

# Get Fresh

**Saturday 19 January - Sunday 10 March 2019**

*Get Fresh* is a biennial exhibition which showcases the work of new makers and graduates from the South West region. It is an important part of Devon Guild of Craftsmen's (DGoC) exhibition programme to support new talent from the region. In practice this can be young graduates, someone who has returned to college as part of a career change or a maker who has learned their skills and set up their practice without going down the college route. The criteria for applying to be in *Get Fresh* state that 'applicants must have graduated or set up their own studio within the last five years'.

This year's exhibition was selected by Tim Bolton, Vice Principal of Plymouth College of Art and Saffron Wynne, DGoC's Exhibitions Manager. Our 2019 'Freshers' have produced work using a diverse range of materials and styles and, between them, their output encompasses decorative, practical, conceptual and documentary work.

It is always interesting to have documentary work on show and Ryan Hardman's photographs, fresh, colourful and somehow endearing, give a rich insight to the huge expansion and expression of the practice of tattooing in contemporary culture.



Ryan Hardman; Close up of Leg

Tattooing is an ancient craft; Oetzi, the 5,000 year old Ice Man uncovered in the Alps, had 61 tattoos – mostly simple lines and bars - with an unknown significance.

Oetzi's tattoos may be identification marks of some sort but there is also speculation, because of their symmetry and correspondence to sites of joint degeneration, that they may be some sort of acupuncture guidelines, or the marks of the treatment itself. But whatever the reason for Oetzi's tattoos, they show that inking the human body is in no way a new idea. There is plenty of speculation about the explosion in popularity for contemporary tattooing, including the theory that it somehow fills the place that religion once occupied. That might be stretching the importance somewhat but it's clear that tattoos are both highly personal, as well as sometimes tribal, signifiers. In this collection of photographs Ryan refers to the use of tattoos as a way of increasing self-confidence and to mark significant life events including loss, change or independence. I'm pretty sure that Ryan had permission from his subjects to take the pictures on show in *Get Fresh* but his blog post on being a 'street photographer' makes an interesting read. He calls it the Ten Commandments of Street Photography<sup>1</sup> and uses it to explain his progression from keeping his camera partly hidden at waist level, and taking blurry pictures as a result, to openly taking pictures of complete strangers but somehow managing to remain ethical about it.

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<sup>1</sup> <https://www.ryanhardman.photography/> <https://eyeshotstreetphotography.com/ryan-hardman/>  
<http://www.lifeforcemagazine.com/dec2018/22.htm>

To those of us who work as lone makers it's fascinating to think about how it might be to work collaboratively. Takahashi McGill are a partnership in work and life and answered the question 'Do you ever argue about the work?' with 'Yes of course, we are



married!' Kaori Takahashi and Mark McGill met at Wimbledon School of Art so have a fine art and sculpture background which is evident in their work. So too is the Japanese aesthetic of wabi-sabi. With meanings that have changed over the centuries and are still open to interpretation, in terms of craft *wabi* is often taken to mean simplicity, freshness or quietness and *sabi* may refer to the beauty of age or patina and any visible repairs.

Image: Takahashi McGill

According to Wikipedia 'wabi-sabi is 'wisdom in natural simplicity' whereas in art books it is typically defined as 'flawed beauty'.<sup>2</sup> Their work is clearly not flawed in any way but the natural imperfections of the material are not hidden and the knots on the bench and coffee table are 'patched' rather than removed as 'the most interesting grain is around the knots'. To revisit the collaboration aspect of this partnership, they both work on the same pieces but Mark is more likely to have done the turning and Kaori will have used the chisels. Regardless of the distribution of

<sup>2</sup> <https://en.wikipedia.org/wiki/Wabi-sabi>

labour, the work is beautiful to look at and a delight to handle. Takahashi McGill's furniture is now only made to commission with the smaller pieces having taken over as the larger part of their output.

Renovat Moody graduated from Plymouth College of Art in 2015. When he started at the college his plan was to make jewellery but one of his tutors, observing that his student might be happier working on a larger scale, suggested that Renovat try glassblowing. He loved it from the start and, in terms of his chosen technique and material, has not looked back since then.

Reno's statement tells you that his life has been eventful; born into the turbulence of an African country finding its own identity after years of colonial mis-rule, Reno was injured as a young child and found himself adopted and in Britain. He has never forgotten his early years in Burundi and after finding out that his birth mother was still alive, Reno has worked towards revitalising the family land, with the goal of increasing food production, employment, pumped water, irrigation and more cows!



Image: Renovat Moody, Rusaka Elegance

Glassblowing is an ancient technique, dating from the 1<sup>st</sup> century BC, when it was discovered that a molten blob of glass could be expanded by blowing short puffs of air into it. In terms of

contemporary glassblowing, workshop facilities are difficult to find or set up as the heat needs to be constant – you can't switch a furnace on and off - and it's really a series of three furnaces. The first, which contains a crucible for molten glass, is referred to as the furnace. The second is called the glory hole, and is used to reheat a piece in between the working steps. The final furnace is called the annealer, and is used to slowly cool the glass over a period of a few hours to a few days depending on the size of the pieces. This keeps the glass from cracking or shattering due to thermal stress.

There are thirteen exhibitors in this show and I have only highlighted a few but, overall, *Get Fresh 2019* shows an exceptionally high standard of design and craftsmanship and Devon Guild is very pleased to be showing the work of all these new makers. The range of work on show is diverse and inventive, but all of it, whether traditionally based or contemporary and conceptual, employs a variety of design skills, tools and technology, materials and material knowledge. Whether our *Get Fresh* exhibitors become full-time, self-employed designers, artists and makers or follow a mixed career, their knowledge and experience is already extensive and hopefully all will find ways to enable them to continue making their own work and, in turn, also pass on their skills.

Further images and information on *Get Fresh* exhibitors work can be found on the Devon Guild website [www.crafts.org.uk](http://www.crafts.org.uk) and on our social media

[www.facebook.com/pages/The-Devon-Guild-of-Craftsmen/65969175737](http://www.facebook.com/pages/The-Devon-Guild-of-Craftsmen/65969175737)  
[twitter.com/devonguild](https://twitter.com/devonguild) / @devonguild [instagram.com/devonguildcrafts/](https://www.instagram.com/devonguildcrafts/)

**Renovat Destiny Itangishaka Moody**

Instagram @renosglass

**Alex Carpenter**

Instagram: a\_r\_b\_o\_r

**Barbara Roll**

Instagram: barbara\_roll\_glass

Coming soon: [www.barbararollglass.co.uk](http://www.barbararollglass.co.uk)

**Abbie Gardiner**

[www.abbiegardinerceramics.co.uk](http://www.abbiegardinerceramics.co.uk)

[www.instagram.com/abbiegardinerceramics](https://www.instagram.com/abbiegardinerceramics)

[www.facebook.com/abbiegardinerceramics](https://www.facebook.com/abbiegardinerceramics)

**John Molesworth**

Website: [www.johnmolesworth.co.uk](http://www.johnmolesworth.co.uk)

Instagram: @jhmolesworth

**Julie Massie**

[www.juliemassie.co.uk](http://www.juliemassie.co.uk)

Instagram: @massiejulie

Twitter: @JulieMassie2

Facebook: <https://www.facebook.com/contemporaryceramicartist/>

**Takahashi McGil**

Web site - [www.takahashimcgil.com](http://www.takahashimcgil.com)

Instagram - @takahashimcgil

Facebook - @takahashimcgil

Twitter - @Takahashimcgil

**Rebecca Connolly**

website: [www.rebeccaconnollydesign.com](http://www.rebeccaconnollydesign.com)

twitter: BrillygWeaving

facebook; @rebeccaconnollydesign

### **Val Muddyman**

Website: <http://www.valmuddyman.co.uk>

Instagram: @valmuddymanjewellery

Facebook: [facebook.com/valmuddymanjewellery/](https://www.facebook.com/valmuddymanjewellery/)

### **Alysa Freeman**

[www.alysafreeman.co.uk](http://www.alysafreeman.co.uk)

Insta: @ajpfreeman

Twitter: @ajpfreeman

[facebook.com/alysafreemanartist/](https://www.facebook.com/alysafreemanartist/)

### **Ryan Hardman**

Website: [www.ryanhardman.photography](http://www.ryanhardman.photography)

Facebook: Ryan Pixtures

Facebook business: Ryan Pixtures Photography

### **Fi Smart**

[www.fismart.co.uk](http://www.fismart.co.uk)

### **Kate Lyons-Miller**

[www.katelyonsmiller.com](http://www.katelyonsmiller.com)

[www.instagram.com/kate\\_lyonsmiller\\_design](https://www.instagram.com/kate_lyonsmiller_design)

[twitter.com/katelm55](https://twitter.com/katelm55)

Get Fresh 2019 is funded by the Radcliffe Trust and Idlewild Trust as part of our Craft Development Programme: supporting the next generation of aspiring makers.



Devon Guild of Craftsmen is part of the Artsmark partnership programme, an Arts Council England endorsed network of arts and cultural organisations that can support education settings on their Artsmark journey to embed arts and culture across the curriculum. Devon Guild of Craftsmen (DGoC) is pleased to be able to offer support to schools and education settings on their Artsmark journey, inspiring children and young people to create, experience, and participate in great arts and culture.

*We encourage visits from schools, colleges and community groups. Let us know in advance and we can arrange an introductory talk & tour of a particular exhibition.*

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