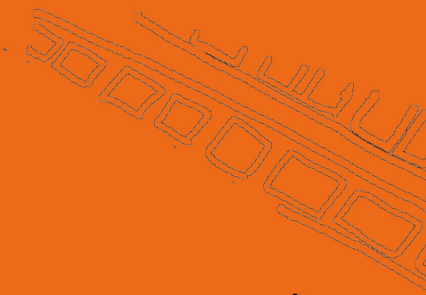
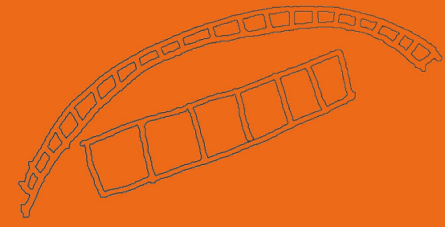
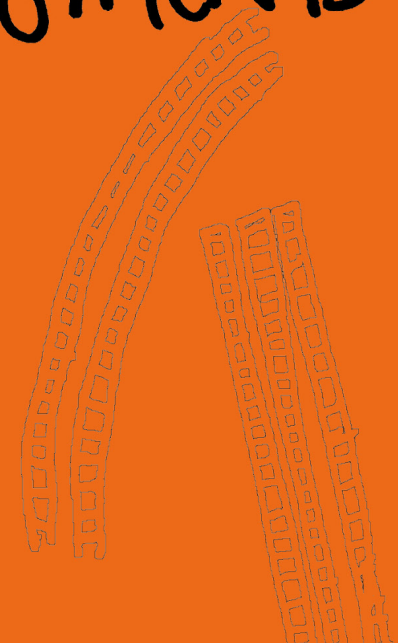
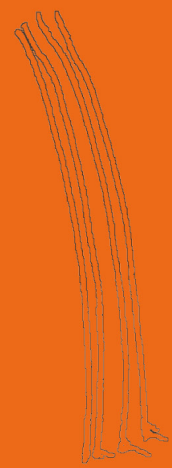
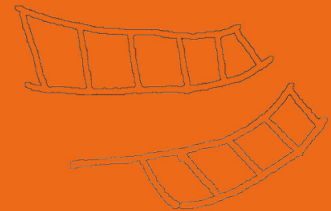


BRIDGET HARVEY



W HOLENESS REMNANTS FRAGMENTS

MAIKO TSUTSUMI



Wholeness Remnants Fragments *an introduction*

CSC-1 M6 *Stephen Knott*

Kintsugi *Maiko Tsutsumi*

*limits edges joins demarcations bits accidents
smithereens potsherds sci fi repair entropy dereliction
dilapidation existent collated care Wholeness Remnants
Fragments* *Bridget Harvey*

Chance *Maiko Tsutsumi*

Spending Time *Bridget Harvey*

CSC-1 M6

Shelf M6 in the Crafts Study Centre's on-site storage is home to some anomalous objects. A Bryan Illsley clay figure and a pair of Carol McNicoll mugs with scrolling handles stand out from the prevalence of brown pots elsewhere in the room. But two Lucie Rie bowls disconcert the museological drive for order most: one, unaccessioned, in pieces, dating from the mid 1950s and inside a cellophane sleeve with a label 'Found in 2008 in the New Craftsman Gallery archive'; the other with a yellow glaze, clearly repaired, but with the wrong identification number.

My attention to damage and repair in the collection was heightened as I had just started conversations with Bridget Harvey and Maiko Tsutsumi about marking the ten-year anniversary of their *Department of Repair* project. The broken bowl must have been smashed while on display at the St Ives's New Craftsman Gallery and stashed away, former CSC curator Jean Vacher speculated. The small specs of dust and dirt in the cellophane sleeve among the shards seem to confirm an object hastily swept into a pile. For *Wholeness Remnants Fragments*, CSC Trustees agreed that Harvey and Tsutsumi give the shards a new lease of life through repair, which they have done by drawing attention to the breakage as a key part of the object's biography, not something to conceal but explore.

The repaired yellow Rie bowl has the wrong accession number: P.74.80. The records say that it should be one of Hans Coper and Lucie Rie's jointly authored works with a circular base that extends into an oval form, covered in white tin glaze. Instead, it is definitely a Lucie Rie bowl with a yellow glaze and manganese rim, which has been broken, then repaired, fairly roughly, using glue.

I go to the database and download thumbnails of all the Rie pots in the collection, and above P.74.80 there is no image of a pot, but a broken link symbolised by an icon of a broken frame, (or is it a torn bit of paper?) The best image of the work is from the paper accession slip from the 1970s with a very grainy photograph. Where has it gone, and why has this repaired Rie bowl been given the same accession number?

Despite glass vitrines, rigorous cataloguing processes, and confident, concise captioning when objects are exhibited, museum collections are full of loose ends. Investigation of anomalies can be tantamount to opening Pandora's Box, or a can of worms. Museums are messy and are places of accumulation: this was given then, moved there, here, documented twice, loaned out, digitalised. Objects arrive in the present wonderfully bedraggled; stacked, rolled, folded, scrunched up, mounted on board with rusting staple, faint, fading, stained, next to other things.

Stephen Knott
Director of the Crafts Study Centre

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