

Press Release

Entangled: Threads & Making, 28 January – 7 May 2017

Turner Contemporary, Margate

FREE ADMISSION



Karla Black

What To Ask Of Others, 2011

Polythene, chalk dust, thread

140 x 300 x 30cm

Courtesy the artist, Collezione Maramotti, Reggio Emilia (Italy) and Galerie Gisela Capitain, Cologne

Photo: C. Dario Lasagni

This spring, Turner Contemporary puts making and materiality centre stage. Entangled: Threads & Making is a major exhibition of sculpture, installation, tapestry, textiles and jewellery from the early 20th century to the present day. It features over 40 international female artists who expand the possibilities of embroidery, weaving, sewing and hand-made processes, often incorporating unexpected materials such as plants, clothing, hair and bird quills. The exhibition surveys over 100 artworks, including Hannah Ryggen's monumental tapestry *6. oktober 1942*, which has never before been exhibited in the UK, as well as a collection of Sidsel Paaske's jewellery, also never seen before in the UK. In addition, Entangled: Threads & Making will feature 11 new works created especially for the show.

Entangled: Threads & Making is curated by writer and critic Karen Wright, with Turner Contemporary. Wright became fascinated by the various methodologies of making she witnessed during many artist studio visits as part of her regular 'In the Studio' column for The Independent newspaper. The idea for Entangled: Threads & Making evolved out of these visits, in particular one with renowned American artist Kiki Smith while she was working on her epic tapestry *Sky*, 2012.

Grounded in the work of 20th century pioneers of textiles, fashion and handcrafted practice, such as Anni Albers, Louise Bourgeois, Sonia Delaunay, Eva Hesse and Hannah Ryggen, the exhibition will trace their impact on younger generations of artists who incorporate similar materials and processes into their work. Weavers Albers and Ryggen, who elevated tapestry to the status of fine

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art, will be shown alongside contemporary artists who are constantly reinventing the medium. Since its completion in 1943, Ryggen's large-scale tapestry has been hugely influential on generations of textile-based artists working in Scandinavian countries, such as Norwegian Ann Cathrin November Høibo, who uses a loom to create abstract works, incorporating natural and synthetic materials found on her travels. November Høibo will present a brand new work for the exhibition, made in direct response to Ryggen's political tapestry.

November Høibo is just one of a number of artists who have made new work for the exhibition at Turner Contemporary. German artist Christiane Löhr creates delicate sculptures made of seeds, tree blossoms and plant matter. For *Entangled*, Löhr will create a new work made from a column of locally sourced horsehair which will span the height of the gallery. In addition, for the first time, there will be an installation in the lift space at Turner Contemporary. English artist Samara Scott will present a site-specific work in the lift, exploring the colours of Turner, through the use of new and unusual materials such as yogurt and plaster. Bringing together new and historical works, *Entangled: Threads & Making* aims to reveal and celebrate the enduring compulsion to make which lies at the heart of many of these artists' diverse and varied practices.

Both Eva Hesse and Susan Hiller began their careers as painters but went on to make experimental, handmade sculptures in the 1960s and 70s using the language of minimal and conceptual art. *Entangled: Threads & Making* includes a series of Hesse's fragile forms in cheesecloth from 1969 alongside Hiller's *Painting Blocks, 1974/75*, consisting of recycled canvases cut up and sewn together to form sculptural blocks. Ursula von Rydingsvard's *Thread Terror*, specially commissioned for the exhibition, is a large sculpture in cedar, carved by the artist to suggest thick thread or reams of fabric. Sonia Gomes draws on the traditions of indigenous cultures in her native Brazil for her colourful, abstract sculptures made by binding different fabrics around wire, whilst Phyllida Barlow recycles bits of timber, plywood and other discarded or everyday materials to create her brightly painted assemblages such as *Untitled: Broken Shelf (2015)*.

A costume for Fokine's ballet *Cleopatre* designed by Sonia Delauney in 1918 is shown in dialogue with the work of contemporary artists Aiko Tezuka, Arna Óttarsdóttir and Maria Papadimitriou, who work with clothing and textiles in various ways — the latter producing garments for or with others, as demonstrated by her collection of Roma coats included in the exhibition. Finally, a new interactive commission from Paola Anziché will take the form of a group of suspended tubes in raffia, wool, jute and other natural fibres, inviting viewers to walk through and within the sculptures, to physically get inside her chosen materials and providing an immersive exit from the show.

A new publication accompanies the exhibition, with essays and interviews by Ann Coxon, Stina Högvist, Siri Hustvedt, Kathryn Lloyd, Rosa Martínez, Marit Paasche, Frances Morris and Karen Wright.

Available from Turner Contemporary's shop.

Karen Wright, Curator says:

“When we first set out to create *Entangled: Threads & Making*, over 3 years ago, I was initially overwhelmed by how many artists wanted to take part in the show. It gave the idea currency, at a time when little had been done in investigating this area both in terms

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of gender, but also in terms of materials. For me, the show is an opportunity to re- evaluate the political status of women in the market place as well as the way that they use materials and express their concerns.”

Sarah Martin, Head of Exhibitions at Turner Contemporary says:

“Entangled: Threads & Making promises to be a rich show with a diverse range of artists. A number of new works have been made – and are still being made – for the exhibition and the positioning of these in dialogue with each other, and with 20th century pioneers will make for new and intriguing parallels. Whilst they all have ‘making’ in common, they explore it in entirely different ways.”

List of artists

Caroline Achaintre
Anni Albers
Ghada Amer
Paola Anziché
Hrafnhildur Arnardóttir / Shoplifter
Phyllida Barlow
Marion Baruch
Karla Black
Margrét H. Blöndal
Regina Bogat
Louise Bourgeois
Geta Brătescu
Sonia Delaunay
Laura Ford
Ximena Garrido-Lecca
Sonia Gomes
Mona Hatoum
Marianne Heske
Eva Hesse
Sheila Hicks
Susan Hiller
Maureen Hodge
Christiane Löhr
Kate MccGwire
Annette Messenger
Rivane Neuenschwander
Ann Cathrin November Høibo
Lucy + Jorge Orta
Arna Óttarsdóttir
Maria Papadimitriou
Sidsel Paaske
Anna Ray
Maria Roosen
Hannah Ryggen
Betye Saar
Judith Scott
Samara Scott
Kiki Smith
Aiko Tezuka
Rosemarie Trockel
Tatiana Trouvé
Francis Upritchard
Joana Vasconcelos
Ursula von Rydingsvard

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Notes to Editors

Turner Contemporary in Margate is one of the most distinctive galleries in the UK; its impact stretches beyond culture-led regeneration and the showcasing of world-class exhibitions, to transforming lives through enriching and meaningful experiences by means of art.

Since opening in 2011, Turner Contemporary has:

- Generated £50 million for the local economy (£8.9m generated in financial year 2015/16)
- Led to the opening of 72 new businesses
- Safeguarded 155 jobs
- Attracted over 2.25 million visits

Turner Contemporary continues to lead the regeneration of Margate and East Kent, supporting its vision, Art Inspiring Change. It acknowledges that regeneration is about so much more than buildings and physical infrastructure; it is about people - our creativity, aspirations, skills, networks and opportunities as human beings.

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- In copy please refer to Turner Contemporary and not 'The Turner Contemporary'
- Gallery opening times: Monday: Closed, Tuesday – Sunday: 10am – 5pm (spring/summer), 10am – 5pm (autumn/winter)
- Admission to the gallery is free
- Address: Turner Contemporary, Rendezvous, Margate, CT9 1HG
- Information: + 44 (0) 1843 233000, turnercontemporary.org
- Turner Contemporary is a charity, receiving public funding from Kent County Council and Arts Council England.



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