

Teacher's Pack

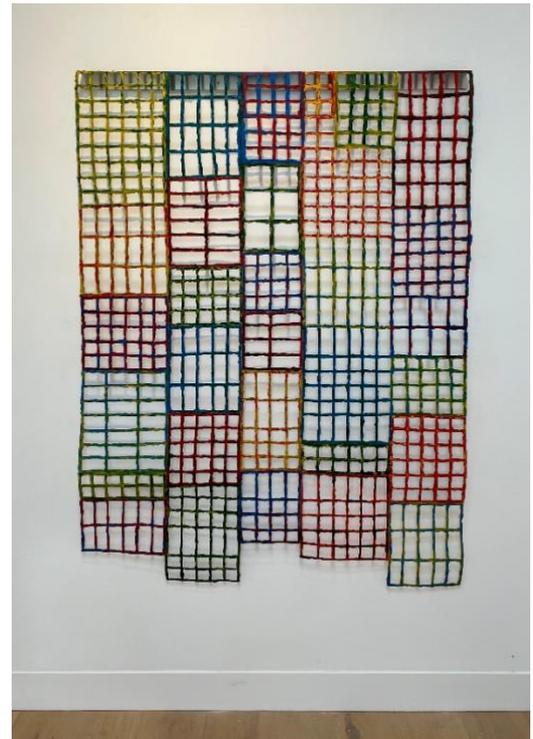
Ann Sutton

On From Weaving- A Survey

27th November 2021-30th January 2022



Logical Weave Footstall, 1975



Paint in Space-Bright, 2019

“If you want to meet one of the most creative and switched on woman in her Eighties, go and visit Ann Sutton.”

The exhibition will feature works from every decade of Sutton's career, from her early days as a student at the Cardiff College of Art, through the 1960s and 1970s when she worked on both two- and three-dimensional textiles, and on to recent painted works, made after Sutton sold her looms in 2010 – a radical act for someone so feted as a textile artist and yet a move entirely in keeping with Sutton's uncompromising attitude as an artist. As Richard Howells, Emeritus Professor of Visual Culture at King's College London, writes, Ann Sutton 'has always been moving resolutely upstream, against the flow... but doing so with a heady combination of freedom and restraint.'

This survey exhibition is a response to the recent 'discovery' of craft as an art form in its own right (and not simply a subset of a wider field of 'artistic making') - something that Sutton has fought for from the outset of her career, preferring always to be described as a 'maker' rather than a 'weaver'.

NAC Press Release



Ann Sutton crocheting, c.1969. Photograph by Sam Sawdon.

Explore Ann Sutton's Work by LOOKING, THINKING & SPEAKING

Looking

Materials and formal elements

- What materials and processes have been used to make these works?
- Are her works two-dimensional or three-dimensional?
- Why does she use such bright, vivid colours?
- Why has the artist chosen to create large-scale pieces as well as very small pieces?
- Is the *Refuge for Reading* a piece of art or architecture?
- How has the artist manipulated the materials?
- How are her later works similar/different to her earlier works?
- Why do her photolithographs look three-dimensional?
- Why has the artist moved away from traditional textile work?

Thinking

Context and Themes

- What connotations do textiles have?
- Which gender is textile art most associated with?
- Why would the artist choose to create textile art during the 1960s? Is this at odds with the women's liberation movement?
- Why has Sutton's work been placed in the domestic environment of the Design House rather than the main gallery?
- What could the grid structure represent? Why is Sutton fascinated with the grid structure?
- Sutton often uses the rainbow spectrum in her work, what do you think could represent?
- Do you think craft practices can be used to create art?

Speaking

Personal Opinions and Ideas

- How do the works make you feel as a viewer?
- What adjectives might you use to describe Sutton's work?
- Which of the works is your favourite / most intriguing / the one you least like / most dominant etc.? Why did you make that selection?
- Why has *Refuge for Reading* been placed in the centre of the first room? Would you change any of the New Art Centre's curatorial decisions?

Facts about Ann Sutton

- Ann Sutton was born in North Staffordshire, England.
- She studied at Cardiff College of Art (Embroidery and Woven Textile Design) between 1951 and 1956.
- During the 1960s, Sutton was one of the pioneers to work with plastic, a new material that had yet to be explored.
- In 1978 Sutton was awarded the Major Crafts Bursary: Crafts Council and in 1984, the Major Crafts Bursary: Southern Arts.
- In 1991 Sutton became Member of the Order of the British Empire (M.B.E.).
- Her solo exhibitions have been held at Saatchi Galleries, Patrick Heide Contemporary Art, British Crafts Centre & V&A.
- In 2005 she was created Professor by the University of the Arts, London, and Created Senior Fellow: Royal College of Art.
- Sutton has been a visiting Lecturer at Institutions including the Royal College of Art, Crafts Council of Ireland as well as Japan, Nova Scotia, Norway and New Foundland.
- In 1987/90 she founded the 'Anne Sutton School of Weave Design', and trained students from U.S.A., Norway, Sweden, Ireland, New Zealand, Netherlands, South Africa, Japan, and UK.

Artistic Context

- Craft vs Art.
- Other textile artists: Sheila Hicks, Nancy Crow and Annette Messenger.
- Art & Feminism in the twentieth century: Mary Kelly (The Post-Partum Document), Mary Beth Edelson.
- Tracy Emin's tents.

Activities & Prompts

- Create a collaborative sculpture using old socks and tights.
- Photograph textiles, lace, socks, and tights etc... and digitally manipulate the images using colour/cropping/overlaying.
- Make cyanotypes (blueprints) or photograms by placing objects on light sensitive paper.
- Cut paper with a scalpel or scissors to create grid-like structures.
- Create hanging structures with wire.
- Make rubbings from lace/textured materials and then weave together.

We would love to see photographs of your creations! Please tag us ([@ ilovesculpture](#)) or email edu@sculpture.uk.com.

Bibliography

New Art Centre, *Ann Sutton: On from Weaving- A Survey*. Salisbury: New Art Centre, 2021. Published following the exhibition *On from Weaving- A Survey* at the New Art Centre in Salisbury.

<https://www.sculpture.uk.com/ann-sutton-on-from-weaving-a-survey>

New Art Centre. 'Ann Sutton: On from Weaving- A Survey.' Press release, 4 November 2021.

Patrick Heide Contemporary Art. "Ann Sutton." <https://www.patrickheide.com/artists/ann-sutton> (accessed 8 November 2021)

