



ART IN MANU FACTU RING

REMARKABLE ARTIST RESIDENCIES
WITH FACTORIES

A National Festival of Making
Commissioning Programme



THE NATIONAL
FESTIVAL
OF MAKING

Art in Manufacturing Residencies

Liz Wilson + CNC Robotics

TONY'S BALLROOM

4

Hannah Leighton-Boyce +

Darwen Terracotta

THE COTTON EXCHANGE

6

Tim Denton + OEP UK

FESTIVAL SQUARE IN CATHEDRAL QUARTER

8

Jacqueline Donachie +

Lancashire Saw Company

PRISM CONTEMPORARY

10

Raisa Kabir + John Spencer

Textiles & Queen Street Mill

WATERLOO PAVILION CHURCH STREET

14

Nicola Ellis + Ritherdon

FORMER LEWIS TEXTILE MUSEUM

16

Art in Manufacturing Projects

Ash Murphy & More Music +

Industry Partners

29 NORTHGATE

18

Zimoun

+ Cardboard Box Company

BLACKBURN MUSEUM AND ART GALLERY

20

Introduction

Art in Manufacturing is the National Festival of Making commissioning programme. The initiative was developed in parallel to the Festival and became our unique proposition to engage the manufacturing sector - integrating art & industry to create original festival content, collaborate with workforces and provide new spaces for artists to make work.

One-time residencies have evolved into established industrial partnerships, in particular with **Cardboard Box Company** who, for 2022 have supported two new AiM Projects with **Zimoun** and **Ash Murphy** with **More Music**, and **Darwen Terracotta** whose second resident artist, **Hannah Leighton-Boyce**, has been with the factory for over two years, allowing time and space to create new work with entirely different outcomes to what would have been presented in 2020. The necessity for the extended residencies brought about by Covid saw factories remain committed to supporting artists, navigating together the challenges of making work in a pandemic. The unexpected duration has also allowed **Liz Wilson** and **CNC Robotics** to expand the collaboration, while the Liverpool-based placement provided us with the opportunity to explore Lancashire's wider links.

Woven textiles made by **Raisa Kabir**, sculptural work and a soundscape created by **Nicola Ellis'** and **Ritherdon & Co** and **Tim Denton's** architectural commission with **OEP UK** are all works that began pre pandemic, making this weekend the first opportunity to share the work with our audiences.

2022 saw a new residency with **Lancashire Saw Company** where **Jacqueline Donachie** created a film & participatory work that invites people to rediscover the Leeds & Liverpool Canal as a place for cultural activity.

After many months of co-creation, the 2022 Festival in Blackburn unifies the three aspects that give the programme its innovative sense of identity - the experiences created between Resident Artists, Industrial Partners & our National Festival of Making audiences.

Elena Jackson, Curator, Art in Manufacturing



COOKSON & CLEGG



JOHN SPENCER



QUEEN STREET MILL

LIZ WILSON

+ CNC Robotics

Within the Wake

A graduate of the Royal College of Art, Liz Wilson's practice explores the stretch of time between the industrial and post-industrial; In particular the beginning of automation and how this is altering our relationships with technology. Her work encompasses visuals, whether static or moving, as well as incorporating explorations into sound. First in residence with manufacturer Spiroflow in 2019 where she created *The Optical Mechanical*, Wilson went on to undertake her second Art in Manufacturing residency with industry-leading technologists, CNC Robotics. The Liverpool based factory designs solutions for precision manufacturing production lines incorporating CNC turning, milling and 3D printing.

Regular trips to the factory from the artist's base in Kent allowed her to work within the factory's making schedule, utilising the robotics to carve, extrude and mould sculptures. Forms of fossils, horses legs and the rudder of a canal boat become artefacts to experience alongside video work and new audio combining factory sounds and the artist's voice.

Within the Wake is an ensemble of sound, sculpture and video exploring time, technology and motion. Drawing on the proximity of CNC Robotics in relation to the Leeds & Liverpool Canal, the installation immerses you in a voyage of re-animated industrial artefacts, transitional objects and ethereal sounds. Shifting the viewer from the present and bringing them closer to the journey itself, the work propels through the passing landscape of technology.

Recalibrated machines synchronise with mechanised voices and robotic sounds, reverberating conversations between the past and present.

TONY'S BALLROOM, TOWN HALL STREET



HANNAH LEIGHTON-BOYCE

+ Darwen Terracotta

Articulations

Hannah Leighton-Boyce began her residency with Darwen Terracotta in 2019, working through 2020 & 2021 and up to this time. The necessary extended nature of her placement has allowed the artist to explore a range of ideas and reflect on working in a factory at this moment; considering what it means to work slowly and with care in this context, and to reflect on being 'unproductive' in a highly productive setting.

Leighton-Boyce has become familiar with the workforce at Darwen Terracotta, life on the factory floor and the making culture of a company where the pace is held in balance between demand, manual production and the material properties of the slip casting process. The factory, a repeat Art in Manufacturing partner, is based in Blackburn and uses advanced technology combined with the precise hand-finishing of craftspeople to create elements of traditional terracotta restoration, bespoke architectural facades, abstract ceramic glazes and handcrafted faience tiles.

Throughout the embedded residency, the artist's work has developed with consideration towards objects that have a supportive function and material remnants that hold this memory in their form and surface; impressions often caused by the processes of pressing, settling, slipping, and yielding of one material and/or action and another.



Among the works presented are curved plaster forms made by the process of 'running' plaster, which consider articulations and gestures of the body within space. The profiles are taken from hand tools, and the length of the forms are made within the artist's reach - but where forms interconnect, they slide apart telescopically and extend beyond the body like an architectural prosthesis.



TIM DENTON

+ OEP UK

Manufactories

Tim Denton works from his design and build studio in Manchester, creating and constructing structural works that are both experimental and functional. His practice delivers bespoke furniture, temporary spaces, structures and objects. Paired with OEP UK, based in Preston and specialists in the development of prefabricated building systems, Denton's starting point was inspired by Blackburn's public realm. As part of the National Festival of Making 2019 programme, he delivered *Blueprints* - a workshop in which over 300 drawings of imagined architecture were created by children and adults, made from stencils that were traced directly from architectural features found in Blackburn.

The results were an eclectic mix of 'blueprints' that went on to inspire the next stage - a collaboration with mechanical and engineering students from Blackburn College to translate these designs into physical full-size models using large cardboard tubes and CNC cut plywood connectors.

Being informed by both participatory workshops, the artist and factory present a unique installation intertwining heritage, contemporary design and industrial methods of making, forming the entrance to Festival Square at Cathedral Quarter. Fabricated by OEP UK from steel bathroom pod frames, the structural elements will eventually be returned to the production line, going from art installation to becoming the formation of three new bathroom suites in a London apartment complex.

Alongside the structure, a collection of images is presented, documenting the design process that informed the final work.

CATHEDRAL SQUARE

JACQUELINE DONACHIE

+ Lancashire Saw Company

IMPERIAL

Jacqueline Donachie is an award-winning Scottish artist who has forged an international reputation for socially-engaged art practice.

This Art in Manufacturing commission responds to the Lancashire Linear Park pilot project, an initiative seeking to regenerate a 23 mile section of the Leeds & Liverpool Canal. In residence with Lancashire Saw Company, Donachie has created a work that could be presented in-situ, inviting an audience to experience the canal and rediscover it as a place for cultural activity.

Lancashire Saw Company is housed in Imperial Mill, the imposing former textile mill built in 1901 on Blackburn's stretch of the Leeds & Liverpool Canal. As one of the largest bandsaw makers in Europe, it makes over 2000 each week for sawmills, timber importers and the joinery trade. Donachie's film, IMPERIAL, was inspired by the evocative sounds of the factory machinery - the combination of fast beats, slow canals and the repetition of industry. The original soundtrack makes a connection to the underground dance scene of the late 1980's that was particularly prevalent and influential in Blackburn and East Lancashire.

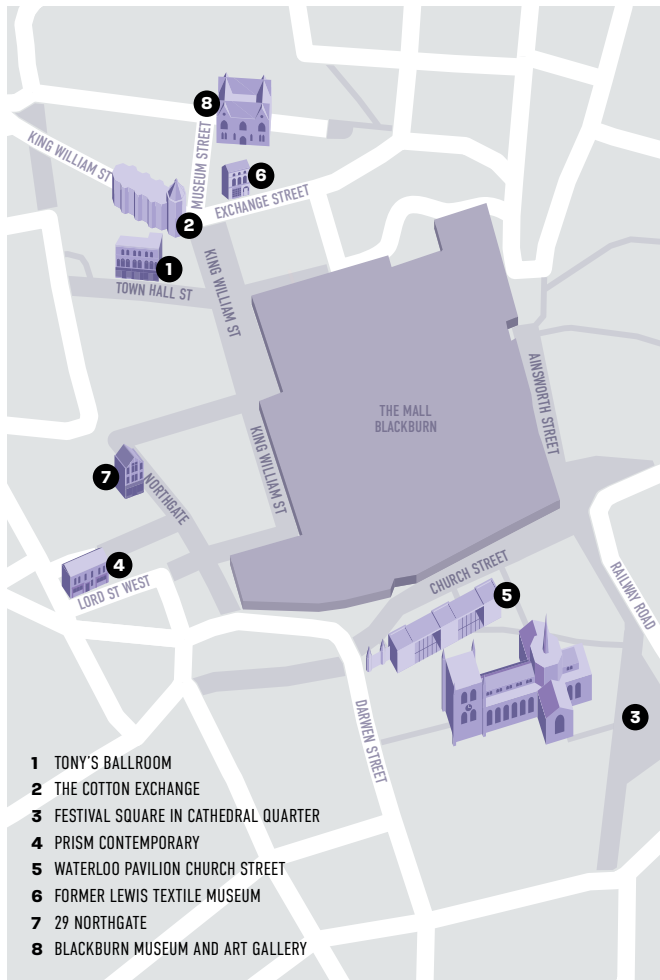
On Friday 10th June, an audience will experience the fast and slow of the project with a music barge procession along the towpath and a film screening at Imperial Mill. Throughout the National Festival of Making weekend, IMPERIAL is presented at Prism Contemporary.

Film production and post-production: Andy McGregor
Original Soundtrack: Hamish Brown

PRISM CONTEMPORARY, LORD STREET WEST



This project is part of the Pennine Lancashire Linear Park pilot project delivered by The Super Slow Way. The Pennine Lancashire Linear Park pilot project is funded by the UK Government via the UK Community Renewal Fund.



Venue Information

At this time, the **Cotton Exchange** is undergoing refurbishment works and as such long term level access will be designed into the building however in the short term, the building is not fully suitable for people who use a wheelchair and those with restricted mobility.

Unfortunately, **Tony's Ball Room** is on the upper floor with no lift access. The room capacity is limited to 20 people at one time so there may be a small queue.

There is single step access to **Prism Contemporary** and **29 Northgate** venues.

Waterloo Pavilion, Cathedral Square, Blackburn Museum & Art Gallery and the former **Lewis Textile Museum** are all suitable for people who use a wheelchair. Please note, the former **Lewis Textile Museum** has alternative level access to the rear of the property.



RAISA KABIR

with John Spencer Textiles
& Queen Street Mill

Resistances

Raisa Kabir is an interdisciplinary artist and weaver based in London. Commissioned for Art in Manufacturing in 2019 in collaboration with British Textile Biennial, Kabir began working between John Spencer, a sixth generation family weaving business and the last remaining traditional cotton weaver in Burnley, and Queen Street Mill, now a Grade 1 listed Museum with extensive archives and the last surviving 19th century steam powered weaving mill in the world. The works presented at the National Festival of Making interweave geographical and historical connections between these two industrial spaces, global textile archives and communities of Lancashire.

Work exhibited was created in response to a two-year textile archive research project centred around *The Textile Manufactures of India*, an 18 volume set of fabric sample books assembled in 1866 by John Forbes Watson, a copy of which is held in the Harris Museum and Art Gallery, Preston. Using textiles collected from the Indian Subcontinent for the India Museum, Watson cut the cloths into samples to create the volumes, 13 sets of 18 books, sent to design schools and manufacturers. Kabir researched the particular examples in the series that name Diasporas of those living in Burnley and beyond, whose families migrated to Lancashire from places such as Punjab, Lahore, Kashmir, Dhaka, and Sylhet; the places where the designs were originally created.

Exhibited as part of the collaboration with John Spencer Textiles is a jacquard woven panel detailing the job titles of all the workers at John Spencer.



Woven into a poem, the rhythms are nods to the constant hum and buzz of the weaving shed floor, while the layers of woven titles champion the legacies and labour of textile workers, local and worldwide.

Resistances reclaims the identities and cultures of the people and places who are rarely credited in British archives by weaving this series of new patterns, including samples from the geographies mentioned, and creating a woven text of pattern designs that relate to collective imaginings of place and belonging in East Lancashire.

‘বুনন-শিল্প প্রতিরোধ ভাষা’

‘The art and language of weaving resistance’ 2021

WATERLOO PAVILION, CHURCH STREET



NICOLA ELLIS

+ Ritherdon

Return to Ritherdon

Nicola Ellis was first commissioned by National Festival of Making for the Art in Manufacturing residency programme in 2018, going on to establish an enduring relationship with Ritherdon & Co, a manufacturer of steel enclosures founded in 1895 and based in Darwen, Lancashire. The success of the residency led to a further two-year Arts Council England funded placement, *Return to Ritherdon*, which resulted in an invitation from the factory to remain in placement indefinitely. During this period in the factory setting, Ellis observes, participates in, and at times disrupts the ecosystem of the factory while working alongside and in collaboration with the Ritherdon workforce.

Further solidifying the relationship, a successful application between artist and factory was made to Better Factory, an initiative that brings together key actors in the European technology, art and manufacturing innovation landscape. The project, MiniRoboFab, facilitates the artist, factory and technologist Digiotech OU based in Estonia to explore Product Customisation and Robotic Fabrication within a small factory.

The works presented by Ellis at the National Festival of Making were created between 2019-2021, the period since the initial Art in Manufacturing residency of 2018. These include *Semi automatic machine self portraits* - Panel 2, 3, 4 - self-portraits produced by a Trumpf Trumatic punch machine; wall-based *Powder coated documents* which visualise data related to colour in the factory paint shop; and *Incidental Rendition* - a collaborative audiowork by Nicola Ellis and Manoli Moriarty, which captures the Ritherdon & Co Ltd factory sonic environments. This audiowork work previously only existed online and will now enter the gallery space as an immersive, listening experience.

FORMER TEXTILE MUSEUM, EXCHANGE STREET

ASH MURPHY

+ More Music + Industry Partners

Clocking In

Performance-based installation, *Clocking In*, combines the sights and sounds of manufacturing and industry with live electronic recording.

Under the curation of Ash Murphy and More Music, music producers working in genres from hip hop to jazz will each have one hour in front of a live audience to create a brand-new piece of music all starting with the same stimulus: a sample pack of machines, factories and folly recorded at manufacturers in Lancashire.

As a precursor to the festival weekend, Murphy directed a group of emerging talent from More Media Collective to visit manufacturing facilities and capture sound. The processing machinery of Cardboard Box Company to the switching technology at Cookson and Clegg - each provides unique beats and tempo. Access to historical recordings and interviews from the North West Sound Archive melds industrial heritage with modern manufacturing in this eclectic mix.

Invited producers scheduled throughout the weekend are challenged to use these sounds to create brand new pieces of music with added instrumental and vocal recordings. Taking place in our live studio at 29 Northgate, each producer has the same starting point and 'desk' but brings additional equipment - creating tracks as unique as each of their specialisms.



ZIMOUN

+ Cardboard Box Company

Drawing on his work with industrial materials and mechanical processes, National Festival of Making presents Art in Manufacturing Project: Zimoun + Cardboard Box Company. Emerging as an artist in 2000 with his first exhibitions in his native Switzerland, Zimoun began exhibiting internationally from 2004, his work recently being seen in exhibitions in Seoul, São Paulo, Paris, Madrid and Beijing.

In his first solo installation in the UK since 2014, the artist animates innocuous materials to become rhythmic and chaotic cascades of sound. Zimoun presents the imposing '133 prepared dc-motors, cotton balls, cardboard boxes 50 x 50 x 50cm' in a dedicated room of Blackburn Museum and Art Gallery - an exhibition extended in our programme until the end of Summer 2022. The ambitious structure comes alive with a constant, percussive thrum of simultaneous, mechanised impact to bring complexity to otherwise simple and usually static materials. The artist's solo return to the UK as part of the festival intensifies focus on the artist's choice of everyday materials paired with industrial items and methods. Whether a foreboding assemblage of black, grumbling cement mixers or rainfall-like patter of metal discs, Zimoun's minimalist approach to each piece offers a 'framework of possibilities' in which chaos and order play side-by-side.



Supplied by Lancashire business The Cardboard Box Company, each box is installed in union with one of the 133 cotton balls and dc-motors constructed and fabricated ahead of installation. The equally dramatic and reassuringly steadfast wall of cardboard and constant sound has a direct and purposeful link to the region's making past and present.



About National Festival of Making

The National Festival of Making is a unique celebration of making and manufacturing - from the kitchen table to the factory floor.

Presenting a programme of work that combines art, manufacturing, making and communities, the Festival works with artists, makers and communities to curate a programme of making activity including: workshops; makers markets; industry talks; street food; live performance and artistic commissions - expressed in a year round programme and a participatory free festival for all to enjoy.

Since its inception in 2017, the National Festival of Making has continued to develop its impact, creating new cultural opportunities for both local communities and national visitors, supporting the local economy and creating a distinctive sense of place.

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About Art in Manufacturing

Art in Manufacturing is the headline commissioning of the National Festival of Making – providing artists with an incomparable platform to make new work in and alongside some of the UK's major manufacturers.

Each season of Art in Manufacturing sees artists paired with leading manufacturers, from artisan producers to industry giants. The residency programme creates collaborations with highly skilled workforces, facilitates access to cutting edge technologies and unearths hidden heritages - all resulting in remarkable, contemporary artworks. Art in Manufacturing outcomes are presented throughout the National Festival of Making weekend to audiences in Blackburn town centre and online.

Taking a place-based approach to programming & responding to the region's heritage and contemporary making culture, Art in Manufacturing has commissioned 28 artists and worked with 21 factories since 2017.

[#artinmanufacturing](https://twitter.com/artinmanufacturing)

artinmanufacturing.co.uk

PHOTO CREDITS

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Wellbeing song public funding by
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