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Devon Guild of Craftsmen (DGC) is the hub of contemporary crafts culture in South West England. With learning and participation at the core of our charitable aims, DGC seeks to develop the economic, cultural and social contribution of contemporary craft regionally and nationally. We fosters creative endeavour for all ages and levels of ability and develop opportunities for everyone to appreciate craft and learn through making. Our vision is to inspire creative excellence through contemporary craft.

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Foreword

THE FUNDAMENTAL IMPORTANCE of materials to us is apparent from the names we have used to categorise the stages of civilisation – the Stone Age, Bronze Age and Iron Age – with each new era of human existence being brought about by a new material,’ says the material scientist Mark Miodownik in his book *Stuff Matters*.

But what can makers in our current digital era glean from ancient history? How would immersing themselves in the Bronze Age affect their work and thinking? ‘Re-Making the Past’ is an exploration of the relationship between making and archaeology.

All the makers in this project – Mary Butcher, Susan Kinley, Helen Marton, Syann van Niftrik and Sheila Teague and Gary Wright – originally started their journey as part of the CinBa project. Creativity and Craft Production in Middle and Late Bronze Age Europe was a pan-European research project led by the University of Southampton with partners from the Universities of Cambridge and Trondheim, the National Museum of Denmark, the Natural History Museum of Vienna, Zagreb Archaeological Museum; and non-academic partners Lejre Archaeological Park and the Crafts Council.

The aim of the project was to explore the fundamental nature of creativity through the Bronze Age (c.2,500–800bc) – a period of European history not influenced by contemporary concepts of art. The research looked at archaeological objects as a potential source of creative engagement for different groups, including visitors to heritage sites and makers working today.

The makers were recruited by the Crafts Council as part of the Maker Engagement project. Their brief was to work with the archaeological researchers, over an eighteen month period in 2012–13, to exchange knowledge and insights into creativity in the Bronze Age. What resulted was an incredibly rich set of experiences and some fascinating and compelling outcomes not originally anticipated – including this more recent project ‘Re-Making the Past’.

Through collaboration people with different but complementary expertise can challenge conventional thinking and find unexpected new directions in their work. Makers contribute to such collaborations through their unique approach. Their thinking style is flexible, risk taking and lateral; they have an ability to engage with the human condition and our place in the world; and thirdly they have high level visual and making skills.

This was no less the case in the CinBA project where the makers, collaborating with archaeologists, have been pivotal to new considerations of creativity and the craft of this period. They brought a deep and different level of enquiry to the project – a practice based research response.

There is a long tradition of investigating pottery, textiles and metal in terms of the material, process and style. Not content with simply reconstructing finds, they used their material knowledge; making expertise and aesthetic sensibility to interpret these prehistoric objects through making new work. For example, jewellery designers Wright & Teague’s conceptual installation *Odyssey* was inspired by the

new trade routes forged during the era; whilst Mary Butcher drew on her knowledge of the fish traps that were once common in The Fens to create new sculptural works in willow.

An exhibition was mounted where new works were juxtaposed with ancient works. This approached highlighted the differences and similarities in creativity over many thousands of years giving insight into how expression has evolved and changed; and creating the basis for new types of heritage experiences. Displayed at The Museum of Anthropology and Archaeology in Cambridge to coincide with the CinBa academic conference, the exhibition also later travelled to the Wiltshire Heritage Museum in Devizes.

But it didn’t end here. Rather, the experience became the beginning, not the conclusion, of the project. The makers had formed a bond and a hunger to engage with a world they wouldn’t normally have had access to. They determined to continue this interdisciplinary endeavour as an independent, self-directed group. Arts Council England funding has enabled them to further develop their exploration of the intersections between craft, visual art, archaeology and anthropology. Visiting and researching archaeological sites, collections and landscapes they have used their engagement in the Bronze Age to challenge and develop their own practice using new and different media. And working with museums, archaeologists and education institutions, through a programme of discussion and outreach activities

they are debating the different ways in which we can respond to the past.

Our knowledge of the prehistoric is mediated through the lens of archaeological objects conventionally presented in terms of function, medium and provenance. In this project, outside of the confines of higher education research, the makers have been able to make a visual rather than academic response. They are using new media such as film and digital technology; they are investigating the stories and concepts of the Bronze Age, the pattern and structure of ancient objects to interpret and literally remake the past in a series of new works. They are developing a dialogue with the past – a collaboration – that enriches and deepens our understanding of human expression.

Makers have a deep sense of integrity about their creative identity and distinctiveness; they move between different projects finding creative impetus in their engagement in other sectors and they are stimulated by how different elements creatively feed off each other. ‘Re-Making the Past’ is a fine example of how makers are willing to step out of their comfort zones, absorb new (or in this case very old) ideas, take their practice into new territories and find a new audience.

Rosy Greenlees
Executive Director, Crafts Council
 January 2015

Introduction

THE ARTISTS PARTICIPATING in 'Re-Making the Past' have all been on a journey that reflects a common root in a fascination with the distant past. In 2013 we approached the Devon Guild of Craftsmen with the idea of an exhibition proposal that would allow us to develop our starting points into a body of new and exciting interdisciplinary work. For this exhibition we have challenged our existing practices to make installations and constructions combining a range of materials, reflecting our interests in archaeology and specifically, the Bronze Age, bringing past and present together. We have travelled from some shared starting points at sites across the UK and Europe to develop individual strands of visual research from museum collections and archaeological sites. Our research and visual outcomes have been made possible by grant funding from Arts Council England.

The two year gestation process has allowed us to explore many strands of enquiry, including collections at the National Museum of Denmark, Bronze Age boat burials and re-constructions in southern England, and the Neolithic landscape of the Orkneys. Through this process, particular places and themes have come into focus and been transmuted into new objects, constructions and installations for our exhibition. Whilst we have developed individual work with distinct differences and lines of enquiry, there are also some common themes that link us, some of which have only emerged towards the end of this process.

The overlay of old and new are reflected in the various processes that we have used, as we have combined traditional techniques with new digital technologies to evolve our ideas. Helen Marton has utilised sophisticated digital scanning technology, using extremely high resolution to enlarge and map the geological composition of Bronze Age pottery shards. From this process a rich vein of imagery has emerged, underpinned by ideas that explore the shift from past to present through objects in everyday use, resonating across a wide range of materials. Her work also addresses personal and universal themes, typified by surfaces that bear the imprint of a hand, of pieces once held, and now left, as ritual objects.

Syann Van Niftrik has chosen the medium of filmmaking to describe and reveal a creative journey from past to present. Through ideas of re-construction and time reversal, traditional processes and materials are re-examined through the viewpoints of an archaeologist and a potter. This sets up a dialogue between the two disciplines, a theme which is explored throughout the exhibition, and is an intrinsic part of our research. In her accompanying work in metal there is a reminder that 'new' technologies are of their time and place, and casting would have been an experimental and initially, untested process in the Bronze Age.

In my work for 'Re-Making the Past', the contemporary processes of laser and water jet cutting have allowed me to erode, shape and fragment heavy materials of glass and steel into

the contours of coastline and micro patterns of stone surfaces. By way of contradiction, layered photographic imagery and patterns of installation explore transient elements of water, light and air, reflecting the natural environment of the Bronze Age and Neolithic sites at the edges of Britain that I have visited.

A physical, and fluid response to the intrinsic links between materials and concept is evident in the sculptural forms and structures of Mary Butcher. Her language of swooping and intricately interwoven lines in willow, bark and other natural fibres explore her fascination with Bronze Age boat structures. The stories, memories, collections and places experienced during her visual research are woven into her light and open structures, sometimes small and contained, and sometimes large and expansive.

The idea of a journey from past to present, and physical and spiritual travel is common to all of us, but especially important in the three dimensional work of Sheila Teague and Gary Wright. Their response for this exhibition looks at the idea of an odyssey across a Bronze Age World, encompassing memories and traces of the senses, such as smell, that are impossible to preserve or record in museum archives. Through gold, sycamore, aluminium and wax their work layers imagined experiences of the mind and body.

We have all looked at collections containing minute, decorative and ritualistic objects to larger, functional structures used for survival and shelter

in everyday life. These contrasts of scale, meaning and context have flowed into our work, where details have become magnified, and microscopic elements enlarged, shifting pre-conceptions. I think that we have all been influenced by the symbolic nature of pattern, and its importance not only as embellishment, but as a way of ordering daily life and communicating across a dangerous and unknown Bronze Age world. Whether raised dots and lines on a pot lid or the marks and patterns of monuments dotted across a Neolithic landscape, these ornate codes map the lives of those lived long ago, their beliefs, and links to our creative present.

Susan Kinley
Co-Curator, 'Re-Making the Past'

Mary Butcher

WORKING FROM THE BRONZE AGE

THE STORY of the razor from Fleming Kaul, at the Danish National Museum, and his passionate research into the changing nature of the incised designs, was the beginning of my real engagement with the Bronze Age. Some of the museum exhibits took my breath away and will remain clear in my visual memory. The hoard of tiny metal boats from a single pot, the collection of personal talisman, or perhaps random found objects from a bark box just as we might have such a thing on our desks, the sprang hair nets found on the buried bodies all took hold of my imagination and gave insight into other lives.

At Devizes Museum I particularly enjoyed those objects from the Beaker culture, with their regular surface patterning. In their handling collection a tiny roughly made coiled and thumb-raised pot, small enough to hold in a palm, delighted me as the impressed zig-zag decoration went right down the side and onto the base where it couldn't be seen. "Why do that?" asked the Curator. "Why spend the energy?" But I felt akin to that maker who maybe was enjoying that patterning and wanted to continue. He would know it went under the bowl and that was perhaps enough. It was a maker's thinking.

Walking out on the Stonehenge surrounds, near dark on a moonlit night near the Solstice with Jo Sofaer was another remarkable time. Seeing the scale of country spread with earthworks gave a true sense of expansive activity and organisation. Cold, frost and fog combined for a mystical walk up the entry road towards the henge. I remembered it well from teenage visits, often after midnight with a group of friends, very different now with paths and wires.

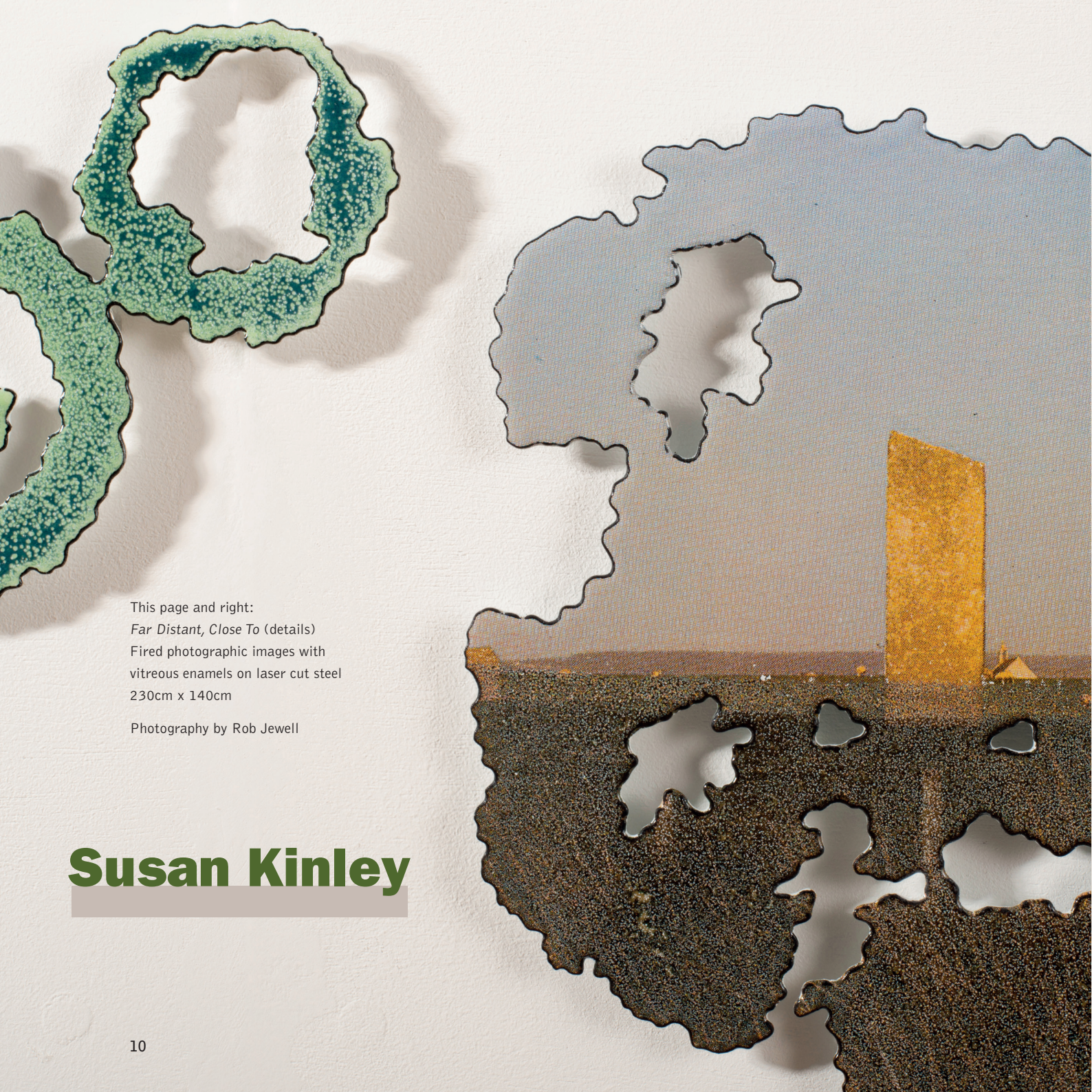
In *The Old Ways* Robert McFarlane talks of the importance of sea routes, as opposed to those land

routes to which the Romans gave such emphasis. He points out that for millennia before the rise of the Roman empire peoples travelled by sea and river. Tracking the distribution of artifacts gives us the clear evidence for this, with land routes developed to avoid difficult areas of sea by portage of goods across narrow land strips. Maps of the 'Western Seaways' show regular use of certain routes, indicating clearly that these seaways had been busy with maritime traffic since the Mesolithic or earlier. Travel yielded materials obtainable only at special sites, amber from the Baltic rim, tin from Cornwall. The unanswerable questions concerning how they knew where to go, what mindset encouraged them to set off into what was almost certainly often the unknown, is something I have thought about. Was it pure adventuring, a response to environmental difficulties, conflict, that urgent need for a particular scarce resource? Different triggers at different times seem likely. McFarlane speculates that the movement of fish shoals, birds on migration or regular flights may also have provided some incentive, as might the presence of strong sea currents carrying flotsam away. They would have used signs from the stars, from land based cloud formations, or would have been able to build on experience, handing that on verbally, or perhaps by drawing. Such travelling would lead to a shared culture across the sea. Technologies, ideas, and objects were carried widely in the Bronze Age, and distributed as well. Those peoples knew which sea routes to use to obtain their prized materials.

These seaways have captured my imagination and are a basis for my work for this exhibition. I am interested in the ideas of sailing off into what must often have been the unknown, what they were feeling, what they left behind, what objects they needed for the voyage. Did they take bowls and

gathering dishes, nets and traps for fishing, hooks, axes and other objects essential for living? Did they deliberately take people with the specialist knowledge to make such objects, a net maker, a basketmaker, or did many have such skills? Did they expect to return or did they take with them those small treasures that might safely be stowed in a small boat as a reminder of people and home? Did the sailors believe these would help them on their way?

These questions and concerns have emerged with my increasing knowledge of the period are not new ones. The boat form, ideas of natural navigation, those objects that peoples consider essential for their spiritual life or mental well being have long fascinated me. Rachel Portman, contemporary composer said (BBC 3 June 2014) “I never trust anything I do in the first week as it will always be about something else” and as I write this it is how I feel. The objects I will develop stem from these Bronze Age ideas combined with former working concerns, developed in response to these strong new stimuli on my imaginative process.



This page and right:
Far Distant, Close To (details)
Fired photographic images with
vitreous enamels on laser cut steel
230cm x 140cm

Photography by Rob Jewell

Susan Kinley



The act of walking through ancient landscapes as a transformative experience and process has been explored by many writers, from looking at places as ideas in the work of Jan Morris, to the new environmental writing of Robert Macfarlane and the personal archaeology of Adam Thorpe. Walking through and around, looking and photographing from above and below, near and far, are my ways of immersing myself in the place from which my work starts. Later, relationships, patterns and ideas emerge as drawing, imagery and construction come together through a sequence of materials and processes.

IN SPRING 2014, as part of an Arts Council England research grant, and a long held ambition, I visited Orkney to look at Neolithic and Bronze Age sites. In particular, I focused on the Neolithic village of Skara Brae and the landscape around the Ness of Brodgar. The works made for 'Re-Making the Past' all reference this experience, and collectively map my response to the archaeology of these remote islands.

Other layers of reference have filtered through this work: the encapsulated images of the visionary Orkney painter Sylvia Wishart, artefacts such as amber and jet beads and the many shapes of Neolithic stone tools found in different museum collections. Themes that run through these pieces link strands of ideas that have been with me for many years, primarily concerning shifts of scale and viewpoint, and the use of shaped windows, or boundaries, to frame glimpses of a whole.

All the works I have made for 'Re-Making the Past' have evolved in this way. For the wall installation *Far Distant, Close To* I made many drawings of the lichen shapes found on the stone structures and monuments I visited. These evolved into a visual language of shapes and contours that reference the island archipelago, floating apart, but also connected. Fragmented, eroded and enlarged, they mirror the wider landscape and sites in which they were found, a tactile, close up environment bound by stone and the world of sea, loch and land beyond. For this work I moved into a new territory of combining photography with vitreous glass enamels on metal, extending previously explored ideas of layering and mapping into a new medium.

When installing my work, I often move from vertical to horizontal, shifting perceptions and viewpoints. In horizontal installations, I ask the viewer to look down on, move around, and make



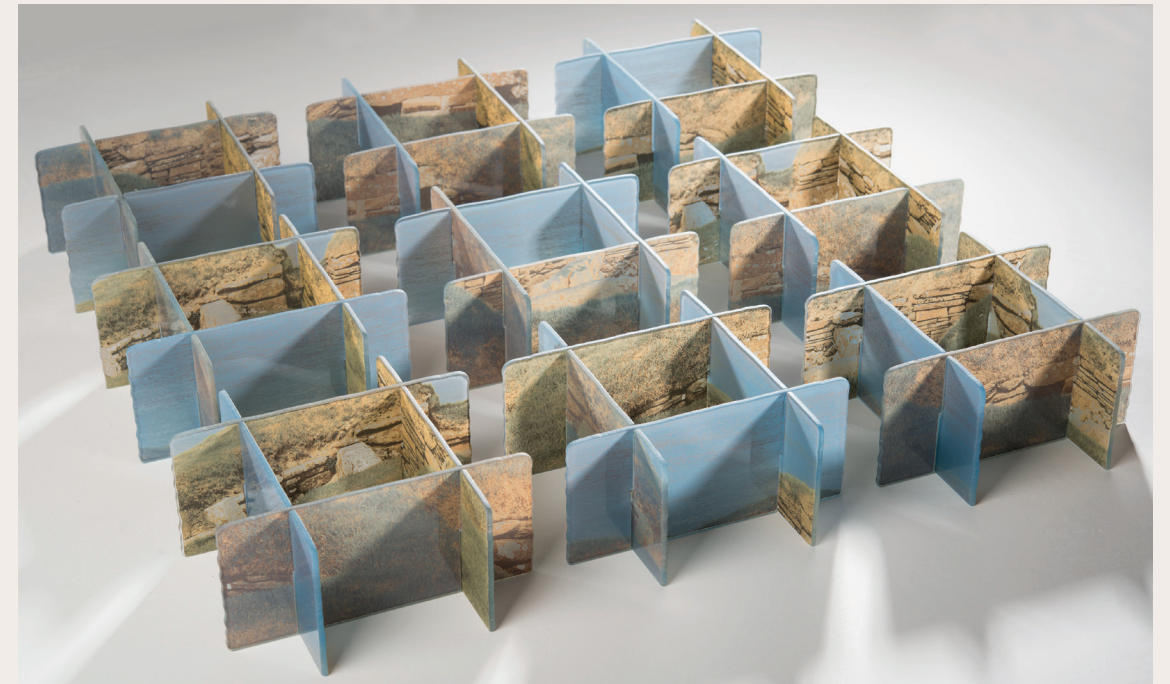
visual journeys through and across. At Skara Brae, visitors are allowed to walk around the perimeter of dwellings, and look down into them. This still invokes a curious mix of voyeurism and a connection with the last inhabitants to live there, around 4,500 years ago. Once further inland, and protected from the elements, the remains of this settlement, due to coastal erosion, are now next to the sea, exposed and vulnerable. In the work *Home*, imagery and construction intersect and repeat to make continuous spaces or compartments, with walkways, in miniature, for the eye to walk through. Once, the dwellings of Skara Brae were dark, with no windows, and light would have been precious and limited. The site is now open to the sky. Made of glass, in *Home* each element is exposed, with images held, as though projected, onto a series of blank screens, or walls.

All the works that have evolved from my visual research, and been made for 'Re-Making the Past', have the potential for change, re-arrangement, and shifts of light and shadow in their display, as would a collection of archaeological artefacts. They are also an overlay of ideas, places, and experiences that have fused together in unexpected ways, but in, I hope, coherent relationships to one another.

Left: *Far Distant, Close To*
 Fired photographic images with vitreous enamels
 on laser cut steel
 230cm x 140cm

Right: *Home* (with detail)
 Fired photographic images on water jet cut glass
 50cm x 50cm x 7cm

Photography by Rob Jewell



Helen Marton

using digital print. By combining both traditional and digital techniques I have produced unique works, which transfer 3D object into 2D slice and then print to 3D object. I marvel at the perfect circularity of this on-going investigation. I find it exciting that I am only now able to look at a shard in such microscopic detail as has ever been technologically possible. And I can only wonder at the serendipity and coincidence of the placement of a machine that allows me to do this. Who would imagine when there are only 60 such machines in the world, that one of them would be situated directly on the ground where the 4,000-year-old shard was dug?

I find that through archaeological enquiry I increasingly turn my focus upon the domestic, the repetition of use, the wonder and beauty of a vital tool, the meditation in the everyday task and the rhythm of doing. Consider Bronze Age notions of domestic activity, and compare to the 21st century chores and activities we all recognise. There are actions and methods that must remain the same, for example preparation and processing, roasting, boiling, sieving, blending, storage and moving of hot objects and of course cleaning. We still do them or in some way benefit from them. By slicing into the past we inevitably reflect upon the present; for me, the domestic sphere seems to expressly illuminate those elemental and meditative experiences that have changed so little through the ages. As an artist maker, I reinterpret and translate what I consider to be significant. I often produce things alluding to function: purposely fraudulent. Three persistent themes pervade my work and

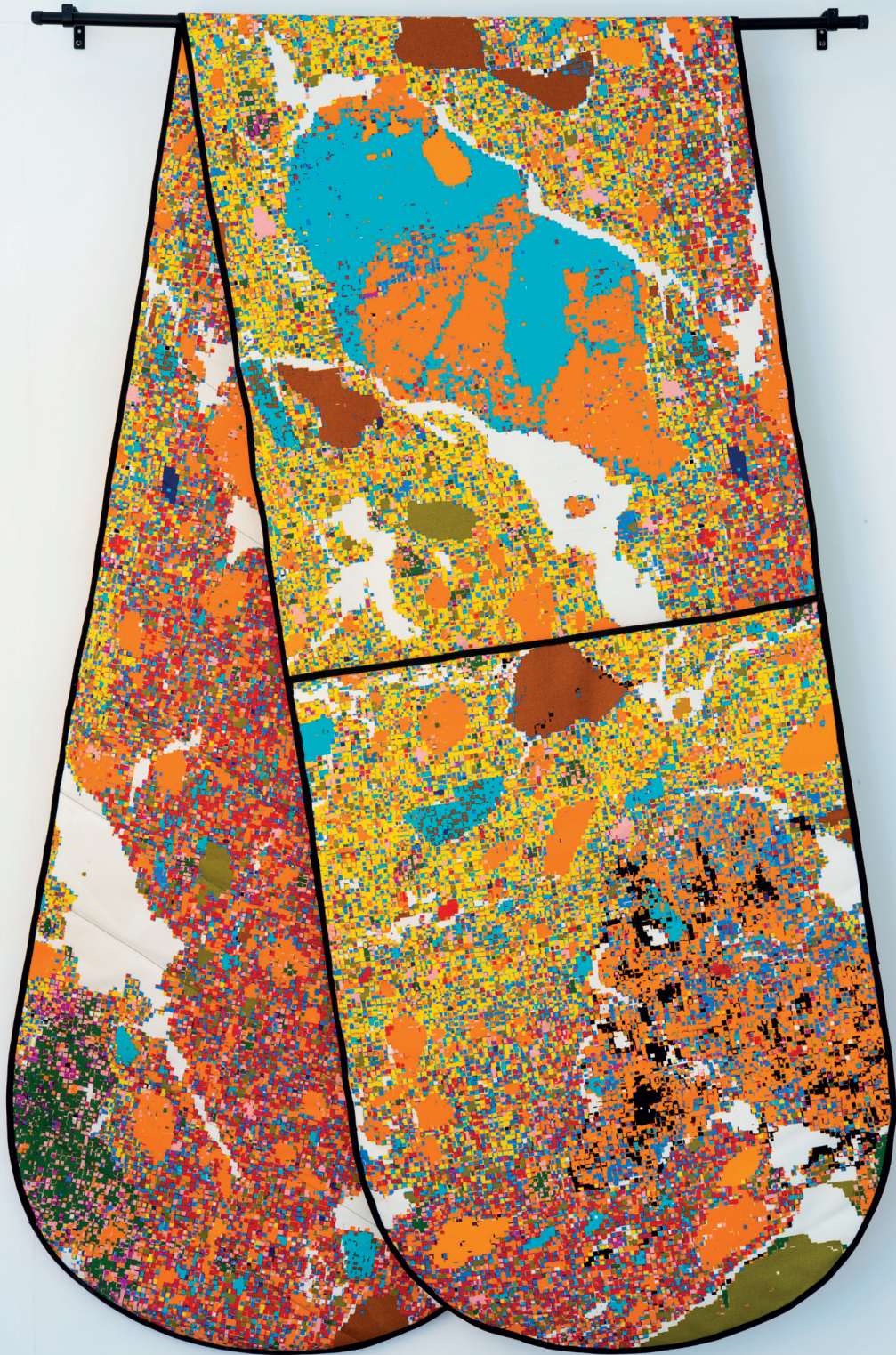


FOR MANY YEARS I have sourced and used unique clay dug in Cornwall. Gabbroic clay was used from the start of the Neolithic period lasting roughly 5,000 years. The Lizard peninsula sustained excavation of this gabbroic material for a considerable period; even during the Bronze Age the clay was exported as far as the North East of England, Devon and Somerset and we already know many pots and fragments made from this material can be found throughout Cornwall itself.

In addition to pushing the technical boundaries with this material, I have explored the use of varied digital technologies to enhance and examine thin sections of 4,000-year-old shards in high resolution. Initially by working with staff from Exeter University, Truro Museum and Camborne School of Mines, I was able to obtain Bronze Age gabbroic clay shards collected from an archaeological dig at Tremough, the site of Cornwall's combined University. Using QEMSCAN®, (digital microscopy and petrography) I was able to source data of geological content and percentage, as well as imagery. The image was transferred onto fabric

Left: *Sight over Time*, 2015
Digitally printed cotton
and wadding
450cm x 72cm x 3cm
Photography by Rob Jewell

Right: raw gabbroic clay from
Zoar, Lizard Peninsula, Cornwall



highlight our most fundamental drives and needs: reproduction, consumption and protection. The changing balance of these preoccupations continues to concern us all greatly.

I endeavour to commute between past and present, creating new narratives through craft practice. The human condition hasn't changed all that much, in stark contrast to our comprehension of the world, which has expanded exponentially. Our drives and needs remain the same, as do our most basic preoccupations, hopes and fears. I explore the presupposition that in the process of making and in the use of material we truly encounter, relate and communicate a degree of shared experience and understanding.

Archaeological enquiry increasingly observes material and material culture as fully sensory; object, mind and body are seen as interacting in complex ways. There is an emergent understanding of how objects are intertwined and inseparable from our daily action in the world. This approach acknowledges what the maker already understands, that our experience is visceral, with focus on hand, body, material, tool and mind, engaging with a never-ending creative spiral of interactions.

'The materiality of objects, and the phenomenology of social landscapes, is well established in archaeology and anthropology. Materials, landscapes and culture are not separate but inextricably entwined and dependent upon one another.'

Tim Ingold (*Being Alive*, 2011)



Our world increasingly demands interdisciplinarity. Within my work the opportunity to contribute to knowledge exchange has helped to develop new ways of seeing and provokes exciting possibilities; it develops a clearer understanding of material and process through the collective eyes of scientists, anthropologists, geologists, craftspeople and archaeologists.

Above: *Venus I*
Gabbroic clay 1280° and red glaze
5cm x 5cm x 3cm
Photography by James Mann



Above: *Janus*, 2015
Digitally printed cotton and wadding
100cm x 65cm
Photography by Rob Jewell



HISTORY IN THE BREAKING

WITH THIS PROJECT I am stepping away from my usual practice as a studio jeweller. The idea and shape of this project came from my own thoughts on the changing meaning of objects in time.

The plan was to have a potter make a vessel and while doing so, tell me what is going on in his mind. And then have an archaeologist talk about the thoughts that come up while piecing together sherds in order to ascertain what they were a part of. I thought it might be interesting to see what connections there may be in the two processes.

To do so, I required the help of a potter and an archaeologist. Jonathan Garratt came to mind – his practice is rooted in his environment: he digs his clay from the stream across the field from his studio and fires his kiln with local wood. And, he was willing to help.

Finding an archaeologist was the next step. Fortunately Darko from the CinBA project put me in touch with Lorraine Mephram at Wessex Archaeology and she was sufficiently intrigued to step on board with enthusiasm and a wealth of scientific experience.

I then began talking to my daughter Zan Barberton who is a documentary film maker, because I needed something to record the conversations with both Jonathan and Lorraine... short-hand notes just weren't going to be good enough. My daughter offered to film the process and I could take my notes from the sound track. All was set, it would be a static display of two similar pots, one with the thoughts of the maker written round the inside; the other a similar but reconstructed pot with the thoughts of the archaeologist written on the outside.

As soon as they began the process and the film was in motion, it took on a new life. We saw the possibility for using film as a way to create a time-based installation. Using film as a tool for capturing the internal thoughts of the artist and archaeologist and translating these as text on the pots, we had a dialogue, with object and film responding, one to the other. The filming process had become an integral part of the project, emphasising the dynamics between the stages of making, breaking and reconstructing. Exploring how it is in objects, that we record our development as human beings; reflecting our attitudes to environment and society.

And so, to my surprise, I found myself creating a time-based installation.

My thanks to Jonathan Garratt, and Lorraine Mephram for expertise and enthusiastic participation. My gratitude to Zan Barberton my collaborator and daughter who believed in my idea.



Syann van Niftrik

Above: *History in the Breaking*,
2014–2015
Photography by Zan Barberton



Above: *History in the Breaking*, 2014–2015: Jonathan Garratt at the potter's wheel
Photography by Zan Barberton



Above: *Coil*, 2014–2015, first wax before casting.

Inspired by that small figurine placed in my hand by Flemming Kaul at the archaeology museum in Copenhagen, with its expressive beauty and immediacy, traces of the makers fingers still fresh in its shaping. I wanted to make a bronze piece and I wanted to make a spiral. Spirals being a key feature in the Bronze Age; as construction, as symbol and as decorative motif, it is ubiquitous. I was enthralled by the power of the massive coils probably used ceremonially. In this piece I have used the spiral as a way of depicting a loose time line of the traces human beings have left of their continual quest to understand the mystery of the world and to express what they have come to understand of it; moments when an idea expressed has altered perception of the universe and what it is to be human.

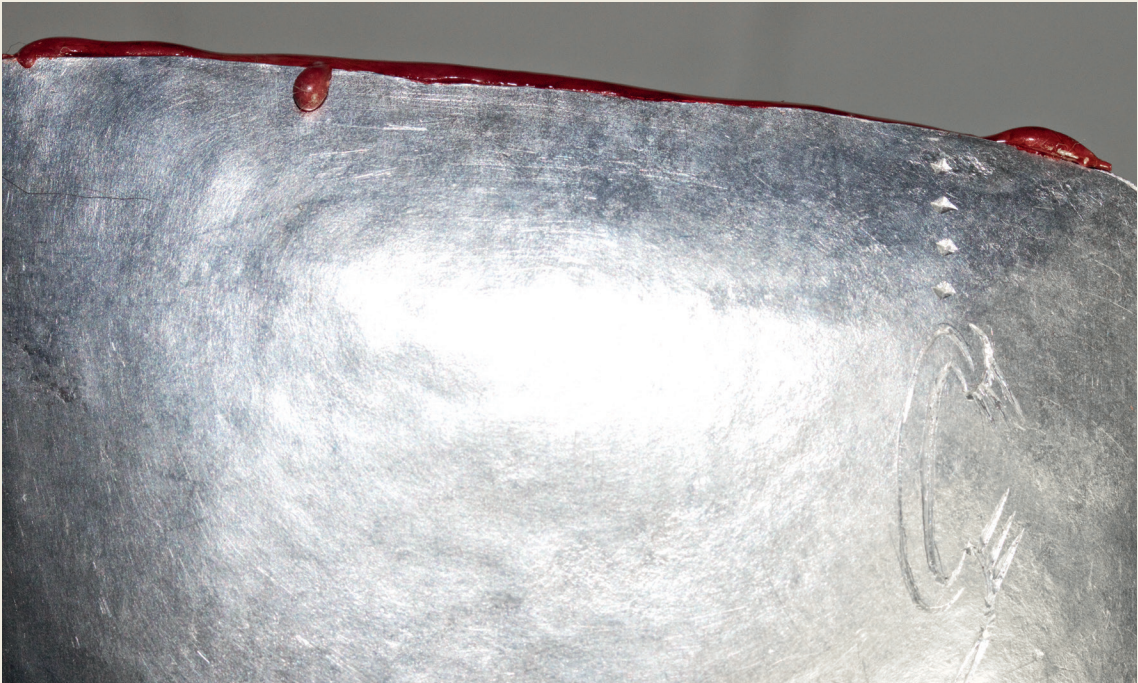
COIL

I STARTED OUT ON the CinBA project having no idea what would come out of it and less of an idea of what I could contribute. Knowing only that it was of immense interest to me. What I may or may not have contributed remains a mystery, but what I have gained, is unfolding steadily and will continue.

Before meeting up with the CinBA project in Copenhagen, I took the opportunity to follow personal passions: boats and domestic design. First to Roskilde to see the research centre for long boats and Danish marine heritage and then to see the different institutes of contemporary design in Copenhagen. By the time I reached the National Museum of Archaeology my head was reeling. The range of design and craft history ricocheting through this city is a delight; state of the art displays in The Institute for Contemporary Design, products on show in the shops, restaurant cutlery and the objects we were handling in the National Museum of Archaeology. All a part of this city's history.

The people, descendants of the those whose goods and chattels in the museum had been dug from the earth around this city, are the people on the streets who are part of this creative process, creating new ideas in the shadow of these wonderful institutions, crammed with innovation past and present.

Wright & Teague



Left: *Odyssey*. Aluminium, 24-carat gold on sycamore, wax, fragrance (amber, pine, fig, frankincense, myrrh, iris)
 Above: *Danube* (detail). Aluminium, wax, fragrance of pine

GARY WRIGHT AND I work as artist jewellers in partnership as Wright & Teague. The deeprooted spiritual connection to ritual and heritage that jewellery enjoys in all societies, modern and ancient, tribal or urban, is a visceral and intellectual inspiration to us. We use symbolism to express concepts such as memory and emotion, suggestively and allegorically. Our jewellery is intended to fuse glamour with gravitas.

In response to our research into creativity in the Bronze Age, we wanted to push our jewellery expertise, understanding and involvement into a

larger piece of work, still intimate and tactile but not actually worn. An unexpected piece which embodies the Wright & Teague philosophy of work that evokes an immediate emotional response.

As a source of inspiration and understanding, we began by investigating the continuing thread of man's desire across civilisation and time to develop concepts and skills that reflect their moment and story. In work from the ancient past, forms and motifs can be seen which have continued to evolve as graphic symbols, as both pictograms and ideograms. Such resonant symbols create a currency of belonging; recognising and reading these images

builds a cohesion of visual references and a shared recognition of their meaning.

Our research challenged the assumption that in pre-history, people lived more insular, smaller, more 'local' lives with less exchange of ideas, both physical and conceptual. We became fascinated with the breadth of the Bronze Age world and the excitement of the times. Far from being isolated in tribal groupings, many Bronze Age people travelled extensively, acquiring and exchanging deeper knowledge with each encounter.

Advancing technology and availability of new metals engendered artistic development. As the copper and tin required to alloy bronze are never found together this literal movement of one to the other, or perhaps to another destination altogether, created a conduit for the exploration and discovery of other cultures.

We are fascinated by peoples' intense relationships with objects, personal, domestic or communal and socially shared, and above all by how memory and meaning is passed through these possessions

to create a continuing narrative. As an object, a piece of jewellery can be supremely resonant in this context. At any point in history, jewellery always harnesses the most modern technology available together with the most precious materials within reach. It is immensely important as a representation of status, tribal affiliation and personal taste beyond mere ornamentation. Often given to mark important rights of passage, it can exude an amuletic power that transcends intrinsic or tradable value. Jewellery almost always outlives and outlasts one lifetime, it passes on to the next generation the story of itself and the wearer. It is as if each piece takes on a life of its own, a patina, a heartbeat, gathering histories and enriching the original concept through time.

Fragrance lies at the heart of this piece, used here as a vehicle for carrying, retrieving and experiencing memory in an intimate, personal way. Precious essences as well as gems or metals have been used in ceremony, healing and pleasure from at least 7,000BC as successive civilisations have created meaning and ritual from individual scents and smells.

Below: *Mesopotamia* (detail). Aluminium, wax, fragrance of frankincense and myrrh



ODYSSEY

Across a Bronze Age world, from Britain through Europe to the Middle East an Odyssey has been imagined.

Beginning with only a gold encased sycamore staff as a connection with home, our traveller creates a memento of each unfamiliar culture visited. Channelling the emotive power of smell to evoke memories of places, peoples and experiences, aluminium vessels hold wax impregnated with iconic and indigenous fragrances from significant points on the journey.

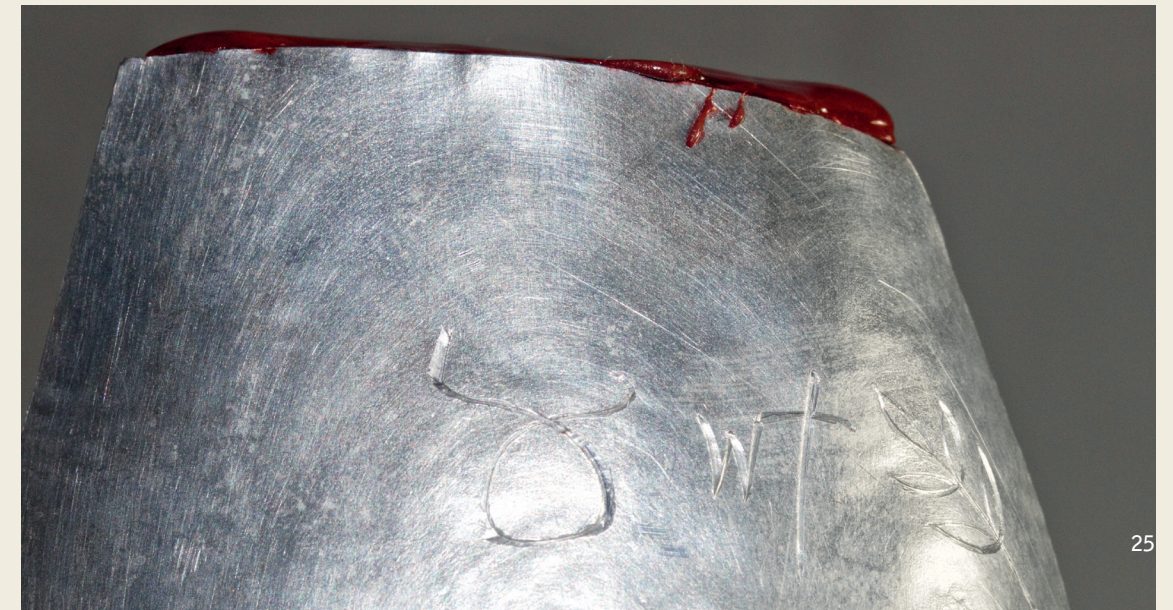
Our choice of materials and images was very considered; they are intended to establish a connection between then and now. Gold traditionally signifies power and optimism. It is said to inspire knowledge, spirituality and a deep understanding of the self and the soul. Considered precious since its discovery, goldsmithing reached new heights of creativity and craftsmanship in the Bronze Age. It therefore seemed appropriate that our

traveller, setting off on an epic journey would seek the protection and prestige associated with gold. For the vessels themselves we chose aluminium, not known to ancient people but now considered futuristic through its connection with the space age. The engraving on each vessel records local motifs drawn from the fauna and flora of the places visited, a pictorial reference to communicate the traveller's adventure on returning to his own community.

Together, the wood (encapsulated in gold to represent continuity) and the fragrance (encapsulated in aluminium, representing the future) present the living and the imagined, the physical and metaphysical.

This body of work is a metaphor for memory, embedded alike in objects and the mind – our most precious asset. *Odyssey* is a diary of a journey, becoming an amulet. It relates time to place, connecting pre-history with the present to show man's continuous search for a connection with the wider world.

Below: *Aegean* (detail). Aluminium, wax, fragrance of fig





Mary Butcher

Mary Butcher is a willow specialist, having learnt local, traditional basketmaking from apprenticed makers, enjoying the precision and neatness required. Widening contacts with overseas basketmakers, teaching in Europe and the USA, introduced her to wider fields of work. A Research Fellowship in Basketmaking gave freedom to explore these creative possibilities and generated other ways of making. The frequent daily walks through the enormous Embroidery studios at Manchester Metropolitan University, each student space with the usual plethora of drawings, samples, small explosions of creativity, was so stimulating to a scientist trained to use more exact experimental methods for exploration of materials. It gave her leave to experiment simply for the sake of it.

Usually ideas for making come from the materials Mary chooses to use. She accumulates diverse stuff from the many boxes and baskets in her workshop, laying them out on my tables, feeling, looking, thinking, as she does it. It is an inward process, intense, important to the final result. It is that selection and handing that often suggests the works direction. For 'Re-Making the Past' Mary's creative thoughts on the way those Bronze Age people viewed their world have had more influence, altering her usual working method.

Much of Mary's contemporary work involves the juxtapositions of light and shadow. In her former life as a scientist she was deeply interested in matters of light diffraction, the bending of light and the moiré produced. Her work plays with these possibilities. It is often closely spaced, giving shimmer and optical effects as the viewer moves in relation to the work. The complex of shadows with directional lighting further adds to these and continues to fascinate her.

Mary has a diverse life: large installations, basketry drawings, smaller-scale pieces. Teaching both traditional and contemporary work, writing and talking are all part of the mix. Curation of major exhibitions has extended our basket network and introduced a wider public to basketmaking in all its forms. All give her a welcome freedom of expression and a lot of pleasure.

www.marybutcher.net



Photo by Mark Finney

Susan Kinley

After completing her MA at the Royal College of Art, Susan Kinley established a studio base and practice in London, and in the early 1990s moved to Cornwall after taking up a fellowship at Falmouth College of Art & Design.

Her work has been widely exhibited across the UK, Ireland, Japan, Poland and Canada, and solo exhibitions have included the Anglo-Daiwa Foundation at Japan House, London; Newlyn Gallery, Penzance; and Walford Mill Crafts in Dorset. In 2008, with the Devon Guild of Craftsmen, her work was included in 'Collect' at the V&A, London. She has completed commissions for many private and corporate clients, including Issey Miyake, The British Embassy, Dublin and Penlee House Gallery & Museum, Penzance.

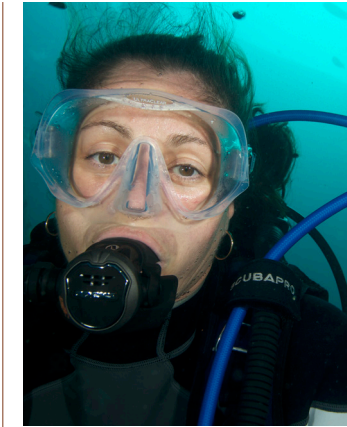
Public art commissions have often been for healthcare settings, and in 2010 Susan completed a series of 24 laminated window panels and a

series of textile banners for the New Bewbush Centre, at the heart of a regeneration scheme for Crawley Borough Council. Her work is held in several collections, including The Met Office, and documented in a number of catalogues and publications.

Awards have included project and research grants from The Crafts Council, Arts Council England, the Japan Foundation and the David Cantor Memorial Fund. Teaching and lecturing have also been an important part of her portfolio practice, with many years as a part time lecturer at several institutions, including Arts University Bournemouth, Cornwall College and Falmouth University.

The contrasting challenges of working in different ways allow her to constantly refresh her ideas and approach, and engage with different audiences. At the heart of her practice is a drive and commitment to making works that cross boundaries of disciplines, materials and processes, and respond to particular times and places.

www.susankinley.co.uk



Helen Marton

Helen Marton is a craft practitioner specialising in hand built ceramics and mixed media. She has been a practicing maker for 15 years, exhibiting nationally and internationally. As a senior lecturer on the BA(Hons) Contemporary Crafts degree at Falmouth University, Helen has developed her research profile in addition to making, exhibiting and teaching, and has presented papers at conference in Cambridge, Southampton and Bornholm with publications covering *Site Specificity and Material Resonance*, *The Resonance of Gabbroic Clay in Contemporary Ceramic Work* and *Resonant Objects: Inextricable and Inevitable*.

Helen sells predominantly through commission and has works in private and public collections at the Hungarian Museum of Contemporary Ceramics, The National Porcelain Museum and Art Academy in Latvia, Yorkshire Craft Centre and Liskeard Hospital.

Helen has attended international symposia, delivered lectures at museums, societies and professional associations in relation to research and practice. In addition to being a member of the National Association for Ceramics in Higher Education, she is also on the board and selection committee for Cornwall Crafts Association.

Helen's private passion is scuba diving: she loves to be in the blue, supported and surrounded by ocean. As an advanced diver, she has experienced some unforgettably euphoric moments in the silent company of some of the great pelagic inhabitants such as shark, giant manta and the miniature pigmy seahorse, barely bigger than a grain of rice.

www.helenmartonceramics.com

Biographies



Photo by Nick Barberton

Syann van Niftrik

Trained in ceramic design at Johannesburg College of Art, 1965–1968. Syann designed for the architectural cladding industry in Johannesburg before changing over to jewellery.

Syann came to Britain in 1979 and has been making and showing her jewellery at specialist fairs and galleries since. Her work in silver and gold, uses simple articulations to create abstract memories, resonating with a contemporary desire for self expression.

With this project she has undertaken to expand her interest in the life and meaning of objects in the light of her experience with the CinBA project.

www.syannvanniftrik.co.uk



Wright & Teague

Gary Wright and Sheila Teague met and studied at Central Saint Martins College of Art and Design, London, forming Wright & Teague in 1984.

Collaborations include work with World Gold Council, Gemfields, British Museum, Swarovski, Oxfam and numerous film and television commissions.

Research projects include CinBA, a pan-European exploration into Creativity in the Bronze Age, with an exhibition and conference at the University of Cambridge and presentations at Sri Lanka Design Festival. Professors of Jewellery at DeTao Masters Academy, Shanghai, China.

Wright & Teague jewellery is held in the permanent collection of the Victoria and Albert Museum London.

wrightandteague.com

