

Motive/Motif:

Artists Commemorate the Suffragettes

.. the whole difference is the difference of motive.... & I contend that if you recognise the motive you should also recognise the provocation

Suffragette, Frances Parker (1875-1924)

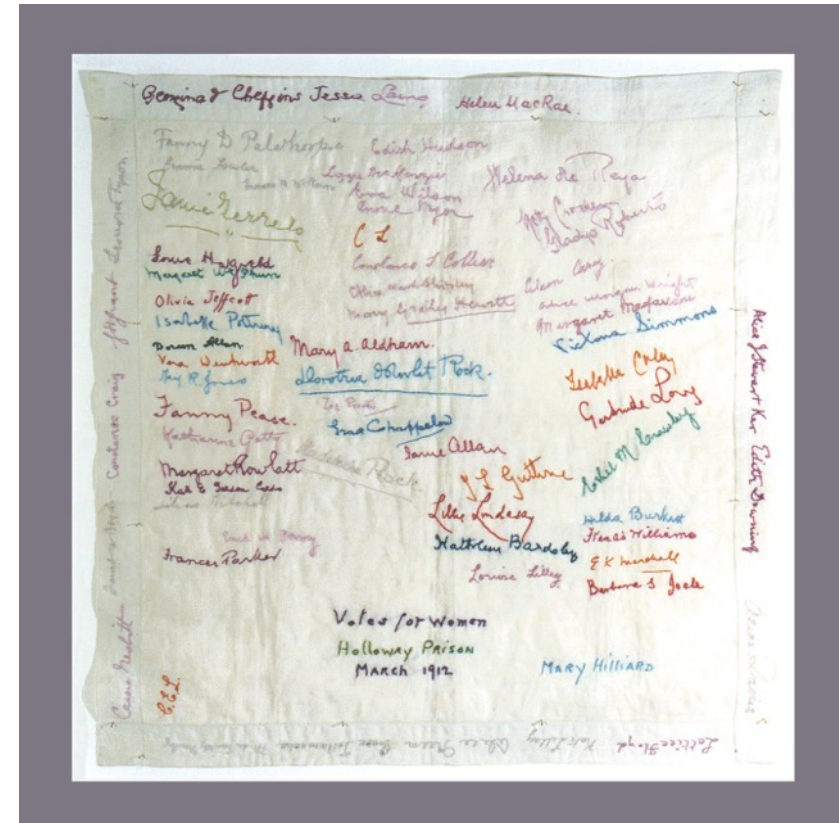
Overview

LCF invited 20 renowned and emerging artists to each create an image which was embroidered onto a handkerchief to mark Women's Suffrage and the passing of the 1918 Representation of the People Act. The starting point for this project was a handkerchief, embroidered in 1912 by women suffragettes who were imprisoned at Holloway Prison.

Most of the women who signed the handkerchief participated in demonstrations in March 1912 organised by the Women's Social & Political Union. They were denied the status of political prisoners and many were force-fed.

The significance of the image on the handkerchief goes far beyond this modest embroidered object. Its beauty belies the women's struggle and suffering whilst revealing their bond with the embroidered word.

While men might have more commonly lived by their pen, the needle gave women agency in education (by learning to read and write whilst simultaneously learning their trade), employment and, where economically and materially possible, in their creativity and self-definition. The stitched word could therefore be seen as a crafted unifier between women of different class and cultural backgrounds.

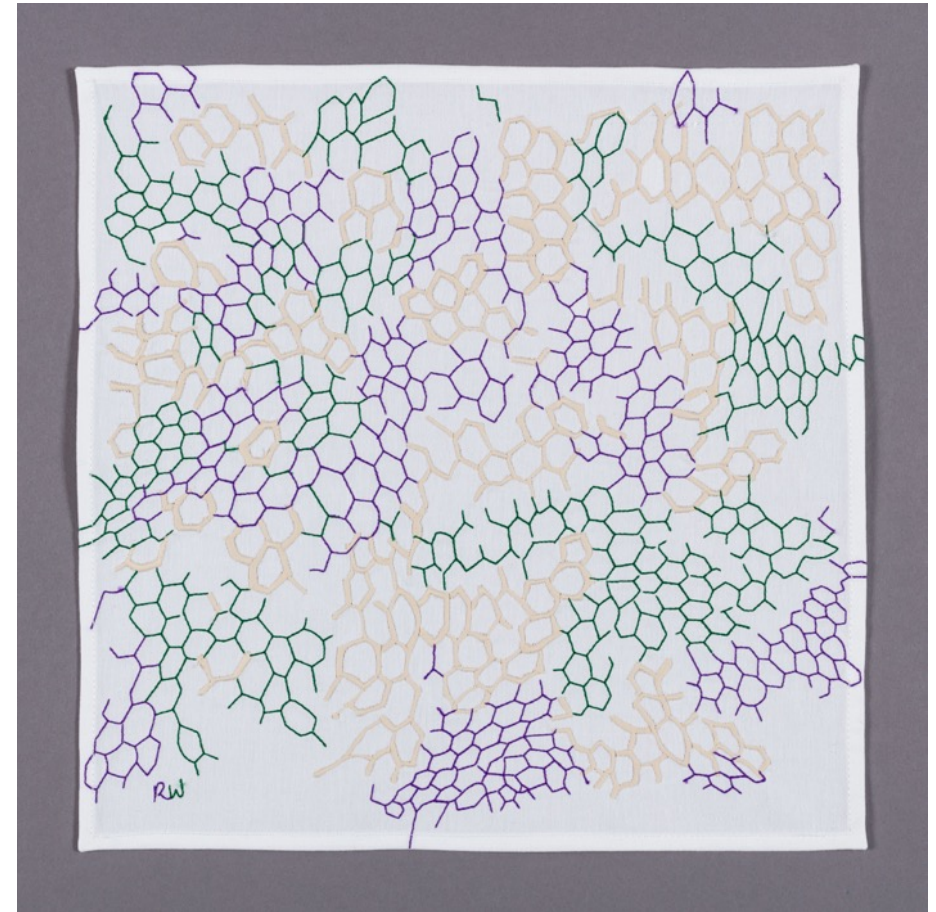


Suffragette handkerchief, 1912. Priest House, West Hoathly.

Content

The exhibition consists of 20 handkerchiefs each created in collaboration with the specialist embroidery team at LCF.

The artists are: Ghada Amer, Chila Burman, Anthony Burrill, Jo Cope, Dorothy Cross, Phoebe English, Molly Goddard, Mona Hatoum, Charlotte Hodes, Anne Howeson, Peter Kennard, Sarah Lucas, Heather Phillipson, Celia Pym, Daniel Ramoso, Anila Rubiku, Francesca Smith, Helen Storey, Sage Townsend and Rachel Whiteread.



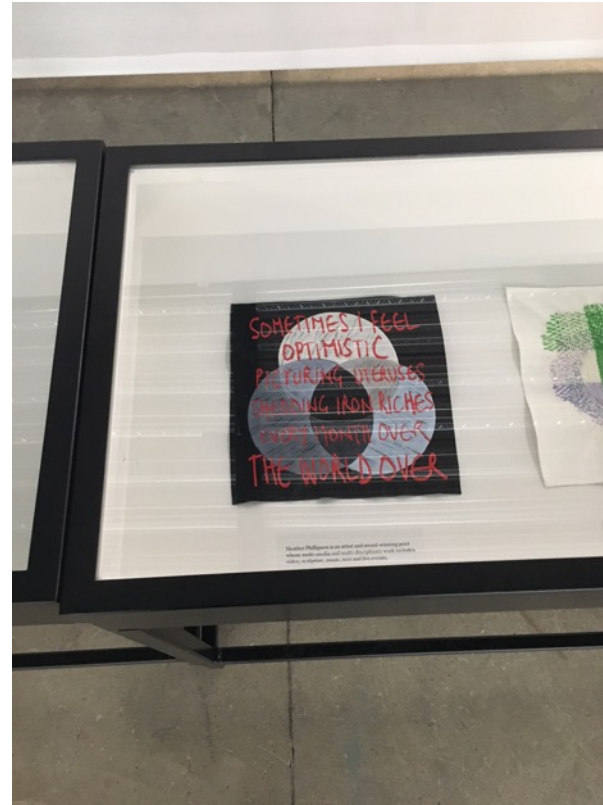
Handkerchief by Rachel Whiteread.

Specification

- The handkerchiefs are approximately 28cm², displayed in cabinets, dimensions are 2041mm x 300mm x 550mm (W x D x H) (4no. Stackable)
- Text accompanied the show included introduction panel + labels
- Also on display was the historical handkerchief with the embroidered signatures of the Suffragettes, loaned from Sussex Past.
- And a digital slideshow representing all of suffragettes who signed the 1912 handkerchief.



Installation images from Here East, Stratford

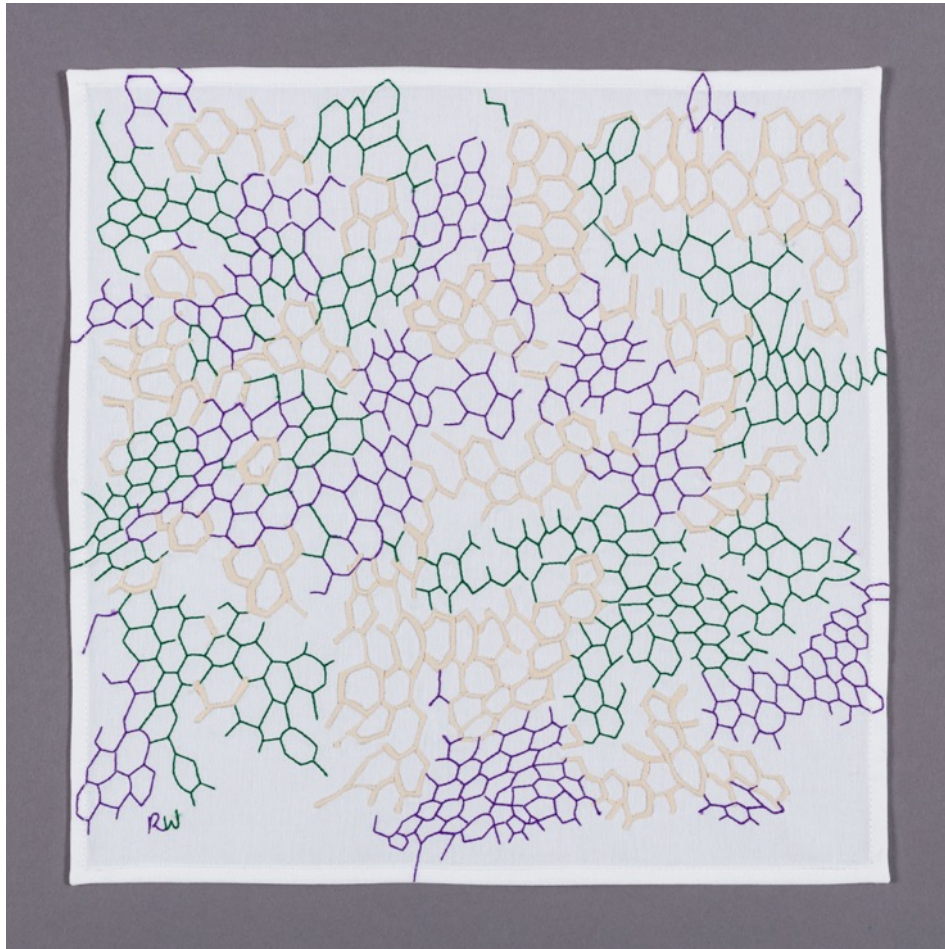


Sarah Lucas



Sarah Lucas is synonymous with the Young British Artists of the 1990s. Her characteristically bawdy visual language confronts sexism, sexuality, death and gender.

Rachel Whiteread



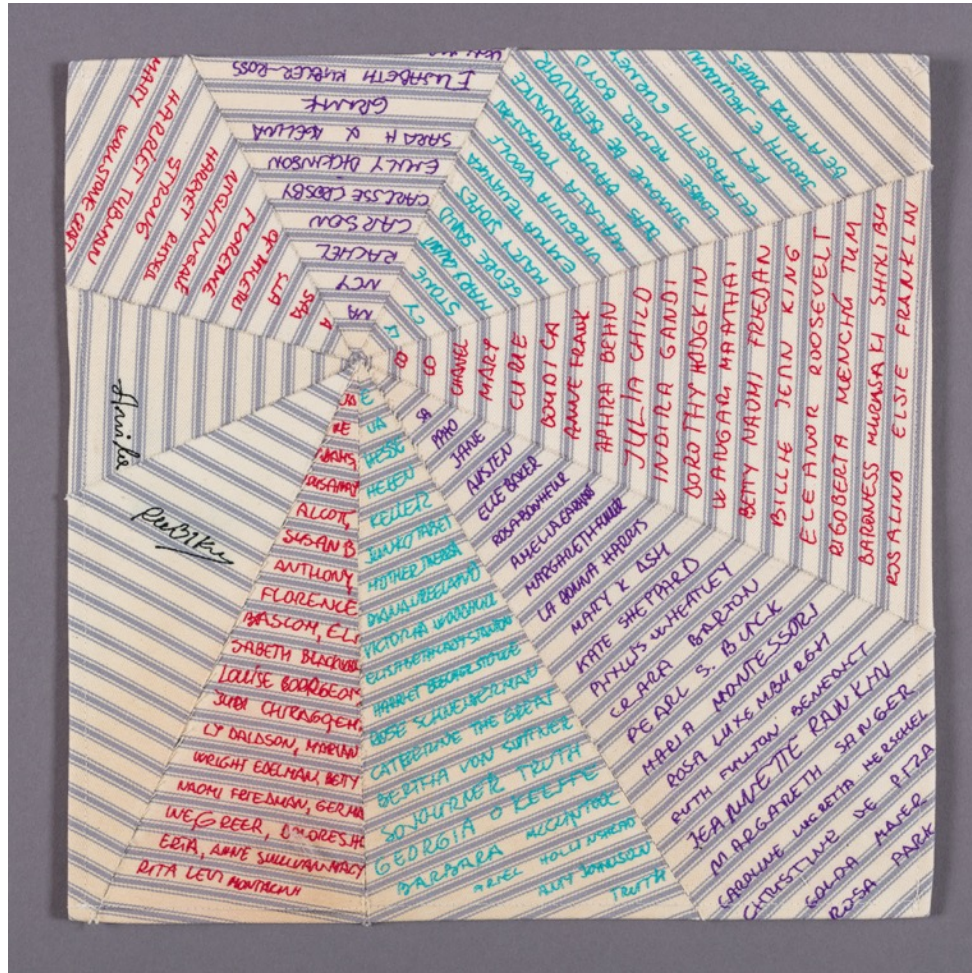
Rachel Whiteread is an internationally renowned sculptor whose practice has become synonymous with the negative space within or around everyday objects and architecture.

Ghada Amer



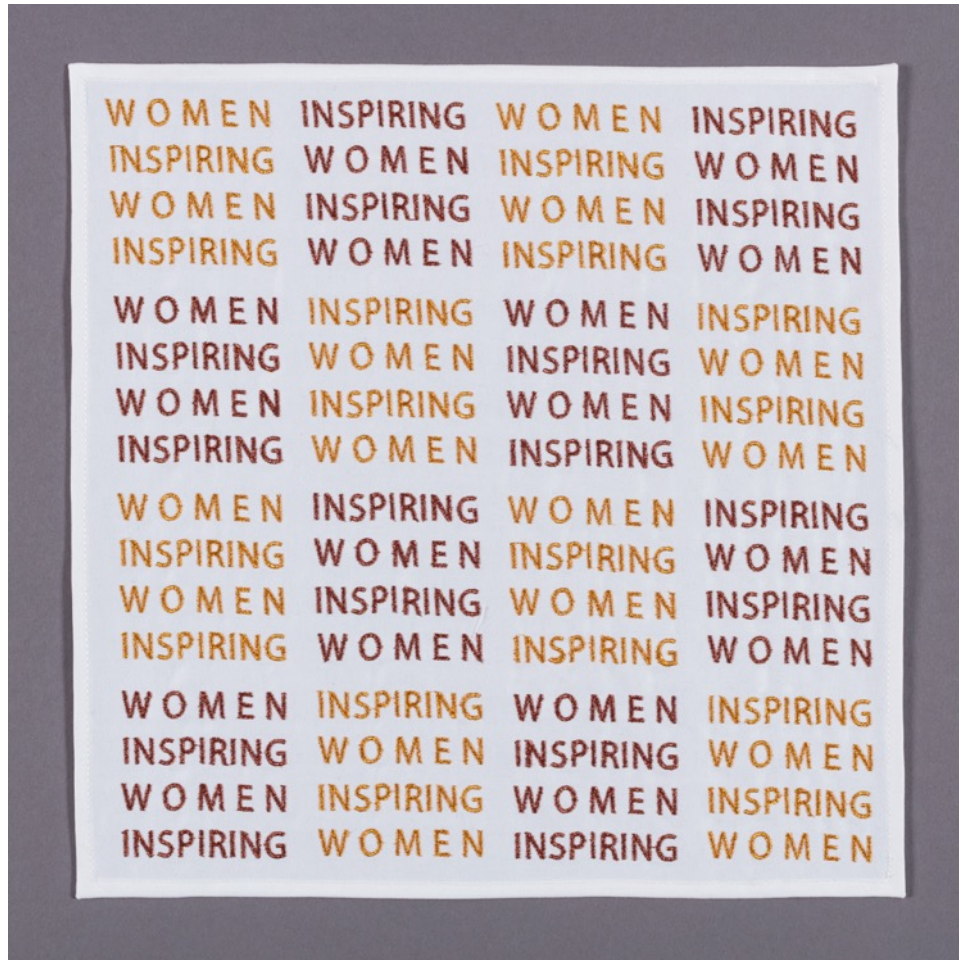
Egyptian-born artist Ghada Amer is widely known for her embroidered canvases with sexually charged scenes made tender by the use of a needle and thread.

Anila Rubiku



Albanian artist Anila Rubiku works across sculpture, installation, drawing and embroidery exploring socio- political themes including immigration, dictatorships and the justice system.

Mona Hatoum



Mona Hatoum challenges contradictions and complexities of today's world through juxtaposition of opposites, engaging us in conflicting emotions of desire and revulsion, fear and fascination.

Charlotte Hodes



Charlotte Hodes engages the languages of fine and decorative arts and works with archives to inform her collages which depict the motif of the female figure.

Peter Kennard



Peter Kennard uses photomontage to address major political issues of our times, including his work for the Campaign for Nuclear Disarmament movement during the 1970s and 80s.

Anthony Burrill



Anthony Burrill is a graphic artist and printmaker known for his text-based compositions which amplify everyday phrases through the boldness and simplicity of his designs.

Helen Storey



Helen Storey is a designer and academic whose research focuses on new technologies in the science and arts, emotional literacy, well-being and innovative environmental solutions.

Molly Goddard



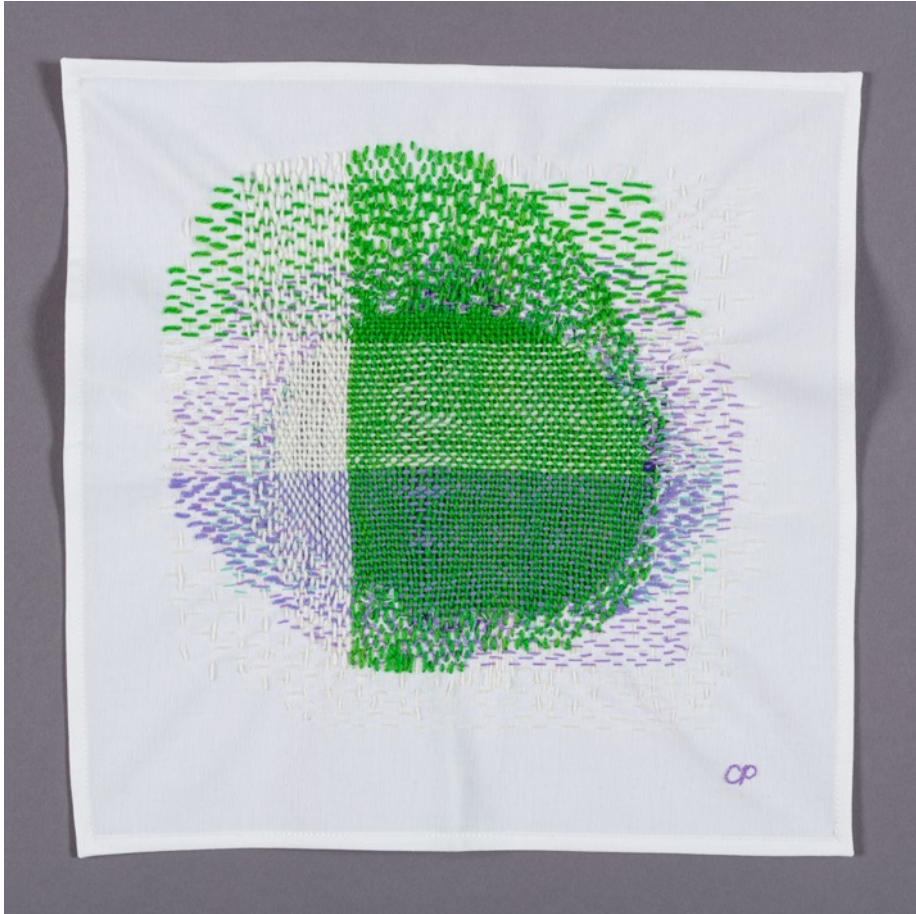
Fashion designer Molly Goddard applies traditional hand-craft techniques such as hand pleating, smocking and crocheting to collections that reflect on themes of special occasions.

Phoebe English



Fashion designer Phoebe English works against the principles of fast fashion by producing collections entirely in England with an interest in textiles innovation.

Celia Pym



Celia Pym is a textile artist fascinated by understanding objects through their materiality. Pym imbues new meanings and artistry into objects through mending and repair.

Chila Burman



Multi-media artist Chila Burman draws on her Indian heritage, fashion, Bollywood, politics of femininity, sexuality and authorship to explore experiences and aesthetics of Asian femininity.

Daniel Ramoso



Daniel Ramos explores the relationship between fashion, crafts and social studies, presenting aspects of the human condition such as gender, sex and body diversity.

Sage Townsend



Sage Townsend is an artist and designer/maker whose work explores cross-cultural dialogue around attitudes and aesthetic values relating to the female form.

Jo Cope



Jo Cope's work spans fashion, art and craft. Her hand-kerchief is a metaphor for the positively transforming and self-supporting woman, through the symbol of the vote.

Heather Phillipson



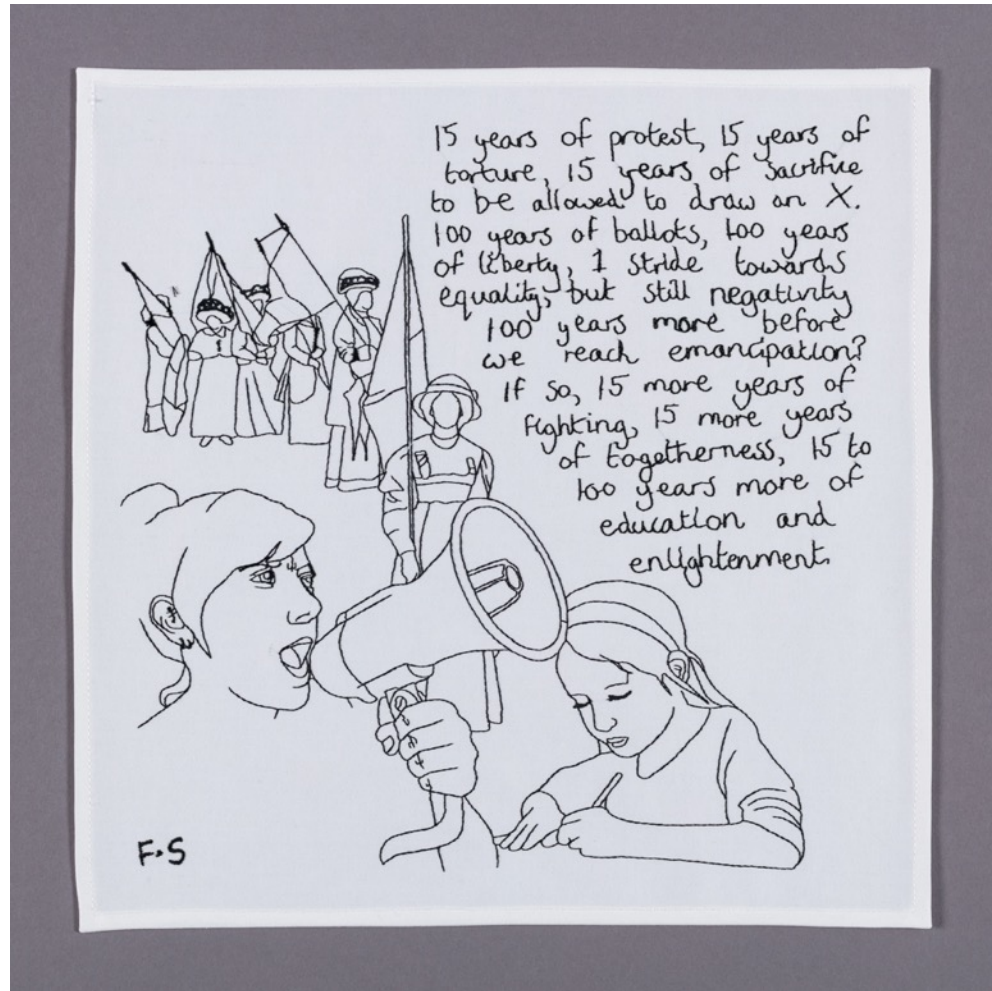
Heather Phillipson is an artist and award-winning poet whose multi-media and multi-disciplinary work includes video, sculpture, music, text and live events.

Anne Howeson



Anne Howeson is an artist and educator whose work focuses on socio/political issues and storytelling about everyday life, often dealing with shared memory and collective concerns.

Francesca Smith



Francesca Smith is a jewellery and accessory designer who use her work to challenge gender inequality in the pursuit of equal rights.

Dorothy Cross



Dorothy Cross, one of Ireland's leading international artists, works with diverse media, including sculpture, photography, video and installation. She is engaged with themes around sexual and cultural identity, personal history and memory.

Education programme and workshops

LCF's Senior Research Fellow, Archives, Susanna Corder, developed workshops with local community groups which expanded upon the role of the Suffragettes in securing votes for women. Alongside this, LCF's embroidery technicians worked with the community groups who embroidered their own motifs on women's rights onto handkerchiefs which were displayed during the exhibition.



Motive/Motif: Artists Commemorate the Suffragettes was co-curated by Charlotte Hodes Professor in Fine Art, LCF and Alison Moloney, Curator and Research Fellow, LCF

For further information please contact
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Handkerchief by Charlotte Hodes.
Photos of commissioned handkerchiefs: Peter Abrahams

OPEN DOORS

Vote 100

For Open Doors: Vote 100, UAL's London College of Fashion (LCF) and the V&A have organised two complimentary displays, presented alongside drop-in making activities. These explore the ways in which women throughout history have used creative means to voice their perspectives in pursuit of gender equality.

The starting point for **Motive/Motif: Artists Commemorate the Suffragettes**, organised by LCF, is a handkerchief embroidered in 1912 by women suffragettes who were imprisoned at Holloway Prison. Commissioned artists and students pay tribute to the suffragettes' collective struggle through their own embroidered interpretations.

Designing Protest, organised by the V&A, explores the significance of printed matter as a way of expressing and sharing feminist ideologies. The display showcases screenprinted posters made by See Red Women's Workshop in the 1970s and 80s. In the Radical Press printing area you are invited to view other posters from the V&A's collection and produce your own screenprint.

Textile 100, a collaborative project between LCF, UCL and the V&A, welcomes you to respond to the display by stitching your own handkerchief.

DESIGNING PROTEST



“Everybody draws, everybody has ideas, everybody prints.”

See Red Women’s Workshop, 2018

The production of printed material was central to the suffrage campaign. Posters were distributed widely to enlist support and to counteract negative portrayals of the movement in the press. Throughout the twentieth century, increased access to print technologies made poster-making an even more effective way of spreading messages of dissent and solidarity. By the 1960s it was well established as a tool for self-expression and political rebellion.

See Red Women’s Workshop was a feminist screenprinting collective that formed in London in the 1970s, as the women’s liberation movement in Britain gained momentum. With minimal means *See Red* made striking posters that contested the sexist stereotyping that governed many women’s everyday lives. They collaborated with women from a variety of backgrounds, empowering them to speak out about their own experiences.

The V&A has worked with two groups of young people to explore the issues that *See Red*’s posters address. Members of the V&A’s *CreateVoice* youth collective and GCSE Art and Design pupils from Langdon Park Secondary School have reflected upon the experiences of women today and recorded their perspectives. Langdon Park pupils have worked together to produce five new screenprinted posters about equality.

See Red Women’s Workshop posters

Protest, 1973

V&A E.86-2011

Given by Suzy Mackie, Pru Stevenson and Bronwen Rice

So Long As Women Are Not Free, 1978

V&A E.88-2011

Given by Suzy Mackie, Pru Stevenson and Bronwen Rice in memory of Sarah Jones, founding member of *See Red Women’s Workshop*

Alone We Are Powerless Together We Are Strong, 1976

V&A E.659-2004

Gift of the American Friends of the V&A; Gift to the American Friends by Leslie, Judith and Gabri Schreyer and Alice Schreyer Batko.

Black Women Will Not Be Intimidated, 1980/81

V&A E.91-2011

Given by Suzy Mackie, Pru Stevenson and Bronwen Rice

Sisters! Question Every Aspect of Our Lives, 1977

V&A E.87-2011

Given by Suzy Mackie, Pru Stevenson and Bronwen Rice and dedicated to Suzy Mackie, founding member of *See Red Women’s Workshop*

Women Hold Up More Than Half The Sky, 1986

V&A E.491-2013

Given by the Greenwich Mural Workshop

Further *See Red Women’s Workshop* posters may be seen at the V&A Lansbury Micro Museum in Poplar until September 2018, or viewed in the Prints and Drawings Study Room at the V&A, South Kensington.

www.lansurymicromuseum.com

Langdon Park Secondary School Art and Design pupils’ posters

Colours Don’t Define Us

Sumi Ahmed Begum, Khadeja Akthar Miah, Muneza Kamaly, Andrew Paul, Ellie Smith and Anisha Uddin

Women Have Potential

Esah Ahmed, Muhammed Muddassir Hussain, Muhammad Huzaifa and Mohammed Zaforakil Thalukder

#Bodygoals

Alisha Begum, Nabilah Chowdhury, Nishat Miah and Humayrah Siddique

#WHY?

Makeba Hodges, Madiah Khan, Shamima Khatun, Leteesha Wakeford and Fateha Zinnat

End Stereotypes

Neha Ahmed, Shoa Ahmed, Lisa Bui, Sadi Chowdhury, Taniya Khanam and Ria Solanki



museuminabox.org



TEXTILE

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During the suffrage movement, women from all parts of the country and from a variety of age groups and social standings participated in militant demonstrations to further their cause. Women imprisoned for their political activism took to embroidering handkerchiefs and reclaimed textiles in the prisons' limited exercise periods. Their craft became a covert act of resistance. Under enforced silence, and with writing paper prohibited, their deliberate stitches documented their collective experiences and served as statements of their solidarity.

Textile I00 is a collaborative project by LCF, UCL and the V&A, working with residents of east London to explore the connections between women's history and the embroidered word.

We invite you to add to the display by designing and embroidering a handkerchief of your own.



MOTIVE / MOTIF

Artists Commemorate the Suffragettes

ual: london college
of fashion

A handkerchief, displayed here today, bears the embroidered signatures of imprisoned Suffragettes who participated in window-smashing marches in 1912. The object belies the women's struggle and reveals their bond with the embroidered word.

Until educational reform in the 20th century, girls were often taught to sew the alphabet before they learned to write it in lead or ink. The needle gave women agency in education, employment and, where economically and materially possible, in their creativity and self-definition.

London College of Fashion, UAL, has invited 20 established and emerging artists to each create an embroidered handkerchief in homage to these women. Our BA students have made collaborative responses through hand craft and digital embroidery and print.

CREDITS

Motive/Motif has been organised by London College of Fashion, UAL, with co-curation by Charlotte Hodes and Alison Moloney; embroidery by Harriett Brown and Yosana De Ceita; technical coordination by Sophie Jelinek; project coordination by Lotte Allen and Laura Thornley.

Special thanks to Laura Bell, Frances Corner, Ann Jones, Laura Gander-Howe, Siaw Lee Priddle, James Putnam, Steve Leggett, the Sussex Archaeological Society and the artists.

Designing Protest has been organised by the V&A. With thanks to Museum in a Box, Cultivators, Hawa Khan, Nicole Jones, *CreateVoice* members, Langdon Park School Year 10 pupils, Natalie Gray, Gulden Rifat, Catherine Flood, Zorian Clayton and founding members of *See Red Women's Workshop* Suzy Mackie and Pru Stevenson.

Textile 100 has been organised by UCL, UAL's London College of Fashion and the V&A. With special thanks to Harriett Brown, Susanna Cordner, Khadeja Chowdhury, Blythe House staff and the Bromley by Bow Centre.

Exhibition design by vPPR Architects
Graphic design by Rose Nordin

