



Left: *The Ambassador* magazine, cover by Graham Sutherland, 1960
Below: *Momijigari* (detail), Ismini Samanidou, 2007

of the exhibition space in a 'blink and you'll miss it' way. Samanidou was brought up in Athens, and her heritage is felt, in both real and conceptual ways, throughout the Crafts Study Centre show.

There is a large wall-hung piece in the main foyer of the building, made in response to her family's collection of lace, which won first prize at the 2011 Texmedin Design Challenge. Altogether more mysterious, but a similar outlier of the main space, is Samanidou's *Revenge of Arachni* – a series of photographs of a 2003 installation in which silk thread webbed its way around the rooms of a disused Greek enamel factory. So we move from recent to ancient ancestors with the tale of Arachni, a girl who wove too beautifully, sending Athena into such a jealous rage the goddess turned the girl into a spider. And this is before you've got into the actual exhibition space.

Once in the main part of the show, you are greeted with sections of sketchbooks, patches of experimental weavings, swathes of finished cloth and documentation of collaborations. You can investigate the translation from photograph to textile, from digital to real, on the way picking up some of the weaver's inspirations – from Louise Bourgeois to *National Geographic* aerial photography and Junya Ishigami.

The exhibition highlights collaborative projects from Samanidou's last decade of work. There's a series of delicate bamboo reeds made in 2010 with villagers in Pathrail in Bangladesh next to her work with Gary Allson, using CNC routers to create wooden surfaces with the woven textile textures, all helping underline the breadth of Samanidou's curiosities.

Referencing peeling paint, the movement of water or a patchwork of clouds, the textiles here are beguiling and subtle, so much so as to shame you for not finding the beauty in these things in daily life. This is Samanidou's personal vision of colour and texture, and with the exhibition notes written by the weaver, in the first person, the experience of her work becomes even more intimate.

Although covering the weaver's work from the past decade, since her graduation from the RCA in 2003, this exhibition shouldn't be misconstrued as a greatest hits. It's missing her *Timeline*, made for and shown at *Jerwood Contemporary Makers 2009*, so lacks her most impressive achievement to date. But although part of you might yearn for a monumental *tour de force*, some big focus for your attention, this is not the place for grandstanding but instead an intimate retelling of detail and sample. *Teleri Lloyd-Jones is assistant editor of Crafts magazine*

Finding beauty in the everyday details of life

Ismini Samanidou – Topography: Recording Place – Mapping Surface
Crafts Study Centre, University for the Creative Arts, Farnham GU9
26 June – 22 September 2012
Catalogue: £7.99 pb

Reviewed by Teleri Lloyd-Jones

One of the first pieces in Ismini Samanidou's solo show is not made by her, but by local women on the Greek island Zakynthos, having been designed by her great grandfather Dionysis Bahomis. It's a small, quiet piece of lace, hung next to the entrance



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