

Curated By You: Multidisciplinary Artist Stewart Francis Easton Experiments
Stitching on Linen

Description



Wool on FS BLEACHED Heavyweight Linen

Tell us a bit about yourself and what you do

My name is [Stewart Francis Easton](#) and I am a multidisciplinary artist based in London. My practice centres around stitch and exploring ways to allow the process of hand stitching to feed into other areas of my life.

Why do you use fibre?

I started off stitching as a way to create a weight of line which wasn't available and possible with a pen, brush or pencil. Over time though after much contemplation on the subject of stitch, gender and materials I have begun to understand it as a more rounded context of life, and the decisions we make with our individual life paths. Due to this, I see stitch (from a

personal perspective) as a choice to live and create in an unexpected way, to remove oneself from societal expectations of roles and masculinity.



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What do you like to listen to when you're working (and why)?

Music is an important part of my creative process. At present most of my stitching / music centres around cassette and records. I mostly listen to ambient, contemporary compositions on record and new age tapes which I collect. So contemporary ambient music, and new age music from the 80s/ 90s. The slow flow of these sounds feeds into my abstract stitch work allowing space within the work.



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As a child, what was your first encounter and memory of beauty?

I grew up in Coventry, UK on a council estate which was on the outskirts of the city. Due to this, it was pretty green so I was lucky in this sense. I used to do a lot of sports so was always outside in the fields, so I kind of took this for granted.

I was more blown away by man-made objects.... big structures. Two stick out in memory which blew my young mind. One was the Intercity 125 train. I used to collect numbers of trains, so I would sit on a fallen log in the field by the train track and write the numbers on the side of the trains down. Intercity 125 was my favourite – so modern and forward thinking. Has such a great shape.

The other structure was a huge tank of some form which was over the other

side of the train track for where I would sit. I'm not sure what was stored in the tank but it always reminded me of a giant washing up liquid bottle.

Where is home and how does it affect what you do?

I currently live in North London with my partner who is also an artist (editor's note: [Claire Scully](#)). I'm real lucky in that I'm constantly inspired by the work she makes which pushes me on to be better.



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Name a book that you've recently read which inspired you and why?

The last book I read was Being Ram Dass by Ram Dass and Rameshwar Das. Such a beautiful inspiring autobiography. I'm a big lover of Ram Dass

and find solace, inspiration and joy in all he said and wrote. I knew most of his life story, but in Being Ram Dass you are introduced to the everyday normal man.

What was the first thing you ever remember making on your own? Tell us about this memory.

I remember making a knight's helmet out of paper and tape. I must have been about seven. It was the first time I had made something 3D – it kinda blew my mind.



Paint and Wool on Stitches made onto FS BLEACHED Heavyweight Linen

Who are your muses and inspiration?

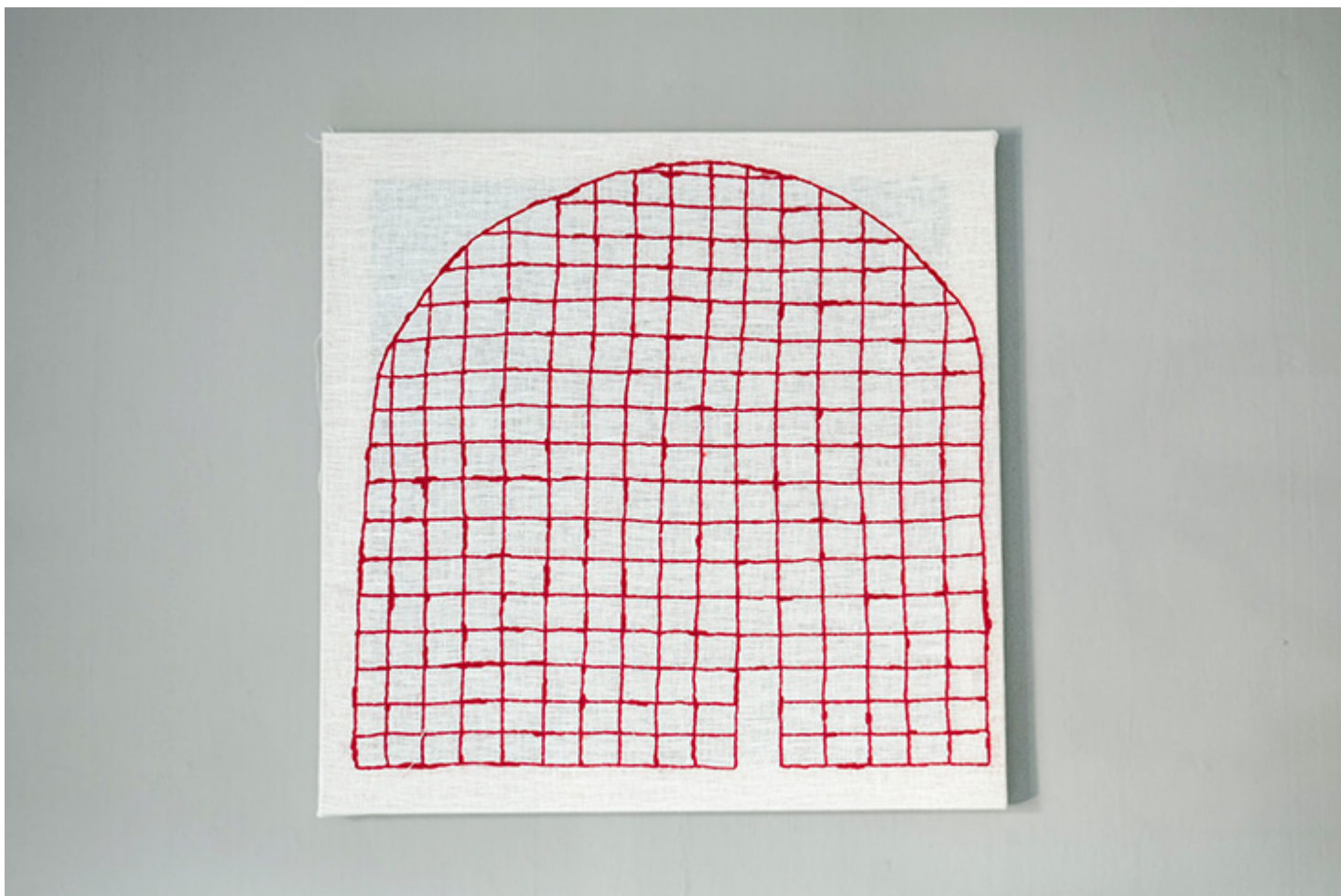
Ram Dass is the main inspiration – more so in how to live a compassionate,

kind life. Creatively – I have so many folks who inspire. Mostly painters- Philip Guston, David Hockney, the Albers, Ellsworth Kelly. I adore the Gees Bend quilters and Asafo flags.... music though is where I get most inspiration Terry Riley, Laraaji, Grateful Dead, Spacemen 3so much. I should have been a musician.

How important is it to make something with your hands?

I feel the importance of handwork for me is massive. The connection which occurs when making just isn't possible sat in front of a screen. Although there is a creative flow when writing or creating digitally, there is a difference when working with the hands in the manner of making.

It's almost like the light you get in winter. It enables you to function and interact with the world, but the light you get in spring/ summer charges you and lifts you.



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What does success mean to you?

Whoar! Success to me means being able to continue living a creative life.

What have you chosen to make out of FS linen and why?

I haven't really stitched on linen before, I always use cotton canvas so I have approached working with FS linen in an experimental way. Therefore I have wanted to stitch in a different way.

I have decided to stitch with wool, and have a play around with sewing with it. Almost like giant sketchbook work. From these experiments, I plan to make three, maybe four wall pieces.



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