

FROM THE KITCHEN TABLE
TO THE FACTORY FLOOR




ART IN
MANU
FACTU
RING 2026


Art in Manufacturing and
National Festival of Making Exhibitions





THE NATIONAL
**FESTIVAL
OF MAKING**

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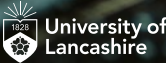
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We would like to extend our thanks to our residency and project partners **Darwen Terracotta, Bronzecast** and **JJ Sandham LTD, Embrace NE, Awesome GTI & Performance M, Super Slow Way**; and our 2026 co-commissioners **Haworth Art Gallery, Blackburn Museum & Art Gallery, Blackburn with Darwen Borough Council** and **University of Lancashire**.

Art in Manufacturing and the Festival's Exhibitions are built on collaboration. We are grateful to the many factories, workshops, makers, fabricators, partner organisations and community participants whose generosity, expertise and creative contributions continue to support artists in developing bold new work and bringing extraordinary ideas into being.



Focus

Abigail Hampsey

+ Bronzecast, JJ Sandham LTD
and Artisan Food Producers

For artist Abigail Hampsey, food making is an act of preservation. Running a wholesale bakery in Lancaster enables her to sustain her studio practice, creating a symbiotic relationship in which art and manufacturing continuously nourish one another.

Hampsey explores preservation in its broadest sense: from the traditional methods used to extend the life of food, to the ways recipes, rituals and shared meals carry knowledge, memory and culture between generations. At a time when industrial food production has increasingly removed the hand from the making process, her work celebrates artisan food production as a way of preserving both craft and community.

Working with independent foundry **Bronzecast** in Ormskirk who employ the ceramic shell lost wax casting method, Hampsey has cast breads and other foods in bronze, transforming everyday objects into enduring sculptures. The work draws a parallel between bronze - a material long associated with artistic value and permanence - and a simple loaf of bread, made from just a handful of ingredients, which she considers an increasingly precious object in contemporary society.

Hampsey's new film, a work in three episodes that run concurrently for 13 minutes - the time that focaccia takes to bake in the oven - documents food production and traditional methods of food preservation including smoking, drying, curing, freezing and salting.

This Project is a Co-Commission with Blackburn with Darwen Borough Council and the University of Lancashire.

1 Blakey Moor Terrace, opposite King George's Hall



The episodes capture oral traditions of preservation, recipes, community and making; Hampsey's daily life in the bakery and studio and time spent at **JJ Sandham LTD**, who have been crafting award-winning cheese from rural Lancashire since 1929, along with a network of artisan food producers, **Llewellyn's Restaurant**, London and **Bronzecast**. *Focus* traces acts of making, baking and preservation across bakeries, foundries, farms and kitchens.

Abigail Hampsey

Abigail Hampsey is a multidisciplinary artist, painter, and baker. Born in Lancaster, she gained a first-class honours degree in Fine Art from Newcastle University in 2019. After being awarded the Basil H. Alkazzi Scholarship Award in Painting (2020–22), she completed her MA in Painting at the Royal College of Art and recently spent three months at The British School at Rome.

Alongside her artistic practice, Abigail Hampsey is a business owner, baker and market trader. Carving out an artistic practice in the North of England as a working-class woman, her studio has no threshold, seeing no delineation between the types of places or spaces in which her work can be made. Her process is fluid, fundamentally shaped by her lived experience of daily life. Her paintings reflect a lived reality rooted in the outdoors, a rural upbringing, and a slowly urbanising environment. While somewhat autobiographical, her work often references imagery from the art historical canon, drawing on allegory and archetypal narratives. Hampsey has a deep interest in indexical language, modes of display and object associations, seeing academic as well as whimsical language as equal modes of communication.





Partners

As part of her commission, Hampsey has worked with the Ormskirk based foundry, Bronzecast; artisan food producers including JJ Sandham LTD and within her own bakery, Well Good Bread. Founded in 2023 with business partner, Michaela Wilson, Well Good Bread has become a successful wholesale bakery supplying focaccia to independent cafes, restaurants and markets in Lancashire and Cumbria.

In creating the film, also entitled **Focus**, and which sits at the centre of the exhibition, Hampsey connected with her established network of food producers, filming them in spaces that span domestic, commercial, industrial and community settings. The film depicts traditional making processes, from within the historic cheese-smoking factory to the artist's grandparents' home, capturing the sites and methods of food making and preservation.

With thanks to:

Bronzecast

Lune Valley Beekeepers

Llewellyn's Restaurant, London

Lewis Bassett, Chef and Writer

JJ Sandham LTD

June Hampsey, Artist's Nana

Josh Nicholson, Dairy Farmer

VICKED

Alina Akbar

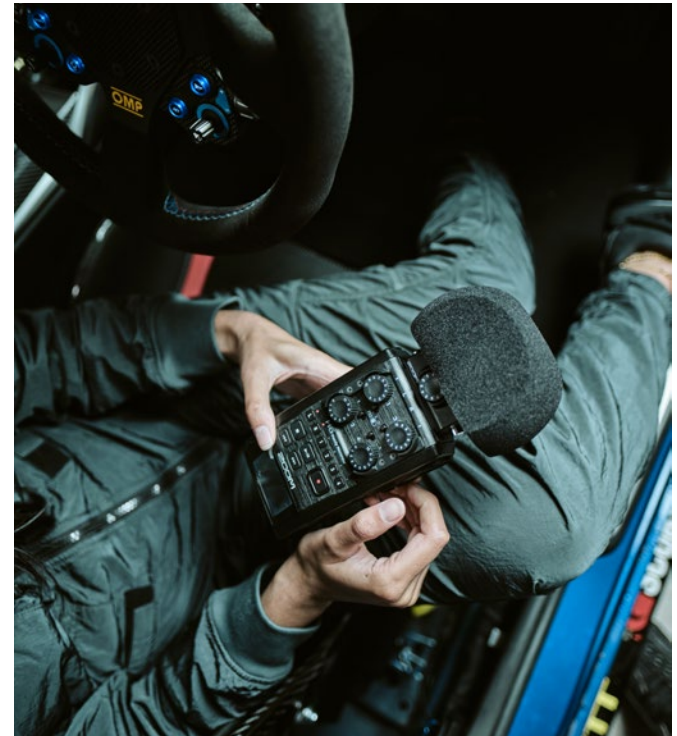
+ Awesome GTI & Performance M

The title, *VICKED*, comes from a regional pronunciation of the word “wicked”, commonly heard across Northern England and particularly within South Asian communities. Like the modified vehicles at the heart of the installation, the word itself has been reshaped through migration, local identity and everyday use, becoming a metaphor for the wider project: how people take something manufactured and make it their own.

Working alongside mechanics, technicians and car enthusiasts, Akbar recorded the distinctive sounds of modified vehicles, from dyno runs and engine remaps to turbo whistles and custom exhaust systems. These recordings underpin a new sound composition inspired by Bassline music, a genre that emerged from Northern working-class communities and shares many of the same themes found within modified car culture: self-expression, ingenuity, technical knowledge and a desire to stand out. The composition is presented through a series of sculptural speakers inspired by customised in-car subwoofer systems, where boot builds transform the vehicle from a mode of transport into a site of performance, and where bass, craftsmanship and personal identity become publicly expressed.

Through sound and sculpture, *VICKED* explores how mass-produced objects are transformed through acts of modification. From performance tuning to aesthetic alterations, the commission considers how standardised vehicles become expressions of identity, aspiration and belonging. At its centre is the act of rejecting the factory settings, where the moment a mass-produced object begins to reflect the person who owns it rather than the manufacturer who designed it. The work asks how people build meaning, status and community through machines, revealing the creativity and autonomy embedded within everyday acts of making.

2  Barton Street Yard, access via Barton Street Car Park



Artist, Research, Direction & Sound Recordings by **Alina Akbar**
Music Composition by **Alina Akbar, Ben Blease & Johnny Jay**
Speaker Fabrication by **Leon Farago**

This Project is a Co-Commission with Blackburn with Darwen Borough Council and the University of Lancashire.

Alina Akbar

Alina Akbar is a Rochdale based visual artist and storyteller working across film, photography and spatial installation. Her practice is rooted in both personal and collective experience, often developed through conversation, collaboration, and being chronically online. She intuitively detangles the complexities of working-class representation and questions of diversity, amplified through a cinematic eye.

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Akbar's recent work expands beyond the screen into immersive environments. Through layered audio and site-responsive interventions, she creates atmospheres that mirror lived experience and blur the boundaries between memory, myth, and everyday life. Her work bridges worlds that rarely meet, inviting audiences into her lived experience of class divide through street documentation and the archiving of cultural moments.

She was recently awarded the inaugural Football Art Prize and her work has been shown at The Whitworth, Touchstones Rochdale, Aviva Studios and Victoria and Albert Museum Late. Her recent film *Pardesi Raga* is a permanent part of the Manchester Museum South Asia Gallery and was featured in the CIRCA Art Prize 2024.





Automotive Partners

As part of her commission, Akbar has worked with independent automotive specialists - garages, workshops and industrial units, including Manchester-based performance workshop **Awesome GTI & Performance M**. Established in 1989, Awesome GTI has become one of the UK's leading independent performance tuning specialists, combining engineering expertise with vehicle customisation, diagnostics and performance modification. The artist also spent time at **Blackburn College's** state-of-the-art regional automotive technology hub, purpose-built for Motor Vehicle courses.

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Working across a network of sites provided access to spaces, sounds and expertise that shaped the direction of the work and drew connections between informal and formal forms of manufacturing. While large industries produce vehicles on a mass scale, countless independent garages and enthusiasts continue to modify, repair and personalise them. These spaces operate as contemporary workshops where technical skill, creativity and aspiration intersect. The project frames these often-overlooked environments as sites of cultural production rather than simply places of labour.

With thanks to:

Lisa at Awesome GTI

**Gerard Linnane and the team at Blackburn College
Automotive Technology Hub**

Poured Earth

Matter at hand

+ Darwen Terracotta

Could we create a new wave of affordable, low-carbon homes, cast from the ground beneath our feet?

Over the last two years, Matter at hand has been working with **Darwen Terracotta** to develop *Poured Earth*, exploring the potential for a new construction method in which earth buildings are cast in liquid form.

Earth has been used as a building material for thousands of years, but the tradition has largely been lost in the UK, where the slow, labour-intensive nature of methods like rammed earth are a barrier in our construction industry. Working in collaboration with Darwen Terracotta, Matter at hand has developed fluid, castable earth mixes which can be poured like concrete, paving a way for earth to make its way onto mainstream building sites.

At Prism Contemporary, a series of clay models slipcast by Darwen Terracotta sit stoically in a row, like building blocks in the manufacturer's production line. They present a vision for a low-carbon reimagining of the British mass housing solution – the factory terrace. The models are shown alongside drawings, and accompanied by new writing by Niamh Riordan exploring the legacy of 20th Century visions for liquid housing.

'Single pour' earth walls provide load-bearing support, with both thermal storage and hygroscopic properties. Curved cores contain stairwells, bathrooms and services whilst allowing each house to be designed and occupied uniquely around them. In generations to come, full-scale housing could be entirely compostable: shifting from liquid earth to solid house, and back to earth again if desired. A Poured Earth house is simply held in shape, for as long as it's needed.



We are currently faced with a crisis in both our housing and our climate. The ambition of *Poured Earth* is built on the knowledge that unexpectedly inventive responses emerge when we reconfigure the familiar. When we stop thinking about the ground beneath us as an immovable foundation, and once-used material as waste, we might be in a position to reconsider the initial question; *why not create new homes, cast from the ground beneath our feet?*



Matter at hand

Matter at hand is the design practice of Lewis Jones, a designer working across architecture, material science and hands-on construction. His work is rooted in an investigation of the materials and processes that shape our built environment. Through deep material research and hands-on experimentation, he works with waste, industrial by-products, and natural resources to develop more resourceful and equitable ways of building.

Jones has a background in architectural practice and material production, co-founding the Turner Prize-winning architecture collective Assemble and the design-led ceramics manufacturer Granby Workshop. He is a Senior Lecturer in Architecture at Newcastle University, where his teaching and research explore material reinvention and re-use. Across research and design practice, Jones explores how inventive and unexpected solutions to the problems at hand can be found in a deeper understanding of the materials and resources around us.

Darwen Terracotta

Darwen Terracotta is a leading manufacturer of architectural terracotta and faience, specialising in both historic restoration and new-build projects. A double winner at the Red Rose Awards 2025 for the "Made in Lancashire" and "Export" categories, Darwen Terracotta continues to showcase the excellence of British manufacturing on a global stage by blending traditional techniques with modern design.

This is the fourth Art in Manufacturing residency hosted by the industry leaders, who have supplied products to international artists including Grayson Perry's A House for Essex, and Richard Deacon. They have been involved in prestigious architectural projects internationally, from the Natural History Museum and the Royal Albert Hall to The Londoner at Leicester Square.



Canon

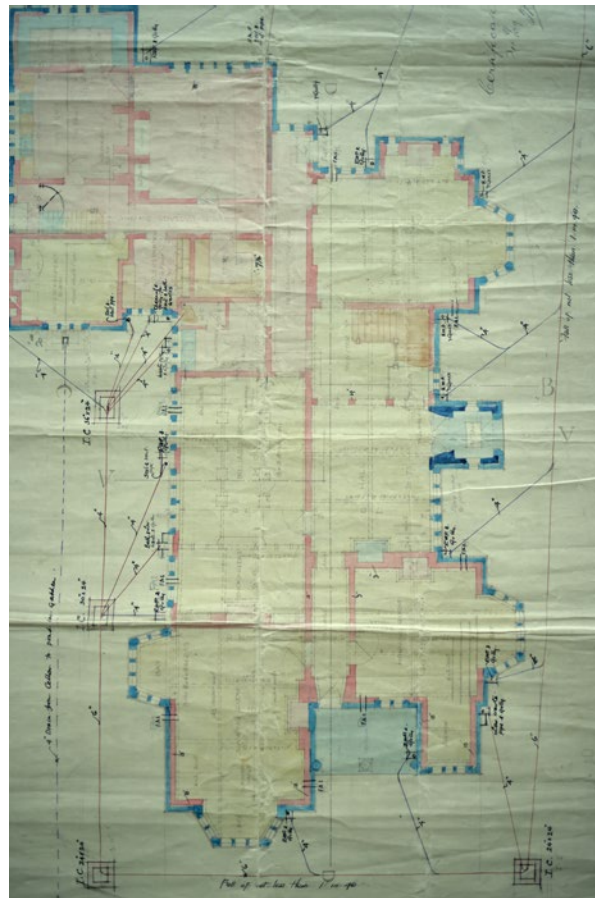
Penelope Payne + Haworth Art Gallery

In response to time spent at **Haworth Art Gallery** and in conversation with the team, volunteers and Youth Panel, Penelope Payne presents *Canon*, a new installation that uses the historic domestic setting as a lens to explore how personal stories, social structures and inherited values continue to shape one another over time.

Drawing on archival research alongside the oral histories of those connected to Haworth House, Payne explores the relationship between the Haworth family and the people who lived and worked within the house. Central to the commission is a story shared by volunteers around the billiard room, a place that becomes a metaphor for the thresholds between privilege and labour, visibility and invisibility, and the movement between social classes. The installation articulates an oral history held by the custodians of Haworth that speaks to the family's sense of inclusion and generosity.

Through sculpture and sound, *Canon* invites audiences to move through a layered environment where historical narratives and contemporary experience overlap. Reflective materials, architectural references and an immersive soundscape encourage visitors to consider not only what is remembered, but whose stories endure, and how the spaces we inherit continue to shape our understanding of community, belonging and social change.

This Project is a Co-Commission with Haworth Art Gallery





Penelope Payne

Penelope Payne's artistic practice is rooted in the exploration of social history. She primarily explores female narratives, particularly overlooked and unrecorded histories. From her studio in Cullercoats, North Tyneside, Payne creates sculptural pieces, site-specific installations and performative moments that draw on archival research, material culture and collective memory. Works are often situated within non-gallery settings using the history of place to layer the work with significance. Her research-led practice combines archival investigation with contemporary voices and lived experience, revealing how histories continue to shape communities today.

Payne has been the curator of the North East Open Call, Middlesbrough Art Week, since 2023 and in 2026 will deliver a wrap-around programme to coincide with the Turner Prize exhibition taking place in Middlesbrough. Payne's work has been presented as part of the National Gallery Lecture Programme; at MIMA; The Factory, Iceland; and Cheeseburn Sculpture Garden.

Haworth Art Gallery

Haworth Art Gallery in Accrington is itself a place of making, with deep connections to Lancashire's industrial heritage. Originally built as Hollins Hill House for local cotton manufacturer, William Haworth, and his sister Anne Haworth, the Grade II listed Arts and Crafts building was gifted to the people of Accrington in 1920 and has been a centre for art and culture ever since. Today, the gallery is internationally recognised for housing Europe's largest public collection of Tiffany Glass, alongside a programme of contemporary exhibitions, events and artist development. Through its galleries, studios and creative community, Haworth continues to champion craftsmanship, creativity and the enduring relationship between art, industry and place.

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Canon will be exhibited at the National Festival of Making in July and at Haworth Art Gallery from 6–9th August.



Sound Design and Engineering, **Joe Fossard**

Chroming, **Mark Burns at Enhance NE**

Recording Venue, **The Globe Bowling and Billiard Club Accrington**

Billiard Players, **Sean Daley and Craig Jones**

Carpenter, **Jem Noble**

With thanks to **Jean Emmett**, Researcher; **Gillian Berry**, Arts & Heritage Manager and the Team at Haworth Art Gallery

We Are Alloys

Hetai Patel

Hetai Patel's new commission spans moving image, painting and performance. The exhibition explores British Asian futurism and marks early development in a new feature film work set in Blackburn, presenting works that reimagine the town within a speculative cinematic universe.

As part of the development process, Patel worked with women from different generations within Blackburn's British Asian communities, inviting conversations around identity, heritage, memory and cultural transformation. Drawing on references from science fiction to family archives and contemporary portraiture, the project gives shape to the artist's cinematic world-building. Presented within the architecture of The Exchange, a fictional martial arts dojo meets retro-future house of worship, creating an environment shaped by ideas of gathering, ritual and transformation. Referencing sacred and civic architectures, the installation considers how spaces hold community and imagination.

The commission opens up a place of experimentation, testing visual languages, characters and atmospheres to develop proposals for feature film development.

Mathroo Basha

Patel's acclaimed live performance Mathroo Basha (Mother Tongue in Gujarati) sees him choreograph movement to recorded interviews with women from his family, learning and embodying their words almost like prayer.

2pm Saturday & Sunday

No booking required - arrive at 1.45pm. Performance time: 50 mins

This Project is a Co-Commission with Blackburn with Darwen Borough Council and the University of Lancashire

5 The Exchange

Please note: *We Are Alloys* opens at 11.30am on Saturday and will be closed during the Mathroo Basha performance each day.



Hetai Patel

Hetai Patel is an artist and filmmaker based in London. His films, live performances, paintings, sculptures, and photographs have been shown worldwide in galleries, theatres, and on iconic public screens including Piccadilly Circus, London and Times Square, New York. His works have been presented at Tate Modern, Venice Biennale, Ullens Centre for Contemporary Art, Beijing, Sadler's Wells and BFI London.

His work exploring identity and freedom, using choreography, text and popular culture, appears in multiple formats and media, intended to reach the widest possible audience. His film and performance work online have been watched over 50 million times, which includes his TED talk of 2013 titled, 'Who Am I? Think Again'.

Practise makes Pigeons

Ben Hall

Ben Hall's garden shed studio becomes the foundation of a new artwork installation, capturing the spirit of makers and the unique spaces they create for their craft.

Down a ginnel, behind a high fence on a terraced street in Sheffield, sits a garden shed. Like many garden sheds, it's full of tools. But in Ben's shed, these are wheels, clay knives, loops and sponges. Surfaces are smudged with the dried residues of clay used to make the ceramics that line the high shelves.

Recognisable for their scored surfaces, glazed and fired in rich blues and etched with haiku, Ben's vessels are containers for stories, observations and small moments of everyday life.

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Ben Hall

Benjamin Hall – otherwise known as Mr Ben – is a ceramicist, painter and songwriter. After teaching himself in an old barn next to his childhood home, the unmistakable imprint of the fells and valleys of his native Westmorland became indelibly furrowed into clay, canvas and song.

Today Ben occupies a thriving pottery studio affectionately known as 'The Melody Shed' in the heart of Sheffield's old engraving district. Hall's visual work ranges from humble tableware to beguiling illustrative vases, jars and oil paintings.

Delivered in Partnership with Blackburn Museum & Art Gallery

6 Blackburn Museum & Art Gallery, Watercolour Gallery




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Venue Information

The National Festival of Making and Art in Manufacturing take over public spaces and venues in and around Blackburn town centre. Please find access details below for exhibition venues.

Blakey Moor Terrace — Level access to ground floor, where the exhibition is taking place.

 **Barton Street Yard** — Access via Barton Street Car Park, behind Prism Contemporary. Restricted access due to single step and narrow doorways.

 **Prism Contemporary** — Single step access.

 **29 Northgate** — Single step access. A temporary ramp will be available.

The Exchange — Lift access to upper floor.

Blackburn Museum & Art Gallery — Ramp access to the venue, with lift access to the Watercolour Gallery.

If you require any assistance or information please visit the festival info points on King William Street and Cathedral Square.

Liz Wilson in conversation with Elizabeth Fullerton, Radical Pairings, 2025



- 1 Blakey Moor Terrace, opposite King George's Hall
- 2 Barton St Yard, behind Prism Contemporary
- 3 Prism Contemporary
- 4 29 Northgate
- 5 The Exchange
- 6 Blackburn Museum & Art Gallery

 Steps to venue

Talks Programme

Saturday 4th July

1.45pm

Ben Hall in Conversation with Alex Zawadzki, Curator and Director of The Second Act Gallery, and representatives from Blackburn Museum & Art Gallery.

[Practise makes Pigeons](#)

6 **Blackburn Museum & Art Gallery,**
Watercolour Gallery

3.15pm

Lewis Jones of Matter at hand in Conversation with Darwen Terracotta and Rosy Greenlees OBE, National Festival of Making Chair.

[Poured Earth](#)

5 **Prism Contemporary**

4pm

Heta Patel in Conversation with Jane Millichip, Chief Executive Officer of BAFTA, hosted by Jamie Holman, Artist and National Festival of Making Board Member.

[We Are Alloys](#)

This talk will last approximately 40 minutes.

5 **The Exchange**

[Art in Manufacturing Talks](#)

Meet the exhibiting artists and hear a short talk with guest hosts. Talks will last approximately 20 minutes.

Sunday 5th July

1.30pm

Abigail Hampsey in Conversation with Claire Mander, Director of theCOLAB and National Festival of Making Board Member, and Elena Jackson, National Festival of Making Director & Programme Curator of Art in Manufacturing.

[Focus](#)

1 **Blakey Moor Terrace,** opposite King George's Hall

2.30pm

Penelope Payne in Conversation with Gillian Berry, Arts & Heritage Manager at Haworth Art Gallery, and Elena Jackson, National Festival of Making Director & Programme Curator of Art in Manufacturing.

[Canon](#)

4 **29 Northgate**

3.45pm

Alina Akbar in Conversation with Jamie Holman, Artist and National Festival of Making Board Member.

[VICKED](#)

2 **Barton St Yard,** access via Barton Street Car Park

About Art in Manufacturing

Art in Manufacturing is the headline commissioning programme of the National Festival of Making.

Since its inception, Art in Manufacturing has invited more than 35 artists to enter into dialogue with spaces of making and create new work with and alongside skilled workforces and making communities.

What began as a programme pairing artists with manufacturers has evolved into a platform for long-term artistic research, material innovation and public engagement. Through residencies embedded within making environments, artists gain access to specialist skills, technologies and materials, developing ambitious new work that could not be realised elsewhere. In turn, manufacturers are invited into creative processes that challenge assumptions and reveal new possibilities for making.

Presented as part of the National Festival of Making, Art in Manufacturing offers audiences unique opportunities to experience contemporary new work through the lens of making, revealing the creativity, ingenuity and industrial heritage that continue to shape Blackburn and beyond.

artinmanufacturing.co.uk



Liaqat Rasul + Herbert Parkinson, 2025

Exhibition Producing Team

Alex Zawadzki, Producer & Curator,
The Second Act

Adam Long, Production Manager

Dan Edwards, Art Technician

Daisy Williamson, Producer

Emma Colbert-Mooring,
Digital Marketing

Elena Jackson, Programme Curator,
Director, National Festival of Making

Helen Kemp, Producer

Jamie Holman, Artist & Board
Member

Joe Fossard, Sound Design and
Engineering

Lauren Zawadzki, Director,
National Festival of Making

Leon Farago, Art Technician

Steve Baldwin, Art Technician

Simon Webbon, Marketing

Theresa Kitching, Producer






About the National Festival of Making CIC

Celebrating making in all its forms, from the kitchen table to the factory floor.

Festival of Making CIC is a not-for-profit arts and culture organisation based in Blackburn. It connects people, place, art and industry through playful and inquisitive artistic commissions and collaborative projects culminating in a large-scale annual public festival and programme.

Whether through hands-on workshops, long-term artist residencies, ambitious public commissions or partnerships with schools and colleges, the CIC champions bold, accessible and caring ways of working that are rooted in collaboration.

National Festival of Making, produced by Festival of Making CIC, attracts over 40,000 visitors each year and features 150+ artists and makers across 25+ venues. The festival activates Blackburn's high street and public spaces, creating meaningful collaborations between local industry, communities and the public sector, and positioning the town on a national cultural platform.

-  festofmaking
-  thefestivalofmaking
-  festofmaking

festivalofmaking.co.uk



Scan to view the
Festival Programme

artinmanufacturing.co.uk

festivalofmaking.co.uk

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Robin Zahler

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**ARTS COUNCIL
ENGLAND**



The Granada
Foundation



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Hemingway
Design

SOURCE