

Textile Society of America 2024 Symposium Individual Presentation Abstracts

Abstracts are arranged alphabetically by author last name

Tim Abel, "Five Quilts as Claims About Collage, Teaching, Learning & Being Together"

How can quilting and collage act as creative methods and modes of permission for understanding ways of relating in learning spaces, while also working to help make visible the interrelated nature of being together. Through the networking of personal reflection, lyric essay, theory and concrete reflections related to teaching, this presentation will take five examples of quilts (expansively defined as quilts, quilt-tops, collages, reclaimed and accumulated materials, collective/invitational works) as a way to make space for claims related to collage and pedagogy. This woven investigation helps to scaffold the learning process as a series of interconnected strands because when I have questions for myself, I find it better to think alongside others and see what connections emerge in relation and interaction. Situating my practice within quilting makes visible for me the need to center care in making; in teaching and in learning. For me, the use of material to make a thing like a quilt, is a method of accumulation rather than extraction. In this way, I am continually participating and learning with others, other ideas and the learning space.

Fafnir Adamites, "Felt: Leaning into the Chaotic"

This presentation is a reflection on felt as a chaos structure, an underdog and a queer material capable of offering a physical manifestation of exhilarating, transformative possibility. Images of artwork from my own studio practice will act as orientation points to examine the physical and the psychological. The physical exploration includes the intrinsic characteristics of wool as well as the material transformation of the wet felting process. The psychological aspects include opportunities to embrace intuitive, collaborative and expansive ways of making. Writing on felt making as it relates to the canon of textile scholarship will also be examined. Viewing felt through both historic and contemporary lenses tells a story of a material underdog that has moved in and out of fashion, value and modes of understanding. This presentation poses questions and offers theories on these shifting attitudes and lingers on my own discoveries as a queer maker seeking a new visual language.

Sareekah Agarwaal, "Strands of Repair: Textile Treasures as Sustainable Pathways to Reconnect with the Lost Past"

Textiles, fundamental to all human experiences, are meaning-laden objects that possess a remarkable ability to evoke emotions and memories, serving as powerful mnemonic devices. Almost everyone experiences unplanned encounters with textiles in their lifetime and in different contexts. Hence, most every piece is loaded with personal, cultural, or historical data, fostering a deep emotional connection between the owner and the object. Consequently, these textiles are cared for, preserved, and often repurposed. But not much literature exists on how textiles and their stories can be used to augment the understanding of the identity of an individual, a group, a region, or a country. This research contends that by acknowledging and documenting the emotional connection between owners and their textiles, innovative sustainable design methodologies can be developed that honour both personal identity and objects, thereby reducing the likelihood of object obsolescence and material waste. Furthermore, in an era where relationships are often fleeting, boundaries are becoming blurred, and cultures are mixing, these textiles can act as connecting pathways to link all generations and bring together all ages across all cultures. This paper delves into the personal stories of three individuals and their cherished textiles, collected through primary interviews. The oral histories offer insights into the significance of these material possessions in their lives. It also sheds light on how the emotions evoked by recollecting, retelling, and revisiting these memories add unexpected layers of meaning to their prized possessions, thereby enriching our understanding of the complex interplay between memory, emotion, and material culture.

Almas Ali, "Weaving a Sustainable Future: Electrocatalytic Textile Electrodes from Functionalized Nanomaterials"

The ever-evolving field of sustainable energy necessitates the exploration of innovative materials for electrocatalytic devices. This presentation delves into a novel approach for fabricating low-cost, flexible electrocatalysts by seamlessly integrating advanced nanomaterials with readily available textile substrates. We address the limitation of active sites on multi-walled carbon nanotubes (MWCNTs) by employing a mild acid treatment, strategically introducing defect-rich regions. These sites are then strategically filled with electrocatalytic carbon quantum dots (CQDs), synthesized via a rapid microwave method using L-cystine and NaOH. CQDs present a promising alternative to traditional metal-based catalysts due to their affordability, ease of fabrication, and remarkable versatility. This research signifies a significant "shift" by moving towards sustainable and flexible electrocatalytic devices. The work also exemplifies a powerful "strand" by merging advanced nanomaterials (MWCNTs and CQDs) with the established textile industry (cotton fabric). This integration is achieved through a simple doctor blade technique, replacing rigid and expensive substrates, thus promoting eco-friendliness and device conformability. The presentation will unveil the electrocatalytic activity of the CQD@MWCNT composites, highlighting the identification of an optimal CQD:MWCNT ratio for superior performance. Ultimately, this research paves the way

for the development of low-cost, flexible electrocatalysts on textile substrates, contributing to a more sustainable future for energy devices.

Isabella Amstrup, "Weaving Club"

I will present the result of Weaving Club, a project that will take place from June-September, 2024 and culminate in a final exhibition. The project has been awarded a Community Arts grant through Roxbury Arts Group and will take place in Delhi, New York (Delaware County) at artist collective/gallery space, Bushel Collective. Over the course of eight workshops, Delaware County locals will engage in the ancient craft of handweaving as a practice in embodiment, exploring the overarching inquiry – What is weaving? What is a loom? – from different angles: conceptually, technically, historically, mythically, poetically. Each week participants will weave on a variety of looms and also make their own – weaving with a range of materials from locally-sourced raw wool and yarn, to clay, fabric, rope, wire, forged plant material, and other unusual materials. The project seeks to utilize fiber-art education as a way of bridging divides between locals and newcomers to the area to collaborate and engage cross-culturally. It aims to offer participants an opportunity to connect to the land they inhabit, active local farming community, as well as to their ancestors, ancestral lands and cultures through craft. The culminating exhibition will be presented by participants of Weaving Club and invite the larger community to engage in the ancient practice of weaving. By presenting this project to the TSA community and beyond, my hope is that people may be inspired to create their own projects that utilize the power of craft to foster engagement and strengthen community.

Karen Baker, "Negro Cloth: African American Women Textile Design History"

Negro cloth is American history. Filled with the contributions to free and enslaved African Americans, this history has gone untold. Even within the narratives and historical archives on African Americans' history with cotton, this conversation goes beyond suffering, pain, and separation. The research reveals how African Americans contributed to indigo and cotton agriculture, weaving, and manufacturing from 1745 to 1865. The historical and narrative research has revealed the buried history of African American textile history, the American Civil War in Federal Writers' Project: Slave Narrative Project. The narratives reveal that enslaved African Americans were weavers who carded, spun, dyed, and wove—going from field to fiber to woven cloth. From 1895 – 1912, the critical role of African American entrepreneurs advanced economics and innovation for the textile and fiber industry. The first owned, operated, and funded textile mill was the Coleman Manufacturing Company. The innovator George Washington Carver created natural dyes while designing geometric shapes through crochet. Despite this deliberate omission and elimination, the connection between African American weavers and these points are imperative. After three years of historical and literary

research review and ethnographic inquiry, the primary researcher discovered laws and codes that led to the 2023 recovery of artifacts. The artifacts [in the collection] of enslaved African American weavers are currently housed at the American Civil War Museum. The artifacts demonstrate patterns, improvisation, and masterful techniques that would inspire any contemporary African American textile designer.

Kristine Barrett, " Inhabiting Numbers: Weaving, Polyphony, and Embodied Mathematics"

Inhabiting Numbers: Weaving, Polyphony, and Embodied Mathematics explores connections between vocal polyphony and textile practices, specifically weaving and spinning. Rather than consider music and weaving as separate from one another, the following paper presents the ways in which they are deeply intertwined and mutually constitutive forms of cultural expression. The technical modes of thinking produced through repetition inherent in both—particularly as practices utilizing complex mathematical structures—produce ways of thinking unique to each. Through practice, I suggest these technical modes of making transit across different materials and mediums—in both explicit and implicit ways. The music created through the interweaving of multiple voices creates a musical texture that is akin to a woven cloth. Likewise, the structuring of speech (particularly in ritual song), use of vocal color/texture of participants, antiphonal call-and-response (much like a mirrored pattern in weaving), and affinities between musical and woven structures are examples of the themes explored. The aim of the study is to better understand the ways music and material culture are deeply interwoven. By resituating polyphonic vocal traditions in the material-kinesthetic contexts in which they were developed and practiced, the paper recognizes the various ways in which embodied activities inform and shape one another. The interdisciplinary nature of the study--connecting weaving, spinning, and traditional polyphony--(re)connects traditional historic strands together: music and material culture, weaving and polyphony. In doing so, the project aims to interrogate and rupture previous assumptions about each medium/practice. Disciplines and categories, though convenient, are also based in colonial approaches to research that often separates practices such as weaving and music in artificial ways, when historically neither would not have been considered completely removed from the other (particularly when considering how embedded in everyday life each were/are). The often gendered and colonial associations with traditional cloth production--which have historically minimized and undervalued textiles, often relegating them to the background--have likewise invisibilized their contributions to a vast array of cultural mechanisms, including complex math, computation, musical composition, and so on. As writer and translator Ngũgĩ wa Thiong'o remarks regarding the separation of disciplinary studies, "disciplines differentiate, split, and create fictive distances between us". As such, I seek to interrogate the "fictive distances" between music and weaving, utilizing examples from a range of geographic areas and historical periods. Reintegrating weaving into the histories of music, composition, and complex math / mathematical structures introduces hidden histories and the contributions of under-represented groups.

Lori Benson and Helena Rojas, "Chiapas Maya Project - Weaving Community"

The Highland Maya of Chiapas, México, have a rich cultural wealth of tangible and intangible heritage that stands out in Mexico. This artistic expression contributes to aesthetic beauty, holds profound cultural symbolic value, and plays a significant role in identity. Stories, traditional expressions, and ancestral knowledge are transmitted through textiles, some of which have been wholly lost. Therefore, the preservation, conservation, and research of these traditions are paramount for the new generations of indigenous peoples. The Chiapas Maya Project (CMP) is a collaborative effort including people from museum collections, weaving cooperatives, collectives, artists, intellectual property specialists, academics, and the local area. Their role in this project is crucial. We are discussing what needs to be conserved, what needs to be digitized, what should be accessible to a broader audience to limit misappropriation, and, most importantly, how the communities and others will access the information. The Chiapas Maya Project, conceived in 2018, is a testament to the power of collaboration in preserving cultural heritage. CMP (<https://chiapasmayaproject.org>) is creating a virtual archive of the material culture, including objects, images, recordings, and written records. A common goal, including digitizing collections, unites the partners and friends involved with the project. The key to our success lies in our respect for the diversity of practices regarding research, conservation, and safeguarding of material property. Through our network, we promote an exchange of knowledge that challenges us to resolve doubts, learn, and generate new possibilities, inviting all stakeholders to be part of this vital work.

Anna Boutin-Cooper, "Weaving Intergenerational Joy: Honoring Ancestral Legacy with 'Grandma's Placemats' "

As a culture, we often dwell in the land of intergenerational trauma, fixating on what has wronged us and our ancestors. While I respect and often think upon such traumas, as an artist, I am primarily interested in sparking intergenerational joy as an avenue for healing, and in the memories that woven cloth can hold. This presentation will focus on my work as both a textile artist and a librarian, and will specifically examine a creative project exploring the themes of intergenerational joy and ancestral memory. Through "Grandma's Placemats," I focus on re-imagining and recreating a set of placemats that my paternal grandmother wove for my family before I was born, placemats that I grew up using each evening as we sat down for dinner as a family. Simply recreating these placemats was not enough, however – this project also encompasses research into the hand weaving traditions of rural Québec, where my ancestors lived, farmed, and created textiles, braided with my familial history and my own experience working on the project into a creative nonfiction essay. Modeled after and drawing upon this essay, the proposed presentation will chronicle and reflect upon my experience weaving, writing, researching, and photographing this project, as a way of celebrating intergenerational joy and paying tribute to both my paternal grandmother and my ancestors.

Elena Brebenel, "Connections: found, applied and restored"

This paper discusses the way in which the methodology of art objects restoration, particularly textile objects, seen here as a form of repair that is led by the principles of restoration, can be applied to the design of sustainable textile products. The first part of this paper involves a review of literature regarding the art of textile object restoration with a focus on the process of restoration and the core principles that are leading it. The second part presents an overview of the existent strategies for designing sustainable textiles with a focus on the strategy that involves repair. The third part aims to create a parallel between the process of restoration and the process of creating sustainable textile objects through repair, with the goal to establish similarities, and differences, but mostly to identify gaps, followed by proposing ways in which to fill in these gaps. Throughout, this paper will not only touch upon the technical aspects involved in the processes of restoration and repair, but will also bring into discussion the importance of the cultural legacy that is preserved through restoration and repair and its relation to sustainability.

Amanda Briggs-Goode and Susanne Seymour, "Reframing Nottingham Lace: Global connections and material journeys"

This paper critically examines the colonial and enslavement influences on the creative eco-system of Nottingham lace which developed in the 19th century. Our focus is the work of the Parliamentary Arts and Manufacturers Committee from which was a driver for art school development, including that in Nottingham in 1843 (Bell 1963, McDonald 1970). The textile manufacturing expertise in the region, invigorated in the 18th century by the development of the modern factory system and pioneering cotton thread spinning technologies, required raw materials in the form of silk and cotton, as well as dyestuffs. From the very beginning production of Nottingham Lace was heavily reliant on global supplies of raw materials via colonial (silk from Bengal and China) and enslavement-based (cotton from the Americas) systems of production (Seymour et al 2015, Lemire 2011, Riello 2013, Berg and Hudson 2021). As the industry grew and developed new markets and products this increased the need for global connections of both suppliers and customers. While the dominant narrative from the 1830s onwards of the emergence of UK art schools and regional museums emphasises economic imperatives and cultural philanthropy, this research shifts this (Romans 2007, Cunningham 1979). It considers how political debate and subsequent policy were influenced by both enslavement and oppressive frameworks through an examination of the inherited family textile industry wealth and colonial and/or enslavement connections of those who were part of defining UK Government policy in this area at this time.

Sarah Brown, "'We're not leaving the mat weaving': Transitions of craft practice in southeast Madagascar"

In Sainte Luce, southeast Madagascar, livelihoods are in a state of transition due to climate change, deforestation, shifting local economies and globalisation. Activities

passed on by the ancestors are not sufficient to meet everyday needs. In 2012, embroidery was introduced by an NGO as an alternative to the ancestral process of reed-weaving due to declining reed populations. Embroiderers have now formed a 100-strong independent cooperative. My PhD fieldwork (2017-2019) explored the multifaceted dimensions of change for these craftswomen. In addition to the practicalities of mastering a new craft, they have renegotiated collaborative working patterns, obligations to kin and ancestors, flows of skills around the community and interactions with other livelihoods. In this paper I explain how embroiderers are developing new methods, aesthetic norms, visual identities and creative methodologies - both individually and collectively. I demonstrate the traces of weaving that are visible in both the construction of designs and finished embroidery. I show how technical skills and vocabulary are being hybridised and localised, and how shared understandings of quality are emerging. I suggest that an important part of this transition, for craftswomen, is renegotiating their relationships with weaving itself. Just as embroidery methodologies have been built on understandings from weaving, the identity of being an embroiderer is layered over existing, and important, identities as weavers. Embroidery is seen as an addition, not a replacement. As Olga, an embroiderer who hadn't woven for ten years, said, 'embroidery is good, there is money, but we're not leaving the mat weaving'.

Jennifer Byram and Eveline Steele, "Plying Together Knowledges: Revitalization of Indigenous Textile Knowledge through Language"

When studying textiles for which few records exist, where does one turn? For archaeologists studying textiles in non-ideal preservation contexts, the approach often turns to indirect sources of evidence. This paper presents a research project conducted between a textile artist and archaeologist, Jennifer Byram and a basket weaver and Choctaw first-speaker, Eveline Steele, from the Choctaw Nation of Oklahoma. They approached research into Southeastern United States Indigenous textiles by drawing on Choctaw language documents from the 19th century to elucidate past textile knowledge. In doing so, the project has brought forth knowledge about weaving processes and material preparation that is invaluable to ongoing revitalization of Southeastern Indigenous textiles as well as supporting the preservation of Choctaw basketry traditions. This project produced a Choctaw vocabulary list of textile-related terminology that is important for Choctaw textile artists who integrate the vocabulary and textile practice into their own language learning journey and outreach in the Choctaw community.

Stephanie Caruso, Giovanni Verri, and Isaac Facio, "Late Antique Textiles from Egypt: Shifting Perceptions in Their Lives and Afterlives"

In the late twentieth century, archaeologists discovered large quantities of textiles, dated to the fourth–seventh centuries CE. Many were then purchased through art dealers in Cairo and Alexandria or given to museum collections directly. A large portion of these

textiles were woven with plain-weave linen foundations interspersed with sections of colorful wool tapestry weave. Dealers often cut the textiles into smaller pieces to remove poorly preserved areas and maximize sales and profitability. In this new format and in their new homes in collections such as the Victoria and Albert, the ancient textiles became sources of artistic inspiration for contemporary artists. One such example in The Art Institute of Chicago's collection is a tapestry-woven roundel with an abstract depiction portraying a partially naked and seated female, holding a basket, and surrounded by flowers. First, this paper situates this textile fragment in its original context of manufacture through weave structure analysis and dye analysis, along with consideration of its relationship to other contemporary textiles. This paper further contextualizes the textile's representation, arguing it depicts the goddess Aphrodite. We also employ scientific analysis and new conservation treatment to understand this object in the context of its early twentieth century reception. Preliminary investigation suggests a skilled artist modified this piece with paint. Finally, we consider how this discovery changes our understanding of these textiles' role in early-twentieth-century artist practices, and how these artistic interventions can affect our understanding of these textiles in their original contexts when they have not been scrutinized through scientific analysis.

Farrah Cato and Prerana Choudhury, "Weaving Community: The Manual Loom as Metaphor for Rupture and Repair"

The manual loom anchors women's community and creative life in rural Assam. We explore this apparatus by extending definitions of the 'digital' and reconsidering the loom's role as metaphor for both (dis)rupture and repair within the culturally diverse and bioculturally rooted lives of indigenous women in Assam. Our methods are based primarily on participatory research, community living, and slow travel undertaken by Prerana to remote parts of this northeastern state of India, juxtaposed with Farrah's practical and theoretical approaches to technology. United by the recognition of how significant women's lived histories and material production are, we reconsider the loom's liminal potential in understanding textile (and tactile) cultures for women of Assam. How might various factors, such as gendered divisions of labor and physical positioning of the loom, operate as integrated strands that afford opportunities of reading the loom as a metaphor for the community itself? We do not argue that the manual loom is a perfect tool for creative labor or liberation, especially when utilizing female labor within larger patriarchal structures - such 'ruptured' elements need repair. Instead, we identify the moments of disruption its usage encourages, such as the possibilities of identity assertion and preservation of sociocultural heritage. Situating the manual loom as a site of repair in rural Assam, we consider how its continued use and the spaces in which it occurs provides opportunities for women to engage collaboratively, perform agency, and sustain their communities in ways that may help us weave together more promising futures.

Dr. Manpreet Chahal and Ms. Deepti Raj, "An Attempt Towards Skilling Persons With Visual Impairment In Macrame Technique Using Post-Consumer Textile Waste"

Persons with visual impairment possess highly developed sense of hearing and touch, positive attitude, and willingness to learn despite their limitations. Training in a rich stimulating environment can help them to perform with good efficiency. To explore new possibilities for skilling persons with visual impairment, macrame technique was selected and fine strips of discarded jersey knit T-shirts (post-consumer textile waste) were used as an alternative option for raw material instead of cords or strings. Each macrame technique was broken into smaller tasks for identifying the skill set required. Training module was developed which included the learning outcomes, materials required, complete step-by-step procedure and time duration required for training. Instructions were modified for ease in transaction using auditory and tactile senses. Purposive sampling technique was used for selecting three trainees for the study from a NGO situated in New Delhi, India. Training strategies specific to persons with visual impairment were adopted while training. The pace of learning and performance efficiency of the trainees was recorded. Problems faced during the training programme were identified and alternative solutions were suggested. Trainees were trained in three basic knotting techniques i.e., lark's head knot, square knot and clove hitch knot used in the art of macrame. After adequate training, trainees were able to work on creation of products like keychain, plant holder, leaf wall hanging and coaster. Training of persons with visual impairment in upcycled macrame products was an attempt towards social and environmental sustainability.

Chloe Chapin, "Linen Shifts to Cotton Shirts: material, manufacture, and racial symbolism in 19th century America"

European Americans at the dawning of the American Republic believed that laundered linens might have made them clean, but bleached linen made them civilized. When they wore white linen shirts, they transferred ideas of cleanness, purity, and morality onto the racial phenotype that shared the name (if not the color) of "whiteness." Thanks to the mechanical and chemical innovations of the Industrial Revolution, by the end of the nineteenth century, cotton usurped linen as the standard textile for clothing and household goods. At the same time, racial pseudoscience was classifying races based on categories of both visual and moral difference. Unlike linen, Americans associated cotton manufacture with Black enslaved labor on southern plantations, along with the infantilized, feminized, and foreign labor of children, young women, and immigrants minding machines in industrial factories in the Northeast. After the rise of Chinese laundries after the California Gold Rush, perceived racial "yellowness" of laundrymen was associated with the undesirability of yellowness in unbleached textiles. In cotton, whiteness found a new language of opposition that helped define racial whiteness as not just different from, but superior to Africanness and Asianness. The materiality and manufacture of textiles generated a kind of symbolism about whiteness that was then transposed onto ideas of race: when American textile manufacture changed from linen

to cotton, racial ideology changed as well. Material whiteness and racial Whiteness are not the same kind of whiteness, but they became inextricable through the construction of both American industries and American identities.

Susanne Cockrell, " Threading Time into Place: The San Juan Ridge Tapestry Project"

Completed in 2022, the San Juan Ridge Tapestry Project is a contemporary example of a kind of traditional women's handwork that has frequently, and often subversively, documented community life, political upheaval, and the natural world through thread. Initially inspired by the Bayeux Tapestry, the ambition, scale, and cultural significance of this project embodies the ethos of the back-to-the-land community that arrived in California's Sierra Mountains in the 1960s. The community's stories, stitched in wool and cotton on linen, narrate their history, voice ecological and political concerns, chronicle the bioregion's flora and fauna, and celebrate the communal nature of their existence. By doing so, the tapestries offer a blueprint for sustainable futures. For sixteen years, hundreds of volunteers stitched twelve embroidered panels measuring in total eighty-four feet. The creative effort to bring the tapestries to fruition exemplifies the ideals of collective action which enabled the community to persist through numerous challenges, including their fight against the resurgence of gold mining, the damming of the Yuba river, and the denuding of old growth forests and wildfire. The monumental scale of the tapestry project, the lush kaleidoscope colors, minute and skillful rendering of realistic detail contribute to its beauty as a work of art. They represent actual people in the community, events, and the flora and fauna of the place itself through vivid and dynamic graphic storytelling. My presentation explores the tapestries through an ethnographic lens informed by years of conversation with residents of the ridge and project leads—founder Marsha Stone, lead embroiderer Mary Moore, and designer Jennifer Rain Crosby.

Maria Ida De Ioanni, "Incursive Heritage and Textile Practices: New Forms of Gathering and Preserving Knowledges"

Drawing upon the ongoing research endeavors within my doctoral program, this paper articulates a dual objective. Firstly, it undertakes the recognition and systematic delineation of collaborative repositories hosted on social media platforms, which serve to revitalize and perpetuate textile traditions through the curation of oral histories and diverse forms of visio-textual materials. The focal point of this inquiry encompasses social media accounts that reconfigure and contest prevailing heritage narratives by foregrounding hitherto marginalized personal and communal accounts surrounding textiles and fabrics. Functioning as dynamic digital repositories, these accounts subvert conventional heritage discourses by not only archiving and structuring knowledge but also by fostering inclusive, non-hierarchical representations of textile heritage. Emphasizing the intrinsic value of diverse cultural perspectives, they eschew rigid institutional modes of categorization and instead offer nuanced insights into textile practices and techniques that would otherwise risk obsolescence within hegemonic knowledge frameworks. Secondly, this paper proposes a theoretical framework for aggregating and curating the multifaceted content disseminated through these collaborative social media platforms. By conceptualizing an inclusive and participatory

digital space, the envisioned methodology seeks to engender a collective repository of technical expertise pertaining to textile practices, enriched through global engagement and contributions. This envisioned omnibus repository emerges as both a vehicle for knowledge dissemination and recognition, as well as a catalyst for the remediation of its contents within a communal sphere.

Joanna Dermenjian, "Quilting as to War"

An article in the Canadian periodical 'The Winnipeg Tribune', dated October 8, 1942, tells its readers of twenty-two industrious women calling themselves the "Busy D's", who gathered weekly at one member's home to sew. In the previous six months, they had created twenty-nine quilts to donate to the Canadian Red Cross for the war relief effort in Britain. Such remarkable productivity is but one example among thousands of groups of Canadian women who sought to alleviate wartime suffering in Britain and Europe between 1939 and 1945 through voluntary textile production including hospital supplies, civilian clothing and quilts for British refugees who had lost their home in the bombings. The British Red Cross and Women's Voluntary Service managed distribution of the Canadian items, which included over 400,000 quilts. While most articles were made according to strict patterns, the quilts were not, and instead were inspired by the women's creativity, resourcefulness and availability of materials. This organized, systematic charitable production by Canadian women was neither the first nor the last time that women have responded to war and crisis by making essential goods in textiles, but it is no doubt one of the most prolonged and prolific. Through analysis of primary sources and secondary materials that explore women's work in textiles, this presentation will examine how organized sewing communities functioned to support Canadian women's emotional and social needs through focus and common purpose during the Second World War.

Joanna Dermenjian, " Across International Borders - Quilters in Canada execute designs by LA Artists for 1981 Art Exhibit "

In 1981, in La Jolla, California, an exhibition opened called 'Artists' Quilts'. Before the phrase 'art quilt' entered the vernacular in reference to quilt design and creation, this exhibition came together through the vision of one woman, Ludy Strauss, who conceived of the idea and produced it. Her concept was to have artists in the 1970's Los Angeles art scene design quilts which she would have executed by skilled quilters. It didn't take her long to find eleven artists willing to design quilts for this challenge, but the task to find skilled needleworkers to create the designs was not as easy. This presentation tells how skilled quilters in Ontario, Canada were commissioned to produce these quilts when local quilters, except for one, would not accept the challenge. In all, ten artists designed, and seven quilt makers produced, with Ludy Strauss acting as founder, liaison, fabric buyer and contributing needlewoman to execute two of each quilt design. This is story of creativity, innovation and contemporary art paired with traditional skill and old craft. It invites discussions about the relationships

between artists and craftspeople, between generations of creation where the designers were younger than the craftspeople that executed their designs. It contrasts the unrestrained concepts of the artists who were not quilters and the flexibility of the traditional quilters whose skills were challenged by the untraditional materials and designs chosen by the artists. This story also contrasts the geography of the vibrant California art scene with a primarily rural setting of Eastern Ontario, Canada.

Idowu Diyaolu, "Strands and Shifts: The Africa-China Textile Trade and Cultural Sustainability"

Textile trade is a vital component of the global economy and is pertinent to collaboration between China and Africa. However, such a relationship has significant cultural and economic implications for African nations. African strand with China is shifting African clothing culture. The concept of cultural sustainability underscores the importance of preserving cultural heritage, practices, and traditions of textiles over time. The study examined the strands of colonization and cooperation in textiles focusing on the sustainability of African culture. What are the existing relationships between China and Africa in the textile trade? What are the cultural impacts/shifts in the relationships and what future for sustainability do they hold? The study employed reviews of the literature with a holistic approach to the entire textile value chain. This is beneficial in proposing a future for the African clothing culture and providing information for the transition of the African economy. The study found that the China-Africa textile trade is marked by increased Chinese imports, which pose challenges to the sustainability of traditional African textile production and designs. This threatens the continent's industrialization/competitiveness and has led to a decline in manufacturing output and the displacement of traditional dress culture. China-Africa textile trade relationship offers both challenges and opportunities for the future of Africans, not only in clothing culture but also in technology, innovation, industrialization and digitalization of textiles. Recommendations include promoting African culture, enforcing quality standards for imported textiles, supporting local textile designers and educating consumers about the significance of traditional dress.

Doris Domszlai-Lantner, "Digital Textiles: Assessing the Promise of a More Sustainable Future"

Contemporary life is anchored in the physical world, yet is gradually being pulled further into the digital one through CAD/CAM software, "smart" gadgets, social media, gaming, XR (extended reality), and the infamous "metaverse." Although they are often not given much thought in forums on material culture, it is precisely their immateriality, or new materiality, that provides promising answers to some of society's most pressing social and environmental issues. Through binary code, algorithms, and commands given in software, digital textiles can be rendered as the copies, or "digital twins," of physical textiles. Conversely, digital textiles can also break the limits of the IRL ("in real life") world by being made to integrate materials and experiences that are not currently

physically possible: clothes made out of water, fire, and more. Digital textiles and clothing can purportedly “displace” or take the place of physical consumption, resulting in a lower environmental footprint (DRESSX, 2023), and has also been positioned as the force that will “end the wardrobe dictatorships,” or the societal expectations around dress, which are commonly based on gender, body type, and size (The Fabricant, 2022). However, there are also been reports of the carbon-intensive production processes of NFTs, and cyberbullying of adolescents who do not have the latest “skins” (clothes) in games. This presentation will assess the latest claims around environmental and social sustainability by examining digital textiles and fashions from mass market players, like Nike, to independent and emerging organizations, such as DRESSX and the Institute of Digital Fashion.

Amy Dorie, "Burning Fear"

Climate change is leading to more intense and devastating wildfires that lead to tragic loss of life and property (Cal Fire, 2018; Sinco et al., 2023) and disturbing environmental impacts (OECD, 2023). The purpose of this textile design was to create an activist design that communicates the fear and anxiety felt by those impacted by wildfires. First-hand accounts of those experiencing wildfires were researched as inspiration for the textile design. Based on the accounts, a selection of wildfire-related images were cropped in irregular shapes, placed around the canvas, and blended evoking a sense of chaos and devastation. An image of a firefighter looking on to burning land was overlaid over the first set of images to create an intense burning and fearful glow. The images were set into a half-drop repeat and carefully blended at seams to create a repeating textile print. The textile design was completed in Photoshop using these public domain wildfire-related images and printed on cotton sateen.

Theresa Downing, "The Touch and Breath of Cloth: Folding and Unfolding Bedsheets with Maria Magdalena Campos-Pons"

María Magdalena Campos-Pons’ *Spoken Softly with Mama* (1998) is an immersive installation she created to commune with her enslaved Nigerian ancestors and extended family in Cuba, when she was living in the U.S. but separated from family due to the embargo. A monumental work in the artist’s oeuvre with slave ship motifs, glass clothes irons, ironing boards, video projection, and sound, the dream-like installation transmits Campos-Pons’ thoughts like a letter written in cotton and silk. The installation centers her female family members, who worked as domestic laborers, with portraits projected or printed upon the means of their employment: bedsheets and ironing boards. This paper explores what I argue is the material-specific core driving the installation: the repetition of folding and unfolding bedsheets. An artist with fiber sensibilities, Campos-Pons foregrounds the beauty and power of the fold—in videos of her arms folding sheets by halves or flinging them outward, like sails flapping in the wind. I inform my interpretation with the material properties of folds from textile conservation, metaphors of folds as containers for memory, and the artist’s family

history, Santería practices, and related artworks. As Campos-Pons rapidly lifts and lowers a sheet, the repeated "whap" of the fabric lulls us with sounds of its rising and collapsing against itself: its touch and breath. Her repetitive actions force the fabric into life, making it breathe and gust, rupturing our sense of time and space. In this way, Campos-Pons folds the diasporic distance and propels her thoughts across the water, home.

John Fifield-Perez, "Queer Horizons and Love Letters in the Archive"

This presentation will offer an overview of my artistic research practice. I have found honest expression of moments of intimacy through blind contour drawings, and they continue to be foundational to my practice, connecting hand to eye and looking to feeling. They engage physical and emotional attention in witnessing chosen family and the shared spaces we define. Line drawings my husband and I make of ourselves and each other become source imagery for queer abstractions. I layer, magnify, and crop the drawings to create more open and capacious visual compositions. In addition, extemporaneous horizon lines disrupt the contours and invert figure-ground relationships, blurring queer subjects and spaces. The tapestries exist at an undefined juncture of drawing, painting, and weaving. The color pairings derive from a dyed palette of observed and hybridized skin tones further explored in a large installation, *775 Queer Horizons*. *775 Queer Horizons* is a series of woven stripes corresponding to the miles separating Kent, Ohio from Minneapolis, Minnesota, where my husband and I lived apart for two years. The stripes include sixty colors of wool in a non-repeating sequence of pinks, peaches, purples, greens, and browns. They are inspired by José Esteban Muñoz's theory of queer horizons and mark distance while envisioning queer futures. I present my research in a sequence of love letters to queer the archive, subverting the MFA thesis submission process to permanently embed a gay love story in Kent State's academic repository.

Cynthia Fowler, "The Influence of Textiles on the Paintings of Maurice Prendergast"

Artist Maurice Prendergast (1858-1924) has been recognized by scholars as a precursor to American modernist painters who emerged in the first half of the twentieth century. His position as one of the first American modernist painters is largely based on his unique style of painting which has repeatedly been compared to textiles. Prendergast's paintings were first compared to samplers, a highly gendered comparison that feminized his work and marginalized him from the fine arts tradition. Proponents of Prendergast's paintings may have recognized this negative association; advocates began to shift evaluations away from samplers to comparisons with tapestries. The purpose of this paper is twofold. First, it reviews the status of samplers and tapestries within the fine arts tradition and the implications of associating Prendergast's paintings with them. Second, it identifies specific ways in which these comparisons hold true to Prendergast's paintings, since, in spite of the repeated

associations, no serious comparisons have actually been made between Prendergast's paintings and the types of samplers and tapestries for which he would have been familiar when he painted. Overall, I argue that Prendergast's paintings serve to dismantle, and even queer, the boundaries between paintings and textiles that defined modernist art during his lifetime and continue to devalue textiles from the first half of the twentieth century today. With textiles as a significant influence for his painting, Prendergast anticipates works by later twentieth century artists, from Robert Rauschenberg to Mariam Schapiro, in the way he engages the language of textiles through his paintings.

Maggy Fragoso, "A contribution to the preservation and revival of the Cabo Verdean *pano d'obra* textiles"

Textiles from Cabo Verde were highly prized for trading along the West African coast, from the second half of the 16th century to the end of the 18th century. They originated from the fusion of different cultural sources making their design visually distinct from the other textiles of West Africa: slave weavers were taken to Cabo Verde by the Portuguese and with their characteristic narrow strip looms, which had to be adjusted, were made to weave textiles with North African patterns and Christian references. From the 19th century, a marked decline in the manufacture of these historic textiles is witnessed due to the demise of the local cotton and dyes production, alongside with a lack of demand for them, particularly the ones with high-value price. Today, local weavers use the narrow strip loom to work mostly with imported yarn, including synthetic, and use other designs and approaches, such as tapestry. Recently, the project 'Neve Insular' in São Vicente Island attempts to grow cotton for yarn production. The study about the structure, patterns and design of the historic *pano d'obra* (laborious cloth, i.e. very time-consuming and demanding cloth to weave) and *pano d'obra bicho* (laborious cloth with a distinct border widthwise) textiles is presented: lengthwise, both are characterized by an organized and symmetrical structure in relation to the middle of the cloth; the patterns range from simple geometrical shapes to more elaborated ones such as the eight-pointed star and others resembling animal skin; the design reflects the different cultural influences.

Jessie Fraser, "Till the Tide: affective movement in site-specific installation"

Within this presentation, Canadian textile artist Jessie Fraser reflects on her recent site-specific installation, "Till the Tide", showcased at Nocturne, an independent contemporary arts festival in Halifax, Nova Scotia. Fraser's practice explores how photographs, poetic text, and thread can be combined to investigate the affective potential of woven cloth. Using time as both a process and a material, Fraser's practice centers on weaving. There is a thread that moves through her work, which seeks to use material-heavy processes to communicate immaterial subject matter. "Till the Tide" consists of three large-scale Jacquard weavings depicting the skeletal remains of a wooden pier truss overlaid with an adapted quote from Emily Dickinson. Installed outdoors for only 12 hours at the Queens Landing steps in Halifax Harbor in 2023, this

work invites reflection on agency, vulnerability, and the universal quest for meaningful connections. This presentation will delve into the concepts behind the work, the creation process of these handwoven Jacquard textiles, and the transformation throughout the night with the changing tide.

Ann Frisina, "An Origin Story: Creating the Minnesota Historical Society Costume Collection 1920-1974"

This paper is the result of a project, during the time of covid, to create a greater digital online presence for the Minnesota Historical Society women's costume collection. I was tasked to document dresses with a condition report and digital images between 1790 to 1860. The goal was to document the earliest portion of our 19th-century costume collection for publication online. Examination revealed that living models altered and wore many costumes after being accessioned into the collection. Within this paper, we will meet the curator who started the costume collection for the Minnesota Historical Society. Next, a review of who donated to the costume collection and why no people of color were involved. After that a look at how the fancy dress ball is believed to have influenced the use of the newly accessioned costume collection. Finally, an examination of some alterations and damages documenting the collection's early exhibition on living models.

Smrti Ganesan and Nishanth Srikanth, "Textile ways of thinking as a trauma-informed design tool to research and understand communities"

There has been a shift in methodologies in the broader world of design. Co-Design and participatory methods are a vital part of the modern designer's toolkit [Sanders, E. B. N., & Stappers, P. J., 2008], and designers are finding new ways to interact with communities and design solutions that are more responsive to the actual needs of those communities. Textile design has historically been a medium for expressing and processing traumatic experiences, reflecting individual and collective traumas in society [Odabasi, S., 2023]. Textiles have also historically served not only as a form of artistic expression but also as a powerful tool in activism, particularly within feminist movements [Held, 2022]. Recent developments have seen textiles embraced as a means of engagement and understanding within communities [Shercliff, E., & Holroyd, A. T., 2020], paralleling the shifts towards participatory design methodologies. This paper explores the integration of trauma-informed and trauma-responsive practices [Dietkus, R., 2022], which derive from social work, into textile-based research methodologies. These practices offer innovative ways for designers to connect with and respond to community needs more effectively. Through an analysis of existing literature, this paper bridges historical artistic approaches and contemporary trauma-informed design methodologies, providing insights on how designers and researchers can incorporate textile-based methods into traditional design research toolkits. It details how the distinct knowledge domains within textile practices combine to foster a uniquely 'textile' way of thinking, and how these methodologies can be integrated into traditional

design research toolkits to enhance research and problem-solving in interdisciplinary contexts.

Wafa Ghnaim, "Thobe as Life: Preserving Biographies, Stories & Land in Palestinian Dress"

Until the mid-twentieth century, the dress of Palestinian women was descriptive of regional identity through the colors of threads used, embroidered patterns and other formal qualities. Palestinian women recorded their identity in their dress through a shared illustrative language that continues to be preserved in the diaspora today. The thobe records yet unwritten stories and serves as symbolic register of collective identity, documenting the maker's village, tribe or town, marital status, familial lineage, and the material impact of colonialism, occupation, war and exile. The thobe documents the maker's life. Palestinian dress history, predominantly written by European and American travelers over the past two centuries, is often incomplete, contradictory and inaccurate, depicting the local customs and culture as reflective of an ancient past, rather than of the thriving society and socially inhabited place that it was. Museum archival records reflect the same, contributing to cultural erasure through misidentified Palestinian dress collections. The Metropolitan Museum of Art holds 53 dress-related objects attributed to Palestine in its collection that have required years of study to identify, document and understand. Since 2020, Wafa Ghnaim has been working with the museum to assess and research the collection, culminating into a research fellowship that resulted in updating their publicly accessible catalog with proper geographic identification as well as with cultural and academic citations. In this session, Wafa will share the ways in which she approaches indigenization practices in North American museum record-keeping, and has constructed an ethical framework for identifying Palestinian dresses in their collection.

Rhonda Ferguson and Jennifer Green, "From Soil and Place: the Flaxmobile Project and the cultivation of a local textile ecology"

The increasing individualization of craft, perpetuated through professionalisation, commercialisation, and the dematerialisation of craft communities are departures from craft's historical functions as necessity, chore, and collective support. The slow emergence of textiles, from materials with known sources on Land, that we steward in tandem with community, is increasingly distant from our realities. In response to this, the Flaxmobile Project began in 2022 as a mobile facility for educational immersion in flax fibre processing and sustainable textiles. It aims to reconnect craftspeople with their materials, through re-establishing knowledge of fibre flax growing, establishing networks of connection between textile producers and makers, and providing craftspeople with access to local linen fibre toward the development of new materials and products. This paper investigates the ways in which textiles are created through a complex and dynamic arrangement of people, processes, and environment. We consider how to shift from individualism to an understanding of textile practice as a dynamic and

interconnected ecology. To this end, we explore the central characteristics of ecologies and apply them to textile production, using Transition Design as a methodology to understand how we might disrupt the systemic nature of our reliance on materials made overseas. Ecologies are dynamic living systems, strengthened by plurality and diversity, based on mutual relationships, and dependent upon balance between humans and the planet; this project aims to help craftspeople re-situate themselves within their local textile ecosystem. Viewing textiles in this way provides craftspeople with valuable skills and knowledge for their collective survival and sustainable future.

Jane Groufsky and Elle Loui August, "The Interlacing Threads: Margery Blackman connecting communities and contexts"

Dunedin artist Margery Blackman is known in Aotearoa New Zealand for her small yet significant oeuvre of modernist tapestries. A skilled colourist working with fibre, Blackman developed a distinctive abstract language that was unique in the studio craft movement of Aotearoa. Blackman's contribution to the field of textile research is equally significant. From the mid-1960s on, Blackman began researching, writing, curating exhibitions, teaching public workshops and advocating for craft and cultural heritage at a local and national level. This paper will examine Blackman's work in this field as a form of philanthropic activity—intellectual and advocacy work aimed at a common good. It will reflect on the ways in which Blackman preserved local textile collections by weaving their histories into the present, enhanced public knowledge of textile heritage and celebrated the capacity of textiles to foster safe intercultural awareness. Blackman undertook this not simply for her own gratification, but with the aim of sharing her expertise widely with local audiences. Through extensive travel, Blackman had access to textiles held in international institutions and saw her role as a conduit to share knowledge of these with weavers and researchers back home. She was embedded in local networks such as the New Zealand Spinning, Weaving and Woolcrafts Society and the New Zealand Crafts Council and through these she was able to bring notable figures like Mary Walker Phillips into the country to help develop the skill of local practitioners. This community-centred approach has become Blackman's legacy.

Ashima Gupta, Dr Dimple Bahl, and Dr Vandana Bhandari, "Draped in History: Unveiling Vijayanagar's Social Tapestry through Lepakshi Portrayals"

Lepakshi paintings of South India, created in the 16th century, not only mirrors the fashion trends prevalent in that era, but also portrays the cosmopolitan, socio-cultural fabric of the Vijayanagar Empire. In Lepakshi, painters expressed a strong interest in depicting contemporary dresses, jewelry, hairdos, and so on. This presentation aims to explore the atmosphere of life, cultural traditions, and social dynamics inferred from the clothing worn by individuals and documented by foreign travelers during the 15th and 16th centuries. Emphasizing the depicted textiles in paintings, an analysis will be conducted to discern the commercial ties and multiculturalism they reflect. Moreover, socio-economic determinants influencing fashion trends will be scrutinized. Furthermore, the paper will delve into the

convergence of diverse communities, cultural cross-pollination, and the liberal and cosmopolitan ethos prevalent during the 16th-century Vijayanagar era, as evidenced by the attire depicted in the aforementioned artwork.

Laurin Guthrie, "Crafting National Identity: The Parallels Between Aran Sweaters and Appalachian Coverlets"

This presentation examines the parallels between the development of the Appalachian coverlet and the Aran sweater into crafted emblems of nationalism in the early 20th century. Through a comparative analysis of the evolution of both craft objects and practices via economic revitalization and charity efforts influenced by the English Arts and Crafts Movement, this presentation will demonstrate how the sweater and coverlet were transformed into examples of a perceived authentic and indigenous culture of their regions of origin by taking extant craft practices of women in subsistence communities and manipulating the craft objects into products more marketable to wealthier customer bases outside of the region by importing patterns, techniques and tools. English ideals of craft and culture directly shaped the development of both Ireland's and the United States' national cultural images as both countries were solidifying a sense of themselves post-independence, reinforcing the ideas of an "original folk" for a newly forming Irish state and an example of a "white indigenous" culture for a young United States. This presentation will try to balance this complicated history with contemporary practices which continue to have deep meaning for those who create them by arguing that their artifice and self-consciousness do not make them any less valid, on the contrary, they help to illuminate the power of craft and allow us to understand the process of cultural and national identity formation through a lens that goes beyond pure marketing, military or propaganda. By excavating these histories and pulling the threads of craft and politics together, this research aims to help us better understand how we got here through craft, and how powerful craft is in shaping the world in which we live.

Kristal Hale, Sandra Sardjono, Chris Buckley, Saiful Bakhri, and Absari Hanifah, "Conservation and Repatriation of Textiles"

Textile represents one of the most important cultural heritages in Indonesia and is an integral part of social and religious lives of traditional communities. Due to colonial impact, shifts in indigenous belief systems and values, modernization, and tourism, many textiles have left their original environments. Many gained new contexts as museum objects housed in regional museums or private collections in Indonesia and abroad. In Indonesian museums, these objects are cared for by museum staff with various backgrounds and levels of expertise, who are shifted to new positions every two - three years by the Indonesian Ministry. This methodology is intended as a response to colonization with the goal of imparting intra-museum knowledge throughout the archipelago. Consequently, individuals may serve as curator and/or conservator of ceramics at one institution and textiles at another. This solution to a colonial problem creates challenges of its own; individuals must adapt with creativity and resilience as they care for textiles in humid, equatorial environments. The desire to support

Indonesian museums inspired Tracing Patterns Foundation to create the Museums of the 21st Century program. In its first program in 2022, TPF collaborated with other US and Indonesian organizations to create workshops focusing on conservation, curation, and education. This effort works in tandem with the repatriation Textiles Forward Program, which aims to repatriate significant textile objects to educational institutions such as museums and universities. This presentation will discuss the learning process involved in these two programs, their impact on local institutions, and their ongoing effects.

Joan Hart, "Queen Victoria, the Sultan, the Adventurer: Weaving Strands of the History of Kashmir Shawls"

Tipu Sultan, William Moorcroft, and Queen Victoria all owned Kashmir shawls from Kashmir in India dating from 1780 to 1880. Rare provenance for these shawls reveals the troubled strands of Kashmir production and the shifting political fate of the Kashmiri people. Tipu Sultan is a hero in India, having conducted successful military campaigns against the British East India company (1782-1799). Tipu gave a valuable Kashmir shawl to a captive British surgeon in 1784, probably the earliest shawl in Britain. Revealing a rare moment when the fate of India was not yet sealed for the Brits, Tipu still had empathy by honoring this soldier. Another strand in the British pursuit of India and its shawls comes from William Moorcroft who explored Asia from 1810 to 1825, where no westerner had been. The first veterinarian, hired to find horses for the British, he also found Kashmir shawls and decided to start a business. The material he gathered on the shawls is critical for understanding the harsh Sikh regime's production of shawls in India.

Due to the Treaty of Amritsar, Queen Victoria received shawls as Tribute after the British conquest of India in 1846. This final era of shawl production demonstrates the culmination of the suppression of Kashmiri weavers as they produced exuberant shawls. The violent and bloody encroachment of Britain into India, the gradual suppression of the Kashmiri weavers, the vibrancy of the Indian shawl production can be traced through these three figures.

Julie Hollenbach, " Textile as Situated Practice: Unmaking/Remaking Bodies and Worlds "

Textile production, as a material practice that can be a durational embodied practice, has the potential to not only have impact on the faculties and reach of a maker's body, but also impact the construction of the situatedness of the maker. Textile's power to make and unmake and remake the maker has been mobilized to nefarious ends within the settler colonial context in North America (for example, as a central component of the curriculum of residential schools in what is now called Canada), as well as being a mode of individual liberation and collective action (the powerful artwork of Faith Ringgold and the NAMES Project AIDS Memorial Quilt, to name two examples). In Sara

Ahmed's foundational text *Queer Phenomenology* (2006), she suggests that "by bringing what is 'behind' to the front" (4), new angles can be taken to see affective and material practices and histories that have been suppressed or neglected, in order to better understand material relations today. This presentation considers the work of contemporary textiles makers and artists in order to take a new angle toward the situatedness of textiles practice and the powerful potential of textiles practice to unmake and remake the body and the material circumstances of the maker through process.

Marilyn Emerson Holtzer, "Pieces of Eight: Diagonal Color Stripes on Eight-Hole Tablets"

The most common form of tablet-woven, diagonal color stripes employs four-hole tablets and yields narrow bands having diagonal stripes in two colors. The twining directions of selected groups of cords can be reversed along a diagonal to create patterning. An extension of this technique to six-hole tablets having three-color diagonal stripes has been published. Here, I describe the weaving of textiles having diagonal four-color stripes using eight-hole tablets. Direct extension of the canonical technique to eight-hole tablets yields textiles with the desired striping, but they are thick and have less distinct patterning. Thinner, more tightly woven textiles can be obtained if the eight threads destined for a single eight-hole tablet are evenly distributed in every other hole of two successive octagonal tablets. The color sequence stays the same throughout, but the colors are shifted to advance, one-by-one, either clockwise or counter-clockwise. Reversal of stripes along a diagonal can be accomplished by using two individually turned packs of tablets, just as for the four- and six-hole versions. Weave structures and other physical characteristics of textiles from different methods are compared

Agus Ismoyo Isnugroho and Nia Fliam, "Unveiling the Deeper Meaning: The Artistic Process of Batik in Indonesian Culture"

Indonesian batik, recognized by UNESCO as an intangible cultural heritage, transcends its artistic beauty. This presentation delves into the symbolic meaning embedded within the batik-making process. We'll explore how ancient Javanese texts reveal the significance of creative practice, tools and techniques, demonstrating how batik creation goes into the realm of artistic expression. Texts like the 'Suluk Ambatik' refer to batik as a "method of character building," highlighting its role in cultural transmission. By examining the symbolic meaning of tools like the batik rack as the "gateway to the vast universe", this presentation unveils the deeper connection between the artist, technique and the art form. The exploration will showcase how this ancient technique continues to inspire contemporary art, demonstrating batik's enduring relevance as a global art medium that fosters both artistic expression and cultural understanding.

Sanniah Jabeen, "The Handmade Ajrak in the Age of Mass (Re)Production"

My presentation examines the production, replication, consumption, and display of Ajrak, by tracing the ways in which this textile is transformed from a handmade, resist dyed, and block-printed textile produced in India and Pakistan, to a pattern that is replicated world-wide through chemical dyeing, digital printing, and graphic design. This study begins in the contemporary moment where the Ajrak features as a 'heritage' textile, an 'exotic' print in the world of fast fashion, and an emblem of the minoritized Pakistani Sindhi population. By mapping this current moment, my paper traces the history of the production and usage of Ajrak to understand its perceptions and politicizations all the while questioning why certain textiles come to be seen as markers of certain identities and are promoted as such, whereas others, with equally vibrant histories, seem to fade away. Whereas some textile revivalists are quick to label the production of Ajrak as a 'dying' folk art due to the fewer number of artisans crafting Ajrak through the extensive handmade process, I argue that Ajrak is being circulated and produced more widely today than any point in its history—albeit in mass-produced forms. I question: what is the nature of craft and does mass-production led to the 'death' of a craft or simply its transformation? Ultimately, I consider new modes of craft production and shifting power relations between textile consumers and producers through a focused study of Ajrak: its production, histories, and entanglements with the forces of identity formation within a commodified environment.

Suzanna James, " Caring Cloth Praxis: Ethics of loss, Practices of Remembering"

The nintendo quit screen message joins Robin Wall Kimmerer, Dana Sonnenchein, Louise Bourgeois, and Ocean Vuong in positioning the thematics of this research. 'Everything not saved will be lost', 'you will start to remember things you didn't know you'd forgotten', 'Even when it's on the table in front of us, it's missing', 'The needle is used to repair damage', 'Something we always have is what we've lost': making, memory, care, and loss, these themes are within a socially and environmentally regenerative textiles practice as part of cultural sustainability research developed within PhD study. The research, currently entitled 'Ethics of Loss, Practices of Remembering' is foregrounded by my MA thesis 'Caring Cloth', in response to the words of Louise Bourgeois: 'the needle is used to repair damage, its claim to forgiveness'. The research develops explorative visual textile art and social textile practice research which physically unravels cloth as one methodology of care-led textiles practice, considering how to develop a praxis of the ethics of loss, in the context of cultural sustainability, as a tangential methodology of Caring Cloth praxis. The research asks 'how do personal practices of remembering create a methodology for cultural sustainability?' and references practice by Osman Yusefzada, Lucy Orta, and Dr Francesco Mazzarella, amongst a community of care-led textiles makers whose work 'functions as language'. Cloth is positioned as a spokesperson in the research and practice. The developing praxis locates itself as a methodology of ecology, in consideration of materials, found, remembered, handmade, and migrated objects and practices, which have the potential to heal cultural forgetting through personal memory, and contribute to a methodology of care-led, interdisciplinary and borderless making and writing practices in developing an

ethics of loss, and practices of remembering, for care-led autoethnographic praxis. The research keeps in mind the necessary deconstruction of the assumed associations and obligations that exist inbetween women, care and textiles making, finally being informed by my recent experience of migration which informs personal practices of remembering in the research as a collective methodology. The research responds to the symposium theme of 'repair', as a care methodology, and emerges and is sustained as a central theme of textile practice, rooted in the social role of needle based practices, and the inherent relationship between care and repair. Considering how repair can be a care practice and care can be a repair practice, the research looks to both material representations of care and repair as well as the social phenomenon of needle based practices as a tool of social care and repair, especially with women.

Laura Johnson, " 'Within the reach of everyone' Tracing the global strands of Herrman, Sternbach & Co's imitation furs"

Long before faux furs became trendy, vegan-friendly materials, weavers and textile designers in eighteenth and nineteenth century Europe developed a range of woven goods that offered the haptic qualities of animal pelts. Surprisingly, given their popularity, little research has focused on imitation fur production and consumption at the turn of the twentieth century and its earlier roots. This paper traces the strands linking a group of textile samples donated by New York merchant H. Herrman, Sternbach & Co. in 1884 to (what is today) the Smithsonian National Museum of American History through connecting threads of global production, innovation, and consumption. These fourteen swatches, each carefully labeled as made in either Huddersfield, England or Chemnitz, Saxony, imitate a range of fashionable materials, from astrachans to sealskin, fox fur to beaver. Each is meticulously woven with a cotton backing in a compound, supplementary warp technique first developed for velvets and other plush, piled fabrics. Imported by Henry Herrman to New York, these silk and mohair plushes satisfied an increasing market demand for luxury goods to trim coats, hats, mantles, and other clothing. Beginning with a careful analysis of these goods and their production, the paper slides along those connecting strands, examining the broad range of plushes and other imitation furs popular from 1880s to 1930 and in the process illuminates the social lives of Huddlesfield mill workers, the wealthy New York Herrman family, and finally the designers and dressmakers who embraced these new fabrics.

Jess Jones, "Lost Weavings of Atlanta: Plying the Past and Present"

Lost Weavings of Atlanta is a collaboration between art historian Susan Richmond and artist Jess Jones. They are creating a public craft history project focusing on Atlanta's fiber art commissions from the 1970s through the 1990s. Innovative, large-scale fiber works once filled lobbies and atriums of the Atlanta's most iconic buildings. But you won't see these pieces today. They have disappeared, many without a trace, and Lost Weavings of Atlanta attempts to recover this work and the stories surrounding it. The corporate support of contemporary fiber artists has received little attention, even though

it sustained the careers of many artists whose work was found throughout the city-- artists like Jon Riis, Helena Hernmarck, and Olga de Amaral. Through oral history, fieldwork, archival research, and visual analysis, *Lost Weavings of Atlanta* is building a critical and contextual study of each commission against the backdrop of the fiber art movement and the history of Atlanta's development. This project expanded from initial research presented at TSA in 2018 and now uses new technologies --Esri's ArcGIS StoryMaps software-- to connect information and present it visually. As *Lost Weavings of Atlanta* is incorporated into the classroom, it is making a new generation of scholars aware of the omissions of fiber in art history, the urgent need to connect to established artists in the field, and the importance of exploring the fiber art movement globally as well as locally in downtown Atlanta, Georgia.

Chavi Goyal and Suman Pant, "A Study of Amdo Women Costume of Tibet In Exile and Designing Indowestern Garments"

The study is an ethnographic research that focuses on the tribal costume of the Amdo women community of Tibet residing in McLeod Ganj, Himachal Pradesh, India. The research contributes to the broader understanding of how clothing and costumes reflect the diversity and cultural richness of different national and international communities in India. The study has significant objectives that include exploring cultural and historical aspects, designing modern garments while preserving traditional ones, and ensuring the sustainability and market relevance of the revived costume through Indo-western silhouettes. The research was both qualitative and exploratory. The area locale selected was McLeod Ganj and Dharamshala for documentation of costume. The purposive random sampling method was followed to interview the costume director, and museum curator of TIPA to collect the textiles, upper and lower costumes, and silhouettes worn traditionally by Amdo women Tribe. The recent trends in Amdo women costumes were also collected through interview and observation techniques. After collecting details of traditional costumes 10 Indo-western sketches were developed which were further gone for a selection of two best prototypes using the weighted mean score method. The two prototypes were then subjected to be assessed by both experts and consumers. The weighted mean score method is likely used to aggregate the evaluations and measure the acceptability and viability of the new designs in the market. The newly developed garments were accepted by the market in terms of price, colour combination, comfort, and its uniqueness inspired from Amdo women traditional costume.

Elena Kanagy-Loux, "'Muy Curiosa y Muy Diestra': Bobbin Lace Making in Eighteenth-Century Mexico"

Although bobbin lace was introduced in Mexico through colonization, its local styling—both through making and end use—was by no means a facsimile of its Spanish origins. The appreciation for this “curious and skilled” trimming grew from a long Indigenous history of valuing skilled textile production in the Americas, and lace was quickly

interpreted in new ways. Grounded in extant 18th-century objects such as metallic bobbin lace fragments and colchas (or coverlets) with polychrome wool bobbin lace edgings, this project poses the question: what untold stories of the lives of women and girls can these objects reveal? And can this method of analyzing history from below expand traditional narratives of the agency of makers under colonial rule? In addition to the technical examination of the lace structures, ceramics, lace pattern books, and casta paintings will provide supporting evidence for the establishment of bobbin lace production in Mexico. Scholarship on the development of colonial textile industries in New Spain is extensive, although primarily focused on guild-centric and male-dominated industries such as weaving. This project builds upon a growing body of research by historians such as James Middleton, who analyzes fashion through portraiture, Alejandra Mayela Flores Enriquez, who focuses on girls' needlework education, and fashion historian Laura Beltrán-Rubio, whose work explores the intersections of Indigenous American and Spanish dress. Seen through a revitalized gaze, the adoption and adaptation of lace in Mexico can be understood not only as an imposition of the Spanish, but as the distinct innovation of local artisans.

Miwa Kanetani and Makoto Shibata, "Material Environment to Sustain Traditional Textile: Wisteria Weaving in Kyoto, Japan"

Wisteria weaving is a fabric woven with Wisteria bark fibers as threads. It is one of Japan's ancient textile traditions. After these traditions were lost in local communities, the Tango Fuji-ori Preservation Society that has been active for more than 35 years in northern Kyoto, Japan, has been working to hand down the technique. Although the preservation society has succeeded in passing on the techniques of yarn-making and weaving, it has not passed on knowledge related to Wisteria, the material used in Wisteria weaving. Consequently, preservation societies currently face difficulties in collecting materials. Wild Wisteria has been collected in this region, but the number of those suitable for weaving has decreased annually. Therefore, it is important to clarify how suitable materials for Wisteria weaving were obtained in the past. This study collaborates between cultural anthropological and ecological research to clarify where and how people collected wild Wisteria. This collaboration has made this study unique. Drone image analysis was used to identify the location of Wisteria trees, and interviews were conducted with Wisteria weavers. Through this research, it is clear that Wisteria has been maintained ecologically and culturally through human intervention. We also show that it is essential to reevaluate and learn from the local community's way of life, allowing them to maintain Wisteria suitable for weaving.

Harita Kapur, "Ecological Design Thinking: Re-designing and re-envisioning design cultures"

To create a world that cultivates health and value of our ecological and living systems, there is an urgent need for us to redesign our views and ways of thinking from an exploitative mindset to one that helps build relationships and shared responsibility

towards each other and our living systems. This research stems from a desire of deepening our ecological consciousness and appreciation of the natural world through building our connections with nature and each other. By exploring the deep-rooted philosophy and concept of 'maauri', a life force and principle that reinforces our connection to the land and to the natural world, the purpose is to highlight the importance of these connections, and for us to acknowledge, respect and care for our ecosystems. By shifting our perspectives and views around our relationship with the natural world, the overarching aim is to provide holistic design solutions through re-thinking, re-designing and re-envisioning our current design systems, with a hope of providing a path towards an emergent, resilient and sustainable design future.

Judit Eszter Kárpáti and Esteban de la Torre, "Dung Dkar Cloak - Exploring Soft Interfaces for Sonic Interactions"

The presentation will give an insight into materials at disciplinary intersections and material explorations creating new spaces for thinking with soft materials throughout our current academic artistic research project at the Material Research Hub of the Moholy-Nagy University of Art and Design. We research and develop new augmented, neo-analog materials, specifically soft interfaces, exploring crossmodal perception and poly sensorial integration through textile medium to produce institute, non-intrusive platform between digital environments and the physical world. We consider the Textile Society of America 2024 Symposium a great platform to show our artistic research that meets with the focus of the symposium on interdisciplinary approach in textile practices, where textiles and its thinking play an active role in collaborations with other disciplines and in-progress material experimentation on human-material interaction which extend the human perception and go beyond flat, conventional interface design.

Judit Eszter Kárpáti and Esteban de la Torre, "Material Sentience - Crossmodal Textile Interactions"

The importance of crossmodal interaction within the contemporary cultural, technological and scientific panorama has evidently gained significant attention due to its remarkable advantages in creating a meaningful, interwoven, and integrated experience. The use and recontextualization of textiles in such exploratory quest into the human senses has proven to be critical. Computational science, algorithmic logic and digital devices have always been rooted and closely interwoven with textile crafts and practices. Recent technological advancements have further combined technology and textile, generating interactive textile surfaces, constructing endless possibilities for multisensorial experiences. In this presentation we will examine how we can weave a sensitive dialogue at disciplinary intersections through augmented material explorations and soft interfaces, matter as a lively agent, embedded in the context of neo-materialist viewpoints and baradian intra-action. We discuss the role of materials beyond their physical properties as evolving thought structures and philosophical processes, reexamining our inert understanding of matter by giving it a dynamic, sporadic and

spiritual side. Interdisciplinary material thinking is the fundamental concept of this topic, which we will present throughout our artistic praxis that reflect the complex dynamics of soft systems and human perception. By exploring neo-materialist perspectives, we will explore ways in which we can work with material agencies as a way to produce meaning and perceptual knowledge.

Heather Kerley, "23 Extinct Redwork Quilt Project: Repairing Relationships with our More-Than-Human Kin, Stitch by Stich"

In 2021, the U.S. Fish and Wildlife Service proposed 23 species for delisting from the Endangered Species Act due to extinction. I would like to present my redwork quilt, *Mourning Lost Kin (23 Extinct)*, which honors each of these species. I plan to share my process from researching and sketching each species to the embroidering of each block and the over-all construction of the quilt. But most importantly, I would love to share the stories of these species, the layers of meaning in this quilt, and the many questions it raised for me over the course of two years. In the current era, in which we face the possible extinction of upwards of one million species, it falls to artists to respond to the question of how we are to live with such loss. If you listen to the final recording of a bird called the Kaua'i 'ō'ō, which is the last of its species, you will hear an unanswered question outlining the shape of nonexistence. I chose redwork embroidery for this project because the linework gives form to absence, while the red color suggests the violence involved in species demise. Each quilt block is a meditation on the voids left by vanished beings and is emblematic of a larger story of change and loss. As we see biodiversity disappearing from every corner of the planet, these species challenge us to reconsider our relationship with our more-than-human kin, and to confront our grief over living in a wounded world.

Celine Khawam, "HENRI DE CHÂTILLON (1906-1972): A FRENCH MILLINER IN MEXICO CITY "

Henri Frank Hutchinson, alias Henri de Châtillon (1906-1972), was a celebrated French milliner and designer known for his innovative hats, accessories, and dresses from the 1930s through the 1960s. Yet his pioneering contributions to Paris fashions and his efforts to connect the Americas through fashion have been largely forgotten. With the outbreak of World War II, de Châtillon fled his native France and settled in Mexico City in 1942, where he opened a millinery salon on the city's modern grand boulevard, *Paseo de la Reforma*. He was part of the wave of French *émigrés* (immigrants), including intellectuals, artists, and fashion designers, who found refuge in the United States and Latin America during the war. Throughout his career, de Châtillon valued the French Haute Couture heritage while championing local Mexican fashions and artisanal craftsmanship. He aspired to establish "an international style based on Mexican motifs" that would parallel the leading fashions of Paris and New York. His creations integrated materials, shapes, and colors inspired by native Mexican aesthetics, such as various palm fibers from the Yucatan. He even experimented with glazed corn tortillas during

the war years when felt fabric became scarce. This paper seeks to chronicle Henri de Châtillon's career and highlight the singularity of his inventive creations and use of materials, thereby restoring the place of forgotten designers such as him in fashion history.

Rajesh Kumar and Dharmendra Bana, "Stitches of Sustainability: Empowering Women and Preserving Culture through Pakko Embroidery"

Pakko embroidery, originating from Gujarat's Kutch district, stands as a testament to the area's rich textile tradition, marrying exceptional craftsmanship with profound cultural narratives. Currently facing the challenge of conserving its heritage while adapting to the evolving demands of the modern world, this study aims to identify pathways for cultural and economic resurgence. Pakko embroidery, renowned for its sturdiness and the detailed cheereli saankdi stitch, finds itself at a critical crossroads, battling declining engagement and integration into modern design paradigms. Initiatives to rejuvenate interest and establish sustainable practices for artisans are deemed critical for preserving this ancient art for future generations. Women artisans, at the core of this revitalization, possess unparalleled skills and insights. Their elevation to leadership roles promises not only to advance gender equity but also to diversify the evolution of Pakko embroidery with new perspectives. This research delves into the role of women-led Pakko embroidery enterprises, linking them with global dialogues on sustainable fashion and advocating for environmental justice. The proposal to transform Pakko embroidery into a sustainable enterprise, offering fair wages and opportunities for leadership development, is pivotal. Aimed at preserving its cultural integrity while boosting its market presence in the sustainable fashion industry, this strategy is designed to ensure the craft's continuity and relevance. By marrying traditional practices with contemporary demands while emphasizing fair practices and leadership opportunities, the craft is poised to maintain its revered status as a cultural treasure, thus securing its place in both the heritage and the future of textile art.

Alysha Kupferer, "Refashioning History: A framework for studying systems of dress in response to textile technologies"

Systems of dress and fashion evolve along complex timelines as civilizations rise and fall, connect, and conflict. Fashion history and costume survey texts attempt to summarize this history but struggle to present a concise chronology that allows for global study without prioritizing a single culture or continent. This presentation introduces an alternative framework with which to organize the survey of dress in response to developments in textile technology. While fashion exists as an exclusionary system by definition, many textile technologies across the globe are analogous and present opportunities for comparative study that fashion hierarchies do not. For example, weaving formats determine the width of weavings which influences silhouettes. Similarly, advances in the productivity of weaving, the addition of seams, and the invention of closures lead to changes in garment fit. Further, in each framework

category, we can see how the divergent textile production priorities of the makers led to different outcomes within each fashion system. By organizing the study of fashion within a timeline of textile technology, we can better understand the relationship between the pliable plane and the choices made when adapting it into garments across the globe.

Mariah Kupfner, "Many Hands: White Womanhood, Enslaved Labor, and the Myth of the Individual Maker"

This presentation uses a mid-eighteenth-century needlework picture to examine idealized white femininity and the myth of the “individual” maker. I offer a method of reading the “negative space” of a textile to see what it occludes, redacts, and materializes. In 1749, 20-year-old Mary Fleet stitched a needlework picture of a lone basket-weaver at work in a pastoral landscape. Her scene of idealized industry displayed her elite Boston family’s investment in her education, her access to resources (time, training, silken thread), and her feminine “refinement.” This presentation considers the work of Mary’s hands in this stitched valorization of craft, but orients our vision towards the labor that it elides. Mary’s needlework is fundamentally indebted to the labors of artisans enslaved by her family. Her work relied upon, evidenced, and sought to elide their own. I examine the ways these men (Peter, Pompey, Caesar, and others) and Mary used craft to mark their presence and direct their futures. Mary’s work was never singular, although her basket-weaver appears to be. The landscape of unfree labor is both materialized and hidden in her work (which also literally redacts other laborers from her print sources). This presentation asks us to shift our vision towards the many people whose labors and stories are embedded in this seemingly singular textile. I consider the traces of enslaved artisans’ own hands and own self-fashioning, bringing together close material examination, necessarily limited archival resources, and an insistence upon reading the “singular” as an assemblage of (often painfully) interwoven strands.

Danielle Lasker, "Textile Resource Center: On Generosity and Growth of the Collection"

The School of the Art Institute of Chicago’s Library & Special Collections department is home to the Textile Resource Center- a haptic collection of over 600 textile objects and some 2,000 books related to a wide range of textile topics. Objects range from contemporary production up to 500-600 years old and come from around the world. The texts range across topics such as weaving, individual artists, lace-making, exhibition catalogs, crochet, critical theory, and more. The TRC primarily serves the department of Fiber & Material Studies where the collection is physically housed, but also attracts visitors from across SAIC's campus and beyond. The TRC joined Library & Special Collections officially in 2023 with the hiring of the inaugural Joan Livingstone Director Danielle Lasker. This change began the transformation of the collection from a part-time resource primarily used by the Fiber department. During the 23-24 academic year, the TRC saw dozens of class visits and hundreds of individual & small group visitors.

Providing visitors with the opportunity to have hands-on interactions with objects they may have only previously seen in museum exhibitions or in the printed pages of books, the TRC offers research opportunities which cater distinctly well to fiber and material based artists. While the TRC is still in its early years, it is our hope to share the experiences learned already and to present on the models of creation & operation of the TRC for others to potentially form their own special collection.

Markia Liapi, "Tactility and historicity in contemporary textile art: the Greek example"

The following paper focuses on studying contemporary textile art through two concepts, originating from contemporary theory of art, tactility and historicity. While tactility describes aesthetic, and specifically tactile qualities of textiles as pieces of art (touch, smell, textures, texture and space), historicity focuses on more theoretical concepts and concerns that the artistic piece proposes on the viewer. The paper analyses these two tools as a system of examining and, also, enjoying contemporary textile art (post '60s art production) focusing on a concrete paradigm, the example of three contemporary Greek artists, Voula Massoura, Giwta Andriakaina and Artemis Alcalay. The artistic production of these artists is a valuable example of seeing textile art in a country outside of the world metropolis of art but, also, of studying art through new perspectives. Finally, the paper discusses the modern meaning of periodization in art history, trying to define the concept of contemporary and historical as seen through textile art production.

Nisaphi Lyndem, "Exploring the development of the Loin Loom, Materials and Motifs in Naga textiles"

Nagaland, situated in north-east India is home to numerous tribes with distinctive textile heritage. By using the traditional loin loom, the Nagas intricately weave textiles imbued with symbolic motifs and sustainable materials, providing women weavers with income opportunities amidst their household responsibilities. Despite its primitive origins, the loin loom holds immense cultural significance, with recent adaptations and developments addressing weaving challenges. However, the introduction of synthetically dyed yarns in the 1920s led to a gradual decline in traditional methods, favouring sustainable techniques. This paper delves into Nagaland's textile evolution, tracing changes in looms, materials, and motifs. It advocates for the practice of sustainable contemporary weaving practices while preserving cultural authenticity. Through participatory observation, focus group discussions, and interviews with local experts, the study seeks to deepen understanding and identify strategies for sustaining traditional loin loom practices. Amid concerns of cultural appropriation, efforts to modernize indigenous textiles must be approached conscientiously. The study emphasizes the importance of contemporizing traditional practices while respecting the cultural significance. Despite challenges contributing to the decline of traditional weaving, the paper discusses pathways for maintaining sustainable loin loom practices, ensuring the preservation of Nagaland's vibrant textile heritage for future generations.

Cat Mailloux and Katie Coughlin, "Hand to Ear: Collaborating Through Textiles"

"Hand to Ear: Collaborating Through Textiles" presents a joint residency completed by Katie Coughlin and Cat Mailloux, exploring the nuanced process of listening and responding through a textile-based studio practice. Investigating fabric as a medium for conversation, the artists worked side by side in the summer of 2024 at the Walkaway House Residency in North Adams, Massachusetts to engage in a poetic act of tactical listening. The residency pursued how fabric structures and objects could be continuously made seeking an ethos of adding, editing, repairing, and morphing in direct response to the dialogue between the artists, the materials and their environment. Grounded in textile traditions of patchwork, sewing, and braiding/plaiting, the collaboration explored the rich history of women's knitting and quilting circles, resituated in a contemporary shared experience of call and response. This residency resulted in an ongoing exploration of material exchange and performance/installation.

Sydney Maresca, "'Coats Woven of Turkie-feathers': Indigenous Featherwork Mantles in the Seventeenth-Century American Northeast"

In 1609 Robert Juet sailed with Henry Hudson into the harbor at the mouth of the Muhhekkunnutuk. Juet observed some of the local Munsee people who came aboard wearing "Mantles of Feathers." Further north, in 1643, Roger Williams recorded a Narraganset garment, "a Coat or Mantle, curiously made of the fairest feathers of their Neyhommauog, or Turkies." In 2023, Aquinnah Wampanoag artist Julia Marden finished weaving a turkey feather mantle, a garment she describes as the first twined mantle made in the American northeast in hundreds of years. Although there are a handful of early-contact period descriptions of feather mantles being worn or made by Indigenous people in the seventeenth-century American northeast, there appear to be no surviving material examples of this uniquely American garment. Skins and furs became foundations for American-European trade in the period, but featherwork mantles did not turn into a useful commodity for the Europeans and failed to conform to the developing Eurocentric mythology of primitive vs. civilized, largely disappearing from both material and written histories. In this presentation, I interrogate surviving text-based sources, use fragmented oral histories, look to images made in the period, and—in the absence of surviving objects—examine the raw materials and the construction of Indigenous featherwork textile garments from across both the North and South American continents aiming to recover material details of construction and wear of Indigenous turkey feather mantles and to open up further questions about their cultural meanings and roles in historical intercultural contact.

Rebecca McNamara, "'What was before': Lenore Tawney and Her Circle, 1950–1963"

Lenore Tawney (1907–2007) was a pioneer of 20th-century fiber arts, a position solidified by the pivotal 1963 Woven Forms exhibition at New York's Museum of Contemporary Crafts. But her journey to this moment is less well-known. This presentation explores the preceding years, when Tawney decided, with great intention, to dedicate her life to art, relocated from Chicago to New York, and in her work, shifted (though not seamlessly nor all at once) from weaving functional objects like table mats—as shown at Chicago's first Good Design exhibition, in 1950—to colorful, figurative, dense wall tapestries to the abstract, open-weave sculptural hangings in black and natural colors for which she is now renowned. She also solidified the motifs—such as birds, water, eggs, circles—that would come to define her work across media. Tawney's art derived from an indefinable, and sometimes mythologized, inner spirit, but she was not an island. This presentation will further explore the people and institutions who influenced or bolstered Tawney's career in this period, including America House in New York; Elizabeth Gordon and House Beautiful magazine; Martta Taipale, whose six-week workshop at Penland School of Handicrafts in 1954 Tawney credited with catalyzing her dedication to art; weaver Lili Blumenau, with whom Tawney studied Peruvian techniques; and Chicago gallerist Marna Johnson, whose name has not yet been written into historical records. In addition to exhibition and artwork photographs, the presentation will feature never-before-published archival images, including stills from an unfinished film by Maryette Charlton.

Liz Miller, " Hair Sculpting: The Fine Art Inter-disciplinary Modalities of Hair as an Art form"

I will be presenting about artists who work in fine art through sculpting with hair. This will include the meaning behind the artworks, the significance of working with this medium, distinguishing between working with real hair vs fake hair, cultural implications, etc. My work as a fine artist working with hair will also be included in the presentation. We will be looking at the medium of hair through multiple disciplines whether it be performance art, film, sculptural paintings, sculptures, public art, wearable art etc.

Sarah Mills, "Industrial Weaving in Art Museums: A Catalyst of American Fiber Art"

In 1948, the Metropolitan Museum of Art organized American Textiles '48, an exhibition which highlighted fabrics of 200 U.S. businesses. The exhibition was the first of its kind in exhibiting textiles on their own terms, not in relation to fashion items (clothing) or furnishings. John George Phillips, Jr. the exhibition's director and a three-member jury selected participants from over 500 applications. The samples enabled the jurors to evaluate not only the appearance of a material but also to inspect its tactile qualities and construction. Many of the samples were, indeed, heavily textured with strong relief. In 1956, the Museum of Modern Art presented Textiles USA, an exhibition organized by Arthur Drexler and Greta Daniel. Textiles USA showcased wildly different materials: fabrics designed by industry, tire material, rope, fashion items and sculptural

textiles that at times appeared architectural in scale. The manifold types of material and construction exploited the materiality and texture of fibers and cloth. The fiber art movement is often thought to have begun in Europe around the Lausanne International Tapestry Biennials in the 1960s. This paper looks to expand that narrative, showing how the origins of the fiber art movement also grew out of developments in the American textile industry, showcased in major art museums. It examines how exhibitions in the late 1940s and 1950s were foundational to conceptualizing ideas around texture and structure and the new status of textiles, which would pave the way for the emergence and evolution of fiber art.

Isabel Monseau, "Copyright for Imitations: Looking at the Registered Design Book of William Stirling and Sons"

The design and production of printed cotton in the United Kingdom underwent great changes through the nineteenth century. However as the industry grew, many manufacturers became concerned about a perceived decline in the quality of textile design. An attempt made to regulate this industry, the Copyright of Design Act of 1842, proposed to improve the quality of British production by enabling designers and proprietors to register their textile designs and thus prohibit other firms from pirating those original designs. Yet imitations were crucial to the development and success of Britain's cotton printing industry. By the 1870s, up to 60% of the cotton produced in the United Kingdom was sold overseas. One company, William Stirling & Sons, sold most of its dyed and printed goods in India, Southeast Asia, and other foreign markets. Manufacturers like Stirling & Sons often produced printed textiles that replicated the appearance of already existing textile patterns to persuade consumers to purchase British-made goods. So, if the industry itself was based upon imitation as a form of innovation, what exactly was the role of copyright protection? This presentation will seek to explore this question through an examination of a pattern book of printed cottons registered by William Stirling & Sons from 1893 to 1897 to determine the role that design registration played for exported goods, particularly those that feature patterns influenced by or directly copied from foreign models.

Lucy Mugambi, "Fostering Interconnectedness Among Diverse Students Through Rag Weaving in a Schools setting in Kenya"

This research presentation explicates an innovative approach aimed at bridging the disparity between children with disabilities and their typically developing peers within a Kenyan educational context through creative artmaking. By engaging in the intricate process of weaving floor rags using knitting wool and upcycled rice bags, students not only cultivated tangible products but also nurtured communal relationships and enhanced social interconnectedness. The act of interlacing yarn strands symbolized the intertwining of personal narratives, leading to the dismantling of socio-cultural barriers between diverse student populations. Through sustained collaboration and the communal creation of woven floor mats, enduring friendships blossomed, underscoring

the substantial impact of such inclusive initiatives. The ensuing economic self-sufficiency achieved through the sale of the handcrafted woven mats further underscored the empowerment of the students, both socially and financially, culminating in a comprehensive transformation within the educational landscape.

Mariko Nagai "Public Patriotism, Silent Dissent: Women and the Making of Senninbari in Wartime Japan"

During the early years of the so-called "Fifteen Year War" (1931–1945), Japanese women and girls created *senninbari* when men received draft notices to serve. Often worn around soldiers' waists underneath their uniforms, these sash-shaped talismans were embroidered with 1,000 red knots, each knot made by a woman. In a time when the Japanese government censored dissenting voices against its militaristic and nationalistic foreign and domestic policies, this government-encouraged gesture of stitching *senninbari* became one of the few ways in which women could voice their personal protests within patriarchal gender expressions (良妻賢母 "good wife, wise mother"). *Senninbari's* design evolved with regional- and national-level superstitions in its construction. Women born in the Year of the Tiger were encouraged to stitch as many as how old they were; no scissors could be used to cut the threads. Instead, they had to be cut off with teeth; some had a five-*sen* (*go-sen*) coin sewn in based on a wordplay that by wearing the coin, wearers could safely cross *shisen*, or death. Some had talismans from local shrines sewn in to ward off bullets. In this presentation, I will share how, in a time when soldiers were expected to die honorably rather than to live a life of shame, making *senninbari* embodied a paradox. Working with the public visual discourse of patriotism, it also contained the silent voice of dissent.

Katya Oicherman, "Textile as Cultural Technology: The Evolution of Robert Rauschenberg's Jammers, 1975-76"

Robert Rauschenberg suggested that any material has a "humanitarian reportage" or a history built into it, that opens art to the "strange and unpredictable" experience only comparable to everyday reality. Developing this idea, I will focus on the *Jammers*, a series of works with significant textile presence produced in 1975-76, and discuss how Rauschenberg's relationship to textiles evolved from treating them as "materials" to recognizing them as a cultural technology. In 1975 he traveled to an art residency in Ahmedabad, India, a trip which became a period of intense and productive experimentation, observation and immersion into a different culture and way of life. Before the residency textiles were already a significant presence in his art, playing a subservient role of materials and fragments to be manipulated on the "flatbed" of a painting or subjectiles, the stratum of printed images. Collaboration with Indian artisans using local materials and the experience of textiles in everyday life in India broke through those limited roles, resulting in the *Jammers*, where textiles were recognized and appreciated for what they are, a move that brought about a new non-appropriative and independent visual grammar, deeply appreciative of cultural difference and self-

learning it facilitated. Cultural technology is a media studies concept relating to means of communication and a general framework describing the way a society is managing itself. Borrowing it for textiles, I suggest that the totality of knowledge, skill, aesthetics and ways of life resulting in the specific production, use and movement of textiles around the globe merit their consideration as a powerful cultural technology, conveying meanings through multi-sensory appeal in their deep involvement in everyday life. I consider *Jammers* as artworks that tap into that potential.

Keiko Okamoto, " Bridging Traditions and Innovations in Japanese Kimono Fashion -after WWII to the present"

After the Meiji Restoration (1868 -), there were three major Westernization periods in Japanese clothing history. The first was the period when Japan re-opened its ports to the West, the second was when the Great Kanto Earthquake hit eastern Japan (1912). During the first and the second periods, Western style clothing was added to the existing upper- to mid-class kimono culture. The third period was post-World War II period when the Japanese lost most of their clothing during the war as they were burnt in bombings, bartered for foods, or forced to alter the shape. This presentation will focus on two Japanese designers who emerged in the third period, after World War II. One is Sueko Otsuka (1902-1998), a New- Kimono designer who incorporated Western clothing features into the kimono in the 1950s, and the other is Yumi Katsura (1932-), a wedding dress designer, who brought kimono essence into her dresses in the 1960s. Their designs were not like the kimono of the past or Western-style dresses of the time. As time went through the 1970s and 1980s, the kimono and dresses took different paths reaching their respective goals either as “kimono” or as “dress.” In the Reiwa period (2020 -), the paths of the kimono and dress are merging again. Otsuka’s New-Kimono concept is revisited, while Katsura introduces new types of kimono wedding gowns and Western-style dresses using kimono textiles. Japanese women now enjoy wearing these fashionable clothing originated in Japan.

Elizabeth Okeyele-Olatunji, "Effect of project based learning on Achievement pupils in Lekki schools, Lagos state"

Project-based learning is always implemented with the goal of “improving Student achievement and student engagement within the class room . This presentation covers an action research involving 100 pupils in a knitting and crochet class that participated in project-based learning activities. As a handwork teacher, I have noticed children discover creative ways of doing things and come to class ready to experiment. I noticed that pupils who have their interest ignited: 1. Have meaningful experiences thereby promoting meaningful learning; 2. Are motivated to put in the hard work of learning and recalling; Have the ability to start conversations about their learning journey in class and encourage other learners to do same. Project based learning became an interest when

it was explained in details during first semester of my course in my professional diploma classes at meadow hall. This presentation discusses the action research to investigate the effectiveness of project-based learning in performance of pupils in handwork classes by critically examining projects started, skills learnt via project-based learning. Skills applied to real life situations, projects completed as effectiveness can be influenced by factors such as teacher implementation and student engagement.

Melanie Olde, "Woven Life Systems"

What is it like to be at the intersection between the natural and technological? I see plants as living cloth – can we build cloth using human-evolved technology (weaving) and natural life systems? In this practice-as-research, I take growth models from plants such as algae, then process these codes on a loom to exploring the emergence and narrative that develop. Looms are tools and technology evolved with humans to organise systems of strands, connecting in myriad ways to form something new. Plants are systems of organised cells, dividing and branching creating functional entities. The commonalities are individual elements and rules acting cumulatively upon the whole, evolving in emergent behaviour. By consciously asking the loom to connect, process and reflect on these commonalities, I am exploring deeper collaborative processes between human technology and nature. In my presentation, I share ongoing research into plant growth modelling, artificial life systems, emergence, experiments, and artists exploring human/technology/plant relationships. I discuss how I transition plant models to code then overlay them with multilayering weave techniques. Combining these methods with plant-based, metal, and synthetic materials creates variable motion at the warp/weft connections, with unpredictable outcomes. Using weaving as a research medium to explore the relationship, forms emerge hybridised, grown from natural evolution and evolved human technology, residing somewhere in between. As my concept evolves, I want to connect with other artists and researchers, contribute to building a supportive community, while continuing to question what it means to apply natural systems within our constructed environment.

Boiso Owodiong-Idemeko, "Perception and Prospects of Clothing Maintenance As A Sustainable Fashion"

The study focused on the perception of the art of clothing maintenance and its prospects as a sustainable fashion for consumers in Lagos state. 250 respondents were involved. The study adopted descriptive survey design. Two hypotheses were formulated and a thirty-one (31) item questionnaire was the main instrument used to collect data for the study. The statistical tools used were, percentages, mean and Friedman's test. The result revealed that, 200 (80%) perceived ripped clothes bring dismay to the wearer, 198 (79%), perceived ripped clothes needed to be reconstructed, 200 (80%) perceived consumers lack practical ability to repair clothes. 241 (96%) perceived ripped clothes should not just be thrown away, 200 (80%) perceived,

repairing worn out clothing reduce consumption. 240 (82%) answered yes that repairing clothes improves the lifetime sustainability for garment. 232(9%) answered yes that it can be a source of income to the consumer, 250 (100%) answered yes that clothing maintenance is a way of transforming pieces without contributing to a wasteful fast fashion cycle, 235 (94%) answered yes that money can be saved for the consumer. 241 (96%) answered yes that, well maintained clothes influence the consumer's image. In conclusion ripped clothes bring dismay to the consumer and needs to be repaired to bring back confidence to the wearer, be a source of income, thereby impacting less on the environment. In view of this, the following recommendations were made: clothing consumers need to have practical ability, passionate, turn it to income generation and encourage low fashion.

Gizem Öz, "Local Crafts, Local Places: Weaving as a Place-making Activity"

This presentation exhibits a segment of a long-term ethnographic work conducted in Turkey with a group of women who weave in the streets of their village. It explores the relationships between local crafts and place-making through the movements and materialities of this weaving practice. Drawing on Tim Ingold's concept of 'taskscape', which formulates place as an interlacing of movements in a continuous journey shaped by skilled human and non-human actors, the study examines how movements translate into tangible forms within the weaving that extends beyond the production of textiles, encompassing the cultivation of social bonds, a sense of belonging, and the sustenance of community dynamics. While Ingold's use of rhythm underscores the unique character that distinguishes one place from another, the rhythmic movements of weaving—such as the beaters banging, pedals moving, and shuttles sliding—are intertwined with the women's voices as they chat and discuss daily life. These rhythmic movements and sounds travel through nearby houses and call other village women to the loom for this communal activity. Cars changing their routes as the street was not a road anymore but a women's craft workshop, through weaving, moments of sociality and a sense of belonging are breathed into the place. While habitual engagements with crafts can imbue attachments to local environments, they can also exacerbate existing conflicts and exclusions, highlighting the complexities of placemaking. This presentation critically examines how movements and materials intersect in crafting, and how they shape the local sense of place.

Kadi Pajupuu, "MultiWeave: Ambitions and inspirations"

MultiWeave is a textile technique that merges the ancient craft of peg weaving—where the weft is guided between rigid sticks defining the warp threads' positions—and additive manufacturing, where the weft is added using a weft guider following a pre-programmed path around and between temporarily supported warp threads on a horizontal field. Continuous warp threads are arranged in multiple rows as loops held by vertical sticks. As layers of weft rows accumulate, the warp loops are interconnected, and the rigid supports are removed from the material. Initially invented by the presenter,

MultiWeave has been further developed by various artists and students in Estonia, Sweden, and Latvia through art projects and graduation works. Currently, it serves as a research project at Pallas University of Applied Sciences (Pallas UAS). MultiWeave is evolving as both a craft technique and a machine, influenced by a DIY ethos and collaboration among individuals from diverse backgrounds. The presentation showcases works created using this technique by artists and textile students, elucidates technical solutions for automating weft placement, and explores potential applications for these woven materials

Khamal Patterson, "Kite Tales: The Strings That Connect and Cut"

Kites are dismissed as a child's plaything, but their potential lethality demonstrates otherwise. The New York Times reported in 2018 that disaffected adults in Gaza experimented with kites as incendiary devices, incidentally igniting both farmland and a conflict that decimated a months-long peaceful protest. During the ongoing Israel-Hamas War, Gaza's youth fly and sell kites to create healthy semblances of normalcy and entrepreneurship, according to Al Jazeera. Kites are also cathartic constructs for examining conflict's impact on human identity. Doctor Janusz Korczak sheltered Warsaw's Jewish orphans during the Holocaust. Dr. Korczak said, "Just as the sea gives a child a toy - a boat - so the wind has to give him a kite." One interpretation of his quote is that society must help upcoming generations find their potential, even during conflict. Last year, I arranged for Ukraine's Deputy General Prosecutor to speak about Russia's brutal war's effect on youth. Conflict restricts civil liberties; nevertheless, kites present youth with a form of freedom. Liverpoolian youth flew kites in solidarity with youth in several Ukrainian cities last May. This hopeful act was affecting because the flight limits for the Ukrainian children's kites painfully underscored the warzone's realities. This proposal will examine case studies illustrating kites severing connections via violence and strengthening communal threads. Kites repair our relationships to cultural and natural knowledge. The return of an ancient kite fragment may help international relations because few examples survive, and the prospect intrigues me as a lawyer supporting the repatriation of cultural heritage.

Alexandra Peck, "Fungal Fibers, 'Coyote's Braids': Ingenious Indigenous Manufacture of Mycological Textiles in the Pacific Northwest "

This paper examines the use of lichen, moss, and fungi as historical Indigenous textile materials in the Pacific Northwest, where these plant-like materials are not often included in the local Indigenous art historical canon. Emanating from distinct but interconnected tribal nations spanning from Alaska (such as the Tlingit) to British Columbia and Washington (home to dozens of Coast Salish and Interior Salish communities), I weave together a variety of evidence gathered from anthropological case studies, legendary stories, pre-colonial trade routes, and oral histories. This interdisciplinary methodology illustrates how toxic wolf lichen (*Letharia vulpine*, or, "Coyote's braids") was used to dye neon green textiles, how moss was woven to create

clothing and stuff mattresses, and how mycelium (naturally occurring dense fungal mats) acted as a leather-like base for intricately embroidered purses. My academic research is complemented by pieces now housed at museums, revealing that many items have been inaccurately characterized by curators and collectors with limited traditional ecological knowledge of the textile potential of mushrooms, moss, lichen, and algae. In an era where mycological substances are increasingly associated with health benefits and mind-altering effects, I present a refreshingly different scenario: one in which mushrooms and related plant-like kin are valuable cultural tools for Indigenous fiber art amongst First Nations and Native American communities in western Canada and the United States. This contribution highlights the knowledge and creativity of pre-colonial scientific matriarchs, while simultaneously proving that art/science and nature/culture are not at odds with each other, despite popular belief. In addition, my work traces how modern mushroom-based fabrics (such as “Mylium,” founded in 2018 in the Netherlands) have origins in Indigenous textile production, demonstrating that contemporary advances are ancestrally rooted in North American Native ingenuity. My research reimagines Native fiber arts to include unique plants and fungus, a naturally-occurring resource endemic to the Pacific Northwest’s lush and rainy climate. I challenge scholars and practitioners to consider the textile potential of mushrooms, lichen, and moss by presenting Indigenous Northwest Coast examples that are often overlooked or misunderstood. As we set our sights on the future of textile production and fiber arts, I encourage us to consider the past, which unveils a level of Indigenous skill and creativity that is not often recognized within customary academic bounds. Historical Indigenous weavers and mycologists proved to be leap years ahead of European art and science, revealing how prior knowledge informs future trends and “discoveries.”

Lucinda Pelton, "The Material Life of a Jiangyi (Taoist priest vestment): 18th Century to the Present"

This presentation is an in-depth examination of an 18th century Taoist jiangyi from the collection of the Art Institute of Chicago. It will begin with an explanation of how this garment functioned in Taoist practice, including the many spiritual motifs depicted on its surface. The presentation will then discuss the materials and techniques that make up the textile itself: coarse ramie lining, shell of orange-red silk, border of dark blue silk, and edging of white cotton. Its heavy embellishment includes gilded paper, textured silk threads, and threads made of peacock feathers, worked in a variety of techniques such as embroidery and most significantly a form of proto-lacemaking known as needle looping—distinguishing this textile as a stunning example of only a handful of extant jiangyi embellished with this technique. Peeking out from underneath the ornamentation is paper with design sketches and written characters, signs of the process of making this technically masterful garment. Although the materials and techniques are rich and precisely executed, there are signs of age, wear, and intervention that remind us this garment has been modified by human hands repeatedly. The presentation will go on to discuss the ways this textile was altered since it was created and the possibilities of why

the distinct alterations took place. This will touch on ideas of reuse and the recycling of damaged textiles, marketability to a foreign audience, improvement of visual appeal, and structural support in hopes of preservation, as this textile transitioned from ornate spiritual uniform to museum object.

Brielle Pizzala, "Weaving Modernity: Silk Tapestries in the Nanjing Decade"

Industrial silk factories in Hangzhou and Shanghai represent active efforts to modernize and weave together the turbulent Republic of China (1912-1949). The Guomindang government, under Chiang Kai-Shek (1887-1975), acculturated modernity, as demonstrated by the silk industry, to unite China and secure the nation from trans-colonial threats, including economic security. Countless silk reelers, weavers, and businessmen in China, altered traditional sericulture with imported industry and ideologies in order to secure national autonomy. Imported steam reeling and jacquard loom factories became means to secure economic survival and national autonomy during this anxious and extremely political period. How did creating silk tapestries materialize modernity and nationalism? "Geese" or "A Flock in a Thicket" (qun yi zhong cong, 羣一中叢) from Du Jinsheng Factory is my central case study for tapestries from this era. This under studied tapestry demonstrates the tensions between intra-national and inter-national anxieties that permeate efforts of modernization within and around the silk industry. It is a woven reproduction of photographs that naturalistically depict "bird and flower" style imagery. "Geese" exemplifies the international cosmopolitanism of businessmen, as the image is based on an award-winning photograph by the Hungarian photographer Ernő Vadas. By utilizing the briefly iconic image, the Du Jinsheng Factory is demonstrating Chinese participation in global discourse and political alignment with Hungarian irredentism. The weavers alter the image, mirroring the silk industry's adoption and adaptation of Western machinery.

Janet Pollock, "The Stamina of Things: Jean Toury's Nightshirt"

"Stamina. from Latin stamen (Pliny), literally "foundation in weaving, thread of the warp"also threads spun by the Fates." A seasoned forager of forest and flea markets, I have tempered my eye to both the unassuming and the unexpected. I make and study textiles of every stripe. The subject of my presentation, this nightshirt, traveled 5500 miles and 80 years to reach my neck of the woods. Tailor-made and monogrammed, well-worn and deeply stained, it was suddenly dispatched into the world, to be sold "as is". I asked and was given a name, a place and a date. Jean Toury. French Resistance. German concentration camp. 1944. I asked again and received the seller's email address. Not all histories want to be remembered. The story of this nightshirt was a painful one that three generations had tried to forget. But I had a name, a place and the internet. And the more I learned of Jean Toury, the more willing his granddaughter became to share what she knew. And so the fact of this garment extended and elaborated beyond the physical trace of a person to become a remembrance of a life courageously lived. In a studied placement of color, symbol and text, I embroidered the

rediscovered 'vital statistics'—both familial and forensic--of life and death upon this one surviving garment. And the re-figured nightshirt provoked other memories, other histories and other artifacts. The work continues and will perhaps carry the nightshirt back to France.

Nallely Rangel Vázquez, "A city between fibers, threads, textiles and seamstresses: establishments in Mexico City (1900-1910)"

During the Porfirian government, Mexican society experienced a flourishing of the textile industry driven by state policies that encouraged both the rise of the national industry and foreign investment. This process was perceived from the daily life of the capital, through the windows of shirt shops, silk shops, shoe shops, warehouses and, above all, the imposing department store El Palacio de Hierro. The Porfirian female public had the option of replicating designs upon request, in order to follow the trends of the time. One option was stores that offered custom-made clothing for their clientele. In these spaces, manpower was available to carry out the requested designs. Seamstresses, pattern makers, and dressmakers were employed within the warehouses to accomplish this creative task. My research focuses on the female public that walked the streets of Mexico City during the decade of the Porfiriato from 1900 to 1910. Women occupied three socioeconomic sectors: 1. Women of the elites: women in bloom, considering the purchasing power of their husband, as in the case of businessman Francisco Martínez Negrete Alba, inherited a total of \$44,254.88 pesos; 2. Middle class women: working women, store clerks, actresses, artists and workers. The average monthly basic basket corresponded to \$33.89 pesos and the average minimum wage was \$55 pesos; 3. Popular class: domestic workers, marginalized sectors, lower classes.

Kelly Reddy-Best, "Queer and Trans Fashion Brands: An Ethical Balancing Act in Production and Pricing"

In *Queer and Trans Fashion Brands in the 21st Century: An Ethical Balancing Act in Production and Pricing*, I examine the narratives of fashion entrepreneurs who created queer and trans focused fashion brands in the twenty-first century in North America, illuminating their journeys of self-expression, identity formation, and resistance within the fashion industry. I argue these entrepreneurs serve as agents of change, actively challenging heteronormative norms prevalent in the fashion industry. I drew on an intersectional feminist framework, allowing for a nuanced examination of various aspects of the production, distribution, regulation, and consumption of the products and media. In this work, I explore the ethical challenges in queer and trans fashion brands, focusing on production and pricing dilemmas. That is, I delve into the complexities of choosing production locations, balancing support for local communities within global-supply-chain considerations as different parts of the garments, including the textiles, trims, and related materials, are intertwined to form the whole product. Sustainability emerged as a key concern, acknowledging the intricate decision-making processes involved. Brand owners expressed a commitment to environmental justice, navigating

the influence of socioeconomic status on choices. Pricing strategies were examined with sensitivity to accessibility for queer and trans individuals across income levels. The intersectionality of socioeconomic factors prompted a reevaluation of traditional business models, highlighting brand owners' dedication to balancing financial viability with social responsibility. Sustaining businesses is portrayed as a delicate equilibrium between profit and ensuring product accessibility for marginalized communities, challenging conventional notions of success within the capitalist marketplace.

Lesley Roberts, " Building a Movement: Regional Fiber Economies and Ecologies"

Regenerative agriculture disruptor Fibershed embraces and gives voice to the fullness of textile paradigms, economies, societies, ecologies, and skill traditions, seeks to address and rectify the sins and the promises of textile making and textile futures, and promotes healthy, holistic wellbeing. Fibershed is a movement of farmers, fashion activists, and makers growing a new textile economy. Founded in 2012 in a bioregion in Northern California, the community has grown to more than 75 chapters worldwide. Fibershed touts a soil-to-soil paradigm that asks us to consider the entire lifecycle of our textiles. It proposes a climate beneficial, regenerative system whose scope encompasses the history, knowledge, artistry, and social ramifications of our relationship with textiles in every form. Whether we identify as a textile artist, craftsperson, designer, student, producer, collector, or enthusiast, we must radically alter our understanding of where our textiles come from, how they are made, who made them, under what conditions, and where they go when we are "done" with them. To build a livable future we must extend the spaces in which we are critiquing and rewriting textile history, practicing textile-based skills, understanding and exploring material, and confronting textiles' attendant ecological, political, economic, and social impacts.

Theda Sandiford, "Free Your Mind"

Free Your Mind is a social justice textile project facilitated by artist Theda Sandiford. It aims to collect, exhibit, embed, and release personal narratives about microaggressions through a multi-sensory installation. Microaggressions are subtle, often unintentional, everyday interactions or behaviors that convey hostile, derogatory, or negative messages toward historically marginalized groups. These interactions can cause stress, anger, frustration, self-doubt, and feelings of powerlessness and invisibility. The project exposes these interactions to provide a release for viewers. Participants write their experiences of microaggressions on ribbons and tie them onto a net, releasing these stories from their personal narratives. Each new story ribbon evolves the installation, keeping a public record of disempowering interactions that can be exposed and discussed. Participants feel seen and acknowledged while interacting with the work. *Free Your Mind* has already impacted audiences in Bayonne, NJ; Jersey City, NJ; Governors Island, NYC; Butter2 Fair in Indianapolis; and The Standard hotel during Miami Art Week. The project has resonated with diverse audiences at WaNaWari in Seattle, the MAFA Conference, Schweinfurth Arts Center in Auburn NY, Krasl Arts Center in St. Joseph, MI, the Mid Atlantic Fiber Association Conference, Touchstone Center for Crafts in PA and at the Delaware Contemporary. Share a statement about implicit bias or a microaggression you have experienced to release this story from your personal narrative [HERE](#).

Etta Sandry, "Inconclusive Objects: Sample Making as Inquiry-Driven Practice"

Craftspeople, artists, and designers make samples to practice technical skills and to demonstrate results on small scales. It is process work, typically used to learn a new technique or a hidden step on the way to a final product. However, as a cumulative process of research, material probing, and play, sample making is a critical aspect of design and creation. What can a closer study of sampling reveal about creative practice and knowledge production in craft and beyond? This talk discusses craft sample making as a valuable practice of critical thought, inquiry, and experimentation. Through examples of archival samplers and engagement with sampling in contemporary creative practices, I will situate the landscape of material sampling and its study and practice within craft and art fields. I will then discuss my own approach to sample making in my studio-based woven work and contextualize developing thoughts around sampling as an inquiry-driven method. These approaches emerge from the pedagogical role sampling plays in teaching and learning environments and I will draw on experiences as a student, educator, and community practitioner to further discuss the value and potential of sampling practices. In this research, I offer speculative suggestions about sample making as an emancipatory practice of enacting the possibilities found in seemingly fixed systems. This presentation seeks to call critical attention to sample making and create space for practitioners to discuss the role of sample and swatch making in their work.

Karen Selk, "Wild Silk: Repairing and Healing our Planet and Social Fabric"

Wild silk, tasar, muga and eri, is much more than miraculous journey of metamorphosis from caterpillar to silken luxury. Caring for wild silkworms in open jungles is nothing like raising white, cultivated silkworms - it is primal - a whole new perspective of the world of silk. The passage from rearing caterpillars to unravelling cocoons making yarn and weaving cloth that possesses the essence of mother nature, is tightly woven to an ancient living culture in remote forests of central and eastern India. It is a celebration of indigenous, Adivasi people ushering their heritage into the contemporary world while preserving their way of life and spirituality. Crafting wild silk provides sustainable work and a regular income, while protecting the environment, supporting communities, and raising the status of women. Within the beautiful silken strands of tawney, gold and papyrus tones and uneven texture lies a captivating story including a cast of characters with an intimate connection binding artisan and the environment. Be transported through photos and stories collected over thirty years of field research into villages to better appreciate the invisible part of wild silk's charm, the love and dedication involved in each part of the process from soil to cloth.

Nikita Shah, "Fursat: Crafting Community, Rest, and Care Through Textiles"

I spent a decade across textile clusters in India as Head Designer for an influential textile-focused fashion brand before I came to the Fashion Institute of Technology to study fashion design. In India, I learnt over 13 different craft-based techniques of weaving, dyeing,

embroidery, and beading. More importantly I learnt the traditions of it. Among the artisans who work with natural dyes that require time in between processes, a common saying is “*Let it be for today*”. This has come to inform my artistic and community practice “*fursat*” [a South Asian term embodying leisure, reflection, and wisdom]. My presentation details the methodologies of how I have translated these learnings into a fashion brand, artist practice, and community-based learning space for minoritarian people in the New York area in which we learn histories and techniques from the grassroots, creating community, and opening up avenues for healing. Textile traditions of “*letting myself be*”, gave me the medium and space to process childhood trauma and inter-generational healing. I host monthly *fursat* gatherings at my home studio which sees people who are on journeys of healing. Through textile-crafts my co-participants have created story cloths about ideas that are difficult to verbalize like home, gender, oppression, geo-politics and more. These workshops integrate historical, visual, and tactile sample studies with practical learning of crafts such as kalamkari, bandhani, leheriya and embroideries. *Fursat* is conducted with the intention to decolonize academic knowledge and uphold the integrity of oral knowledge transfers inherent in traditional arts, transmitting value and respect for the artisans’ skills.

Anou Singhvi, "Lost & Looted - The Fate Of Bejeweled Textiles And Gemstone Carpets Of India"

I would like to present my family's role in shaping my love for Bejeweled Textiles, my father, P. C. Lunia was a reclusive genius extra-ordinaire, also known as the 'Faberge of the East' he created what no other jeweler would dare put - majestic gemstone chandeliers, fine silver gem studded sculptures and monumental textile art bejeweled with the powerful energy of gemstones He worked with the likes of Harry Winston, Cartier and Adler, jewelry houses known to the whole world. As a visual artist and performer why was I attracted to this luxurious medium, in the timeless genre of Agra Gemstone Carpets that rose into prominence in Mughal India, when the trend in art was to work with everyday objects and create art out of them.?Why does the power of gemstones intrigue me and what role textiles can play when bejeweled with precious gemstones showcasing them into the outside world whereas they are traditionally put in vaults and exposed to the world sparingly? The stories of how these objects d'art were used for royal gift-giving and political purposes and why is the red carpet a bequest of this grand tradition? All of these questions intrigues me and linger within me everyday of my life. I feel sad that there is next to no representation of them in Museums, apart from a Pearl Carpet of Baroda in the National Museum of Qatar, but more importantly why is that so? There is a hole, a missing narrative that can throw light on the socio political realities of olden times. My presentation will explore the captivating world of bejeweled textiles, examining their evolution, cultural significance, while touching upon the ideas of anti-racism, equity, and accessibility. I will delve into evolving techniques of incorporating gemstones into textiles, showcasing constant experimentation, while exploring intertwined narratives of these textiles across cultures. I will speak about collaborative efforts needed to revive this endangered craft, emphasizing importance of community engagement and knowledge sharing. Additionally, I will examine historical narratives of under-acknowledged cultures that significantly contributed to bejeweled

textiles. In this presentation I will also highlight the need to preserve this art form, connecting it to sustainability and cultural heritage. Furthermore, by examining how jewel textiles were used in different societies, we can re-evaluate historical power dynamics and promote a more equitable textile landscape, aligning with the TSA's mission. This presentation will also shed light on the often-overlooked contributions of gem-cutters, embroiderers, and artisans from marginalized groups. It will further explore the diverse materials and techniques, fostering an appreciation for textile artistry and craftsmanship. By delving into these themes, my presentation aims to create a nuanced understanding of bejeweled textiles, their historical significance, and their potential role in promoting inclusivity and appreciation for all forms of textile art.

Astri Snodgrass, "Artist Talk: The Memory of the Fingers"

I will speak about my recent interdisciplinary work in visual art that incorporates handspinning, drawing, and handwriting. I'm interested in how each of these three practices share the term "drafting," to refer to pulling, preparing, planning, and (re)working material. In writing, this term might refer to scrawling the first iteration of ideas on a sheet of paper, suggesting potential for further development. In spinning, drafting refers to the act of pulling apart fibers prior to being spun. When used in a drawing context, drafting implies care, attention, and precision. I'm interested in how all of these uses of "drafting" refer to the potential for change and situate thinking in the hands. I explore the development of muscle memory and embodied cognition as connective threads through my explorations. My work integrates research on the history of handwriting, manual skills traditionally coded as "women's work," and the breadth of contemporary drawing practice. While paper is a material deeply associated with the history of scripts and literacy, I treat it as raw material to be spun into yarn, further extending the relationships between text and textile.

Rajni Srivastava, "Application of Natural Resources and Indigenous Knowledge on Textile Materials: A Sustainable Design Approach"

Traditional Ecological Knowledge (TEK) is indigenous or local knowledge and is the body of knowledge or natural history built up by a group of people through generations of living in close contact with nature, which through trial and error they have developed an understanding of the ecosystem in which they lived. My presentation describes the shifts in Indian traditional fabric consumption and possibilities to recycle in today's fast fashion led markets. Very lately some designers have started developing textile-based products which use age old traditional knowhow and are believed to have therapeutical properties. One such product is a seed pillow specially stitched of old soft muslin/ dhoti to keep the head of newborns round and supple. And many such nature driven potions and solutions which have anti-microbial and therapeutic properties. Such healing textiles along with aspects of upcycling to add value to lost methods and techniques to enhance everyday life is the way I would like to describe how the shifts have slowly

made pace with the everyday strands of human life to create a better and sustainable world.

Emilela Thomas-Adams, "The Art of Care: Repair and Recycling in a Late Medieval Convent"

When we think of the “conservation” of artworks or objects today, we think of contemporary museum practices. However, the care for and conservation of objects was a significant focus of medieval Europeans as well. My presentation aims to assess the role of repair and recycling within the devotionally significant production process of the convent and evaluate how seemingly everyday activities such as repair and reuse relate to medical and spiritual practice. To do so, I expand upon Maurizio Peleggi's brief categorization of “devotional conservation,” in which he proposes that historians should acknowledge the spiritual connotations behind instances of self-conscious preservation of and care for premodern objects in which concern for the wellbeing of artifacts is directly tied to their role as mediators between the earthly and the divine. While Peleggi positions repair as a means of prolonging the physical integrity of sacred objects/sites and thereby maintaining their role as intermediaries with divine powers, I also consider how intentional damage, disassembly, and reconfiguration at the hands of premodern “conservators” could serve a similar spiritual and restorative role. I will focus on twenty extant garments meant to adorn holy statues at Wienhausen Abbey in Germany, with fragments of convent manuscripts carefully worked into their seams and hems as part of the dedicated handiwork of nuns. My talk seeks to rethink the dichotomy between devotional and amuletic, religious and medical, and mundane activity and pious expression by considering the possible thaumaturgic role of the Wienhausen holy dresses.

Tomoko Torimaru, "A Study of “Kurar”: Its historical and cultural significance to the Kingdom of Bahrain"

When contemplating the origin and development of weaving and textiles, one must consider the role of warp twining. My research indicates that textile technology originated with the twisting and interlacing of strands of fiber, producing thin and long practical articles, such as belts, bands, ties, cords, and ribbons. This evolved into a wider cloth and necessitated the invention of a reed. Eventually warp and weft became balanced in contrast to the earlier warp-faced weavings. My current research has focused on “finger-held loop-manipulated warp twining,” an ancient technique for building woven structures, which is still practiced in scattered areas. My field research confirms that the beautiful ribbons decorating the edges of clothing in Western China, Uzbekistan, Turkmenistan and other West Asian areas, as well as the Middle East and Morocco are woven using primitive weaving techniques such as finger-held loop-manipulated warp twining. A variation of this technique known as “Kurar” is still practiced in the Kingdom of Bahrain to decorate the edges of their clothing. I will elaborate on Bahrain's national project to preserve this important part of their national

identity. One cannot study Bahrain's weaving and textile heritage without examining the history, culture, and spiritual practices of its people. Present-day Bahrain is thought to be the once-flourishing ancient civilization of Dilmun (2050 BC - 1700 BC), noted in Mesopotamian texts as a bustling trade center. A comparative study of finger-held loop-manipulated warp twining in Bahrain and neighboring countries offers additional support for this assumption.

Nidia Trejo, "Environmental Legacy: Superfund Sites in the Apparel and Footwear Supply Chain"

Little is known of Superfund sites, long-term clean up sites, affiliated with the apparel and footwear supply chain in the United States. The U.S. Environmental Protection Agency manages the clean up of contaminated sites that pose a significant risk to human health and the environment under the Superfund program. A site can become contaminated if hazardous waste from industrial operations are mismanaged or dumped into the environment, in an uncontrolled manner. In this study, a proposed Superfund site (Mohawk Tannery in Nashua, New Hampshire), an active Superfund site (Ciba-Geigy Corp. in Toms River, New Jersey), and a deleted Superfund site (Martin-Marietta, Sodyeco, Inc. in Charlotte, North Carolina) that operated as part of the apparel and footwear supply chain are evaluated. The results convey some of the historical human health and environmental impacts. Additionally, the results underscore the practical use of publicly-accessible tools, including EPA's Superfund National Priorities List (NPL) Where You Live mapping tool, EPA's Environmental Justice Mapping and Screening tool (EJSCREEN), and a new tool launched under the Biden-Harris Administration's Justice40 initiative, the Climate and Economic Justice Screening tool (CEJST). Resources presented in this study can be incorporated into fashion curriculum at universities, serve to support environmental activism efforts of nonprofit organizations, as well as to support the corporate social responsibility and compliance programs of companies in the supply chain.

Helen Trejo and Angela Becerril, "Solidarity Dividend with US Wool and Community Engagement to Address Socioeconomic Inequities"

As a long-standing natural fiber, wool provides an opportunity for community engagement and reflexive practice. Our process involved sourcing wool from US sheep and wool farms in lower income areas and hands-on textile development, and intersectional reflection. Being at a Hispanic Serving Institution, informed approaches to engage with concepts, such as the "zero-sum paradigm" and "Solidarity Dividend" based on Heather McGhee's NY Times Best Selling book "The Sum of Us." It explores how racism affects intergenerational wealth among minorities. The zero-sum paradigm is the idea that progress is a tradeoff; benefits to some is at an expense for others. The Solidarity Dividend proposes that we can accomplish gains "together across race" rather than individually. Through this project, Apparel students sourced wool materials from several US farms in lower-income areas, hand-spun yarns, and created a collaborative

handwoven textile during the LA County Fair that reached hundreds of community members. Diverse students worked together with a common goal to benefit community members of all backgrounds with yarn spinning and weaving demonstrations. They informed the community about the uses and benefits of wool with a mutual goal of wanting to bring effective change to the apparel industry for everyone. This work is informed by our lived experiences and awareness of contemporary and historical activism (Garment Workers, Black Panthers, Brown Berets Chicanas) to address racial and socio-economic inequities. The concepts discussed are relevant to local minoritized communities, especially with proximity to the Los Angeles apparel industry that brings zero-sum challenges and Solidarity Dividend opportunities.

Ambika Magotra and Vidushi Vashishtha "Revival of Age-Old Traditional Indian Mending Techniques for Preservation and Conservation of Textiles"

Mending, a traditional repair technique in India that has been practiced for generations that make it an integral part of the cultural heritage for preservation and conservation of textiles. Techniques such as Kantha, Patchwork, and Rafu are few of the sustainable practices used for clothing repair. These techniques not only extend the longevity of textiles but also symbolise a rich cultural heritage, integrating artistic expression with practical functionality. These techniques are critical elements in the journey towards sustainable fashion to promote environmental responsibility, creativity, and consumer involvement. This study probes into the historical context of these techniques, highlighting how they have been instrumental in promoting sustainability. The paper will demonstrate how these methods have been applied to both everyday clothing and ceremonial garments to preserve for future generation. The research further discusses the social implications of these practices and how they foster a sense of community and continuity to link past and present. Additionally, the paper argues that these traditional mending techniques, with their dual focus on utility and artistry, offer valuable lessons for modern approaches to sustainable fashion and can be adapted to address current issues of textile waste and the environmental impact of the fashion industry. Through a blend of qualitative analysis and visual documentation, this study illustrates the profound impact of these mending techniques in the realms of cultural preservation and environmental sustainability.

Mercy Wanduara, "Experimentation on Manual Paper Making Using Mango Seed Fibers"

This paper seeks to explore papermaking using the Kenyan mango fibers as the core ingredient. The study focuses on the innovative exploration of utilizing Kenyan mango fibers in papermaking as an alternative raw material. Mango, a tropical fruit cultivated in diverse tropical regions like Kenya, undergoes a maturation cycle of about three years. While the fruit is primarily harvested for consumption or juice extraction, the fibrous seeds are often overlooked as low-value agricultural byproducts. However, these seeds hold inherent potential as a source of biodegradable fibers suitable for applications in

textile materials such as paper. The conventional ingredients of making paper include cellulose (plant based) and waste paper. By supplementing the commonly used wood pulp for paper making with mango fibers a novel approach emerges, offering new avenues for fruit waste reduction. The process involved blending the mango fibers using a kitchen blender, mixing the pulp with waste paper and then setting the ready pulp onto a screen mould and deckle. The wet sheet was then transferred from the mould onto a flat, absorbent surface to dry. After this process the wet sheet was pressed with a flat wooden block covered with cotton cloth to rid of excess moisture and then set to dry for three to six hours. The paper was then cut up to desired sizes for use in packaging bags and envelopes. Different types of mangoes were compared, with observations indicating that naturally grown Kenyan mangoes yield more fibers suitable for paper production than grafted mangoes.

Emily Whitted, "Re-examining the Darning Sampler: Imagined Textile Repair in Early America"

One of the most common stitches utilized to repair fabric in early America was the darning stitch, which involved using thread to mimic the warp and weft of woven fabric. Darning stitches were often part of women's plain sewing education, and practiced through the completion of a darning sampler or more elaborate projects like bedrugs and needlework pictures. But were darning samplers actually practical spaces to learn mending, or were they solely reflective of imagined aesthetics and imagined labor of repair work? "Re-examining the Darning Sampler: Imagined Textile Repair in Early America" scrutinizes darning samplers, broadly defined, as spaces of imagined repair with varying levels of practical application. In addition to archival sources such as diaries and account books, this presentation utilizes material culture such as bedrugs, needlework pictures, darning samplers, and mended textiles from museum collections including those at the Winterthur Museum, Historic Deerfield, and the Connecticut Museum of Culture and History. Comparing the neat, confined squares of darning samplers with mends on clothing and household goods reveals tension between textile repair training and its far less neat application. In addition to more well-known examples like Westtown School samplers, considering surviving bed rugs and bed covers with decorative darning stitches as darning samplers—many of which are themselves mended—shifts conversations about repair education towards complex households of domestic labor. This presentation explores the imagined labor of textile repair that darning samplers often imply, as well as more diverse labor practices embedded in the history of early American mending.

Emma C. Wingfield, "Mapping Interconnected Threads: Contemporary Dioula Handwoven Cloth, Motif Development, and Creativity in Côte d'Ivoire 1970-2023"

Contemporary handwoven textiles are the product of interwoven design processes, cultural influences, and economic dynamics. This study centres weaver creativity as a pluriversal lens to explore these intricate relationships and understand the external forces that drive change in contemporary Indigenous handwoven design. By

collaborating with a group of Indigenous weavers from the village of Waraniéné in Northern Côte d'Ivoire, this study blends ethnographic, oral, material, and archival-based research methods with interdisciplinary approaches. Through a theoretical framework that positions textiles as Archives, this thesis challenges conventional interpretations of commercial cloth woven between 1970 and 2022, highlighting the diverse knowledges, creative improvisations, and contexts that can be utilised to understand the diachronic changes in aesthetic pattern. This study is framed by the concepts of the haptic, rhapsodic, and gestural, which form the basis of a critical practice-based methodology developed specifically for this study, called motif mapping. By systematically documenting the process of motif improvisation, motif mapping sheds light on the dynamic nature of textile design, which is shaped by the re-interpretation and exchange of knowledge among weavers. Acknowledging the intricate interplay between local handwoven industries and global market dynamics, this research provides a platform to explore the challenges encountered by Indigenous craftspeople as they navigate their creative practices within the global marketplace.

Yan Yan, "The embodied moral order of Li brocade: from generation, fragmentation, to continuity"

Li brocade (Lijin, 黎锦), known as textile technique, originating from Austronesia group dating back to the Neolithic age, arrived on Hainan Island with migration of Li ethnic 3000 years ago. In the process of making, using, and learning in everyday life and rituals, Li brocade has been fostering the subjectivity of Li women and Li culture. Since 1980s when Hainan Island becomes special economic zone (1988), international tourism island (2011), and free trade zone (2018), the cultural hegemony on Li brocade comes in "celebrating" it under Chinese national institutions and intellectuals with technological "progress", with Li women and Li culture becoming tools and the morality embodied is destroyed. To recover Li brocade's subjectivity, this research will be conducted as: 1) explore the generation of Li women's embodied moral order in life-long using of object and life-cycle activity with seasonal change, which is formed in the skilled production and respect for the natural materials. 2) identify the disconnection and fragment of it under Chinese' technological progress in institutions and intellectuals. Specifically, how the local craft station's promotion of artificial material, marketing skills, digitalization of patterns, and order of souvenirs disconnect the harmonious relation between human, object, and nature, and break Li women's embodied moral order; 3) Ultimately, I aim to uncover the unconscious self-organized resistance, which is weakly guiding Li brocade the future way of returning to self. Specifically, the embodied moral of repairing fast-fashion clothes with Li brocade technique and home-planting of raw materials.

Hua Yang, "Textile Art Center in Brooklyn, a case study of cosmopolitan small community business and diasporic feminism"

Developed on the presenter's working entry journal as studio intern in TAC (Textile Art Center) , this paper is dedicated to document and analyze the structure of business and the history of a tightly-woven community of Textile Art Center founded in 2009, currently located in Brooklyn. Focusing on diasporic feminism in the cosmopolitan environment, this presentation includes researches in depth related with variable of elements in TAC including relations and developments between textile art and communal living, women's labor and children-friendly working space, postcolonial feminist and transnational consolidation, sustainable community business running, cultural, racial and gender diversity in art space.

Qianwen Yu, "Music in the Loom: Tracing the Transdisciplinary Journey of Weaving and Musical Composition"

Weaving and music are two art forms rich in history, often perceived as unrelated but actually sharing numerous connections and fascinating similarities. In this presentation, I will unveil some historical intersections between music and weaving, highlighting how they have influenced each other over time and the shared terminology found in both weaving and musical composition. By showcasing my own works, which translate musical scores into tangible textiles and reveal the musicality embedded in traditional weaving structures, I aim to demonstrate how textiles can become a medium for musical composition and how music can inspire the design of textile patterns. These examples underscore the fluidity between these two art forms and emphasize the importance of listening to and honoring the natural essence of each medium.

Alexis Zoto, "Lavenz, Valenz, Lavexha, Lavenzka : Woven felted blankets from the Korçë region in Southeastern Albania"

This paper will look at and document colors, patterns and motifs of woven and felted blankets from the Korçë region of southeastern Albania. Very little is published on these textiles. These disappearing and under-appreciated textiles are no longer understood or valued. Examples of these textiles are found in Albania and in Albanian diaspora communities. This textile has had different names in prewar, prewar 'Korçare' dialect and now. I will be drawing from information gathered during interviews with parishioners who volunteered to share their heirlooms and information gathered from examining the textile(s). These heirlooms belong to members of multiple generations and different waves of immigration of the Albanian diaspora in Massachusetts. Specifically, I worked with St. Mary's Albanian Orthodox church parish in Worcester, MA and St. George's Albanian Orthodox Cathedral parish in Boston, MA, as well as, the collection of kilims and blankets belonging to the St. George's Albanian Orthodox cathedral. I will also discuss how these pieces are similar and not similar to the national Albanian collection formerly housed in Tirana at the Akademia e Studimeve Albanologjike.