

KATIE SCHWAB

27.06 – 06.09.26

CAMPLE
—LINE

The warp and woof of my self is an exhibition of new and recent works in textile, ceramic and wood by Glasgow-based artist Katie Schwab, which explore her longstanding interest in personal and social histories of craft, design and education, particularly in the post-war period. She has said: 'I like artworks that can be lived with, that aren't isolated from daily life.'

Katie's practice often takes inspiration from specific industries or traditions of making that have developed in particular places, such as hosiery manufacturing in Leicestershire. Increasingly, she has drawn upon her own family history of textile production and begun to explore materials and making processes connected to wider notions of reconstitution and repair. For this exhibition, Katie brings together six works, which also resonate in different ways with aspects of Cample Mill's own social and economic history, and its inclusion of spinning and weaving sheds alongside millworkers' dwellings: 'I hope in different ways that the works perhaps nod to those different lives and different generations here as well as the context of the fields, the fences, the animals, and the different kind of domestic and textile traditions that shape the history of this gallery.'

Along three of the gallery walls, Katie has re-installed *small wares & hard wares*, made in 2021, in a new configuration. Commissioned originally for Vleeshal Center for Contemporary Art in Middelburg in the Netherlands, it comprises three narrow band weaves woven at the TextielLab in Tilburg and each 15-20 metres long: 'If you look closely at them, you'll see that the piece is a combination of different designs borrowed from different Dutch darning samplers. But there are also holes left in the weft and visible repairs where the thread snapped at different points in the weaving process.'

Alongside these, the exhibition features four new ceramic works, including a pair of porcelain casts of a spiral of pleated Petersham ribbon that belonged to Katie's great-grandmother, which she pit-fired during a recent residency at the Scottish Sculpture Workshop in Lumsden. Described by Katie as 'fossil-like' when she discovered it, the ribbon has through the pit-firing process taken on an otherworldly quality, alluding to both generational and geological registers of time. The largest of the ceramic works, titled *Snow*, 2026, comprises a mosaic of small square porcelain tiles, some of which were pit-fired in wintery weather earlier this year, laid in an incomplete rectangle directly

on the floor. Katie has said: 'as part of the journey of this show, I had a conversation about the blankets that were historically woven at Cample Mill. And by chance, somebody had recently come in with ... this enormous woollen blanket, with a creamy colour with these navy stripes around the edge. And it was also slightly worn in patches. And, so, the piece, *Snow*, is sort of working towards the proportions of that blanket with a kind of nod towards these stripes and with some gaps in it.'

Touching on Cample Mill's more recent use as a furniture workshop, Katie has installed a new suspended sculpture entitled *Braids*, 2026, made collaboratively with Simon Worthington and incorporating braided chair spindles temporarily diverted from a commission she and Worthington are developing for Hospitalfield in Arbroath. The exhibition's title is a quote from *Daybook*, a journal written by American artist Anne Truitt in 1974-5 and published in 1982, in which Truitt documented her studio and home lives and the intersections between the two: 'And she [Truitt] talks a lot about fences. And one of her very early works was a kind of fence-like structure. And I guess in this piece, *Braids*, I had been thinking a lot about Anne Truitt's work.'

A new short essay by Isabella Smith can be found in the exhibition booklet, which is free to take. Please pick up a copy during your visit.

--

Katie Schwab (b. Hackney, 1985) is based in Glasgow, and currently teaches at Edinburgh College of Art. She works with installation, textiles, sculpture and moving image to explore personal and social histories of craft, design, and education. Embedded in the communities and contexts in which she works, Schwab's projects incorporate collaborative workshops, archival research and craft-based learning.

Recent exhibitions include *British Art Show 9*, Hayward Gallery Touring (2021-22), *small wares*, Vleeshal, Middelburg, The Netherlands (2021); *Another Crossing, Artists Revisit the Mayflower Voyage*, Fuller Craft Museum, Brockton, MA, USA & The Box, Plymouth, UK (2021-22), *A Working Building*, The Gallery at Plymouth College of Art, Plymouth (2019) and *This Interesting and Wonderful Factory*, Clore Sky Studio Commission, Tate St Ives, St Ives (2018).

This exhibition is supported by Creative Scotland. With acknowledgement of SSW x Counterflows Caregivers Residency, Hospitalfield Future Plan Project, Vleeshal Center for Contemporary Art and Arts Council England.