



**TEXTILE AND PLACE**  
**12/13 April 2018**  
**Manchester**

**DELEGATE PACK**

The conference hosted by Manchester School of Art and the Whitworth, The University of Manchester draws upon histories and contemporary associations and practices of textile which are linked to place.

Textile as a socially dynamic, communicative and active material offers a rich seam of enquiry into how textile participates and influences how we live. This conference seeks to examine how textiles connects with the idea of place in its histories, its production, sustainable future ecologies and in its narratives of migration, sociability and politics.

Textiles as materials are deeply linked to certain places, with associated specialist skills. They signify the nature of cultural identity, particularly relevant in the current socio-economic, political and global developments with Beyond Borders, an exhibition on South Asian textiles on at the Whitworth, providing context to this discussion.

**Please share your experience, photos and comments on social media:**

**#textileplace2018**

**t: @McrSchArt @WhitworthArt**  
**I: @mcrcchart @whitworthart**

**Free wi-fi: BTWi-fi\_ManMet**

## Keynotes

### Thursday 10:00 BZ403, Manchester School of Art

**LUBAINA HIMID**, winner of the Turner Prize 2017, is a contemporary African artist and Professor of Contemporary Art at the University of Central Lancashire in the north west of England. Her art focuses on themes of cultural history and reclaiming identities. She was one of the first artists involved in the Black Art movement in the 1980s and continues to create activist art which is shown in galleries in Britain, as well as worldwide.

### Thursday 13:45 BZ 403, Manchester School of Art

**CATHERINE HARPER** is Deputy Vice-Chancellor of University of Chichester. A visual artist before turning to writing, Catherine's sculpture, performance and public arts practice has been exhibited in the UK, Ireland, and internationally from North America to Japan. She has been Artist-in-Residence at the Irish Museum of Modern Art, the Canadian Banff Centre for the Arts, Finland's Nordiskt Konstcentrum, and the National Museum of Prague. Her work is held in many private and public collections, including those of the Irish Government, the UK's National Health Service Trust, and the Tyrone Guthrie Centre. As Professor of Textiles, she is Editor of *TEXTILE: Cloth & Culture*, and author/edited the four-volume *Textiles: Critical and Primary Sources* (Bloomsbury, 2012).

### Thursday 18:30, the Whitworth

**RAISA KABIR** is an interdisciplinary artist, who utilises woven text/textiles, sound, video and performance to translate and visualise concepts concerning the politics of cloth, labour and embodied geographies. She addresses cultural anxieties surrounding nationhood, textile identities and the cultivation of borders; as well as examining the encoded violence in histories of labour in globalised neo-colonial textile production. Her (un)weaving performances comment on power, production, and the body as a living archive of collective trauma. She has participated in residencies and exhibited work at The Whitworth, The Tetley, Raven Row, Textile Arts Centre NYC, and The Centre of Craft Creativity and Design NC.

### Friday 9:30 BZ403, Manchester School of Art

**KATE FLETCHER** is a fashion sustainability pioneer and design activist. She is a Research Professor at University of the Arts, London. Kate's pioneering work in the field, which ranges from developing 'slow fashion' ideas and practice to directional sustainability projects, including Fashion Ecologies and Local Wisdom which has engaged thousands of people worldwide with the 'craft of use' and 'post-growth' fashion. She is founder of the design for sustainability consultancy Slow Fashion where she works with companies, educational establishments and non-governmental organizations to foster change towards sustainability. She is also recognized as an inspirational speaker.

### Friday 14:00 BZ403, Manchester School of Art

**LESLEY MILLAR** is Professor of Textile Culture, Director of the International Textile Research Centre at the University for the Creative Arts, ran her own weave studio for over 20 years before becoming an exhibition curator specialising in textiles. These have included 11 major international touring exhibitions: 'Revelation' (1996-98), 'Textural Space' (2001), 'Through the Surface' (2003-05), '21:21 – the textile vision of Reiko Sudo and NUNO' (2005-7), 'Cloth & Culture NOW' (2008), 'Cultex' (2009-11), 'Lost in Lace' (2011-12.), 'Cloth & Memory {2}' (2013), 'Kawaii: crafting the Japanese culture of cute' (2015), 'Here & Now: contemporary tapestry' (2016-17) and is currently working on 'Weaving News Worlds' for The William Morris Gallery London, opening June 2018. She was Principle Investigator for the EU project 'Transparent Boundaries' (2012-14) with partners in Denmark, Greece and Italy. She writes regularly about textile practice in Britain and Japan including co-editing, with Alice Kettle, the book 'Erotic Cloth' for Bloomsbury Academic (published February 2018).

## Day 1 Schedule

THURSDAY 12 APRIL 2018

Manchester School of Art

9:00 Registration. 10:00 start.

	ROOM 1 - BZ403	ROOM 2 – BZ103	ROOM 3 - BZ303	ROOM 4 – BZ 308
10:00 – 11:00	(BZ 403) Welcome & Keynote by <b>Lubaina Himid</b>			FILM SCREENINGS 11:00-13:45 and 14:25-17:20
11:05 – 12:40	SOCIAL ENGAGEMENT Re-imagining Social Spaces	COLLECTING The Place of the Archive	DISPLACEMENT Politics of Migrations	
12:45 – 13:45	Lunch + THE HOLDEN GALLERY CHROME YELLOW BOOKS			
13:45 – 14:20	(BZ 403) Keynote by <b>Catherine Harper</b>			
14:25 – 16:05	SOCIAL ENGAGEMENT Textile Narratives in Private and Public	SUSTAINABILITY Sustainable Methodologies	DISPLACEMENT Displacement of Styles and Techniques	
16:05 – 16:15	Coffee and tea with cake and fruit			
16:20 – 17:20	FORUM 1 Global Narratives and Histories	FORUM 2 Documenting Decay and the Everyday	FORUM 3 Places: Sites	

PLEASE NOTE: rooms and times may be subjected to minor changes  
+ THE HOLDEN GALLERY - Patrizia Costantin, machines will watch us die,  
(Grosvenor Building, Manchester School of Art). Opening times: Monday-Friday 12-6PM



Forum



Sustainability



Displacement



Collecting



Architecture



Social engagement

## SCHEDULE

10:15 Keynote: Lubaina Himid / BZ403

11:05 – 12:40 PANELS

### SOCIAL ENGAGEMENT

**Re-Imagining social spaces / BZ403.**  
**Chairs Penny Macbeth and Amy George**

Penny Macbeth, A matter of life and death

Stephen Dixon and Alison Welsh, Refuge: Ropner's Ghost Ship: engaging with contemporary issues in the site-specific context of the museum

Sera Waters, Unsettling settling: the ghosts within domestic textiles

Belinda Mitchell and Trish Bould, Weaving Space: from the inside out

### COLLECTING

**The Place of the archive / BZ103.**  
**Chairs Uthra Rajgopal and Hannah Leighton-Boyce**

Alison Slater, Encountering digital materiality in the Helen Storey Foundation Archive

Donna Claypool, The History of Textiles in Bolton – The Archive Collection as Historical and Creative Enquiry

Andrew Bracey, Danica Maier, Bummock: New Artistic Responses to Unseen Parts of the Lace Archives

Maryanne Saunders, Women taking the cloth: fabric and the Jewess' body in the work of Jacqueline Nicholls

### DISPLACEMENT

**Politics of Migration / BZ303.**  
**Chairs Alice Kettle and Dominique Heyse-Moore**

Mona Craven, Reflecting a diaspora: in-between whiteness and indigo resist

Precious Lovell, Warrior women: The Transformative Culture of Cloth in Bahia

Maria Photiou, Weaving in Exile. Exploring Narratives of Migration and Loss

Lydia Wooldridge, Materialising Migration: Weaving the Mashrabiya

13.45 pm Keynote: Catherine Harper / BZ403

14:25 – 16:05 PANELS

### SOCIAL ENGAGEMENT

**Narratives in private and public / BZ403.**  
**Chairs Penny Macbeth and Amy George**

Sarah Joy Ford, Queer Quilts: Toward an Exhibitionist Domesticity

Eliana Sánchez-Aldana and Tania Pérez-Bustos, Weaving politics: analysis of forms of textile expression in fourteen costureros in Bogotá, Colombia

Susan Campbell, Here and/or there: the binary dynamics of the textile

Kathleen Vaughan, The ethics and practicalities of place and belonging: An artist's textile cartography of home and away

### SUSTAINABILITY

**Sustainable methodologies / BZ103.**  
**Chairs Uthra Rajgopal and Melanie Miller**

Claire Wellesley-Smith, The Red Bed

Linda Row, Natural levels of copper in fungi used as protection in wearable textiles for the electrically sensitive population

Anne Peirson Smith, Turning mud into soft gold: the appropriation of Canton mud silk by contemporary designers as heritage brand story

Annie Coggan, The Smocking Chair; An investigation into the historical functionalism of smocking

### DISPLACEMENT

**Displacement of styles and techniques / BZ303.**  
**Chairs Alice Kettle and Dominique Heyse-Moore**

Claire Barber, The Train Track and the Basket: The aesthetic dimension of textiles within a site-specific practice

Julie Halls, Made in Manchester, worn in Africa: textiles, cultures and contexts

Anna Dumont, Migratory Patterns: Fortuny Textiles and the Mediterranean in Shezad Dawood's Leviathan

Luz Neira García, The place out of place

16:20 – 17:20 - FORUMS

**Global narratives and histories / BZ403.**  
**Chair Alice Kettle**

Faye Power, Practice | Process | Place: A study of urban walking practices and the process of narrative cartography

Jess Jones, Lost Weavings of Atlanta: Mapping Historic Textile Works, Remnants, and Removals

Katy Beinart, 'My life is but a weaving': mapping and making visible traces and threads of belonging and belief.

**Documenting decay and the everyday / BZ103.**  
**Chairs Penny Macbeth and Lesley Raven**

Joanne Pilcher, Aboriginal Australian textiles from the Northern Territory: In and Out of Place

Clare Lane, Soft Picture – Remaking the derelict

Helen Marton, Reinterpreting Archaeology: The post depositional life of a domestic artefact and the extension of its biography through digital craft practice

Victoria Brown, 1440: Ordnance disorder – A textile work made to mark the redevelopment of Graylingwell Mental Health Hospital. Chichester

**Places: Sites / BZ303.**  
**Chairs Melanie Miller and Hannah Leighton-Boyce.**

Fiona Hackney, Maker-centric: place-based textile engagements

Owoeye, Omotayo Idowu Oke, Sex, Water and Symbols: Reflections on Alkaline Water Production in Indigo Textile Dyeing Production Processes in Osogbo, Nigeria.

Hilary Edwards-Malam, Making People, Not Products.

Jill Rodgers and Lily Rodgers, How did clothing rationing and government thrift initiatives, inform a young woman's wardrobe in 1945 and what can we learn from this in 2017?

### FILMS: All Day / BZ308

Sonia Ashmore and Sascha Reichstein, a film interpretation of John Forbes Watson's Textile Manufactures of India

Cecilia Heffer, Drawn Threads: Re Imagining Place Through Material Making

Kathy Oldridge and Trish Bould, Warp Scaffold

Emma Osbourn, Film as Textile site

Lynn Settrington, Threads of Identity

Peter Spence of Natural Cinema and stills by Jonathan Turner, Refuge

## Manchester School of Art

Thursday 12th April Day 1

### Jennifer Reid, Ballad - The Bury New Loom.

The Bury New Loom is a song that was popular in the 1840s as a broadside and probably enjoyed by people in Lancashire and Manchester before this through the oral tradition. The Bury New Loom is a great example of industrial song because it covers almost all ground. It includes dialect, industrial terms, sexual imagery and machinery rhythm. It can be put to a number of tunes, most famously sang by Harry Boardman to one tune in particular. This tune can be clog danced to in the Lancashire style, the rhythms suit it perfectly.

#### BIO

Jennifer Reid is a performer of 19thC Industrial Revolution broadside ballads and Lancashire dialect work song. After volunteering at Chetham's Library and the Working Class Movement Library, Jennifer completed an Advanced Diploma in Local History at Oxford University. Jennifer's work now takes her to Bangladesh. You can see Jennifer's work on BBC2 with the Hairy Bikers; on Radio 4 with Eliza Carthy; on BBC1 with Mark Radcliffe and on Radio 6 making a point: [www.bbc.co.uk/programmes/p031cmzf](http://www.bbc.co.uk/programmes/p031cmzf)

## The Whitworth

### Raisa Kabir

Performance at the Whitworth / Starts at 6.30pm / Free entry

#### Build me a loom off of your back and your stomach

Build me a loom off of your back and your stomach... is a performance of durational dance, distance and diaspora. The artist Raisa Kabir weaves and dances, carrying the lengths of cloth-making labour throughout the gallery space. A visualisation of dislocated geographies, the weight of ongoing trauma, and their ghosts.

## ABSTRACTS

THURSDAY: 11:05/12:40. PANELS

### Re-imagining Social Spaces / BZ 403

#### ■ Penny Macbeth, A matter of life and death

The Paracas Textile 300-200 BC held in the British Museum is one of our earliest examples of socially engaged or socially enacted cloth. It presents us with an insight into ritual, social value and care at one of the most significant moments of a human life one's death. The highly intricate woven and stitched fragments form part of a mummy bundle a decorative cloth swathed in layer upon layer of plain cotton fabric. (MacGregor, 2010) The active use of cloth punctuates our human lives. This paper will draw on archival sources, lived experience and artists' works to explore this idea further.

#### BIO

Penny Macbeth is Dean of Manchester School of Art, at Manchester Metropolitan University. Her research focuses on cloth as a catalyst for change, hope and activism, her work is specifically focused on the practitioner's engagement with cloth, through a series of case studies and evaluations of her own and others community outreach projects.

#### ■ Stephen Dixon and Alison Welsh, Refuge: Ropner's Ghost Ship engaging with contemporary issues in the site-specific context of the museum

Our paper and presentation would focus on the site-specific textile sculpture Refuge: Ropner's Ghost Ship, an Arts and Heritage commission made in response to the Preston Park Museum collections. Refuge took the ethereal form of a merchant ship, dramatically lit from within, to evoke Teesside's maritime history and, specifically, the shipbuilding legacy of the Museum's former owner, Robert Ropner. The work combined Welsh's use of textiles to evoke resonances of time, place and memory (Another Peace, 2012) with Dixon's use of the ship-form as a metaphoric vessel of narrative (Monopoly, 2009). The work highlighted the historic narrative of Robert Ropner (an 'economic migrant' who travelled from Germany as a teenage orphan and subsequently became a key figure in Teesside's shipping and ship-building industries) as a method of questioning contemporary attitudes to immigration and the 'value' of migrants, as revealed by the Brexit vote to leave the EU. The multiple textile banners that make up Refuge exploit the varying luminosity of different fabrics (cotton organdie and cotton interfacing) to reveal the ghostly form of the Ropner merchant vessel Somersby when illuminated by ultra-violet light.

The project examines how textile installation can engage with contemporary political issues in the site-specific context of the museum, and how a museum's own collections can be used to inform and amplify this narrative. The site was of particular significance, as Ropner had previously owned Preston Hall, and had built the billiard room which was chosen as the site for the installation.

The public museum has increasingly become both site and subject for art installation (Putnam, 2001) and textile installation has become an established medium for public engagement within a museum context (Setterington 2017). Refuge advances this practice-led debate, through a direct and focused engagement with the local history, the collections and the audience of one particular museum.

#### BIO

Stephen Dixon is Professor of Contemporary Crafts at Manchester School of Art. His career as a maker is defined by a commitment to socially and politically engaged practice, and a belief in the ability of craft to engage the public imagination and to make a difference.

Alison Welsh is Head of Fashion Research for the Manchester Fashion Institute at Manchester Metropolitan University. She is a practicing fashion designer who works with communities and museums, advocating fashion and textiles as an instrument for sustainability and social change.

#### ■ Sera Waters, Unsettling settling: the ghosts within domestic textiles

Australia, like all colonised nations, is littered with ghostscapes: haunting aftermaths which pulse with unknown and unknowable histories. My research focuses upon home as a site where unrecognised pasts linger. In particular I dwell upon family home-making practices to investigate 'genealogical ghostscapes' and how ghosting traditions have been passed along generationally. Since 1838 English, German, Irish and Scottish ancestors have settled across South Australian regions, both possessing and dispossessing simultaneously. Line by line (particularly spreading along female lines) they have recalibrated this country with domestic matter, imported rhythms and patterns of home-based labour; including making comforting textiles. This presentation will discuss how I, particularly in my 2017 exhibition Domestic Arts, re-configure traditions of settler colonial textiles into art works which can be read as contemporary forms of protest. Collectively they protest by invoking an unsettling strategy of recognition; to recognise not only the under-scrutinised invisible labours of women, but also by recognising, and dwelling upon, the ongoing legacies of whiteness and privilege which continue to silence the past and cause repercussions in Australia contemporarily.

I predominantly use textile techniques which have been under-acknowledged conceptually because of their link with 'women's work', the domestic, and amateur home-craft; including quilt making (Australian wagga making), Berlin needlework, woollen long-stitch, shell-work, and embroidery, black work and silk shading. The textiles I work with are notably inherited and pre-used domestic linens, towels, bedspreads, and needlework, as well as matter which carries stains and traces of the past. In this way everyday materials which have soaked-up and witnessed an otherwise lost past are repurposed towards remembering. Overall though I will discuss it is the use of time-consuming and repetitive methods, similar to that worked by ancestors on their home-fronts, that have become a means of conjuring an embodied way of understanding my settler colonial ancestry. By examining my tacit knowledge of stitch I have sought to unpick inherited and intergenerational traditions, and re-member them so as not to pass them along, as is, to future generations. In doing so, familiar and homely textiles and methods become the conduit to recognising the unsettling truths of settling.

#### BIO

Sera Waters is a South Australian based artist, writer, lecturer and PhD candidate (University of South Australia). She is Head of Art History and Theory at Adelaide Central School of Art. In 2006 Waters was awarded a Ruth Tuck Scholarship to study hand-embroidery at the Royal School of Needlework (UK). Since that time she has specialised in black work and a darkly stitched meticulousness. Waters exhibits nationally and is represented by Hugo Michell Gallery.



## **Trish Bould and Belinda Mitchell, Weaving Space: from the inside out**

This visual essay draws on an ongoing interdisciplinary exchange between an interior designer and visual artist/weaver where interior is situated as a “practice engaged in social and temporal production... lived space-time compositions in constant change,”<sup>1</sup> and is gathered through material and immaterial relationships as a cloth, pulled and stretched forever in a state of becoming. We shuttle between our practice of ongoing conversations and event making to examine the value of textiles and its histories to the construction of space. A building process starts with a client, an idea, a drawing, a site, dialogue with planners, architects, engineers and others. Conversations are drawn together through a set of working drawings and written documents that begin to give information and form contractual agreements. “These drawings, constitute a hidden language of construction, a kind of textile for which the building, might be the loom”.<sup>2</sup> The drawings weave together a complex set of actions and act as the loom through which a building and the social fabric is made. Largely absent from these processes is the language of affect and the experience of moving through space and being in it. Textile as a socially dynamic, communicative and active material offers a rich seam of enquiry with which to disrupt interior design practice and to re-materialise space as a set of dynamic relationships from the inside out.

In the unfolding of our practice the cloth we weave “bears the ability to enable a resurfacing of that which has lain hidden, that which has been repressed”<sup>3</sup> within architectural vocabulary in order to engage in the material mattering of a language of affect in the fabric of interior space.

### **BIO**

Originally trained as a weaver, Trish Bould has an interdisciplinary focus to practice and research. Recent projects include: Creative Director 10daysCHALK Winchester 2015; Sites of Exchange: materialising conversations (University of Portsmouth 2014); Making Conversation (‘Situation’ RMIT Melbourne 2014). Published works include: papers on drawing, practice-based research and collaborative method. [www.drawingplace.co.uk](http://www.drawingplace.co.uk)

Belinda Mitchell is a Senior Lecturer at the University of Portsmouth, School of Architecture. Her research practice engages with the affective characteristics of particular spaces the experience of moving through and being in them. She investigates how we might draw, write, and re-think ways to represent and engage with space-making.

1 Attiwill, S. (2014) Situation, RMIT Interior Design, RMIT University, 2014

2 Mitchell, V. (2004) in SITE WORKS, Tracing a fabric of construction, The Winchester Gallery.

3 Bloomer, J (1992) D'OR, in Sexuality and Space, Princeton Architectural Press, p175.

## **The place of the archive / BZ 103**

### **Alison Slater, Encountering digital materiality in the Helen Storey Foundation Archive**

This paper draws upon new research from ‘Life on the Outskirts: Making Sense of a Creative Life’, a collaborative AHRC-funded project between the University of Leeds, Manchester Metropolitan University and the Helen Storey Foundation (HSF). Life on the Outskirts uses the HSF archive as a case study to consider archives as routes through creative processes and as inspiration for new creative practices. Helen Storey began her career as a fashion designer, but from 1997 moved into collaborations between science, art and design. As the custodian of her work, HSF promotes practices and collaborations with some kind of societal impact. In most HSF outputs, textiles are produced and/or used as a Trojan horse for broader messages.

This paper uses responses from the project workshops where the HSF archive was presented in its digitised form, primarily consisting of digitally-produced photographs and scans of analogue work (including, but not limited to, illustrations, fabric samples and final outputs). In this context, the archive is encountered through external sites that broadens accessibility and audience engagement. The paper questions if something is lost when the physical object is no longer present. It asks how we encounter the digital materiality of textiles and if digitised textiles continue to create networks and conversations between the communities of people who engage with them. Despite its digital format, the narratives collected suggest the textiles remain active and retain an evocative presence in the HSF archive. As a result, this paper draws links between the digital archive and our encounters of textiles and dress in museums, which rely primarily on visual engagement. As the workshops also offer participants the opportunity to engage with the archive’s primary creators, Professor Helen Storey and Caroline Coates (the co-directors of HSF), the paper also considers the importance of histories and stories in our encounters with creative archives.

### **BIO**

Alison Slater is a lecturer and researcher at Manchester School of Art and a committee member for the Textile Society. Her research explores memories of material objects. Alison has been collaborating with the Helen Storey Foundation since 2016 and is Co-Investigator for the AHRC-funded Life on the Outskirts project: [www.lifeontheoutskirts.org](http://www.lifeontheoutskirts.org).

### **Donna Claypool, The History of Textiles in Bolton – The Archive Collection as Historical and Creative Enquiry**

This paper focuses on the visual interpretation and critical analysis of archival materials and objects relating to textile production, held within Bolton Museum, and its relationship with the University and the town. Bolton has been acknowledged as the birthplace of textiles, with Flemish Weavers settling in Bolton in the 14th Century, introducing the manufacture of woollen cloth.

The research concentrates on two areas, one relating to early doctoral research by practice which responds to the significant collection of paper based designs from the Joseph Johnson Collection, held within the museum archive; and the other reviews a two year funded project, using the wider museum collection of artefacts, objects and machinery as rich narrative of the town and workers in the textile industry, concentrating predominantly on the last two centuries, as part of an ongoing staff/student collaborative project. The project also relates to the founding of the Mechanics Institute of 1824 which covered drawing, weaving, pattern design and various branches of the sciences, later becoming the School of Art in 1857.

The presentation outlines early findings, examining links with social narrative, production and global trade. The collection offers an insight into historical design processes and forms the basis for visual research, artworks and designs. Through practice based enquiry it asks the question ‘what can we learn as designers about the cultural, social and historical references found through the critical analysis and practical interpretation of archival material?’

Students have developed artworks responding to the broader history of textiles during the 18th / 19th Centuries within Bolton and surrounding areas, including textile machinery, manufacturers, mills, pattern books, textile quilts and bolt stamps relating to global trade, with a specific focus on textile history, place and material culture. Student design-led outcomes have recently been exhibited at Smithills Hall, Bolton, home of the Ainsworth Family of Bleachers in July 2017.

A major exhibition, to include responses by staff and students in collaboration with the Museum, has been planned for January 2019.

#### BIO

Donna Claypool, is a PhD candidate and Programme Leader at the University of Bolton and currently Co-Chair of the North-West Craft Network. Current research focuses on the history of textiles in Bolton, examining heritage, craft knowledge and creative practice through museum collections. A staff/student collaborative exhibition opens at the Museum in January 2019.

#### Andrew Bracey, Danica Maier, Bummock: New Artistic Responses to Unseen Parts of the Lace Archives

The Bummock is the large part of an iceberg hidden beneath the surface of the sea. This is a metaphor for our project, where our processes allow underexplored aspects of an archive to be brought into public view; for it to become the 'tip'. Our paper will present the results of a research residency in the Lace Archive, Nottingham that used the unseen parts of the archive as catalysts for the creation of new artworks. Three artists, Andrew Bracey, Danica Maier and Lucy Renton spent two years rummaging, exploring and making. The artworks created have recently been exhibited alongside the archival material that was used as the starting point for the artists' research. We sought to explore and expose often tangential aspects to lace process or materiality in order to unearth hidden narratives within the history of Nottingham's industrial past. The city was once the heart of the lace industry during the heyday of the British Empire. The Lace Archive housed at Nottingham Trent University, holds 75,000 items of lace, which have been acquired from bequests by local companies and the Nottingham Lace Federation. Its growth and continued use, gives a unique opportunity to scrutinise aspects of lace history, such as technical proficiency and innovation.

The essence and potential of textiles can often be found in the material itself when used by artists, however the creative possibilities of the peripheral information and items collected in an archive can allow alternative and rich catalysts for new artwork and understandings. The paper will reveal the working processes and outcomes of the artists involved who all responded to lace as subject, but did not use lace or textiles directly within their outcomes. Furthermore, each artist sort peripheral aspects of lace, namely factory ledgers, technical drawings, uncatalogued samples and interior design books. We seek to present how our findings, through working with underexplored areas of the Lace Archive and using alternative research methods to standard archival practice, allowed new possibilities for working with lace as subject, rather than material/object.

#### BIO

Andrew Bracey is an artist, curator and lecturer. His practice hovers on the fringes of painting, crossing over and expanding into installation, curation, sculpture, drawing and animation. Bracey has taught at Wolverhampton, Salford, Manchester Metropolitan and Liverpool John Moores Universities and is currently Programme Leader of MA Fine Art at The University of Lincoln, England.

Danica Maier completed an MFA in painting before receiving an MA in Textiles from Goldsmiths in 2002. Her work uses site-specific installations, drawing, and objects to explore expectations, while using subtle slippages to transgress propriety. Maier is an Associate Professor in Fine Art at Nottingham Trent University, where she runs the Summer Lodge, an annual 2-week artists' residency.

#### Maryanne Saunders, Women taking the cloth: fabric and the Jewess' body in the work of Jacqueline Nicholls

'The material body' (so termed by feminist scholar, Elizabeth Grosz), its presence and the so-called 'impurities' that arise from it hold particular significance to Orthodox Jewish women.

A representation of the body that encompasses these multiple associations and processes of the body is part of the powerful corpus of the London based Orthodox Jewish artist Jacqueline Nicholls (B.1971). Nicholls, like Grosz, accounts for the multidimensionality of the body, as a material and symbolic construct and as a corporeal and psychic entity. Nicholls uses textiles and clothing as the prominent medium of expressing her identity as a practicing Orthodox Jewish feminist. Her pieces range from ritualistic, daily projects to collaborative installations all relating back to what could appear to be a contradiction in terms. The artist references aspects of The Torah and Talmud (including its coverings, the Tefilin and its textual motifs) in her work, making garments that embody the tensions between the corporeal body and scriptural schemas contained in midrashic commentaries.

Through analysis of Nicholls' work, this paper will contemplate the relationship between the Jewish female body, cultural identity and textiles. This paper will address how Nicholls' provocative and radical use of textiles and fashion showcases her extensive practical abilities as well as her deeply pedagogical outlook on her own religious life. It will contemplate how this particular medium best conveys the way in which gender and sexuality are firmly stitched together in the artist's religion and Orthodox Jewish women's daily lives. Examining pieces such as Maternal Torah (2008) which selected by Sarah Lightman for the Schmatte Couture (2008) clothing exhibition at Ben Uri gallery and the later series The Kittel Collection (2012) this paper will demonstrate how Nicholls constructs these garments in a traditional manner but with small and highly affective semantic shifts. I will argue that these shifts permit the viewer to reassess the position women's bodies occupy in a religious practice and daily life.

#### BIO

Maryanne Saunders BA (Hons), M.St (Oxon) is a PhD candidate in Theology and Religious Studies at King's College London. Her thesis develops upon Masters and undergraduate research in the field of theology and the History of Art, as it examines the use of Abrahamic scripture in contemporary art. Maryanne is a contributor to The Encyclopaedia of the Bible and Reception (De Gruyter, 2017) and has published widely on contemporary exhibitions in the U.K. Maryanne has a passion for academic outreach and engagement and has worked for the National Museum of the United States Navy (Washington D.C), the Pitt-Rivers museum (Oxford) and the Jewish Museum (London).

#### Politics of migration / BZ 303

#### Mona Craven, Reflecting a diaspora: in-between whitework and indigo resist

'[...] all forms of culture are continually in a process of hybridity, [...] hybridity is to me the third space which enables other positions to negotiation of meaning and representation' (Bhabha, H:1990:211). '[...] third space for me is unthinkable outside of the locality of cultural knowledge' (Bhabha, 2016).

Homi Bhabha, references culture in questioning the sociological issues we are encountering in the later part of the 20th and early 21st century. Bhabha's 'Third Space' theory provides



a framework for deconstructing identity and creating new forms of expression in a space considered to be between cultures or boundaries, which he identifies as the 'interstitial' (Bhabha, H: 2016).

An Indian embroidered English christening garment chosen from pre-curated heritage objects represents a multi-generational economic migration for a "self-portrait" style investigation. This gown materialises a subjective narrative of the legacy of British colonisation, post colonisation and apartheid rule in South Africa. Pattern, associated cultural history and the stitch craft demonstrate a hybridity of culture. Indian, English and colonised Dutch versions of whitework reveal traces of the embroidery trade's poor labour practices and the impact of class and colonial status barriers. Reflecting on a multi-layered colonised cultural heritage when borders are becoming more intensely guarded seems appropriate.

In parallel, a trusted cotton indigo fabric ShweShwe is frequently worn in the post apartheid, post colony nation at the southern tip of Africa. The fabric's cross-cultural heritage includes links to the German/Hungarian Blau-Druk fabric and the English colonial cotton export trade. Over generations the cultural associations have crossed the barriers of ethnicity and the entrenched colonial colour and class discriminatory practices.

This research questions the experiences of the multi-generational migrants linked to the christening gown and the accompanying insider/outsider-dislocated experience. The subsequent placing of installation artwork on the "Western Grid", has sought to communicate an examination of the residue of inherited English culture as experienced between boundaries in the fragmented interstitial space of a migrant experience influenced by colonial rule and decolonisation in India and South Africa.

#### BIO

Mona Craven, MA Textiles, UCA, is a fine-artist, digital designer and educator. Her research focuses on spaces in-between cultures as identified by Homi Bhabha in his 'third space' theory. Influenced by economic migration, colonisation and decolonisation, the work explores associated cultural heritage in whitework embroidery and indigo resist print cloth.

#### Precious Lovell, Warrior women: The Transformative Culture of Cloth in Bahia

Textile and Place in Afro-Brazilian history are intimately linked regarding culture and spiritual identity. Salvador, Bahia, Brazil is home to the largest population of people of African descent outside of Africa. Over 4 million Africans were transported to Brazil and enslaved. During this colonization, several European embroidery techniques migrated to Brazil. Over time they were embraced and studied by Afro-Brazilian women and became vital to Afro-Brazilian culture and religion.

In the Summer of 2017, I was awarded an eight-week artist fellowship at the Instituto Sacatar in Itaparica, Bahia, Brazil to further develop my "Warrior Women of the African Diaspora" series in which I created individual African warrior shirts to commemorate women of African descent who fought against enslavement and for the empowerment of African descended people across the globe. The textile techniques used for previous shirts are unique to the stories associated with each woman. I gold leafed cloth for Queen Yaa Asantewaa to represent Asante Gold. I eco printed silk using fallen leaves to represent Wangari Maathai's tree planting in Kenya for which she won the 2004 Nobel Peace Prize.

During my residency, I created a war shirt for Maria Felipa de Oliveira, a free Afro-Brazilian woman who was born into slavery on the island of Itaparica. In 1823, she led her female

fishmonger colleagues and burned 42 Portuguese ships in the Bay of All Saints and prevented an attack on Salvador, the colonial capital of Brazil located across the bay.

To create the shirt for Maria Felipa de Oliveira I collaborated with Afro-Brazilian Richelieu embroidery and bobbin lace artisans, continuing the multigenerational and communal traditions of collaborative cloth making in the African diaspora. The resulting war shirt told the story of this Afro-Brazilian warrior woman through textiles created by contemporary Afro-Brazilian women that have helped to sustain them since enslavement.

The power of her story, the rich African heritage of Bahia, and collaborations with local Afro-Brazilian textile artisans will frame this presentation.

#### BIO

Precious Lovell transitioned from a career in fashion design to one of contemporary artist and educator. An associate professor of the practice at North Carolina State University, Lovell's creative practice is dedicated to the African diaspora. Utilizing artisanal textile techniques, she creates portraits of iconic women of African descent in cloth.

#### Maria Photiou, Weaving in Exile: Exploring Narratives of Migration and Loss

Weaving together is a common work.

It is about coming together, sitting together, talking together, eating and drinking together, making together, bringing our lives, our cultures together, sharing words together, sharing our stories and history together, confessing our pain and fears, our hopes. It is about companionship. It is about gathering. It is about human condition.

(Vassia Vanezi, 2017)4

For centuries, the making of embroidery has been synonymous with femininity and domesticity. Rozsika Parker (1984) has argued that women's relationships with embroidery is a twofold one; an educational device in the 'feminine ideal and stereotype' and a weapon of resistance to 'feminine constraints'. This paper investigates the weaving production of women artists and the ways in which they use textiles to explore notions of migration and loss.

It focuses on the work of Greek Cypriot artist Vassia Vanezi and Palestinian artist Emily Jacir, who engage in questioning and challenging issues on displacement, home, borders, cultural identity and history. Both artists have invited audiences to participate in their works Weaving Together (Vanezi, 2017) and Memorial to 418 Palestinian Villages which were Destroyed, Depopulated and Occupied by Israel in 1948 (Jacir, 2000).

Through the analysis of textile artworks, this paper will consider how the participation of the audience enables the work to become a site of national remembrance. It will examine how the process of weaving offers a unique sense of catharsis in dealing with the trauma through which the audience is invited to participate. Finally, it will explore the deep meanings of evoking the traditional art of embroidery, which can be performed in the diaspora as a negotiation connecting the past homeland with the current place of home.

#### BIO

Maria Photiou is an art historian and a Research Fellow at the University of Derby. She holds a doctorate in Art History from Loughborough University. Her research focuses on visual narratives of homeland, migration, and belonging. She is currently preparing the book 'Migration Art: Home and the Politics of Belonging'.

## **Lydia Wooldridge, Materialising Migration: Weaving the Mashrabiya**

Textiles are amongst the oldest manifestations of culture and contemporary artists are engaging with textiles to examine migration and transnational identities.

This paper examines contemporary woven artworks by Nevin Aladag and Susan Hefuna. Both artists employ the mashrabiya to explore cultural encounters between the Middle East and Germany. The mashrabiya is a decorative architectural screen prominent throughout the Middle East and North Africa. It typically adorns windows or divides spaces to segregate men and women. Focusing on Aladag's Screens I-III (2016) and Hefuna's Drawing Drawings (2015), this paper investigates the artists' use of weaving to materialise the mashrabiya and experiences of migration to Germany from Turkey and Egypt.

The artworks will be considered in light of postcolonial identity theory, including Françoise Lionnet's weaving metaphor, which develops from Abdelkebir Khatibi's 'double critique'. 'Double critique' disrupts traditional 'Orient'/'Occident' and 'Self'/'Other' binaries and calls for a re-thinking of Maghrebi identities, suggesting they are created from complex and heterogeneous cultures. Lionnet's weaving metaphor resonates with Screens I-III and Drawing Drawings, as they simultaneously link and delink divergent cultural signifiers to renegotiate perceptions of 'Occidental' and 'Oriental' or more specifically, German and Turkish or Egyptian identities. Using postcolonial weaving metaphors to analyse Aladag's Screens I-III and Hefuna's Drawing Drawings, enables us to examine cultural perceptions of the mashrabiya whilst exploring the various socio-political effects of migration. I will argue that Aladag and Hefuna's use of weaving to depict the mashrabiya conveys the encounters between Turkey or Egypt and Germany as relational and reciprocal processes.

### **BIO**

Lydia is a PhD candidate under the AHRC's SWW-DTP (University of Bristol and University of Bath). Her research project, Materialising Migration: Transcultural Textiles in Germany, examines how contemporary artists engage with textiles to explore cultural encounters between the Middle East and Germany. Lydia also teaches across the Fashion and Textiles degree courses at Bristol School of Art.

**THURSDAY: 14:25 -16:05 - PANELS**

### **Textile narratives in private and public / BZ 403**

## **Sarah Joy Ford, Queer Quilts: Toward an Exhibitionist Domesticity**

This paper examines the quilt as a methodology for making queer domesticities radically visible, and the importance of feminist legacies in constructing these queer practices.

The home, or domestic space is a site for the production and regulation of appropriately gendered and oriented (heterosexual) bodies through the private performances of household and reproductive labour. Textiles play an integral role in the construction of the home and domestic through furnishing, clothing, cleaning, comforting, covering and the containment of memory. In the 60s, 70s and 80s, knitting, sewing, crochet, quilting and repair work also functioned as part of this performance of domestic labour, the products of which were private rather than public, craft rather than art. Feminist artists and groups, such as Feministo, made domestic craft practices and the abject realities of motherhood defiantly visible.

This rupturing of boundaries between private and public space was subversive, disobedient and has paved the way for queer artists to make their own abject domesticities radically visible. Queer sexualities have been seen as a private matter for the bedroom, rather than public discourse. Here I draw on Lee Edelman's queer theory of the death drive, and homosexuality as sinthomosexuality is a refusal of the reproductive labour of heterosexuality where the futurity of the home is orientated around the figure of the child. The bed and the quilt that covers the bed, facilitate acts of queer defiance; sex without reproduction and kinship without children. This absence of reproduction can be seen as the abject of the queer domestic.

This paper examines two collaborative quilts that operate within the queer domestic abject: The Aids Quilt Project and The Baltimore Home Movie Quilt. These quilts pose as a radical extension to the work of feminist practitioners in subverting the domestic production of gender and sexuality through radical acts of visibility.

### **BIO**

Sarah-Joy Ford is an artist, curator and co-director of SEIZE Projects. A graduate from The University of Leeds, The School of the Damned and currently studying Textile Practice MA at Manchester School of Art. She directed Cut Cloth: Contemporary Textiles and Feminism and recently exhibited at Weaving Europe: The World as Mediation in Paphos.

## **Eliana Sánchez-Aldana and Tania Pérez-Bustos, Weaving politics: analysis of forms of textile expression in fourteen costureros in Bogotá, Colombia**

Textile thinking: analysis of forms of textile expression in fourteen costureros in Bogotá, Colombia.

This paper reflects on fourteen collectives in Bogotá, Colombia, that use textile crafting as forms of public and/or political expression. In the analysis of these cases, we found that for the communities, textile crafting is not only a medium to document realities, but a medium to touch those realities, to intimately connect with them (Pérez-Bustos, Tobar-Roa, & Márquez-Gutiérrez, 2016, Puig de la Bellacasa, 2009). This approach to textile making has a symmetrical effect on those who aim to understand these practices, thus while getting to know how these collectives express themselves through various textile narratives, we, as analysts, found ourselves touched back, connected with: the knowledge produced during textile crafting, the ways people (embroiderers, weavers, seamstress) and textiles materialities become with each other, the narrative and political landscapes that are engendered by those (more than human) interactions, their temporalities and geographies (Angulo & Martínez, 2014). For this symmetrical effect to be possible the analysis proposed is anchored in a practice-based research that has the shape of a costurero, where social sciences and design interweave themselves to study textile initiatives.

Among the analysed textile initiatives, we have identified different forms of political action (Pentney, 2008) through textile making practices. Ones are oriented towards preserving gendered knowledge. Others seek to mend social net-fabric. Some of them find on textile productions independent, personal and collective economies. Certain groups use textile crafting as ways of caring for the collectivity. Finally, other groups narrate forms of resistance against dominant structures. These five ways of textile crafting, as forms of public and political expression, are open-ended processes to transform reality (Pink, et Al, 2017), in these senses they are not static, they move and modify continuously (Pink, 2007).

## BIO

Eliana Sánchez-Aldana: I am a Designer, a weaver and an embroiderer. I currently work as an Assistant Professor in the Design Department at Universidad de los Andes, Bogotá, Colombia. My work within the Faculty is done along the line of Creation Ecologies. As a Colombian Feminist I seek diverse voices to work with, hence, I enjoy thinking trans: transdisciplinary, translocally, transgenerationally. At present, I study existent textile practices in order to nurture the Design Thinking with a Textile Thinking. I graduated with a Bachelor's of Industrial Design from Universidad Nacional de Colombia. I have a Msc in Textile Management from The Swedish School of Textiles and I was an exchange student for one year at the MA in Textil Art and Design, Aalto University where I first developed my weaving skills.

Tania Pérez-Bustos is an Associate Professor in the School of Gender Studies, Universidad Nacional de Colombia (UNAL), Bogotá, Colombia. She was editor in Chief of *Universitas Humanística* (Journal established in 1975 and highly recognized in the region in the humanities). Tania has been part of the boards of the Society for the Social Studies of Science (4S) and the Asociación Latinoamericana de Estudios Sociales de la Ciencia y la Tecnología (ESOCITE). As a Feminist STS scholar Tania works and publishes, both in Spanish and English, on knowledge dialogues and knowledge making practices that interrelate technoscientific knowledge with popular knowledge of different sorts. She is also interested in processes and practices of feminization of knowledge. Tania is currently doing research on various textile handmade processes as technologies of knowing and caring.

## Susan Campbell, Here and/or there: the binary dynamics of the textile

Informed by research into the oeuvre of seminal American artist Richard Tuttle, this paper will probe the binary nature of the textile. Featuring notably among his eclectic mix of non-traditional materials, it is used functionally and metaphorically to negotiate his concerns within a choreography of abstract and concrete structural relations. At once an ancient and cutting-edge technology – the textile is imbued with multiple contrasting qualities, from the woven horizontal and vertical elements that together provide cohesion, to its simultaneous occupation of visible and invisible dimensions, and its ability to conceal and reveal. In the process of exploring these oppositions – some readily perceptible, others less so – the analysis will strip the textile back to its component parts, and rebuild it in a manner that uncovers its hidden character. Digging beneath the planar surface to penetrate its deepest structures will reveal that it is, in meaningful ways, a microcosm of the universe; incorporating the global and the local, the individual and the collective, the mutable and the immutable. It is no coincidence, then, that, across many traditions, it carries tremendous philosophical and symbolic, as well as material import.

Drawn from a cross-disciplinary enquiry that references physics, mathematics, psychology, philosophy and information theory, this paper aims to advance the process of 'seeing' the textile as a potent site of order and disorder, and an affective agent of unity and dialectic progression.

## BIO

I am a final year PhD candidate, currently engaged in writing a thesis entitled 'Unpicking the Weave: Line, Textile and the Binary Dynamics in the Art of Richard Tuttle'. The questions it addresses are a development of a dissertation submitted in 2013, in part fulfilment of an MPhil in Irish Art History, which explored the linear/painterly opposition in the work of the artist Mark Francis.

## Kathleen Vaughan, The ethics and practicalities of place and belonging: An artist's textile cartography of home and away

In this time of great global displacements – with more people involuntarily on the move than at any other time in human history – connection to place is both a privilege and a responsibility. Such connections can be highlighted and fostered through artistic practice, in particular via – this paper proposes – making and engaging with the author/artist's textile walking maps.

Created using digital and hand embroidery and textile piecing, drawing on historical and contemporary source material including satellite images, historical and tourist maps and locals' stories, the author/artist's textile maps engage questions of political ecology, responsible tourism and personal experience – and other social and environmental justice thematics. "The ethics and practicalities of place and belonging" considers how creating textile walking maps is a work of 'emplacement' (Casey, 2009) in both familiar and new contexts, with specific reference to three artworks that explore local and global sites and their issues:

- *Nel mezzo del cammin*: Lachine Canal (2014) about post-industrial contamination and gentrification along Montreal's Lachine Canal, now an exceptionally popular linear park and bike path;
- *Iceland: Earth and Sky* (2016-18), a walking map of Blönduós (population 800) based on an artist's residency under the 24-daylight of the Icelandic summer in June 2016, stitched with locally-bought wool and silks in the bright colours of the country's spring;
- *Walk in the Water / Marcher sur les eaux* (2017-), a project that integrates audio storytelling, archival map comparisons, and layered textiles in a large-scale wallwork that explores humans' changes to the under-loved St. Lawrence River shoreline at Pointe-St-Charles and aims to provoke connection to the River and advocacy for water.

The author/artist's notions of place draw on the work of feminist geographer Doreen Massey (2005), who argues for an understanding of place that is not essentialized or static, but lives in an interweaving of diverse stories. She further suggests that we have a responsibility to place, and to promoting a more just world in the places we live, visit and love. Her work engages the familiarity of textiles, their material enticements and cultural discourses, and the localized and global histories of cloth and yarn.

## BIO

Kathleen Vaughan (MFA, PhD) is an artist and academic with a trans-disciplinary orientation to questions of place and belonging. In both studio and community projects, she balances her love for post-industrial sites, urban forests and green spaces with critical engagement, and often uses walking and mapping as method and form.

## Sustainable methodologies / BZ 103

### ■ Claire Wellesley-Smith, The Red Bed

This submission proposes a discussion of and examples of work produced at a recent artist residency based at Elmfield Hall, Accrington, Lancashire. Elmfield Hall, once the home of textile industrialist Frederick Albert Gatty, is now the base of a community engagement organisation. Gatty's personal dye house for researching his recipes is on the site and has remained largely untouched since the late nineteenth century. The residency was commissioned by Super Slow Way as one



of their Arts Council England Creative People and Places funded socially-engaged projects exploring the industries and communities based along the Leeds Liverpool Canal.

The paper will focus on the story of a raised bed in a polytunnel on the site containing madder (*Rubia tinctorum*) plants. These were grown by participants from the local community and later used in textile projects. Madder was the source of a strong red dye used for Turkey red dyeing and calico printing processes in the local area during the nineteenth century. The washable printed cotton produced in areas like Accrington was very popular, and became the most profitable of the cotton finishing sectors in the nineteenth-century UK textile industry. The project used a slow methodology to explore historical connections to the area using 'whole process' working: seed-to-fabric projects where participants engaged in activities that have a localised approach. The rhizome-like roots of the madder plant – tangled, slow growing, embedded in the place, were the starting point. Slowness is imbued in this plant, which historically would have been grown for at least two seasons before harvesting could begin. Harrison describes a dialogic relationship to heritage, an 'entanglement of materiality and human engagement that when combined create heritage and are part of a process of production of the past in the present'. In the context of this residency the creative processes of talking and making, or conversations through making, were used to explore Elmfield Hall and its environs: how it was, how it is now, how it might be in the future.

#### BIO

I am an artist, writer and researcher based in Bradford, West Yorkshire. My making and writing practice explores the capacity of textiles to carry layered social and cultural meaning. Investigations into overlooked histories and archive research inform my current work, which is concerned with themes around loss and repair. My projects are often long-term engagements with communities and they look at how place, heritage and memory connect people to their surrounding environment. I am currently engaged in doctoral research at the Open University. My project explores community resilience through engagement with textile heritage and craft and is based in post-industrial textile areas in Yorkshire and Lancashire.

#### **Linda Row, Natural levels of copper in fungi used as protection in wearable textiles for the electrically sensitive population.**

Exposure levels to background radiation have increased dramatically during the past twenty years, with the introduction of new technologies for communication and data transmission. These technologies have associated health impacts and involuntary exposure to non-ionising radiation is a cause for global concern. The growing number of individuals who are sensitive to electromagnetic fields is the forewarning of an emergent dystopia. With symptoms including skin rashes, heart palpitations and headaches to brain fog and attention deficit disorder. To establish a mechanism for neutralizing the potentially harmful effects of manmade radiation, a pilot study was undertaken to test the hypothesis that copper, which naturally occurs in fungi, could be extracted and used as protection for the electrically sensitive population in wearable textiles. Three samples of silk, pre-mordanted with alum or pomegranate skins were treated with an extract of Shitake (*Lentinula edodes*), Blewit (*Lepista nuda*) or Button mushrooms (*Agaricus bisporus*). Applied kinesiology (Manual muscle testing) was employed to determine the change in muscle strength of participants with treated silk. Physical, chemical or emotional stimuli may interfere with the pathway of electrical signals being conducted by the nervous system along the muscles, causing these muscles to weaken. In this

study participants were exposed to anthropogenic frequencies from WiFi (2.45 Ghz) and cell phone signals (900MHz and 2100MHz) and the strength or weakness of the arm muscle was recorded qualitatively as: weak or strong. This measure was repeated with the treated silk in close proximity to the participant. It was concluded that, when in the field of WiFi and mobile phone radiation, there was a relationship between muscle strength and the fungi treated silk, warranting further experimental work

#### BIO

Linda Row is a sustainable clothing designer, founder of Clothworks in 1997 and Boutique Ethique in 2006. She obtained her MA at Bath Spa University in 2012, investigating the potential to neutralize harmful electromagnetic frequencies for the electro-sensitive population. She is currently half way through her PhD at Manchester Metropolitan University, developing a smart textile. As a founder member of Seam Collective, Linda has been successful in obtaining funding from Arts Council, Somerset Art Works and Ashley Family Foundation, for 'shiftworks', an exhibition showcasing the work of nine textile artists. Linda has been teaching for the past three years and her specialism is natural dyes.

#### **Anne Peirson Smith, Textile Alchemy – turning mud into soft gold: the appropriation of Canton mud silk by contemporary designers as heritage brand story**

Canton mud silk, also known as gummed silk, tea silk, singing silk, lacquered silk, gambiered gauze or soft gold, has been produced in Guandong Province in South-West China for over 500 years. The recognised longevity of this textile has also assured this textile's place on the list of China Intangible Cultural Heritage in 2008, with resulting patent and copyright issues. The production process behind this form of Chinese pure natural silk is highly labour intensive, based on a largely manual 14-step dyeing and finishing process. Typically, this involves the use of organic yam natural brown vegetable dye or herbal green variants, in addition to immersion of the silk fabric in iron rich river mud followed by systematically baking the fabric laid out flat in the sun, to create the unique bi-coloured look with shiny black face and matte orange or green reverse, in addition to its crisp sheen and rustling 'hand.' It was considered as highly valuable textile across time, often commanding three times the price of cotton equivalents. From the 14th century Ming dynasty onwards the wealthy elite and merchant class wore this textile, although the working class had access to it as reconstituted hand-me-downs. This black textured silk also has a political edge, as it came to symbolically represent a modernist, post-Imperialist look amongst the elite in the Republican period, in deliberate contrast to the colourful silks donned by the Imperial entourage. In contemporary times, this mud treated silk has been appropriated by designers from Shanghai Tang to Narciso Rodriguez and Vivienne Tam, as part of a higher end luxury offering for garment and accessory collections. Employing an ethnographic case study of independent Hong Kong fashion design brand, Loom Loop, the paper will examine how the story of this fabric can be used in various ways with themes featuring its supposed qualities - sustainable, organic, artisanal, cultural, unique - to tell a compelling brand story by tapping into the contemporary consumer zeitgeist and drawing on its situated heritage and origin production story. This highlights the importance of place for textile and garment production as a cultural differentiator.

#### BIO

Anne Peirson-Smith, PhD is Assistant Professor at City University of Hong Kong. She teaches and researches fashion culture, fashion promotion and communication and the creative industries, in which she has a professional background. She has published widely on the global fashion system and is editor of various fashion related journals.

## **Annie Coggan, *The Smocking Chair*; An investigation into the historical functionalism of smocking**

A designer's process of historical research and employing a traditional textile technique transformed the design of a chair from a decorative commission to a conceptual investigation. I received a commission to design and fabricate a chair to pay homage to a textile technique for the Tatter Blue Library, a textile library in Brooklyn, New York by Jordana Martin. The library was conceived as a vessel for textile publications, and a resource for textile artists. The commission stipulated that the library be used as a source for the content of the chair. As a designer using furniture and textiles as a medium for narrative; I embraced the opportunity to make a chair that would investigate multiple habitable scales; textiles integrated into furniture and furniture integrated in a specific interior.

Smocking was selected because of its 3D potential and its prosaic reputation. Thought of as a decorative practice relegated to aunties; smocking actually originates in the agrarian culture of England and the farmer's traditional smock or frock. The construction of these garments used smocking as a performative technique, foremost was to gather up sleeves and frontispiece areas to shape the garment. The smocked placards at the front and back of the garment serve the wearer as padding on chest and shoulders for farm tools. The tubes created by smocking serve as ventilation while working in these garments. The fabric was soaked in linseed oil to make the garment waterproof.

The knowledge of the performative mission of smocking was a leap in the research. A chair that would illustrate smocking techniques was now a chair that would test the functional concepts of smocking. Smocking would be placed where people would interact regardless of the decorative preconception of smocking, and the areas of smocking would receive the traces of inhabitants via the indents created on the smocked areas. The Smocking Chair project furthers a practice of visual scholarship manifesting in textile experimentation and furniture design by examining the historical functional attributes of smocking. The chair is an homage to the agrarian tradition of England and it now represented in a textile library in Brooklyn.

### **BIO**

Annie Coggan is a designer, artist, educator and principal at Coggan + Crawford Architecture + Design in Brooklyn, NY. She received her B.A. from Bennington College in Vermont and her M.Arch from the Southern California Institute of Architecture (SCI-Arc), Los Angeles. She is on the Interiors faculty at Pratt Institute and School of Visual Arts SVA, in New York City. Her furniture and textile practice focuses on crafting "Didactic Decorative Objects" that pursue historical and cultural narratives.

## **Displacement of styles and techniques / BZ 303**

### **Claire Barber, *The Train Track and the Basket*: The aesthetic dimension of textiles within a site-specific practice**

This presentation is evidence of my investigation into the significance of textiles as a visual experience within a site-specific form of material practice, some of which involves other people.

Site-specific practice has been an active and deliberate agent in the aesthetic transformation of material objects in my artwork called *The Train Track and the Basket*. The work draws directly on the vernacular of woven structures I have analysed through a consideration of the creative conjunction of two seemingly disparate objects – the train track and the

basket. My presentation will discuss my related archival and drawing based research, considering the visual aesthetics within the creative practice. Ideas will then be developed to suggest how the aesthetic dimension of textiles may enhance an appreciation of the transmigration phenomenon through Hull during the period 1836-1914 beyond a contemporary agenda of displacement.

I have come to recognise that a proactive attitude towards historical research is evident in this artwork. Therefore, examples from investigations of baskets in museum archives will also be examined. In particular the presentation of three baskets carried by immigrants arriving into Ellis Island as placeholders for identities past and present. I will then investigate the significance they carry through an exploration of the interconnectedness between the materials and the landscapes they derive to the distancing of this relationship as the luggage basket travels to unfamiliar terrains. In contemporary Britain I have photographed train tracks and will show how they can capture the imagination by creating a connection with these luggage baskets through an examination of the integration of their structures as a vehicle for conceptual thinking.

This cultural and material analysis will then provide the framework for my installation *The Train Track and the Basket* installed on the glass windows of the entrance to Hull Paragon Railway Station. The social engagement with the resulting artwork involves visual processes of interaction and exchange with the objects I have observed. The artwork also suggests an active relationship with our own objects we carry during our movement through our surroundings, like a walk through a glass entrance doorway, that is both seen and unseen.

### **BIO**

Claire Barber is an artist and Senior Lecturer in Textile Practice at the University of Huddersfield. Since graduating from Fine Art (Tapestry) at the Royal College of Art in 1994, Claire has pursued a peripatetic career exhibiting widely and completing over twenty artist-in residency and commissioning models in the UK and across Eastern Europe, Australia and Japan. In 2016 Claire Barber received the degree of Doctor of Philosophy by Publication in recognition of a programme of work entitled *Cloth in Action: The Transformative Power of Cloth in Communities*.

### **Julie Halls, *Made in Manchester, worn in Africa*: textiles, cultures and contexts**

This paper will explore the archived textile samples held at The National Archives in Kew which were made for consumers in Africa. Using examples of machine-made 'kente' cloth, wax prints and fancy prints as case studies, the paper will use object biography to show how the significance of the textiles changed as they moved from place to place, acquiring new associations and meanings among the communities in which they were made, exchanged, sold and worn.

The National Archives holds a vast number of textile samples – over one million – dating from 1839 to 1991. They were submitted to the Designs Registry, part of the Board of Trade, as part of the design registration process, which required the 'proprietors' of designs to submit samples, drawings or photographs. The thousands of textile designs for consumers in both East and West Africa are particularly rich in terms of what they can reveal about the meanings associated with textiles and how this can change in different cultures and contexts. The samples cover the beginnings of the trade in factory-made cloths to the West Coast of Africa in the late nineteenth century, to the late twentieth century, when exports declined.



'African wax-prints', designed in Europe but strongly associated with an African aesthetic, are particularly fertile ground for discussions of textile and place. The trade in textiles to Africa was an important sector of the Manchester textile industry. Although most workers would never have any direct experience of Africa, they found their experiences entwined with those of their African customers as they strove to produce successful designs.

Once in Africa the textile designs were given new meanings and used to convey messages, beliefs and status by women market traders, who played a key role in choosing and naming designs, helping to determine the ways in which they were worn and understood. Today the designs can still be found, and are sometimes worn among Africans living in the diaspora to project a form of 'African-ness', although the European origins of the designs may be well understood.

#### BIO

Julie Halls is the design records specialist at The National Archives, Kew. The Archives holds around three million registered designs – that is, designs registered for copyright. Julie speaks and writes on various aspects of the designs, and her book about some of the more eccentric examples – 'Inventions that didn't change the world' – was published by Thames & Hudson in 2014. She is currently focusing on setting up a research project into textiles designed for sale in Africa held at The National Archives, and is also investigating examples of the work of women designers.

#### Anna Dumont, *Migratory Patterns: Fortuny Textiles and the Mediterranean in Shezad Dawood's Leviathan*

The Spanish polymath and designer Mariano Fortuny may have been a transplant to Venice, but the patterns with which he adorned his textiles are deeply enmeshed in the trade routes of his adoptive city. Produced in his home workshop at the Palazzo Orfei beginning in 1907, and later at a factory on the Giudecca, his patterns evoke a transit of the Mediterranean. The prints he and his wife Henriette applied through patented printing processes were adopted from sources from Parisian cotton toiles to Minoan wall paintings, Moorish brocades, and Coptic embroideries. This visual accumulation mimicked his accumulation of a large number of historic textiles. Enormously successful among Europe's famous and fashionable, the Fortunys offered their own version of the revitalizing ethnographic impulse that characterized 19th and early-20th century design reform. Over a century later, the British artist Shezad Dawood turned to exactly these qualities of Fortuny fabrics in his own interrogation of Mediterranean crossings. His project, *Leviathan*, is a sprawling multi-media endeavour whose first installment was shown in Venice in 2017. The project brings ecological disaster into conversation with the migrant crisis by considering how global warming has exacerbated the existing dangers of Mediterranean crossings, temperature imbalances in the sea creating new, unmapped tides and currents. As a part of this project, Dawood executed paintings on Fortuny fabrics of personal objects – cell phones, cigarette packets, bank notes – lost in the crossing and recovered at Lampedusa. These paintings were displayed in the still-extant Fortuny showroom.

In this paper, I consider Dawood's mobilization of histories of ornament within contemporary politics. Fortuny offered a trans-Atlantic elite the reassuring illusion of timelessness through ancient and exoticized patterns, cocooning himself behind the fabric-swathed walls of his palazzo as Venice was gripped by the paroxysms of Fascism and war. Dawood's project engages with Venetian history, contrasting the previously a-historical fantasy of the Mediterranean with present ecological and political upheavals, bringing the contingency of its coherence into focus through the idea of textiles as an inherently portable medium. Finally, I take up the use of luxury objects in politically-committed art, asking whether such textiles can ever be truly radical.

#### BIO

Anna Dumont is a third-year graduate student in the Department of Art History, Northwestern University. She received her BA in comparative religion from the University of Rochester in 2015, and is currently a Mellon Cluster Fellow in Gender and Sexuality Studies. She works on textiles, craft, and questions of authorship and domestic labor.

#### Luz Neira García, *The place out of place*

For the Carioca (from Rio de Janeiro) society around the 19th Century, it was very important to look like a "civilized" man in terms of appearance. To express this condition, bourgeois families decorated their houses according to books and magazines that were published in England and North America and also acquired the furniture and textiles from abroad. In contrast, the structure of the Brazilian society in that time can be considered totally different from the European model. The gap between the (European) model and the (Brazilian) reality is analysed for Brazilian intellectuals as a kind of "misplaced ideas". By this perspective, the place - Brazil – would not be appropriated to follow the European model. In this sense, this paper presents a unique case study. The house where Rui Barbosa and his family lived in for 28 years (1895-1923), is a good example of the use of foreign patterns to express good taste and superiority. In the Barbosa's house, the textiles contribute to "transport" the residents of the mansion constructed in Botafogo, a carioca beach, to some high street in London or Paris. Rui Barbosa was a politician recognized for his work on the slavery abolition in Brazil and since 1930 his house is a House Museum (the first in Brazil). During the period 2010-2012, it has been conducted a research about the textiles which have decorated the house; the results demonstrate the textiles in the house were used to show distinctiveness because they followed the European conduct model. This article, based on such research, presents how imported textiles or patterns for the use of textiles, used to decorate the house have constructed a "foreign home" in a "tropical land" in three steps: textiles and genre; textiles and functionality and; finally, textiles and modernization and distinctiveness. In the interiors of the house, the family have expressed European habits and manners.

#### BIO

Dr Luz Neira García has a PhD in Art History obtained by the University of São Paulo (USP) in 2012. She has been teaching in fashion design courses in Brazilian universities for ten years and at this moment is established in Milan, Italy as an Independent Researcher. Her focus of research is the condition of creation and production of fashion in Brazil versus the Eurocentric perspective.

#### THURSDAY: 16:20-17:15. FORUMS

##### Global Narratives and Histories / BZ 403

#### Faye Power, *Practice | Process | Place: A study of urban walking practices and the process of narrative cartography*

This body of work explores the mapping and recording of phenomenological experiences in urban environments through an exploration of walking and textile processes. Through a practice based research approach it explores the role of the flaneuse as an urban wanderer and adopts aspects of psychogeography and schizocartography (Richardson, 2015) to remap and re-present knowledge, experience and movement in an urban space.

The presence of texture, movement and pattern within architecture and the urban space is reflected on. Exploring

the very essence of engagement with the space through reflective sampling - stitching to recordings of sound, printmaking in response to steps, drawing from remembered views. Textile processes are used to connect the maker to idea of a place, its histories and its narratives.

The creative outputs take the form of Movement Maps, a series of large-scale hangings that explore mark making and layering processes to record female experiences within the city space. The use of textile processes acts as a means of engaging participants and viewers through material familiarity whilst responding to notions of traditional gender biases. Through reflective and systematic recording and making the work considers approaches to mindfulness and mental wellbeing. By reviewing and reflecting on previous experiences of walking and navigating a space through textile sampling one starts to become more aware of future movements within a place. The promotion of process over outcome also draws one's attention to the moment and to enjoy the process of making or walking.

This project forms the basis of a PhD proposal which intends to bring together 'hard to reach' women and women from displaced communities by using textiles as a tool to promote cross-cultural networks and conversations between communities; exploring the impact a creative practice can have on one's mental and physical health, wellbeing and happiness.

#### BIO

Lecturer in Textiles and Fashion, University of Bolton. A love of pattern, drawing, printmaking and stitch is at the heart of Faye's work which aims to celebrate the process of making. Faye is currently undertaking her PhD which intends to explore the relationship between a process based creative practice and mental health, wellbeing and happiness.

#### Jess Jones, *Lost Weavings of Atlanta: Mapping Historic Textile Works, Remnants, and Removals*

Atlanta is a city where traditional media like painting and sculpture, and especially photography, are standard in the art scene. Despite the focus in Atlanta on traditional media, there are remnants of a small archive of world-class fiber art embedded in the urban landscape. Atlanta, now one of the most populated cities in the U.S., rapidly grew in the 1970s to early 90s and this growth parallels the growth of the Fiber Art movement. Distributed throughout the city, there were large commissioned textile works (mostly weavings) that were inseparable from their intended environments in new skyscrapers and corporate headquarters. When these works were removed or de-accessed during renovations, they did not become part of museum collections -and very few can still be viewed by the public. However, a few gems still remain, preserved in their original locations. My research on these works, their histories, and their locations has become a treasure map of the city, pieced together with local fiber artists, curators, scholars, architects, and urban planners. While connecting me to so many people, this map-making project has given me a new understanding of the relationship of architecture (specifically Atlanta-based architect John Portman) to the Fiber Art movement --and the importance of artists like Daniel Graffin, Helena Hernmark, and Olga de Amaral. This presentation will explore this map of truly remarkable works in the history of the fiber art movement, both those present and absent, within the context of a city that often shows a lack of sensitivity to history. Atlanta is a small case study of the lack of inclusion and even erasure of Textiles, demonstrating what can be lost in art history as well as local culture if our Textile art is not considered worth preserving.

#### BIO

Jess Jones is Assistant Professor of Textiles in the Welch School of Art & Design and Affiliate Faculty in the Institute of Women, Gender, and Sexuality Studies at Georgia State University in Atlanta, Georgia. Jones's studio practice examines psycho-geography, the relationship of textiles to the urban environment, and the creation of digitally-derived, quilted compositions.

#### Katy Beinart, *'My life is but a weaving': mapping and making visible traces and threads of belonging and belief*

Working from my position as artist and maker, this paper explores links between practice and research in a communal (religious) textile making project, which was also an act of both emplacement and of maintaining Diaspora space. The paper draws on a series of creative textile workshops I conducted with diverse faith communities in West London in 2016 with researchers Claire Dywer and Nazneen Ahmed, to share religious textile traditions and explore new forms of creative expression of their faith and locality.

Through the relationship between individual biographical narratives of making and the communal space of the interfaith textile project, understandings of how different identities are performed and negotiated through making practices come to light. Traditions and techniques are maintained through individual making which are important as a continued links to Diasporas. In the communal making project, a mapping of the local 'home' place, Ealing, became an act of connected emplacement, whilst through using the knowledge and skills brought from past histories, the work also enabled conversations about Diaspora and an acknowledgement of 'other' places. The internal self was also mapped through the project as conversations through the making brought out shared stories of making home, spirituality, relationships and journeys. As both practice and research, the project drew on self reflective and emergent methods, prioritising intuitive practices of making. In this kind of research through making, the physical and haptic aspects of making together were important as a source of knowledge. Participants stitched individual works of prayer as well as contributing words and symbols to the larger 'map' cloth, which connected their locality and faith spaces, with Diasporas and stories of loss. In my role as artist practitioner I tried to make visible what was spoken in the workshops, through the putting together of the larger piece and then adding an additional layer of stitches which referenced lost and left behind objects. The paper discusses tensions inherent in trying to bring together individual voices, experiences and making practices in a singular artwork, what 'place' the artwork can then produce as it is exhibited and therefore re-made in different contexts and with different audiences, and how making produces research.

#### BIO

Katy Beinart is an artist whose work includes installation and public art projects, most recently *The Ring* (2017-18) and *Fabric of Faith* (2016-17). Her work explores links between material culture, migration, memory, and place. She is completing a PhD at UCL, and lectures in Architecture at the University of Brighton.

#### Documenting decay and the everyday /BZ 103

#### Joanne Pilcher, *Aboriginal Australian textiles from the Northern Territory: In and Out of Place*

Aboriginal Australian textiles are simultaneously deeply ingrained within the place in which they are designed and/or printed; whilst also forming part of a global narrative through their tourist based clientele.

These textiles are designed in isolated community groups where the majority of the population are Indigenous Australians. The textiles are imbued with a 'sense of place'; predominantly due to the remoteness of the centres. Only a limited range of printing techniques can be utilized as, unlike an urban textile design company, access to resources is very limited. This has resulted in the widespread practice of lino block and screen-printing.

The designers are largely inspired by their surroundings, therefore, textiles adorned in sea life are generally produced by coastal communities, whilst depictions of town life are from those living within the Alice Springs area. Designs are conceived, transferred to screens and printed in the heart of the community that inspired them. This cultural identity and pride is often reflected by wearing clothing made from the textiles at important ceremonies, such as funerals.

As the communities are very remote, they tend to depend upon art fairs, markets and online stores to sell their textile products. Consequently, the designs are frequently purchased by non-Indigenous tourists who have no experience of the community and place which was so important to that textiles' development. Divorced from their initial context, the centres then attempt to produce a 'story' and meaning to the fabric through the marketing process.

This paper will draw from my recent fieldwork in the Northern Territory, where I visited centres and interviewed those involved in the design, printing and selling process. I will focus on the inspiration for the designs and how 'place' has been imbued within the textiles. Additionally, I shall reflect on how this sense of connection is lost during trading and how the stories and purchase experiences attempt to substitute that missing context. By investigating the understandings of these textiles both in and out of 'place', I will consider how they may be a tool to correct the often negative and patronising portrayal of Indigenous Australians within the global context.

## BIO

Joanne Pilcher is an AHRC Design Star funded PhD candidate in the school of Humanities at the University of Brighton. Her PhD project explores contemporary Indigenous Australian textile design in the Northern Territory and its place within the Australian fashion industry. She recently spent five months in Australia conducting research and received support from the Pasold Research Fund PhD Grant and the Design Star Student Development Fund. Additionally, she has latterly completed a placement at the British Library on the Contemporary Collecting on Australasia project. Her background in History of Design informs her research interests in: oral histories, cultural collaboration/appropriation, the haptic and lived experiences of textiles and clothing.

## ■ Clare Lane, Soft Picture – Remaking the derelict

"Soft Pictures", (brightly coloured and embroidered textiles), are the antithesis of their subject matter, the derelict space, and yet they both inform the product of my practice. The built fabric of our everyday environment forms a functional structure which (literally) physically supports the human community. My interest is in the buildings which no longer perform this set function, have become derelict and are now devoid of an accepted community. Whilst these spaces will have a history, in their present state they are without clear meaning or identity. In their decaying condition they are obsolete to their original purpose and in a state of transience. Empty and often on the periphery of urban community, their liminal identity is one of silence. Whilst the ruin has an historical discourse of its own, as does the derelict building of the 21st century, my enquiry is into the specific time zone of the transitional space and the contemplation of the process of

entropic transformation. Documenting through photography can record the atmosphere of this transitional state but it can't capture the process of change. To extend the process of documentation into a textile medium, entails a process of making, which mirrors the unmaking state of the site explored. In some sense I am trying to re-make the space, through the textile. Glen Adamson (in *Thinking Through Craft*) comments that "craft only exists in motion" and through my exploration of these spaces I attempt to explore the "craft" of decay and the process of change. The writings of Robert Smithson and Tim Edensor will be referenced here.

The subject of my talk will be to try to address the dichotomy between the two processes of the "craft" of decay or change, and the re-crafting of its observation through "soft pictures". Over the last three years I have been based at an old textile mill near Leeds which is undergoing transitional development, and with a number of derelict spaces still remaining, my explorations have developed from documenting, to a more involved interaction with the space. It is with reference to this work, that I will seek to address and pose questions about what can be learned from the experiences of enquiry and making in this context. *Soft Pictures* is the title of the 2014 exhibition of contemporary art explored through the textile medium at the Museum Re Rebaudengo in Turin.

## BIO

I currently divide my practice between my role as a Lecturer on the BA Printed Textiles and Surface Pattern Design at Leeds Arts University and my work as a Textile Artist. My soft pictures are documentary in nature and I have exhibited in various galleries nationwide and undertaken a number of commissions for corporate, public and private clients. My most recent residency at Sunnybank Mills near Leeds has included two exhibitions, "Material Evidence" in 2015 and "Make.Unmake.Remake" in 2017 both based on my explorations and enquiries into the derelict spaces on the site.

## Helen Marton, Reinterpreting Archaeology: The post depositional life of a domestic artefact and the extension of its biography through digital craft practice

As an AHRC practice led PhD candidate, I produce a range of textile works which reinterpret archaeological material through digital and traditional practices; I explore how this hybridised approach offers a new lens through which to view the past. The works map a specific space/place over time.

Tremough in Cornwall is my case study, a triangular plateau above the town of Penryn in mid Cornwall, overlooking the Fal estuary and the Carrick Roads, historically one of the busiest waterways in Cornwall and now home to Cornwall's University. It has been a long-standing place of making evidenced through archaeological investigations. My reinterpretive works are produced by bringing together a broad range of equipment, processes and expertise available on site. I focus upon the domestic, the repetition of use, the wonder and beauty of a vital tool, the meditation in the everyday task and the rhythm of doing. I often produce things alluding to function, purposefully fraudulent. Focusing upon Cornish Gabbroic Clay, found only on the Lizard peninsula, and used for over 5000 years, I explore the use of digital technologies to enhance and examine thin sections of this ceramic in high resolution.

Digital imagery produced through Qemscan\* is transferred onto fabric using digital print, whilst detailed data from these scans is converted into code for Jacquard weave, producing a distinct signature.



I explore the post depositional life of the artefact and how through site-specific knowledge, conceptualisation and digital intervention, I extend and engage with a new dimension to the life history framework. I strive to understand the relationship between people/technology and place over the longue durée. By using digital tools, it is possible to further enhance the source material and work into it on a new level, allowing in some cases for the invisible to be made visible as part of the journey

\*QEMSCAN is the name for an integrated automated mineralogy and petrography providing quantitative analysis of minerals, rocks and man-made materials.

## BIO

Helen Marton is course leader of BA (Hons) Contemporary Design Crafts and BA (Hons) Jewellery at Hereford College of Arts. Employing a range of materials and processes, Helen is engaged in a practice led, interdisciplinary AHRC PhD, examining archaeological material from a prehistoric site in Cornwall, examining how the qualities in these materials might be represented and reinterpreted through digital craft practice.

**Victoria Brown, 1440: Ordnance diSorder – A textile work made to mark the redevelopment of Graylingwell Mental Health Hospital. Chichester.**

Longitude: -0° 46' 28.3296"

Latitude: 50° 50' 32.532"

A piece of work made for the exhibition 'Liminal' at the University of Chichester to mark the transition of the old Graylingwell Psychiatric Hospital into a vast housing development. Using the construct proposed by Deleuze and Guattari in '1440: The Smooth and the Striated.' [i] The work, uses hand rolled felt (the smooth nomadic cloth- space constantly being translated) to contain the grid lines of an OS map or Longitude and Latitude, the lines by which we locate ourselves. [ii] The crocheted silk embedded in the felt - the striated fabric represents the settlements and the institution of Graylingwell Psychiatric Hospital and the neighbouring barracks. Records of the Graylingwell site show ancient earth works, which form part of the 'Chichester Dykes' and are evidence of a proto- urban tribal settlement. The crocheted is employed to evoke this and Calvino's 'Ersilia' [iii], the traces that settlement leaves. The crocheted mat(s) also alludes to the domestic but there is disorder in the structure, it is no longer a familiar doily it is a metaphor for the mind, indeed Lacan used textile as a metaphor for the subjects' experience in analysis.

The work is about the layers of the settlements and movement; the physical and the psychological. The work is of and about order of making, the construction of fabric, and incorporeal landscapes. It is about the layers of history that we dig up and display and the placement of objects to suggest the narrative.

## BIO

Victoria Brown's work is grounded in her practice as a feltmaker, hatter and research into the Scythians and early nomadic feltmaking traditions. Her work has been exhibited extensively and represented in the V&A museum fashion collection. After 20 years as senior lecturer in Fine Art, (University of Chichester) she has returned to her studio and freelance work.

## Fiona Hackney, Maker-centric: place-based textile engagements

This paper examines research from the AHRC-funded project Maker-centric: building place-based, co-making communities (Mc) (<https://maker-centric.com/>). Mc works with community groups in the Midlands to map methods for place-based engagement through material heritage and creative making. It develops findings about the value of collaborative textile making for community co-production (Hackney et al 2016) by focusing on 'making in place', arguing that a creative response to the historical specificities of place is vital for connecting communities (Hackney & Figueiredo 2018). The project is a partnership between several agencies including: Craftspace, Creative Black Country, Fab Lab West Bromwich and Terre Vera in Slovenia, who work with refugees and low-income communities to support handcrafts and promote the creative re-use of clothing. Artist-led walks, exhibition and archive visits provided opportunities to connect with the Midlands' long history of industrial innovation, while making in the Fab Lab introduced participants to new methods of digital fabrication.

Maker-centric Black Country (McBC) is the central case study here. Offering a means to examine tensions between public and private spaces and places, and diverse communities, McBC shows how two contrasting place-based groups: Gatis Community Space and Petals at Hope Community Centre used their diverse knowledge, skills and abilities to 'make their mark' in their communities.

The former, which is sited in the Whitmore Reans area of Wolverhampton, aims to promote sustainable living and pride in their neighbourhood, while the latter supports an ethnically diverse group of women living on the city's Heath Town Estate. Project activities focused on digitally fabricating handmade stamps (a reference to the history of metal-working in the region), yet place-based textiles were central to both groups. Gatis, for instance, discovered that their centre is located on land previously occupied by Courtaulds Rayon textile factory which left a legacy of mineral poisoning. Stitch, meanwhile, became an important language for Petals women, many of whom struggle with English. The paper shows how both groups mapped out in stencil, stamp or stitch multiple responses to place-based communities whether in the material fabric of the city and the home, or the immaterial spaces of the imagination.

## BIO

Dr Fiona Hackney, Professor Fashion Textiles Theories, University of Wolverhampton has research interests in arts research and design history, specifically dress and fashion culture, interwar print media, crafting, co-creation and social design. Recent publications include: *The Power of Quiet: Re-Making Amateur and Professional Textiles Agencies*, *Journal of Textile Design, Research & Practice* (2016). A monograph and edited collection: *Women's Magazines and the Feminine Imagination: Opening Up a New World for Women in Interwar Britain & the Edinburgh Companion to British Women's Print Culture between the Wars* will be published in 2017-18. She has headed up and worked on a number of AHRC Connected Communities projects, most recently *Designing a Sensibility for Sustainability* with colleagues at Exeter University, and *Maker-Centric: building place-based, co-making communities* <https://maker-centric.com/>

## **Owoeye, Omotayo Idowu Oke, Sex, Water and Symbols: Reflections on Alkaline Water Production in Indigo Textile Dyeing Production Processes in Osogbo, Nigeria SKYPE**

Despite the use of modern ingredients in other dyeing sites in Osogbo, some dyeing centres still use alkaline water in the recursive processes of indigo cloth dyeing – a ritual process. However, due to the transformatory nature of rituals, indigo dyeing processes also change as a result of transformations in society; hence the introduction of modern ingredients such as caustic soda to replace alkaline water. In this ethnographic study, I reflect on the performativity of gender, made known and communicated through the production of alkaline water among the Yoruba indigo dyers in Osogbo, Osun State, Nigeria. The study examines the symbolic performances of women dyers in the production of alkaline water to reveal their gendered worldviews as an impression embedded in the repetitive performances of the adire technology. Specifically, the study describes the alkaline water production processes to reveal the implications of sexual relationships between a husband and wife(ves). The study allows for a comparative analysis of the metaphoric representation of the indigo dyeing process of alkaline water and dyeing with chemical dyes as a reflection of Nigeria's changing socio-economic and political environment.

### **BIO**

Omotayo Idowu Oke Owoeye is a lecturer in the Department of Sociology and Anthropology at Obafemi Awolowo University, Ile-Ife, Nigeria and holds a PhD in Anthropology from the University of Pretoria, Pretoria, South-Africa.

## **Hilary Edwards-Malam, Making People, Not Products**

The textile industry is one of the world's biggest polluters and overproduction and the handling of post-production waste is a growing concern. Informed by the work of Misao Jo, inventor of Saori handweaving, and her view that "SAORI weavers weave in search of our true selves which are hidden. Thus, we make human beings instead of making articles" (Misao Jo March, 2000), the author is researching into the impact of upcycling waste on individuals and small communities. In this paper she sets out to argue that reusing post-production waste textiles on a small, local scale can be economically viable and have a meaningful effect on reducing waste and improving lives. Focussing on the enterprise Changing Lives in Cheshire, the author explains how the venture was initially set up to sell second-hand furniture to prevent it entering landfill, but evolved into a charity that is more about people than products. From an original team of two, it now employs 22 people, 86% from the unemployment register, many of whom were deemed unemployable (Changing Lives in Cheshire, 2017). From an environmental stance, in 2016 alone, it recycled or upcycled over 8,000 items of furniture. Putting people first has made it a company which has a significant impact socially on the local community but has also enabled it to achieve its original environmental objective. However, not all furniture can be rescued due to fire regulations and the settee 'graveyard' bears witness to this. Seven settees a day go to landfill from this site alone and it is the fabrics from these that the author has been working with in her own practice. Working with like-minded people, she has set out to produce desirable products from what was destined for landfill, to give gainful employment, to extend the life of textiles and to support a sustainable local economy.

The problem of post-production waste will be in evidence for many years yet and needs to be addressed on a global scale, but small-scale re-manufacturing can have an impact on local communities by providing an economy that is sustainable on many levels.

### **BIO**

Hilary Edwards-Malam, designer, maker, teacher. BA(HONS) in Design for Communication Media. PGCE in Early Years. MA By Creative Practice (Textiles) – a work in progress. Sewer, dyer, crocheter, weaver, upcycler of salvaged textiles, writer, grower. Researcher into textile waste, and textiles for burial and grave clothes.

## **Jill Rodgers and Lily Rodgers, How did clothing rationing and government thrift initiatives, inform a young woman's wardrobe in 1945 and what can we learn from this in 2017?**

How did clothing rationing and government thrift initiatives, inform a young woman's wardrobe in 1945 and what can we learn from this in 2017?

This paper will examine the implications for a young woman of the rationing of clothing during 1945. It is informed by the 1945 daily diary of Edith Poland, my grandmother, which I digitalised to create 1945 Liverpool Girl's diary blog, created in 2015, (1945liverpoolgirlsdaily.tumblr.com) 70 years after it was written (see figure 1). It will go on to ask what we can learn from Edith's diary in this new age of concerns around over consumption and growing interest in slow making, meditative practice and sustainable living.

Edith Poland was a working class 19 year old in 1945 (see figure 2), she was employed in the City of Liverpool as an insurance clerk earning £50 a year and a volunteer for the American Red Cross in the evening.

The paper will use evidence from the diary alongside other sources, to discuss how government initiatives to save clothing encouraged new ways of creating, reinventing and upcycling at home, and how this impacted on working class young women. It is clear from Edith's diary, which has an entry for everyday across 1945, that fashion was a major preoccupation not only for her but within her circle of friends. Evidence from the diary show she had clearly been influenced by government initiatives to engage in thrift and crafting, including dress making and knitting in order to continually refresh her clothes. For Edith and her friends darning, mending and crafting was a major challenge in their young wartime lives. Using the diary in this way reflects the research interests of the Mass Observation, which asked ordinary people to record their daily lives in diary form during the war years, Edith's diary was not part of this study and was written only for personal reasons. It offers similar, complementary insights recording her textile projects carried out at home within the restraints of wartime austerity.

### **BIO**

Jill Rodgers is Acting Course Leader on the B.A.(Hons) Textile Design Course at Norwich University of the Arts. Jill teaches printed textiles and supports students in research across the program. Her research is focused on the creation of an Interactive Textile Resource containing handling examples of contemporary textile work aimed at extending experience of textiles and materials through touch. Jill is also currently working on research themes related to her blog which is based on her mother's 1945 wartime diaries.

Lily Rodgers is a year 3 student on the B.A Textile with Business Studies Course at University of Brighton. She has been involved in the digitisation of Edith Poland's wartime diary and in sourcing illustrations for the blog since 2015. In May of that year the blog won an award from Department of Culture Media and Science. Lily has already written about this work and intends to make it the focus of her Masters project next year.



**Sonia Ashmore and Sascha Reichstein,**  
a film interpretation of John Forbes Watson's  
**Textile Manufactures of India**

Sascha Reichstein's film, *Patterns of the Conquerors* (2017) explores the second series of John Forbes Watson's Collection of the Textile Manufactures of India, published in 1873-77. These twenty volumes contain nearly 1000 examples of textiles then in current production in India, classified rather in the manner of a collection of plant specimens. Preservation in these albums has left us still vibrant, eloquent objects, apparently fragile fragments of sometimes humble cloth that nonetheless carry a weight of cultural, political and aesthetic meaning.

The intention of both this and the seventeen volume First Series (1866), was to inspire students and textile manufacturers in nineteenth century Britain to improve standards of design and, crucially, to alert them to the vast potential market of the Indian subcontinent, then largely under British rule. The small samples of cloth, measuring 34 x 19 cm, were intended not merely as objects of intercontinental trade and cultural exchange, or miniature 'portable museums', but as manuals of industrial espionage encouraging British textile manufacturers to flood the Indian market with machine-produced copies of their own, hand-made textiles. The significance of this cultural appropriation was to emerge in India's Independence movement. This subtle film presents an incomplete puzzle, both visually and acoustically. Three different voices narrate a fragmented history of the albums, their significance and context. It is a voyage of discovery which allows the viewer to accumulate experiences of pattern, technique and appropriation, evoking the fragmentary nature of the textiles and accompanying information. Engaging with their aesthetic qualities, the film gets us close to small textile scraps which embody the political and economic meaning of textile migration. They connect with two key sites of nineteenth century textile production, India and Britain, and pose questions about the nature of textile collections and their histories.

**BIO**

Dr Sonia Ashmore has researched, written extensively on and helped to catalogue a large part of the Victoria and Albert Museum's Indian textile collection. Her book, *Muslin*, was published by the V&A in 2012. Now an independent scholar, she will be leading a course on Indian Textiles, Dress and Jewellery at the V&A this spring.

Sascha Reichstein, born 1971 in Zurich, lives and works in Vienna. Her work deals with questions of cultural displacement and the relations between tradition and modernization. Reichstein's photographs, videos, films and installation focus on regional western contexts and examine their global expansions, connections and transitions. Lecturer at the Academy of Fine Arts, Vienna and University Osnabruck, Germany, amongst others.

**Cecilia Heffer, *Drawn Threads: Re Imagining Place Through Material Making***

In this film, a unique lace making process becomes a vehicle to explore a contemporary response to a local environment, Wamberal beach, situated on the NSW Coast of Australia. It presents the methodologies behind the making of *Drawn Threads*, a lace installation created for the 14th International Triennial of Tapestry, Museum Central de Textile in Łódź, Poland 2013. The intention was to reveal how unique textile thinking processes are embodied in the making of a textile and how they can evoke new perceptions and approaches to

read as a place marker and a region where they were patterns employed to make them.<sup>1</sup> In this film, textiles reference historical embroidered laces known as "punto en aire", (trans: stitches in the air) to demonstrate how making knowledges move between generations. It explores new notions of stitches in the air as a re-imagined modern-day place marker. The intention is to create original work that reflects back a unique recognition of place. It is in the experience of recognition itself that enables us to view our environment in a new light.<sup>2</sup> The open structural qualities of lace that allow air and light to move through consider lace as a permeable boundary. Here the stitched surface becomes a site for cultural exchange, moving between people, places, generations and histories in time and space.<sup>3</sup> It demonstrates how textiles serve as rich metaphor for, memory, identity and social fabric. The significance of exploring new forms of artistic mediums that can communicate the complexity and intelligence behind nascent forms of 'textile thinking' is critical for the recognition of textiles in a broader design field. Demonstrating how textiles can serve to illuminate abstract thought in the field of history and theory can add value to the cultural agency of the craft and move it beyond the perception of being purely a decorative design source.

The film can be downloaded through UTS e-Press. It is a hybrid publication documenting Cecilia's practice-led research, produced by MediaObject and UTS ePRESS. More information at [mediaobject.net/](http://mediaobject.net/) <https://vimeo.com/143092915>

Narrated by Cecilia Heffer, Direction Zoë Sadokierski, Film edits by Esther Chung.

Technical support by Jason Benedek

Produced with support from UTS Library

**BIO**

Cecilia Heffer is a Senior Lecturer in Textiles at the University of Technology, Sydney. Here she combines her teaching with research, art practice and curation. Her focus is on innovative textile concepts that explore the integration of the handmade with emerging technologies. Her work is represented in various collections including Powerhouse Museum Sydney, NGV Melbourne, Central Museum Łódź, Poland, Art Bank, Tamworth and Wangaratta Regional Galleries, William Dobell Foundation. Commissions include designing the lace curtains for the State Rooms of Government House Sydney and exhibition work in The Museum of Democracy, Old Parliament House Canberra. Currently she is a PhD candidate at the Royal Melbourne Institute of Technology, exploring ephemeral material processes in a contemporary lace practice.

**Kathy Oldridge and Trish Bould, *Warp Scaffold***

The film constructs the tension between the practice of weaving and the rise of modern India. Acting like a woven document, it layers footage of a woman winding wool with photographic evidence of the renovation of the main hall of an ancient Palace in Bhuj. As she winds her warp, the building work threads its way across the screen. After several repetitions, they both become interwoven in the scaffold that holds them up, persistently entwined, written into a history.

The action takes place in the district of Kutch on the cusp of change as communities rebuild their social and economic selves after devastating earthquakes in 2001. Reporting on the aftermath and amnesia in Gujarat, Edward Simpson in his book, *The Political Biography of an Earthquake*, states that unlike other local towns Bhuj 'possessed a written history', which intertwined politics and power. Simpson notes, there

was 'a disproportionate amount of time and money spent on rebuilding Bhuj in relation to other towns', that 'palaces and other buildings became the focus of a national campaign to preserve the heritage of the region', and various organisations worked to resurrect musical and artisan crafts.

The winder of threads in Bhujodi and the ancient Prag Mahal Palace have very different identities, but co-exist in close proximity. Textile tourists, academics and others often visit both locations in a single day.

The Palace was originally commissioned by King Pragmalji (1860) and designed in an Italian gothic style. The Indian tourist board suggest 'little about it seems Indian'. The restoration work on the palace involved personal interest by a Bollywood superstar.

In contrast Bhujodi is a centre for woven textiles on the edge of the town. Their business is a family enterprise centred around their community. They work together producing cloth celebrating the heritage of the region. As well as local markets their work has been promoted and sold through visits to America, UK, China and Japan. They appear on facebook and visited Trish in Winchester. Cloth has formed a scaffold for social and economic development of Bhujodi.

#### BIO

Trish Bould is an artist and director of 10dayswinchester.org. Originally trained as a weaver she has an interdisciplinary focus to practice and research. Trish has taught privately and within higher education contributing teaching in: drawing, site specific art-practice, weaving, interior design and textile art. She was course leader for BA Hons Art and Design through Drawing, BA Hons Visual Art and MA Fine Art by Project at Winchester School of Art. Recent exhibitions include: Sites of Exchange: materialising conversations, University of Portsmouth 2014; Making Conversation, as part of Situation, RMIT University, 2014; Loom Weight, Winchester City Museum, as part of CHALK 2015. Published works include: papers on drawing, practice-based research and collaborative method. [www.drawingplace.co.uk](http://www.drawingplace.co.uk)

Kathy Oldridge is a marketing practitioner and film maker. She is a founding partner of Barnstorm, a consultancy which designs interventions to bring about change: in a company, on a project or with a group of people. Within her work she aims to find ideas to unlock solutions, drawing inspiration from the world of communication, improvisation and art. Her clients include Tate Galleries, Unilever and Heineken. Originally trained as a mathematician at The University of Warwick she more recently studied for her MA at Winchester School of Art. Increasingly she finds that everything overlaps. <https://www.barnstorm.group>

#### **Peter Spence of Natural Cinema and stills** by Jonathan Turner, Refuge

Commissioned as being part of Meeting Point2 initiated and led by Arts&Heritage and funded by Arts Council England. The film was produced by Peter Spence of Natural Cinema and stills by Jonathan Turner (both of Leeds).

#### ■ Emma Osbourn, Film as Textile site

The factory across the road is now deserted. I have only known it as a place for drying peat moss. Being close to central Lincoln, it will, eventually and inevitably be redeveloped as housing. I have often wondered about its history, and what those inside walls have witnessed. I chanced across an old photograph showing the interior and was intrigued by the fabric being stretched onto the wings of biplanes. I noticed

the fabric was being handled by women. The photograph shows male/female divisions of labour. My film will explore the story of past production and labour using textiles.

My work is an exploration of place and moments in time. Using a combination of information and imagery from the local archives, with footage I am currently shooting, my film will be a response, part poetic, and part documentary. Accompanying the film, a soundtrack will weave together the resonance of the deserted building with the imagined sounds of the work that took place there; the construction of the wooden wings and the sounds of textile being stretched over the structures.

#### BIO

Emma Osbourn is an artist and MPhil candidate at Loughborough University, UK. After graduating from with a Degree in Printed Textiles from UCA Farnham, Emma's work experiences have included extensive teaching of Art and Design and as well as working in the Film Industry. She taught art at a women's prison and worked as a community artist, in both the UK and Canada. She graduated with an MA in Fine Art (Distinction) from the University of Lincoln.

#### **Lynn Settrington, Threads of Identity** **A stitched-based project with Burnage Academy** **for Boys and the Ahmed Ullah Iqbal Educational Trust**

This practice-based research explores a stitch-based initiative to commemorate the racially motivated death, thirty years ago of Ahmed Ullah Iqbal, a pupil at Burnage High School in Manchester. Working with boys in the school today, (the same age as Ahmed) the project challenges stereotypes about stitch and explores young urban identity and belonging. The short film captures some of the cross cultural and inter – generational working practices.

The ten-week long initiative was a partnership with the Ahmed Ullah Iqbal Race Relations Archive at Manchester University and was funded by HEFCE - National Networks for Collaborative Outreach.

#### BIO

Lynn Settrington is an internationally recognized British textile artist particularly known for her quilts and embroidery-based work. She celebrates the ordinary, overlooked and hidden in today's society and her work is held in many public and private collections including the V&A Museum, the Whitworth Art Gallery, Denver Museum of Art, The International Quilt Study Center and The Terrance Higgins Trust. Her practice, has, since the 2000's focused on socially engaged textile projects with hard to reach and marginalised groups. She trained at Goldsmiths College University of London and has been a Senior Lecturer at the Manchester School of Art since 1992. Lynn is currently undertaking a Practice-Based PhD at UCA, Farnham investigating the role of hand embroidery in socially engaged art from a maker's perspective.

## The Whitworth

### Raisa Kabir

Performance at the Whitworth / Starts at 6.30pm / Free entry

#### **Build me a loom off of your back and your stomach**

Build me a loom off of your back and your stomach... is a performance of durational dance, distance and diaspora. The artist Raisa Kabir weaves and dances, carrying the lengths of cloth-making labour throughout the gallery space. A visualisation of dislocated geographies, the weight of ongoing trauma, and their ghosts.

## Day 2 Schedule

FRIDAY 13 APRIL 2018

Manchester School of Art

	ROOM 1 - BZ403	ROOM 2 – BZ103	ROOM 3 - BZ303	ROOM 4 – BZ 308
9:30 – 10:15	(BZ 403) Welcome & Keynote by <b>Kate Fletcher</b>			FILM SCREENING 10:30-14:00 and 14:40-16:00
10:20 – 12:00	SUSTAINABILITY Innovation in Industry	COLLECTING Textile as Material Place	ARCHITECTURE Making Textile Places & Spaces	
12:00 – 12:10	Coffee and Tea			
12:15 – 13:15	FORUM 4 Materiality/Traditions	FORUM 5 with Lesley Raven. Storytelling	NETWORK FORUM with Kate O’Brien	
13:15– 14:00	Lunch +SPECIAL COLLECTIONS - drop in session +The Holden Gallery CHROME YELLOW BOOKS			
14:00 – 14:35	(BZ 403) Keynote by <b>Lesley Millar</b>			
14:40 – 16:00	SUSTAINABILITY Sustainable Communities	NETWORK FORUM Textile Higher Education at the Boundary with Rachel Kelly	SOCIAL ENGAGEMENT Interiors and the Body	
16:00 – 16:15	Coffee and Tea			
16:20 – 16:45	Conclusion Panel and Greetings			

PLEASE NOTE: rooms and times may be subjected to minor changes

### Special Collections – drop in session 12:00-14:00

Come over to Manchester Met's Special Collections to see textiles and costume that reflect Manchester's heritage as a cotton-producing city and its ongoing connection to the textile trade through contemporary fashion. On display will be material from the archives of Manchester cotton firms, images from the innovative Cotton Board Colour Design and Style Centre established in post-war Manchester, work by past and recent School of Art alumni and contemporary design.

Special Collections, All Saints Library, All Saints, Manchester, M15 6BH  
Phone: +44(0)161 247 6107, E-mail: lib-spec-coll@mmu.ac.uk



Forum



Sustainability



Displacement



Collecting



Architecture



Social engagement

## **machines will watch us die**

Cory Arcangel, Emma Charles, Martin Howse,  
Rosemary Lee, Rosa Menkman, Shinji Toya

9th April – 11th May 2018

THE HOLDEN GALLERY

Curated by Patrizia Costantin

Grosvenor Building, Manchester School of Art.

Opening times:

Monday-Friday 12-6PM. Free entry.

## **Keynotes**

### **Friday 9:30 BZ403, Manchester School of Art**

**KATE FLETCHER** is a fashion sustainability pioneer and design activist. She is a Research Professor at University of the Arts, London. Kate's pioneering work in the field, which ranges from developing 'slow fashion' ideas and practice to directional sustainability projects, including Fashion Ecologies and Local Wisdom which has engaged thousands of people worldwide with the 'craft of use' and 'post-growth' fashion. She is founder of the design for sustainability consultancy Slow Fashion where she works with companies, educational establishments and non-governmental organizations to foster change towards sustainability. She is also recognized as an inspirational speaker.

### **Friday 14:00 BZ403, Manchester School of Art**

**LESLEY MILLAR** is Professor of Textile Culture, Director of the International Textile Research Centre at the University for the Creative Arts, ran her own weave studio for over 20 years before becoming an exhibition curator specialising in textiles. These have included 11 major international touring exhibitions: 'Revelation' (1996-98), 'Textural Space' (2001), 'Through the Surface' (2003-05), '21:21 – the textile vision of Reiko Sudo and NUNO' (2005-7), 'Cloth & Culture NOW' (2008), 'Cultex' (2009-11), 'Lost in Lace' (2011-12.), 'Cloth & Memory {2}' (2013), 'Kawaii: crafting the Japanese culture of cute' (2015), 'Here & Now: contemporary tapestry' (2016-17) and is currently working on 'Weaving News Worlds' for The William Morris Gallery London, opening June 2018. She was Principle Investigator for the EU project 'Transparent Boundaries' (2012-14) with partners in Denmark, Greece and Italy. She writes regularly about textile practice in Britain and Japan including co-editing, with Alice Kettle, the book 'Erotic Cloth' for Bloomsbury Academic (published February 2018).

# SCHEDULE

## FRIDAY 13th Day 2

9:30 Keynote: Kate Fletcher

10:20 -12:00 – PANELS

### SUSTAINABILITY

**Innovation in industry / BZ 403.**  
**Chairs Penny Macbeth and Dominique Heyse-Moore**

Marina-Elena Wachs, TEXTILES TRACES and Industrial Design Culture - a transdisciplinary look at working conditions, industrial changing and the question of identification of producing and designing people as driver for textile culture.

Debbie Moorhouse,  
Designing For A Circular Economy in Fashion and Textiles

Karen Protheroe, Designed in London made in Lancashire: opportunities for and the professional status of women textile designers in London after WWI.

### COLLECTING

**Textile as material place / BZ 103.**  
**Chairs Alice Kettle and Uthra Rajgopal**

Emma Shercliff, Materiality in storage: the aftermath of site specific, collectively made textiles.

Sharon Blakey and Liz Mitchell, Unfolding.

Connie Carol Burks, Woven Landscapes: Tweed in Interwar Britain.

Alison Mayne, Kate Orton-Johnson, Haptic textiles in digital places.

### ARCHITECTURE

**Making Textile Places & Spaces (Architecture/Interiors) / BZ 303. Chairs Annie Shaw and Amy George**

Annie Shaw, NEW KNITERIALITY.

Faith Kane, Weaving a Sustainable Future for Aotearoa New Zealand: Learning from Harakeke (SKYPE).

Trish Belford and Ruth Morrow, LINEN LACE CONCRETE – return to source.

Laura Price, Best in show? Re-making places, environment and atmospheres through knitting.

### 12:15-13:15 – FORUMS

**MATERIALITY/TRADITIONS / BZ 403.**  
**Chairs Alice Kettle and Amy George**

Patricia Brien, Collecting unseen textile narratives.

Sarah Worden, Ugandan Barkcloth: From Historic to Contemporary Contexts.

Shellie Holden, From the authentic to the synthetic – mapping membrane in the Native Alaskan Gut Parka

Gabrielle Duggan,  
Musk Ox, Qiviut, Context.

**STORYTELLING / BZ 103.**  
**Chaired by Lesley Raven**

Britta Fluevog, Movement Across Borders: A Radical Weaver's Perspective.

Deborah True, Textile Stories and Site-Specific Histories.

Angela Maddock, Living Threadwise: Tales of Magic String, Continuing Bonds and Transforming Space.

Siun Carden, The place of Shetland knitting: fireside, hillside, factory, classroom, newsfeed.

**Network Forum / BZ 303.**  
**Chaired by Kate O'Brien**

"Net Work" – a place to hang out and make a netted landscape together.

14:00 – 14:35 Keynote: Lesley Millar

14:40 -16:00

### SUSTAINABILITY

Sustainable Communities / BZ 403 Chairs Dominique Heyse-Moore and Alice Kettle

Kayla and Paul Owen, Disruptors of the Fashion World

Katelyn Toth-Fejel, Fashion nodes: a relational clothing portrait of place?

Pamela I. Cyril-Egware, Niger Delta Textiles and Clothing as Vanguard of Communication for Sustainable Future

### SOCIAL ENGAGEMENT

Interiors and the Body / BZ 303.  
Chairs Penny Macbeth and Uthra Rajgopal

Katie Smith & Kate Genever, No one's coming to save you.

Yeseung Lee, Textilesphere': to mark is to be marked.

Bridget Harvey, Jumpers: truthful fictional auto/biographies of practice.

### FORUM

**Textile Higher Education at the Boundary with Rachel Kelly / BZ 103. Chaired by Rachel Kelly**

16:20 – 16:45

### Conclusion Panel

**Alice Kettle, Penny Macbeth, Annie Shaw, Uthra Rajgopal, Amy George and Dominique Hersey-Moore.**



**Marina-Elena Wachs, TEXTILES TRACES and Industrial Design Culture – a transdisciplinary look at working conditions, industrial changing and the question of identification of producing and designing people as driver for textile culture.**

The research study „Textiles Traces“ is focussing on sustainable education and changing of working conditions based on the regional identification of workers in the textile industry in European centres of textiles experts. The research study “Textiles Traces in Germany” is part of a bigger research project with the subject “Sustainable Design Studies – within the scope of cultural studies and the material behaviour” (Marina Wachs). The long term research project is focussing on intercultural codes of typical creation characters, which are the results and - as insignia – the representative icons of society – cultural mind (Jan Assmann) – and based on individual life courses imprinted by the development of textile and other industries.

Theses typical life courses are at the same time proof for the passion of textile experts, based on handcrafted and developed industrial processes in history, the basis for the cultural competence for the circular economy in the textile industry of today. We have to look back to go forward in sustainable design areas. It is obvious that the textile industry domains of the past – like for example Manchester - Great Britain, Borås - Sweden, Krefeld - Germany, St.Gallen - Switzerland, Lyon - France – were the manufacturing and industrial centres with tremendous economic power on the basis of individual experts skills and “textiles nerds” – as textile manpower. On the other hand the great passion for change in style of product languages is based on the beginning of a new consciousness of design, like for example the Bauhaus women in Dessau and Weimar created together with the men of the hour – the teacher - in generating new style after the World War II.

In consequence the relationship between steel and textile (cultural history of technology, Martina Heßler), the relationship between men and women and changing role models in business and working conditions (Christiane Funken), between people and things (Michael Brian Schiffer) and because of regional and cultural identification conditions (Helga Nowotny) are examined for demonstrating the industrial development in relation to changing social conditions; but demonstrating at the same time the need for sustainable education aspects within textiles and design discipline.

**BIO**

Marina-Elena Wachs, Professor of Design Theory, at Hochschule Niederrhein University of Applied Sciences, Germany - master tailor, tailor directress and industrial -designer - graduated at Braunschweig University of Art with thesis “Material Mind–New Materials in Design, Art and Architecture” – works as consultant for companies and foundations – focuses sustainable solutions.

**Debbie Moorhouse, Sustainable Design: Designing For A Circular Economy in Fashion and Textiles**

Fashion is widely considered the second most destructive industry after oil, to the environment. Textile waste ending up in landfills has become a huge concern globally. If every brand along the clothing supply chain begin to implement eco-friendly practices, the textile and fashion industries will become significantly more sustainable.

This paper will explore sustainable design practices in relation to zero waste fashion and the benefits that can be gained from implementing a circular economy, not only to the environment but also highlighting the potential to create a multibillion dollar industry. It will assess how the fashion industry can adopt a collaborative approach to design and production in order to accelerate sustainable design and innovation across the entire industry. This paper will focus on how industry and education can develop a more symbiotic relationship that will lead the fashion industry to a sustainable future.

Whilst zero waste fashion design has been a niche market for many years, new demands for more sustainable practices in the fashion industry and low waste production pushes thus to the forefront of new design innovation.

The results from 20 BA Fashion Design students at Level 5 (2nd year) were exciting and creative, providing them with an outlet to ‘think outside the box’. Methods included embellishing cut off waste pieces into the design of the garment, weaving and knitting waste fabrics to form garments, zero waste pattern cutting, using ethical fabrics, up- cycling and embroidering pieces of waste fabric together to make whole pattern pieces. Young designers need to be given the opportunity at undergraduate level to experiment with new ways of producing and designing more sustainably.

What emerges from this research is an unpredictable however exciting future for the fashion and textile industry. Considered steps are being made: some brands are making great strides to close the loop and reaping the benefits of this. However elsewhere in the industry there is a reluctance to see a future with a modern sustainable business model, that is embedded at the design stage. Without young design talent and creative imagination, we risk being unable to move past traditional production and into a more preferred course of action.

**BIO**

Debbie Moorhouse is a fashion designer, MA course leader, researcher and founder of a sustainable luxury fashion brand. Her designs have been exhibited at London Fashion Week and featured in magazines worldwide. Debbie is also co-founder of several industry initiatives including Certified Made in the UK organisation and the International Society For Sustainable Fashion. University of Huddersfield.

**Karen Protheroe, Designed in London made in Lancashire: opportunities for and the professional status of women textile designers in London after WWI**

By 1920, London had long ceased to be a textile-manufacturing town but its distance from the mill towns of the north didn't stop it being a hub for women's contributions to textile design for industry. Textiles was one of a number of industries targeted by new generation of art-trained women in London who used their skills to work across a number of decorative arts industries. Whilst non-specialisation attracted censure from some industry insiders, others recognised the value of women's varied and innovative contributions.

This paper argues that London's commercial economy provided a framework for women's participation as freelance and sometimes even staff designers. Using evidence found in London County Council art-school records and reports on the Royal Society of Art design competitions it examines the climate of opportunity opening for women with design skills after the First World War. In doing so it considers the perspective of a workforce whose visibility remained obscure until advances in the professionalization of the design profession in the 1930s.

Whilst conventional narratives have described women's participation in early 20th century textile design as an evolution of traditionally gendered craft practices - most notably hand loom weaving and hand block printing - this paper takes an alternative stance, proposing that the advent of popular print-culture, the geography of which was the advertising agency and book publishing industries in London, was equally instrumental in the creation of a first wave of women designers for Britain's mechanised textile industry.

#### BIO

Dr Keren Protheroe, Archivist, Sanderson.

Prior to joining Sanderson I worked as post-doctoral researcher on the University of Edinburgh 'Artisans and the Craft Economy in Scotland 1780-1914' project, and at the Museum of Domestic Design and Architecture, Middlesex University. My doctorate in Design History was awarded at the Modern Interiors Research Centre, Kingston University.

#### Textile as material place / BZ 103

#### Emma Shercliff, Materiality in storage: the aftermath of site specific, collectively made textiles

Textiles, through their modes of production, the materials used and invented motifs, are particularly effective producers of histories that entwine place and people, especially site-specific, collectively made textiles. Regular meetings and the ensuing candid conversations encourage close connections between people and the sharing of past histories. In the process of making the work, the intimacy generated by close physical contact with textile materials and tools knots these past histories together; through the act of being made the artefact exercises its agency in forming a new history. It is the enjoyment of making and the promised sense of achievement acknowledged by the completed work that drives the group to convene and continue making. Yet, once completed, it is all that is in excess of the artefact that remains: the exchange of stories, celebratory events, tensions in the relationships, the faded sensations of handling the work. The artefact exists as a residue of the collective activity, eventually relinquishing its material presence to its representation.

Although it is not the fate of all textile artefacts to end up in semi-permanent storage, given the widespread practice of collective textile making, there are inevitably some. As a textile maker, I have initiated and produced site specific collective textile artworks with various communities, and I recognize in this the fate some of these works. I have an intuitive understanding of the compelling and potent agency of materials and, as a researcher, I am interested in the shared endeavour of collective making. The uncomfortable absence of the material artefact in the leftovers of collective endeavour therefore intrigues me. How are the once-so-precious connections to a specific group of collaborators and a specific place transformed years later when the group has disbanded and moved on or away? What conditions are necessary to excavate faded memories when the material artefact is abandoned in storage? How does this change the meaning of the work? Drawing on examples of my own collective textile making

projects in France and the UK, this paper will explore the complexity of remembering works made in and for specific places in the absence of the work itself.

#### BIO

Dr Emma Shercliff is a textile maker, writer, researcher and educator. She is currently a senior lecturer in Textiles at the Arts University Bournemouth specializing in stitched textiles. Her research explores textile making in social and educational contexts, considers the differences between implicit and explicit forms of knowledge, and the meanings of hand-making within post-industrial digital cultures.

#### Sharon Blakey and Liz Mitchell, Unfolding

A warm spring day. Two women and a table, in the attic room of a one-time country house, now museum store. On the table, a large cardboard box—grey, with green reinforcing tape. One of many such boxes that line the walls of the long narrow room. The box is cumbersome, tightly packed, but we know what we're looking for. A piece of white linen fabric; a cot sheet, hemmed and folded, with a name written in one corner, a cursive script in black fading to brown. Together, we gently lift out layers of fabric, interleaved with tissue, and place them on the table. It is a kind of excavation, working down through the levels. Two women, in a room, at the top of a house. Curator, maker, teacher, writer; mother, daughter, sister, wife. A table, a box and a piece of cloth.

This paper considers a shared sensorial encounter with cloth. As maker-educator and curator-historian, we discuss our recognition of shared sensibility, facilitated by places of heightened material presence—the maker's workshop and the museum storeroom. Both are places in which we spend long periods of time alone, where we feel 'at home'. As such, both are places where time seems to slow. And as the urgency of its forward trajectory diminishes, so it appears somehow to 'spread', fostering a heightened awareness in which the boundaries between place, body and material temporarily dissolve. The apparently simple collaborative act of unfolding a piece of fabric within the context of a domestic space effected a powerful bodily response in both of us simultaneously; one that each recognized in the other without verbal exchange. We consider the implications of this encounter, and the kinds of knowledge and understanding it may yield. In the to-and-from of dialogue, theories of emplacement, flow, resonance and intimacy are explored across the co-authors' home disciplines of craft and making, material culture and history but are also followed into less familiar territory including biology and neuroscience. We argue for the paying of quiet attention to things easily missed; a listening not only to others and the external world, but also to one's own minute and multi-sensory responses, through which the most powerful realisations may occur.

Please note: This abstract and paper draws upon a recently published essay for the peer reviewed international journal *Studies in Material Thinking*. We have permission from SMT to develop the content of the original essay towards this conference paper and any subsequent journal publication.

#### BIO

Sharon Blakey is Senior Lecturer in Three Dimensional Design at Manchester School of Art. Her research explores the layered narratives and overlooked value of objects held in public and private collections. She is currently researching the dispersal of the Thomas Bateman Collection of Antiquities and Miscellaneous Objects sold at auction in 1893.

Liz Mitchell is Lecturer in Art and Design History at Liverpool Hope University and previously worked as a curator at Manchester City Galleries. She is currently conducting PhD

research into the Mary Greg Collection at Manchester City Galleries, focusing on histories of collecting, everyday creativity and the material culture of home.

### **Connie Carol Burks, Woven Landscapes: Tweed in Interwar Britain**

Textiles are often imbued with intangible associations to particular places. These persistent connections can span from micro to macro; representing the hues of a specific patch of land, or symbolising a complex global network. Using the example of tweed, this paper will interrogate the complex and often contradictory connotations embodied by this cloth. In interwar Britain, tweed straddled connected and sometimes contradictory identities irrevocably tied to both concrete and ephemeral locations: from the rural, rugged and remote to the refined, leisured and exclusive.

Tweed cloth was regularly presented as a material manifestation of the untouched Scottish landscape. Its design—colours, patterns and textures—were described in acute relation to the flora and fauna of this geography. This paper will demonstrate how the marketing of Scotch tweed focused heavily on a verifiable Scottish provenance, superiority and authenticity. Simultaneously, tweed clothing was perceived as quintessentially English, described at times as the nation's 'uniform'. Tweed garments were reminiscent of the leisured landscapes enjoyed by the upper classes while partaking in sporting activities on their vast country estates. However, by exploring theories around landscape and national identity, the paper will explore how, in the interwar years, as well as perceived tradition and constancy, the British countryside (and the tweeds worn within it), represented a shift to modernity and changes in society with regards to class and gender.

The centuries held patriotic associations of wool cloth persisted in Britain in this period. This paper will also explore how, with the substantial volume of fleece imported from the colonies, this sentiment extended to symbolise Empire, encompassing Britain's global reach and complicating further the confused geographies and hybrid identities instilled in the cloth. When exported to markets in areas such as North America, the multiple identities represented by tweed were sometimes condensed and combined to present a powerful brand of Britishness that lingers to this day.

#### **BIO**

Connie Karol Burks, Victoria and Albert Museum  
Connie is assistant curator of Furniture, Textiles and Fashion at the V&A Museum, where she previously worked on the exhibition *Fashioned from Nature*. She studied History of Design at the Royal College of Art and helped to set-up the London Cloth Company, a small-scale cloth mill weaving on historical machinery.

### **Alison Mayne, Kate Orton-Johnson, Haptic textiles in digital places**

This paper explores how yarn can, through its digital articulation(s), create new imaginative spaces for communities to engage with making. Knitting and crochet, as tactile, material crafts, are now digitally mediated, digitally represented and digitally consumed. Images of and comments about haptic textiles flow through social media sharing platforms Ravelry, Facebook and Instagram and facilitate the building of bridges between domestic and external sites, between the material / tactile, and between the digital / immaterial.

Presenting three case studies, the authors consider the ways in which these platforms represent new imaginaries and new places through which these bridges are articulated. The

yarn community site Ravelry is found to foster and support creativity and facilitate the desire for works to be viewed and 'liked' through digital display, privileging the work of reciprocity; The social platform Facebook is shown to privilege connectivity and community, providing places of belonging through closed interest groups where largely amateur textile makers in knit and crochet share successes and challenges; The image sharing platform Instagram privileges the visual, where 'flatlay' photography presents textile works in progress or completed, whilst hashtags such as #yarnstagram offer connection and an invitation to comment and support. There are common threads across the platforms as textile makers perform and project their identities, share process and conversations expressing and representing creativity along a material/digital continuum.

As the material of yarn is mediated by and consumed through the digital, further creations of place that challenge and reinforce domestic and external geographies may be observed.

Combining visual analyses with data drawn from the wider context of these social media platforms, the authors consider the affordances each platform offers for creating digital places for sharing textile making and the ways that such spaces are structured.

#### **BIO**

Alison Mayne - Sheffield Hallam University  
Research interests focus on women's crafting experiences and perceptions of wellbeing shared through social media, particularly in closed Facebook groups. She also has ongoing projects focusing on heritage, personhood and place in Scottish yarn micro-industries and what may be learned through remaking historical dress.

Kate Orton-Johnson - University of Edinburgh  
Research interests relate to the intersections between technology, culture and everyday life, connecting through and disconnecting from digital media and understanding digital leisure through blogging and vlogging. This work currently focuses on the ways in which Motherhood is articulated, represented and resisted online.

### **Making Textile Places & Spaces (Architecture/Interiors) / BZ 303**

### **Annie Shaw, NEW KNTERIALITY**

According to Neil Leach, Manuel DeLanda provides a manifesto for New Materiality- a move away from the 20th Century emphasis on subject representation and interpretation, concentrating instead on the object, material processes and expression (Tibbits: 2017).

Constructed textiles are built with consideration to material, process, form and application (in this case architectural application) and therefore another essential consideration is scale. Knitting combines material, pattern and form simultaneously. Structure is formed by inter-looping open-ended single loops. The resultant fabric has extensibility in all directions. This looped structure means that complex form and spatial volume can be achieved through 360 degrees. Seamless knitted form has inherent strength, as it has no points of weakness.

This spatial volume can be linked and applied to the spaces we inhabit: clothes, rooms, buildings and cities. They can be explored and enhanced through scaled knitted structures and through the novel application of new materiality. The human-scale production and social associations of knitting align to the central values of architecture, which is concerned with construction of environments that support human activity. The research moves through kniterations in both digital and physical domains.



In the digital environment, which can be scale-less and weight-less, materiality and form can be explored in new physically challenging ways. In this research a unitised loop has been digitised and applied to both single-face (plain) and double-face (interlock) knit structures to create both flat and tubular seamless forms at various scales, generating surface morphologies as scaffolds of distribution for knitted loops. These digitally generated knitted forms have been re-fabricated by 3D printing. These new textiles reveal new innovative behaviour in material form.

When fabricated in the 'real' world innovative performance can be achieved through advanced manufacturing techniques. Materials (yarn) can be fixed post-knitting and post stretching by the use or application of granular jamming or phase-change products and treatments initiated by heat, wet etc.

#### BIO

Dr Annie Shaw lives and works in Manchester and is Director of Studies for Design at Manchester School of Art and Design Research Hub Leader for Manchester School of Art Research Centre. Her research interests are focussed on Knitting, Seamlessness (broadly) and Archi-textiles. Annie is currently researching and making with architect Matt Ault and Textile Designer Mark Beecroft (AKA 'The Knitterati') who are exploring new fabrications for knitted structures at architectural scale.

#### Faith Kane, Weaving a Sustainable Future for Aotearoa New Zealand: Learning from Harakeke

Cresswell asserts that "because places are weaves or gatherings of varied elements, the idea of place presents an opportunity for holistic thinking about sustainability..." (Cresswell, 2012: 208). In referring to weaves he implicitly highlights the relevance of textiles, and textile practices, as a means of pursuing this opportunity. This paper presents the initial stages of collaborative and collective research that explores: i) a holistic approach towards sustainability within the context of Aotearoa NZ through advancing a renewed regional fibre and subsequent harakeke textile industry; and ii) the development of an underpinning textile design methodology that embraces specific cultural, social, environmental and economic concerns specific to this 'place'. At the centre of the work is the specific site of harakeke, one of Aotearoa NZ's most distinctive native plants.

Research carried out in the last decade identifies the capability of harakeke to take a lead in establishing a renewed indigenous industry alongside the exotic farming matrix in lowland Aotearoa NZ to address ecological needs in transition zones between land and water, coast and sea (McGruddy 2006: 7). The research discussed in this presentation considers harakeke fibre and subsequent textile development as having significant potential to form a focus for such activity (Te Kanawa in McGruddy 2006). Here, we build a case for using harakeke as the central reference and learning point, both practically and philosophically, around which to weave the varied elements required to realise an enhanced harakeke opportunity for a sustainable textile industry.

Some background about harakeke in terms of its cultural and environmental significance will be given, and recent innovations around harakeke fibre will be mapped, drawing parallels with the renewed interest in European flax that can be currently observed. The development of a textile design methodology that takes its cues from the cultural significance and indigenous practices around harakeke cultivation and use, and is also informed by notions such as 'textile thinking' (Philpott and Kane 2016) will be discussed. Finally, several examples of current projects that are focused on a renewed harakeke fibre industry in Aotearoa NZ will be highlighted; including the current work of Rangi Te Kanawa, Tanya Ruka, Huhana Smith and Faith Kane.

#### BIO

Faith Kane is a design researcher and educator working in the area of textiles and materials. Her research interests include design for sustainability, collaborative working in the design/science space and the role and value of craft knowledge within these contexts. She is a Senior Lecturer and the Programme Coordinator for Textiles at the School of Design, College of Creative Arts at Massey University in Wellington New Zealand. She is also an editor of the Journal of Textile Design Research and Practice. More information about her work can be found at [www.faithkane.com](http://www.faithkane.com)

#### Trish Belford and Ruth Morrow, LINEN LACE CONCRETE – return to source

This paper will chart the progress of an AHRC follow on funding application which draws on the expertise between construction and weaving, underpinned by 10 years of research, led by Patricia Belford (textiles) and Professor Ruth Morrow (architect). Subverting the perceived role of textiles as simply the dressing within an interior space, to an integrated hybrid surface, where textiles and concrete form one unique tactile surface. This paper will discuss the benefits and pitfalls of working across very opposing disciplines, illustrated in line with the current new work funded by the AHRC to collaborate with MYB textiles (Scotland) to investigate damask weaving of linen for embedded concrete surfaces. This is a one year stage by stage research project, working with the Queens University concrete lab, and weaving expertise within Ulster University, merging divergent thinking across construction, textiles and industry.

#### BIO

Trish Belford  
Senior Research Fellow – Ulster University  
Belford works collaboratively across architecture, science and fashion, manifesting itself in very different projects, subverting textiles for new uses and diverse audiences: Main practice spans collaboration between Architecture, Science and traditional textile processing methods.  
2004 – present: Senior Research Fellow University of Ulster  
Co-Director of Tactility Factory Ltd with Professor Ruth Morrow. QUB, Belfast  
2017 – AHRC follow on funding to research and collaborate with MYB Textiles  
2016 – Heritage Lottery funded project 'The revival of The William Liddell damask plate collection'  
2013 – Published 'The Beauty of Experiment' P C Belford and Dr Philip Sykas funded by The Leverhulme Trust.

Ruth Morrow is Professor of Architecture in the School of the Natural and Built Environment, Queen's University Belfast. Her work centres on the interconnections and potentials between people, place and creativity and ranges across design pedagogy, urban activism and material development, defined by an ethos of inclusion, design excellence and collaboration. She is co-founder of Tactility Factory, an award-winning company combining concrete and textile technologies to make unique technologies and surfaces. And she also co-curates live projects both with the artist collective, PS2, interacting with communities in Northern Ireland's post-conflict context.

## **Laura Price, Best in show? Re-making places, environment and atmospheres through knitting**

The histories and politics of hand-knitting and gendered textile craft more broadly) are enduring and vibrant – if often, overlooked. However, amateur hand-knitting has been reportedly undergoing a ‘resurgence’ of popularity since the early 2000s. Knitting takes place in cafes, community centres, pubs, and on trains – in doing so, re-knitting the urban fabric, re-claiming space and making visible (and challenging assumptions of) what traditionally cast as women’s work. Alongside this, geographers are increasingly attentive to the ways in which creativity, embodied practice, and material vibrancy re-shape place, identity and politics – particularly the possibilities of craft, making, mending and repairing (Hawkins, 2015; Price, 2015; Carr and Gibson, 2015). This paper explores the community, creative mapping project of a knitting group based in Stoke Newington, North London and the production of a miniature model of their local park entitled ‘knitting the common’. In doing so, the knitting group reflected on their embodied and emotional experiences of the park, whilst seeking to re-imagine the space through yarn, collaboration, and skill. The paper illustrates the creative process behind the model’s production, the vibrancy of material and bodies (human and non-human), and the complex reality of community mapping, representation, place-making and handicraft in super-diverse areas. In doing exploring the possibilities of geographical engagement with textiles, cloth and knitted materials.

### **References**

Carr, C., and Gibson, C. (2015) *Geographies of Making: rethinking materials and skills for volatile futures*. *Progress in Human Geography*, 40 (3).  
Hawkins, H. (2016) *Creativity*. London: Routledge

### **BIO**

Dr Laura Price completed her PhD entitled *Knitted Geographies: Materials, Making and Creativity* (2015) at Royal Holloway, University of London (RHUL). Her research has been published in *Geography Compass*, and her edited volume *Geographies of Making* (Routledge) will be published in 2018. She currently writes educational resources for the Royal Geographical Society (with IBG) and is an affiliate member of the Centre of GeoHumanities, RHUL.

## **FRIDAY 12:15-13:15 FORUMS**

### **MATERIALITY/TRADITIONS / BZ 403**

## **Patricia Brien, Collecting unseen textile narratives**

Over the course of several centuries Stroud Scarlet woollen cloth was renowned for its high-quality finish and vibrant red colour. Legend attributed the ‘scarlet’ colour to the waters of the Stroud Valleys but although this theory has been discredited what is visible today is how busy the riverways were with textile mills producing cloth.

The vibrant material traversed the social world of Gloucestershire and beyond. It became the visible symbol of the colonial British Empire, embodied in the Redcoat uniform and was earlier traded as broadcloth with North America indigenous dealers. While there are visible records of these historical artefacts in museums and collections internationally, this paper will explore the notion of the ‘invisible collection’ of Others embodied within the textile artefact. Just as the notion of artefact has been expanded to comprise the immaterial including image, text, poetry, and auditory interactions, so too, this paper introduces an expanded concept of Stroud cloth. It will include the invisible or hidden more-than-human elements embodied within the material. This approach is informed by Feminist Materialist theories and related

practice-based research methodologies. Working with archival material, tracing and responding to invisible contributions from the more-than-human world builds on a narrative that expands upon our understanding of human and nonhuman networks. The plant, animal, mineral and human KINdoms present an ecological narrative, one overshadowed by the material artefact yet embodied within it.

This presentation will outline the proposed approaches and projects to reveal a living collection that exists beyond the museum. It is a discursive response to a hidden collection of spectres, flora and fauna narratives and river water encouraging a dialogue between textile artefacts and the more-than-human world.

### **BIO**

Patricia Brien is a PhD candidate in the Environmental Humanities department at Bath Spa University. The practice-based research component is informed by a textile and fashion related background focused around sustainability. Her MA Design (Textiles) project - *Spiritus Loci* - was focused on place, material, ritual and textile practice in Melbourne, Australia. The current research is based in Stroud, UK.

## **Sarah Worden, Ugandan Barkcloth: From Historic to Contemporary Contexts**

What connects a London-based fashion designer, two artists based in Kampala, and National Museums Scotland? The answer: barkcloth, a material produced from the bark of the Natal fig (*ficus natalensis*).

Barkcloth was once a feature in every aspect of Ugandan life, as clothing and other uses, from cradle to grave. With European contact and availability of imported cotton cloth in the late 19th century, general use of barkcloth clothing declined, although it continued as a symbol of kingship. However, in recent years there has been a resurgence of interest in barkcloth, and it has made appearances in art exhibitions and on international catwalks as artists and designers explore the cloth’s physical properties and ideological symbolism. The collections of National Museums Scotland represent these various phases in the fortunes of this extraordinary material, and include both historic and contemporary pieces. Having briefly outlined the traditional and symbolic associations of this material, the paper focuses on its use by, and meaning to, three contemporary artists and makers represented in the collections. The work of the Kampala-based artists Sanaa Gateja and Xenson Znja is considered, along with the Ugandan fashion-designer Jose Hendo, who, from her London studio, brings barkcloth to haute couture. Their work also engages with the recent ‘Barkcloth to the Roots’ initiative ‘to promote the use of barkcloth globally in the modern world, anchored in the ethos of the sustainable development goals, reminding us to preserve both our heritage and the environment’, and with the inclusion by UNESCO of Ugandan barkcloth production on its ‘Representative List of the Intangible Cultural Heritage of Humanity’. In their distinctive works they use barkcloth in innovative ways to reference indigenous history, politics and identity, as a dynamic link between past and present.

### **BIO**

Dr Sarah Worden is senior curator of the Sub Saharan African collections at National Museums Scotland and has a research background in African textiles, with doctoral research on the production and use of textiles by the Hausa of Northern Nigeria. Recent projects include research into the Museum’s barkcloth collections, engaging with contemporary Ugandan artists and designers to understand the role of barkcloth in Ugandan cultural identity. Sarah is also developing the African collections of printed cloth, with a particular interest in the use of the cloth in political and religious contexts in Malawi, including research and fieldwork. In 2017 Sarah worked on



an innovative project with Edinburgh College of Art textile design students in which these printed cloths from the Museum collection were inspiration for their own textile designs.

### **Shellie Holden, From the authentic to the synthetic – mapping membrane in the Native Alaskan Gut Parka**

This paper will consider how the Native Alaskan Gut Parka, as a cultural artefact, can provide a whole repertoire of thinking and making around textile practice.

An opportunity to remake, and to some extent reclaim, the Seal Gut Parka for 'Kevin McCloud's Manmade Home', (season 2, episode 4, 2015), has continued to inform me as a maker and educator, and its potential can be explored in several ways.

Firstly, as textile that engages through its practice and which acts as a means to create dialogue through personal and collective memory, 'textile' can subconsciously or unconsciously become woven or stitched into the conceptual – as a line or thread (Ingold 2006). As membrane that creates networks and conversations with and between communities relived through workshops, and where narratives and discursive thinking and making can take place. In this example, the social nature of textile as a communicative tool, that operates as a physical and virtual exchange can be explored in the contemporary gallery and educational environments.

Secondly, the significance of the rite - a passage of time that occurs in a person's life (van Gennep, 1961) is applied to the shelf life of the artefact in the domestic, gallery and museum setting. Exposed to contamination, the symbolic meaning can be considered - a tactic knowledge of the Parka that is textile and tactile, object and abject, material and skin might allow for an approach to thinking about the human body and the role of the textile skin, performing and projecting a gendered, sexual or spiritual identity.

Thirdly, the 'authentic' seal gut artefact (made by the indigenous people) versus the 'synthetic' pig gut artefact (made for the TV documentary) provide a place to consider the role of performance and process in its staged re-enactment - remaking a cultural artefact that is distanced, dislocated or detached from its original place of origin yet providing an opportunity to keep its significance alive. As a wearable garment, that has now become 'redundant' (not worn or used) a longing, connecting us to the past through the present can provide an Imaginative space to occupy and form alternative environments, communities and civic identity. Interwoven, they enable a dialectic to take place which will be explored through the presentation.

#### **BIO**

Lecturer on the Cert HE Art and Design Foundation course, Holden is responsible for Contextual and Visual Studies, providing lectures, seminars and workshops that consider the role of 'making' in its broadest context. This involves developing and delivering approaches to creative and critical writing, drawing and mark making, designing and making as experimental technical and conceptual processes. Pathway leader, MA Contemporary Dialogues, Textiles, and Supervisor, Contextual Studies, BA Surface Pattern Design, (sabbatical cover 2015-2016), my responsibilities include Tutorial Supervision, and delivery of the Materials Studies Seminars.

<http://www.uwtsd.ac.uk/research/art-and-design-research/contemporary-maker-hub/shellie-holden/>

### **Gabrielle Duggan, Musk Ox, Qiviut, Context**

This paper builds from an artist's experience of landscape, animal, and material while Artist in Residence at the Musk Ox Farm in Palmer, Alaska, to present current and historic issues surrounding this once-endangered species, and our own involvement as cohabitators of natural spaces.

As Artist in Residence at the Musk Ox Farm, my interactions with the herd were situated in early summer, when the days have lengthened. In the unique Alaskan summer light, I learned directly about the needs and behaviours of this species, practices used to provide sustainable care for the herd, and contemporary and traditional methods to collect the fiber, qiviut.

Tradition has much to offer in ways of working with the environment and resources, whether sourcing for necessity or creative expression. Further learning around interactions between musk ox and human populations challenges contemporary perspectives to reconsider aboriginal practices. This is most immediately exemplified by the misnomer 'muskox', which is an inaccurate description of the oomingmak, or 'bearded one'. Researching aboriginal practices around this resource demonstrates more symbiotic models of interaction. Living and working with the herd required flexibility resulting in a more pluralistic experience of the animals and their landscape. Practicing key elements of animal psychology through non-verbal communication emphasized the need for our own species to restructure domestication methods towards more collaborative cross-species interaction.

This residency broadened my definitions of place and 'home' and introduced me to methods of sourcing and utilizing qiviut that have evolved across generations through globalization and developments in technology. Here, the relationship between landscape, animal, and material remain deeply connected even amidst ever-encroaching human civilization.

#### **BIO**

Gabrielle Duggan (b. Buffalo, NY) combines techniques of traditional fiber work with disparate materials and contexts to explore physical and social tension. Building from an education in Fine Arts and Fashion (SUNY Buffalo, FIT) and Fibers and Surface Design (NCSU, Master of Art and Design), Duggan's work has been supported by the NC Arts Council (RAPG), Art on the Atlanta Beltline (GA), Artspace PopUp (NC), and exhibitions at the Southeastern Center for Contemporary Art, Flanders, and Lump (NC), and Garis & Hahn (New York, NY by AH Arts).

### **STORYTELLING with Lesley Raven / BZ 103**

Central to the Storytelling forum are the material, tactile and kinaesthetic aspects of textiles to inform narrative dialogues. The panel discussion will embrace these characteristics through opportunities for delegates to create visual representations of their reflections using a range of papers provided. This will be supported by Lesley Raven, doctorate researcher investigating pedagogues of reflective practice.

## **Britta Fluevog, Movement Across Borders: A Radical Weaver's Perspective**

Angelina from India; Angora from China; bamboo from Taiwan; barbed wire stolen from a refugee prison in Canada; camel from Mongolia; cashmere from Mongolia; cotton from Bangladesh, Cambodia, Guatemala, Haiti, Honduras, Hungary, Macau, and Taiwan; driftwood from a beach; linen from Argentina; llama from Argentina; merino from Peru; metal of unknown origins; mink from China; mohair from India, and Romania; nylon from China and Taiwan; polyester from Madagascar and Vietnam; spandex from Cambodia and Guatemala; silk from Argentina, Romania, and Taiwan; stoneware from Canada; thistle from Nepal; viscose from Argentina; wool from China, India, Romania and Turkey; yak from Mongolia. This is the list of materials from a weaving I made. I am interested in the relationship of makers versus their product and their ability or lack thereof to travel—their freedom of movement. I explore this idea through textiles. This exploration involves the politics within the medium, but is also an exploration of the medium itself: a material and political investigation. Migration, movement, and inequality are explored in many pieces. An ongoing performance weaving, a “mobile border”, is inspired by the feminist populist revolution of the Kurdish people in Rojava, Northern Syria. A personal story by a seamstress in Mexico was the starting point for my piece *I Took Pride in my Work-Transnational Labour, Blacklisted Seamstress*. The relationship between refugees and laws affecting them was explored using tsunami debris.

Underpinning my practice is the belief that textiles are responsible for capitalist imperialism both in driving colonization of the past and economic “colonization” of the third world today, conversely, they also provide a counter-measure where our joint identity as makers, particularly female makers, unites us and provides a way to change this narrative. I am a self-proclaimed radical weaver, weaving for social change.

### **BIO**

Estonian-Canadian living in Germany, Britta Fluevog is a third matriarchal-generation artist. She received her BFA from NSCAD, MFA from Emily Carr and learned traditional weaving/ dying in Peru. Fluevog uses primarily ceramics and weaving to create installations, performances and sculptures. Her travels, activism, worldview and love of texture inform her work.

## **Deborah True, Textile Stories and Site-Specific Histories**

This paper explores how experience associated with textiles has been the basis for stories about site-specific histories. Oral testimonies unravel textile-related memories to reveal aspects of identity and community. The focus has been on the workers of the bobbinet tulle industry at Perry Street Mill, in Chard, Somerset. This industry has been associated with Chard for two hundred years and Perry Street Mill is the last working mill of its kind. Through an exploration of the bobbinet tulle industry a narrative has unfolded revealing an intricately woven fabric of memory about this particular place. This study examines how traditional methods of research have been used to underpin experiential understandings of a particular place. By using theories from oral history and geography and by employing methods from social science as part of a creative process the practice of making artwork has been expanded through incorporating embodied approaches that use the subjective memories of the workers. Using this ‘located narrative process’ alters the position usually occupied by an artist in relation to the work they create. The process allows an artist to access the participants’

interpretations of place through their subjective memories. Thus, the artwork created is imbued with the participants’ narrative interpretations together with the artist’s. This paper demonstrates how the themes and concepts that have been identified through organizing and analysing the narrative content of the oral histories were used as points of departure for further interpretation and re-presentation. Through images of the artwork I will show how these diverse methods produce new understandings in response to this alternative way of knowing. By using an interdisciplinary, practice-based process this research has enabled the identification and creative re-presentation of insights about everyday life in relation to a particular place through the production of artwork.

### **BIO**

Dr Deborah True is an artist, educator and researcher whose participatory practice-based research uses oral history as a primary component of an interdisciplinary creative process entitled the ‘located narrative process’ to explore a particular place. True has a PhD from Camberwell, Chelsea and Wimbledon Colleges of Arts (CCW), University of the Arts London.

## **Angela Maddock, Living Threadwise: Tales of Magic String, Continuing Bonds and Transforming Space.**

Tales of the magical capacity of textiles reach down to us from antiquity. Stories shared in classrooms and at bedsides, in cartoons, paintings and Disney films. A miller’s daughter forced to spin straw into gold by the boastfulness of a feckless father; Elisa, who knits shirts from stinging nettles so that her swan brothers might return to human form; and Sleeping Beauty, mesmerised by a spindle. Then, in the ancient tales of mythology: Theseus, rescued from the terrors of the labyrinth by Ariadne’s gift of a ball of red yarn. Patient Penelope, condemned to endless weaving, undoing and reweaving so she might stay loyal to Odysseus. Cloth bound tales of life and death, hope and rescue.

And the Three Fates or Moirai. Sisters who spin, draw out and cut the thread that binds us to the world of the living: Clotho, who spins the life force; Lachesis, the allotter; and Atropos, with her appalling shears. This paper draws on these tales to explore the contemporary narratives of *Living Threadwise*, which have illuminated my research. *Magic String* used as a continuing bond in Childhood Cancer treatment, a mother and daughter who knit together, a young woman who repairs a ‘loved to death’ childhood bear as a salve to her own anxieties, a mother who knits a jumper for her boy and a daughter who weaves a final gift for her mother. Drawing on the writings of Donald Winnicott, Anna Freud and Rebecca Solnit, this paper explores the meaning in these everyday acts of storytelling, and demonstrates how threads and their manipulation perform as continuing bonds – how, with them and through them, we are able to transform space into place, absence into belonging, distance into proximity.

### **BIO**

Angela Maddock is a lecturer, writer and artist in the final stages of a PhD by project at the Royal College of Art, where she is also a visiting tutor. She is honorary research fellow at Swansea College of Art, Maker in Residence with the Faculty of Nursing, Midwifery and Palliative Care at King’s College, London and a King’s Artist. Angela has written and presented papers on our relationship with textiles and evocative objects at conferences in the UK and Europe. She has contributed to the forthcoming book *Erotic Cloth* (Bloomsbury) and to the journal ‘Textile: Cloth and Culture’ (Berg).

**Siun Carden, The place of Shetland knitting:  
fireside, hillside, factory, classroom, newsfeed**

Shetland has become synonymous with certain kinds of knit textiles, which have influenced the development of its landscape, economy and cultural identity. Small in population and situated at the northerly edge of the UK, Shetland's history as a textile production powerhouse gives it outsized appeal to contemporary designers and craft tourists, who are attracted by both the specialised skills of local people and a less tangible sense of Shetland's unique place identity. Within Shetland itself, the way in which knitting is valued as a skill, a commodity and an activity has undergone major changes within living memory, reflecting not just the 'hedonization' (Maines 2009) of textile craft processes across the developed world, but the transformation of Shetland's economy and 'way of life' (Nicolson 1976; see also Abrams 2005, Turney 2009) since the North Sea oil boom. Local debates following the 2010 removal of knitting tuition from schools (Newington 2014) and 2017 changes to the funding of Shetland Wool Week (Guest 2017) demonstrate that the relationship between textile-making processes and places is more than just a matter of branding, or indeed a simple romantic affirmation of cultural identity.

This paper draws on interviews with Shetland knitting experts and related professionals and ethnographic research carried out as part of a recent (2016/17) study on Shetland hand knitting, supplemented with desk research on Shetland's wider knit sector. It analyses a new attempt to promote the intergenerational transmission of knitting skills as 'the responsibility of the community', focusing on local experiences of a form of creativity that is both place-based and intimately individual, located 'by the Fireside and on the Hillside' (Fryer 1995) but also in the factory, classroom and online newsfeed.

**BIO**

Dr Siun Carden is a Research Fellow in the Centre for Rural Creativity, University of the Highlands and Islands. Her current research interests include Shetland textiles, maker cultures and the application of the 'creative industries' concept to rural contexts. She is author of, among other things, 'Cable Crossings: the Aran jumper as myth and merchandise' (2014) *Costume* 48(2): 260-275 and 'The Aran Jumper' in *Design Roots: Local Products and Practices in a Globalized World*, eds. Stuart Walker et al, Bloomsbury Academic (forthcoming).

**NET WORK Forum with Kate O'Brien / BZ 303**

Come learn to net, knit, and crochet in this session of very literal "net working." Share the stringy techniques that you know with others; invent new methods of your own. Drop-in to this casual session to chat, build connections, craft new relationships, and get a bit enmeshed in an interactive installation of our own making. Bring your own supplies or use the ones provided.

Kate O'Brien is an artist based in Manchester, England, currently working on her PhD in Education at Manchester Metropolitan University. She holds a BFA in Fiber from the Maryland Institute College of Art and a BA in Mathematics and Philosophy from Yale University. Her research aligns mathematical creativity, textile practices and improvisational dance for a trans-disciplinary investigation into learning.

**FRIDAY 14:40 -16:00**

**Panel: Sustainable Communities / BZ 403**

**Kayla and Paul Owen, Disruptors of the Fashion World**

Based in Liverpool, Owen Studio is at the heart of the traditional capital of the world cotton trade. Drawing upon past histories and building contemporary associations with cotton as a textile linked to place, has led to a research collaboration with Plexus Cotton Ltd. Plexus Cotton Ltd. is concerned with the impact of cotton production, consumption and labour. They offer solutions to overproduction and waste and have created a service designed to assist at all levels of the supply-chain: from farmer to retailer where "on the ground" knowledge is key and sustainable economies are created. The collaboration aims to explore via a series of visual outputs, how companies can provide a high-quality personalised service in an industry dominated by the bulk-commodity mentality. Provide quality over quantity, as well as transparency within cotton supply chains. Build sustainability into production and provide a positive force which allows proactivity.

This research project seeks to highlight the rich seam of enquiry of cotton's participation and influence within Liverpool. Using specialist design skills to communicate how cotton, although familiar is a socially dynamic active material which creates dialogue and operates as an articulate message carrier and material of change, to assert socio-political issues of oppression, identity, migration, belief and nationhood.

This collaboration seeks to make this narrative visible via various mediums and outputs. Combining strengths to promote sustainable and traceable raw cotton and highlighting the deep link cotton has to its place 'Liverpool'. Investigating how the dialogue created between past and present engender creates opportunity for a new set of narratives which may, in due course, be re-used by fashion designers of the future. Combining strengths from multi-disciplinary agents to create networks and conversations with and between communities to support this sustainable manifesto.

**BIO**

Owen Studio consists of practitioners; Kayla and Paul Owen, whose work is concerned with the multidisciplinary interface between Fashion Design, Communication, Graphics, Art, Photography, Textiles and Garment. They work independently, as a duo and also via collaborations with industry specialists. They are both Senior Lecturers at Liverpool John Moores University on the Fashion BA (hons) Degree.

**Katelyn Toth-Fejel, Fashion nodes: a relational clothing portrait of place?**

How do the characteristics of a place effect how people interact with their clothes? The environment we live and work in plays a key role in shaping our clothing behaviours yet such relationships are little understood. This research seeks to use location to observe the broad range of fashion activities which take place within a narrowly defined geographic location to gain an understanding of a small scale 'whole'. Initial findings using this approach have found that there are lynchpin resources within these places which enable certain activities such as mending and reuse to take place in the community. These activities have been linked to sustainable lifestyles and resilient communities and as such this research is of relevance to disciplines concerned with relationships between people and their clothes as well as larger relationships to their community. These observations have taken place through a pilot investigation using ethnographic and mapping methods to trace clothing interactions within a square mile of East London. Nodes of



activity have been found in this location which allow residents and small businesses to make, maintain and re-use clothing. These resources may be a certain person, organisations or events which act as influencers, educators and suppliers within local fashion systems. They tend to be influential but largely unrecognised by economic or governmental measures. Industry and government tend to focus on technical innovation towards fashion and sustainability, which takes a reductive and globalised approach, whereas this work seeks to acknowledge the importance of people, place and clothing. It seeks to build an integrated, relational analysis of fashion activities by acknowledging how they function in context. This work is taking place in parallel to the Fashion Ecologies project at London College of Fashion.

#### BIO

Katelyn Toth-Fejel is artist, designer and educator. She is a PhD student at the London College of Fashion, University of the Arts where her research explores local clothing systems. Her art practice over the last decade has focused on community interventions through textiles and narratives that uncover alternative local resources, particularly foraged plant dyes. This work has been featured in numerous UK publications including the books: *Lost in London*; *Adventures in the City's Wild Outdoors* and *Adrift*. Katelyn is co-director of the design collective, *Here Today Here Tomorrow*.

#### **Pamela I. Cyril-Egware, Niger Delta Textiles and Clothing as Vanguard of Communication for Sustainable Future**

Textiles and Clothing are cultural phenomena which constitute a fundamental aspect of man's socio-cultural activities. They give historical background of a people's existence and cultural heritage through excavations and oral tradition. The cultural heritage of the Niger Delta people of Nigeria were overridden by the British colonialists who saw all African arts and culture as fetish. This led to acculturation of European textiles and clothing. During the research, much was recognized as giving an identity of a riverine community. The study identified tribal and ceremonial textiles and clothing of the Niger Delta people as having communicative elements in their socio-cultural activities associated with belief, nationhood and serve as a tool for identity. Their dressing, designs and colours used were also observed as having communicative value. They are either locally produced or acculturated. Acculturated textiles include inziri, blangidi, kente, abada, popo, lace, satin while locally produced textiles are Akwete, akwa ocha, pelete bite, fimate bite and Abadi-a-ingo. These are visible in their masquerade costumes, coronation, carnival, boat regatta, burial ceremonies, marriages, and cultural dances. Clothing are doni, doni pali, Angapu, opu seti, worn over wrapper or trousers by men according to age and statues, and the double wrapper worn by women with designed lace blouses, also according to age, statues and situation. This paper therefore seeks to analyze, document and project the significance of Niger Delta textiles and clothing as vanguard of communication for sustainable future. Photographs and sketches are used for a clear analysis documentation. The study noted that the flamboyant nature of their textiles and clothing, though most are acculturated, have brought them to limelight in some previous studies, but further research will effectively and appropriately highlight the region as a tourist attraction and industrialize them from sustainable future.

#### BIO

Dr. Pamela Isemikon Cyril-Egware is currently a Senior lecturer in the Department of Fine Arts & Design, University of Port Harcourt and the director of PAMEK Studio & Gallery in Port Harcourt. She served as a visiting scholar to the University of Uyo, Akwa Ibom State, Nigeria in 2015/2016 and concluded with a solo exhibition titled "Waves of Cultural Harmony"

and a fashion show titled "Dress Ethics" .. Pamela's research interest is in documenting the cultural heritage of the Niger Delta people on textiles for fashionable interiors and garments, especially using the aquatic forms as motifs.

#### **Textile Higher Education at the Boundary with Rachel Kelly / BZ 103**

"I am conscious of myself and become myself only while revealing myself for another, through another, and with the help of another... Every internal experience ends up on the boundary" (Bakhtin, 1984). This network forum discussion will explore the boundaries of Textile Practice within Higher Education, in which textiles could be seen to be evolving to become an area where interdisciplinary collaboration and transdisciplinary approaches replace disciplinary isolation. Sarah Mann (2001) describes the way boundaries are supported by Higher Education Institutions and meta narratives in order to maintain hierarchies, resulting in a dynamic of otherness and alienation of all students within HE. This forum will explore if we can identify the boundaries of textile higher education and its disciplines to counter an alienation of Textiles within the larger collaborative project.

#### **Panel: Interiors and the Body / BZ 303**

#### **Katie Smith & Kate Genever, No one's coming to save you**

Working predominantly in stitch the pair develop text based artworks which respond to experiences of working with marginalised communities. Work is often co-created and always process led. By recognising and promoting stitch as an act of creative meaning making and resistance against the chaos of life, the pair use sewing as a non-threatening way to create safe spaces for people to explore tricky stuff and to 'power up.' This approach allows a connection at deeply emotional level, which is mirrored in the resulting artworks; from banners and quilts to capes and jackets. The pair believe that art is a serious business and that alongside the creation of work that is authentic, powerful and relevant it can provide routes and opportunities for personal growth and the building of resilience.

They are currently beginning work on an ACE funded research and making project in an inpatient unit for young people with acute mental health issues; it asks the question 'Can art save us?' In collaboration with the unit's art therapist, the project has been developed to exist in a space where the disciplines of art and therapy can co-habit. The ambition of the project is to encourage deep reflection on practice whilst providing opportunities for patients, staff and carers to explore internal and external dialogues through making. They propose a literal response to the statement: 'Textiles through its practice and familiar materiality acts as a means to create dialogue' by engaging the experts in the conference room in a facilitated conversation. Their intention is to interrogate the power of making within the context of mental health by considering the question 'can art save us and what makes it different to therapy?'

#### BIO

Smith-Genever is the collaborative practice of visual artists Katie Smith and Kate Genever. The pair predominantly work in stitch; recognising and promoting it as an act of creative resistance. They use sewing as a way of opening-up safe spaces for communities and individuals to heal, grow and build resilience. [www.smith-genever.com](http://www.smith-genever.com)

## ■ Yeseung Lee, *Textilesphere*: to mark is to be marked

The link between textile and place explored in disciplines such as architecture, media, film studies, and visual art often focuses on haptic visuality and surface luminosity (Bruno 2014). This paper instead seeks to approach the link from the tactual and affective materiality of textile, emphasising the aspect of 'lived' environment as a matrix of indexical traces. The paper suggests 'textile-sphere' as a new category, encompassing all 'lived' surface in the everyday environment. As Peter Altenberg wrote 'In Munich', the dwelling and the objects it contains are like the epidermis of the dweller, forming a collective organism. As the material closest to the body, textile is the paradigm of surfaces and places engendered through living as marking. Whilst textile is a receiving material that can be marked by staining, imprinting, and moulding, it is also an agential material that marks our bodies and psyches through its affective presence. The English word 'mark' shares the same origin with the word 'margin,' revealing its affinity with the notion of localisation and territorialisation. Marking and being marked, then, is the condition for existing through becoming, which might explain the human compulsion to mark the skin, cloth, walls, writing paper, and other everyday surfaces, building 'archi-textures' (Lefebvre). Through such an understanding, it is possible to conflate various everyday surfaces and spaces as 'textilesphere', a lived space with palimpsestic and mimetic quality like the Skin Ego (Anzieu). This idea will be explored drawing on examples of Paracinema (Walley) and Pedro Almodóvar's film *The Skin I Live In* (2011) to draw attention to the presence or the absence of indexical traces in our everyday environment.

### BIO

Affiliation: Early Career Academic Fellow, De Montfort University, Leicester. Yeseung Lee is a researcher with international experience in made-to-measure and ready-to-wear fashion industry. She holds an MA Fashion (Distinction) from Central Saint Martins (2003) and a PhD from Royal College of Art (2013). Her recent publications include *Seamlessness: Making and (Un)knowing in Fashion Practice* (2016). Currently she is an Early Career Academic Fellow at De Montfort University.

## ■ Bridget Harvey, *Jumpers*: truthful fictional auto/biographies of practice

Jumpers provide me with textile ground for (re)making, dialogue and activism, and aid social engagement through 'active hope' (Macy & Johnstone, 2012) as part of my AHRC PhD research, *RepairAbility: Repair-Making as Material and Social Action*. My jumpers have agency; Blue Jumper (2012 ongoing) is 'subtle symbol' (Portwood-Stacer, 2013) of my politics, MEND MORE Jumper (2015) as placard, and Learning Cardigan (2014 onwards) is exchange space; and embody narratives as artefacts, auto/biography and process. Where 'the body has been recast as a site of discourse and action' (Coffey, 1999), the body-like forms of my jumpers have been recast as messengers to communicate discourses of repair, sustainability and sharing.

As 'narrative selves' we are also 'textile selves', carrying textile knowledge tacitly 'on our skin throughout all our endeavours' (Goett, 2016). On my body, Blue Jumper functions as this narrative textile site; its fabric mediates between me and the world, and it itself being observed by me and on me, creating, contributing to and participating in repair discourse provocatively and demonstratively.

MEND MORE Jumper, a textile hybrid of action, experiences, and traces of life (Goett, 2016), stories repair practices in ways other than repair-making. As placard it asks us to be 'autonomously obedient' (Fromm, 1981) to environmentalist principles, groups us by motivation (Portwood-Stacer, 2013), draws on histories of handwork as political stance; and questions hierarchies through subversive stitch-work (Parker, 2010).

Learning Cardigan is 'always part of and embodying, visibly or imagined, lived experience' (Prain, 2014). As the outcome of collaborative and/or participative work and direct action (hosting repair workshops), it is a result of my unlearning (Jones, 1991) and record of purposefully shared repair skills and discourse. Being responsible objects (Van Helvert, 2017), these jumpers are at once in the field and on/around my body, scribing my self, my vulnerability (Behar, 1996), the messiness of being (Hoskins, 1998; Jeffries, 2016), and the unreliability of truth (Porter, 2012). As such, I suggest they are truthful fictions, auto/biography and autography - narrating my story, being its handwriting and its content - constructing, communicating and connecting ideas and people.

### BIO

Bridget Harvey is a maker based in London, tactually exploring narrative patinas - use, repair, and memory. She seeks materials that initially seem past their best: tatty jumpers, broken ceramics, fabric remnants as a basis for investigating process, materials, and social actions through making. Previous research in to slowness and playfulness in practice led her to investigate repair-making for her AHRC PhD, *RepairAbility: Repair-Making as Material and Social Action*.

Harvey's practice results in artefacts such as *A Jumper to Lend* (2014), exhibited in *Textile Toolbox* (touring), *Sides to Middle* (Mending Revealed, Bridport Arts Centre, 2016), curatorial works such as *The Department of Repair* (Camberwell Space, January/February 2015), and an expanded practice through direct actions such as exhibiting, hosting community workshops, and giving talks. Simultaneously embedding, showing and hiding narrative, her interventions re-story the familiar, and reconstruct the forgotten.

She is associate lecturer on MA Designer Maker at Camberwell College of Arts, and visiting lecturer on MA Textile Design at Chelsea College of Art.



## PUBLICATION OF PAPERS

The papers presented at the conference will be considered for publication in a special issue of **TEXTILE: Cloth and Culture**

Submission guidelines for consideration:

<https://www.tandfonline.com/action/authorSubmission?show=instructions&journalCode=rftx20>

Please submit your finished paper to  
**patrizia.costantin@stu.mmu.ac.uk**  
by the 30th of June 2018.

All papers will undergo a rigorous peer review process.

## BIOGRAPHIES OF CHAIRS

### Alice Kettle

Alice Kettle is Professor in Textile Arts at Manchester School of Art. Her large scale stitched textile work is represented in various public collections including the Crafts Council London, the Whitworth in Manchester. Her major exhibition Thread Bearing Witness will be at the Whitworth Sept 2018 – April 2019. She has co authored Hand Stitch Perspectives, Machine Stitch Perspectives, Collaboration through Craft, The Erotic Cloth with Bloomsbury and Making Stories Ibook with Electricimprint.

### Hannah Leighton-Boyce

Hannah Leighton-Boyce lives and works in Manchester, England. She is currently exhibiting new work, developed through a residency at Glasgow Women's Library that explores salt, energy, the body and archive, at Castlefield Gallery, Manchester.

### Amy George

Amy George is Curator of Textiles and Wallpaper at the Whitworth. Amy has curated a number of exhibitions that have explored strengths in the textiles and wallpaper collection, focusing in recent years on textiles from West Africa and South Asia and mid-century British wallpaper design. She has developed a particular interest in contemporary artists who use textiles and wallpaper in their practice and has worked on: Beryl Korot: Text and Commentary (2013), Aisha Khalid: Larger Than Life (2013), Sarah Lucas (2015), Cornelia Parker: Magna Carter (An Embroidery) (2016), and, with Dr Jennifer Harris, two group shows of international artists: COTTON: Global Threads (2012) and Art\_Textiles (2015), for which she contributed to the exhibition catalogue.

### Dominique Heyse-Moore

Dominique Heyse-Moore is Senior Curator of Textiles and Wallpaper at the Whitworth Art Gallery, University of Manchester. Dominique's academic background is in design history; her curatorial work has encompassing a broad spectrum from design and contemporary art to illustration and gardens. She has a particular interest in the Atlantic world and postcolonial curatorial practice.

### Rachel Kelly

Rachel Kelly is a UK based Printed Textile Practitioner and Senior Lecturer on the Textiles in Practice Programme at Manchester School of Art. Rachel graduated from Design for textile Futures at Central St Martins in 2001 and since then has been a research led designer with an interest in interactive design and collaborative practice. Her most noted work has been the development of Interactive Wallpaper, a product which shares design thinking, making and resolutions with the client, challenging designer ego and exploring the value of design practice. Rachel's clients and projects include the BBC, Habitat, Ruthin Craft Centre, MRC Clinical Sciences Centre and NHS Trusts. Rachel's work is held in the collections of the V&A, London and The Whitworth, Manchester. Rachel is currently undertaking a Scholarship of Teaching and Learning and is focussing her research on the development of creative learning tools for collaborative and interdisciplinary design practice.

### Penny Macbeth

Penny Macbeth is Dean of Manchester School of Art, at Manchester Metropolitan University. Her research focuses on cloth as a catalyst for change, hope and activism, her work is specifically focused on the practitioner's engagement with cloth, through a series of case studies and evaluations of her own and others community outreach projects.

### Melanie Miller

Melanie Miller is a maker, curator and teacher. She taught at Manchester School of Art for over 20 years, latterly running the MA Textiles programme. She now works on a variety of projects in education and the cultural sector.

### Uthra Rajgopal

Uthra Rajgopal is the Assistant Curator of Textiles and Wallpaper at the Whitworth. Uthra has a background in working with museum dress and textile collections, commercial archives and exhibitions. She has been a contributing author to Textile History and Authenticity and Replication: The 'Real Thing' in Art and Conservation. A former lecturer at Manchester School of Art (MMU), Uthra has developed a specialist interest in South Asian textiles, having worked with handloom weavers and non-governmental organisations in India. Since joining the Whitworth, Uthra has worked on Raqib Shaw with Maria Balshaw (now Director of Tate) and Diana Betancourt (Curator of the Dhaka Art Summit) (2017), and Beyond Borders, both part of the New North and South network connecting arts organisations across the north of England and South Asia.

### Lesley Raven

Lesley Raven is a textile artist and a senior lecturer within the Manchester School of Art, Manchester Metropolitan University. She is also a doctorate researcher at Staffordshire University investigating pedagogies of reflective practice in art and design towards improving employability within the creative industries.

### Annie Shaw

Annie Shaw lives and works in Manchester and is Director of Studies for Design at Manchester School of Art and Design Research Hub Leader for Manchester School of Art Research Centre. Her research interests are focussed on Knitting, Seamlessness (broadly) and Archi-textiles. Annie is currently researching and making with architect Matt Ault and Textile Designer Mark Beecroft (AKA 'The Knitterati') who are exploring new fabrications for knitted structures at architectural scale.

## CONFERENCE ORGANISER

Patrizia Costantin is a final-year PhD Researcher in Curatorial Practice and an Associate Lecturer (Contextualizing Practice) at Manchester School of Art (Manchester Metropolitan University), Manchester, UK. Her PhD explores digital decay through a material turn in curatorial practice. She currently holds an

MA in Curatorial Practice from PAHC (Postgraduate Arts and Humanities Centre - MMU). She is also research assistant to artist and Professor Alice Kettle. Her exhibition machines will watch us die is currently on at the Holden Gallery (Grosvenor Building, Manchester School of Art). Opening times:

Monday-Friday 12-6PM, open late on Thursday until 7PM.

## BADGES

Abigail Avery and Rosalynd Key, BA Hons Textile and Practice students, Manchester School of Art, MMU.

## ADDITIONAL INFO

### Getting to the Manchester School of Art:

#### By train

**Manchester Oxford Road Railway Station:** The Manchester campus is just a five minute walk away. Turn right out of Oxford Road Station and walk underneath the railway bridge. The Manchester campus is to your right.

**Manchester Piccadilly Railway Station:** Follow the signs for Fairfield Street taxi ranks and take the 147 bus to Oxford Road/All Saints. The bus runs every 10-15 minutes. You can also walk, which takes 10-15 minutes.

**Manchester Victoria Railway Station:** Follow the signs for the free metro shuttle bus service 2 (green). Get off at Chester Street and walk up to Oxford Road and turn right. The Metro Shuttle service runs every 10 minutes.

#### By Metrolink tram

You can walk to the campus from St Peter's Square Metrolink Stop, which takes 10 minutes. Walk down Oxford Street/Oxford Road, in the opposite direction to the Midland Hotel, past the Palace Theatre and Oxford Road Railway Station. The Manchester campus is on your right.

#### By bus

Take the 147 bus from Piccadilly railway station to the stop outside the surface car park on Oxford Road. You can also get numerous buses heading towards south Manchester (Bus Number 41, 42, 43, 85, 111, 250, 256), which all stop at the Manchester campus.

Visit Transport for Greater Manchester for more information.

### Getting to the Whitworth:

The Whitworth is a walk, bike ride or bus journey from the Manchester School of Art.

The Whitworth, The University of Manchester, Oxford Road, Manchester, M15 6ER

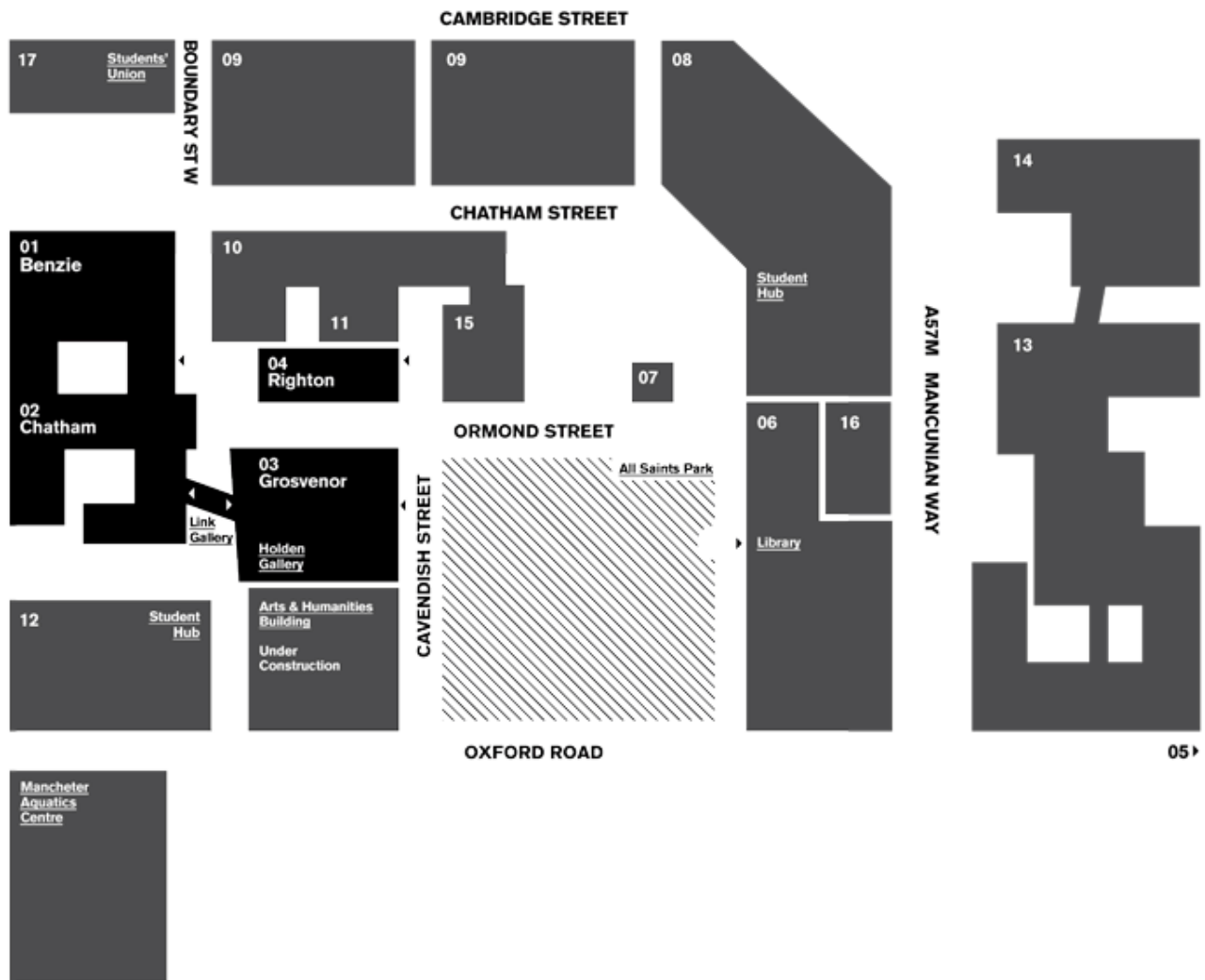
The gallery is on a major bus route and easily reached via public transport, or on foot or bicycle:

**Walk:** 20 from Manchester School of Art. Flat paved route, not traffic-free.

**Bus:** 15, 41, 42, 43, 140 – 143, 147.

Ask for bus stop nearest MRI, Oxford Road

**Car:** On-street parking (maximum stay, 2 hours) on Denmark Road. Nearest car park Cecil Street (M15 6GD). See below for more information about how to navigate the new 'bus gates' on Oxford Road.



## Visiting the Manchester School of Art

### Manchester School of Art

- 01 — Benzie Building
- 02 — Chatham Building
- 03 — Grosvenor Building
- 04 — Righton Building
- 05 — 70 Oxford Street

### All Saints Campus

- 06 — All Saints Building & Library
- 07 — Bellhouse Building
- 08 — Business School & Student Hub
- 09 — Cambridge Halls of Residence
- 10 — Cavendish Building
- 11 — Cavendish Halls of Residence
- 12 — Geoffrey Manton Building
- 13 — John Dalton Building
- 14 — John Dalton West Building
- 15 — Ormond Building
- 16 — Sandra Burslem Building
- 17 — Students' Union



**The Whitworth****Apna: Ours Yours Everybody's. 3 February – 13 May 2018**

Apna is a word used in many languages across South Asia meaning 'ours, yours or everybody's'. In the Collections Centre the curators hand over the reigns, in this case to Apna, a South Asian women's arts group based in Rossendale. This display is a collaboration between the Whitworth and Apna, telling stories of women between two worlds.

**In the Land. 27 January – 28 October 2018**

Rethinking the form, texture and space of the natural landscape

**John Stezaker. 1 December – June 2018**

Using vintage photographs, old film stills, postcards and book illustrations, John Stezaker makes collages that subvert their original imagery, creating unique and compelling works of art.

**The Holden Gallery****machines will watch us die**

Cory Arcangel - Emma Charles - Martin Howse - Rosemary Lee - Rosa Menkman - Shinji Toya  
9th April – 11th May 2018

The fascination with immateriality defines our day-to-day interaction with digital technology. Due to the growing popularity of augmented-reality headsets and the rising urge to live an idealistic social media existence, it appears that our attachment to the natural world is becoming increasingly compromised. On the surface, the digital is about information exchanges and technological advances, but what lies beneath the shiny interface of digital culture? *machines will watch us die* explores digital decay as a process that encompasses different timescales and materialities. Information travels on components made of metal, rare earths, minerals and ores. By linking materials belonging to deep time – the million-year timescale of Earth's ecological cycles – to the immediacy perceptible to humans, the artworks visualise different responses to digital decay.

In the exhibition, a feeling of nostalgia for the technological past is combined with a sense of anxiety for an unknown future. The artists share a set of concerns that relates digital decay to themes of consumerism, obsolescence, loss and failure. Throughout the show, the boundaries between the material and the immaterial are constantly questioned to reveal the impermanence of all things digital, and show how digital decay is shaping future archaeological scenarios for the digital culture of our time.

This exhibition is curated by Patrizia Costantin as part of a PhD in Curatorial Practice at Manchester School of Art.

**Related events**

Exhibition tour led by Patrizia Costantin: 19th April 6-7PM  
Talk and screening with Emma Charles: 8th May 4-6PM  
*machines will watch us die*\_ the Symposium 11th May 1-6PM

**Manchester Antique & Vintage Textile Fair 2018**

Sun 15th April 2018; 10.00 am - 4.30 pm

Armitage Centre, Fallowfield, Manchester M14 6HE  
Visit the fair for a fantastic range of vintage fashion, antique textiles and costume sourced from around the world.

**Cecily Brown: Shipwreck drawings.**

17 November – 15 April 2018

This is an exhibition of an extraordinary series of drawings by Cecily Brown, of wrecked ships and their passengers.

**South Asian Modernists 1953-63.**

30 September 2017 – 15 April 2018

Exploring the works of Pakistani and Indian artists who worked with Victor Musgrave between 1953-63.

**#NewNorthSouth**

**Beyond Borders. 20 May 2017 – 3 June 2018**

Beyond Borders, explores South Asian textiles bringing together four artists working on issues around post-colonial identity, ruptured spaces, authenticity, displacement and belonging. #NewNorthSouth

You'll find textiles from the 18th century right up to the swinging 1960's and 70's! Furnishings including pre-1950s rugs and unique fashion accessories. Tables and tables of colour and cloth. Whether you are a student looking for design inspiration, a collector looking for a unique addition, or just want to browse beautiful materials and objects, this is a fair you cannot miss. In addition to the fair, the first floor offers an insight into textile practices, supported by guilds, museums, archives and a fabulous graduate showcase of student bursary winners. There are free talks throughout the day, discussing textile and design topics, ideal for researchers or if you just want to know a little more about fabrics, textile design, its history and future.

Refreshments including traditional cakes and light lunches will be available throughout the day.

The venue will be AA signposted and there is free parking. Buses from Piccadilly Gardens Bus Station (5 mins from Piccadilly Train Station) or Oxford Road. Take bus numbers 40-43, or 142 or 143 to Fallowfield, get off at the stop just after Owens Park (student residence) before Mosley Road. Turn left onto Mosley Road and the Armitage Centre is left at the lights.

Admission: £6 / Concessions: £4 - Trade: from 7.30am £20 / from 8.30am £10

**Manchester Art Gallery**

**Sonia Boyce**

23 March 2018–22 July 2018

The first retrospective exhibition by artist Sonia Boyce.

**And Breathe...**

16 March 2018–15 March 2019

Exploring the relationship between art and mindfulness

**South Asian Design**

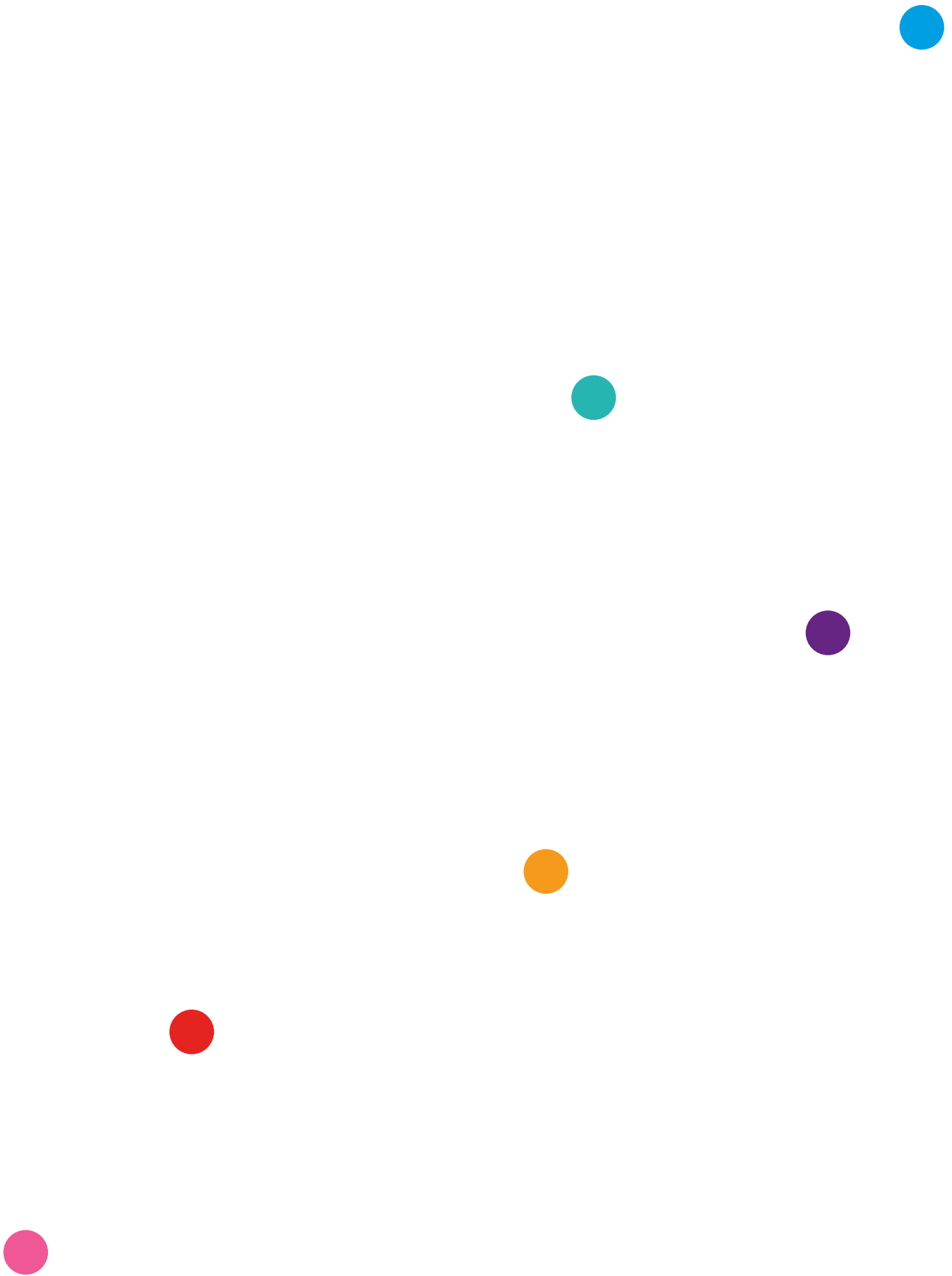
19 May 2017–27 May 2018

Exploring how South Asian traditional crafts are inspiring exciting contemporary art, design and fashion.

**Sylvia Pankhurst: Working Women**

19 January 2018–29 April 2018

Studies of working women from the collection of the artist's granddaughter.





Manchester School of Art  
Manchester Metropolitan University  
Cavendish Street  
Manchester  
M15 6BR