

Sheila Hicks

Stuart Shifts, 2010

Cotton, silk, linen

Courtesy Hauser & Wirth Collection, Switzerland

Sheila Hicks

Minime, 2014

Cotton, silk, linen

Private Collection

Sheila Hicks (b. 1934, Nebraska) is best-known for her large-scale, often site-specific works but she has been producing many small textile compositions, which she calls 'minimes' for five decades. Created on a handloom and woven from cotton, silk, linen and other natural threads, they are studies or sketches as well as bold experiments in colour.

Hicks studied at Yale University with artist Josef Albers, but it was Anni Albers, also in the exhibition, who became a lasting

influence, encouraging Hicks to travel to Chile in the late 1950s. Here Hicks studied the weaving techniques of local artists and began making her own woven works on her return to the US. Hicks often pushes the traditional techniques of weaving, crocheting, dyeing and spinning into three dimensions, creating objects that entice the viewer to touch and handle them.

Sheila Hicks

La Sentinella, 2014

Pigments, acrylic fibres

Private Collection

Sheila Hicks' work has been a source of inspiration for many artists and designers. She has founded workshops in Mexico, Chile and South Africa and spent time working across the world in places such as Morocco and India. The influences of these cultures can be seen in her sculptures. Certain colours, fabrics and objects collected from her travels appear in both her smaller domestic-scale works and her larger architectural installations such as *La Sentinella*, which is made from coloured, synthetic fibres spun into thread and twisted

to give flexibility. Hicks is fascinated by these manmade materials, describing them as 'bales of possibility' for the way in which they can be made into anything, from textiles or clothing to architecture.

Sonia Gomes

Untitled, Torção series, 2013

Sewing, binding, different fabric on wire

Private Collection

Sonia Gomes

Berco, 2014

Moorings and laces on wire

Private Collection

Sonia Gomes' (b. 1948, Brazil)

colourful, fabric sculptures are made up of materials either found by or gifted to the artist. Gomes' assemblages, made of fabric bundled around wire supports, bear testament both to her upbringing in Caetanópolis, a town at the heart of the textile industry in Brazil, and the folk culture of her Afro-Brazilian heritage. Gomes sews, binds and knots her materials and sees cloth as a 'second skin' that carries

the personal histories of its owners.
The title of this work comes from the
Portuguese work for cradle and is
shown alongside *Untitled, 2013*, from
the *Torção (Twist)* series.

Ximena Garrido-Lecca
Una Gruesa de Chullos
Destejidos, A Gross of
Chullos (unknitted), 2012

Wool of 144 chullos

Private Collection

Ximena Garrido-Lecca
Una Gruesa de Chullos,
(A Gross of Chullos), 2013

Hand-coloured photocopy on accountancy paper

Private Collection

Ximena Garrido-Lecca
Una Gruesa de Chullos,
(A Gross of Chullos), 2013

Hand-coloured photocopy on accountancy paper

Private Collection

The work of Ximena Garrido-Lecca (b. 1980, Lima) explores aspects of Peruvian culture, including the impact of globalisation and commercialisation on her native country. For *A Gross of Chullos*, Garrido-Lecca purchased chullos, a traditional Peruvian hat with ear flaps, an ancestral symbol of Peruvian Andean culture, now a mass-produced tourist souvenir. The hats were exported to London where they were digitally scanned and un-knitted to create piles of

**wool. The hand-coloured scanned images
are shown here alongside piles of wool
formed from the unknitted chullos.**

Christiane Löhr

Big Arch Form, 2016

Grass stalks

Courtesy Galerie Werner Klein, Köln

Christiane Löhr

Concave Pentagon, 2016

Plant stalks

Courtesy Galerie Werner Klein, Köln

Christiane Löhr

Little Vortex, 2016

Airborne Seeds

Courtesy Galerie Werner Klein, Köln

Christiane Löhr

Big Grass Cube, 2016

Grass stalks

Courtesy Galerie Werner Klein, Köln

Christiane Löhr

Little Dome, 2016

Grass stalks

Courtesy Galerie Werner Klein, Köln

Christiane Löhr

Dome, 2016

Grass stalks

Courtesy Galerie Werner Klein, Köln

Christiane Löhr

Little Dome, 2016

Grass stalks

Courtesy Galerie Werner Klein, Köln

Christiane Löhr

Little Dome, 2016

Grass stalks

Courtesy Galerie Werner Klein, Köln

Christiane Löhr

Horse Hair Column, 2017

Horse hair, needles

Courtesy the artist

"For me, every hair was like a kind of jewel, and it began like that. I began to keep the hair; then I began to study art". At the age of 18, Christiane Löhr (b. 1965, Germany) won a horse in a game of local bingo; an event that would lead to the development of a distinct artistic style. Later she studied under the artist Jannis Kounellis, famous for his performances with horses, in Düsseldorf. Working almost exclusively with natural materials, Löhr is interested in the form of plants and seeds and other organic matter, which form the basis of her delicate, geometric sculptures such as those

shown in this exhibition. *Horse Hair Column* is made in Margate, using horse hair collected from local stables.

Judith Scott

***Untitled*, date unknown**

Wool, mixed media

Collection de L'art Brut Lausanne, Switzerland

Judith Scott

Untitled, 2003

Wool, mixed media

Collection de L'art Brut Lausanne, Switzerland

Judith Scott (1943–2005, USA) is known for the body of work she produced between 1987 and 2005. Scott was born with Down's syndrome and became deaf during her infancy. She was institutionalised in Ohio for 35 years, separated from her family and her twin sister Joyce. In 1986, Joyce won a battle with the authorities to become Judith's legal guardian. Judith moved back to live with her sister in California where she was enrolled in the Creative Growth Arts Center, a pioneering organisation providing studio space for people with disabilities. Here

she was given complete freedom to create, and began binding her unique abstract sculptures. Scott made over 200 works at the Center, all made of found objects wrapped with carefully selected yarns. Many of her works resemble cocoons or totem poles and she never once repeated a colour scheme or three-dimensional form.

Tatiana Trouvé
The Longest Walk,
from Pioneers' Gate to
Merchants' Gate, 2015

Ink on canvas, watercolour, cotton and paper

Courtesy the artist and Gagosian Gallery

Tatiana Trouvé

Scale Model for Desire Lines, 2014

Metal, paint, wood, ink, rope

Courtesy the artist and Gagosian Gallery

Tatiana Trouvé (b. 1968, Italy) created *Desire Lines* for Central Park in New York. The version shown here is a scale model of this larger work. The 212 coloured ropes represent each of Central Park's marked pathways; each bobbin is wound with a length of rope that corresponds to a particular path ranging in length from 60 feet to four miles. Trouvé's work translates history into thread, mapping the journeys taken by visitors to the park. *Desire Lines* also reflects on the cultural

significance of walking. The act of walking has inspired poets, musicians, writers, politicians and artists. *Desire Lines* invites the viewer to explore the political and poetic resonance of the simple act of taking a walk.

The three stitched maps shown alongside *Scale Model for Desire Lines* were created as studies for the project and illustrate some of the routes through the park.

Tatiana Trouvé

***The Longest Walk from
West to East, 2015***

Ink on canvas, watercolour, cotton and paper

Courtesy the artist and Gagosian Gallery

Tatiana Trouvé

Walks, 2015

Canvas, cotton and ink

Courtesy the artist and Gagosian Gallery

Phyllida Barlow

Untitled: brokenshelf2015, 2015

Timber, plywood, steel, fabric, PVA, cement, tape, plaster

Courtesy the artist and Hauser & Wirth

Phyllida Barlow (b. 1944, Newcastle) recycles bits of timber, plywood and other discarded or everyday materials to create her brightly painted assemblages such as *Untitled: brokenshelf2015*.

These playful and precarious sculptures call attention to the objects of everyday life. Barlow says of these works "My epiphany of what could be sculpture was to use waste materials. I used anything and everything from paper, polythene, cardboard, fabric, and many other "sheet" materials, which could easily be cut, torn, ripped, sliced.

For me, these were in opposition to the labour-intensity of the sculpture processes I had been so doggedly taught at art school, and which defined sculpture as sculpture – carving, casting, welding, construction.”

Geta Brătescu

Hypostasis of Medea VIII, 1980

Coloured stitching on fabric

Courtesy Hauser & Wirth Collection, Switzerland

Geta Brătescu

Carpati, 1985

Collage (burned cigarette papers) on paper

Courtesy Hauser & Wirth Collection, Switzerland

Geta Brătescu

Bound Fan, 2002

Wooden fan, rope

Courtesy of artist and Ivan Gallery Bucharest

Geta Brătescu

Untitled, 2015

Textile collage and drawing on paper

Courtesy of artist and Ivan Gallery Bucharest

Geta Brătescu

Untitled, 2015

Textile collage and drawing on paper

Courtesy the artist and Ivan Gallery Bucharest

Geta Brătescu

Untitled, 2015

Textile collage and drawing on paper

Courtesy the artist and Ivan Gallery Bucharest

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Courtesy the artist and Ivan Gallery Bucharest

Geta Brătescu

Untitled, 2015

Textile collage and drawing on paper

Courtesy the artist and Ivan Gallery Bucharest

Geta Brătescu

Untitled, 2015

Textile collage and drawing on paper

Courtesy the artist and Ivan Gallery Bucharest

Geta Brătescu (b. 1926, Romania) has been a key figure in Romanian art for four decades but it wasn't until she was included in the Venice Biennale in 2013 that her intricate works in textiles, paper collage and film reached a wider audience.

Drawing is central to her work whether using a sewing machine, by drawing lines with the body in space, or mark-making on paper. Her sewing machine drawings incorporate collaged fabrics, sometimes using materials inherited from her mother. Her works appear spontaneous,

experimental and playful yet Brătescu's approach to making is incredibly meticulous. "Art is something very serious" she has said of her work and "an artist must be responsible... He must play, but with responsibility".

Louise Bourgeois

Untitled, 2005

Fabric

Courtesy Hauser & Wirth Collection, Switzerland

Louise Bourgeois

Untitled, 2003

Fabric and thread on paper

Collection The Easton Foundation

Louise Bourgeois

Hand, 2001

Fabric, wood, glass and steel

Courtesy Hauser & Wirth and Cheim & Reid

Louise Bourgeois (1911–2010) practiced as an artist for most of her life but only started to exhibit her work when she was 70. Bourgeois was preoccupied with themes of birth, reproduction, motherhood, sexuality and human relationships. She repeatedly explored the domestic throughout her career but didn't use fabric or sewing in her work until the 1990s.

In her later life, Bourgeois created many works based on hands. This hand, symbolic of the making process, is displayed in a cabinet or 'cell' to make it appear precious, preserved

for posterity. Underneath the red threadbare fabric that covers the hand is a sculpted steel framework. The red symbolises passion, the threadbare fabric resembles a hand covered in scars, whilst the skeleton is made of steel.

Joana Vasconcelos

***Eboli*, 2013**

Rafael Bordalo Pinheiro faience painted with
ceramic glaze, Azores crocheted lace

Private collection, London

Joana Vasconcelos

***Slash*, 2011**

Rafael Bordalo Pinheiro faience painted with
ceramic glaze, handmade cotton crotchet

Private collection, London

Portugual-based artist Joana Vasconcelos
(b. 1971, France) is well-known for her
large-scale sculptures and installations
that blend masculine technology with
traditionally feminine crafts such as lace-

making and crochet. The two works shown here are part of a series of sculptures in which Vasconcelos has wrapped various ceramic animals in five-needle lace, handmade cotton crochet. These creatures, including lizards, wasps, crabs, frogs, horse-heads and dogs, are made in faience, a fine tin-glazed earthenware. They are all artworks by Rafael Bordalo Pinheiro (1846–1905), one of the most renowned Portuguese artists of the 19th century.

Kate MccGwire

White Lies (Deceit), 2015

Vintage lace with lead and pigeon quills

Courtesy the artist

Kate MccGwire

White Lies (Betrayal), 2015

Vintage lace with lead and pigeon quills

Courtesy the artist

Kate MccGwire

White Lies (Omission), 2015

Vintage lace with lead and pigeon quills

Courtesy the artist

Kate MccGwire

White Lies (Coercion), 2015

Vintage lace with lead and pigeon quills

Private Collection

Kate MccGwire

White Lies (Innocuous), 2015

Vintage lace with lead and pigeon quills

Courtesy the artist

Kate MccGwire (b. 1964) is a British sculptor who works with natural materials, particularly bird feathers. In *White Lies* (2015), vintage lace is embroidered over a lead surface, and combined with pigeon quills. MccGwire's meticulous use of feathers is central to her creative practice. Her attraction to pigeon feathers stems in part from their often reviled status. Here, the pigeon quills were carefully preserved after harnessing the plumage for work elsewhere.

Laura Ford

Penguins, 2012

Steel, plaster, fabric

Courtesy the artist

Laura Ford (b. 1961, Wales) creates uncanny sculptural figures that often take child-like or animal forms. She has described these works as “sculptures dressed as people dressed as animals”. With this anxious looking group of penguins, Ford draws our attention to global warming.

These penguins separated from their natural habitat, look strange and out-of-place within the man-made environment of the gallery. Ford uses a range of materials; hard and soft, from bronze to found materials, and from ceramics to

items of clothing made for her own children. Her sculptures always have a dark side, "Everything has that other side. For me they are kind of funny first of all and then there is this dark side."

Susan Hiller

Painting Block, 1974/75

Oil on canvas cut and bound with thread into a block

Courtesy the artist and Lisson Gallery

Susan Hiller

Painting Block, 1974/75

Oil on canvas cut and bound with thread into a block

Courtesy the artist and Lisson Gallery

Susan Hiller

Salt, 1972

Sewn canvases, natural dyes on linen

Courtesy the artist and Lisson Gallery

Susan Hiller (b. 1940, USA) started her career as a painter but went on to make a wide range of experimental, handmade sculptural and conceptual works. Several of Hiller's more experimental works incorporated her earlier paintings. In a performance at Matt's Gallery, London, in 1980, Hiller unravelled an earlier canvas into its component threads. The *Painting Blocks* shown here are recycled canvases cut up and sewn together to form sculptural blocks.

Maria Papadimitriou

The Fabric of Life, 2010

Acrylic blankets

Courtesy the artist

Maria Papadimitriou (b. 1957, Athens) reflects on the experiences of travellers past and present, from modern-day tourists to Nomadic gypsies and refugees. She often works with different groups and communities to explore the effects of travel on collective memory and identity. *The Fabric of Life* began in 2010 as a participatory project with the Roma gypsy community in Larissa, Greece, where Papadimitriou learnt their dress-making skills. The colourful outfits displayed here are made from Roma blankets stitched together. These blankets are often a centre-point in Roma

homes, passed on from mother to daughter as a symbol of family continuity. Papadimitriou transforms these private family heirlooms into clothing, "the dwelling of the body" where they become a public acknowledgment of this way of life.

Maureen Hodge

Flying Home to Arkadia, 2006

Tapestry/gobelin, turkish & persian knotting

(wool, mohair, linen, cotton, gold leaf)

Courtesy the artist

Maureen Hodge (b. 1941, Scotland) taught weaving at the Edinburgh College of Art and her work has pushed the boundaries of weaving, exploring new ways of expression through tapestry. *Flying Home to Arkadia* tells a story of the artist's longing for her childhood landscape, a "place of memories, of sunshine and happiness and at night we look at the skies above us here and know that beyond the curve of the world they glitter just the same above our personal territory there".

Arkadia refers to a province of Greece where in ancient times the sparse population lived close to nature and in harmony. In Greek mythology it was the home of Pan, the god of the forest and the spirits of nature.

Marion Baruch

Colonne, 2015

Woollen cloth

Courtesy the artist and Otto Zoo Gallery

Marion Baruch

Colonne, 2015

Woollen cloth

Courtesy the artist and Otto Zoo Gallery

These elegant, sparse works by Marion Baruch (b. 1929, Romania) are made from the leftover cloth from dressmaking, sourced from the fashion industry; the remnants of fabric left behind after the shapes for clothing have been cut out. Baruch collects this waste material and gives it

a new life, selecting which pieces to display and playing with the orientation to transform these patterns into abstract compositions of geometric forms and graphic lines. In this simple gesture of transformation Baruch highlights the beauty of something usually unnoticed – “the first time I pulled one of these fabrics out from a plastic bag, I felt as if I were looking at a (Paul) Klee”.

Rivane Neuenschwander

(a) casos eroticos

(Erotic Cases) 9, 2014

Silk thread on fabric

Courtesy the artist and Stephen Friedman Gallery, London

Rivane Neuenschwander

(a) casos erotikos

(Erotic Cases) 2, 2014

Silk thread on fabric

Courtesy the artist and Stephen Friedman Gallery, London

Rivane Neuenschwander (b. 1967, Brazil) is known for her contribution to Brazilian conceptualism and her use of ephemeral materials, which she often chooses for their ability to evoke particular emotions. The works shown here are two from a series of nine works called *(a)casos eróticos* (Erotic Cases). The title references the chance involved in the making process; in Portuguese, 'acaso' means chance, captured by Neuenschwander in these pieces as she dropped string onto fabric napkins, before embroidering the outline of the forms produced by the fallen string. The connotation with

sensuality is suggested in twisting, curvaceous and organic configurations, whose 'chance' composition recalls the abstract practices of artists such as Marcel Duchamp and John Cage.

Kiki Smith

***Sky*, 2012**

Jacquard tapestry

Courtesy Timothy Taylor, London

American artist Kiki Smith (b. 1954) works with sculpture, printmaking, photography, drawing and textiles. Smith cites pre-Renaissance art and female Surrealists such as Frida Kahlo and Leonora Carrington as among her influences. She is also interested in the decorative arts and the narrative tradition of tapestry, as well as the communal aspects of this and other craft techniques.

***Sky* combines the tradition of narrative storytelling in tapestry, with digital**

technology. The work is one of a series of three life-size, figurative tapestries, (the other two titled *Earth*, 2012 and *Underground*, 2012) Smith made with Magnolia Editions, a fine art studio in California. To create these tapestries, Smith first made a full-scale drawing in the studio which was translated into a digital file before being woven on an electronic, double-headed Jacquard loom.

Discussing these tapestries Smith says: "how imperative it is at this moment to celebrate and honour the wondrous and precarious nature of being here on earth".

Sonia Delaunay Costume for Amoun in Fokine's ballet *Cleopatre*, Diaghilev Ballet, redesigned by Sonia Delaunay in 1918

Chest bandeau and short skirt in 'Egyptian' style

appliqued with bands in diverse colours

V&A Theatre and Performance

Sonia Delaunay (1885–1979) was one of the most influential artists of the 20th century. She spent the majority of her working life in Paris, eventually becoming the first living woman artist to have a retrospective at the Louvre Museum in 1964. Aside from painting, Delaunay's practice extended to textiles and design. She credited her early experimentation

in dress making – incorporating geometric shapes and an abstract use of colour – as a making process that aided the wider acceptance of abstraction in modern art. This costume for a male dancer, was originally designed by Léon Bakst for the experimental, modern Russian ballet company the Ballet Russes but was redesigned by Delaunay in 1918.

Mona Hatoum

4 Rugs (made in Egypt),

1998/2015

Four hand woven wool rugs

Courtesy the artist and White Cube

London-based artist Mona Hatoum (b. 1952, Lebanon) merges the personal and the political, juxtaposing opposites to expose the complexities and contradictions of identity in our increasingly globalised world. Her works often imbue domestic, everyday objects with violent or macabre overtones. These umber rugs were hand-made in Cairo with a local carpet school for the Cairo Art Biennale. The skeleton pattern references the human

remains still visible in ancient Egyptian labourers' houses near the Luxor temple, as well as the massacre of 62 tourists near the city in 1997.

Caroline Achaintre ***Bernadette, 2016***

Hand-tufted wool

Courtesy of Arcade, London

Caroline Achaintre (b. 1969, France) grew up in Germany where she became interested in Abstract Expressionist painting. She began experimenting with her own watercolours and wall paintings but wanted to find a more domestic medium. While studying in London she began making carpets based on her earlier paintings.

She found that through these wool works she was able to translate the spontaneity of her mark-making to a larger scale. Her hand-tufted wool wall hangings, such as *Bernadette* (the title a reference to the Irish political activist Bernadette Devlin), are made by using a tufting gun to fire loops of thread through stretched fabric. The resulting works have strong connections to Expressionist painting but are also inspired by a range of cultural influences from Primitivism to sci-fi, psychedelia, goth-metal and horror films.

Eva Hesse

Untitled, 1969

Cheesecloth, adhesive

Private collection, New York

Courtesy Hauser & Wirth

Eva Hesse

Untitled, 1969

Cheesecloth, adhesive

Charash Family Collection

Eva Hesse

Untitled, 1969

Cheesecloth, masking paper

Charash Family Collection

Eva Hesse

Untitled, 1969

Cheesecloth, masking paper

Charash Family Collection

Eva Hesse

Untitled, 1969

Cheesecloth, masking paper

Charash Family Collection

Eva Hesse

Untitled, 1969

Cheesecloth, masking paper

Charash Family Collection

Eva Hesse

Untitled, 1969

Masking paper

Charash Family Collection

Eva Hesse

Untitled, 1969

Cheesecloth, masking paper

Charash Family Collection

Eva Hesse

Untitled, 1969

Masking paper

Charash Family Collection

Eva Hesse

Untitled, 1969

Masking paper

Charash Family Collection

Eva Hesse

Untitled, 1969

Masking paper

Charash Family Collection

German-born Eva Hesse (1936–1970) is one of the most pioneering artists of the 20th century, known for her fearless use of new forms and ephemeral materials. Two years after she was born, her parents fled Nazi Germany and settled in New York. Hesse died in 1970 from a brain tumour at the age of 34; during her short career, her experimentation with materials played a central role in the post-minimalist movement. The pieces shown here, made from paper, masking tape, cheesecloth and glue, may be tests or prototypes for larger sculptures.

They demonstrate the importance to Hesse of touch or hand-making, as well as her playful approach to materials. Hesse is an important figure for many contemporary artists, among them Phyllida Barlow, also in the exhibition and who has commented on the presence of the act of making in Hesse's work.

Rosemarie Trockel

Untitled

(Amaca, red-white), 2000

Wool, linen

Courtesy Sprüth Magers

Rosemarie Trockel

Pattern is a Teacher, 2013

Mixed acrylic material

Courtesy Sprüth Magers

Rosemarie Trockel

Black Mood, 2013

Mixed acrylic material

Courtesy Sprüth Magers

Rosemarie Trockel (b. 1952, Germany) is best known for creating knitted blankets incorporating controversial logos such as the Playboy Bunny and the nuclear symbol. These powerful political works are crafted with materials and techniques traditionally associated with the feminine and craft.

Trockel is interested in the crossover between different disciplines and her works are hard to categorise, ranging from knitted blankets and paintings to sculptures and works on paper. The machine made "knitted paintings" shown here reference 20th century minimalist

painting – a movement dominated by male artists. Her works often comment on the role of women in society.

Francis Upritchard

Matisse Hats, 2015

Fabric, glass, card, bone, faux gems

Courtesy the artist and Kate MacGarry, London

Francis Upritchard (b. 1976, New Zealand) creates small-scale figurative sculptures, imagined characters from fantastical worlds that combine many historical and contemporary cultural references. She incorporates many found materials into these works, consumer products such as clothing, cigarettes and tourist trinkets, transforming them into ritualistic objects or garments for her characters to wear or use. She chooses to work on this scale so she can work independently in her studio without the need for assistants or large

equipment. "I don't like anything to cast or anything too big and unwieldy... And I usually try to use materials that are really not toxic, and things that I can almost, not do at home, but on a scale that's really human".

Annette Messenger

Le Tutu Dansant, 2013

Black tutu, fan, string

Courtesy Marian Goodman Gallery, New York

Annette Messenger (b. 1943) is a French artist whose diverse body of work spans four decades and embraces a range of media including drawing, needlework, photography, sculpture and installation. Taking inspiration from the experiences of daily life, Messenger frequently uses materials associated with “feminine” crafts, such as knitting, embroidery, fabrics, fishnets and veils – in ways where the association is both subverted and upheld.

Anna Ray

Margate Knot, 2017

Cotton, polyester, machine and hand stitch

Supported using public funding by the

National Lottery through Arts Council England

Anna Ray (b. 1975, Leeds) works with textiles and embroidery. Her imagination is caught by shapes and patterns in the material and natural world. *Margate Knot* is inspired by the colour-coding of underwires in bras and the children's game of pick-up sticks to create strangely abstract and tactile intertwining forms.

The colours in this work, made specially for the exhibition, reflect the variegated colours of Margate; its cliffs and

lichen, its buildings and buoys. The 2000 individual padded fabric elements were made with the help of local women. The elements are tied together to form the structure and can be rearranged to be installed on the floor or the wall.

Assistants

Rosie Atkinson

Josie Bassett

Jana Brejchova

Florence Dalby

Miriam Ellis

Becky Knott

Viliina Koivisto

Teresa Limbrick

Lindsay Marsden

Helen Maxted

Maggy Rodd

Jenny Rogers

Jenny Samuels

Edie B Smith

Sue Storey

Heather Tait

Annie Taylor

Tereza Vertatova

Rebecca Vincer

Jennie Ward

Special thanks to

Madeleine Docherty

Cate Evans

Bob Henderson

Debbie Maya

Lily McCue-Lawrence

Mandy Quy-Verlander

Plush Addict

Bronte Glen

Modus Film Productions

Anna Ray

Alone, 2004

Silk, hand embroidery

Scottish Arts Council Crafts Creative

Development Award

Courtesy the artist

Anna Ray

Amaranthus, 2005

Silk, hand embroidery

Scottish Arts Council Crafts Creative

Development Award

Collection the artist

Anna Ray

Break, 2004

Silk, hand embroidery

Scottish Arts Council Crafts Creative

Development Award

Private collection

Anna Ray

Garden, 2005

Silk, hand embroidery

Scottish Arts Council Crafts Creative

Development Award

Private collection

Anna Ray

Going over, 2005

Silk, hand embroidery

Scottish Arts Council Crafts Creative

Development Award

Private collection

Anna Ray

Rain, 2005

Silk, hand embroidery

Scottish Arts Council Crafts Creative

Development Award

Private collection

Anna Ray

Saw, 2004

Silk, hand embroidery

Scottish Arts Council Crafts Creative

Development Award

Courtesy the artist

Anna Ray

Spit, 2005

Silk, hand embroidery

Scottish Arts Council Crafts Creative

Development Award

Private collection

Anna Ray

Rain, 2004

Acrylic, oil, pastel, graphite

Scottish Arts Council Crafts Creative

Development Award

Private collection

Maria Roosen

After David 2, 2015

Cotton and wood stool

Courtesy of Roberto Polo Gallery, Brussels

Maria Roosen

When I Think of You, 1988

Machine made embroidery and wood

Courtesy of Roberto Polo Gallery, Brussels

Maria Roosen (b. 1957, the Netherlands) made this work in 1998 after the death of her partner. She says, "I was very sad. I had a cloth and I had a sewing machine. I made one line straight like a pencil. Then I did the next one trying to copy it. This is how I made it. I do not know how many days or weeks it took me. It was hours and hours... It kept me going. You have one line and you have a purpose. You know where to begin and where to end and the machine is pulling you forward... It was all by hand. You have to stay on your path... I did not

show it for a long time. All your thoughts are in it. It helped me to get through this painful time. The machine was very comforting."

Betye Saar
Seated Shadow with
Bird Cages, 1988

Dye on silk

Courtesy the artist and Roberts & Tilton
Culver City, California

You are invited to walk through and within these sculptures. Please remove your shoes first.

Paola Anziché

Natural Fibers, 2017

Installation of 32 mixed, single media pieces

**Chenille, mohair, alpaca, hemp, cotton, jute, wool,
twine, raffia, paper, cord grass and string.**

Courtesy the artist

**Ann Cathrin
November Høibo
*Untitled (Diptych), 2017***

Tapestry

Courtesy the artist and Standard (Oslo)

Ann Cathrin November Høibo (b. 1979, Norway) makes tapetries and sculptures using both natural and synthetic, commercially produced materials, in particular those associated with the textile and fashion industries. Trained originally in textiles, her tapestries are made in an improvised manner, often ignoring any regular sequence of warp (the lengthwise thread that is the anchor of a weaving) and weft (the crosswise thread), and woven on the reverse so that the result is only

revealed at the last moment. November Høibo was taught by highly regarded Norwegian textile artist Else Marie Jakobsen who in turn had studied under Hannah Ryggen. Like Ryggen, November Høibo works with textiles to explore both personal and political concerns. For this exhibition she has made two new works in response to Hannah Ryggen's tapestry *6. oktober 1942*, shown nearby.

Lucy + Jorge Orta

Nexus Architecture

– Johannesburg Biennale, 1997

Dutch wax printed cotton, kanga, zippers

Private Collection

The work of Lucy Orta (b. 1966, UK), who studied fashion knitwear design before beginning her artistic practice in 1992, investigates the boundaries between the body and architecture. *Nexus Architecture* was a 'social sculpture' project created in collaboration with Jorge Orta, that took place in different locations between 1994 and 2002. Nexus means link or bond and for this project, workers' overalls, joined together via a system of channels and zippers, were exhibited in museum settings or worn in public spaces, the

connecting elements embodying the idea of a social link. The suit shown here is one of a group made with migrant labourers from the Usindiso shelter for the 2nd Johannesburg art biennale.

Marianne Heske

Entangled (a red thread), 2017

Sculpture (heads)

Private collection

Conceptual artist Marianne Heske (b. 1946, Norway) says of her work, 'It is the idea that is important rather than the finished object'. She found the original prototype dolls for this piece in Europe in the 1970s. They have become the basis of much of her experimentation. Rather than commemorative sculptures of individual people she sees these works as non-specific commenting, 'this is nobody'.

Aiko Tezuka

Loosening Fabric #6 (Entangled), 2017

Unravelled fabric

Courtesy the artist

To create her sculptures, Aiko Tezuka (b. 1976, Toyko) carefully unravels the threads of existing pieces of fabric, either found or designed by her. Working with a team of assistants, this painstaking process can take one hour to unpick just 10cm of thread. The resulting works, which typically spill into the space from the wall, reveal the warp and the weft of the original looming process. *Loosening Fabric #6* was made especially for *Entangled: Threads & Making*.

Ann Cathrin

November Høibo

Untitled (Diptych), 2017

Tapestry

Courtesy the artist and Standard (Oslo)

Karla Black

What to ask of Others, 2011

Polythene, chalk dust & thread

Collezione Maramotti, Reggio Emilia, Italy

Arna Óttarsdóttir

Jacket with Tapestry, 2012

Wool, linen, cotton, acrylic, polyester, and nylon

Courtesy the artist and i8 Gallery

Arna Óttarsdóttir

Tapestry, Two Baseball

Caps, 2016

Wool, cotton, polyester

Courtesy the artist and i8 Gallery

Ghada Amer

You are a Lady, 2015

Acrylic, embroidery and gel on canvas

Courtesy the artist, Kewenig, Berlin | Palma
and Kukje Gallery, Seoul

Hannah Ryggen

6. oktober 1942, 1943

Tapestry

Nordenfjeldske Kunstindustrimuseum

Hannah Ryggen (1894–1979) was a self-taught Norwegian textile artist celebrated for her large-scale tapestries depicting the political events of the day, in particular the situation in Norway under German occupation.

Trained as a painter, in 1923 Ryggen gave up painting for weaving, devoting the next decade to mastering spinning, weaving and dyeing techniques whilst living in Ørlandet on the Norwegian coast. From 1935 to 1945 she worked on a series of anti-Nazi and anti-fascist tapestries in Ørlandet of which *6. oktober 1942* is the most celebrated. In it, Ryggen

combines images taken from news reports and her own imagination to show the execution of theatre director Henry Gleditsch and other political prisoners by the Nazis on 7 October 1942.

As well as the satirical depiction of Hitler, with oak leaves falling out of his backside, and the figures of Winston Churchill and Norwegian author Knut Hamsun in the left hand portion of the tapestry, Ryggen also weaves her own family into the work, shown in the boat on the right.

During her career, despite the financial challenges of making such time consuming and painstaking works, Ryggen declined to sell her tapestries to private buyers, insisting instead that they were publicly owned and hung in museums where everyone could see them. This is the first time that *6. oktober 1942* has been shown in the UK.

Anni Albers

**Hanging of tapestry-woven
silk and rayon, designed by
Anni Albers in 1926, woven by
Gunta Stölz, Germany, 1967**

Victoria and Albert Museum

Anni Albers (1899–1994) was a hugely influential textile artist and teacher. She is renowned for her abstract designs for wall hangings and other textiles, many made whilst a member of the weaving workshop at the Bauhaus from 1923–32, as well as her texts *On Designing*, 1943 and *On Weaving*, 1965. Founded by German architect Walter Gropius, the Bauhaus set the design agenda for the 20th century; its craft-based curriculum combined architecture, design and

fine art with specialised workshops including weaving, metalwork, typography and pottery. Although she originally entered the weaving workshop because other disciplines were not open to her as a female artist, Anni Albers soon developed a love of weaving, in particular the possibilities it offered for invention and experimentation, combined with craftsmanship. Her work at the Bauhaus, and later at the Black Mountain College in the US where she taught in the 1930s and 40s, helped to raise the status of textiles as a fine art.

The hanging shown here was designed by Albers whilst at the Bauhaus and later woven by Gunta Stölzl, head of the weaving workshop.

Sidsel Paaske

Jewellery

Private collections

The jewellery shown here was designed and made by Norwegian artist Sidsel Paaske (1937–1980), a prominent figure on the Oslo art scene of the 1960s. Paaske worked across many different media, from textiles and painting to book illustration and sculpture, during her short career. Her 1966 sculpture *Brent Fyrstikk (Extinguished Match)* has been described as Norway's first Pop art work. Paaske felt a great affinity with Norwegian folk art, often made by women in the home, as seen in her jewellery made from natural materials (hair, skin, bones, feathers) combined with cheap,

discarded trinkets bought from flea markets. Keen to revive the function of necklaces or bracelets as charms or talismans, Paaske said of her jewellery: '...I have sought to bring together various aspects of myself, ornament and the sense of colour, the joy of craftsmanship, the thrill of finding something out for oneself, and not least, the joy of wanting to create something for the individual. A piece of jewellery is more personal than a picture.'

Regina Bogat

Woven Painting 4, 1973

Acrylic, cord on canvas

Courtesy of Regina Bogat and Zürcher Gallery, NY/Paris

Ursula von Rydingsvard

Thread Terror, 2016

Courtesy Ursula von Rydingsvard

and Galerie Lelong, New York

American artist Ursula von Rydingsvard (b. 1942, Germany) is known for her large, abstract sculptures made from cedar and other materials, often shown outdoors in the landscape. For *Entangled: Threads & Making*, she has made a new work from 4 x 4 cedar beams, which she has cut into with a circular saw, to suggest thick

thread or reams of fabric. Von Rydingsvard says of *Thread Terror*: "I feel as though I have pushed the cedar to the limit of what it can do as these deep perforations into the surface are more hidden, more muffled and yet more dramatic as they open."

Commissioned by Turner Contemporary,
Margate, UK with support from the
Baring Foundation.

Ursula von Rydingsvard

Untitled, 2016

Silk scarf, linen pulp, black pigment,
cotton thread knots, cotton fabric, and lace

Courtesy Ursula von Rydingsvard
and Galerie Lelong, New York

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