

SAT / 15 / 09 / 2018

MAKING

ART / CRAFT /
DESIGN /
ARCHITECTURE /

CLAUDIA KINMONTH
GILES SMITH
ANIKE TYRRELL
SARA FLYNN
SUDARSHAN SHETTY
SHUJI NAKAGAWA
TAKAHIRO YAGI
KEN THOMPSON
BILL HANEMAN
GLENN ADAMSON



Featuring some of the most profound and exciting voices in international design, this seminar puts Joseph Walsh Studio and Ireland at the centre of a valuable creative dialogue. One that aims to stimulate thought, to question and inspire. As an admirer of the extraordinary work they have each created, Joseph Walsh and his team are delighted to welcome these visionary artists, designers and educators to Cork and thank them for sharing their vision, their commitment to creativity, excellence and the beauty of what they do with all of us.



CLAUDIA KINMONTH

Opening Address

Living in West Cork, Ireland, Dr Claudia Kinmonth, MRIA PhD MA(RCA), is a design and art historian whose approach to design history is informed by years spent restoring and making furniture. After studying at the Royal College of Art, London, she worked as a researcher at both the V&A and Sir John Soane's Museum. Her first book, *Irish Country Furniture 1700-1950*, was published by Yale University Press. This was followed by *Irish Rural Interiors in Art*, a book that instigated exhibitions in Ireland and at Boston College, USA where vernacular furniture was shown with the early genre paintings that depicted it. Claudia Kinmonth is currently working on an enlarged, second edition of *Irish Country Furniture* for Cork University Press.



GILES SMITH

Giles Smith is a founding partner of Assemble where his work involves developing strategic design responses to urban issues and building cultural infrastructure. Most recently this has involved working on projects at a range of scales in Venice, Liverpool and London with clients including the University of the Arts London and Goldsmiths. Giles was a juror at the Architectural Association of Ireland awards in 2017, has taught and lectured internationally at venues including recently at the Tate Modern and Harvard University, and has taught design students at the London School of Architecture and the University of Westminster.

www.assemblestudio.co.uk





ANIKE TYRRELL

Anike Tyrrell's work has been dedicated to setting up communities and networks that allow individual projects thrive against a background of communal effort and support. She established J. HILL's Standard as a response to the loss of hand-making skills in the glass industry in the Waterford region and beyond. A maker of contemporary cut crystal, crafted by hand using knowledge and skill passed down through generations of craftsmen, this legacy of innovation and commitment to creativity is the inspiration for J. HILL's Standard's new and original collections of Irish cut crystal. Working with master craftsmen and international designers, J. HILL's Standard deliver rare and singular handcrafted objects. In their hands this centuries-old craft becomes vital and relevant once again.

www.jhillsstandard.com





SARA FLYNN

Born in Cork, Ireland in 1971, Sara Flynn trained in ceramic design at the Crawford College of Art and Design, Cork. Her work concentrates on the challenges of thrown forms, which are then altered and changed at varying stages of the drying process. Having begun her career producing small-scale functional pots she now produces one-off vessels that are entirely sculptural in their intent. Shortlisted for the Loewe Craft Prize in its' inaugural year, she served as a member of the Experts Panel for the Prize in 2018 and will do so again in 2019. Sara Flynn's work is held in many major collections including The Devonshire Collection at Chatsworth House, England; The Gardiner Museum, Toronto, Canada; The Art Institute of Chicago, U.S.A., and the National Museum of Ireland.



www.saraflynnceramics.com



SUDARSHAN SHETTY



Sudarshan Shetty, best known for his enigmatic sculptural installations, has long been recognised as one of his generation's most innovative artists in India. Shetty [b. 1961] completed his BFA in painting from Sir JJ School of Art, Mumbai in 1985. Moving from painting exclusively to installation early on in his career, Shetty explores the fundamental ontological challenges presented by our immersion in a world of objects. His installations are developed around a rigorous grammar of materials, mechanical exposure and unlikely juxtapositions of things that may belong to culturally distinct spheres. Shetty's object language eschews narrative as well as established symbolism.



He has exhibited widely in India and around the world, was the curator of the Kochi-Muziris Biennale 2016 and a participating artist in the inaugural edition of the Kochi-Muziris Biennale in 2012.





SHUJI NAKAGAWA

Nakagawa Mokkougei represents the fine tradition of Kyoto wood crafting where time-honoured skills are passed on from father to son. Shuji Nakagawa is the third-generation of Nakagawa Mokkougei. In his work, he seeks to expand the possibilities of traditional Japanese wooden buckets, retaining the structure of previous buckets, while adapting the design and usage to suit modern life.

He has also collaborated with renowned designers to create a number of highly acclaimed pieces. His *Big Trays of Parquetry* was a finalist for the 2017 Loewe Craft Prize. In 2016 his *Ki-oke Stool* was acquired for the permanent collection of the V&A Museum in London while in 2017 it was acquired for the permanent collection of Musée des Arts Décoratifs in Paris.





TAKAHIRO YAGI

Kaikado was established in 1875 shortly after Japan opened its doors to the rest of the world. In the Edo era, canisters made from tin were commonly used as storage for tea, as were jars made from china or earthenware. Kaikado's founder, Seisuke, first designed a tin Chazutsu [tea caddy] and made it into a commercially available item. He wished to provide a well-designed, functional tea caddy capable of storing the type of tea leaves commonly sold by dealers. With a manufacturing process of between 130 to 140 steps, these hand-made tea caddies have virtually remained true to the original designs of Kaikado's founding generation with the die and mold used in the company's early years still in use today.

www.kaikado.jp





KEN THOMPSON

In Ireland there is a long tradition of working in stone. Living and working in Cork, Ken Thompson is perhaps the most renowned exponent of this craft today. Working primarily in stone, but also in wood and bronze, he is self-taught. Inspired and influenced by the ideas and approach of Eric Gill, he also famously acquired the tools, equipment and unfinished work of the celebrated Irish stone carver, Séamus Murphy, who died in 1975. A great deal of Ken Thompson's work involves lettering and sacred art and he has completed numerous private and public commissions in Ireland and internationally including the Air India Disaster Monument in West Cork; the Innocent Victims Memorial at Westminster Abbey and works for the Irish College in Rome.





BILL HANEMAN

Bill Haneman is one of a handful of uilleann pipe makers in Ireland. He is known for having restored historically significant instruments and for the detailed documentation of the methods employed by both contemporary makers and past masters. In addition to making new instruments modeled after historic examples, he has served as a curriculum consultant to Na Píobairí Uilleann and an instructor for the making of this unique musical instrument, the worldwide significance of which has recently been recognised by UNESCO through inclusion in its Representative List of Intangible Cultural Heritage. Symbolic of both historic and contemporary Ireland, the uilleann pipes are a subtle and complex integration of form and function.

www.billhaneman.ie





GLENN ADAMSON

Seminar Moderator

Glenn Adamson is a curator, writer and historian who works at the intersection of craft and contemporary art. Currently Senior Scholar at the Yale Center for British Art, he has previously been Director of the Museum of Arts and Design, New York; Head of Research at the V&A, London; and Curator at the Chipstone Foundation, Milwaukee.

Adamson's publications include *Art in the Making* (2016, co-authored with Julia Bryan Wilson); *Invention of Craft* (2013); *Postmodernism: Style and Subversion* (2011); *The Craft Reader* (2010); and *Thinking Through Craft* (2007).

Most recently Adamson was the co-curator of *Voukos: The Breakthrough Years* at MAD (2016); curator of Beazley Designs of the Year, at the Design Museum in London (2017); and co-curator (with Martina Droth and Simon Olding) of *Things of Beauty Growing: British Studio Pottery*, at the Yale Center for British Art (2017).

His new book *Fewer Better Things: The Hidden Meaning of Objects* will be published by Bloomsbury in August 2018.

www.glennadamson.com

SEMINAR PROGRAMME

09.00 **Registration**

09.50 **Introductory Remarks**

10.00 **Dr Claudia Kinmonth, MRIA**

Opening Address

10.15 **Giles Smith**

2 Workshops, 2 Projects: A reflection on the shifting role of the Architect in the construction of our built environment, told through two projects and the two workshops that enabled them each to happen.

10.45 **Anike Tyrrell**

Making to Matter

11.15 **Break**

11.40 **Sara Flynn**

Creativity, Studio Practice & Material Understanding: The wonderful relentlessness of striving to improve.

12.10 **Sudarshan Shetty**

Internationally acclaimed artist, Sudarshan Shetty, discusses his studio practice

12.40 **Panel moderated by Glenn Adamson**

13.20 **Lunch**

14.30 **Shuji Nakagawa & Takahiro Yagi**

With an introduction by Robert Ingham and in conversation with Glenn Adamson, Shuji Nakagawa and Takahiro Yagi demonstrate some of the skills involved in making the Ki-oke Stool and Kaikado Tea Caddy

15.45 **Break**

16.00 **Ken Thompson**

On Making Something

16.30 **Bill Haneman**

There's no app for that: Rediscovering the hand in the 21st century

17.15 **Q&A moderated by Glenn Adamson**

18.00 **Seminar concludes**

Hosted by

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