MATERIAL SYMPHYSIS

A COLLABORATION BETWEEN
THE UNIVERSITY FOR THE CREATIVE ARTS
AND TOKYO UNIVERSITY OF THE ARTS
Universities, throughout the world, are keen to celebrate the achievements of their students. Material Symphysis sets out to examine a more constant and less transient aspect to Higher Education establishments, its staff. It is from the staff that styles and schools of thought stem and futures subsequently shaped. Links between the University for the Creative Arts (UCA) and Tokyo University of the Arts (TUA) have been forged as a result of their prominence in the field of crafts.

This unique project deliberately sets out to celebrate, not only developing international links, but to acknowledge the quality of staff working on each course. More importantly it will look at similar and differing views on how material experience, through study of crafts, is taught across two diverse cultures. This is where the project opens up to include theories of education, perceptions of craft in cultural contexts, the sociological values placed upon objects and the student experience. These areas build on the uniqueness of the exhibition and through the publications establish a project of international significance with momentum and longevity.

Last year the Japanese government introduced Super Global Universities, a funding initiative to enhance the international standing of certain institutes in Japan (http://en.wikipedia.org/wiki/Super_Global_Universities). The only arts based institute to be recognised by this initiative to date is TUA (Geidai). Three years ago Farnham became the UK’s first ‘Craft Town’. This status was recognised and granted due to the contribution Farnham has made, and continues to make, to the national and international standing of British Craft. As a result of these two timely initiatives this project sets the stage for a long overdue assessment of where the relationship between the UK and Japan sits today with regard to not only the crafts, but also how they are taught. This is what is new about this venture.
NUPTIAL COLOURATION

A fish scale, a petal’s wrinkle, these natural phenomenons such as the gradation of color that can be seen in the evening sky, this is what I’m attracted to. This is the impression from nature that I hope to capture in my work.

I was born in Aichi prefecture in 1988. I have exhibited my work in China and the United States; where I also took part in symposiums and conferences. In nature there are many junctions and meeting points. Perhaps most obvious is the horizon. It is ever changing and colourful. It can be fluid or stark. It is junctions such as this that steer my work both literally and metaphorically.
This work examines the relationship between form, surface and decorative placement. It is informed by my interest in religious, and more importantly, spiritual spaces and locations. The work draws upon fluidity and movement where the rhythms and qualities of its forming are retained. The decorative elements are inspired by Japanese enamel wares and music.

Ashley Howard produces porcelain and stoneware vessels informed by a dialogue between Far-Eastern and homespun pottery traditions. He draws upon his interest in ritual vessels, the spaces they occupy and the ceremonies that surround them. Notions of reverence and transience are also explored.

Almost all work is thrown on the wheel although at times it might be subject to varying degrees of manipulation and altering. Varying amounts of paper and dried clay chunks are added to the body. With regard to surface, specific techniques have been developed to draw, brush and print with glaze and enamels.

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The potency of the Gohu and Koma spirits is contained in Vigango ceremonial sculptures. Vigango sculptures are the earthly manifestation of lives lived by the departed. The sculptures enable the souls and spirits of the living and the departed to co-exist in both worlds. They are made so as to please the souls of the departed and appease the spirits of the living. Vigango remind us of our human condition. The sculptures are traditionally made of wood, in these terracotta ones we are reminded of their human embodiment in Clay.

“Perhaps the word that first comes to mind in thinking about Magdalene Odundo’s art is ‘poise’. Her terracotta vessels achieve the rare effect of being both profoundly grounded and light on their feet. If these pots are ‘weighty’ then it is through a metaphorical significance: the markers of ancient time, the sensing of Africa, and of deep cultural inheritance. Sometimes bulbous, with wide necks and a curvaceous line; sometimes tall and statuesque, pots that are markers for tradition. This is a slowly accumulated body of work (each clay piece many months in the making) at once severe in the chosen limitations of form and exultant in the possibilities of material; the burnished terracotta clay that is her hallmark”. Professor Simon Olding
My works are to be decorative but not compelling, delicate but bountiful. What I am trying to produce with my hands is something creative, but at the same time familiar and comfortable in everyday life.

Hand made works gain beauty by aging. Their capabilities to age give them familiarity and beauty, which fascinate.

Now, speaking of the patterns, which is a very important factor of my works, are not genuinely Japanese. Similar patterns originate all over the world, and these patterns keep transforming with the repetition of copying and extending. This is where my patterns originate.

Batiks dancing in the wind… I was extremely interested in textile dyeing, which led me to a creative life, but eventually ceramics caught my interest. Somehow even while working in ceramics I have steered my way much towards textiles, as my patterns throng with each other, and the techniques I often use of slip trailing, and stamping which clearly resembles those of dyeing. However, it is not my intention to copy textile in my works. I cherish the characteristics of ceramics; the texture, the colors, the uneven surfaces, the improvisation and the contingencies. I have strived to enhance them.
These pieces reflect my general interests outlined below. Here, I have paid attention to the dialogue between the internal and external. Striking a balance with my human intervention while allowing the voice of the material to speak has driven this project. I have strived to draw a distinction between the inside and outside while aiming to create a sense of unity as these two aspects come together.

My interests lie in the layers both literal and metaphoric. The processes of rubbing back and re-applying surfaces to my work between repeated firings underpin my enquiry as to when a piece of work is truly finished. This acts as a metaphor to which I can address the wider notions of time and the transience of objects, that in most cases far out live their makers; taking on their own stories of layers as time passes.

MARIANNE SWEENEY-ARIS
CERAMICS

STONEWARE HANDBUILT VESSELS
手びねりの器

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これらのスウィーニー・アリス作品には、彼女の興味の対象が反映されています。内面と外面の対話に重点を置き、彼女は自身の物事への人間的な関与の均衡性を保ちながら、素材の声に耳を傾けることにより、このプロジェクトを遂行してきました。この作品たちで彼女は、内面と外面という二つの面を融合させつつ、境界をはっきりさせようと試みます。

スウィーニー・アリス興味の対象は、リテラル（文字どおり）とメタファー（隠喩）が重なって混在したもの。もみ消したり再度塗りなおしたりする過程のなかで、繰り返しこの作品が本当に終わる時は来るのか、と彼女は問い続けます。多くの場合、作者の方がその手によって創られた物体よりも短命であり、残された物体たちは物事や時代が引き続きます。作品を創る為のこの行動こそが、時間の概念と物体の層さのメタファーなのです。
What lies behind the glass surfaces, as one colour affects another, and as one marked surface is half-hidden or barely glimpsed? These are layers of time, a sense of the strata of things. The pieces express the quality of transparency, absorbed as well as transmitted light. The order of juxtaposition is hard at work here. As Ed Byrne, through his complex processes, makes a consideration of rock or wave-washed surface or ‘earth masses’ he joins in territory explored by other studio glassmakers such as Sally Fawkes and Colin Reid."

Prof. Simon Olding, The Craft Study Centre, School of Craft & Design, University for the Creative Arts.

I’m interested in how our minds interpret emotions - a combination of culture and memory, which converge from different areas of the mind. Through the exploration of colour, texture and form, my vessels induce an emotional response in each viewer. In a way the vessels are manifestations of emotions.

My visual inspiration comes through interpreting the marks, gestures and energy of my drawings into glass. Objects that have a resonance from the past intrigue me. I add patina to the glass surface to recreate the weathering of ancient Roman glass. Subconsciously this places my vessels in the past becoming artefacts of the mind.

EDMOND BYRNE
GLASS
www.edmondbyrne.com
I express using various materials and the media under the theme of “heat”.

I use melting glasses and melting metals. The melting materials has an unique property unlike the materials at normal temperature, and I see the exchanges of enormous energy. This is the work leaving the thing which I found from melting materials.

「熱」をテーマに様々な素材あるいはメディアを駆使して表現活動を行っています。

ガラスや金属を溶かして、作品を制作しています。溶けている素材が持つ、通常（常温の素材）とは異なる表情や、膨大なエネルギーのやり取りを目にしています。その中で見つけ出した事物を「残す」といった目的として制作した作品です。

YOHEI CHIMURA
GLASS
www.yoheichimura.secret.jp
My theme is structure of things. I sometimes notice an interesting point when I look at structure in the backgrounds of the thing well. I take it out and restructure. It becomes the starting point of my work.

I think a point of my view is important. How do I look at it? What is interesting point for me? I keep it in my mind when I work always.

I made this piece by blowing glass. It is the shape of my breath, just as I have blown into the glass. Then I engrave the surface of the glass. The deeper I continue with the engraving from the outside, I get closer and closer to the domain of my breath, which is contained in the glass piece. The shape of my breath blends into the shape of the glass. Its contours seem to easily melt into the surrounding space.

My inspiration has come from the idea that any shape or form of things, or their existence itself, is ephemeral.
These pieces use references to ‘home’ within simple forms reminiscent of both urban townscapes and domestic interiors. The glass is printed with enamels using patterns found in my parent’s house, and slumped in the kiln over blocks of refractory material. These blocks are rooms, packing boxes and houses.

I primarily use printed patterns and imagery sourced from domestic spaces. I have an ongoing interest in ideas of absence; the ‘quiet-ness’ of objects and the sensation of spaces. I explore how objects occupy space and how our attachments to these things and places are remembered and felt. I am continually amazed by the ways that glass in particular offers the means to explore this relationship with space and object. Of central concern are the spaces of our past that we carry with us as a fragmented sensory memory.

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INTO STORAGE
保管された
The ‘Form and Void’ series juxtaposes constructed empty silver structures with fat, fluid ceramic forms. The bone china, as if extruded from a metal component is held, as a calcified solid, by an equivalent to traditional stone settings. The uniformity of surface is an attempt to underplay and deny the labour of the original activity of fabricating and casting these distinct materials. The bright fluorescent paint: a visual equivalent to the noise involved in creating these small, quiet objects.

Steam from a cooling tower, a pink pour of resin, a giant metal vessel being transported along a motorway, the colour yellow from a painting, an empty vessel for a valuable object, something missing where it once was: the activity of folding, the process of chasing, the search for an object.

I often join unexpected components, combining materials, including silver, gold, resin, ceramic and stone, referencing the industrial and the bodily.
In the ‘Carved in Colour’ pieces I’m interested in the quality of the carved surface and in the idea of creating a pattern through the process of carving, hence painting the piece and then carrying out a final carving, leaving a trace of natural wood. Through the use of colour and carved pattern these pieces are about patterns of mapping and movement, as well as the action of making. The process of making these pieces also lead to the making of the ‘Shavings’ pieces, which are made by bonding the coloured wood shavings, that are a ‘by-product’ from the carving, using resin.

I am jeweller who is very much drawn to immediate material explorations; this is often done by focusing on the textural possibilities and the quality of a material’s surface and colour. I have an on-going interest in attempting to create a dialogue between materials and objects and in my work I use a range of different materials and subsequently processes; carving wood, punching metal, stitching cloth and moulding plastics, which all allows me to explore these themes.

In the ‘Carved in Colour’ pieces 依頼ねに刻む）シリーズでは、削られた外表面の質感、削ることがによって生み出されるただの模様というよりは、色を塗られた表面に最終的に自然の木の痕跡を刻み反してゆくという意図の基、製作されました。その色や削り込みられた形は、作品の中心にミックス（混合）され動作でできた痕跡だけではなく、「刻る」という行動自体も現しています。’Carved in Colour’シリーズを削ったことによりできたシリーズの副産物、色をつけた木の削ったものを剝り合わせた作品たち、「Shavings」シリーズが生まれました。

私はジュエリーアーティストとして、突然素材を追求したい気持ちに繋がり立たれることがある。それはいつも、アクシデントが持つ可能性や素材の表面の質、色などを重視して進められますが、私は常に素材と新たな対話を作り出すと試みています。多々素材、木を削り、金属に穴を開け、布を縫い合わせたりプラスチックを型取りしてつくったりすることは、これらのテーマを探究するために最適なのです。リナ・ピーターソン
This series is an investigation into the control and fluidity of sheet steel whilst under pressure. The vessels are constructed with a fusion joint, then pressurised. The pressure is the moving force but this is only released when the object is subjected to heat. The balance of heat and pressure being the key to a successful object.

Mark Gray produces constructed steel and cast metal objects, often informed by the question: “What happens if?”

Recent work has been influenced by childhood memories, the seaside and fun. Mark works almost entirely in metallic base materials and utilises varied processes ranging from precision machining to deliberate irregular hand formed constructions.
AUDIENCE

I express my emotion into my work. Especially positive feelings.

Fun time.
There are many regular-patterned shapes and designs in plants and animals which exist in the natural world. They were not created by human beings, but time and environments gave birth to them, and therefore they possess mysterious power. Any of these beautiful patterns created by Nature always gives me a tip for my creation.

I created this with theme of regular shape and pattern cactuses have. And also I took advantage of metal’s various color, unique shape of raising.

MIZUTO MIYAZAKI
METAL HAMMERING
I used metal carving techniques learned in college, particularly those for decoration. Aside from such techniques I instilled a personal touch via the pathos and formative design sensibilities cultivated by my life experience as a Japanese. I hope the result has a warmth that delights the viewer.

This piece represents a traditional Japanese festival and all the energy and excitement of such a celebration. I brought out the metallic texture and colors of the materials and was very particular about the expression and movement of the animal motif.
I felt like I saw the form of a bird within the shape of the seed. I thought I was seeing the great similarity among their shapes that exists beyond all differences of species. I weld and hammer the iron sheets, transforming them into the shape I see at the moment. The iron is something that will eventually be molded, going back to the soil just like all plants and animals. I'm creating my works in hopes of reaching out to something that originated from the law of mother nature.

In my garden (which exists in my mind), there are many different species of life having their own habitat. While I'm looking around in search of those creatures, I've realized that the thing I recognized as a plant actually seem to be one of the animals. Everything around us have many different faces, and they never stop changing time to time. If you watch carefully, there might be something you've never noticed before, hiding and waiting for you to see somewhere in this world. My job is to transform the small portion of my view into three-dimensional form to share the world I see with you.
I create works using both traditional and modern metal casting techniques but even though one can nurture such traditional techniques, you have to keep the modern society in mind and make contemporary art. From a large field of competitors, this work was awarded the grand prize in the seventh Sano Renaissance metal casting exhibition.

Precious lives have gone lost by ongoing problems of modern times, like war, terrorism, inequality, environmental destruction, abuse, suicide, etc.

Neanderthals, living in ancient times, were the first to bury flowers with their dead. Without a complex society tied to the funeral process it means that they were added out of pure sadness and as such means that pure love was present.

This Neanderthal skull, represents this re-recognizing of the preciousness of life by recalling the personal mourning heart. The big flowers used are what we Japanese call the Buddha flower. The small flowers that make up the skull are forget-me-nots.

Kengo Takahashi
Metal Casting
www.kengo-art.com
When I was a child I often played outside, venturing into the forests and along the river near my home. Among my fondest memories are the times I spent collecting insects, which often appear thematically in my work today.

Lacquer is made from the sap of a particular type of tree, and it is this material that I use as my creative medium. Lacquering in general involves a variety of techniques, and among these we have “kansitsu,” in which we build the form of each piece using layers of hemp cloth and lacquer. This technique is particularly amenable to free-form work, as seen in this example, a decorative wall hanging piece I have titled simply “Goldfish.” Most of my work follows this sort of “living creatures” theme.
Japan is lucky to have four distinct seasons, and I like to express those in my urushi art.

On the surfaces of my urushi pieces, I create pictures of the natural landscape; flower, trees, leaves, oceans, rivers, mountains, wind….

My goal is to portray these using beautiful colors. One ideal material for this is "mother-of-pearl," which is made from thin pieces of shellfish shell. The color tones from these shell fragments are a perfect match for urushi.

Urushi itself is a natural sap that comes from "the urushi tree." That grows in East Asia. I start with a wooden body, which is a piece of wood that I carve to the basic shape, for example a box. Then, I paint this wood with many coats of urushi.

These numerous layers of urushi will make the body of the piece strong. Then I cut the shell into pieces and set these into the urushi surface to make my pattern.

This traditional method is very time consuming, but I think it makes a very nice and beautiful end result.
In this current body of work I have chosen to work exclusively with steel and silver. I like this particular combination of materials as both carry particular histories and expectations. Steel, a black metal, emerges from an industrial landscape, whereas silver, a white metal, is domestic and decorative, this difference creates tension and raises interesting questions.

As a maker I am drawn to the working properties of the two metals, the hardness and robustness of the steel offset against the soft malleable silver. They struggle to work together and connect. I am exploring these connections within this current body of work, looking for a point where the two can exist in one object.

As a Silversmith I am aware of the importance of the dialogue that emerges between material and myself. Some conversations are quite short, others long and complicated, sometimes there is shouting and arguing. I am trying to talk less and listen more.
This collection of work started in Florence Italy as a lost and found project, with consideration of various materials, new explorations of shapes forms and connections. Through research and experimentation with alternative materials, Rebecca continually produces a number of one-off pieces of jewellery to complement this and existing ranges. In 2010 this research contributed to Rebecca organising and running a very successful symposium/exchange with the Jewellers and Silversmiths Network (JSN) and the Critique Collective Network in San Francisco called Material Connection. More recently the development of her research has led to working closely with Chris Jones, Learning & Teaching Librarian at UCA to create a materials Library that was launched within the University in April 2015.

Rebecca is a designer-maker running her own business since 1994, working on commissions as well as her own collections exhibiting through galleries, shops, craft shows and trade exhibitions. Rebecca is also Post Graduate Subject Leader for the School of Craft and Design at the University for the Creative Arts in Farnham, teaching, lecturing and continually developing courses, working with craft and design practitioners of the future. Rebecca actively contributes to the jewellery and craft professions throughout the UK, as a member of the Board of Directors for the Association for Contemporary Jewellery, The Hand Engravers Association and The New Ashgate Gallery and Trust.

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CELEBRATION
This work references discarded packing boxes, put out for recycling collection on streets and pavements. Worn and packed down corrugated surfaces, the structure opened out and flattened, no longer functional to protect its contents. By making this piece I have given new life and importance to something finished with.

Each side of the whole was made individually with layers of hand dyed cloth, stitched and screen printed. The separate sides of the box have been assembled and hand stitched together.

This piece has previously been exhibited in the Victoria and Albert Museum as part of ‘Quilts’ Hidden Histories, Untold Stories. 2011

As a practising artist and teacher I have continued to develop work that challenges the idea of ‘quilt’. I borrow and exploit the tradition of quilting and patching, enjoying the material substance and weight of several layers of cloth. The surface qualities are created through stitching, washing and shrinking and the subsequent overprinting develops the marks left from the process.

Working in response to exhibition or competition opportunities tends to focus the mind and trigger larger ‘finished’ pieces, but textiles, making, collecting, responding, exploring, experimenting, is what I do.
In my creative activities, I get a greater sense of accomplishment during the process than I do when my work is completed, I find the same kind of feeling often in my daily routine.

Present, I’m working in Tokyo University of the Arts Textile Arts of Crafts as Lecture and Human Environmental Science and Design, Showa Women’s University. I usually use the fiber to make my artworks.

私の作品制作の中で、私は作品が完成した時よりも途中の作業中に充実感を覚える。その事と似た感覚になる事が、日常生活の中に多くある。

現在、東京芸術大学美術学部工芸学科非常勤講師、昭和女子大学生活環境学科非常勤講師として勤務している。ファイバーアートを中心に作品を制作している。
SPRING HAS COME, FOR WHOM BLOOM THE FLOWERS ARE?

My works is Japanese traditional technique “ROKETU-ZOME”. I’m developing new Textile art in my individual way.

I visualized the Zenword. In this work, I expressed the landscape of the spring that awaited by everyone, and fine display of spring flowers.

We can see the magnificent scenery full of color in this season. For whom bloom the flowers are? Flowers are living innocently anytime. People admire the spring. And finding the beautiful things, then heart is fulfilled with beautiful scenery. For I expressed that, I had dyeing on silk by “ROKETU-ZOME”.

There are something for which to be thankful in daily life. I hope that viewers notice the mind being clear and pure through my artwork.
This was the first solo exhibition in the UK of the internationally renowned Japanese textile designer Reiko Sudo, Honorary MA UCA. As Artistic Director of the NUNO Company Reiko Sudo has placed their textile designs at the forefront of innovation through the bringing together of new technologies and traditional practice. Lesley Millar and Reiko Sudo collaborated over a two year period on the theme - a celebration of 21 years of the NUNO company - the design of the exhibition and the accompanying programme of educational events. The exhibition Opened at the James Hockey and Foyer Galleries UCA Farnham in 2006 and was accompanied by a Mater Class given by Reiko Sudo and an International Conference. The exhibition then toured in the UK before being shown at Textile Kultur Haslach, Austria and the Museum fur Kunst und Gewerbe, Hamburg, Germany and attracted over 50,000 visitors.

Lesley Millar is Professor of Textile Culture, Founder of the Anglo-Japanese Textile Research Centre at UCA and now Director of the International Textile Research Centre UCA. Over the last 20 years she has been Project Director for 9 major international exhibitions involving Japanese and UK practitioners and students in exchange and collaboration. She writes and speaks regularly about contemporary textile practice in Japan and the UK and in 2008 she was invited by Tokyo Zokei University to present a paper on 'The Bauhaus and Art Education in the UK' as part of that University’s 50th anniversary celebration. In 2008 she received the Japan Society Award for significant contribution to Anglo-Japanese relationships and in 2011 was appointed MBE for her contribution to Higher Education.

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My practice has evolved from designing and producing textile products, into creating designs and artwork for site-specific interventions. My specialism lies in developing designs that engage with a holistic approach in terms of the use of colour and design. I focus on illustrating humanistic elements in abstract forms for site-specific contexts. I work to commission, designing and making large-scale artwork that emanates a feeling of human identity and presence within public environments. I am keen to develop more collaborative three-dimensional work and interventions within a space and to develop more multi-faceted designs using diverse materials.

My other research title, “Do you dream in Colour?” looks more specifically into the emotive values and perceptions of colour and investigates colour, within us, in our subconscious states. In terms of colour properties and materials, I am currently researching materials and processes used in the production of coloured materials that have a robust longevity in tough public environments. My aim is to create contexts for substances that can hold colour in soft and hard materials, applying them to future design commissions.
I have a confession.
I love wood, trees especially.
I revere those of our ancestors who lived as one with nature.
I hope my woodworking will be able to reflect their way of life, even slightly.

A ladle (sukueru), Not a ladle (sukuenai).
With hope (sukueru), Without hope (sukuenai).
And yet, I am saved (sukwareru).
The wood has amazing charms. It is very important for me to use Japanese traditional wood working tools. Those are indispensable to bring out charm of wood. I use other materials as well such as pieces of paper, brass. I especially like translucent objects and reflection of light. I think traveling is also important for me. Everytime I travel, I find some wonderful souvenirs. My works of art are made up from that precious time and collected treasure.

There’re an empty envelope and a paper. I can imagine a fantastic holiday.
Special thanks to:

Debra Allman
Risa Ohgi
Shimada sensei

And all those who helped bring this project together.