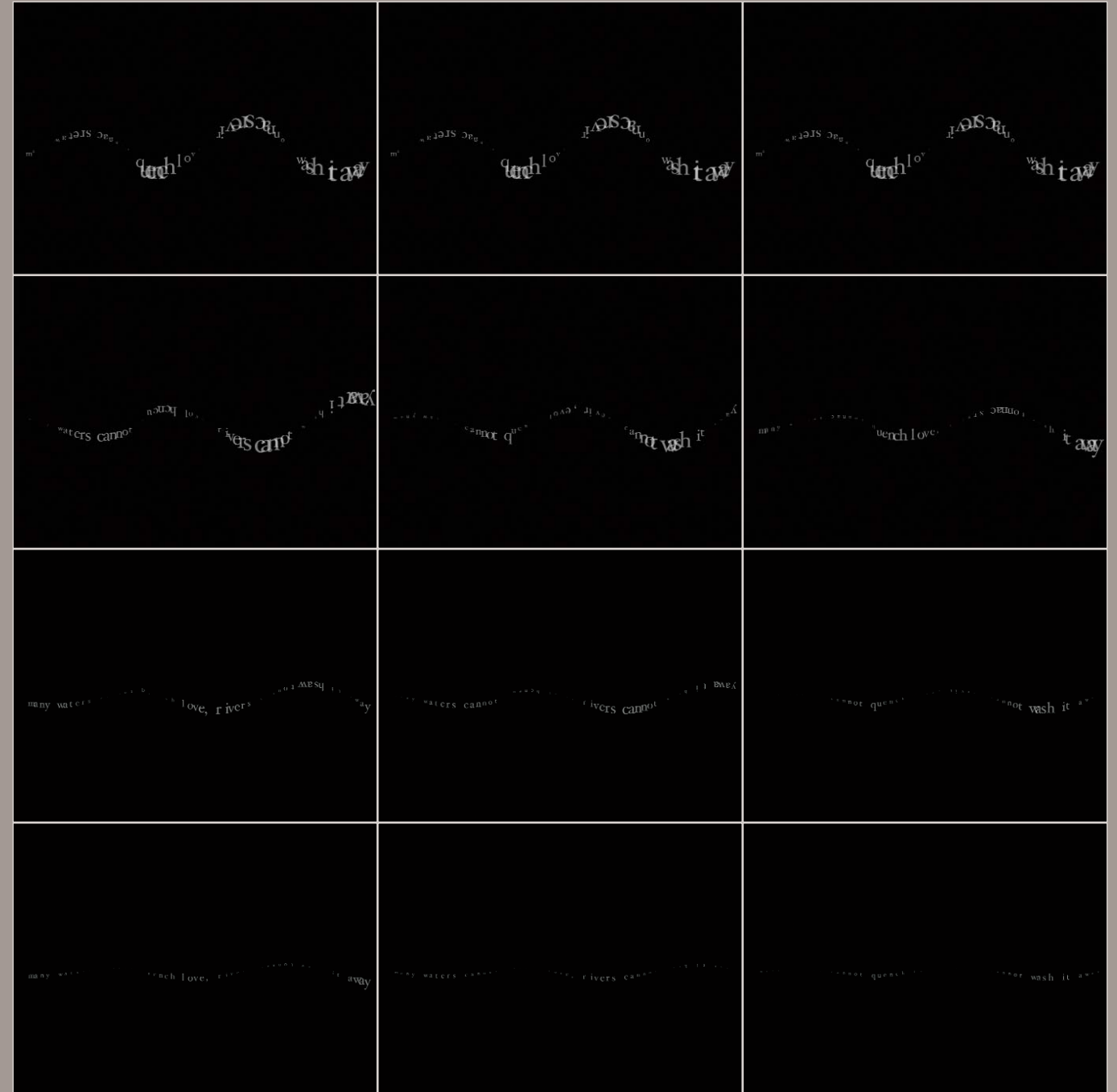
ANDREW RICHARDSON. After graduating with a degree in Fine Art with specialist study in photography, Andrew began to develop his current passion in design for interactive screen based work. This passion was further developed as he generated new projects and ideas for a creative design company wishing to explore the possibilities of the new media. His current position is that of lecturer on the BA Electronic Media Design course at the University of Sunderland, where he is also engaged in developing an agenda of study for his proposed PhD.

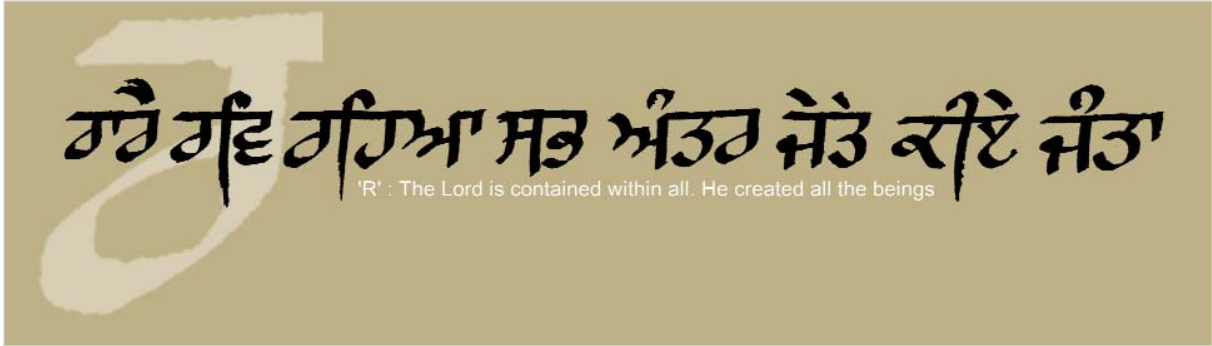
ARTIST’S STATEMENT. I have always found great delight in the challenge of creating work with and for a variety of different media. Whether it is the process of controlling light as it falls on photographic film or the act of manipulating object on screen, the struggle to gain the most from a tool or process has always been of interest.

My current fascination is with the ‘media’ of computer programming and the artistic, creative, expressive potential that it affords. My current research is focused upon examining the ‘craft’ of the new media artist, particularly the craft programming code: a discipline that is increasingly used as a source to create beautiful aesthetic images and environments.

Working as an artist in the computational environment, I am forced to ask myself: can new media design be considered craft? Is the creative use of computer code a modern form of artisanship? Is it possible, in the computational environment, to create in harmony with media, just as a painter or sculptor can?

By generating a more complete understanding of the computational media through the development of creative work, I am attempting to discover what the essence of the media is and how to design more effectively in harmony with it.





GURPREET SINGH

GURPREET SINGH is originally trained in architecture where his interest in designing with computers developed into a passion for all areas of new media design. Gurpreet is now course leader for the BA and MA degrees in Electronic Media Design at the University of Sunderland.

Having spent the last twenty two years studying the Sikh scriptures, Gurpreet writes lines from the scriptures for at least an hour every morning before sunrise, and meditates over their deeper meaning. His work takes the approach of translating aspects of spirituality from the Sikh faith into visual interactive design.

ARTIST'S STATEMENT. The Sikh scriptures state that "Those hands which lovingly write the Praises of the Lord are blessed". I have found that waking up before sunrise, bathing and then spending an hour writing from the scriptures and pondering over their meaning, is the perfect meditation. It's what makes me look forward to each new day.

I spend up to a year writing a single book of verses before presenting it to someone special and then moving on to the next. For me looking back at the book is not as important as the time spent writing it and trying to understand the words.

More recently, my need has been to try and translate what I understand from those words into interactive design.

Gurpreet Singh

"R" (top)

Spiritual meaning of one of the 36 letters of the Gurmukhi alphabet as recited spontaneously by the first Guru at the age of six.

"Cycles of life" (top right)

Interactive piece exploring the relationship between sound and word.

"Stones" (bottom right)

The Guru's word can save even me, the most stone-hearted.





MARY WHITE

MARY WHITE was trained as a calligrapher and bookbinder in London shortly after the Second World War and is now based in Wonsheim, Germany. She is a member of several professional associations in Britain and Germany including: Letter Exchange; Fellowship of the Craft Potters' Association, the Society of Scribes and Illuminators and the Calligraphy & Lettering Arts Society; Nebenamt Mitglied Handwerkskammer, Mitglied Berufsverband Bildender Kunst and Mitglied Berufsverband Kunsthandwerker in Rheinland-Pfalz. Her work has been exhibited internationally including: the Victoria & Albert Museum, London; Gutenberg Museum, Mainz; Musée des Arts Decoratifs, Louvre, Paris; Museum van het Boek, The Hague, Netherlands. Many international collections contain her work including: the Victoria & Albert Museum; Fitzwilliam, Cambridge; Bristol Museum & Art Gallery; Bath Study Centre Holburne Museum; Kunstgewerbemuseum and KeramikMuseum in Berlin; the Keramik Museum Westerwald, Höhr-Grenshausen; the Landesmuseum and

Mary White

"Wo ist Bethlehem" (right)

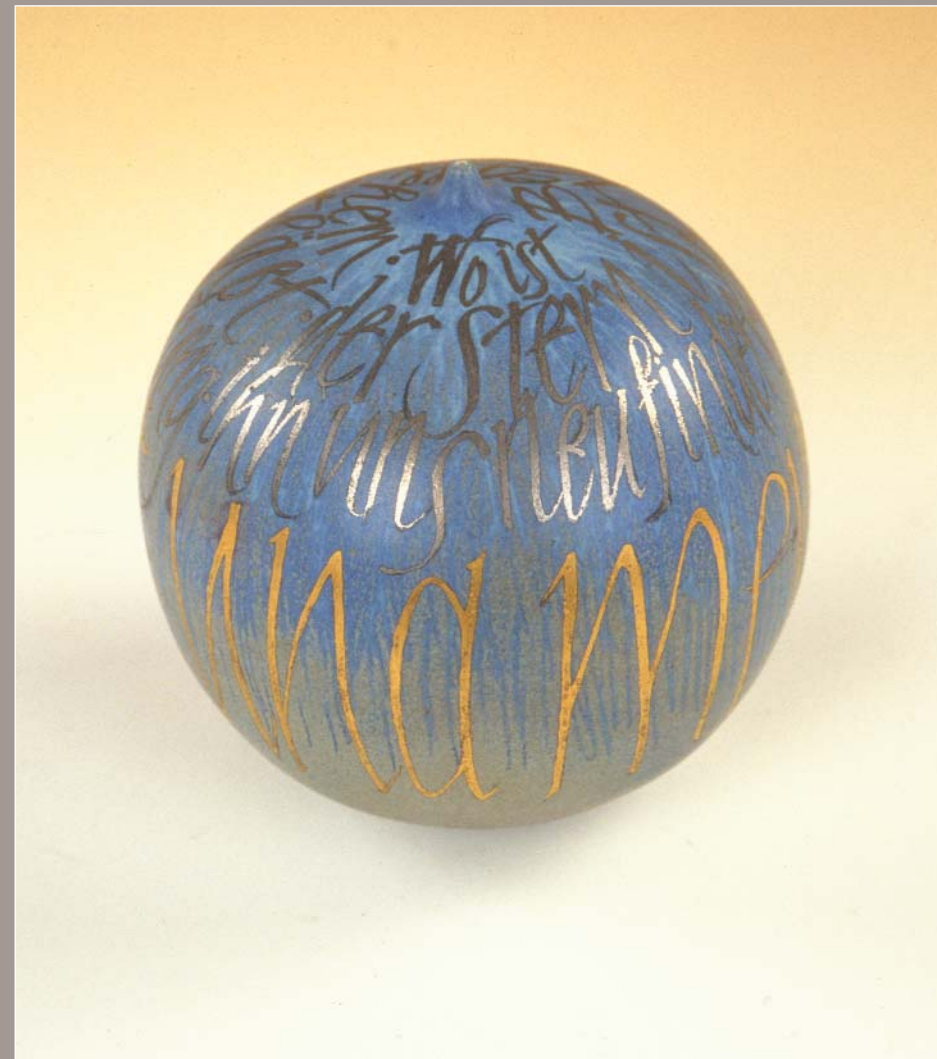
porcelain, blue glaze, gold and platinum lustre
13cm diameter

"Bart Plouvier Quotation" (left)

porcelain panel on perspex
29 cm x 38 cm

Gutenberg Museum in Mainz; the Museum für Kunsthandwerk, Frankfurt. Among her awards are: the Staatspreis für das Kunsthandwerk Rheinland-Pfalz, 1982; an Honorary Diploma from the World Triennial of Small Ceramics, Zagreb, 1987; a Gold Medal at the 27th International Ceramic meeting at Gualdo Tadino, Italy, 1987. She has taught widely in the USA and Britain, most recently at the 2002 CLAS Festival of Calligraphy, Edge Hill University College, Ormskirk. Her book 'Letters in Clay' is to be published in November 2003 by A&C Black.

ARTIST'S STATEMENT. For the past twelve years I have worked in both clay and on paper and have combined both. I now want to concentrate on calligraphy, my first love, and am interested in different layers of writing – a theme I started in the early nineties.





Rosalind Wyatt
"All be happy" (left)
from a series of collages

Mixed media
 143 cm x 110 cm

"Mystic" (right)
from a series of stitched letters

Mixed media: fabric, paper and stitch
 43 cm x 33 cm

ROSALIND WYATT

ROSALIND WYATT was born in London and studied art at the City and Guilds of London Art School, calligraphy and bookbinding at the Roehampton Institute and finally an MA in constructed textiles mixed media at the Royal College of Art, London. Her work placement from the RCA was with Brody Neuenschwander in Bruges. Among the awards she has received are: 2nd Prize, Letter Arts Review, USA, 2003; finalist for Best Newcomer, Chelsea, 2002; Fellowship of the Royal Society of Arts, 1999. She exhibits widely with solo shows in 2002 at the Cheltenham Jazz Festival and C2+Gallery, London. Recent group shows have included: Chelsea Crafts Fair, 2002-03; 'Narrative Figures', Contemporary Applied Arts, London, 2003; 'Kogei', Victoria & Albert Museum, London, 2003; Javits Centre, New York, 2003; 'Text Messages', Rufford Crafts Centre, 2002; 'Hemmed In', Devon Guild of Craftsmen, 2002. She has been involved in fashion embroidery/textile work and received several commissions including calligraphy/lettering commissions for: Horsham County Council, 2003; Atlantic Films for Channel 5, 2003; Burberry, 2002; the Vivienne Westwood Tribute Dinner at the Victoria & Albert Museum, 1999. She taught art at the St James Junior School, London from 1993-5 and in 2003 has run textile/calligraphy workshops for Creative Partnerships at Baylis Court School, Slough.

ARTIST'S STATEMENT. I very much enjoy meeting people and creating personal contacts with people who might like to collect my work. The Chelsea Craft Fair for example provided a perfect opportunity to meet the public and show my work to a wider audience.

My pieces are one of a kind collages, incorporating calligraphy and stitch. I enjoy the crossover between text and textiles, the written mark and the stitched mark. Inspiration always comes from words, which are then reflected upon and used as a cornerstone for the emerging piece. This also allows for commissioned pieces, where the words can be provided beforehand.



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