



Textiles + Place 2021

Online conference hosted by Manchester School of Art,
Manchester Metropolitan University in association with The British Textile Biennial

Conference Dates 11-15/10/2021

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with Rachel Kelly and Kate Egan

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Conference Hashtags:
#textileandplace
#tandp
#TP21



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Acknowledgements

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Contents

4	Conference introduction by Professor Alice Kettle
5-7	Keynotes and presenters
8-10	In conversation and plenary speakers
11-13	Conference panel, forum and plenary leaders
14-15	Manchester School of Art & Manchester Metropolitan University Faculty of Arts and Humanities representatives
16-30	Monday 11th October Full programme details and abstracts
31-42	Tuesday 12th October Full programme details and abstracts
43-53	Wednesday 13th October Full programme details and abstracts
54-66	Thursday 14th October Full programme details and abstracts
67-77	Friday 15th October Full programme details and abstracts
78	Acknowledgements
79	Information on Special Edition of TEXTILE: Cloth & Culture.

Please note:

- All running times may be subject to change.
- The conference schedule is following British Summer Time (GMT+1)
- All presentations will be presented live or will show pre-recorded films as a live presentation. The conference will not be recorded.
- All abstracts, biographic information and outlines of presentations included in this document must remain and be acknowledged with copyright to the authors.

Conference introduction by Professor Alice Kettle

The Textile and Place conference explores the politics of textiles. Hosted by Manchester School of Art, it is led by Alice Kettle, Professor of Textile Arts, with support from Rachel Kelly and Kate Egan. The 2021 conference is completely online and builds upon the debates from the first Textile and Place conference which took place in 2018. This second conference spans 5 days with talks, academic papers, discussions, panels, in conversations, films, and exhibitions from international and local contributors.

We are delighted to be partnering with the British Textile Biennial.

The conference explores how textiles describes and maps specific places and broader ideas about location, which relate to traditional methods of making, memories and through site-specific and community-based practices. It examines how textiles carries within its fabric and in its production, the stories of trade, the transmission of histories, the crossing of cultural boundaries, of migration, and postcolonialism. We use the word politics as a broad term to indicate how textiles is implicated, in particular places and is part of the relationships between groups or organisations and used to confront issues of power. Textiles can fix us to a place and be part of the process of making change.

The conference looks at how textiles enable connections between sociability and communities; is a medium of protest and engages with alternative narratives; participates in economies of production, and the environment. The context and backdrop for all this discussion is Manchester's rich textile histories as well as today's challenges, where textiles are woven into changemaking.

www.textileandplace.co.uk

Textile and Place Conference 2021

Keynotes and Presenters

Dr Maria Balshaw CBE

Monday 11th October

At 9.45

Welcome to the Textile & Place Conference provided by Dr Maria Balshaw CBE - Director of Tate and former Director of Manchester Art Gallery and The Whitworth, University of Manchester.

Professor Lubaina Himid CBE

Monday 11th October

At 10:05

British artist and curator. She is a Professor at the University of Central Lancashire and Turner prize winner 2017. She has promoted the UK's Black Art movement. She was appointed MBE in 2010 for "services to Black Women's Art" and CBE in 2018 "for services to art".

Laurie Peake and Jenny Rutter – SuperSlowWay and the British Textile Biennale

Monday 11th October

At 16.15

Laurie Peake, Director of Super Slow Way and the British Textile Biennial is a curator with a long track record of visitor destination creation through contemporary art commissioning co-produced with communities in post-industrial locations, notable for the breadth and depth of social engagement and transformative effects. She was Director of Programmes at Liverpool Biennial for 10 years and has a breadth of experience in place-making and community engagement.

Jenny Rutter Director of Super Slow Way and the British Textile Biennial is a producer with 2 decades' experience developing creative practice in the Northwest. Her career has included local government regeneration & creative industry roles as well as managing and producing a wide variety of arts programmes, including major festivals and events.

Professor Jessica Hemmings

Tuesday 12th October

At 10.00

Writer about textiles. Her editorial and curatorial project, Cultural Threads, is a book about postcolonial thinking and contemporary textile practice (Bloomsbury: 2015) accompanied by a travelling exhibition Migrations (2015-2017). She is a Professor of Crafts at the Academy of Design & Crafts (HDK), University of Gothenburg, Sweden.

Vic McEwan

Tuesday 12th October

At 13.30

The Artistic Director of the Cad Factory, Australia, an artist led organisation creating an international program of new, immersive, and experimental work guided by authentic exchange, ethical principles, people and place. He was the curator of the Tamworth Textile Biennial.

Professor Analyn Salvador-Amores

Tuesday 12th October

At 16.10

Professor of Anthropology and Director of the Museo Kordilyera at the University of the Philippines Baguio. She is the Project Leader of the CORDITEX (Cordillera Textiles Project) conducting research on textiles in Northern Luzon.

Professor Assadour Markarov & Hu RenRen

Wednesday 13th October

At 10.00

Assadour Markarov is a Professor in Fiber Art, China Academy of Art, Hangzhou; Curator of Hangzhou Triennial of Fiber Art 2016 and Hu RenRen; Director of the Hanshan Art Museum Suzhou, China.

Hu RenRen is the distinguished Director of the Art Museum in Suzhou and leading a programme of innovative curatorial projects which reflect the importance and future artistic activities of Suzhou as a heritage embroidery city.

Amber Butchart

Wednesday 13th October

At 16.15

Amber Butchart is a writer and broadcaster who specialises in the cultural and political history of textiles and dress. She is a former Research Fellow at the University of the Arts London and is a regular public lecturer across the UK's leading arts institutions. She researches and presents documentaries for television and radio, including the six-part series A Stitch in Time for BBC Four that fused biography, art and the history of fashion to explore the lives of historical figures through the clothes they wore.

Professor Penny Macbeth

Thursday 14th October

At 9.45

Professor Penny Macbeth joined The Glasgow School of Art in May 2020 as its new Director and CEO. As project sponsor for the Mackintosh building, she has been instrumental in steering the creation of the Strategic Outline Business Case for this important project. Penny

was previously Dean of Manchester School of Art and was also academic lead for Manchester Metropolitan University's ground-breaking School of Digital Arts: SODA.

Professor Peju Layiwola

Thursday 14th October

At 10.00

An artist and Professor of Art History at the University of Lagos, Nigeria. There is a continuous engagement with themes of artifact pillage, repatriation and restitution, history, memory, and gender in her work. She also runs a non-profit, Women and Youth Art Foundation. Layiwola works in a variety of media ranging from metalwork and pottery to textile and sculpture and addresses diverse thrust of the postcolonial African condition. She focuses on personal and communal histories, which centralize Benin as both an ancient kingdom and a contemporary city. In her teaching, writing, and art, there is continuous engagement with themes of artifact pillage, repatriation and restitution, history, memory, gender and the continually mutable processes of production.

Rosy Greenlees OBE

Friday 15th Oct

At 9.45

Rosy Greenlees, is Executive Director of the Crafts Council, a national charity promoting the value of craft and making to society. Rosy spent her early career as a visual arts curator before taking on senior roles including Director of Visual and Media Art at Eastern Arts Board, Cultural Strategy Manager responsible for the Mayor of London's first culture strategy. Rosy is President of the World Crafts Council International and a member of the Creative Industries Council and the DIT Creative Industries Trade and Export Board.

Fionna Barber and Jools Gilson

Friday 15th October

At 10.00

Stormy Weather: textile art, water and climate emergency.

Fionna Barber has written extensively on the Knitting Map project. She is a Reader in Art History in the Manchester School of Art. Her research interests are contemporary and twentieth century Irish visual culture, feminist art history, and contemporary women's painting.

Jools Gilson is a transdisciplinary artist, scholar, and Professor of Creative Practice at University College Cork, Ireland, in addition to an award-winning radio broadcaster. She directed the textile art project The Knitting Map from 2003-5.

In conversation and plenary speakers

Janis Jefferies and Eliana Sanchez-Aldana

Friday 15th Oct

At 13.10

Janis Jefferies is Emeritus Professor of Visual Arts, Goldsmiths, University of London, UK. She is an artist, writer and curator, Research Fellow at the Constance Howard Resource and Research Centre in Textiles (founded 2002) and co-chief editor of the Bloomsbury Encyclopaedia of World Textiles (2023).

Eliana Sanchez-Aldana is a designer, weaver, and feminist from Bogotá. She is Associate Professor at the Faculty of Architecture and Design of the Universidad de Los Andes and regional Editor - Latin America - for TEXTILE: Cloth & Culture. She creates spaces of collective creation and material discussion in which textile making is the protagonist.

Jennifer Harris and Neringa Stoškute and Monika Zaltauskaite Grasiene

Friday 15th Oct

At 13.30

Jennifer Harris is an Honorary Research Fellow at the University of Manchester, UK. Now retired, she was Deputy Director at the Whitworth Art Gallery, holding one of the finest collections of historical and contemporary textiles in the UK. Harris has researched and published in the fields of fashion, textiles, and avant-garde craft for more than thirty years. Her book 5000 Years of Textiles, first published in 1993 and reprinted several times, continues to be a standard text in the field.

Neringa Stoškutė, is the Director of the Kaunas Biennial, a contemporary art event which has developed from Baltic region textile exhibitions since 1997.

She leads the project MagiC Carpets supported by Creative Europe which helps the emerging artists implement their projects in foreign countries

Monika Zaltauskaite Grasiene is an artist and the Head and Associate Professor of the Textile Department, Kaunas Faculty, Vilnius Academy of Arts. Since 2013 she has been a member of the organizational committee of the Kaunas Biennial. She has curated many local, national and international exhibitions and projects, including a major Kaunas Biennial post-industrial project "Text[ile] routes" and a Norwegian and Lithuanian textile exhibition "10 x 10 = 100% Jacquard".

James Moss and Maria Nepomuceno- *Refloresta*

Monday 11th Oct

At 12.30

James Moss is Exhibitions & Programmes Curator, The Portico Library, a historic library in its original 1806 venue in central Manchester. Devising, curating and publicising a series of site-responsive co-produced projects to contextualise the 18th and 19th-century collection. Essays and contributions to publications including *Many-Splendored Thing*, *Made in Translation*, and *Cut Cloth: Contemporary Textiles & Feminism*.

Maria Nepomuceno was born in Rio de Janeiro, where she continues to live and work. She has recently exhibited in the USA, Norway, South Korea, South Africa, Brazil, the UK, Germany, Sweden, France, Colombia, China and Japan. Using traditional and new techniques, Maria has developed a process of sewing spirals of materials including rope, beads and straw to explore the innumerable permutations of this adaptable form. The rope as a connecting thread is as conceptual as it is literal in Nepomuceno's practice. In recent years collaboration has become a central factor in her work. She has worked with indigenous Huni Kuin people in the north of Brazil and has linked with community groups to realise projects for her exhibitions.

Philip Sykas and Peju Layiwola

Thursday 14th Oct

At 16.15

Philip Sykas worked as a textile conservator (1983-1994) and as a museum curator (1994-1998) before embarking on a full-time career in research. He is a Reader at the Manchester Fashion Institute, Manchester Metropolitan University. His research encompasses the full history of textile printing in England, but focuses on the interconnectivity between pattern design, textile technology and merchandising practice. This research uses detailed analysis of visual evidence from manufacturers' pattern books alongside contemporaneous written evidence to generate a new understanding of historical design practice and its response to developments in technology, as well as the changing needs of a complex international trade.

Peju Layiwola An artist and Professor of Art History at the University of Lagos, Nigeria. There is a continuous engagement with themes of artifact pillage, repatriation and restitution, history, memory, and gender in her work. She also runs a non-profit, Women and Youth Art Foundation. Layiwola works in a variety of media ranging from metalwork and pottery to textile and sculpture and addresses diverse thrust of the postcolonial African condition. She focuses on personal and communal histories, which centralize Benin as both an ancient kingdom and a contemporary city. In her teaching, writing, and art, there is continuous engagement with themes of artifact pillage, repatriation and restitution, history, memory, gender and the continually mutable processes of production.

Layiwola has been twice, a guest speaker at Art X, 2016/2018, She initiated the Annual Omooba Yemisi Shylon sponsored UNILAG/OYASAF Art Entrepreneurship Workshop

(2011 to 2014) at the Department of Creative Arts, University of Lagos; and has served as a facilitator at several editions of the Bruce Onobrakpeya Art Workshops at Agbara-Otor, Delta State. She has also been an artist -in-residence, in the Arts of Africa and the Global South Research Programme, (RAW) of Rhodes University, Grahamstown in South Africa, 2018; Artist-in –Residence, Kunstsammlung Nordrhein-Westfalen, Dusseldorf, Germany, 2017; and the Triangle Workshop, Alakuko, Lagos, Nigeria, 2010 organised by The British Museum in collaboration with the Centre for Contemporary Arts, Lagos.

Conference panel, forum and plenary leaders

Professor Alice Kettle

Conference Lead

Alice Kettle is a textile/fibre artist, writer and lecturer. Her vast textile panels narrate contemporary events through rich and intricate stitchwork. Her works often use embroidery to engage in participatory collaborative projects such as her show *Thread Bearing Witness* at the Whitworth, Manchester 2018-19 and at the BTB in 2019. Stitch was used to examine refugee issues and migration. Kettle is Professor of Textile Arts at Manchester School of Art, Manchester Metropolitan University. She is Visiting Professor at the University of Winchester. Her work is represented in various international public collections including the Whitworth, the Crafts Council and the Hanshan Art Museum, Suzhou, China. She has co-authored, *Machine Stitch Perspectives* (2010), *Hand Stitch Perspectives* (2012), *Collaboration through Craft* (2013), *The Erotic Cloth* (2018) and *Making Stories* Ibook (2013).

Rachel Kelly

Conference Co-Lead

Rachel Kelly is an established textile practitioner and subject lead for postgraduate Textiles at Manchester School of Art. Across her career Rachel has studied the role of printed textiles and the processes of pattern making to enable empowerment. Rachel has a longstanding passion for collaboration and set up her studio in 2003 designing interactive wallpapers and decals. Since 2017 Rachel has expanded her research through study for a Doctorate in Education (MMU ESRI) and within international craft contexts through the British Council *Crafting Futures* Scheme. Rachel is a partner of the inaugural British Council *Making Matters* China Design Challenge which is exploring circular design through cross disciplinary collaboration within a range of Higher Education settings.

Kate Egan

Conference Co-Lead

Kate Egan has curated the *Out of Place* online exhibition for the Textile and Place Conference. The exhibition features staff from Manchester School of Art and explores new materialism in Textile making and practice. The exhibition will be available to view through the Textile and Place conference website and will be played as a showreel at lunchtimes across the conference week. Kate Egan has worked simultaneously as an Artist, Lecturer and Maker for the past 25 years, teaching across disciplines on a variety of courses at MMU and at other institutions. Kate has exhibited her work internationally and completed major commissions for public spaces. She works on collaborative projects in order to create new and unexpected mixes to compliment the public art she produces for interior & exterior projects. Kate runs commission based external projects for students on the programme.

Catherine Dormer

Plenary Lead

Dr Catherine Dormer is an artist and theorist, currently Head of Research Programmes at the Royal College of Art, London. Her research brings together textile materiality, imagery and language as a strategy of practice. Forthcoming publications: *A Philosophy of Textile* (2020, Bloomsbury) and *Transnational Belonging* (2021, Dormer & Sliwiska, Bloomsbury). Recent publications include: *The Erotic Cloth* (2018, Millar & Kettle: Bloomsbury) and 'The Event of the Stitch' (2018, *Textile*: Taylor & Francis). Recent exhibitions include: *Textile Open*, 20:21 Gallery, Liverpool (2019); *CTRL/SHIFT – 62* Group Exhibition, MAC Birmingham, National Craft Centre, Sleaford, Hull Art Centre (2018-19); *Making Space* (2018).

Sarah-Joy Ford

Panel Chair

Sarah-Joy Ford is an Artist, PhD researcher and Associate Lecturer based at Manchester School of Art where she is a co-director of the Queer Research Network Manchester and a member of the Proximity Collective. Exhibitions in 2021 include *Oranges are not the only fruit*, British Textile Biennale (Accrington Library), *Rebel Dykes Art and Archive Show*, Space Station Sixty-Five (London) and *Change Every Thing*, Depot (London) and *20-20; A Brief Survey*, Saatchi Other Art Fair (Truman Brewery). Funded projects include: *The Guild, Cut Cloth: Contemporary Textiles and Feminism* and *Hard Craft*. Her work has been commissioned by *The Yorkshire Year of the Textiles*, *Processions: a hundred years of suffrage*, The Pitt Rivers Museum and Superbia. She is the recipient of a NWCDTP Award for her PhD research on quilt making and lesbian archives.

Gemma Latham

Panel Chair

Gemma is a participatory artist whose work combines analogue and digital processes, taking inspiration from craft heritage. Embracing accessible materials and methods she engages a wide range of people and makes otherwise intimidating processes accessible to all. As a current PhD candidate at MMU, Gemma's research investigates crossovers between craft and gaming and asks what value these overlaps could provide for manufacturing in Northwest England.

Bethany Turner-Pemberton

Panel Chair

Bethany Turner-Pemberton is a current PhD candidate at Manchester Metropolitan University in collaboration with Museum of Science and Industry, Special Collections and University of Manchester's Department of Materials. With a background in textile practice and contemporary curation, Bethany's field of research explores textile innovation within the Greater Manchester region. Focusing on the ways in which innovations are presented to the public in a museum and gallery context, her research considers unconventional approaches to textile manufacture and how these materials are experienced by the public.

Hannah Elisabeth Jones

Panel Chair

Hannah Elisabeth Jones is current PhD candidate at Manchester Metropolitan University and a multidisciplinary artist-designer specialising in biomaterials and organic colour.

Hannah has an innovative approach to textiles, blending an interest in natural materials with an ethical commitment to developing an ecologically sensitive practice and a strong visual aesthetic. Hannah's work process is underpinned by an engagement with research across the arts, humanities and sciences.

Hannah was awarded the Burberry Design Scholarship to study MA Textiles at the Royal College of Art (2018-2020). She graduated with her final project 'Lliw Lleol' (Local Colour): a comprehensive natural dye database, investigating colours obtained from locally foraged common plants and weeds. The database tracks the seasonal changes throughout each month and maps the connection to specific geographies in Hannah's home of North Wales.

Manchester Metropolitan University, Manchester School of Art & Faculty of Arts and Humanities Representatives

Professor Malcolm Press

Vice-Chancellor of Manchester Metropolitan University

Professor Malcolm Press is Vice-Chancellor of Manchester Metropolitan University, having worked previously at the Universities of Birmingham, Sheffield, and Manchester. Malcolm is a trustee of WWF-UK, UCAS, the British Council, and a Board member of the Institute for Apprenticeships & Technical Education.

Malcolm is an ecologist and has previously served as president of the British Ecological Society, a trustee of the Royal Botanic Gardens Kew, a council member of the National Trust, a council member of the Society of Biology, and as a deputy chair for a Research Excellence Framework panel.

Professor Sharon Handley is Pro-Vice-Chancellor of the Faculty of Arts and Humanities at Manchester Metropolitan University

The Faculty of Arts and Humanities at MMU is a multidisciplinary Faculty where Humanities, Languages and Social Sciences sit alongside the Manchester School of Art and the Manchester Fashion Institute. The Faculty is home to several areas of world-leading and internationally excellent research and an approach to teaching which provides opportunities for students to engage with the City and the communities beyond the University through an engaged curriculum. The Faculty of Arts and Humanities is a unique creative space where award winning poets and writers work alongside internationally renowned academics, artists and designers.

Professor Martyn Evans

Director of Manchester School of Art

Martyn Evans is a product designer and design academic with 20 years research, teaching and leadership experience and is Director of Manchester School of Art. Interested in the strategic role that design commands in a variety of settings, his research explores the approaches designers use to conceptualise and communicate the future. With broad experience of design as future making, he has presented on this and related topics, nationally and internationally. He is a reviewer for a number of research councils and was appointed as a strategic reviewer for the AHRC in 2017.

Shelley McNulty

Acting Head of Design

Shelley McNulty is the Programme Leader for BA(Hons) Interior Design and the Pathway specialist for MA Interior Design at Manchester School of Art. She has over 15 years' experience working for a number of leading brand, design and architecture studios in the UK, working across the spectrum of Interior specialisms, from retail and exhibition to bars,

restaurants and high end residential. Together with leading the undergraduate and postgraduate programmes at Manchester School of Art, Shelley is passionate about the education of young designers and is an active Chair of Engagement for Interior Educators, the subject association for Interior Design/Interior Architecture courses in the UK. She is also a (not so silent) partner in the award winning architecture and interior practice, McNulty Architects.

Philip Sykas

Reader in Textile History

Philip Sykas worked as a textile conservator (1983-1994) and as a museum curator (1994-1998) before embarking on a full-time career in research. He is a Reader at the Manchester Fashion Institute, Manchester Metropolitan University. His research encompasses the full history of textile printing in England, but focuses on the interconnectivity between pattern design, textile technology and merchandising practice. This research uses detailed analysis of visual evidence from manufacturers' pattern books alongside contemporaneous written evidence to generate a new understanding of historical design practice and its response to developments in technology, as well as the changing needs of a complex international trade.

Professor Kristina Niedderer

Professor of Design

Kristina Niedderer (Ph.D., MA [RCA]) is Professor of Design and leads Design Research at Manchester Metropolitan University. Niedderer's research focuses on the role of design to engender mindful interaction and behaviour change for health and sustainability. She has led the European project 'Designing for People with Dementia' (2016-2020, MSCA GA No. 691001) as well as the IDoService project (2020-2022, MSCA GA No. 895620). She is also the founding editor of the journal *Craft Research* (since 2010).

The conference team wishes to extend thanks to the programme teams, research centre, technical teams and Manchester School of Art students and the Faculty of Arts & Humanities MMU for enabling in the conference to take place.



Monday 11th October 2021 Programme

9.00 – 9.20

Conference online platform will open for delegates with a holding page and music.

At 9.20

Conference welcome from Rachel Kelly and Alice Kettle

At 9.30

Opened by Professor Sharon Handley, Pro-Vice Chancellor of Faculty of Arts & Humanities at Manchester Metropolitan University with British Textile Biennial Director Laurie Peake.

At 9.45

Dr Maria Balshaw CBE

Welcome to the Textile & Place Conference

At 10.05

Keynote 1: Prof Lubaina Himid CBE

British artist and curator, Lubaina Himid CBE is a Professor at the University of Central Lancashire and Turner prize winner 2017. She has promoted the UK's Black Art movement. She was appointed MBE in 2010 for "services to Black Women's Art" and CBE in 2018 "for services to art."

At 11.00

Panel 1: Politics/Activism

Chaired by: Alice Kettle and Sarah-Joy Ford

Panel 1: Presenters & Abstracts

Jane Groufsky

The Politics of Paradise: Anti-Nuclear textiles in New Zealand

The defining feature of the nuclear-free movement in New Zealand was people power: a groundswell of popular support which achieved a major change in government policy and became a turning point in our national identity. It therefore follows that creative expression was a crucial part of the movement. As activist Nicky Hagar described it, "Nothing less than a massive outpouring of ideas and activity could have succeeded". By looking at the textiles produced at this time, we can both read the history of the movement and understand how New Zealanders saw ourselves and our place in the Pacific.

Anti-nuclear activism in New Zealand coalesced around two main issues: the presence of nuclear-powered American warships in New Zealand waters, and the nuclear tests performed by the French government in the Mururoa and Fangataufa Atolls from 1960 to 1996. The latter activity led to a watershed moment in recent New Zealand history: the French bombing of the Greenpeace flagship Rainbow Warrior while moored in Auckland. Textile designer Adrienne Foote recalled hearing the explosion from her home as a young woman and described it as a "loss of innocence" moment, but one that pushed her to effect change through the production of anti-nuclear themed fabrics and t-shirts.

Banners, fabric prints, and t-shirts produced at this time used conventional protest messaging like peace signs and caricatures of key political figures. But it is the imagery chosen to support these messages which echoes a wider conversation in New Zealand's identity as a Pacific nation. In the 1980s and 1990s, an emerging "Pasifika" movement in craft and fashion adopted Pacific Island imagery to create a unique New Zealand style. Anti-nuclear textile designs formed a part of this, drawing upon the romanticised image of palm-tree-fringed islands, a natural paradise in which grotesque mushroom clouds had no place. This paper will consider how anti-nuclear textiles are a visible creative record of New Zealand's changing self-identity.

Jane Groufsky is the Project Curator History at Auckland Museum Tāmaki Paenga Hira. Her research focuses on printed and patterned textiles in New Zealand from a social historical perspective. She is a committee member of the Costume and Textile Association of New Zealand.

Jane Webb

Being displaced: the role of textiles in European UNRRA camps post-war

This paper concerns the use of make-do-and-mend within the immediate post-war environment, in particular that employed by the staff and residents at DP (displaced persons) camps run by the United Nations Relief and Rehabilitation Administration (UNRRA). Over eight million people were displaced in Europe alone, with millions more displaced in Asia during the Second World War. As war ended, not only had the physical and material devastation, horror and trauma to be dealt with, but the more logistic feats of repatriation. UNRRA was established to achieve this, to house, clothe, care and ultimately to transport on a mass-scale. This presentation uses the memories, photographs and clothing left by one of the UNRRA workers who was based in Europe, Rhoda Dawson, to narrate the use of textiles in the work of repairing displacement - of re-establishing place. I will chart how the red cloth of Nazi flags, the banner under which mass-slaughter and displacement had occurred in the first place, was later used to create alternative political identities, recreate national flags, and to revitalise folk costume and indigenous dress. But the paper will also note that something about this potent textile remained and could not be undone. To this end, two instances of the use of the Nazi flag material will be examined. Firstly, in the creation of a pair of trousers for a young Jewish boy to perform in and secondly in the dress made for Rhoda herself. Though both these examples differ dramatically, they offer a sense of the scope of post-war trauma and suggest that perhaps place would never be thought of in the same way again.

Dr. Jane Webb gained her PhD in 2004 in social history and material culture, having initially trained in art history and anthropology. She works with archives, historical geographies and collections of dress and other objects to explore individuals' histories, personal experience and emotion. She currently works as Deputy Head at Wolverhampton School of Art.

Paulina Kulacz

The Beautiful and the Dirty: Banners as an afterthought in Victorian socialist propaganda

Walter Crane described his friend William Morris in 1884 speaking to workmen from a wagon in Hyde Park on May Day. He recalled the way the wagon was 'decked in wild spring flowers and a red flag was waving over his head'. But the visual aspect of his recollection quickly veers. We never learn more about the red flags from Crane or from Morris or from many of the intellectual socialist thinkers of the 1880s and 1890s in the works that they leave behind. Rather, their writing and theories, when discussing any form of art, often focus on the 'higher' arts, such as music and literature. Thus, the utilisation of banners as part of the Victorian socialist project seems to be an after-thought in their own output. And yet no image in a socialist songbook or a newspaper from the 1880s or 1890s is without the evocation of figure bearing a banner. Why then were these objects only seen by the Victorian socialist as an embellishment rather than as artistic objects worth theorisation and discussion in their own right, when the individuals who promoted 'a religion of socialism' were so greatly invested in the power of artistic labour and the creation of

beautifully aesthetic objects, particularly objects that were laced with the ideas of their movement? This presentation explores this question in order to argue that socialist banners in the late Victorian period were contested sites from the moment of their production and further denounced through their usage. The former was an issue of class and gender. Banners were 'low' art because they were stitched textiles made by women in the domestic sphere. When they were not made by women, they were made within the capitalist market for working-class men. Two spheres that the middle-class socialist could never truly penetrate or associate with. Furthermore, the very physical nature of the banner went against the theory of beauty that Morris developed. For him the beautiful was harmonious, natural and clean, whilst the banner in its movement, reuse and exposure to the elements made it an object that easily became ragged, dirty and torn. By comparing political banners to arts and crafts tapestries as an example, this presentation argues that it was the very everyday 'thingness' of the banner that made it an afterthought or even an object feared by the Victorian socialist within their very own artistic propaganda.

I am on the verge of completing my MA in Design History and Material Culture at the University of Brighton. My dissertation focuses on Victorian socialist propaganda that this presentation is adapted from. My interests include political and everyday material culture, with particular attention to textiles and the emotional experience of looking and touching in different spaces. I am also interested in the theories of dirt, the implications of dirt and how conservation practices alter the experience of the messy and ugly in public institutions. This stems from my past experiences that include working most recently as collections and conservation assistant at Monk's House National Trust in West Sussex and in the past in archives such as a The National Ballet Archive in Toronto, Canada.

Catherine Dormor

The Arts of Urgency: textile practices and truth-telling

To think of the arts of urgency is to think about tactics for making public realities and 'truths'. It is to ask how art practices can be deployed to express such realities with intelligence, rigour and truthfulness? It is to think through vulnerability and resistance.

Judith Butler speaks of vulnerability and resistance as two fundamental concepts (2016). She challenges the assumption that they are mutually oppositional, suggesting that dominant conceptions of vulnerability presuppose that protection of the vulnerable is the site of agency and thus locates vulnerability in terms of victimisation and passivity, even inaction. In resisting such ideologies, in challenging such power structures, political agency becomes enacted that is not a flight from, but an engagement with, them. Butler's transformative agency enables the potential of resistance to interrupt and disturb normative and exclusionary notions of belonging, creating space for imagining and realising alternative sensibilities.

This paper approaches these themes, considering ways in which vulnerability and truth-telling can challenge and resist power structures that seek to remove agency. Taking the role of textile as a set of ambivalent practise, deployed as acts of resistance, this paper

focuses upon vulnerability through the textile work of Chinese artist, Lin Tianmiao, US artist, Jayne Zweimann and Mexican artist, Miriam Medrez. Whilst geographically separated, these three artists deploy textile practices as tactical, spatial and collaborative agents to produce discourse around female disempowerment and negation. They mobilise these practices as acts of truth-telling, purposefully citing feminine intimacy, and its making-vulnerable, as strategies for producing an inviting and spacious rubric. These are material practices that actively resist dominant power structures.

This paper proposes a form of visual and material activism that, through textile practices, strategically puts pressure on dominant power structures of victimisation. Vulnerability emerges prior to its resistance and becomes visualised and material when individuals gather to oppose the precarity it indexes. Textile practices here become agents for resistance through truth-telling; as they bear the scars and stains of resistance, they urge an answer to the question: what are the politics of reckoning?

Dr Catherine Dormor is an artist and theorist, currently Head of Research Programmes at the Royal College of Art, London. Her research brings together textile materiality, imagery and language as a strategy of practice. Forthcoming publications: A Philosophy of Textile (2020, Bloomsbury) and Transnational Belonging (2021, Dormor & Sliwinska, Bloomsbury). Recent publications include: The Erotic Cloth (2018, Millar & Kettle: Bloomsbury) and 'The Event of the Stitch' (2018, Textile: Taylor & Francis). Recent exhibitions include: Textile Open, 20:21 Gallery, Liverpool (2019); CTRL/SHIFT – 62 Group Exhibition, MAC Birmingham, National Craft Centre, Sleaford, Hull Art Centre (2018-19); Making Space (2018)

At 12.30

Lunch-time *In Conversation*

James Moss and Maria Nepomuceno

Refloresta!

An installation of immersive sculptural and textile works by Brazilian artist Maria Nepomuceno at the Portico Library, Manchester.

James Moss is Exhibitions & Programmes Curator, The Portico Library, a historic library in its original 1806 venue in central Manchester. Devising, curating and publicising a series of site-responsive co-produced projects to contextualise the 18th and 19th-century collection. Essays and contributions to publications including Many-Splendored Thing, Made In Translation, and Cut Cloth: Contemporary Textiles & Feminism

Maria Nepomuceno was born in Rio de Janeiro, where she continues to live and work. She has recently exhibited in the USA, Norway, South Korea, South Africa, Brazil, the UK, Germany, Sweden, France, Colombia, China and Japan. Using traditional and new techniques, Maria has developed a process of sewing spirals of materials including rope, beads and straw to explore the innumerable permutations of this adaptable form. The rope

as a connecting thread is as conceptual as it is literal in Nepomuceno's practice. In recent years collaboration has become a central factor in her work. She has worked with indigenous Huni Kuin people in the north of Brazil and has linked with community groups to realise projects for her exhibitions.

At 13.25

Afternoon welcome Rachel Kelly and Alice Kettle

At 13.30

Film Presentations

Chaired by: Rachel Kelly and Alice Kettle

Film abstracts:

Cecilia Heffer

Stitches in the air: reimagining hybrid expressions of lace as a twenty first century (p)lace marker

This film aims to share the processes involved in reimagining contemporary forms of (p)lace marking through the medium of textiles and animation. Historically hand embroidered laces known as “stitches in the air” served as a material marker representing a particular region through the materials, motifs and the hand that made them. Today with the increase of global movement across the world together with the sophistication of information technology our relationship to place is varied and complex. We now live and move through multiple time zones, cultures and domains. The internet for example can be considered as a transitory space, a non-place where the transience of people plays out in a constant state of flux of change. Websites and communities are temporarily created as a digital space and then dissolved and abandoned. The research draws on New Materialism theory giving agency to the embodied intelligence of materials in the world around us. It shares how through the medium of material making and animation material liminality is explored as a metaphor for impermanence. (P)lace is expressed as a lace atmosphere in motion constructed through dissolving surfaces coalescing in infinite digital smooth space. The animation draws inspiration from the work of writer Italo Calvino titled Invisible Cities whose citizens use coloured threads to weave nets and mark social hierarchy. When the threaded structures become too dense to pass through they are abandoned leaving behind an ethereal suspended lace city. The animation has evolved through a unique collaboration between a textile designer and an animation artist. In this digital space, (p)lace has been co-created as a hybrid expression that emerged through the curious convergence of two disciplines.

Cecilia Heffer is a PhD candidate at RMIT, Melbourne exploring contemporary lace making as a vehicle to explore our transient relationships to place. Currently she is a Senior Lecturer in Textiles for the Fashion and Textiles program at the University of Technology, Sydney. Here she combines her teaching with research, art practice and curation focusing

on innovative textile concepts that explore the integration of the handmade with emerging technologies. Her work is represented in various national and international collections.

Brigid McLeer

Collateral: stitching apart together'

This presentation will discuss my new commission *Collateral* for the British Textile Biennial 21, currently on show at Queen Street Mill in Burnley (Oct 1- 31).

Collateral is a memorial artwork to workers who have died in factory fires and disasters while working in the global textile trade. It consists of a large-scale hand-embroidered panel inspired by the iconography and scale of the Battle of Britain memorial lacework panel held in the textile collection at Gawthorpe Hall, Lancashire.

The work is installed in the loom shed at Queen Street Mill and accompanied by a video piece made in collaboration with folk duo *Lunatractors*.

This presentation for Textiles and Place will show a short film made about the project by Huckleberry films for BTB21 and further discuss the work in terms of its status as a public 'memorial', its collaborative process of production and its unique siting at Queen Street Mill.

*Brigid McLeer is an Irish artist based in London. She trained in Fine Art at the National College of Art and Design Dublin, University of Ulster at Belfast and Slade School of Art in London. She is interested in ideas around contingent subjectivity and the public-political and works in various media/modes including video, durational performance (live and to camera) photography, drawing and writing. Her work has been shown in galleries, public sites, as online projects and on the page. Recently Brigid has begun to produce more collective and participatory performance events, often underpinned by a written script. Her performance lecture *The Triumph of Crowds* was selected as winner of the Leslie Scalapino award for innovative women performance writers in 2016, and was performed with a cast of ten at Downtown Art, New York in December 2017, directed by Fiona Templeton.*

Ruth Clifford

Tana Bana: Weaving Life into Cloth

The handloom weaving industry in India – the second largest employment provider in rural areas after agriculture - is a source of contradictions within craft development discourse and government and non-government intervention efforts. In the political and economic context, handloom is treated as a relic of a romanticised past, distinctly 'Indian' and outdated against modern industry. In the cultural and social context, weaving is associated with both a low social and economic status as a manual occupation, and a sense of familial duty and pride in providing one of humans' three basic needs: kapra (cloth).

These contradictions have influenced divisions between urban-educated designers and rural artisans who simply execute the work of designers in contemporary development efforts, and are excluded from, or unable to access urban design institutes. In this scenario,

weavers continue to be perceived as 'artisans', and never as designers, and the handloom industry as a manufacturing one and never a creative one.

I used film as a research method during fieldwork in Kachchh, northwest India, for a PhD which examines efforts to challenge these dualisms within handloom, specifically through design education for traditional artisans. By filming the processes involved in weaving and designing as well as interviews with weaver-designers interacting with their work, I was able to capture the embodied knowledge and creativity of the weaver as well as the tangible expression of this knowledge in the form of the woven cloth. Weavers emphasise the importance of maintaining a distinct Kachchhi identity in their designs.

After completing the PhD thesis, I worked with an editor to create this film as a platform for the research participants to tell their own stories, often not possible in academic research where commonly the researcher speaks on behalf of the participants. Thus, the film aims to challenge hegemonic, often Eurocentric 'literate' discourses on textile and craft histories in non-western countries.

The film focuses on one of the PhD case studies, Somaiya Kala Vidya (SKV) (and its predecessor Kala Raksha Vidhyalaya). Founded in 2005, SKV provides a year-long curriculum covering basic design, colour, market orientation, concept, collection development and finishing and presentation and merchandising.

Ruth has recently passed her viva examination for a PhD she is undertaking at Nottingham Trent University. The PhD was awarded a 3-year Vice Chancellor's scholarship in 2014 and focuses on design education for artisans in India. Grants from the Indian National Trust for Art and Cultural Heritage (INTACH), the Design History Society and the Gilchrist Education Trust amongst others, have funded a programme of research in India between September 2015 and March 2017.

Ruth has presented her research at a wide range of international conferences including the College Art Association conference in Los Angeles, 2018, the Textile Society of America symposium in Vancouver 2018, and the Non Western Fashion conference in Antwerp, 2016. Ruth has published her research in Clothing Cultures journal and Fashion Studies journal as well as a range of non-academic publications including magazines, blogs and exhibition catalogues. She has developed the film footage collected during her fieldwork in Kachchh, northwest India into a documentary film.

Ruth teaches on the contextual studies modules across the Textiles, Fashion and Knitwear, and Product Design BA and MA courses at Nottingham Trent University and has taught and given talks at National Institute of Fashion in Ahmedabad and the Indian Institute of Craft and Design in Jaipur, India as well as the rural institutes which are the focus case studies of her PhD research.

At 14.40

Panel 2: Politics/Activism

Chaired by Rachel Kelly and Sarah-Joy Ford

Panel 2: Presenters & Abstracts:

Julie Montgarrett

Grim Harvests: plundered wealth and squandered plenty

This paper is based on 3 related bodies of work which tested textiles' potential for addressing issues of place, identity and individual and collective agency. Its aim is to compare and contrast my use of textile which endeavoured to acknowledge and examine the following:

- conveying collective condolence in the form of a contemporary Trade Union banner made on behalf of the Victorian Trades Hall Council (Melbourne, Australia) in response to the massive loss of life in 1988 Piper Alpha North Sea Oil Rig Industrial Disaster
- the fraught histories and fragile facts of dispossession and genocide of the First Nations peoples of Van Diemen's Land in the early years after the 19th C British invasion by way of a complex installation of artists' books and bush-dyed and stitched textile made on country at various historical sites in Tasmania illuminated with moving light and shadow 2016
- Lastly, a series of large-scale installations on country for the CAD Factory. These textiles were constructed from domestic textiles discarded in the relentless production of consumer waste. Their industrially designed patterns are a stylised homage to the beauty of the natural world yet their manufacture was central to the destruction of the same exquisite order in the fragile landscapes that sustain us. Under extreme tension the textile is as tenuous and fragile as the natural world's own survival – the resilience of both, strained to breaking point.

I have always used textile to question our inherited attitudes to the exploitation of the natural world. Through each body of work, I aimed to test a process of visual and material re-telling of these fragile circumstances. My work is informed by histories of colonisation and dominant cultural power relationships to place defined as (en)titled exploitation of land which underpins and often corrupts contemporary perceptions of custodianship and regeneration of country. The textiles my paper will address are based on the legacies of plundered wealth and squandered plenty of the natural world that we carry from the past and the new legacies we are shaping in the present that we leave as grim harvests for future generations.

Dr Julie Montgarrett is a textile artist, curator and former University lecturer whose practice includes over 90 solo and group exhibitions, site specific installations, public art commissions and landmark social justice arts projects with marginalised communities in Australia and internationally over the past three decades. She has works in numerous national and international textile collections. Her main interests are in extending the

conceptual and spatial possibilities of textile as narrative to explore doubt and fragility, to question and disrupt dominant Australian meta-narratives – the cultural blind-spots that riddle the histories of colonisation; to highlight the fossil-fuelled, profit-seeking false mantras of endless 'jobs and growth' and denial of escalating climate change and the attendant inevitable environmental destruction. Her work takes shape in complex installations informed by knowledge systems drawn from indigenous and non-indigenous philosophies of environmental and social justice.

Lydia Wooldridge

Printed Textiles, Cultural Transfer and Legacies of Migration in Jeanno Gaussi's SOS: Save Our Souls (2015)

Contemporary visual artists are increasingly using printed textiles to explore transcultural encounters. However, the relationship between cultural transfer and printing onto cloth has received limited academic attention. In this paper I will examine Jeanno Gaussi's use of Blaudruck (resist printing with indigo) to explore the complexities of migration to Germany post-WWII. Focusing on SOS: Save Our Souls, my analysis is driven by the following research questions: how and why do artists use printing onto textiles to examine cultural difference? How does the interaction between dyestuff and fibre develop our understanding of transculturation? And, how are artists using printed language to engage with the complexities of transcultural encounters?

In SOS: Save Our Souls Gaussi employs traditional indigo-resist printing to consider the public responses to the brutal murder of Khaled Idris Bahray, an Eritrean migrant living in Dresden. The installation consists of a textile flag (120 x 200 cm) and an engraved pole. The sentiments engraved on the flag pole were taken directly from social media, following the death of Bahray and the flag is printed with an ornate pattern and the words "Save Our Souls". In 2015, shortly after the murder of Bahray, Gaussi commissioned the Blaudruckwerkstatt (Blaudruck workshop) in Pulsnitz, Saxony to print SOS – Save Our Souls. The workshop itself has a history of migration and was saved from closure by Gerhard Stein a refugee from Silesia post-WWII. Both the printing technique and response to the death of Bahray are informed by histories of migration. Throughout my analysis, I seek to demonstrate how traditional print processes, imbued with their own legacies of migration, provide an apt vehicle for examining the complexities of transcultural encounters.

Lydia Wooldridge (University of Bristol and University of Bath) is a PhD candidate under the AHRC's SWW-DTP. Her interdisciplinary 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 is also a lecturer in Visual Culture at Bristol School of Art and an associate lecturer at UWE.

Britta Fluevog

Weaving As Protest: Britta Fluevog's Protest Weaving & Performance Weaving

In my paper, I will discuss my art practise with regards to protest. Firstly, I will discuss my performance weavings as part of protests and how they came about; then I will look at works that stand somewhere between protest and political art; and lastly an artwork that was inspired by a past protest will be shared. Using textiles as a direct means of protest is nothing new. From the textiles at the Greenham commons protests to Gandhi, to the more current work by Tanya Aguiniga, protest and textiles have often gone together. I am going to walk you through how I came to use textiles as a direct means of protest. In my opinion, in order to be considered protest art, it must take place outside of the gallery. Provoking artworks that happen within galleries would be considered political art rather than protest—art galleries are accepted spaces of political commentary and are not about putting direct pressure in order to achieve change.

Within the area of direct protest work, I will look at three of my works. Two of the pieces, No Olympics on Stolen Native Land and Occupy Vancouver, were performance weavings, where my looms were brought to protest tent cities and I wove as a part of my protesting action. The last piece is my ongoing performance weaving series titled Border Building, which exists as protest alone rather than being a part of a formal protest like the other two. Straddling in the middle of protest and political is work that was created during those protest performance weavings and with the warps from them. At this point I will also discuss my Ladders to Better Democracy, which has yet to solidify as political or protest art. I will address the Aprillerista's appliqué work and how it helped overthrow the Pinochet dictatorship in Chile in the 1970's. Their resistance inspired my piece: institute of Making—Handspun Warp. I hope that by sharing my experiences of making protest art I inspire others to go out there and use textiles to demand a better world.

Britta Fluevog is a third-generation-matriarchal artist; her grandmother was a printmaker, her mother is a mixed media artist, and her father is a shoe designer. Born in Vancouver, Canada, Estonian-Canadian Artist Britta Fluevog is currently living in Germany. Fluevog's art practice primarily uses weaving and ceramics to create sculpture, and performance pieces. Fluevog completed her Masters of Fine Art from Emily Carr University of Art and Design in 2015. Her thesis work looked at combining a material-based practice of textiles into the realm of social justice and the integration of ceramics into textiles. In 2007, she received her Interdisciplinary Bachelor of Fine Art from the Nova Scotia College of Art and Design University. Upon graduating from her bachelors in 2007, Fluevog established a small ceramic co-op in a rural Ghanaian village. Her ongoing interest in borders, refugees and migrants is connected to her maternal grandparents who fled Estonia when the USSR stole the country. Highlights of Fluevog's art career have included: being a part of the 2019 tapestry triennial in Łódź, Poland; writing over a dozen Wikipedia articles on female artists; participating in a residency with amazing artist at the Banff Centre; doing a month-long textile study in Peru; protest weaving while living at Occupy Vancouver; and being a part of a tri-generational exhibition with her mother and grandmother in Vancouver.

At 16.00

Tea-time filmed exhibition by Michelle Stephens

Reanimated Archives

A defining characteristic has been the sustained commitment to the conceptual synthesis of contemporary technology and historical textile sources. Currently, this involves the examination of technology as a design tool by using the coding environment of Processing as a method of reanimating the traditional textile patterns of Paradise Mill, Macclesfield.

The code block acts as a compressor, ripping apart the original image, and piecing it back together again. Algorithms decide what is broken down, and what is kept of the original textile archive. Colour palettes are developed from specific ranges, predetermined by the code that's been written. There's an element of chance in the creation of this work as the code dictates what is kept, and what's not. Following this, the second code block forms repeat and non-repeat patterns with a second set of rules. The final designs are chosen using the 'parameters of success' developed by the researcher. Thus, during the design process the core internal oppositions exist within the work; geometric and organic, construction and deconstruction, order and chaos.

Michelle Stephens graduated from the University of Ulster, Belfast with First Class Honours from her B.A. (Hons) in Fine and Applied Arts, specialising in Textile Art in 2010. Following this, Stephens was offered a place on the "+1 Hons" Programme at the University – an artist in residence programme. Upon completion of this, Stephens was accepted onto the 'making it' programme with Craft NI 2011-2013 and as a result of the work completed on this programme, she is now a member of internationally recognised "Sixty Two Group of Textile Artists". Stephens has her Masters in MA Textile Practice, with Distinction, at Manchester Metropolitan University, 2014. Most recently, this body of research has been further supported by the North West Doctorial Training Partnership in the UK, and formed the basis of a practice-based PhD within MIRIAD at MMU (2015-2019).

At 16.15

Panel discussion led by Laurie Peake and Jenny Rutter British Textile Biennial

With Masimba Hwati, Alex Zawadzki, Jasleen Kaur and Jamie Holman

Laurie Peake is director of Super Slow Way and British Textile Biennial is a curator with a long track record of visitor destination creation through contemporary art commissioning co-produced with communities in post-industrial locations, notable for the breadth and depth of social engagement and transformative effects. She was Director of Programmes at Liverpool Biennial for 10 years and has a breadth of experience in place-making and community engagement with a range of organisations including Alsop Architects, Tate Gallery (London and Liverpool) and Camden Arts Centre.

Jenny Rutter Director of Super Slow Way and British Textile Biennial is a producer with 2 decades' experience developing creative practice in the Northwest. Her career has included local government regeneration & creative industry roles as well as managing and producing a wide variety of arts programmes, including major festivals and events. Since 2014 Jenny's work has primarily focused on place based, socially engaged arts, prior to Super Slow Way, she worked with Left Coast, the CPP programme in Blackpool. Jenny is a Clore Cultural Leadership fellow & Relational Dynamics accredited coach and has recently become a founding board member of the Lancashire 2025 City of Culture bid company and Chair of Creative Lancashire.

Masimba Hwati works across sculpture, video, performance and sound. He holds an MFA from the University of Michigan, Ann Arbor and is a PhD in Art practice candidate at the Academy of Fine Art Vienna. He is a Skowhegan School of painting and Sculpture alumni class of 2019. He studied and taught sculpture at Harare Polytechnic Art school. Collections Include University of Michigan Museum of Art (UMMA), Iziko, South African National Gallery. Montreal Museum of Fine Arts, Scott White Contemporary, San Diego, George R. Nnamdi Collection, Detroit Michigan. National Gallery of Zimbabwe, Gervanne & Matthias Leridon Collection, Paris. In 2015 he showed at the Zimbabwean Pavilion at the Venice Biennale 56th edition. He is an honorary research fellow at Rhodes University Fine Arts Department in Grahamstown, SA. Solo and group shows include Belgium, Zimbabwe, South Africa, Germany, United States, France, and Canada.

Jasleen Kaur is an artist based in London. Her work is an ongoing exploration into the malleability of culture and the layering of social histories within the material and immaterial things that surround us. Her practice examines inheritance, diasporic identity and histories, both colonial and personal. She works with sculpture, video and writing. Recent and upcoming commissions include Wellcome Collection, UP Projects, Glasgow Women's Library, BALTIC Centre for Contemporary Art, Eastside Projects and Hollybush Gardens. Her work is part of the permanent collection of Touchstones Rochdale, Government Art Collection and Crafts Council. Kaur is also a recent recipient of The Paul Hamlyn Foundation's Awards for Artists, one of the most significant philanthropic awards for visual artists and composers in the UK.

Alex Zawadzki is a freelance Creative Producer & Curator working on projects such as Flashback, The National Festival of Making, Live the Dream and The British Textile Biennial. She is also a Director of The Second Act, a gallery supporting Northern and working class artists to become visible on national and international platforms. She

establishes exciting, considered, artistic and cultural projects and the narrative of her creative practice focuses on contemporary approaches to social phenomenon's by exploring working class cultures. the eccentric cultural factors that make us who we are; and the impact of transient folklore & rituals; in particular the use of masks, costumes and disguises. Her exploration for unique cultures has taken her from the North Pole to North Borneo.

Jamie Holman's work is multi-disciplinary and is often fabricated using industrial processes or with heritage crafts makers and artists. His work is informed by the heritage of working-class communities, in particular the impact of the industrial revolution and the cultures that have manifested as a consequence of its emergence and subsequent decline. Jamie also works as one half of "uncultured creatives " a collaboration with producer Alex Zawadzki, delivering works in public, digital, print and traditional gallery spaces. He is a director of Prism Contemporary gallery in Blackburn and a non-executive director of The National Festival of Making. Recent commissions include Artist in residence - The British Textile Biennial 2019, This place we call home - East Durham Creates, Flashback – Rough Trade Books, Howling Roughs – Lancashire Encounters. Holman is currently artist in residence for The British Textile Biennial 2021.

At 17.00

Film by David Penny of Dovecot Studios

Screen for Another Focus

A moving image and photographic installation originally made at the Dovecot Tapestry Studio in Edinburgh.

Photographs from the Dovecot's archive, framed to reveal the weaver's repeated actions as a mode of 'choreography', informed approaches to filming through an artist residency at the studio. Working in the space, interviews with weavers and interim screenings unfolded the tacit knowledges embedded within tapestry making, guiding the film-making process.

The piece closely follows the intimacy of human touch, where every inch of wool passes the weaver's hands. The film conceptually identifies the body as an extension of the tools that permeate weaving historically, and as technology itself.

Installation as three inter-related projections on suspended screens not only immerses the viewer in the focused, attentive space of the weaver, but creates new material relations between analogue and digital surfaces. The physical 'screen' of the tapestry is mapped into the virtual projected screen and can be viewed from both sides, this encourages the viewer not just to view but to move around and situate their own body within the installation.

My projects are most often developed over time, in response to sites and location, informed through personal experience and close observation of a workplace or space of production, re-framing objects, materials and histories that have become overlooked or are remnants of technologies of making.

My work ranges from what might be considered more traditional still and moving image-making, to sculptural processes; creating objects specifically to be photographed as well working with digital renders, animation and 3D print.

I am interested in an exploration of the edges of photography, critically approaching a use of the medium, through which the ideas of the photographic are considered productive, making something new and materially present. My images aim to operate as catalyst for fantasy, rather than a document of a specific moment in time.



Tuesday 12th October 2021 Programme

9.15 – 9.30

Conference online platform will open for delegates with a holding page and music.

At 9.30

Welcome by Alice Kettle & Rachel Kelly and Shelley McNulty, Head of Design at Manchester School of Art,

At 9.45

Alice Kettle, Professor of Textile Art and Kristina Niedderer, Professor of Design: Manchester School of Art Textiles

At 10.00

Keynote 2: Jessica Hemmings

Lost in Translation

Textiles and their transnational narratives were the focus of the book *Cultural Threads* (Bloomsbury) I edited in 2015. The publication subsequently inspired my curation of the travelling exhibition *Migrations* (2015-17). Both projects share the premise that the portability of textiles – the ease with which they move around the globe – and their hybrid position within the worlds of craft, design and art make them particularly apt carriers of culture. Alongside portability, the exhibition also focused on the reality that the textile often exists as a multiple. While versions roam, others stay closer to home. Since working on the *Cultural Threads* book and *Migrations* exhibition my attention, informed by no longer working in an anglophone context, has shifted. The textile is an accomplished traveller; movement is second nature to the material. But what does the textile carry when it travels and, perhaps more importantly, what is lost in translation? This lecture offers a reminder that some craft practices are rooted in very particular circumstances – specific contexts which when overlooked can create strange distortions in our understanding of the textile as traveller.

Jessica Hemmings is Professor of Crafts at HDK-Valand, University of Gothenburg, Sweden and the 2020-21 Rita Bolland Fellow at the Centre for Material Culture, the Netherlands.

At 11.00

Panel 3: Colonial and postcolonial narratives

Chaired by: Rachel Kelly and Bethany Turner-Pemberton

Panel 3: Presenters & Abstracts:

Dorothy Armstrong

Refugees and Rugs: 150 years of carpet-making in Punjab and Pakistan

Modern Pakistan is one of the world's largest exporters of handmade 'oriental' carpets. It participates in a global market for design ideas, materials and finished carpets. The carpet weavers of Pakistan have been drawn from multiple diasporas. After the Partition of India and Pakistan in 1947, Muslim weavers moved to newly-created Pakistan from Indian Punjab, where a well-developed industry weaving carpets for export had existed since the late nineteenth century. From the 1970s, refugees from the wars in Afghanistan conducted by Russia, the US and its European allies moved to refugee camps in Pakistan. They included accomplished weavers of carpets, such as the Turkmen and Baluch tribespeople. These conditions have created innovation in the environments and processes for carpet making, and in the commercial organization of carpet weaving. They have also produced an energetic reimagining of the design vocabulary of the 'oriental' carpet. Since the mid nineteenth century 'oriental' carpets have been important in the Euro-American narrative of its power relations with the colonised and subaltern peoples who make these artifacts. A Euro-American hierarchy of values emerged which is still vigilantly policed by carpet connoisseurs, and manifested in the international market for art and antiquities. This hierarchy focuses on ideas of 'authenticity' and the stability of tradition. Its foundational belief is that industrialization, commercialization and the globalization of trade degrade the craft of carpet weaving. In this framing of the value and significance of 'oriental' rugs, Pakistani carpets are often dismissed as examples of such degradation. In this paper I argue that Pakistani carpets can instead be seen as an accelerated example of the process of hybridization which is common across the historical development of textiles; driven by the shared factors of war and territorial expansion, movements of peoples, changes in taste and consumption, developments in technology and the organization of production, and transforming international markets for goods and raw materials. I propose that the history of Pakistani carpets since 1947 provides a compressed and readable model of networked trans-geographical and transcultural change, and challenges an orientalist reading of 'oriental' carpets as static representatives of the traditional and the Other.

Dr Dorothy Armstrong is May Beattie Visiting Fellow in Carpet Studies, Ashmolean Museum, Oxford. Dorothy is a historian of material culture, with a particular interest in the textiles of South, Central and West Asia. Her recent research has focused on the way 'oriental' carpets were put to work in the colonial period to support the values and agenda

of the colonisers. Before taking up the May Beattie Fellowship, she taught Material Histories of Asia for the V&A/Royal College of Art History of Design Programme.

Rose Sinclair

From Dorcas Stories to Windrush Stories: weaving memories of migration and change

In telling how our 'Aesthetics of Blackness' are born and activated bell hooks (2006) reminds us that the creativity of black people and black women is initially was born out of the 'church space' the network of connectiveness through spirituality of church and in time new creativity to emerge through other artistic spaces and practices. Hazel Carby (2019) reminds us our personal and wider social histories are entwined in personal and social and political archives.

Sophie Woodward (2019) states that objects have the ability to talk about things or can be used to generate talk about things or things in themselves release stories.

My research is centered on black British women in post 1948 British society and their own evolving crafting practice resituated through migration, I use this background to unpick histories of craft that remained hidden, but are an essential part of our combined histories. In 2016 I started using small hand-held looms with participants in Dorcas Stories installations as a mechanism to relive what it meant to be a crafter and maker, and allow connections through the making and conversations to evolve and for participants to respond through story cards the lived experience of themselves or others through the stories of cloth.

Between 2017 and mid 2018 the story of the UK Government treatment of the Windrush generation (Amelia Gentleman 2019) became headline news and the weaving sessions I then conducted moved from being just about women and making to taking on wider social political and contexts.

This paper and presentation compare and contrasts the before and after Dec 2017 and how the images and stories that prevailed tell us that textiles crafting stories through the lens of black British women has much to tell us of the quiet activism of spaces of the marginalised and much to reveal of hidden histories of British textiles.

Rose Sinclair lectures in textile design at Goldsmith's College, University of London and is a visiting tutor at Central Saint Martin's College, University of Greenwich, UK. She has undertaken award-winning work in improving the teaching of design and other aspects of textiles in schools and colleges.

Nika Timashkova, Hannah Kindler

Imprinted Stories of Travelling Textiles

Our artistic long-term research about the printing industry developing in the 18th Century in Europe, which resulted in the exhibition Soft Violence in Mimicry which was presented in November 2019 at Galerie für Gegenwartskunst, E-WERK Freiburg (DE). In our research we highlight specific cases of Germany and Switzerland, and their ecological, social and economic entanglements which go far beyond the region. Guided by decolonial theory the

research examines questions of cultural identity, appropriation, imitation, originality, power relations and exploitation.

After the first handprinted cotton textiles arrived at the European market, Swiss traders together with their German neighbours set off to India and Indonesia in order to acquire the secret of their production. They brought back patterns, which they patented and reproduced in printing factories for the export. These machine-printed imitations influenced the Asian as well as the European market and the meaning of the patterns shifted. One example is the Glarner Tüechli, a square cotton scarf from Switzerland which was dyed with Turkey Red and decorated with paisley patterns which originated from India. The Glarner Tüechli continues to be a popular souvenir as it is seen as an “authentic” Swiss item. However, today in turn it has to compete imitations from China, which put into question its originality.

In our artistic work we investigate methods of telling “stories of otherness”, about local and global textile histories and reconsidering the immanent power relations. One point of departure for our thinking is Homi Bhabha’s concept of mimicry which also appears in the title of our exhibition. Bhabha investigates the ambivalence in identity formation in colonial discourse and he understands mimicry as a kind of camouflage in which the culture and behaviour of the colonizer is imitated by the colonized. However, copying does not create the same image, but always a deviation. In this manner, imitation always contains the power of subversion.

Nika Timashkova is an artist and researcher working at the intersection of history, aesthetics and language. At the moment she is a PhD candidate in the project Practices of Aesthetic Thinking at the Zurich University of the Arts (ZHdK). Her research is about the Uzbek skullcap tubeteika and its connections to the Soviet colonialism and its social, political and ecological repercussions on the present day Uzbekistan.

Hannah Kindler is an interdisciplinary artist and a lecturer at the Pedagogical University in Freiburg (D). The key focus of her research field is textile in its various dimensions: she looks at the entanglements of cultural and gender identity, fashion, colonialism, trade and violence in globalized production conditions.

Precious Lovell

Cloth and Clothing in Context: Signifiers of Resistance in African American History and Culture

This presentation intends to reveal how cloth and clothing in various contexts was a signifier of resistance used by African Americans to present an image that supported and reinforced their struggle for equality. Cloth and clothing have been integral to African Diaspora identity since capture on African soil. Prior to capture, Africans took great care in self adornment. This is evidenced by the cloths they wrapped themselves in, their beads and jewellery, and their elaborate hairstyles, meticulously created as testaments to these traditions. Self-adornment continues to be of vital importance to African Americans, and all people of the African Diaspora fostering an inter-Diaspora discourse.

Enslavement shattered these practices. In addition to having their bodies shaved, cloth, clothing and jewellery were frequently stripped from captured Africans to dehumanize them. Thus, clothing was used as a control mechanism, a tool for segregation and humiliation, and as an indicator of inferior status, distinguishing the enslaved from whites, and from one another. Yet cloth and clothing extend beyond mere self-adornment by African Americans. Their embodied understanding of the power of cloth and clothing to symbolically and literally imply a particular narrative in a specific context has been used by African Americans since enslavement both collectively and individually.

Through an examination of historical paintings and photographs this presentation will indicate ways in which cloth and clothing became central to African American acts of resistance in an effort to maintain dignity and gain rights and privileges in the greater society. How did cloth and clothing reflect resistance during enslavement? How has resistance been expressed in different movements or by different organizations within the same movements? Did this expression of resistance evolve within a movement? Was resistance expressed differently between men and women?

Precious Lovell is an artist, designer, maker and educator. She holds a Master of Art and Design with a Fibers and Surface Design concentration and a BFA in Fashion Design. She is an Associate Professor at Moore College of Art and Design. Precious has delivered lectures at universities and museums and presented at national and international conferences on clothing and cloth of the African Diaspora. She has travelled to 45 countries researching and collecting textiles and clothing. Her sociocultural creative practice explores the narrative potential of cloth and clothing. Precious' work has been exhibited in the US and internationally.

At 12.30

Lunch time showreel

Manchester School of Art Postgraduate Textile Presentations

A showreel featuring the work of Textile postgraduates from 2021 will commence with a featured presentation of two works by graduating MA Textile Practice students Sarah Godfrey and Rachael Hardacre.

Prototype 1

By Sarah Godfrey

Prototype 1: what can this primary container do?' is an interactive installation that invites participants to try on a textile sculpture that interacts with projections on the walls. As the participant moves, sensors in the sculpture trigger movement in the forest of shapes surrounding them. The work is unfinished, messy, glitchy and disorientating – a prototype that has infinite possibilities and potentials.

Growth

By Rachael Hardacre

Combining my interest in arts for health and textiles, I produced a piece of autobiographical work that tells my story of the relationship I have with grief as a result of emotional stress, specifically infertility. Using my practice as a therapy, I was able to explore and express the feelings and emotions linked to infertility and grief, while using the processes I have developed through my MA course as a tangible way to work through some of the trauma associated with my condition.

It was important to bring an element of fragility to my work to keep in line with the fragility of my mental health but to also convey to the audience both the strength needed to work through grief, and also that ultimately the difficulties we face can be positive and are often a necessity to our psychological and spiritual growth as humans.

At 13.20 Afternoon welcome by Rachel Kelly and Alice Kettle

At 13.30

Keynote 3: Vic McEwan

Vic McEwan is the Artistic Director of the Cad Factory, an artist led organisation creating an international program of new, immersive and experimental work guided by authentic exchange, ethical principles, people and place. He was the curator of the Tamworth Textile Biennial. Vic's contemporary art practice works with sound, video, photography, installation and performance, with a particular interest in site-specific work that creates new dynamics by working with diverse partners and exploring difficult themes within the lived experience of communities and places. Vic aims to use his work to contribute to and enrich broader conversations about the active role that the arts sector can play in reimagining a better world.

At 14.30

Panel 4: Colonial and postcolonial narratives

Chaired by: Rachel Kelly and Gemma Latham

Panel 4: Presenters & Abstracts

Mona Craven

The culturally dislocated cloth – interruptive, elusive and resistant?

This paper imagines an interstitial interruption and translates a cultural dislocation metaphorically located between two symbolic and culturally significant cloths.

Both cloths originate from the mid 1800s and share a complex colonial heritage. This heritage is influenced by British colonisation and decolonisation in both Indian and South

Africa. Both cloths have been centrally located in domestic space and are rooted in traditional transnational stitch craft and textile dye traditions.

Third space “interstitial” cultural space is understood as a liminal space for belonging and as a legitimate space to create in. Walter Benjamin’s writings on translation, are formative in Homi Bhabha’s suggestion that artists working at the margins of culture are translators contributing small cultural fragments that make cultural meaning visible. This view and transnational textile culture inform the lens view chosen to imagine interstitial interruption.

Dislocation as a medical term is described: “to force a bone suddenly out of its correct position” this implies a sharp, violent shift. Applied to culture and meaning the second interpretation is: ‘through which all meanings are dislocated’. The medical term heterotopia emphasises a tissue developing elsewhere, a dislocation. Other word associations are: upsetting and destabilising, unsettled and disrupted.

What might this feel and sound like? Visually this could be interpreted as – a shift and re-arrangement, instability and flux. Perhaps both dislocation and heterotopic can be understood as the interstitial in-between cloth and thread –as interruptive, elusive and resistant?

Barriers, common threads, echoes and shadows are translated through cloth, stitch, thread and light. In this work, confronting difficult and dislocated borderlines lies on both the right and the wrong side of the cloth. Resistant stitching is explored, the labour of absent presences are made visible as textile interruptive installations. Photography and printmaking processes record the work.

Mona Craven ,PhD Candidate, UCA, is a fine-artist, researcher and educator. Her textile culture 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.

Jamila Juzer Siamwalla

Interpretations of Trains on Phulkari cloth, Embroidered by the Women in Punjab, British India

Phulkari—the textile craft of the alluvial region of Punjab in Indian subcontinent has been historically an embroidery of articulate expressions of flora, fauna and daily life scenes. Embroidered using bright coloured silk floss on handspun, handwoven cotton fabric with diverse stitches—women made phulkari in groups, during their leisure time, after their household and agricultural work. In the 1850-60's the British colonists in the Indian subcontinent were trying ways to access and control their colony’s resources at strategic locations like that of the fertile region of Punjab, by setting railway lines. The trains, subsequently, became as an object representing the people, culture and activities around it. For women’s minds in rural Punjab these trains were becoming a part of their language and vision of their world—to embroider phulkaris.

The purpose of the paper is to understand women's motive of embroidering trains and its related railway imagery, as motifs that are seen in phulkaris from the British colonial era. A narrative essay is comprehended from literature on phulkari and its relationship with women, railways in British India, and the images of phulkaris depicting trains—referenced from the online visual resources of The Philadelphia Museum of Art.

The striking appearance of trains in phulkaris, embroidered by the Punjabi women weighs a deep contemplation, on the socio-political and cultural strands of the colonial era in British India. It is of the Punjabi women's power that they inherited to portray this embroidery as a means of language, of how they saw the world at that time through these colonial engines and their acceptance and adaptation of embroidering railway imagery. The trains did carry more than goods and people, they carried the women's ideology of living in British India, of their hopes, desires to travel and longingness of their family.

My mother has a phulkari dupatta that she bought as a souvenir from her visit to Amritsar, Punjab in the 1970s. Since my days of studying Textile Design, the dupatta has been close to me, for its hand embroidery done with silk floss, but—made on a synthetic georgette fabric, unlike a century back that used to be on handspun, handwoven cotton fabric. A research project that I undertook at the National Institute of Fashion Technology, Mumbai delved into the "Impact of India-Pakistan Partition on Phulkari", and concluded that Punjabi women faced societal trauma and economic crisis, which led to the scarceness of the quality of phulkaris, but moreover their purpose was lost in making the craft...

I see historical textiles made by women as their strong modes and mediums of expressions, celebrations, tackling changes and sometimes uncertainties. Phulkaris have also been responsible for my long-time curiosity of how the women had evolved with the embroidery and given space to colonial objects like trains. But why they embroidered railway imagery? Not by embroidering this time, but with words I had to contemplate an essay.

I am from Pune, India and have worked before at the India-Pakistan border in folk Rajasthani textile crafts, with refugee women from the 1971 Indo-Pak war. For my Master Thesis, I have worked in Jordan with Syrian refugee women in collaborative textile crafts. Currently I stay in Borås, Sweden after graduating in Textile Management from the Swedish School of Textiles.

Lokesh Ghai

Narratives of Cotton Mill Workers: Rise and Fall

Ahmedabad, also known as 'Manchester of East', was once a prominent Cotton Mill Centre worldwide (Shah, 2015). The city's socio-economic and physical landscape was woven through the Cotton Mills (Chen, and Snodgrass, 2001; Breman and Shah 2004). Recently the Wall City of Ahmedabad has been bestowed upon the tag of India's first world heritage city (Online UNESCO). However, the industrial heritage of textiles narratives is not included in this framework. The industrial heritage of the Cotton Mills and voices of the Mill workers

are rarely celebrated (Bremar, 2003). Even though the historical facts, dates and contribution of key figures related to Ahmedabad Mills such as Ranchhodlal Chhotalal and Anasuya Sarabhai are part of a well-documented history (Yagnik and Sheth, 2011), the voice of the Mill workers who toiled at the grassroots remains unknown.

This paper will voice the narratives of the marginalised Mill workers, reclaiming their space within the rise and fall of the Global narrative of the Mill history. The paper will bring to light the narratives of the Mill workers and the cloth they made by retelling their story through the narrative of Baku's Rag Book: Untold Stories of the Discarded Fabric (Ghai, 2019).

The groundwork of identifying the communities of Mill workers was initiated in 2012 during 'Cotton Exchange', (Online Fibre2Fashion). Building on this experience, in 2018 a non-standard course was conceptualized and offered to students at National Institute of Design, Ahmedabad (Ghai, 2019). Narratives around the activities of ex-Mill workers were gathered through informal interviews. The Mill workers with their skills of making textiles, their lifestyle, food habits etc. constitutes to diverse narratives. The narratives were developed into themes such as pride, skills, nostalgia and loss. These narratives about the Mills were screen printed on Mill fabric; and this resulted in a sensory experience.

Although the ex-Mills workers constitute as a large population of Ahmedabad their narratives are seldom told. The paper would examine how Baku's Rag Book opens and translates meanings of narratives through sensory experience and metaphors, evoking empathy and awareness of discarded narratives and how such stories may be retold.

Based in Ahmedabad, India, Lokesh Ghai is a textile artist, researcher and academician working with traditional craft practice. His work has featured at the V&A Museum of Childhood, London; Harley Gallery, Nottinghamshire; Gallery of Costume, Manchester; Tramway, Glasgow; NCPA, Mumbai and Ahmedabad International Art Festival. He has been visiting lecturer at numerous institutions both in India and the UK including the National Institute of Fashion Technology, Gandhinagar, Royal College of Art, London and Somaiya Kala Vidya, Kutch, India's premier design institute for traditional craft communities. Lokesh showcased his work as part of the 'India Street' exhibition in Scotland; the show was a runner up for the most sustainable design practice award in the Edinburgh International Art festival. He has been working with the Warli tribes of folk artists since a decade, towards the 70th year of Indian independence as part of Re:imagine India, the project was showcased in art galleries and educational institutes in India and England.

At 16.00

Tea-time filmed exhibition by Michelle Stephens

Reanimated Archives

A defining characteristic has been the sustained commitment to the conceptual synthesis of contemporary technology and historical textile sources. Currently, this involves the examination of technology as a design tool by using the coding environment of

Processing as a method of reanimating the traditional textile patterns of Paradise Mill, Macclesfield.

The code block acts as a compressor, ripping apart the original image, and piecing it back together again. Algorithms decide what is broken down, and what is kept of the original textile archive. Colour palettes are developed from specific ranges, predetermined by the code that's been written. There's an element of chance in the creation of this work as the code dictates what is kept, and what's not. Following this, the second code block forms repeat and non-repeat patterns with a second set of rules. The final designs are chosen using the 'parameters of success' developed by the researcher. Thus, during the design process the core internal oppositions exist within the work; geometric and organic, construction and deconstruction, order and chaos.

Michelle Stephens graduated from the University of Ulster, Belfast with First Class Honours from her B.A. (Hons) in Fine and Applied Arts, specialising in Textile Art in 2010. Following this, Stephens was offered a place on the "+1 Hons" Programme at the University – an artist in residence programme. Upon completion of this, Stephens was accepted onto the 'making it' programme with Craft NI 2011-2013 and as a result of the work completed on this programme, she is now a member of internationally recognised "Sixty Two Group of Textile Artists".

Stephens has her Masters in MA Textile Practice, with Distinction, at Manchester Metropolitan University, 2014. Most recently, this body of research has been further supported by the North West Doctorial Training Partnership in the UK, and formed the basis of a practice-based PhD within MIRIAD at MMU (2015-2019).

Keynote 4: Analyn Salvador-Amores

Handwoven Tales: The Warp and Weft of the Cordillera Textiles, North Luzon, Philippines

The Cordillera Textiles Project (CordiTex) is multi-disciplinary research that combines different approaches in the social and natural sciences in analyzing Cordillera traditional textiles, and how they are transformed in the contemporary period. The project is vigorously documenting textiles that can no longer be woven by local weavers, due to demise of master weavers. Corditex facilitates in the reconstruction of extant textiles to rejuvenate the interest in weaving in the region. The project also aims to provide comprehensive and accurate anthropological and technical information about the Cordillera weaving tradition.

Recently, the Corditex contributed their research findings to the current exhibition of the Museo Kordilyera entitled, Handwoven Tales: The Warp and Weft of Cordillera Textiles. Textiles from the different ethno-linguistic groups in the Cordillera region are co-curated by local weavers. The exhibit also includes the process of weaving, the dyes used for coloring threads, mathematical symmetry of weave patterns, social and ritual use of textiles and technology of weaving. Included in the exhibition is the Agabel Tayo! (Let's Weave), this is a learning tool-kit on Cordillera weaving, and the series of five children's storybooks on master weavers and their distinct techniques. The recent publications and the exhibition are to popularize and deepen the understanding of Cordillera weaving for the younger generation.

Analyn Salvador-Amores, D.Phil. (Oxon) is a Professor of Anthropology and Director of the Museo Kordilyera at the University of the Philippines Baguio. She is the Project Leader of the CordiTex (Cordillera Textiles Project) composed of an interdisciplinary team conducting research on textiles in Northern Luzon. Her research interest includes non-Western aesthetics, material culture, textiles, ethnographic museums and colonial photography in the Philippine Cordillera. She has published extensively on the subject, and continues to carry out fieldwork in Northern Luzon.

At 17.00

Film Showing by Mary Stark

Filmed Presentation

Mary Stark is an experimental filmmaker based at Analogue Farm in Rossendale who shows her work internationally . She gained a practice based PhD from Manchester School of Art Research Centre in 2020 for a project titled 'Film as Fabric: Connecting Textile Practice and Experimental Filmmaking through Expanded Cinema Performance'. A website published in 2020 compiles documentation of the expanded cinema performance Film as Fabric and shows its development from 2013-2017, as well as field research and studio practice <https://marystark.wixsite.com/filmasfabric> This work involved transforming fabric and stitch patterns transform into optical sound. The filmmaking technology of optical sound involves visual forms in the soundtrack area of the filmstrip transforming into noise through film projection. The performance summoned absent voices and obsolete industries through 16mm film projection, reflected light and shadow, mechanical noise and music associated with textile production.

Mary's work is included in recent publications including Cinema Expanded: Avant Garde Film in the Age of Intermedia (2020) and The Crafty Animator (2019). In 2017 she was a recipient of an inaugural Oram Award, which recognises women innovating in sound and music. In 2016 Mary participated in the Independent Imaging Retreat aka Film Farm in Ontario and in 2014 she was artist in residence at the Liaison of Independent Filmmakers of Toronto. Shows include Contact Festival of New Experimental Film and Video, a specially commissioned camera-less 35mm film in response to the Delia Derbyshire Archive, Mono No Aware exhibition of Expanded Cinema in New York, an artist residency at La Escocesa Studios in Barcelona and a performance in a makeshift darkroom in Sauðárkrúkur, Iceland



Wednesday 13th October 2021 Programme

9.15 – 9.30

Conference online platform will open for delegates with a holding page and music.

At 9.30

Welcome by Professor Martyn Evans Director of Manchester School of Art with Alice Kettle & Rachel Kelly.

At 9.45

Laurie Peake and Jenny Rutter with Amber Buchart
The British Textile Biennial

At 10.00

Keynote 5: Assadour Markarov, Professor at the China Arts Academy, Hangzhou*, Hu RenRen, Hanshan Art Museum, Suzhou

“Hangzhou – a city, a place, as a cultural hub for the development of fiber art. How can the textiles and fiber art practices change the site?”

The keynote will show the value of textiles and fiber art approaches upon the idea of ‘public’ in a place like China and specifically Hangzhou, a city and a place with a long history on textile production and with a rich cultural heritage.

Until today the use of textiles and fibres in art practice was synonymous to positioning oneself firmly outside of the contemporary mainstream art world and at the bottom of a gendered art and craft hierarchy. And here I would like to position some questions related to the place where we live and work related to the public. How the projects and artworks linked with the site to create visual impact of the space, but also to reveal the cultural or social identity of the place as well as make relations with the people. What are the cultural encounters that are possible when we think of new social spaces and centers of production and the relationships between virtual and physical? How did Hangzhou, and is it possible, and why it can become a world center of textiles or fiber art? Why we are making

exhibitions of textiles and fiber art? How does the art of curating and education on textiles and fiber appear now?

The presentation will examine how the textile and fiber art practices through the project of one exhibition, such as Hangzhou Triennial of Fiber Art is an artistic method to connect with the people, establish social relations and educate, build new forms of community and even address social issues. How the fiber art-based practices that go beyond the boundaries of the institutional framework/ the museum and galleries/ establish a new interconnection between place, material and public.

The talk will also try to define what fiber art and textiles can contribute to a different idea to the public in China of the relationship between site and the art, with focus on people participation, social intervention and local collective makings.

Suzhou is a city with developed handicrafts, especially textile art, but most stay in the arts and crafts stage. Hanshan Art Museum through the contemporary textile international exchange project, art residency project, trying to change the status quo, bring about some changes. At the same time, it also discusses the experiment of local exhibition curatorial method with the theme of local construction and curatorial practice

At 11.00

Panel 5: Reclaiming Power

Chaired by: Gemma Latham and Kate Egan

Panel 5: Presenters & Abstracts

Sarah-Joy Ford

Quilting On Our Backs: Honourable Discharge & Archival Folds

This paper examines quilt making as an emotionally resonant method for navigating the affective resonances, ethical complexities, and unruly pleasures of working with the archive of *On Our Back's magazine* (1984-2006). Through auto-ethnographic reflection, I trace the creation and iterations of my largest and most unruly quilt to date – 'Honourable Discharge'.

This quilt pays femmage to Donna Jackson, honourably discharged from the US Army in 1991 under homophobic chapter 15. Immediately after, on the beach, Donna and her partner Christie shot a series of erotic photographs – which became the cover story for *On Our Backs*. Through duchess satin and digital embroidery, the quilt extends her wilful act of dangerous visibility and precarious pleasure. Not only the signifier of domestic bliss, the quilt can act as armour or a flag hung out for war. Quilting is a time-consuming process, it is the cumulation of small acts of love. 'Honourable Discharge' is a devotional object: a soft retelling, of an army dyke's erotic heroism.

The quilt is my tool for navigating the complexity of lesbian archives. Through the

emotional and embodied process of creating 'Honourable Discharge' I learnt lessons in loss, failure, and the impossibilities of the archive. The quilt is heavy and cumbersome, 5m x 5m of heavy satin make it difficult to work with – remaining unfinished, and unresolved. The quilt also became a sculpture – bound with archival ribbon, lying partly unfurled along the floor. Through the process of binding portions of the embroidery are made visible, others hidden. Revealing and concealing: secrets tucked in folds. Like the archive that inspired it: the quilt is vast, full of feeling and in it's entirety: always, inevitably unknowable.

Sarah-Joy Ford is an Artist, PhD researcher and Associate Lecturer based at Manchester School of Art where she is a co-director of the Queer Research Network Manchester and a member of the Proximity Collective. Exhibitions in 2021 include Oranges are not the only fruit, British Textile Biennale (Accrington Library), Rebel Dykes Art and Archive Show, Space Station Sixty-Five (London) and Change Every Thing, Depot (London) and 20-20; A Brief Survey, Saatchi Other Art Fair (Truman Brewery). Funded projects include: The Guild, Cut Cloth: Contemporary Textiles and Feminism and Hard Craft. Her work has been commissioned by The Yorkshire Year of the Textiles, Processions: a hundred years of suffrage, The Pitt Rivers Museum and Superbia. She is the recipient of a NWCDTP Award for her PhD research on quilt making and lesbian archives.

Angela Maddock in conversation with Alice Kettle

A Midwifery Quilting Bee: heterotopic site of disruption, discourse and reflection

This paper discusses how the textile methods of unpicking, piecing and stitching are used to facilitate a dialogue around intimacy and the emergence of a soft and mobile heterotopia that persists as a collectively fabricated world within a world.

We worked with our underwear, worn yet clean. Two first years, three second years, a senior lecturer in midwifery, the head of clinical education and me. From winter through to summer we met, unpicked, deconstructed, stitched, chatted, worked it –and sometimes us– out. Favourite pants, knickers and a pair of boxer shorts belonging to the only male student. Sharpened steel slicing through threads stitched by another maybe thousands of miles from where we sat. And we talked. Discussion that began at the material level, how soft this feels, how tricky this is...moving into deeper territory, the impact of witnessing a traumatic emergency caesarean section on a first night shift, anxieties around learning to perform episiotomy repairs. After dark clinical teaching spaces illuminated by the light of a quilting bee.

Soft body jigsaw pieces, reframed, reconstituted, made anew. One body brought into contact with another, lecturer stitched to student. A stained gusset exposed and Jess insisting 'leave it like that, that's how we are.' Mingled together –cotton, silk, polyester, elastic -a proper crazy quilt, and a complete collapsing of hierarchies.

Troubling cloth body. It is a tricky thing, this quilt of underwear; awkward, amateurish and challenging. A reconstitution of eight different bodies into one at a site whose most immediate referent is another intimate space, the bed, it balances at the edge of the obscene. Unsurprising that it has yet to find a permanent place on the faculty's walls. Instead, it persists at the margins and finds a more active life.

In the seminar room, unfolded and spread across three tables, twelve new bodies at its four edges, hands working away at its surface, backs to the world. This cloth body the one thing to which we are all physically attached. What it means to care for other women, be cared for. How it felt to be a first year, to catch the first baby, a third year processing thoughts for the arts and humanities module. Sideways talking in slow time. Find an unmarked corner, trace a thread, leave a mark, bring the singular into dialogue with the multiple.

Angela Maddock is an independent academic and artist. She is currently working as Maker in Residence with the Florence Nightingale Faculty of Nursing, Midwifery and Palliative Care at King's College, London. She has a PhD from the RCA and is Honorary Research Fellow at Swansea College of art, where she previously managed the MA Textiles programme and was senior lecturer in contextual studies She is the recipient of a Crafts Council Parallel Practices Award and was the Craft Council's selected maker for Processions 2018.

Lyndsey McDougall

The Irish women who embellished the Freemasons, an indication of power and presence

This paper explores the craftsmanship and rationale of the women who embroidered Masonic objects for their friends and family in Ireland during the 18th and 19th centuries, stitching for their community and home. While current historiography has largely focused on Masonic objects as culturally difficult and restrictive, a closer look at Irish Masonic embroideries reveals an opportunity to refocus and address issues around craftsmanship, female history and agency in Ireland.

Ireland has a substantial and contested history of secret brotherhoods, and it is understandable that at first glance many would assume women had very little involvement. However, textile objects play important roles in many of these organisations, they are central to the ceremonies and rituals and hold eminent esoteric symbols and motifs. Despite their exclusion women were often entrusted with the role of making and stitching the secret symbols and motifs. Through this practice it is possible to explore the historical and contemporary relationships between Irish women, the Masonic Lodge and their community. This paper will analyse a small selection of embroidered Masonic objects found within the private Masonic archives of Ireland, a rare opportunity to view these artefacts and address them critically. Through object centred interviews, by examining the social life of the objects and by exploring how they were designed and constructed it is possible to add to the narrative of Irish women. It is evident that these women were highly skilled embroiderers entrusted with making objects that were used in secret ceremonies and rituals, arguably an indication of power and presence in their communities rather than subservience.

Lyndsey McDougall is a visual artist and educator in textile art and design at Ulster University in Belfast, Northern Ireland. Her current PhD research focuses on exploring the

history of Irish women through the study and interpretation of embroidery. Educated in Belfast, she completed a degree in textile art and holds a Masters in textile design. She has exhibited her work extensively throughout the world, from New York to Pakistan and completed artist residencies in Iceland and Mexico. Her art practice is influenced by Ireland and the legacy of the women who produced textiles in the cottage industries during the 18th and 19th centuries. She is currently rediscovering natural dye techniques that were historically used in Ireland, by using native plants and minerals she has restricted her palette to the exquisite colours of nature. Her Irish textile history research is motivated by her enthusiasm for finding and recording textile objects held in private collections and not yet accessible to the public, in the hope of encouraging further inquiry and provenance. These objects are often overlooked and sometimes undervalued, the aim is to preserve, record and identify them as important cultural artefacts. Lyndsey is also a musician and many of the lyrics she writes for her band 'New Pagans' have also been influenced by her obsession with textiles, including songs about the 19th century textile workers' rights and one dedicated to Lily Yeats, the co-founder of Cuala Industries. Although she has many outlets, the vein that runs through everything is her adoration of Ireland and Irish textiles, she hopes that through her research and practice she will have the opportunity to contribute to women's history in Ireland.

Johanna Amos

Reclamation and Repair: Piecing at P4W

Shell Quilt, in the collection of the Agnes Etherington Art Centre (Queen's University, Canada), is a simply pieced quilt composed of white cotton blocks, each bearing the outline of a shell in candlewick embroidery, and framed with pink cotton. This quilt, unique in the Agnes's collection, was produced c. 1992 by Residents of the Prison for Women (known as P4W) in Kingston, Ontario, Canada's only federal institution for incarcerated women, who participated in a quilting group as part of the prison's social development initiatives. It is thus a material echo of a community forged in unusual circumstances, and with limited resources, and which was dismantled with the close of P4W in 2000. This paper considers the genesis of this quilt in relation to those produced by needlework initiatives in other carceral contexts, both historical and contemporary, and which animate stitching as a means of rehabilitation in the tradition of prison reformer Elizabeth Fry. In doing so, it frames the making of this object as an act of community and social development as opposed to a form of productive industriousness, and considers quilting as a means through which prisoners not only "reclaimed time" (Smith 2008) but reclaimed or reinvented themselves despite an environment that sought to strip residents of their individuality.

*Johanna Amos is an Academic Skills & Writing Specialist at Queen's University (Canada), where she also teaches fashion, textile, and art history in the Department of Art History & Art Conservation. Her research focuses on the material and visual culture of nineteenth-century imperial Britain, with a particular emphasis on women producers, textile labour, and acts of self-fashioning. She is co-editor (with Lisa Binkley) of *Stitching the Self: Identity and the Needle Arts* (Bloomsbury Visual Arts), and a founder member of Open Art*

Histories, a working group committed to developing and sharing pedagogical strategies for inclusive art histories.

At 12.30

Lunchtime *Showreel* - Out of Place Exhibition

'Out of Place' (OOP) is a satellite exhibition curated by Kate Egan for the Textiles and Place conference hosted by Manchester School of Art, MMU and linked to the British Textile Biennial October in 2021.

"..I am a great believer in mixing things up to find new ways of doing things. If we look beyond textiles to search for different ways of thinking about making and doing, we expand the field and together we find something new..."

OOP is a global research initiative highlighting the 'place' of textiles in the expanded field at MMU and China Academy of Art. The selected works offer insights into key-developments for reclaiming the old to shape the new. The exhibition will open discussions around the place of digital technologies, craft & collaborative practice and the significance of making & tradition for 'Future Textiles'. The research relationship with the China Academy of Arts is developed further through the keynote lecture by Prof Assadour Markarov and Hu RenRen the Director of the Hanshan Art Museum, Suzhou, China, followed by a discussion about the exhibition during the conference.

Exhibiting artists and designers: Mark Beecroft, Clare Calveley, Kate Egan, Christina Hesford, Shu Hui, Hannah Jones, Andrew King, Assadour Markerov, Mark McLeish, Ruan Yuelai.

At 13.20

Afternoon welcome by Rachel Kelly and Alice Kettle

At 13.30

***Out of Place* exhibition discussion led by Kate Egan with Assadour Markarov, Hu Renren**

At 14.30

Panel 6: Reinventing approaches to textiles and textile histories

Chaired by: Kate Egan and Bethany Turner-Pemberton

Panel 6: Presenters & Abstracts

Anne Peirson-Smith, Emily Peirson-Smith

Traversing the surface of time, space and place: reinterpreting and reworking traditional Asian textiles using laser-cutting techniques

Across the temporal, spatial and geographic sites of human existence, textiles have been inexorably linked with the material desire to signal difference and communicate belonging based on expressions of form and function. This innate human need to mark out progress through change across time, space and place is expressed in the desire to create particular textiles that are fashioned in prescribed ways. In this sense, textiles constitute a renewable style system, founded on historic trading flows from east to west, which can be used as a barometer of transnational exchanges of material goods and symbolic styles mapping out the evolution of cultures and societies. This paper presents a textile design-based project that aimed to reinterpret and revitalise heritage textile Canton silk, also known as mud silk, produced in Guangdong Province in China's South-west coastal area for over 500 years using traditional and sustainable production, weaving and dyeing techniques. The intention of the project was to explore how textured mud silk could be reworked utilising new modern day cut-through technologies such as laser-cutting techniques, and to manage the challenges therein. This project was driven by the following investigative questions: How can we revitalise and transform textile craft using innovative technologies to sustain their appeal and relevance? Should we view traditional crafts as static in form, aesthetics and function? How can we use new technologies to translate and re-form traditionally produced textiles creating innovative design and sustainable outcomes to enhance an understanding of their source and original production processes? The presentation will showcase the evolution of this experimental approach based on melding old and new textile forms harmoniously to provide a new commentary on, and interpretation of a traditionally produced textile with extraordinary properties. It will also discuss the use of similar textile and technique by other designers as a comparative analysis. At the same time, this investigation will demonstrate how the aesthetics of heritage fabric from another culture and geographical place and time can be enhanced by providing it with a new lease of life and an elevated appreciation to sustain its social and sustainable relevance for designers and end users.

Anne Peirson-Smith, PhD is an Assistant Professor at City University of Hong Kong with an industry background in the creative industries. She teaches and researches fashion studies, fashion communication and the creative industries. She has published numerous articles and book chapters on the cultural and communicative significance of fashion, textiles and style. She is the co-author of Public Relations in Asia Pacific: Communicating Effectively Across Cultures (John Wiley, 2010). She is an associate editor of the Journal of Fashion, Style and Popular Culture (Intellect Books) and The Journal of Global Fashion Marketing. In addition, she is co-author of Global Fashion Brands: Style, Luxury & History (Intellect Books, 2014), Transglobal Fashion Narratives: Clothing Communication, Style Statements and Brand Storytelling (Intellect Books: 2018), Planet Cosplay: Costume Play, Identity and Global Fandom, (Intellect Books, 2019) and The Fashion Business Reader (Berg/Fairchild Publishing 2019).

Emily Peirson-Smith is a final year student of Textile in Practice at Manchester Metropolitan University. She is fascinated by the transformative effects of laser cutting technologies on textiles and the resulting aesthetic, functional and social impact, which is a constant source of inspiration for her design practice.

Rachel Kelly

Crafting Futures

This paper will present the findings from two British Council Crafting Futures Projects which asked *how can craft sustain livelihoods for women?* It has been evidenced that while Cordilleran traditional weaving has the status of National Heritage within the Philippines, the numbers of community weavers able to practice is dwindling. A 2018-19 British Council & Crafts Council / Crafting Futures project enabled a collaboration between the Philippines based CordiTex project and Manchester School of Art to support the future digitization of indigenous weaving tradition within the Cordillera region of the Northern Philippines. The Creating a Sustainable Textile Future for Women via the Digitization of Cordillera Weaving Tradition (CSTFW) project developed a Learning Framework and Toolkit to support the preservation of an oral based weaving tradition and to develop interventions for practice and knowledge based change.

Within the craft sector in Argentina, the Crafting Futures program seeks to understand the nature of the relationships which form around craft to build a foundation for the development of a sustainable and revitalised craft ecosystems in Argentina. Crafting Futures is a fundamental scheme which supports to the preservation of intangible cultural heritages. This paper presents the findings from both parts of research to date and considers in particular the heteroglossia which is created across differing textile places. Through developing research methodologies based upon listening, observing and autoethnographic perspectives, this research is considering how livelihood enabling can be supported and the ranging types of perspectives and voices which arise as useful from such research contexts.

Rachel Kelly is subject lead for Textile Programmes at Manchester School of Art. Since 2017 Rachel has been part of two British Council Crafting Futures Research Projects which continue to stimulate Rachel's keen research interest in collaboration, textile Higher Education, community-based research, decolonisation and intangible cultural heritages.

Nichola Burton

Design Education and Social Mobility: The training of women lace designers in post-war Nottingham

'If these schools really do their work, they will prepare the youth of the great manufacturing towns to enter upon those everyday employments, into which Art enters, with intelligence.' Sparkes (1885)

The influences of national and local education policy can have on social mobility has been well documented (Brown, Reay and Vincent 2015, Guildthorpe 1987, Miles 1993). This paper will explore the social change which occurred as a result of the development of lace design education policy in Nottinghamshire 1945-60. The then Nottingham College of Art and Crafts emerged to support the regional specialty of lace manufacture and its success in this context is well documented (Jones 1993, Mason (xxx), Briggs-Goode and Dean

2013). However, there are also parallel stories to tell which relate to subsequent, societal changes and reforms, particularly following WW2 which enabled a new chapter for social reform and mobility through design education.

This paper investigates community narratives and social interaction encountered through textile design. It explores the opportunities for female lace designers in post-war Nottinghamshire with evidence and data supported through archival research; the challenges and constraints of the curriculum offered to both men and women at Nottingham School of Design.

It will identify and address a void which the Nottingham School of Art filled, which was generated by the elimination of the apprenticeship model, following the Industrial Revolution. The Municipal Schools of Art were meeting local need. Additionally, cultural change meant that increasing numbers of women were entering the world of work, universities and attending the Art schools. They were developing creative careers and flourishing, both as students and as teachers.

The paper presents a unique story, focusing upon a region, a particular textile material and how the development of design education in the UK impacted upon women being both educated and emerging within the industry as designers.

Nichola Burton is a Post graduate Researcher in the department of Art and Design, Nottingham Trent University, UK. Burton has taught for over 25 years in secondary education, leading two successful Art and Design Departments and coordinating a nationally acclaimed Enterprise programme. She began her PhD in 2018 and has been supported by supervisors, Professor Briggs-Goode, Professor Kaner and Dr Calabria. This paper draws on this research and reflects upon the experiences of Female Lace Designers who trained in Nottingham, after 1943.

At 16.00

Tea-time filmed exhibition by Michelle Stephens Reanimated Archives

A defining characteristic has been the sustained commitment to the conceptual synthesis of contemporary technology and historical textile sources. Currently, this involves the examination of technology as a design tool by using the coding environment of Processing as a method of reanimating the traditional textile patterns of Paradise Mill, Macclesfield.

The code block acts as a compressor, ripping apart the original image, and piecing it back together again. Algorithms decide what is broken down, and what is kept of the original textile archive. Colour palettes are developed from specific ranges, predetermined by the code that's been written. There's an element of chance in the creation of this work as the code dictates what is kept, and what's not. Following this, the second code block forms repeat and non-repeat patterns with a second set of rules. The final designs are chosen using the 'parameters of success' developed by the researcher. Thus, during the design process the core internal oppositions exist within the work; geometric and organic, construction and deconstruction, order and chaos.

Michelle Stephens graduated from the University of Ulster, Belfast with First Class Honours from her B.A. (Hons) in Fine and Applied Arts, specialising in Textile Art in 2010. Following this, Stephens was offered a place on the "+1 Hons" Programme at the University – an artist in residence programme. Upon completion of this, Stephens was accepted onto the 'making it' programme with Craft NI 2011-2013 and as a result of the work completed on this programme, she is now a member of internationally recognised "Sixty Two Group of Textile Artists". Stephens has her Masters in MA Textile Practice, with Distinction, at Manchester Metropolitan University, 2014. Most recently, this body of research has been further supported by the North West Doctorial Training Partnership in the UK, and formed the basis of a practice-based PhD within MIRIAD at MMU (2015-2019)

At 16.15

Keynote 6: Amber Buchar

Curating Cloth Cultures

Amber Butchart is a writer and broadcaster who specialises in the cultural and political history of textiles and dress. She is a former Research Fellow at the University of the Arts London, and is a regular public lecturer across the UK's leading arts institutions. She researches and presents documentaries for television and radio, including the six-part series A Stitch in Time for BBC Four that fused biography, art and the history of fashion to

explore the lives of historical figures through the clothes they wore. Amber is an external adviser for the National Crime Agency as a Forensic Garment Analyst, working on cases that require investigation of clothing and textiles. She has published five books on the history and culture of clothes, including *The Fashion of Film*, *Nautical Chic*, and a history of British fashion illustration for the British Library.

At 17.00

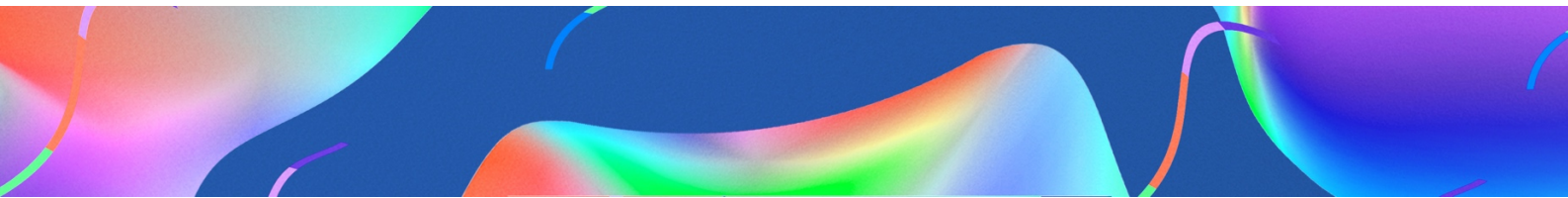
Film Showing by Kani Kamil

The role of textile in women's lives

Textiles have played a major role in the interconnections of social, cultural and economic life of Iraqi Kurdistan. From making clothes to weaving rugs, the production of textiles, mostly executed by invisible and often unpaid labour by women. For instance, for a specific men's Kurdish expensive costume called 'Shall' a significant period of time and production is needed in order to prepare the raw material (the animal hair) to weave a 'Shall' fabric. The final handprint and selling process however, belongs to men, superseding the work of women.

By contrast, through this video I, as an Iraqi Kurdish female artist, intend to identify how textile is the place that women can leave their mark and can be a place for remembering how textile can document ourselves and our creativity. My grandmother was one of those invisible labourers and a very talented stitcher. She also had dreams to be a poet but could not become one because of her gender. She engaged with textiles from a very early age. She made clothes that are unique in style, she made dolls, oil lamp covers and pot holders out of leftover fabrics. She loved stitching and sewing and the thing that she loved and enjoyed the most were hand-made pot holders which were original, colourful and of many different designs. She made hundreds of them and gave them to anyone she met. This short video is about her and her enduring creativity which persists and affirms her life beyond those of any male member of the family, even my grandfather.

As a visual Iraqi Kurdish artist, my work reflects on the socio-political circumstances of Kurdish women in Iraq, and challenge inequality of opportunity and represent the marginalised voices. I am also interested in revealing forgotten and hidden women stories. My aim is to expose the relationship between nature and culture, and the construction of gender in society. Through my works, I intend to share the proof that social power hierarchies are the reasons for developing marginalised voices. As a practice-based researcher, I am using art as a tool to critique inequality and spread awareness in that region. I produce works in photography, installation, needlework, video and sound. In general, human hair is an important aspect of my art, in particular my own hair which is my art practice. Hair as an involuntary product of the human body represents politics, gender, fetish, abjection, memory and also uncanny when transformed into a separate element from the body. Therefore, frequently use my own hair as the main material to articulate the notion of conflict and repression.



Thursday 14th October 2021 Programme

9.15 – 9.30

Conference online platform will open for delegates with a holding page and music.

At 9.30

Welcome by Alice Kettle and Rachel Kelly

At 9.45

Penny Macbeth
Glasgow School of Art and Textiles

Professor Penny Macbeth joined The Glasgow School of Art in May 2020 as its new Director and CEO. As project sponsor for the Mackintosh building, she has been instrumental in steering the creation of the Strategic Outline Business Case for this important project. Penny was previously Dean of Manchester School of Art and was also academic lead for Manchester Metropolitan University's ground-breaking School of Digital Arts: SODA.

Penny is a strong creative and cultural advocate and innovation leader and is regularly invited to join international and UK wide conversations and initiatives in support of creative industries and their importance within all aspects of education. Having been an art and design academic for many years, Penny is committed to developing professionally relevant and transformational learning environments for students.

Penny is also a board trustee of Universities Scotland, Castlefield Gallery Manchester and the Council for Higher Education in Art and Design (CHEAD) where she is also treasurer. On behalf of CHEAD she represents the sector on the All-Party Parliamentary Group for Heritage Crafts and is the link member for the Crafts Council. Penny is an active researcher and maker, her work explores cloth's potential as a carrier of narrative and catalyst for community empathy and cohesion; research is drawn from artists, practitioners, and archival sources.

At 10.00

Keynote 7: Peju Layiwola

Yoruba Adire Textiles Across Space and Time

Peju Layiwola is an artist and Professor of Art History at the University of Lagos, Nigeria. Layiwola works in a variety of media ranging -metalwork and pottery to textile and sculpture. In both her art and writing, she focuses on personal and communal histories, which centralize Benin as both an ancient kingdom and a contemporary city. There is a continuous engagement with themes of artifact pillage, repatriation and restitution, history, memory and gender in her work. In 2019, she moved from the emotive space of art pillage in Africa captured in previous exhibitions: Benin 1897.com: Art and the Restitution Question (2010), Whose Centenary? (2014) and Return (2018) into a gentler engagement with cloth and its multiple significations in her exhibition Indigo Reimagined. Layiwola runs a non-profit, Women and Youth Art Foundation and has taught textile to several disadvantaged populations. Her exhibition touches on colonial history and talks about the back story of cloth and the important place starch resist or adire eleko occupies in the social life of people, particularly Yoruba people of southwestern Nigeria.

Layiwola has been a recipient of several awards: Distinguished Researcher's Award, Faculty of Arts, University of Lagos, 2007; Central Research Grants of the University of Lagos (2015 and 2011) Grant of the African Multiple Cluster of Excellence, University of Bayreuth Grant, 2020; Tyson Scholar at the Crystal Bridges Museum, Bentonville, USA (2019); and she received the 2020 Ambassador of goodwill award from the State of Arkansas. She was awarded the prestigious Terra Foundation grant for American Art in 2018; CAA-Getty Alumni grant (2018); nominated to the US International Leadership Programme (IVLP) 2011 partnering with Bronx Museum of the Arts on the Hilary Clinton US State Department SmARTpower programme in 2012; She won the US Lagos State Consulate Grant 2017 and the US Alumni Exchange Award 2018. She was also awarded a Goethe Resident Artist grant, (KNW) in Dusseldorf in 2017.

At 11.00

Panel 7: Past to Future

Chaired by: Hannah Elizabeth Jones and Rachel Kelly

Carole Hunt with Catherine Greenwood

Reading Material: Hidden Histories – Alternative Futures

My paper will discuss my inter-disciplinary project *Dressed for the Part* which explores clothing as narrative enquiry into madness, gender, and identity. The project examines the link between dress and the management, treatment and care of women patients admitted to County “Lunatic” Asylums” throughout late 19th and early

20th century England. Surviving items of everyday asylum dress are very rare, thus much of the research for *Dressed for the Part* has been archive and text based. A collection of female admissions records and compelling photographic portraits from Whittingham Asylum, near the city of Preston, Lancashire, in northwest England have provided valuable information of patient dress. Forensic analysis has drawn on theoretical perspectives from fashion, feminist discourse, history, anthropology and material culture, along with the writings of Jacques Derrida, Roland Barthes, and Susan Sontag, to interrogate the social and cultural realities embedded in the admissions records, the portraits themselves, and in the clothing of the women patients featured.

The focus of my paper will be on how the critical interrogation of primary sources has informed the large textile installation *Dressed for the Part*. Individual pieces evidence traditional and innovative methods of fashion and textile making. Reflecting on the past within the present the installation prompts us to think about the preservation of archival records, collecting and the 'collection', and to share in the history and memory of the many women who were admitted to the Asylum throughout this time. At the same time we are asked to consider the changes in attitudes towards mental illness that have led to significant reforms of the mental health care system. However, the central aim will be to focus on how clothing and textiles can be interrogated, reinterpreted and re-presented to make visible social, cultural and historical ideologies around gender, and to expose systems of hierarchies, power and control.

Dr Carole Hunt is Critical Studies in Fashion and Textiles Lead in the School of Art, Design, and Fashion at The University of Central Lancashire, England. She is interested in the social, cultural, and psychological aspects of clothing and textiles to explore memory, history, and identity; marginalisation, poverty and social class. She is also active in research projects which link clothing and appearance to social and political activism, especially in relation to wellbeing.

Catherine Greenwood is a PhD student with Carole Hunt

Anna Glowa

The place of late antique textiles from Egypt in the Cracow's Museum of Technique and Industry

The Museum of Technique and Industry in Cracow was called into being in 1868 by Dr Adrian Baraniecki (1828-1891), who in the early 60. of the 19th century spent a couple of years in London. Having the opportunity to watch the activities of the South Kensington Museum and strongly impressed by British Design Reform, he decided to transplant this idea to Polish soil. The Museum created by Baraniecki was organized according to Gottfried Semper's notion of the perfect museum of artistic craft, in which it is not the chronology or geography, but materials and techniques that are the criteria according to which the exhibits should be arranged. In the Cracow's Museum textiles belonging to different cultures and epochs were exhibited together in a separate room. Acquired in the early 90. of the 19th century late antique textiles from Egypt were at some point placed in one showcase with the ancient textiles from Peru. Both were seen as the early examples

of the tapestry technique, which on the other hand was very typical for Polish folk art. This paper aim is to analyse the role that the textiles from Egypt and Peru might have played in educational activities of the museum, aiming among other objectives to the renewal of traditional handicraft and improving the “taste” of the general public. This way these unnoticed or unweighted for many century textiles gained trans-chronological, trans-geographical and trans-ethnical place, becoming common world heritage and universal source of inspiration.

The paper will be based on archival material – the Museum’s documentation, proceedings and journals published by this institution in the late 19th and early 20th century. The place of the textiles will be examined under two angles:

- the way they were exhibited;
- the role in the programme of the institution.

I am a faculty member in the Institute of Art History at the John Paul II Catholic University in Lublin, wherein 2010 I received the doctor's degree defending the dissertation “Between Barbaricum and Orient. The sculptural decoration of the Visigothic churches on the Iberian Peninsula”. I specialise in late antique art and I am interested mainly in technical and stylistic changes in the architectural decoration and minor arts of this period. For a couple of years, I lectured the history of ornament, which allowed me to get acquainted with the 19th-century theories, especially the one formulated by Gottfried Semper, for whom the textiles were primaevial form of all handicraft, influencing the development of ornament. Recently my research has focused on the collections of the late antique textiles in Polish museums. I find especially fascinating the motivations of early collectors and the mutual influence of the interest in textiles and the interest in ornament in the late 19th century.

Catriona Baird

Paisley Pattern: 21st century connections, perspectives and narratives

The word ‘paisley’ is synonymous with the teardrop pattern seen in embroidered, woven and printed textiles from around the globe. However, the reasons for the use of the name in the English-speaking world and its link with the town of Paisley in the west of Scotland are perhaps less well known among the wider public.

As part of the Paisley Museum Re-Imagined project which is transforming the museum in the town into an international 21st century venue and community focused hub, research is underway into perceptions of the pattern locally and among south Asia diaspora communities in the west of Scotland. New connections are being forged with historic shawl producing centres and collections across the UK and beyond.

The current spotlight on research underway across the cultural sector into the decolonisation of collections, many of which have their origins in the interests, values and attitudes of rich white male benefactors, has created a timely opportunity to look again at the story of the pattern and how it has travelled around the world over time. Mindful of the opportunity and responsibility to represent a wide range of narratives and perspectives on the pattern in the new museum, we have the incentive to look again at its history and how it is viewed now and interpreted.

This paper including some insights from research undertaken as part of the project which is creating new opportunities for community engagement while the museum is closed and has enabled engagement with groups who may have previously felt excluded or not involved in how a pattern, of which they may feel a strong connection or ownership, is represented in the museum.

Using a story-based approach as opposed to chronological methodology, we have scope to focus on different aspects of the pattern, its uses and meanings historically and internationally and look at ways in which the pattern continues to adapt and be used in textiles, fashion and contemporary culture and to inform future collecting.

Catriona Baird is Textiles Curator on the Paisley Museum Re-Imagined Project, with wide ranging experience as a freelance and venue-based curator specialising in textiles, contemporary craft and touring exhibitions. A graduate in printed and knitted textile design from Glasgow School of Art, she has a particular interest and enthusiasm for research involving communities and textile collections to develop new perspectives and narratives. In 2017 she completed the M.Ed.in Community Learning and Development (CLD) at the University of Glasgow, writing a dissertation on the challenges and opportunities of community involvement in built heritage regeneration projects.

At 12.30

Lunch-time Showreel

Manchester School of Art Postgraduate Textile Presentations

A showreel featuring the work of Textile postgraduates from 2021 will commence with a featured presentation of two works by graduating MA Textile Practice students Sarah Godfrey and Rachael Hardacre.

Prototype 1

By Sarah Godfrey

Prototype 1: 'what can this primary container do?' is an interactive installation that invites participants to try on a textile sculpture that interacts with projections on the walls. As the participant moves, sensors in the sculpture trigger movement in the forest of shapes surrounding them. The work is unfinished, messy, glitchy and disorientating – a prototype that has infinite possibilities and potentials.

Growth

By Rachael Hardacre

Combining my interest in arts for health and textiles, I produced a piece of autobiographical work that tells my story of the relationship I have with grief as a result of emotional stress,

specifically infertility. Using my practice as a therapy, I was able to explore and express the feelings and emotions linked to infertility and grief, while using the processes I have developed through my MA course as a tangible way to work through some of the trauma associated with my condition.

It was important to bring an element of fragility to my work to keep in line with the fragility of my mental health but to also convey to the audience both the strength needed to work through grief, and also that ultimately the difficulties we face can be positive and are often a necessity to our psychological and spiritual growth as humans.

At 13.20 Afternoon welcome by Rachel Kelly and Alice Kettle

At 13.30

Film Presentation Panel

Chairs Alice Kettle and Bethany Turner-Pemberton

Panel abstracts

Brenda Miller

Knitting and Walking: A tribute to women who walked knitting Gansey sweaters out of necessity all over Cornwall

The film takes as its focus the potential for knitting as a portable/adaptable activity and through connecting the activity to historical images to highlight the tradition in Cornwall. Initial discussions with Julie Cowan owner of Truro Wool, highlighted her passion to share local patterns and concern that they are in danger of them being lost. The desire to regenerate knowledge and interest in the traditional patterns provided the catalyst for my residency at the Fish Factory, Penryn in 2018 aimed at encouraging local people to practice and find new ways of using these patterns in their own creations. In the research I discovered that women knitted and walked leaving home with their completed garments and travelling into the local towns to sell knitted goods and to purchase yarn. The film aimed to stage a contemporary response in celebration of all the journeys women made.

Traditionally Cornish women would have knitted outdoors to make the most of the natural light and therefore a regular feature of the landscape. Like many poor communities everyone was needed to contribute so girls would be taught from an early age working first on small components, then the plain sections, while the experienced women would work the patterns. Contract knitting was a necessity providing additional finances while the men were at sea and this continued as late as the 1920s and 1930s. Women would gather to knit together, walking and talking while they knitted. The patterns would have been passed on my word of mouth or practical demonstration and the women were skilled enough to copy patterns by sight. The residency at Fish Factory took inspiration from the historical pattern instructions in Mary Wright's 1971 book. According to researcher Katy Bevan the

traditional skill of hand knitting Gansey sweaters in the round on four needles is now on the endangered list of lost crafts.

Artist, Curator, Event organiser, Film-maker, Researcher at Wolverhampton University, Brenda Miller's practice draws on aspects of everyday life for its focus. Day-to-day existence is precious and society ought to celebrate and value it. Memories and nostalgia form a kind of romanticism for place and space, which is integral to the work.

Geoff Litherland, Angharad McLaren in conversation with Danica Maier **Growing Paintings – A Collaboration with Nature, Place, Time and Craft**

In order to envision and realize a more sustainable future, contemporary ecological theorists have called for a 'radical re-storying' of human-nonhuman relations to shape a 'future worth living' (Mcfarlane, 2019), suggesting that creative exploration is needed to help imagine and propose new models of living in interconnected harmony with the natural world (Morton, 2018). Considered alongside Heidegger's (2013) suggestion that the relationship between artists, their tools and materials is an ethical concern with art having the potential to be a collaboration of care.

This paper will reflect upon artistic collaborative practice, specifically between artist Geoff Diego Litherland and textile designer Angharad McLaren, who have explored their personal relationship to the natural world through engagement with the materials and processes of painting - from growing flax to creating hand-woven patterned linen canvas to paint on. The paper explores how materials and processes enable practitioners to question the relationship between textile production and the places we live, the effect that slow craft processes have on artistic outcomes and explore how meaning can be created through material responsibility, pattern, painting and a sense of place.

Discussion will focus on how growing flax and the slow craft processes involved have affected the painting process itself and the finished work. Weaving and painting becoming investigative tools, where every process involved has influenced the final outcomes of the paintings.

Geoff Diego Litherland was born in Mexico and is currently based in Wirksworth, Derbyshire. In 2012 he completed an MFA in Fine Art at Goldsmiths University of London, he is an artist with a considerable exhibition profile, a part-time lecturer at Nottingham Trent University and co-director of Haarlem Artspace.

Angharad McLaren is a senior lecturer in Textile Design at NTU and self-employed weave practitioner, with research interests in sustainable fashion and textiles, craft theory and practice, relationships between community, place and heritage, and the practices, cultures and meanings of traditional textiles.

Danica Maier is an artist and academic currently living and working in Lincolnshire. She completed an MFA in painting before receiving an MA in Textiles from Goldsmiths in 2002. Her practice focuses on the unrepeating repeat, material processes, transposition, conflating expectations, and how an audience looks / listens; as well as the dialogical

nature of collaborative projects that foster independent artworks alongside wider group outcomes. Maier's work uses site-specific installations, drawing, and objects to explore expectations, while using subtle slippages to transgress propriety. Recent exhibition and live events include: Score: Mechanical Asynchronicity, The Space at Nottingham Contemporary, (with Martin Scheuregger), Nottingham; Associated Thoughts on Line, as part of the Convocation: On Expanded Language - Based Practices within the Research Pavilion at the 58th Venice Biennale; re-turning, AirSpace Gallery, Stoke-on-Trent; Bummock: Tennyson Research Centre at the Collection Museum, Lincoln. Maier is an Associate Professor in Fine Art at Nottingham Trent University, where she supervises Phd candidates.

14:20

Forum 1: Textile Design and Art Practice

Chairs: Hannah Elisabeth Jones and Bethany Turner-Pemberton

Forum Abstracts

Lizzie Kimbley

Walking Wheatfen: Exploring responsible textiles through connection to place and the natural landscape

This paper explores responsible and circular design within woven textiles through connection to place and nature. The focus of recent practice has been a material-led investigation using natural, biodegradable and local materials to create woven textiles that fit the principles of the circular economy. Working from Wheatfen, a nature reserve on the Norfolk Broads, has allowed investigation of place, landscape and local materials, as well as its history and people through archive records. Research has led to work that celebrates the beauty of nature and raises questions about the value we attach to materials and objects in today's throw-away society.

A proposal for 'Woven Waters', a Broads Authority-led project, started a year-long exploration of Wheatfen Nature Reserve. Walking has been central to the research and through regular visits a connection to place and familiarity with the landscape has formed. Walking at different times of day and in the changing seasons has been captured through walking-drawings, photography and the gathering of plant materials for natural dye. This along with mark-making and experimental play with found materials has informed the woven textiles.

The paper draws on research from the year-long project. It reflects on the seasonal availability of materials and plant dyes and discusses the time taken to gather, process and make, and how this adds to the value of the materials and textiles. The paper reflects on the similarities between walking and textile processes such as weaving and how these can become mindful and meditative practices. It also considers the use of archive data to explore place, its history and people through textiles. The 'Woven Waters' project seeks to

encourage others to visit and enjoy Wheatfen and the Norfolk Broads and culminates in an exhibition of work with 5 other artists in December 2019.

Lizzie Kimbley is an artist and maker working with woven textiles who recently completed an MA in Textile Design at Norwich University of the Arts. Her research and practice explore responsible textiles and circular design. She works with natural materials, often those that are locally found or a waste product of another design process, to create woven textiles that can be recycled or will biodegrade so no trace is left behind. Recent work explores place and the natural landscape; with the hope that connection to place and nature can inspire us to attach value to the materials we use every day.

Natasha Eves

Making time: (per)forming reparative craft community and social interaction

Increasingly, the discourse around textiles has been about combating throwaway and polluting cultures of fast fashion, with its globalised production chains and unpleasant 'industry secrets'. Notions of repair, or the reparative, have been circulating amongst political spheres for some time. From discussions on reparative justice within activist movements, to a recent issue of ephemeria titled "Repair Matters" which, editors Valeria Graziano and Kim Trogal write, considers "notions of repair and maintenance as crucial components for redefining socio-political imaginaries, away from the neoliberal capitalist dogma of throw-away culture and planned obsolescence." Each emphasising a social model for repair, rather than 'fixing' individuals. Using this, alongside Eve Kosofsky Sedgwick's theorisations on texture, affect and reparative reading, I bring them together into a practice of reparative craft.

This twenty minute paper will be situated in reparative practices, through the work of queer interdisciplinary artist Oreet Ashery, amongst other artists such as weaver Diedrick Brackens. Ashery appreciates the resistant potential of solidarity in small human activity such as knitting in her performance work, whereas Brackens uses his technical weaving practice to intersect queer temporalities with craft. This engagement with material and social practices comes out of my own fibre art practice of weaving, as well as my work as a personal assistant in the care sector. As Jeanne Vaccaro writes in relation to craft and queer politics, the handmade compels a generative turn to the material, implementable at different scales and across different senses. Through reparative practices of hand-making, more convivial relations can be crafted, to give texture to the social and to allow us to make time. To take matter into our own hands, not for its exploitation, but for the affirmative textures each offers to those impelled to disrupt the assumed course of history.

Natasha Eves is a London-based writer and textile artist. Her practice-based research explores precarious relations, faltered communications, care, mental health, digital hoarding and loss. She currently teaches Constructed Textiles to undergraduate and postgraduate students at Goldsmiths, University of London, and is a member of the School of the Damned Class of 2020. She holds an MA Contemporary Art Theory from Goldsmiths, University of London (UK), a semester of MA Aesthetics & Politics from California Institute

of the Arts (USA), and a BA (Hons) Fine Art & History of Art from Goldsmiths, University of London (UK). In 2016-17, she received a Junior Fellowship from the Art Department at Goldsmiths, University of London (UK). She also co-hosts parties. www.natashaeves.co.uk.

Kate O'Brien, Heather MacKenzie

Between the tool and the technical: Jovencio de la Paz and the Thread Controller 2

This paper approaches contemporary weaving practice through the exploration of a particular tool: the digitally-integrated Thread Controller 2 (TC2). Advertised as a “loom for creators,” this machine “reads” uncompressed black-and-white bitmaps as weaving drawdowns. This allows designers to access the loom through the graphic editor, Adobe Photoshop, or other software not specifically designed for weaving. Although Deleuze & Guattari (1980/1987) famously describe weaving as a model of striated space, the TC2 opens woven form to more undifferentiated and smooth spaces within the digital realm, transforming the way artists work with the loom. Thinking through Gilbert Simondon's (1958/2017) notion of the “open machine,” we tell the history of the TC2's development and explore how its operational practices set it apart from familiar loom technologies. Examining this tool's participation in the work of contemporary American artist, Jovencio de la Paz, we consider how the TC2 engenders new possibilities for weaving as a technical-aesthetic practice. In *Weave Draft Aberrations* and *In the Summer so too the Winter*, de la Paz (re)thinks colonial draft patterns through the TC2, reflecting both the radical possibilities of this tool and its genealogical connections to historical weaving practice.

Weavething (<http://www.weavething.com/>) is Kate O'Brien and Heather MacKenzie. Brought together by the centripetal force of craft community and a shared interest in the technical-aesthetic possibilities of the loom, we are artists, minor mathematicians, educators and material philosophers. With a keen interest in the parameters of diverse weaving technologies, we encounter the loom as a problem space where we work to expand what "textile" is.

Fernanda Quilici Mola

The transformative power of textile-poiesis: taking space and making place

This paper draws from my current PhD research which investigates the transformative power of textile-poiesis, specifically for marginalized individuals and communities. In this research, ‘transformative power’ is concerned with a process of becoming that sets forth from the embodied experience of marginalisation. Textile-poiesis stands for traditional textile-craft activity, which is not constrained to any specific poietic technique or to the production of any particular textile object. Instead, I look for the transformation that emerges in the event of making with textiles, in the processes of negotiation between the material's forces and flows and those of the maker. Interviews I have conducted with facilitators offering textile and craft-making to people in marginalised conditions in Brazil, Australia and England have revealed an important link between expression-voice-identity and place-space-territory.

Drawing upon these links, this paper will address how marginalisation has a territorial implication. As the term itself suggests, marginalisation is a process of de-centralisation, a movement from the centre to the margins. Being marginalised is both a feeling and a concrete experience of being 'out-of-place', or 'dis-placed'. They are denied place and space – a kind of privation that translates into invisibility and de-sensitisation, to themselves and to society. Informed by affect theory, I extend the discussion between marginalisation and lack of place and space to the body. Marginalisation is lived through the body, either physically – in the experiences of hunger or abuse – or, affectively – in denied opportunities, access, choices, affection, dreams and desires.

Conversely, thematic analysis revealed textile-poiesis to be a tool for placemaking, taking-space and body as place. To offer textile-poiesis to marginalised communities is to offer a vehicle for choice-making and exercising of one's powers, desires and freedom. The act of making seems to also create an environment, a place within a space, which is both affective (sense of place and belonging) as it is concrete (the actual making of community). It also offers a tool for reclaiming and taking-space in society, by making visible stories that once were marginalised. Therefore, this paper concludes that textile-poiesis can transform the experience of marginalisation by transforming the experience of place, space and body.

I am a researcher, fashion designer and textile-artist living in Melbourne, Australia. My main work is by hand with knitting and crochet techniques. I divide my time between higher education, research, workshops, and volunteering, offering textile-craft skills to marginalised communities.

At 16.00

Tea-time Exhibition by Michelle Stephens

Filmed Presentation

Reanimated Archives

A defining characteristic has been the sustained commitment to the conceptual synthesis of contemporary technology and historical textile sources. Currently, this involves the examination of technology as a design tool by using the coding environment of Processing as a method of reanimating the traditional textile patterns of Paradise Mill, Macclesfield.

The code block acts as a compressor, ripping apart the original image, and piecing it back together again. Algorithms decide what is broken down, and what is kept of the original textile archive. Colour palettes are developed from specific ranges, predetermined by the code that's been written. There's an element of chance in the creation of this work as the code dictates what is kept, and what's not. Following this, the second code block forms repeat and non-repeat patterns with a second set of rules. The final designs are chosen using the 'parameters of success' developed by the researcher. Thus, during the design process the core internal oppositions exist within the work; geometric and organic, construction and deconstruction, order and chaos.

Michelle Stephens graduated from the University of Ulster, Belfast with First Class Honours from her B.A. (Hons) in Fine and Applied Arts, specialising in Textile Art in 2010. Following this, Stephens was offered a place on the “+ 1 Hons” Programme at the University – an artist in residence programme. Upon completion of this, Stephens was accepted onto the ‘making it’ programme with Craft NI 2011-2013 and as a result of the work completed on this programme, she is now a member of internationally recognised “Sixty Two Group of Textile Artists”. Stephens has her Masters in MA Textile Practice, with Distinction, at Manchester Metropolitan University, 2014. Most recently, this body of research has been further supported by the North West Doctorial Training Partnership in the UK, and formed the basis of a practice-based PhD within MIRIAD at MMU (2015-2019).

At 16.15

Keynote in conversation: Philip Sykas with Peju Layiwola

Peju Layiwola is an artist and Professor of Art History at the University of Lagos, Nigeria. Layiwola works in a variety of media ranging -metalwork and pottery to textile and sculpture. In both her art and writing, she focuses on personal and communal histories, which centralize Benin as both an ancient kingdom and a contemporary city. There is a continuous engagement with themes of artifact pillage, repatriation and restitution, history, memory and gender in her work. In 2019, she moved from the emotive space of art pillage in Africa captured in previous exhibitions: Benin 1897.com: Art and the Restitution Question (2010), Whose Centenary? (2014) and Return (2018) into a gentler engagement with cloth and its multiple significations in her exhibition Indigo Reimagined. Layiwola runs a nonprofit, Women and Youth Art Foundation and has taught textile to several disadvantaged populations. Her exhibition touches on colonial history and talks about the back story of cloth and the important place starch resist or adire eleko occupies in the social life of people, particularly Yoruba people of southwestern Nigeria.

She has been a recipient of several awards: Distinguished Researcher’s Award, Faculty of Arts, University of Lagos, 2007; Central Research Grants of the University of Lagos (2015 and 201) Grant of the African Multiple Cluster of Excellence, University of Bayreuth Grant, 2020; Tyson Scholar at the Crystal Bridges Museum, Bentonville, USA (2019); and she received the 2020 Ambassador of goodwill award from the State of Arkansas. She was awarded the prestigious Terra Foundation grant for American Art in 2018; CAA-Getty Alumni grant (2018); nominated to the US International Leadership Programme (IVLP) 2011 partnering with Bronx Museum of the Arts on the Hilary Clinton US State Department SmART power programme in 2012; She won the US Lagos State Consulate Grant 2017 and the US Alumni Exchange Award 2018. She was also awarded a Goethe Resident Artist grant, (KNW) in Dusseldorf in 2017.

Philip Sykas worked as a textile conservator (1983-1994) and as a museum curator (1994-1998) before embarking on a full-time career in research. He is a Reader in Textile History at the Manchester Fashion Institute, Manchester Metropolitan University. His research encompasses the full history of textile printing in England, but focuses on the interconnectivity between pattern design, textile technology and merchanting practice. This research uses detailed analysis of visual evidence from manufacturers' pattern books alongside contemporaneous written evidence to generate a new understanding of historical design practice and its response to developments in technology, as well as the changing needs of a complex international trade.

At 17.00

Film Showing by Raisa Kabir

House Made of Tin (a socially distanced weaving performance)

Raisa Kabir critically examines how global structures of production create a hierarchy in which value and care are assigned to labourers that can adhere to eugenic and capitalist expectations of “useful” and “functioning” bodies. Kabir uses textile production in their work to alternately cite these structures and reclaims their output as allegory for, in Kabir’s words, “the ways in which marginalised communities rely – and have always relied – on support networks of care and structures of mutual aid to survive that are separate to the state.” In their woven sculptures, the intertwined threads of weaving signify the interdependent care on which disability depends. These interrelationships, made visible, perform a disability aesthetic that resists commodification and individuation. Through an open call, Kabir organised and documented a public weaving performance in October 2020 created, by, for, and from BIPOC, disabled, and queer participants. The result was a geometric textile sculpture created through interdependent action and care. Kabir used the documentation from the performance to create this new film, *House Made of Tin (A Socially Distanced Weaving Performance)*. The visible face masks and physical distance between participants underscores the urgency and precarious nature of support structures during a time of pandemic. By embodying these structures of support and mutual aid, this performance asks us to consider how labor and care are connected across all bodies and borders. In doing so, *House Made of Tin (A Socially Distanced Weaving Performance)* underscores a key precept of disability justice that, in Kabir’s words, “is dependent on wider society believing in, and participating in, creating access for all.” Commissioned by Ford Foundation New York

Raisa Kabir is an interdisciplinary artist and weaver based in London. Kabir utilises woven text/textiles, sound, video and performance in her work to materialise concepts concerning the cultural politics of cloth, labour and embodied geographies. Her (un)weaving performances comment on power, production, disability and the queer brown body as a living archive of collective trauma.

She has exhibited work internationally at The Whitworth, The Tetley, Raven Row, Textile Arts Center NYC, The Center for Craft Creativity and Design, Glasgow International and the Ford Foundation Gallery NYC.

She was artist in residence for the British Textile Biennial 2019, and an awarded recipient of the Cove Park Craft and Design residency programme 2019. Kabir has shared her decolonial textile history research, and lectured at Tate Modern, ICA London, the London College of Fashion, The Courtauld Institute, Royal College of Art, Manchester School of Art, Edinburgh College of Art, Slade School of Fine Art, CSM, and the V&A. Her research into non mechanical looms, bodies and machines, has taken her to Mexico and Bangladesh.



Friday 15th October 2021 Programme

9.15 – 9.30

Conference online platform will open for delegates with a holding page and music.

At 9.30

Welcome by Professor Malcolm Press, Vice-Chancellor of Manchester Metropolitan University, with Professor Alice Kettle and Kate Egan.

At 9.45

**Rosy Greenlees OBE
The Crafts Council and Textiles**

Rosy Greenlees, OBE, is Executive Director of the Crafts Council, a national charity promoting the value of craft and making to society.

Rosy spent her early career as a visual arts curator before taking on senior roles including Director of Visual and Media Art at Eastern Arts Board, Cultural Strategy Manager responsible for the Mayor of London's first culture strategy; and founder Director of the London Centre for Arts and Cultural Enterprise a higher education partnership promoting knowledge exchange with the cultural sector.

Rosy is President of the World Crafts Council International and a member of the Creative Industries Council and the DIT Creative Industries Trade and Export Board. She is a Fellow of the RSA and Honorary Fellow of Arts University Bournemouth and the City and Guilds of London College of Art.

At 10.00

Keynote 8: Fionna Barber and Jools Gilson

Stormy Weather: textile art, water and climate emergency

Fionna Barber has written extensively on the Knitting Map project. She is a Reader in Art History in the Manchester School of Art. Her research interests are contemporary and twentieth century Irish visual culture, feminist art history, and contemporary women's painting.

Jools Gilson is a transdisciplinary artist, scholar, and Professor of Creative Practice at University College Cork, Ireland, in addition to an award-winning radio broadcaster. She directed the textile art project The Knitting Map from 2003-5.

At 11.00

Panel 8: Strategies of sustenance

Chairs Rachel Kelly and Bethany Turner-Pemberton

Presenters and abstracts

Amy Twigger Holroyd

Prototyping fictional fashion worlds: can textiles help us to imagine realities beyond the present?

Diverse thinkers, including science fiction writer Ursula K. Le Guin, Marxist sociologist Erik Olin Wright, and founder of the Transition Towns movement Rob Hopkins, have argued that imagination lies at the heart of social and environmental change. In order to believe that change is possible, we must first be able to imagine alternatives to the current reality.

The movements of speculative design, design fiction, interventional anthropology and experiential futures, while emerging from different disciplinary backgrounds, share an interest in exploring political, social and cultural issues via speculative 'what-if' scenarios. Such work takes design from its usual commercial context to instead flesh out fictional worlds through prototypes, which people can observe, experience and reflect upon. This speculative approach has been little explored in fashion and textiles in comparison with other fields of design. Yet the familiarity and intimacy of textiles in our lives would suggest that they could play a productive role in the prototyping process, where speculative ideas are translated into the mundane materiality of everyday life.

This paper focuses on the role of textiles in a collaborative speculative workshop (to take place in January 2020) which will bring together eight participants with diverse expertise to

prototype two fictional fashion systems. The workshop is a pilot within a larger project which aims to imagine, prototype and analyse enticing alternative fashion worlds through a playful and collaborative design process. The prototypes will build upon two short texts describing parallel fashion worlds, selected by the participants from a collection of twelve created by the researcher. The brief for these worlds specifies that they should be possible, sustainable and satisfying, and focus attention on use, rather than production.

In the speculative workshop process, the participants will think about and with textiles, discussing the use and meanings of fashion products and processes in the fictional world and using textile materials and imagery to construct engaging prototypes. The paper will reflect upon this activity and consider the extent to which the affordances of textiles support people to explore fictional scenarios. Can textiles be a useful tool for imagining realities beyond the present?

Dr Amy Twigger Holroyd is Associate Professor of Fashion and Sustainability at Nottingham Trent University. She founded her experimental knitwear label, Keep & Share, in 2004, to explore ideas of slowness and craft in relation to fashion and sustainability. Her PhD, completed at Birmingham City University in 2013, formed the basis of her first book, Folk Fashion: Understanding Homemade Clothes, published in 2017. She has since co-edited two further books. The practical side of her doctoral research developed into Reknit Revolution, an ongoing initiative supporting knitters to rework the items in their wardrobes. Current projects include the collaborative leadership of two AHRC-funded research networks, Stitching Together and Crafting the Commons.

Katherine Townsend, Anna Piper

Identity and Innovation: the role of traje in sustainable textile production and use

This paper reflects upon observations and findings from the authors' ethnographic research into Guatemalan textile heritage and contemporary making and wearing practices, supported by the Global Challenges Research Fund (GCRF). Undertaken in the Lake Atitlán region, the investigation focuses on the significance, legacy and evolution of artisanal textile traditions, through the lens of hand weaving and wearing traje (traditional clothing), which remains an expression of cultural and personal identity, way of life and a means of generating much-needed income for women. The research highlights the challenges faced by indigenous communities in maintaining/protecting their (textile) craft traditions whilst adapting historical designs and techniques to appeal to tourists and the Western (US) market.

Despite an influx of inexpensive recycled American clothing, known locally as 'paca', significant numbers of women, girls and some men continue to wear traje on a daily basis. Consisting of a geometric shaped but often highly decorative: corte (skirt); huipul (blouse), faja (belt) and iantar (apron, for special occasions) this capsule wardrobe is functional, adaptable and imbued with symbols derived from the natural and spiritual world. Crafted by hand on backstrap and foot looms, the intricately woven and embroidered motifs/patterns reflect the local flora and fauna, Maya cultural influences and beliefs of the communities

surrounding the lake. The enduring nature of these symbolic, simply styled garments offer (Western) designers and consumers a sustainable model of slow clothing design, production and use, as explored by the authors.

Contemporary interpretations of historical dress can be found in shops, on stalls where some artisans construct designs in situ, and in markets where vintage, repurposed and new garments are sold to tourists. While such initiatives partially sustain the local craft economy, some artisans have established partnerships with US-based charities, NGO's and not-for-profit organisations to attract more regular income by inventing "new meanings for symbols, which are products of their imagination" (Knoke de Arathoon, 2017). In diversifying their embodied textile knowledge and skills, artisans strive to preserve and express their cultural heritage and identity, whilst adapting to producing repeat orders (rather than one-off pieces) to satisfy the tastes and demands of Western consumers.

Anna Piper (Ph.D.) is a woven textile designer and Lecturer in Fashion Management and Communication at Sheffield Hallam University. Anna recently completed her practice-led PhD (2019) Material relationships: the textile and the garment, the maker and the machine, a Nottingham Trent University Vice Chancellors Funded Studentship, investigating 3D/composite garment and pattern weaving, integrating hand and digital jacquard technologies. Her research and design interests include zero-waste, functional textiles, embodied knowledge and design innovation. Anna is undertaking empirical research in Guatemala, supported by the Global Challenges Research Fund (AHRC, UK) and has published in the journal of Textile Design Research and Practice, the Design Research Society and co-edited Cumulus Soft Landing of Fashion and Textile Education (2018).

Dr Katherine Townsend (Ph.D.) is Associate Professor of Fashion and Textile Crafts at Nottingham Trent University where she leads the Craft and Embodied Knowledge group in the Centre for Fashion and Textile Research. Katherine's current research (and Ph.D. supervision) encompasses emotionally durable design, dress archives and wearables, social and sustainable textile innovation, including ethnographic work in Guatemala, supported by the Global Challenges Research Fund (AHRC, UK). Katherine led the research projects and exhibitions: Closely Held Secrets (2010), Crafting Anatomies (2015) and Emotional Fit (2017) and has published outcomes in The Design Journal, Textile, Textile Design Research and Practice and Clothing Cultures. She is co-editor of the journal of Craft Research (Intellect) and lead editor of Crafting Anatomies: Archives, Dialogues, Fabrications (Bloomsbury, 2020).

Charlotte Hammond

Sewing and Self-organisation: Some Creative Livelihood Strategies of Haitian Women Garment Workers

This paper will focus on the creative resistance of women textile and garment workers in Northern Haiti, and how through self-organisation, cross-border mobility, and innovative arts-based projects they forge a livelihood for themselves in the face of global inequality. Drawing parallels between the US-sponsored expansion of low-wage textile and garment

production under the pretext of post-earthquake 'development' and an increased dependence on used clothing imports in the region, it will trace the different forms of transnational resistance (between Haiti, neighbouring Dominican Republic and the US) Haitian women employ and looks at how, through community organisation and local creative entrepreneurial strategies, they challenge an exploitative and neo-colonial global supply chain.

The uneven global displacements (Werner 2016) Haitian women must navigate, including a precarious local textiles industry, poor labour conditions in export processing zones (theorized in this paper as 'non-places') and increased climate vulnerability, have necessitated an approach that combines informal improvisational livelihood strategies, or 'bricolage', in order to provide for their families. These creative, and sometimes crafts-based activities (recycling, for example, factory offcuts), not only tackle ecological issues effecting the local community such as waste management, but also provide important spaces of education and socialisation for the women involved. Such projects highlight a long history of textile innovation and sustainability in the Caribbean that predates the short-term foreign-led 'ethical fashion' initiatives that since the 2010 earthquake (and other subsequent disasters) have become pervasive throughout Haiti. These stories of resistance can provide inspiration for textile and garment workers in other global contexts.

Charlotte Hammond is a Leverhulme Early Career Fellow at Cardiff School of Modern Languages (2016-20). Her current project examines modes of solidarity and resistance between women garment workers, and the formation of sustainable fashion communities, in Haiti and the Dominican Republic. She is the author of Entangled Otherness: Cross-Gender Fabrications in the Francophone Caribbean, published with Liverpool University Press in 2018.

At 12.15

Lunch-time Showreel: Out of Place Exhibition

'Out of Place' (OOP) is a satellite exhibition curated by Kate Egan for the Textiles and Place conference hosted by Manchester School of Art, MMU and linked to the British Textile Biennial October in 2021.

"..I am a great believer in mixing things up to find new ways of doing things. If we look beyond textiles to search for different ways of thinking about making and doing, we expand the field and together we find something new..."

OOP is a global research initiative highlighting the 'place' of textiles in the expanded field at MMU and China Academy of Art. The selected works offer insights into key-developments for reclaiming the old to shape the new. The exhibition will open discussions around the place of digital technologies, craft & collaborative practice and the significance

of making & tradition for 'Future Textiles'. The research relationship with the China Academy of Arts is developed further through the keynote lecture by Prof Assadour Markarov and Hu RenRen the Director of the Hanshan Art Museum, Suzhou, China, followed by a discussion about the exhibition during the conference.

Exhibiting artists and designers: Mark Beecroft, Clare Calveley, Kate Egan, Christina Hesford, Shu Hui, Hannah Jones, Andrew King, Assadour Markerov, Mark McLeish, Ruan Yuelai.

At 13.00 Afternoon welcome by Rachel Kelly and Alice Kettle

At 13.10

In-Conversation

Textile Futures

A discussion between Janis Jefferies and Eliana Sanchez-Aldana, Jennifer Harris and Neringa Stoškutė and Monika Zaltauskaite Grasiene chaired by Kate Egan

Janis Jefferies is Emeritus Professor of Visual Arts, Goldsmiths, University of London, UK. She is an artist, writer and curator, Research Fellow at the Constance Howard Resource and Research Centre in Textiles (founded 2002) and co-chief editor of the Bloomsbury Encyclopaedia of World Textiles (2023).

Eliana Sanchez-Aldana is a designer, weaver, and feminist from Bogotá. She is Associate Professor at the Faculty of Architecture and Design of the Universidad de Los Andes and regional Editor - Latin America - for TEXTILE: Cloth & Culture. She creates spaces of collective creation and material discussion in which textile making is the protagonist.

Jennifer Harris is an Honorary Research Fellow at the University of Manchester, UK. Now retired, she was Deputy Director at the Whitworth Art Gallery, holding one of the finest collections of historical and contemporary textiles in the UK. Harris has researched and published in the fields of fashion, textiles, and avant-garde craft for more than thirty years. Her book 5000 Years of Textiles, first published in 1993 and reprinted several times, continues to be a standard text in the field.

Neringa Stoškutė, is the Director of the Kaunas Biennial, a contemporary art event which has developed from Baltic region textile exhibitions since 1997.

She leads the project MagiC Carpets supported by Creative Europe which helps the emerging artists implement their projects in foreign countries

Monika Zaltauskaite Grasiene is an artist and the Head and Associate Professor of the Textile Department, Kaunas Faculty, Vilnius Academy of Arts. Since 2013 she has been a member of the organizational committee of the Kaunas Biennial. She has curated many local, national and international exhibitions and projects, including a major Kaunas Biennial

post-industrial project “Text[ile] routes” and a Norwegian and Lithuanian textile exhibition “10 x 10 = 100% Jacquard”.

14:15

Forum 2: Collective, Community, Social Textiles

Chairs: Gemma Latham and Alice Kettle

Forum Presenters and abstracts:

Helen Mather

The Fabric of Protest

The film conversation looks at The Fabric of Protest, the programme of workshops I have been leading for over 3 years at the People’s History Museum (PHM). The programme was devised by myself and Lisa Gillen, learning officer at PHM. The Fabric of Protest has become a community of people interested in textiles and politics, meeting up monthly to make together, discuss ideas or experiences, share stories and learn from each other. In this Pecha Kucha I will explore the development of The Fabric of Protest workshops, our initial intentions and what has evolved along the way. An important part of our development has been the use of communal making as an aid to discussion, and the creation of a respectful environment for sharing a deeper level of engagement with each other. We will talk about the balance of facilitating the group in a democratic way to enable all voices to be heard, and how decisions are made collectively. We will discuss the link between textiles and politics, and how getting together as a community of makers is about real representation. The role of the People’s History Museum is integral in supporting and contributing to these workshops and will discuss how that relationship works. People attend The Fabric of Protest workshops for a variety of reasons, whether joining in a one-off session or attending regularly. In engaging with these workshops, participants have gone on to produce protest material of their own, have got involved in protest campaigns, and have developed friendships and creative partnerships with each other. Collectively, they have produced a banner which was exhibited in the Textile Biennial Banner Culture exhibition, created an exhibition of their work at PHM and contributed to a number of external projects and campaigns for change. We will explore the importance of these outcomes and the benefit of accessible textile workshops that can enable people to realise their own ideas outside of the workshop.

I am an artist and workshop facilitator, working with community groups to explore textiles and protest. I am currently studying for my MA in Textile Practice at Manchester School of Art where I am looking at material responses to pain.

Claire Wellesley-Smith

The Mangle Press: Engaging and connecting with a site-specific history

This submission proposes a discussion of an ongoing community-based artist residency, now in its fourth year, in Accrington, East Lancashire commissioned by Super Slow Way and funded through Arts Council England's Creative People and Places programme. Accrington is a former textile manufacturing area that now experiences severe economic disadvantage. The project is based at Elmfield Hall (1853), former home of textile industrialist Frederick Albert Gatty and now the base of a community engagement social enterprise, Community Solutions North West, that supports socially isolated adults. Gatty's personal dye house for researching his innovations in textile dyeing technology is on site and has remained largely untouched since the late nineteenth century. The project has focussed on the layered histories of the site and surrounding area through a programme of creative engagement with textile heritage, specifically dyeing and printing. This is delivered through a combination of hands-on textile craft activities, engagement with archive and museum collections, location-specific community-led research projects and the development of a textile garden producing dye plants. In 2019 the participants in the project adapted an 'Ewbank' laundry mangle, converting it into a printing press. The mangle was made in the early 20th Century at the Entwisle and Kenyon factory 100 yards from where the project now meets each week. Using the experience of working with the mangle in its new form and as an example of material ethnography, this paper proposes to explore, through the collective experience of its use, how hands-on participatory activities, skill sharing, and 'thinking through making' (Ravetz, 2011, Ingold, 2013) can be better developed and understood when engaging with textile heritage.

Claire Wellesley-Smith is an artist, writer and researcher based in Bradford, West Yorkshire. Her making and writing practice explores the capacity of textiles to carry layered social and cultural meaning. Her projects are often long-term engagements with communities and they look at how place, heritage and memory connect people to their surrounding environment. She is currently an AHRC supported PhD candidate at the Open University. Her project explores community resilience through engagement with textile heritage and craft and is based in post-industrial textile areas in Yorkshire and Lancashire. www.clairewellesleysmith.co.uk

Wendy Wiertz

Patriotic Laces – Hidden Protest. Female lace makers in German-occupied Belgium during the First World War

The First World War threatened to extinguish the renowned Belgian lace industry, cut off from both markets and raw materials. Thousands of female lacemakers would be left without an income. Humanitarian organisations stepped in, saved the country's cultural heritage, and supported its workers by supplying materials and selling the finished fabrics. In German-occupied Belgium, the American relief organisation, the Commission for Relief in Belgium, and its local partner, the Comité de la Dentelle, developed an aid programme for the lacemakers. Their actions gave unprecedented publicity to the industry and employed more than 50.000 women. The produced lace became known as 'war lace',

named after its unique iconography with references to the conflict. These included battle scenes, names and portraits of people, places, inscriptions, dates, coats-of-arms or national symbols of the Allied Countries, of the nine Belgian provinces or of the Belgian martyr cities.

Art historians and craft practitioners addressing war lace have concentrated on high-quality laces designed by recognised artists and have generally framed their research in a nationally-bound labour history. This paper will instead draw attention to the Belgian lacemakers and the multiple, yet often contradictory experiences with the lace aid programme. Using war laces, contemporary publications and archival sources in Belgium and in the U.S., this paper will uncover how the programme reproduced the social and gendered order, but also allowed an outlet for feelings of anxiety and patriotism, provided a space for solidarity and community, and sometimes even resulted in opportunities for empowerment and protest.

Wendy Wiertz is a Marie Skłodowska-Curie Fellow at the University of Huddersfield. She has a special interest in the material culture and in the social and cultural history of Europe and beyond during the 19th and early 20th centuries. Currently, Wendy focuses on humanitarian organisations who saved the renowned Belgian lace industry in the First World War, while simultaneously ensuring the wartime employment of Belgian lacemakers in German-occupied Belgium and among Belgian refugees in Holland, France and the UK. The basis for this research was laid in the U.S. and the UK during Wendy's tenure as a 2018–19 Fulbright and honorary Belgian American Educational Foundation scholar at Columbia University and during her time as a 2019-20 academic visitor at the University of Oxford. Additionally, her research has been awarded with a KU Leuven postdoctoral mandate, a Hoover Presidential Foundation travel grant. Prior to this, Wendy completed her PhD in Art History at KU Leuven on the professionalisation of amateur artists in the 19th and early-20th centuries, which she tested by means of aristocratic amateur women artists in Belgium.

Jane Walkley

Sunny Bank Mills; a site-specific interaction

The question central to my work is how materiality can capture memory, linking attachment to place. The site where this work is centred is Sunny Bank Mills: A place that has undergone loss, change and re-materialisation. The artist considers how derelict buildings, specifically those destined for demolition, invoke memory and feelings, and how site specific interactions can bridge the gap between memory and place in the absence of these buildings.

The weaving sheds at Sunny Bank were atmospheric spaces that held evidence of their past use; the derelict, the decayed and the re-purposed. It is these buildings and the people who worked in them that my research focusses on. My research captures the living memory of the weavers, finishers, warp twisters, burlers and menders to understand individual and collective attachment to these spaces.

Through my practice I recorded, documented and evidenced the buildings prior to their demolition. I carried out site specific research so that the work became of the place it is documenting whilst allowing the oral histories and conversations with the community to lead the direction of my practice. The weaving sheds have now been demolished and the work takes on a deeper significance in providing a tangible link to an emotive place that exists only in memory and photographic documentation.

I continue to create work from the site using clay impressions taken from objects sourced from the building prior to its demolition. These clay impressions form moulds in which to cast Jesmonite, incorporating dust and chippings from identifiable locations. The pigments used reflect the vibrant gradients referenced in the mill's historic dye books as well as the graffiti from more recent events. Once cured and set the Jesmonite units are woven piece by piece on an upright loom. This approach enables me to explore and document memory and attachment through traditional woven techniques whilst incorporating new material technology to capture a sense of the space. The finished work takes on a tactile and sculptural quality that maintains a physical and visual link to the site, linking place, memory and materiality.

I am an early career researcher based in Leeds, West Yorkshire. I studied BA Hons Crafts (Ceramics and Textiles) at Manchester Metropolitan University (1993) and MA Creative Practice at Leeds Arts University (2019). I explore place, memory and materiality through my woven practice where I currently integrate cast Jesmonite components into 3-D tapestries. Alongside this I work at the University of Leeds in a role which involves sharing good practice and knowledge across quality assurance activities.

At 16.00

Tea-time filmed exhibition by Michelle Stephens

Reanimated Archives

A defining characteristic has been the sustained commitment to the conceptual synthesis of contemporary technology and historical textile sources. Currently, this involves the examination of technology as a design tool by using the coding environment of Processing as a method of reanimating the traditional textile patterns of Paradise Mill, Macclesfield.

The code block acts as a compressor, ripping apart the original image, and piecing it back together again. Algorithms decide what is broken down, and what is kept of the original textile archive. Colour palettes are developed from specific ranges, predetermined by the code that's been written. There's an element of chance in the creation of this work as the code dictates what is kept, and what's not. Following this, the second code block forms repeat and non-repeat patterns with a second set of rules. The

final designs are chosen using the 'parameters of success' developed by the researcher. Thus, during the design process the core internal oppositions exist within the work; geometric and organic, construction and deconstruction, order and chaos.

Michelle Stephens graduated from the University of Ulster, Belfast with First Class Honours from her B.A. (Hons) in Fine and Applied Arts, specialising in Textile Art in 2010. Following this, Stephens was offered a place on the "+1 Hons" Programme at the University – an artist in residence programme. Upon completion of this, Stephens was accepted onto the 'making it' programme with Craft NI 2011-2013 and as a result of the work completed on this programme, she is now a member of internationally recognised "Sixty Two Group of Textile Artists". Stephens has her Masters in MA Textile Practice, with Distinction, at Manchester Metropolitan University, 2014. Most recently, this body of research has been further supported by the North West Doctorial Training Partnership in the UK, and formed the basis of a practice-based PhD within MIRIAD at MMU (2015-2019).

At 16.15

Conference Plenary

Chaired by Alice Kettle

With Rachel Kelly, Penny Macbeth, Laurie Peake, Jenny Rutter, Kate Egan and Catherine Dormer.

Catherine Dormer will draw the thoughts together with a final comment and reflection.

Acknowledgements

Special thanks go to:

The panel chairs: Sarah-Joy Ford, Gemma Latham, Bethany Turner-Pemberton and the peer review panel: Dr Claire Barber, Dr Sian Bonnell, Professor Steve Dixon, Professor Kate Fletcher, Professor Catherine Harper, Professor Penny Macbeth, Professor Lesley Millar, Dr Annie Shaw.

The Manchester School of Art conference organising team: Lilly Frances Beards, Leyao Xia, Ade Castronovo, Bethany Lincoln and Stephen Redman, Jonathan Sibley and his students. Led by Alice Kettle, Patrizia Costantin, Rachel Kelly & Kate Egan with students and staff from the Textile programmes at Manchester School of Art.

Thanks also to the academic leadership at Manchester School of Art including Professor Martyn Evans, Professor Kristina Niedderer and Shelley McNulty. Faculty and MMU support from Professor Sharon Handley and Vice-Chancellor Malcolm Press.

Textile and Place Conference 2021: Special Issue TEXTILE: Cloth & Culture.

TEXTILE: Cloth & Culture. is an international, peer-reviewed journal publishing high-quality, original research. A second special issue of TEXTILE will be announced following the conference October 2021 when presenters will be invited to submit contributions for publication.

The second special issue will explore the conference 2021 themes of production, the stories of trade, the transmission of histories, the crossing of cultural boundaries, of migration, and postcolonialism. We use the word politics as a broad term to indicate how textiles is implicated, in particular places and is part of the relationships between groups or organisations and used to confront issues of power. Textiles can fix us to a place and be part of the process of making change. The context and backdrop for all this discussion is Manchester's rich textile histories as well where textiles become woven into changemaking.

Please note that this journal only publishes manuscripts in English.

This special issue of *TEXTILE* will accept the following types of article:

- original articles resulting from conference presentations
- interviews,
- exhibition, film and book reviews
- Dialog/Dialogue*

*Dialog/Dialogue is an occasional section of *Textile* for shorter (1000 words maximum) Editor-reviewed or Editor-invited texts that can be provocative, reflective, atypical, poetic, conversational, experimental, challenging, innovative and/or responsive. Up to six accompanying images can be submitted. Postgraduate students are especially welcome to submit this this section. Submissions to Dialog/Dialogue should be discussed with the guest editors prior to submission.

Submissions will be via a submission of full articles. Authors should refer to the Instructions for Authors at the Journals' Taylor & Francis [homepage](http://www.tandfonline.com/rftx) when preparing their articles (<http://www.tandfonline.com/rftx>)

To register your interest in this opportunity please email the special issue editorial team directly: textileandplace@mmu.ac.uk



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