

...Texture is becoming an increasingly important issue in building design; and touch-feelies who crave a glimpse of this tactile future recently beheld an accident of revelatory perfection in Norwich. There, in Norman Foster's 1978 Sainsbury Centre for Visual Art, an array of materials - crinkled, delicately webbed, shimmering, rumpled, translucent - contributes to a chance essay on the relationship between architecture and the Japanese fibre artworks in the TEXTURAL SPACE exhibition...a brilliant coup: textiles as phantom architecture in one of Britain's most rigorously achieved architectural spaces...'

**Jay Merrick**

**The Independent Review 6/9/01**

I found it fascinating - the use of unconventional materials in Textile work and the imaginative use of conventional materials. It was extremely inspirational, I just want to start designing and making my own Textural sculptures. Also the scale of the pieces is incredible. The most enjoyable gallery visit I have made for a long time.

**Textile teacher/lecturer**

**The Whitworth Art Gallery, Manchester 10/11/01**

Successfully raises awareness of a specific and underrated area of art and design, which all the best exhibitions do (by definition!) Standard of work is simply the highest. Draws together common themes and aesthetics to suggest a movement in an uncontrived way.

**Student**

**Brighton Museum and Art Gallery 29/4/01**

# textural SPACE

## 素材空間

contemporary Japanese textile art

**an exhibition curated by Lesley Millar originated through  
The Surrey Institute of Art & Design University College**

Review

**December 2001**

# TEXTURAL SPACE: contemporary Japanese textile art

「現代素材空間」  
織物アーティストの



**Venue:** Brighton Museum and Art Gallery  
**Subject:** Lesley Millar  
**Photographer:** Iraida Icaza

The touring exhibition TEXTURAL SPACE: contemporary Japanese textile art, has been an extremely successful project. It has achieved all its target objectives and has received a huge, appreciative response from the public with 83,415 visitors during its eight-month tour of the UK. The exhibition opened in April as one of the first events of 'Japan 2001', divided between four venues in the South East of England: The James Hockey Gallery Farnham, Brighton Museum and Art Gallery, Maidstone Library Gallery and Rochester Art Gallery. At this time, in a de-consecrated church in Brighton, Machiko Agano's breathtaking 15m x 10m x 4m hand knitted installation, made from fishing wire, stainless steel wire and hand made paper, attracted an overwhelming, record, 25,000 visitors. Kyoko Kumai has generously donated her work, shown at Rochester Guildhall, to the Medway Council permanent collection and it will be on long-term display from later in 2002.

In July and August, at the Sainsbury Centre For Visual Arts, the extraordinary synthesis between art and architecture at this venue attracted visitors from throughout the UK., Europe, Australia, North America and Japan.

In Manchester, to coincide with the showing at The Whitworth Art Gallery, TEXTURAL SPACE entered into partnership with Arts and Business and MUJI. Kyoko Kumai created a stunning installation of her stainless steel fabrics within the MUJI store in the city centre.

The education programme has been fully subscribed throughout the tour, and the Teachers Pack was reprinted

three times. At The Whitworth Art Gallery every slot for every day from September to November was taken. Practitioners, critics, teachers and students from all over the UK., Europe and Japan attended two major conferences, at The Surrey Institute of Art and Design and The Sainsbury Centre for Visual Arts.

The beautifully designed catalogue, has been purchased equally by the general public and those who have research requirements. The TEXTURAL SPACE website [www.texturalspace.com](http://www.texturalspace.com) has proved extremely popular and a useful means of disseminating information. TEXTURAL SPACE has received positive coverage in 42 magazines, 13 national and 43 regional newspapers. As originating organisation, The Surrey Institute of Art and Design, is delighted with the high profile the exhibition has received from the press and the public.

Now that TEXTURAL SPACE has completed its tour, a new cycle is beginning, funded through the Daiwa Anglo-Japanese Foundation and The Arts and Humanities Research Board. This project will bring Japanese and UK textile practitioners together in one project under a mentoring scheme allowing emerging artists in one country to work with established artists in the other and this will culminate in the setting up of an Anglo-Japanese Textile Research Centre at The Surrey Institute of Art and Design.

## Lesley Millar

Curator TEXTURAL SPACE  
Daiwa/AHRB Research Fellow,  
Surrey Institute of Art and Design,  
University College

'TEXTURAL SPACE...one of the most interesting events of this year's Japan 2001 cultural programme...of particular interest to architects because it is the 3D qualities of the Japanese tradition of fibreworks or textile art that set it so firmly apart from a Western concept of the role of textiles in buildings...The show challenges us to think again, not just about textiles and how we use them, but how we define and experience space.'

**Catherine Croft**  
**Interiors for Architects  
& Designers,**  
**March/April 2001**

'There is a huge variety of work and, in spite of the labour intensiveness, the artists have maintained a lightness and freshness which appears effortless, like breathing...visitors respond as if in a sacred space. It is for most a spiritual experience...For those unable to visit this extraordinary and beautiful exhibition there is a superb catalogue which reflects the exhibition's design and sensibilities...'

**Frances Geesin**  
**Textileforum, August 2001**

total visitors to  
TEXTURAL SPACE  
venues **83,415**

現代日本のテキスタイルアートを展示するツアー、素材空間展は大成功であったといえる。英国における8ヶ月間のツアー中、目標をすべて達成するとともに、83,415人の観客から絶賛を得た。この素材空間展は「Japan 2001」の最初のイベントの一つとして4月から、英国南東部のジェームズ ホッカー ギャラリー フェーナム、ブライトン ミュージアム アンド アート ギャラリー、メイドストーン ライブラリ ギャラリー、ローチェスター アート ギャラリーの4個所で開催された。この時、ブライトンの旧教会建築では、上野真知子によるナイロン糸とステンレスティールワイヤーで編まれた壮大な作品 (15m x 10m x 4m) が展示されている。この作品は編まれた作品の上に手漉き紙を合わせて作られたもので、2万5千人という記録的な観客動員数を生み出した。また、熊井恭子はローチェスター ギルドホールで展示された作品をメドウエイカOUNシルの永久コレクションに寄贈し、2002年後半から長期展示される予定である。

7月から8月にかけてセインズベリー センター フォー ビジュアルアートにて開かれた非常にすばらしい芸術と建築の融合は、英国だけでなく、ヨーロッパ、オーストラリア、北米、日本など世界中から訪れる人々を引き付けた。

マンチェスターでは、ホイットワース アート ギャラリーでの展示と合わせてアーツ アンド ビジネスおよびMUJIとパートナーシップを結び、町の中心にある無印良品の店MUJIにおいて熊井恭子の見事なステンレススティールフィラメントによるファブリックが展示された。

教育プログラムはツアー中すべて売り切れ、教師用のパッケージは3回も増刷された。ホイットワース アート ギャラリーでは、9月から11月までのスロットはすべて売り切れとなった。また、サリー芸術大学とセインズベリー セン

ター フォー ビジュアルアートにおいては、2つの大きな会議が開催され、英国、ヨーロッパ、日本からの学生や教師達、批評家、そしてその他関係者などが多数参加した。

美しくデザインされたカタログは、研究者や一般大衆を問わず多数の人々に購入され、素材空間展のウェブサイト、www.texturalspace.comは極めて人気が高く、有効な宣伝手段となった。雑誌42誌、新聞全国紙13紙、地方紙43紙で織物空間展が好意的にとりあげられ、サリー芸術大学は、素材空間展主催者として、報道機関および一般大衆から多大な関心が寄せられたことを非常に喜ばしく思っている。

素材空間展のツアーは終了し、今度はダイワ日英財団と人文研究委員会がスポンサーとなって、新たなサイクルが始まっている。これは、日本または英国の新進アーティストが相手国の経験を多く積んだアーティストと共同作業できるよう、日英のテキスタイル作家を指導教育制度の下で結び付けようとするものであり、サリー芸術大学における日英テキスタイルリサーチセンターの設立にその努力が結集されている。

### レズリー ミラー

素材空間キュレーター  
ダイワ/AHRB 特別研究員  
サリー芸術大学

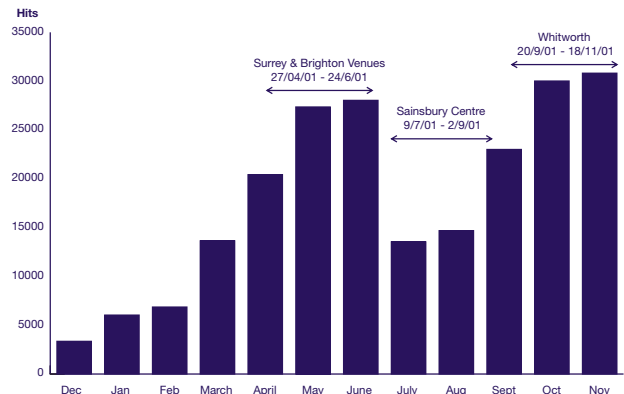
total hits on the  
TEXTURAL SPACE  
website **217,727**

'To arrive in Brighton on a beautiful spring day, a cleansing chill adding an edge to the sea breeze, proved the perfect prelude to the work of leading Japanese textile artists, similarly beautiful and cleansing. ...in the hands of the Japanese, 'textiles' achieve astonishing and harmonising subtleties worthy of nature itself as in Shihoko Fukumoto's linen hangings dyed in infinitely differentiated shades of indigo 'Opening Moon' and 'Closing Moon'...One evening last week I looked at the evening sky and with a shock of recognition saw Fukumoto's moon - the harmonising connection of inner and outer, mind and eye suddenly reconfirmed. Now that is art.'

**John McEwen**

**Sunday Telegraph Art Review, 6/5/01**

### Website traffic on www.texturalspace.com from December 2000 to November 2001





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## Artists In Residence

At the Sainsbury Centre for Visual Arts, Chika Ohgi took up a 14 day residency. The Centre provided a studio space and during this time she created a response to the building and the permanent collection. To do this she used silk threads from an obi which she dipped, at intervals, in paper pulp. She ran two workshops in which participants contributed to the work. The threads were then weighted and hung across the mezzanine floor. The resulting installation was one of beautiful understatement, responding to and echoing the Foster building. The perfectly weighted threads turned slightly in the wind and as they did the paper fragments caught the light and then disappeared.

At The Whitworth Art Gallery in Manchester, Koji Takaki took up an 18 day residency based within the Gallery's public space. He created a response to the building which was sited in the grounds at the front of Gallery. He worked every day in the Gallery and responded to the public. Manchester Metropolitan University provided facilities for him and student assistance. The work, hung outside on two scaffolding constructions, provided a framework for the building, the material, cotton providing a link with Manchester's textile history.

- 1 **venue:** The Surrey Institute of Art and Design  
**subject:** The Ambassador of Japan opening TEXTURAL SPACE Thursday 26th April 2001  
**photographer:** Farnham Herald
- 2 **venue:** The Surrey Institute of Art and Design  
**subject:** Elaine Thomas - Director of The Surrey Institute of Art and Design and Ian Dumelow - Dean of Design, with the 13 TEXTURAL SPACE artists
- 3 **venue:** The Surrey Institute of Art and Design
- 4 **venue:** Sainsbury Centre For Visual Arts  
**photographer:** Michael Brandon-Jones
- 5 **venue:** Sainsbury Centre For Visual Arts
- 6 **venue:** Maidstone Library Gallery
- 7 **venue:** Maidstone Library Gallery (site specific)  
**artist:** Yoshiko Tanabe  
**work:** 10m x 8m installation made from knotted polypropylene wire and hand made felt
- 8 **venue:** Fabrica, Brighton (site specific)  
**artist:** Machiko Agano  
**work:** 15m x 10m x 4m, hand knitted installation made from fishing wire, stainless steel wire, hand made paper  
**photographer:** Philip Carr
- 9 **venue:** Brighton Museum & Art Gallery  
**photographer:** Nicholas Sinclair
- 10 **venue:** Guildhall Museum, Rochester (site specific)  
**artist:** Kyoko Kumai  
**work:** 10m x 8m stainless steel constructed fabric  
**photographer:** Laura Thomas
- 11 **venue:** The Whitworth Art Gallery  
**artist:** Shigeo Kubota  
**work:** 'Woven Corridor From Italy' (detail) made from Gold Thread & Sisal  
**photographer:** G.ten
- 12 **venue:** The Whitworth Art Gallery (site specific)  
**artist:** Koji Takaki  
**work:** 'Ma' made from Cotton Cloth  
**photographer:** Koji Takaki
- 13 **venue:** MUJI, Triangle Centre, Manchester (site specific)  
**artist:** Kyoko Kumai  
**work:** Two 10m x 70cm stainless steel woven fabrics and 10m x 8m stainless steel constructed fabric.  
**photographer:** Ben Donovan

Unless otherwise stated photographs by Lesley Millar

Takaki's textile Spaces...create strange in-between worlds of subdued light and mysterious shadow, where one layer reveals a sight of another layer, neither interior nor exterior...The Japanese do not differentiate between art and design, between built structure and decoration.

**Matthias Thibaut**  
**Handlesblatt 9/11/01**

'The installation was visually stunning, the subtle lighting an integral element of the work... their work though non-functional in the strictest sense, and unequivocally on display in a gallery as art, celebrates Mingei ideals of purity, honesty, simplicity and craftsmanship...The monumental scale of (Chika Ohgi's Water Pillars) was tempered by the intricacy of its construction - the tension between the micro and macro awe-inspiring...'

**Kate McIntyre**  
**'Harmony In Space'**  
**Crafts Magazine,**  
**Nov/Dec 2001**



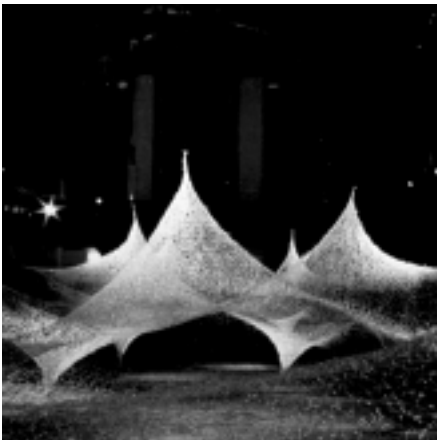
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## Funded by

The Surrey Institute of Art & Design,  
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The Arts Council of England  
The Crafts Council of England  
South East Arts  
Brighton Festival  
Visiting Arts  
Kent County Council Arts & Libraries  
Medway Council  
The Worshipful Company of Weavers  
Arts and Business New Partners  
Muji  
North West Arts  
Japan 2001  
The Daiwa Anglo-Japanese  
Foundation  
The Great Britain Sasakawa  
Foundation  
The Japan Foundation  
Pola Art Foundation

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TEXTURAL SPACE lived up to its name. The space was an important part of the whole concept. I liked the airiness which implies space, and I found the journey interesting, travelling as it were in this space through white and reflected light to dark, rich colours and exciting textures.

**Artist, Sainsbury Centre for Visual Arts  
Norwich 28/8/01**

Amazing! Very influential. I can't believe it was all knitted by one person. It is the best piece of art I've ever seen. I'm only 12 and I feel so strongly about the art of this art!

**Member of general public,  
Fabrica Installation Brighton 19/6/01**

## Production

UK - The Surrey Institute of  
Art and Design  
Japan - Keiko Kawashima,  
Director Gallery Gallery, Kyoto  
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Photo Studio  
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Teachers Pack: Bob White

## Venues

The James Hockley & Foyer Galleries  
Brighton Museum and Art Gallery  
Fabrica  
Maidstone Library Gallery  
Rochester Art Gallery  
Guildhall Museum  
Sainsbury Centre for Visual Arts  
The Whitworth Gallery

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