First printed in 2011
Copyright © 2011 University for the Creative Arts
Copyright © 2011 Lesley Millar
All rights reserved. The author has the right to be identified and credited as the originator of this copy as part of the Copyright, Designs and Patents Act 1988.

All credits for photographs of artists work are with the images.

The book Bite-Size has been published in October 2011 in support of the exhibition ‘Bite Size’ curated by Lesley Millar, opening at the Daiwa Anglo-Japanese Foundation Gallery, October 2011.

All rights reserved. The rights of all artists, writers and photographers to be identified as the author of their work has been asserted by them in accordance with sections 77 and 78 of the Copyright, Designs and Patents Act 1988.

No part of this publication may be reproduced, stored in a retrieval system or transmitted in any form or by any means, electronic, mechanical, photocopying, recording or otherwise, without the written permission of the copyright owners and publishers.
Contents

Machiko Agano 14
Anniken Amundsen 16
Jeanette Appleton 18
Masae Bamba 20
Claire Barber 22
Michael Brennand-Wood 24
Maxine Bristow 26
Nisha Chadha 28
Jenny Ford 30
Tetsuo Fujimoto 32
Shihoko Fukumoto 34
Frances Geesin 36
Shelly Goldsmith 38
Diana Harrison 40
Asako Ishizaki 42
Harumi Isobe 44
Yuka Kawai 46
Michiko Kawarabayashi 48
Hideaki Kizaki 50
Masakazu Kobayashi 52
Naomi Kobayashi 54
Shigeo Kubota 56
Kyoko Kumai 58
Philippa Lawrence 60
Sue Lawty 62
Ai Matsumoto 64
Jun Mitsuhashi 66
Lesley Mitchison 68
Liz Nilsson 70
Kyoko Nitta 72
Suzumi Noda 74
Shoko Nomura 76
Chika Ohgi 78
Clyde Olliver 80
Tim Parry-Williams 82
Celia Pym 84
Freddie Robins 86
Kathleen Rogers 88
Kiyonori Shimada 90
Reiko Sudo 92
Koji Takaki 94
Yoshiko Tanabe 96
Chiyoko Tanaka 98
Masaaki Tate 100
Mitsuo Toyazaki 102
Kaori Uemeda 104
Michele Walker 106
Bob White 108
Ealish Wilson 110
Naoko Yoshimoto 112
Teruyoshi Yoshida 114
Curriculum Vitae 116
This small delicate work is a re-use and re-working of seared sheepskin parchment works made soon after my MA at the Royal College of Art and during the period that my practice first came to Lesley's attention. The gilded, seared and sewn parchment works were included in one of Lesley's early exhibitions: 'Revelation: Textile Artists Addressing Issues'.

The many small holes in this piece have been cut from the previously worked planes of some of those works. Although they were 'set free' they are brought back together and 'held', pieced back together as a 'frothy' mass attached by fine filament. The work is about a holding of something together in an altered form, and is a physical embodiment of memory. Memories are in many ways - everything. With regard to memory and to this work, I remain interested in the dualities of absence and presence. In this work the 'halo' of parchment, which makes the hole, is the physical presence that defines the reality of absence.

In my work materials and motifs are returned to and re-worked over time; like an ongoing conversation, they build upon a previous viewpoint and understanding as they shift, change and subtly move nearer to a truth.

PHILIPPA LAWRENCE