

ABSTRACTS

FRIDAY 10:20 -12:00 - PANELS

Innovation in industry / BZ 403

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

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

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

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

BIO

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

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

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

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

industry. This paper will focus on how industry and education can develop a more symbiotic relationship that will lead the fashion industry to a sustainable future.

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

The results from 20 BA Fashion Design students at Level 5 (2nd year) were exciting and creative, providing them with an outlet to 'think outside the box'. Methods included embellishing cut off waste pieces into the design of the garment, weaving and knitting waste fabrics to form garments, zero waste pattern cutting, using ethical fabrics, up-cycling and embroidering pieces of waste fabric together to make whole pattern pieces.

Young designers need to be given the opportunity at undergraduate level to experiment with new ways of producing and designing more sustainably.

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

BIO

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

University of Huddersfield

Karen Protheroe, *Designed in London made in Lancashire Women designers for the textile industry, their work and professional status after WWI*

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

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

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

BIO

Dr Keren Protheroe, Archivist, Sanderson.

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

Textile as material place / BZ 103

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

Textiles, through their modes of production, the materials used and invented motifs, are particularly effective producers of histories that entwine place and people, especially site-specific, collectively made textiles. Regular meetings and the ensuing candid conversations encourage close connections between people and the sharing of past histories. In the process of making the work, the intimacy generated by close physical contact with textile materials and tools knots these past histories together; through the act of being made the artefact exercises its agency in forming a new history.

It is the enjoyment of making and the promised sense of achievement acknowledged by the completed work that drives the group to convene and continue making. Yet, once completed, it is all that is in excess of the artefact that remains: the exchange of stories, celebratory events, tensions in the relationships, the faded sensations of handling the work. The artefact exists as a residue of the collective activity, eventually relinquishing its material presence to its representation.

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

Drawing on examples of my own collective textile making projects in France and the UK, this paper will explore the complexity of remembering works made in and for specific places in the absence of the work itself.

BIO

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

Sharon Blakey and Liz Mitchell, *Unfolding*

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

This paper considers a shared sensorial encounter with cloth. As maker-educator and curator-historian, we discuss our recognition of shared sensibility, facilitated by places of heightened material presence—the maker’s workshop and the museum storeroom. Both are places in which we spend long periods of time alone, where we feel ‘at home’. As such, both are places where time seems to slow. And as the urgency of its forward trajectory diminishes, so it appears somehow to ‘spread’, fostering a heightened awareness in which the boundaries between place, body and material temporarily dissolve.

The apparently simple collaborative act of unfolding a piece of fabric within the context of a domestic space effected a powerful bodily response in both of us simultaneously; one that each recognized in the other without verbal exchange. We consider the implications of this encounter, and the kinds of knowledge and understanding it may yield. In the to-and-fro of dialogue, theories of emplacement, flow, resonance and intimacy are explored across the co-authors’ home disciplines of craft and making, material culture and history but are also followed into less familiar territory including biology and neuroscience. We argue for the paying of quiet attention to things easily missed; a listening not only to others and the external world, but also to one’s own minute and multi-sensory responses, through which the most powerful realisations may occur.

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

BIO

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

Liz Mitchell is Lecturer in Art and Design History at Liverpool Hope University and previously worked as a curator at Manchester City Galleries. She is currently conducting PhD research into the Mary Greg Collection at Manchester City Galleries, focusing on histories of collecting, everyday creativity and the material culture of home.

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

Textiles are often imbued with intangible associations to particular places.

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

Tweed cloth was regularly presented as a material manifestation of the untouched Scottish landscape. Its design— colours, patterns and textures – were described in acute relation to the flora and fauna of this geography. This paper will demonstrate how the marketing of Scotch tweed focused heavily on a verifiable Scottish provenance, superiority and authenticity.

Simultaneously, tweed clothing was perceived as quintessentially English, described at times as the nation’s ‘uniform’. Tweed garments were reminiscent of the leisured landscapes enjoyed by the upper classes while partaking in sporting activities on their vast country estates. However, by exploring theories around landscape and national identity, the paper will explore how, in the interwar years, as well as perceived tradition and constancy, the British countryside (and the tweeds worn within it), represented a shift to modernity and changes in society with regards to class and gender.

The centuries held patriotic associations of wool cloth persisted in Britain in this period. This paper will also explore how, with the substantial volume of fleece imported from the colonies, this sentiment extended to symbolise Empire, encompassing Britain's global reach and complicating further the confused geographies and hybrid identities instilled in the cloth.

When exported to markets in areas such as North America, the multiple identities represented by tweed were sometimes condensed and combined to present a powerful brand of Britishness that lingers to this day.

BIO

Connie Karol Burks, Victoria and Albert Museum

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

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

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

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

As the material of yarn is mediated by and consumed through the digital, further creations of place that challenge and reinforce domestic and external geographies may be observed. Combining visual analyses with data drawn from the wider context of these social media platforms, the authors consider the affordances each platform offers for creating digital places for sharing textile making and the ways that such spaces are structured.

BIO

Alison Mayne - Sheffield Hallam University

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

Kate Orton-Johnson - University of Edinburgh

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

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

Annie Shaw, *NEW KNITERIALITY*

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

Constructed textiles are built with consideration to material, process, form and application (in this case architectural application) and therefore another essential consideration is scale.

Knitting combines material, pattern and form simultaneously. Structure is formed by inter-looping open-ended single loops. The resultant fabric has extensibility in all directions. This looped structure means that complex form and spatial volume can be achieved through 360 degrees. Seamless knitted form has inherent strength, as it has no points of weakness.

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

The research moves through kniterations in both digital and physical domains.

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

These digitally generated knitted forms have been re-fabricated by 3D printing. These new textiles reveal new innovative behaviour in material form.

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

BIO

Dr Annie Shaw lives and works in Manchester and is Director of Studies for Design at Manchester School of Art and Design Research Hub Leader for Manchester School of Art Research Centre.

Her research interests are focussed on Knitting, Seamlessness (broadly) and Archi-textiles. Annie is currently researching and making with architect Matt Ault and Textile Designer Mark Beecroft (AKA 'The Knitterati') who are exploring new fabrications for knitted structures at architectural scale.

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

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

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

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

BIO

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

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

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

BIO

Trish Belford

Senior Research Fellow – Ulster University

Belford works collaboratively across architecture, science and fashion, manifesting itself in very different projects, subverting textiles for new uses and diverse audiences: Main practice spans collaboration between Architecture, Science and traditional textile processing methods.

2004 – present: Senior Research Fellow University of Ulster

Co-Director of Tactility Factory Ltd with Professor Ruth Morrow. QUB.Belfast

2017 – AHRC follow on funding to research and collaborate with MYB Textiles

2016 – Heritage Lottery funded project 'The revival of The William Liddell damask plate collection'

2013 – Published 'The Beauty of Experiment' P C Belford and Dr Philip Sykas funded by The Leverhulme Trust.

Ruth Morrow is Professor of Architecture in the School of the Natural and Built Environment, Queen's University

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

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

The histories and politics of hand-knitting and gendered textile craft more broadly) are enduring and vibrant - if often, overlooked. However, amateur hand-knitting has been reportedly undergoing a 'resurgence' of popularity since the early 2000s. Knitting takes place in cafes, community centres, pubs, and on trains – in doing so, re-knitting the urban fabric, re-claiming space and making visible (and challenging assumptions of) what traditionally cast as women's work. Alongside this, geographers are increasingly attentive to the ways in which creativity, embodied practice, and material vibrancy re-shape place, identity and politics – particularly the possibilities of craft, making, mending and repairing (Hawkins, 2015; Price, 2015; Carr and Gibson, 2015).

This paper explores the community, creative mapping project of a knitting group based in Stoke Newington, North London and the production of a miniature model of their local park entitled 'knitting the common'. In doing so, the knitting group reflected on their embodied and emotional experiences of the park, whilst seeking to re-imagine the space through yarn, collaboration, and skill. The paper illustrates the creative process behind the model's production, the vibrancy of material and bodies (human and non-human), and the complex reality of community mapping, representation, place-making and handicraft in super-diverse areas. In doing exploring the possibilities of geographical engagement with textiles, cloth and knitted materials.

References

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

Hawkins, H. (2016) *Creativity*. London: Routledge

BIO

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

FRIDAY 12:15-13:15 FORUMS

MATERIALITY/TRADITIONS. / BZ 403

Patricia Brien, *Collecting unseen textile narratives*

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

The vibrant material traversed the social world of Gloucestershire and beyond. It became the visible symbol of the colonial British Empire, embodied in the Redcoat uniform and was earlier traded as broadcloth with North

America indigenous dealers. While there are visible records of these historical artefacts in museums and collections internationally, this paper will explore the notion of the 'invisible collection' of Others embodied within the textile artefact.

Just as the notion of artefact has been expanded to comprise the immaterial including image, text, poetry, and auditory interactions, so too, this paper introduces an expanded concept of Stroud cloth. It will include the invisible or hidden more-than-human elements embodied within the material. This approach is informed by Feminist Materialist theories and related practice-based research methodologies. Working with archival material, tracing and responding to invisible contributions from the more-than-human world builds on a narrative that expands upon our understanding of human and nonhuman networks. The plant, animal, mineral and human KINdoms present an ecological narrative, one overshadowed by the material artefact yet embodied within it.

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

BIO

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

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

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

Barkcloth was once a feature in every aspect of Ugandan life, as clothing and other uses, from cradle to grave. With European contact and availability of imported cotton cloth in the late 19th century, general use of barkcloth clothing declined, although it continued as a symbol of kingship. However, in recent years there has been a resurgence of interest in barkcloth, and it has made appearances in art exhibitions and on international catwalks as artists and designers explore the cloth's physical properties and ideological symbolism. The collections of National Museums Scotland represent these various phases in the fortunes of this extraordinary material, and include both historic and contemporary pieces.

Having briefly outlined the traditional and symbolic associations of this material, the paper focuses on its use by, and meaning to, three contemporary artists and makers represented in the collections. The work of the Kampala-based artists Sanaa Gateja and Xenson Znja is considered, along with the Ugandan fashion-designer Jose Hendo, who, from her London studio, brings barkcloth to *haute couture*. Their work also engages with the recent 'Barkcloth to the Roots' initiative 'to promote the use of barkcloth globally in the modern world, anchored in the ethos of the sustainable development goals, reminding us to preserve both our heritage and the environment', and with the inclusion by UNESCO of Ugandan barkcloth production on its 'Representative List of the Intangible Cultural Heritage of Humanity'. In their distinctive works they use barkcloth in innovative ways to reference indigenous history, politics and identity, as a dynamic link between past and present.

BIO

Dr Sarah Worden is senior curator of the Sub Saharan African collections at National Museums Scotland and has a research background in African textiles, with doctoral research on the production and use of textiles by the Hausa of Northern Nigeria. Recent projects include research into the Museum's barkcloth collections, engaging with contemporary Ugandan artists and designers to understand the role of barkcloth in Ugandan cultural identity. Sarah is also developing the African collections of printed cloth, with a particular interest in the use of the cloth in political and religious contexts in Malawi, including research and fieldwork. In 2017 Sarah worked on an innovative project with Edinburgh College of Art textile design students in which these printed cloths from the Museum collection were inspiration for their own textile designs.

Shellie Holden, *From the authentic to the synthetic - memory, membrane and mapping*

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

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

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

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

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

Interwoven, they enable a dialectic to take place which will be explored through the presentation.

BIO

Lecturer on the Cert HE Art and Design Foundation course, Holden is responsible for Contextual and Visual Studies, providing lectures, seminars and workshops that consider the role of 'making' in its broadest context. This involves developing and delivering approaches to creative and critical writing, drawing and mark making, designing and making as experimental technical and conceptual processes.

Pathway leader, MA Contemporary Dialogues, Textiles, and Supervisor, Contextual Studies, BA Surface Pattern Design, (sabbatical cover 2015-2016), my responsibilities include Tutorial Supervision, and delivery of the Materials Studies Seminars.

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

Gabrielle Duggan, *Nature of the Soft Beast: Musk Ox, Qiviut, and Environmental context*

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

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

Tradition has much to offer in ways of working with the environment and resources, whether sourcing for necessity or creative expression. Further learning around interactions between musk ox and human populations challenges contemporary perspectives to reconsider aboriginal practices. This is most immediately exemplified by the misnomer 'muskox', which is an inaccurate description of the oomingmak, or 'bearded one'. Researching aboriginal practices around this resource demonstrates more symbiotic models of interaction.

Living and working with the herd required flexibility resulting in a more pluralistic experience of the animals and their landscape. Practicing key elements of animal psychology through non-verbal communication emphasized the need for our own species to restructure domestication methods towards more collaborative cross-species interaction.

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

BIO

Gabrielle Duggan (b. Buffalo, NY) combines techniques of traditional fiber work with disparate materials and contexts to explore physical and social tension.

Building from an education in Fine Arts and Fashion (SUNY Buffalo, FIT) and Fibers and Surface Design (NCSU, Master of Art and Design), Duggan's work has been supported by the NC Arts Council (RAPG), Art on the Atlanta Beltline (GA), Artspace PopUp (NC), and exhibitions at the Southeastern Center for Contemporary Art, Flanders, and Lump (NC), and Garis & Hahn (New York, NY by AH Arts).

- **STORYTELLING with Lesley Raven. BZ 103**

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

Angelina from India; Angora from China; bamboo from Taiwan; barbed wire stolen from a refugee prison in Canada; camel from Mongolia; cashmere from Mongolia; cotton from Bangladesh, Cambodia, Guatemala, Haiti, Honduras, Hungary, Macau, and Taiwan; driftwood from a beach; linen from Argentina; llama from Argentina; merino from Peru; metal of unknown origins; mink from China; mohair from India, and Romania; nylon from China and Taiwan; polyester from Madagascar and Vietnam; spandex from Cambodia and Guatemala; silk from Argentina, Romania, and Taiwan; stoneware from Canada; thistle from Nepal; viscose from Argentina; wool from China, India, Romania and Turkey; yak from Mongolia. This is the list of materials from a weaving I made. I am interested in the relationship of makers versus their product and their ability or lack thereof to travel—their freedom of movement. I explore this idea through textiles. This exploration involves the politics within the medium, but is also an exploration of the medium itself: a material and political investigation.

Migration, movement, and inequality are explored in many pieces. An ongoing performance weaving, a "mobile border", is inspired by the feminist populist revolution of the Kurdish people in Rojava, Northern Syria. A personal story by a seamstress in Mexico was the starting point for my piece I Took Pride in my Work-Transnational Labour, Blacklisted Seamstress. The relationship between refugees and laws affecting them was explored using tsunami debris.

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

BIO

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

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

This paper explores how experience associated with textiles has been the basis for stories about site-specific histories. Oral testimonies unravel textile-related memories to reveal aspects of identity and community. The focus has been on the workers of the bobbinet tulle industry at Perry Street Mill, in Chard, Somerset. This industry has been associated with Chard for two hundred years and Perry Street Mill is the last working mill of its kind. Through an exploration of the bobbinet tulle industry a narrative has unfolded revealing an intricately woven fabric of memory about this particular place. This study examines how traditional methods of research have been used to underpin experiential understandings of a particular place. By using theories from oral history and geography and by employing methods from social science as part of a creative process the practice of making artwork has been expanded through incorporating embodied approaches that use the subjective memories of the workers. Using this 'located narrative process' alters the position usually occupied by an artist in relation to the work they create. The process allows an artist to access the participants' interpretations of place through their subjective memories. Thus, the artwork created is imbued with the participants' narrative interpretations together with the artist's. This paper demonstrates how the themes and concepts that have been identified through organizing and analysing the narrative content of the oral histories were used as points of departure for further interpretation and re-presentation. Through images of the artwork I will show how these diverse methods produce new understandings in response to this alternative way of knowing. By using an interdisciplinary, practice-based process this research has enabled the identification and creative re-presentation of insights about everyday life in relation to a particular place through the production of artwork.

BIO

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

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

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

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

with them and through them, we are able to transform space into place, absence into belonging, distance into proximity.

BIO

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

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

Shetland has become synonymous with certain kinds of knit textiles, which have influenced the development of its landscape, economy and cultural identity. Small in population and situated at the northerly edge of the UK, Shetland's history as a textile production powerhouse gives it outsized appeal to contemporary designers and craft tourists, who are attracted by both the specialised skills of local people and a less tangible sense of Shetland's unique place identity.

Within Shetland itself, the way in which knitting is valued as a skill, a commodity and an activity has undergone major changes within living memory, reflecting not just the 'hedonization' (Maines 2009) of textile craft processes across the developed world, but the transformation of Shetland's economy and 'way of life' (Nicolson 1976; see also Abrams 2005, Turney 2009) since the North Sea oil boom. Local debates following the 2010 removal of knitting tuition from schools (Newington 2014) and 2017 changes to the funding of Shetland Wool Week (Guest 2017) demonstrate that the relationship between textile-making processes and places is more than just a matter of branding, or indeed a simple romantic affirmation of cultural identity.

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

BIO

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

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

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

FRIDAY 14:40 -16:00

- **Panel: Sustainable Communities / BZ 403**

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

Based in Liverpool, Owen Studio is at the heart of the traditional capital of the world cotton trade. Drawing upon past histories and building contemporary associations with cotton as a textile linked to place, has led to a research collaboration with Plexus Cotton Ltd.

Plexus Cotton Ltd. is concerned with the impact of cotton production, consumption and labour. They offer solutions to overproduction and waste and have created a service designed to assist at all levels of the supply-chain: from farmer to retailer where “on the ground” knowledge is key and sustainable economies are created. The collaboration aims to explore via a series of visual outputs, how companies can provide a high-quality personalised service in an industry dominated by the bulk-commodity mentality. Provide quality over quantity, as well as transparency within cotton supply chains. Build sustainability into production and provide a positive force which allows proactivity.

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

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

BIO

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

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

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

These observations have taken place through a pilot investigation using ethnographic and mapping methods to trace clothing interactions within a square mile of East London. Nodes of activity have been found in this location which allow residents and small businesses to make, maintain and re-use clothing. These resources may be a certain person, organisations or events which act as influencers, educators and suppliers within local fashion systems. They tend to be influential but largely unrecognised by economic or governmental measures.

Industry and government tend to focus on technical innovation towards fashion and sustainability, which takes a reductive and globalised approach, whereas this work seeks to acknowledge the importance of people, place and clothing. It seeks to build an integrated, relational analysis of fashion activities by acknowledging how they function in context. This work is taking place in parallel to the Fashion Ecologies project at London College of Fashion.

BIO

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

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

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

BIO

Dr. Pamela Isemikon Cyril-Egware is currently a Senior lecturer in the Department of Fine Arts & Design, University of Port Harcourt and the director of PAMEK Studio & Gallery in Port Harcourt. She served as a visiting scholar to the University of Uyo, Akwa Ibom State, Nigeria in 2015/2016 and concluded with a solo exhibition titled "Waves of Cultural Harmony" and a fashion show titled "Dress Ethics".. Pamela's research interest is in documenting the cultural heritage of the Niger Delta people on textiles for fashionable interiors and garments, especially using the aquatic forms as motifs.

- **NETWORK FORUM with RACHEL KELLY. /BZ 103**
Textile Higher Education at the Boundary.
- **Panel: Interiors and the Body / BZ 303**

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

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

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

BIO

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

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

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

BIO

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

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

Jumpers provide me with textile ground for (re)making, dialogue and activism, and aid social engagement through 'active hope' (Macy & Johnstone, 2012) as part of my AHRC PhD research, *RepairAbility: Repair-Making as Material and Social Action*. My jumpers have agency; *Blue Jumper* (2012 ongoing) is 'subtle symbol' (Portwood-Stacer, 2013) of my politics, *MEND MORE Jumper* (2015) as placard, and *Learning Cardigan* (2014

onwards) is exchange space; and embody narratives as artefacts, auto/biography and process. Where 'the body has been recast as a site of discourse and action' (Coffey, 1999), the body-like forms of my jumpers have been recast as messengers to communicate discourses of repair, sustainability and sharing.

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

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

Learning Cardigan is 'always part of and embodying, visibly or imagined, lived experience' (Prain, 2014). As the outcome of collaborative and/or participative work and direct action (hosting repair workshops), it is a result of my unlearning (Jones, 1991) and record of purposefully shared repair skills and discourse.

Being responsible objects (Van Helvert, 2017), these jumpers are at once in the field and on/around my body, scribing my self, my vulnerability (Behar, 1996), the messiness of being (Hoskins, 1998; Jeffries, 2016), and the unreliability of truth (Porter, 2012). As such, I suggest they are truthful fictions, auto/biography and autography - narrating my story, being its handwriting and its content - constructing, communicating and connecting ideas and people.

BIO

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

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

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