



JAMES FOX, TEXTILE ARTIST EXHIBITION

‘CUT FROM THE SAME CLOTH’

PRINTS, SCULPTURES & SOUNDSCAPE –
MULTIPLE HERITAGE SITES IN PENNINE LANCASHIRE AND LANCASTER

Photo credit Huckleberry Films



SUPPORTED BY THE WEAVERS UPRISING BICENTENNIAL
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www.weavers-uprising.org.uk

INTRODUCTION: ‘CUT FROM THE SAME CLOTH’

As part of the commemorations of the bicentennial of the 1826 Lancashire Weavers Uprising, textile artist James Fox has created a new exhibition.

A multi-part exhibit, it is being displayed simultaneously in several local settings from the end of April – early September *.

These venues include:

- The Whitaker Art Gallery & Museum, Rawtenstall
- The Haworth Art Gallery, Accrington
- Helmshore Mills Textile Museum, Helmshore
- Weavers Cottage, Rawtenstall
- Bacup Museum, Bacup

The artworks will be brought together for a weeklong final exhibition in C Wing at Lancaster Castle in October 2026 and will be accompanied by talks and other related events.

More detailed information will be released in the lead up to the exhibition.



James outlines the context for his commissioned exhibit:

“My work draws on the events of April 1826 and their lasting links to working class struggle and culture. Through a range of creative processes, it commemorates the lives of those who were killed during conflicts over labour and social conditions. The work connects local histories of resistance to wider traditions of working-class culture and collective memory, highlighting the historical fight for social justice and emancipation.”

www.jamesfoxtextileartist.co.uk

[Instagram/jamesfoxtextileartist](https://www.instagram.com/jamesfoxtextileartist)

* Specific locations, times & openings will be published online by the end of April 2026 at www.weavers-uprising.org.uk/2026-events/

COLLABORATIVE ARTWORKS

The artwork exhibited has been created by James Fox in collaboration with actor Maxine Peake, sound artist Neil Iceton, stonemason Alan Ward, printers Alexander Maverik and Iron Press Printmaking, musician Andrew Greenhill and academics David Scott and Kate Hurst.

*Value the 'whole' person in the creative process,
aim to blend beauty, utility, and human skill.*

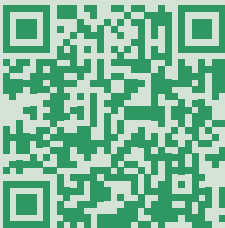
William Morris

SOUNDSCAPE

Central to the artwork is a five-minute soundscape featuring Maxine Peake.

Neil Iceton created this piece using Maxine Peake's voice to build a layered soundscape that carries memory across generations. It commemorates those killed at Chatterton and those who suffered through the economic hardships that followed. Industrial textures frame the narrative, while a fiddle lament played by Andrew Greenhill, based on the nineteenth century protest tune 'Song of the Times', underscores themes of loss, resistance, and working-class history. The script was written by David Scott as part of The Open University Rise Up project.

You can listen to the Soundscape
by scanning the code here



COMMEMORATIVE STONES

This part of the artwork was produced in collaboration with stonemason Alan Ward.

Each stone bears the name of one of the six individuals killed in 1826 when troops were deployed to disperse crowds protesting the severe poverty imposed on weavers and their families by mill owners prioritising profit over people. Near the top of each carving, a shuttle is engraved as an emblem of the weaving trade. A small hole is drilled through the stone at the point where thread would pass; this holds a red satin ribbon embossed in gold with the names of children under the age of 5 identified in archival records by Kate Hurst and David Scott, who died as a result of extreme poverty, hunger and related illnesses during this period.

When the stones are brought together later in 2026 at Lancaster Castle, the ribbons will be joined, symbolically reconnecting these names across time. In doing so, the work restores voice and recognition to those whose lives and deaths form part of the wider history of working-class struggle.



COLOURING THE PAST: THE PRINTED ARTWORK AND HISTORICAL DYES

The following printed works draw on the principles of William Morris, whose use of pattern functioned not simply as decoration, but as a creative language addressing social injustice and affirming the value of craftsmanship in the face of industrial exploitation. Here design operates as more than ornament, it seeks to introduce beauty and coherence into everyday life.



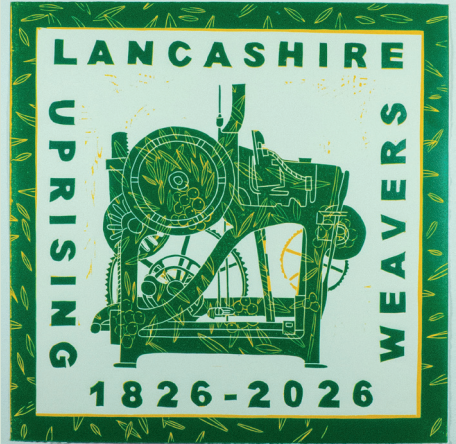
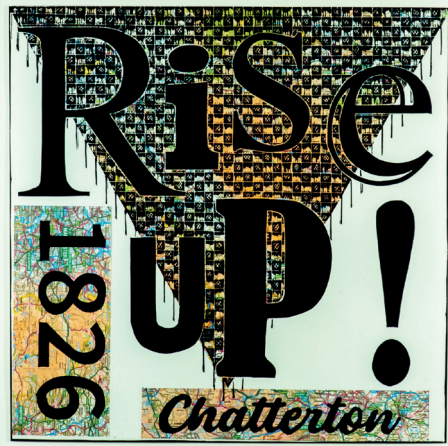
Works produced in collaboration with Alexander Maverik Printing:

A design developed from James Fox's drawings in response to the 1826 Chatterton Massacre, has been repeated and printed onto pure linen. The pattern appears in four colourways, reflecting the natural dyes used in the textile industries at the time. The dye plants themselves form part of the design and include madder, weld, woad, and indigo.

The printed linens are developed into cushions, further reflecting Morris's commitment to skilled making and the integration of art into the domestic sphere - expressed in his principle "Have nothing in your houses that you do not know to be useful, or believe to be beautiful".

Lino print works:

A series of hand cut lino prints have been produced and printed at Iron Press Printmaking in Lancaster. The works are all 45cm x 45cm and printed onto 125 Gram Canaletto paper. The works are float mounted within a natural Ash frame that measures 55cm x 55cm.



This series of prints use the term Rise Up! to replace the state sanctioned term of 'Riot' to depict the events of April 1826 in Lancashire.

The connotations associated with the different terms allow two completely different accounts of events. The term 'riot' would indicate an out-of-control situation that would require an intervention to be implemented, in which to restore order. The term 'rise up' on the other hand would indicate a justifiable movement in which to fight injustice. In swapping these terms, the narrative is switched and the implication of events is changed - a rewriting of history is enabled.

In the background of the composition, a weaver's shawl is stretched and displayed prominently as a symbol of female labour and emancipation. More than a garment, the shawl became closely associated with working-class identity during the Industrial Revolution.

One print within the series includes an additional layer: fragments of an Ordnance Survey map of Lancashire, cut and placed beneath the printed shawl and text. This remapping references the division and parcelling of land under the Enclosure Acts, grounding the events in their geographical context and making their historical foundations materially present.

THE ORIGINAL 'RISE UP!' BANNER

The Rise Up Banner was created by James Fox in 2024 (following a successful Crowdfunder campaign by the WUBC, supported by Lancashire County Council, Cultural Services/ Spacehive).

The commission of a large, handmade textile banner from James, enabled a distinct visual focus for a series of remembrance events organised by the WUBC; as a unique representation of the Weavers Uprising it will become a lasting legacy.

The banner will be on display during the commemorative period at The Whitaker and The Haworth.





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