

ual:

REF 2021

Charlotte Hodes
Dressed in Pattern

ual:

Name:

Charlotte Hodes

Output Type:

Other

Output Title:

Dressed in Pattern

Date of Publication:

26 September 2015



Contents

Project overview

Context & Questions

Insights

Methods

Dissemination

Project Overview

Project Overview

The body of artworks that form 'Dressed in Pattern' was the outcome of archival research, funded by Arts Council England (2014), into the English ceramic factory, Spode's archive of engraved copper plates. The archive includes over 25,000 engraved copper plates, dating back to 1780, from which ceramic tissue transfer prints were pulled and applied to ceramic ware. From this archive, Hodes selected a small group that included their early 19th century celebrated 'Picnic Tower' and chintz patterns, as a resource for new artworks.

'Dressed in Pattern' builds on Hodes' long standing relationship with Spode. She had held a series of placements at the factory between 1998-2004, including for Year of the Artist 2000 supported by ACE and The Potteries Museum & Art Gallery, Staffordshire. In 2014, she was invited to present this research at 'Beyond Blue' a symposium at the V&A, supported by AHRC and led by the Centre for Fine Print Research UWE, Bristol. This resulted in her shared successful ACE grant application with the aim to re-engage in how this unique archive,

hardly explored by artists, could be re-animated. Her resulting artworks sought to embed meaning held within the engravings as well as presenting new contemporary iterations. She drew upon decorative motifs, landscape and pattern details and texts selected from the historical engravings together with her own drawings of contemporary motifs and silhouettes of women. These fragments formed the visual 'bank' that Hodes then tested out through her intricate collage process, with each fragment hand cut to create artwork on a monumental scale.

The artworks that form 'Dressed in Pattern' are populated with depictions of women, as flat silhouettes, who make their way over and across the ware, occupying their patterned landscapes in a nonchalant and dis-interested manner, disrupting any notion of domestic duty. Hodes' table installation 'Spode Trees and Dressed Silhouettes', (commissioned for the British Ceramics Biennial 2015) consists of hand-cut decals, collaged onto 152 of the 350 pieces of tableware, across a printed textile running

8-metres. Hodes' collage process references activities associated with women, such as embroidery and quilting. In her use of tableware, she claims the domestic as a valid site for artworks and for its potential to address contemporary issues of craft and gender. As a fine artist, she elevates women's active role in the construction of the everyday in opposition to historical depictions of women as mere ornament or as domestic goddesses.

Output

Title: 'Dressed in Pattern'

Output type: Artefacts and Exhibitions

Artefacts: a body of artworks including a ceramic installation, individual and small groupings of ceramics, prints, paintings and papercuts.

Physical description:

'Spode Trees & Dressed Silhouettes'
A ceramic installation consisting of 336 pieces of tableware, 152 of these with hand cut & enamel transfer laid across a 12-metre digitally printed textile, on a table surface, 732 × 122 × 73 cm (Fig. 1-18)

38 single and sequenced ceramic plates with hand cut enamel transfer (unique artworks)

'In the Shadows' #1-#11
11 editions of relief prints, lasercut with hand cut stencil (52 × 38cm).

Dressed Silhouettes

10 paintings, ceramic, oil, acrylic on wood (61 × 97cm, 40 × 60cm)

14 papercuts 2014–2015, @ 74 × 54cm

Exhibition: The initial dissemination of the output was the installation 'Spode Trees & Dressed Silhouettes' at the British Ceramics Biennial (BCB) in 2015 (26 September–8 November 2015).

Location: The Original Spode Factory, Stoke-On-Trent

Funding and Roles

Hodes' body of artworks, 'Dressed in Pattern', was the result of research undertaken at the Spode Museum Trust copper engraving plate archive, temporarily housed at the former factory site in Stoke-on-Trent, Staffordshire. The research was funded by a Grants for the Arts, Arts Council England award of £14,850 in 2014 entitled: The Spode Copper Plate Archive, an Exploration (Ref no: 25137481). This was a joint application with artist, Paul Scott that built on their shared interest in the copper

plate engravings and their separate, long-term relationships with the ceramic factory, Spode. The engraved copper plates were used in the factory until its closure in 2008 as a means to apply designs to ceramic ware. Primary source material gathered in the archive was shared but Hodes and Scott subsequently worked individually to develop this material for their separate, distinct artworks. During the research period, Hodes was commissioned by the BCB to create an artwork for the 2015 British Ceramic Biennial. This resulted in 'Spode Trees & Dressed Silhouettes', her installation of 336 pieces of ready-made (Stoke) china tableware with imagery placed on a surface running 8 metres.



Fig.1 'Spode Trees & Dressed Silhouettes'
2015 1st venue, British Ceramic Biennial,
The Original Spode Factory, Stoke-On-Trent,
UK, 2015 and multiple subsequent venues.



Fig. 2 'Spode Trees & Dressed Silhouettes', 2015 1st venue, British Ceramic Biennial, The Original Spode Factory, Stoke-On-Trent, UK, 2015, and subsequent solo exhibitions - 2nd venue, Wolverhampton Art Gallery 2017; 3rd venue, Ruthin Craft Centre, The Centre for the Applied Arts, Wales, 4th venue, National Centre for Craft & Design, (NCCD) Sleaford.



Fig.3 and 4, 'Spode Trees & Dressed Silhouettes', 2015 1st venue, British Ceramic Biennial, The Original Spode Factory, Stoke-On-Trent, UK, 2015 and multiple subsequent venues.



Fig.5 and 6, 'Spode Trees & Dressed Silhouettes' 2015 1st venue, British Ceramic Biennial, The Original Spode Factory, Stoke-On-Trent, UK, 2015 and multiple subsequent venues.



Fig. 7 and 8, 'Spode Trees & Dressed Silhouettes' 2015 1st venue, British Ceramic Biennial, The Original Spode Factory, Stoke-On-Trent, UK, 2015 and multiple subsequent venues.



Fig. 9 and 10, 'Spode Trees & Dressed Silhouettes' 2015 1st venue, British Ceramic Biennial, The Original Spode Factory, Stoke-On-Trent, UK, 2015 and multiple subsequent venues.



Fig. 11 and 12, 'Spode Trees & Dressed Silhouettes' 2015 1st venue, British Ceramic Biennial, The Original Spode Factory, Stoke-On-Trent, UK, 2015 and multiple subsequent venues.



Fig. 13 and 14, 'Spode Trees & Dressed Silhouettes' 2015 1st venue, British Ceramic Biennial, The Original Spode Factory, Stoke-On-Trent, UK, 2015 and multiple subsequent venues.



Fig. 15, 16 and 17. 'Spode Trees & Dressed Silhouettes' 2015, installation reconfigured for 4th venue, National Centre for Craft & Design, 2020.



Fig. 18, 'Spode Trees & Dressed Silhouettes'
2015 1st venue, British Ceramic Biennial, The
Original Spode Factory, Stoke-On-Trent, UK,
2015 and multiple subsequent venues.



Fig.19, 20, 21 and 22. 38 single and sequenced ceramic plates with hand cut enamel transfer (unique artworks) 2015-2016, Multiple venues.





Fig. 23, 24 and 25. *Reflection* 22cm
diameter, 28cm × 35cm *Whirlwind* 22cm
diameter, 28cm × 35cm *Poise* 31cm, 22m, 2
@12cm diameters



Fig. 26 and 27. *Blizzard* 26cm × 34cm, 22cm diameter, 19cm × 25cm, 16.5cm diameter
Patterned Promenade 7 pieces
 @31cm diameter





Fig. 28 and 29. 'In the Shadows' #1-#11
11 editions of relief prints, lasercut with
hand cut stencil (@ 52 x 38cm). Exhibited
at: jaggedart, London, 19 April–14 May
2016 collaboratively with Circus,
Marylebone, London, 19–22 April 2016.
Ruthin Craft Centre, 2 February–31 March
2019.



Fig. 30 and 31. 'In the Shadows' #1-#11
11 editions of relief prints, lasercut with
hand cut stencil (@ 52 x 38cm). Exhibited
at: jaggedart, London, 19 April–14 May
2016 collaboratively with Circus,
Marylebone, London, 19–22 April 2016.
Ruthin Craft Centre, 2 February–31 March
2019.



Gif. 32 and 33 'In the Shadows' #1-#11
 11 editions of relief prints, lasercut with
 hand cut stencil (@ 52 x 38cm). Exhibited
 at: jaggedart, London, 19 April–14 May
 2016 collaboratively with Circus,
 Marylebone, London, 19–22 April 2016.
 Ruthin Craft Centre, 2 February–31 March
 2019.



Fig. 34 and 35. 'In the Shadows' #1-#11
11 editions of relief prints, lasercut with
hand cut stencil (@ 52 x 38cm). Exhibited
at: jaggedart, London, 19 April–14 May
2016 collaboratively with Circus,
Marylebone, London, 19–22 April 2016.
Ruthin Craft Centre, 2 February–31 March
2019.

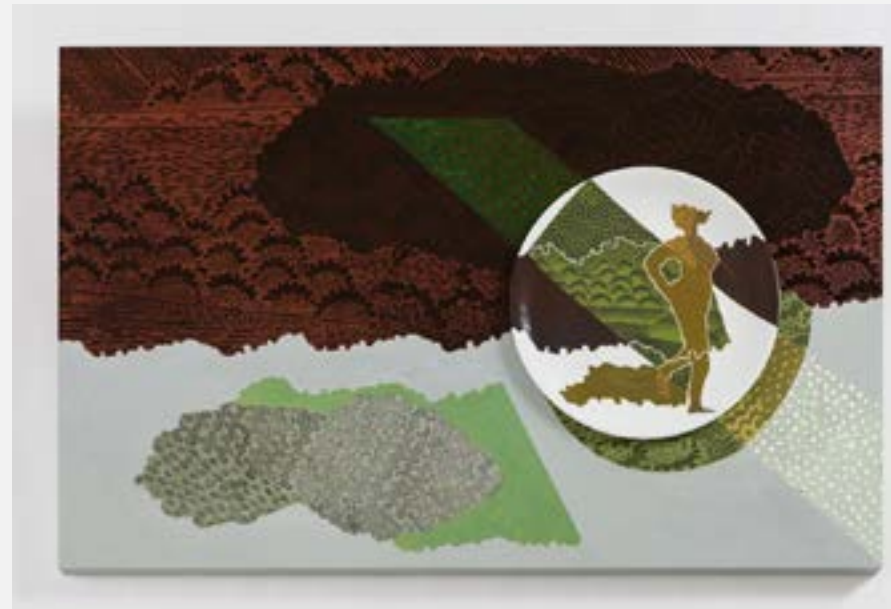


Fig. 36, 37, 38 and 39. 'Dressed Silhouettes' #1–#10
10 paintings - ceramic, oil, acrylic on wood 2015–2016
Exhibited at: jaggedart, London, 19 April–14 May 2016
collaboratively with Circus, Marylebone, London, 19–22 April 2016, National Centre of Craft and Design, Sleaford, 11 January–22 March 2020.



Fig. 40, 41 and 42. 'Dressed Silhouettes' #1-
#10. 10 paintings - ceramic, oil, acrylic on wood
2015-2016, Exhibited at: jaggedart, London,
19 April–14 May 2016 collaboratively with
Circus, Marylebone, London, 19–22 April 2016,
National Centre of Craft and Design, Sleaford,
11 January–22 March 2020



Fig. 43 and 44. 'Dressed in Pattern' 14
 papercuts 2014-2015, Exhibited at:
 jaggedart, London, 19 April–14 May 2016
 collaboratively with Circus, Marylebone,
 London, 19–22 April 2016, National Centre
 of Craft and Design, Sleaford, 11
 January–22 March 2020

Context & Questions

Context

Dressed in Pattern draws on Hodes' experience at the Spode factory where she formulated a methodology that informed her approach to *Dressed in Pattern* over a decade later. At Spode (1998–2004) she used their existing 'blank' ware as a 'canvas' together with their usable archive of printed imagery as collage material.

This project represents Hodes long standing engagement with the boundaries between fine art and craft practice. Her installation references 'The Dinner Party' (1979) by the artist Judy Chicago. Both utilize ceramic tableware and place setting as a site for the representation of women in order to challenge the way in which they have been subsumed within a male centred fine art history. While Chicago's installation is of a formal setting, Hodes' installation 'Spode Trees and Dressed Silhouettes' in contrast is disrupted - the tableware is laid out and piled up, as if the dinner has already finished and everyone has left the party. The women depicted make their way across the surface of the ware in a seemingly arbitrary manner. Both Chicago and Hodes use labour

intensive craft processes that are associated with women. Hodes' use of collage, her deconstruction and re-configuration of imagery, and her intricate process of cut and paste references female associated activity of quilting and embroidery. Unlike Chicago, Hodes uses ready-made ware that inherently has little value, onto which she invests disproportionate amounts of time, questioning the value and hierarchy of the 'canvas' as the carrier of cultural significance. Hodes' lyrical approach to image making references the work of the Bloomsbury artists whose decorative artworks were integrated into the home. Vanessa Bell and Duncan Grant's 'Famous Women Dinner Service' (1932) depict portraits of women. Hodes' women are non-specific, they are patterned silhouettes, female presences that are autonomous though fleeting. Her artwork also references the work of artist Sonia Delaney in her use of pattern and shape, and the way in which she worked seamlessly across painting and the decorative arts.

Hodes' artwork should also be seen within the tradition of ceramicists that include Caroline Slotte (Finland), Paul Scott (UK), Livia Marin (UK/Chile), Gerry Wedd (Australia), Robert Dawson (UK) Richard Shaw (USA) Their work depends on the use of the traditional cobalt blue for their transfer ware whilst Hodes' freely draws from her own colour palette. In addition, unlike these artists who use the historical images as photo montage, Hodes approach is to use this material as fragments from which to construct her own imagery. Hodes, together with Scott in 2014, are the only artists to date to have had access to the Spode Museum Trust archive to research the original copper engraved plates from which to make new artworks.

Questions

How can an industrial design archive be used as a source for the making of artwork and ceramic installation?

How can the imagery and references within the Spode designs be used within a contemporary feminist context?

How can the graphic qualities and pragmatic layout of the engraved copper plate transferware be seen and understood within the wider tradition of collage?

How can ceramic tableware be understood as a domestic equivalent to painting on canvas?

How can the methodology collage and its fragmentary quality of 'cut' and 'paste' communicate something about female experience, sensibility and transience?

Insights

Insights

This work develops strategies from Judy Chicago's 'Dinner Party' into a post-feminist time-set and brings together the industrial tradition of Spode within a contemporary framework of fine art installation.

The installation draws upon the tradition of ceramics to take high art into the domestic setting and through this invites a new reading of the potential of the Spode Museum Trust archive as source material for new artworks that address contemporary issues.

By viewing this archive through a feminist lens, the domestic nature of the ware is elevated into a means of discussing the role of women and gender. Each plate is both a complete object as well as being inextricably linked to the image as a whole.

Dressed in Pattern, when seen within the overall output of Hodes' develops a radical approach towards collage as both a means of fragmentation and of constructing complex narratives. Through seeing collage material as the equivalent of the painter's palette.

The installation proposes the table layout as an equivalent to the canvas, but here the table is viewed horizontally as opposed to the vertical viewing of the canvas. Consequently, the exhibition visitor is invited to become a figure in motion on a journey determined by the lay-out of the pieces in contrast to painting's assumption of the static viewer.

This work provides an invitation to view analogue processes alongside digital, allowing for the fluidity that digital facilitates alongside the commitment to specific size and material qualities that are inherent within analogue and handcraft processes.

Through the interchange of material and process, Hodes also reveals the slippage, the gaps in translation that are in themselves part of a creative dialogue with image, process and materiality.

Methods

Methods

The initial primary research was made over 7 days at the archive store at the former Spode factory site. The engraved copper plates were in considerable disarray as there had been multiple ordering systems, further complicated by their removal and subsequent return, following the factory closure in 2008. The disorder of the archive added to the serendipity nature of the enquiry. With the support of the former chief engraver and through looking at the actual copper plates, it was possible to gain information that is not evident on the ceramic ware itself (Fig 45 and 47). Information was gathered through note taking, pencil drawings and photographs.

The copper plates often had multiple images engraved on them in order to make best use of the expensive metal. This 'collaged' arrangement was pragmatically not aesthetically driven. It resonated with Hodes' collage methodology and her fragmented compositions that she created across multiple pieces of ware. (Fig. 46)

At the factory, the copper engraved plates were inked with ceramic ink and printed

intaglio onto fine tissue. Whilst still wet, the image would be transferred down onto a biscuit fired piece of ware, processed, glazed and fired. Often images were applied in sections eg. a teapot handle, body and lid.

Hodes selected approximately 10 copper plates that she surface printed to reveal the maximum visual information. (Fig 47, 48 and 49)

Stamped texts (only visible on the copper plates) served as labelling to attribute the copper to the particular shape of ware eg. sauce boat, cup, saucer etc.. Hodes replicated these texts by making her own 'stamps' that formed part of her usable own visual archive. (Fig 54 and 55)

These were scanned into the computer and re-worked through digital re-drawing and enlarging.

The artworks were ultimately realised using a handful only of selected details.

These were outputted and silkscreen printed as ceramic transfers that served as Hodes's usable decal collage material (Fig 52 and 53).

She also silkscreened full colour sheets from which she hand cut additional shapes; silhouettes of women and domestic motifs from her own drawings. (Fig. 56)

In order to work on a micro and macro level, Hodes constructed a scale model of the installation. (Fig 55)

Through Hodes' intricate collage process, each fragment was painstakingly hand cut and layered, resulting in each piece of ware being unique. Working intuitively, Hodes' grew the multiple pieces into a single large scale image. Alongside this, she also made single and sequenced ceramic plates that informed the ideas for the installation.

Hodes created a 12-metre textile to unify the visual experience of multiple ware across the surface. In advance of digitally printing, repeat pattern unit, colour and scale of the pattern were tested.

→

The completed installation *Spode Trees and Dressed Silhouettes*, consisted of hand-cut decals collaged onto 152 of the 350 pieces of tableware across an 8-metre long printed textile.

It represented a moment in time when the dinner party was over, and the tableware was left in piles. The informality was re-enforced by the textile escaping over the table at each end.

The women are depicted moving across the ceramic ware, disrupting any notion of repeat that is recognisable on conventional dinner ware.

Pattern did not always adhere to the rules. The patterned landscape make up the women silhouettes but also invades them.

Hodes women do not conform to their traditional role in the kitchen, they are not clearing away or washing the dishes and neither are they acting as decorative features.

When enlarged, the details from the Spode

engraved copper plates resembled the graphic mark of the wood engraving. This prompted a series of 11 relief prints on paper. The laser cut wood provided a contrast to the hand cut decals of the ceramics.

These prints were also a reminder that the decoration and images on the Spode ware were originally created through the engraved prints.

Hodes hand cut paper stencils to juxtapose the silhouettes against the pattern. These were printed in a variety of combinations utilising the emboss.

Hodes further developed the graphic language of the engraved copper plates into paintings using the same patterns and motifs. Some of the paintings included ceramic plates, in order to highlighted the contrast between the graphic mark of transfer print on ceramic and the hand painting of the brush.



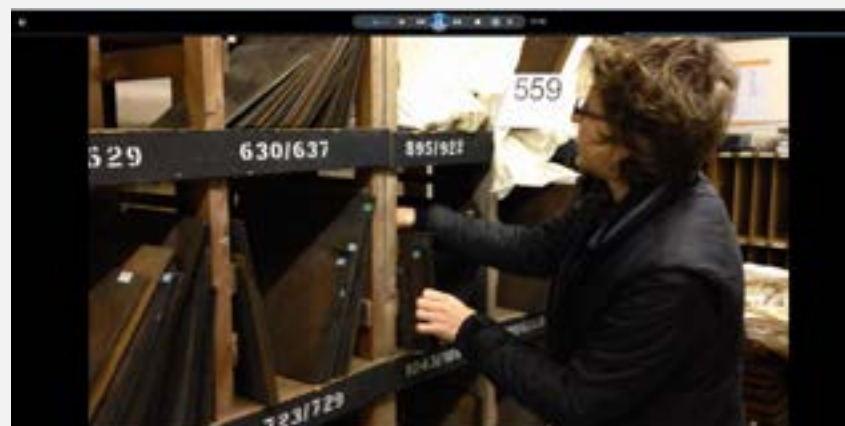
Fig. 45, Spode copper plate store, former Spode factory site, Stoke-on-Trent, Staffordshire



Fig.46, 'Picnic Tower' copper engraving, 19th century. Spode Museum Trust.



Fig. 47, Researching at the copper plate store, 2014



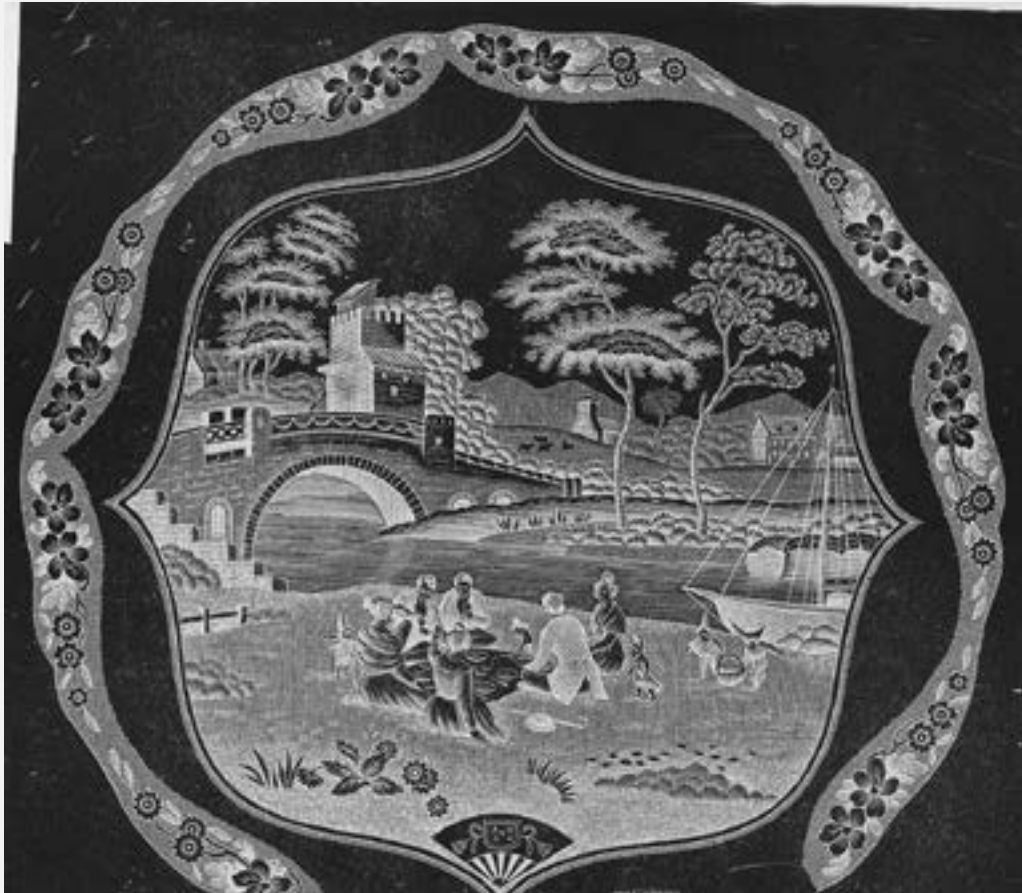
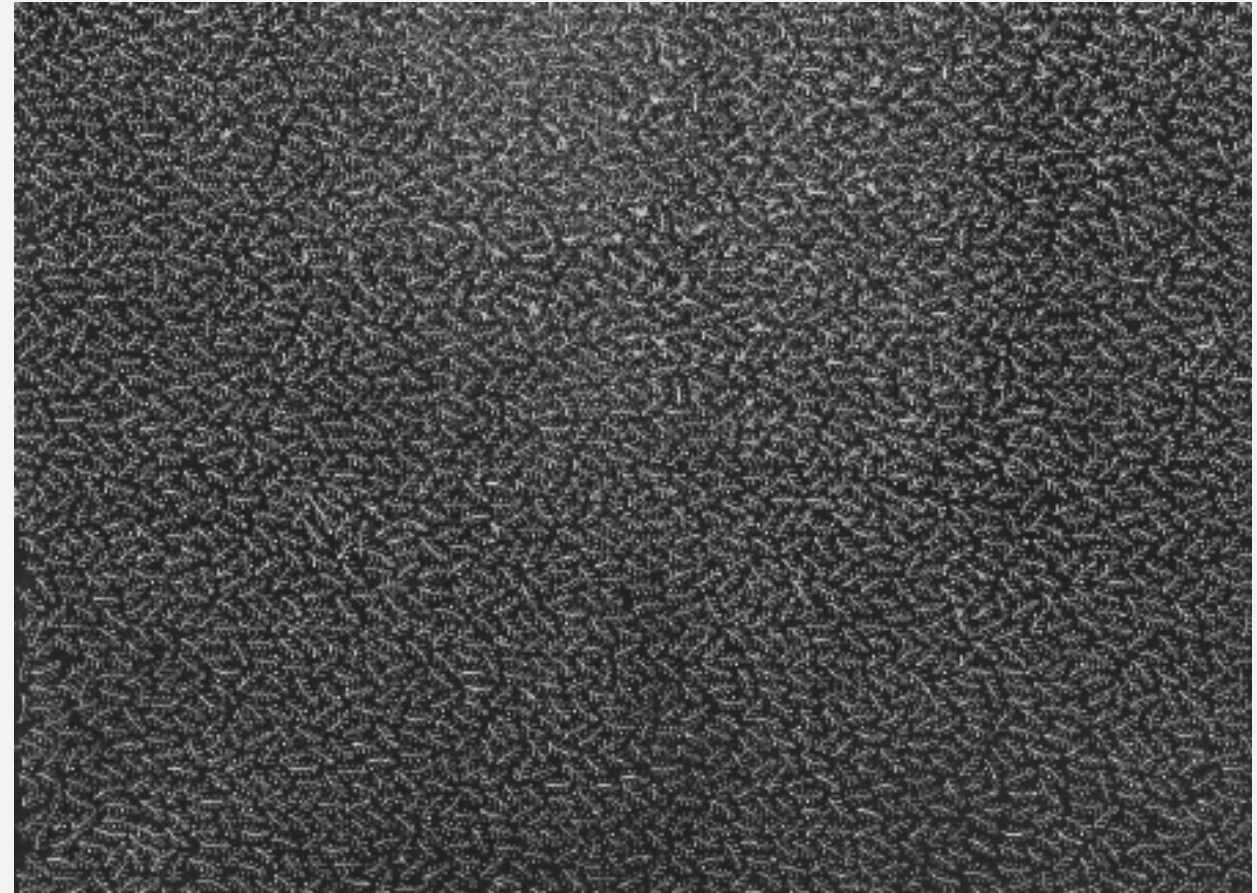


Fig. 48 and 49, Surface prints on paper
from 19th century copper engraving,
'Picnic Tower' (left), *'Fern' chintz* (right)
Printed by Paul Holdway. Spode
Museum Trust.



Hodes selected approximately 10 copper
plates that she surface printed to reveal
the maximum visual information.

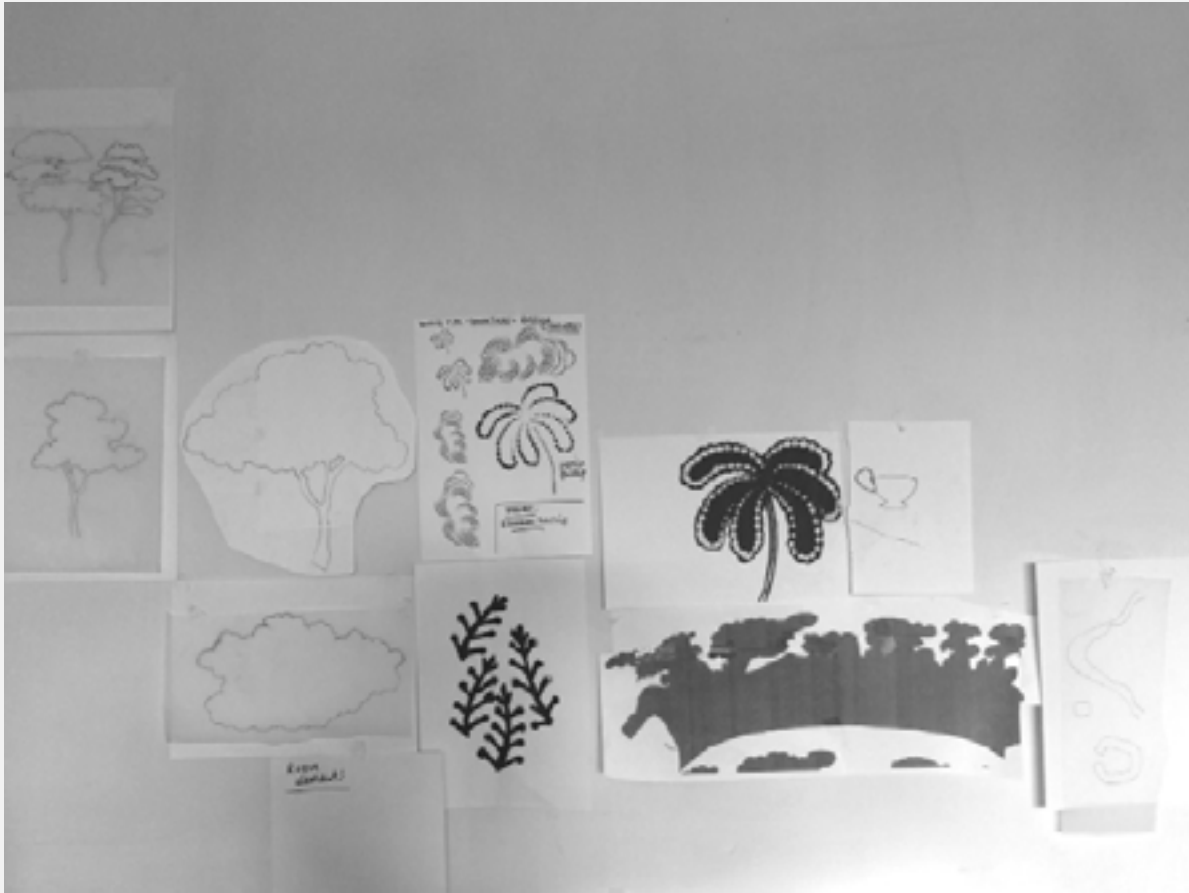
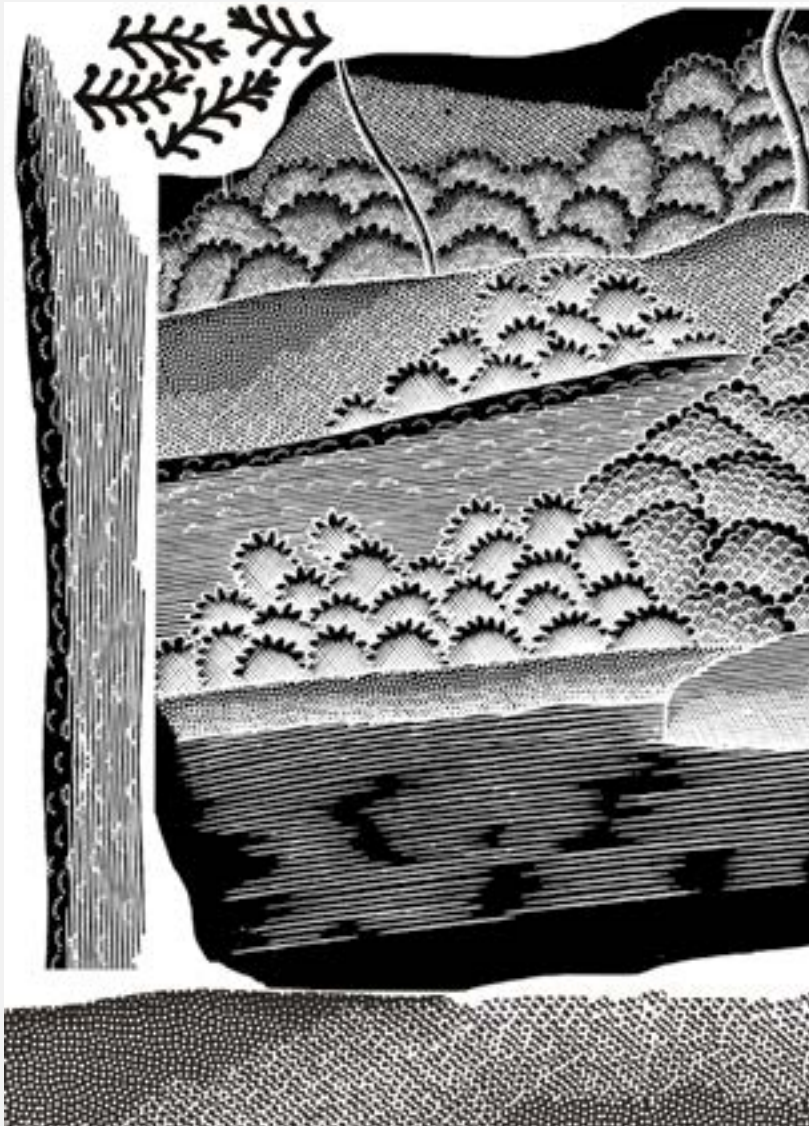


Fig. 50 and 51. Preparatory pencil drawings, various dimensions, 2014–2015



These were scanned into the computer and re-worked through digital re-drawing and enlarging. The artworks were ultimately realised using a handful only of selected details that. These were outputted and silkscreen printed as ceramic transfers that served as Hodes usable decal collage material. (Fig 52 and 53)



She also silkscreened full colour sheets from which she hand cut additional shapes; silhouettes of women and domestic motifs from her own drawings.

Silkscreened ceramic transfer sheets @42 x 20cm, patterns, motifs



Fig. 54. Stamped texts printed as a digital ceramic transfer.



Fig. 55. Working scale model for installation 'Spode Trees and Dressed Silhouettes'.

These were scanned into the computer and re-worked through digital re-drawing and enlarging. Stamped texts (only visible on the copper plates) served as labelling to attribute the copper to the particular shape of ware eg. sauce boat, cup, saucer etc.. Hodes replicated these texts by making her own 'stamps' that formed part of her usable own visual archive.

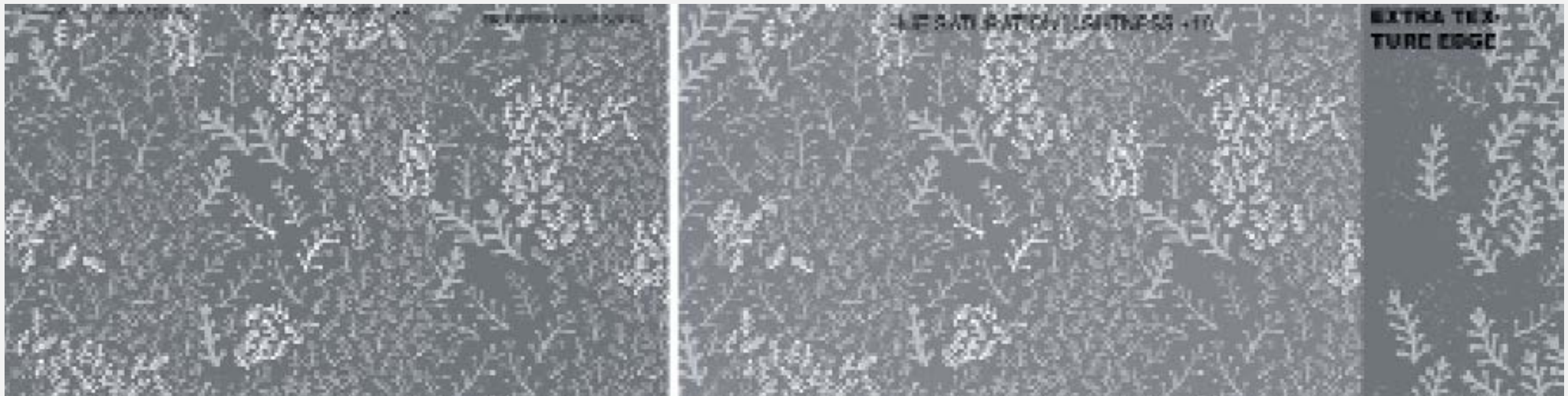


Fig. 56. Textile test swatches for digitally printed cloth for installation table surface.

Dissemination

Dissemination

The artworks for 'Dressed in Pattern' were disseminated at the following venues:

British Ceramics Biennial (BCB) Spode Factory Site, Staffordshire, 26 September–8 November 2015. The installation 'Spode Trees & Dressed Silhouettes' featured at the BCB. Running concurrently, Hodes curated a 2-person cabinet display in the Spode Visitor Centre of 10 ceramics pieces together with examples of process transfers in order share the project with a wider audience.

'Remember Me', Wolverhampton Art Gallery, 3 June–3 September 2017, solo exhibition.

Work featured from [Dressed in Pattern](#) consisted of the installation 'Spode Trees & Dressed Silhouettes'

'Remember Me', National Centre of Craft and Design, Sleaford, 11 January–22 March 2020, solo exhibition. Work featured from 'Dressed in Pattern' consisted of the installation 'Spode Trees & Dressed Silhouettes', 4 ceramic plate sequences + 6 paintings.

'After the Taking of Tea', Ruthin Craft Centre, 2 February–31 March 2019, solo exhibition. Work featured from 'Dressed in Pattern' consisted of the installation 'Spode Trees & Dressed Silhouettes', 4 ceramic plate sequences + 4 relief prints, 'In the Shadows'.

Harris Lindsay, London 22 September–19 October 2015, solo exhibition. Work featured from 'Dressed in Pattern' consisted of 6 ceramic plates individual/sequences.

'Dressed In Pattern', jaggedart, London, 19 April–14 May 2016 collaboratively with Circus, Marylebone, London, 19–22 April 2016. A solo exhibition consisting of artworks from 'Dressed In Pattern' 12 single & sequenced ceramic plates and complete set of relief prints and 5 paintings and 4 papercuts.

['Women and Pattern: Charlotte Hodes'](#), The Bowes Museum, Co. Durham, UK 13 October 2018–24 February 2019, solo exhibition. Work featured from 'Dressed in Pattern' consisted of 7 single ceramic plates + a sequence of 4 ceramic plates.

Publication 'Women and Pattern: Charlotte Hodes', The Bowes Museum (online & hard copy)

The research was funded by a Grants for the Arts, Arts Council England award in 2014 for £14,850 (collaboratively with artist Paul Scott) entitled: The Spode Copper Plate Archive, an Exploration (Ref no: 25137481)

[Global Matrix IV](#), Purdue University, Indiana, 2017-2019 An open call, touring exhibition representing a contemporary review of fine art printmaking from around the world, curated by Purdue University Galleries, Purdue University, Indiana. 2 relief prints from 'In the Shadows' were selected and acquired for their permanent collection.

Visitor Numbers

2015 British Ceramics Biennial 39,225
2017 Wolverhampton Art Gallery 29,362
2019 The Bowes Museum 27,322
2019 Ruthin Craft Centre 8,813
2020 National Centre for Craft and Design, NCCD 2,398

→

Related talks & conferences :

Hodes, C. 'Working with Spode: Charlotte Hodes', Beyond Blue Symposium, [Centre for Fine Print Research](#), Denby, Burleigh, Victoria and Albert Museum, London, 23 January 2014. By invitation. The symposium brought together leading academic researchers, industry experts and artists to discuss differing aspects of underglaze ceramic printing and transfer ware.

Dressed in Pattern resulted in an invitation to be Guest Artist at The Clay Studio, Philadelphia for 6 weeks at The Clay Studio, Philadelphia, USA for 6 weeks (Autumn 2016) to create new work and to participate in a 3-person exhibition 'Transference: Transfer Printing in Contemporary Ceramic Art', 7 October–27 November 2016. This exhibition was curated by Jennifer Zwilling, Curator of Artistic Programs, The Clay Studio and included the work of international ceramicists, Paul Scott and Andrew Rafferty. It featured 7 single /sequenced ceramic plates by Hodes.

Hodes also presented at the related symposium:

Hodes, C. 'Transferring Ideas; collaging onto ware', 'Meaning in Methods' Symposium, Temple University, Philadelphia, USA 28–30 November, 2016 and related one-day workshop at Tayler School of Art, Temple University. By invitation.

Hodes, C. 'Cut from Print to Print' Impact 10 International Print Conference, Santander, Spain 1-9 September, 2018, conference proceedings.

'Cut, Drawn and Pasted' a talk by invitation for symposium *Les compétences transférables de l'image imprimée*, University of Lausanne, Switzerland 24–26 October 2019

Press

Howell, Rosie. '[Ceramic Bodies](#)', profile, Printmaking Today, Spring issue, 2015.

[BCB](#)
[Artlyst](#)
[Creative Tourist](#)
[All Events](#)
[Ents 24](#)

Harris Lindsay

[Art Rabbit](#)
[Ents 24](#)
[Yelp](#)

Jaggedart, London & Circus

[Jaggerdart and Circus](#)
[Jaggerdart and Circus on Marylebone](#)

[The Bowes Museum](#) (press relating to 'Dressed in Pattern' artworks)

National Centre for Craft & Design, Sleaford Preview, BBC Lincolnshire, Mark Bowery NCCD and Maria Richmond BBC.



Fig. 57, 58, 59 and 60. After the Taking of Tea and other works, RCC.

ual: