

con
textile
2022

Contemporary
textile art
biennial

Textile Talks Educational Futures

Guimarães, Portugal

Textile Talks Educational Futures

EDITORS

Janis Jefferies and Natacha Antão (ed)

Textile Talks – Educational Futures

PROMOTER

Contextile – Contemporary Textile Art Biennial

COORDINATION

Joaquim Pinheiro

CONSULTING AND CURATORSHIP FOR TEXTILE TALKS | EDUCATIONAL FUTURES

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Contents

Editorial	7
Context	9
Programme	10

Collaborative Textile

Isabel Cabral	12
Svenja Keune	13
· Dominika Krogulska-Czekalska	15
· Isabel Quaresma	16
· Rita Salvado	18

Textile Languages

Natacha Antão	20
Anne Wilson	21
· Cristina Manhente	23
· Jacinta Costa and Carlos Costa	24
· Lala de Dios	28
· Mónica Faria and Joana Cunha	30

Intertextualities

Susana Milão	34
Ibrahim Mahama	36
· Artemis Papageorgiou	41
· Monika Žaltauskaitė Grašienė	43
· Susana Pires and Hugo Ferrão	45

Observations and final remarks

Janis Jefferies	48
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Biographies	51
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Janis Jefferies
Natacha Antão

TEXTILE TALKS | Educational Futures was a key element of CONTEXTILE 2022. During two days, artists, specialists, schools and academies, from the USA, Ghana, Lithuania, Sweden, Poland and Portugal, shared good teaching practices in textile education, artistic perspectives and process strategies. The group discussed specificities and methodologies. The aim was to understand the potential connections between textile and other artistic, social or technological modes of making and living.

The aim of Educational Futures talks was to promote a network and a dialogue between different actors and institutions, with links to territories of textile culture, promoting excellence in textile teaching and exploring its artistic and cultural dimension.

In this meeting we gathered representatives of educational institutions in Portugal, offering, for the first time, an opportunity for teachers and decision makers to get to know each other, share strategies and policies, teaching and learning methodologies. This meeting also aimed, therefore, to create networks that will enhance future initiatives, sharing and collaboration, in order to build a textiles and teaching practice of excellence. For that we had representatives from universities of Bragança, Castelo-Branco, Guimarães, Lisbon, Porto, and also the undergraduate Artistic School Soares dos Reis from Porto.

Sharing pedagogical and methodological specificities of textile in its dynamic with the artistic thinking and doing, ran in parallel, to facilitating research and dissemination of good practices done in this field. The main objectives were to share examples of good practice, pedagogical and methodological specificities of the textile teaching within different learning environments, and to foster the construction of networks between national and international schools, enhancing textile education, in all its diversities and potentialities. We also aimed for a better understanding of what is specific to teaching-learning of textiles; and to understand potential connections between textile and other artistic modes of art making. The success of the meeting, either in terms of attendance, subject discussion or institutional networking, led us to acknowledge that the promotion of textiles talk in education can be a future in Contextile events, and that can encourage good practice, research, and knowledge exchange in this field.

The meeting placed several questions that aimed to provoke and stimulated presentations and discussion:

- Why engage in textile?
- What is your method of teaching?
- How to achieve excellency?
- How to collaborate with others?
- What do your students do when they leave school?
- In what areas do they find employment, work as independent artists or educators, researchers?

During the sessions, and subsequent audience engagement, other subjects and arguments emerged, such as the idea of textile art and textile artists; the possibility of a social engaged work through and with textile language and technologies; and the possibility of a future more attentive and balanced through the reassessment of the past history of textile and its complex narratives.

Throughout Educational Futures talks, textile was and is the common denominator of all the participants in Educational Futures, even if they had distinct viewpoints. The viewpoints ranged from textile as a distinct language, technology, with pedagogical or artistic practice, as embedded knowledge within the structure of thought and action.

The organisational structure of these talks meant that participants were allocated to the 3 three different themes: Collaborative Textile, Textile language and Intertextualities. This enabled intense conversation and debate.

Collaborative Textile revealed the practice of building paths between different disciplines, displaying connections between dispersed textile territories in order to create synergies and develop collaborative practices. This ensured that discussion between different groups (students, teachers, researchers and professionals), and between different disciplinary areas (design, engineering or visual arts, was paramount.

Textile Language gathered agents and educators from pedagogical areas, engaged in teaching, learning and training within a supportive educational environment, whether formally (institutionally) or informally (workshops). This group shared textile as knowledge and poetic language, shaping

this common territory as a place for the symbolic, the functional and the formative, underlining the artistic and poetic possibilities.

Intertextualities drew together the relationship between textile and architecture, in a conception of action and spatial construction, both symbolic and edified, that mirrored the common practice of project-based methodology. Intertwining the objectives and aims of their work with textile softness and flexibility, was a significant aspect of the discussion.

In this volume we hope to share part of these discussions and communications, seeking to disseminate the quality and quantity of work carried out and, simultaneously, to bear witness to the flavour and content that occupied two intensive days of presentations and continuous dialogue. A very big “thank you” to all those who contributed to its success.

Educational Futures were curated by Janis Jefferies (Goldsmiths, University of London, United Kingdom), Monika Žaltauskaitė Grašienė (Vilnius Academy of Arts, Republic of Lithuania), Natacha Antão Moutinho (Minho University, Portugal).

Note: The Talks were all held in English, onsite and streamed online at the Contextile Biennial channel, and also available at

<https://contextile.pt/>

CONTEXTILE 2022

Joaquim Pinheiro
Director

CONTEXTILE received, in 2022 and for the first time, talks about textile education and its artistic and cultural dimension, within the scope of Textile Talks. Exclusively dedicated to Educational Futures, it proposed a programme for sharing, exchanging and discussing textile teaching-learning practices.

During two days, artists, specialists, schools and academies, from the USA, Ghana, Lithuania, Sweden, Poland, Norway and Portugal, shared good teaching practices in learning about textiles, discuss their specificities and methodologies, and understand the potential links between textile and other ways of doing – artistic, social or technological.

The program addressed topics such as textile languages, their relationship with the public space and their collaborative potential, including international guest speakers: Anne Wilson (USA), Ibrahim Mahama (Ghana) and Svenja Keune (Sweden).

Artists and representatives of educational institutions from Poland, Greece and Spain and with the national participation of Soares dos Reis Artistic School, School of Architecture, Art and Design of the University of Minho, Faculty of Fine Arts of the University of Lisbon, Faculty of Fine Arts of the University of Porto, Polytechnic Institute of Bragança, Polytechnic Institute of Castelo Branco and the Wool Museum of the University of Beira Interior, Department of Architecture and Multimedia Gallaecia/Portucalense University, participated in thematic roundtables.

CONTEXTILE is already an international reference and wants to assert itself through its dialogue and contribution to contemporary art, but also to knowledge and know-how. It is particularly important to promote a reflection on the evolution and celebration of 10 years of existence. For CONTEXTILE, it is fundamental to understand what contribution it can increase for the future, regarding education – formal and non-formal – and that other disciplinary relationships are established with the underlying matrix being the affirmation of a Territory of Textile Culture: in a narrative that provokes another in a cyclical way.

In 2022, we took a path of celebration and also of reflective thinking. The concept of this edition, “Re-make”, thickens and introduces another layer to the project, a call of action and act of connecting, having textiles and textile art, (or textiles in art), as inciters and convenors, also capable of provoking change and response in a time that is of now. Now we address these questions: What future can we foresee by reading the present? What questions arise in the different territories of textile culture linked to contemporary textile art and education? What role could a biennial assume when questioning those who work in the field of education?

CONTEXTILE
Contemporary Textile Art Biennial
October, 2022

CONTEXTILE 2022

TEXTILE TALKS | Educational Futures was held at the auditorium of Centro Cultural Vila Flor, in Guimarães, on the 14th and 15th of October 2022. The programme had three working sessions and a Guided visits to Contextile 2022 with members of the International Exhibition Jury and invited speakers.

For each session we had a keynote speaker, followed by a question and answer session and round tables for further engagement on the topics proposed, moderated by an invented guest. Discussion and audience participation followed with a brief commentary at the end of each day.

For the first session, the morning of the 14th, on Collaborative Textile, Isabel Cabral (Minho University) led the moderation, Svenja Keune was invited as the first keynote of the opening session. Dominika Krogulska-Czekalska (Strzeminski Academy of Fine Arts in Łódź), Isabel Quaresma (Faculty of Fine Arts, University of Porto) and Rita Salvado (Wool Museum of the University of Beira Interior) participated in the first roundtable.

For the second session, in the afternoon of the 14th, on Textile Languages, Natacha Antão (Minho University) led the moderation, Anne Wilson was invited as the second keynote for this session. Cristina Manhente (Artistic School Soares dos Reis), Jacinta Costa and Carlos Costa (Polytechnic Institute of Bragança), Lala de Dios (Art historian and Weaver), Mónica Faria and Joana Cunha (Bachelor in Visual Arts, Minho University) participated in the second roundtable.

And for the third session, in the morning of the 15th, on Textile in Public Space, Susana Milão (Universidade Portucalense) led the moderation, the CONTEXTILE 2022 invited artist, Ibrahim Mahama was invited for the third and final keynote. Artemis Papageorgiou (Architect & Media Artist), Monika Žaltauskaitė Grašienė (Kaunas Faculty, Vilnius Academy of Arts), and Susana Pires (Faculty of Fine Arts, University of Lisbon) participated in the third roundtable..

For the final remarks, Janis Jefferies (Emeritus Professor of Visual Arts) offered some key insights and observations at the end of each day.

During the afternoon of the 15th there were held three guided tours:

- To the International Exhibition of Bienal Contextile 2022 exhibition, by Janis Jefferies, Lala de Dios and Orenzio Santi, jury members;
- To the “Emergências”, schools participation by Natacha Antão and Susana Pires, representatives from the educational institutions;
- To the artistic residencies by Cláudia Melo, artistic director of CONTEXTILE.

Collaborative Textile

MODERATOR

Isabel Cabral

SPEAKERS

Svenja Keune

Dominika Krogulska-Czekalska

Isabel Quaresma

Rita Salvado

Collaborative Textile

Technology and Nature, Digital and Analog, Materiality and Experience, Multidisciplinary and Collaboration, these are some of the key topics discussed during the first session of Textile Talks – Educational Futures 2022.

With a focus on education of contemporary textile art, the presentations reflected on current methods and practices in the national and international arena, by sharing examples and discussing textile creation processes and methodological approaches. Two modes can be emphasized. Co-creation and collaboration were often discussed along the session and diverse projects were analysed, including collaborative work of graduate students, researchers and professors. Re-creation was also a subjacent idea, transversal to the discussions, which encompassed perspectives such as creation in a new form, physically and expressively, which can for example change over time, or by means of materials' recycling, as well as methodologically.

The relationship between the context in which we live in and the approaches to teaching and learning is unequivocal and thus, digitalization, coronavirus pandemic and climate emergency were inevitable themes addressed. In the presentations and in the discussions with the participants, different perspectives and experiences were unfolded. Besides influencing the way we work, the context also challenges us with questions regarding 'new and future ways of'. 'New ways of' was a recurrent expression along the session, used for different actions: thinking, learning, teaching, working, engaging, collaborating, participating, exploring, creating.

Looking into the future of textile education and creation, the main ideas and objectives highlighted included: approach sustainable issues, collaborative work and multidisciplinary perspectives. Considering this, new questions can be posed for further reflection. What can be the role of sustainability in the development of textile education programs in the coming years? How to approach the diversity of knowledge and its relevance in the textile field? What disciplines should come into play and how can they be integrated in the textile curriculum? How can collaboration be fostered and developed in the academic environment and what can its impact be in the students professional development?

Inviting Others

Biodesign opens new ways for textile design and production processes, and consequently for textile education. While 10-15 years ago the appreciation of textile design in educational institutions dropped and many programs were at risk of closure, the rise of Biodesign has created a new paradigm that especially influenced the textile design education and research.

Biodesign incorporates the use of living organisms, e.g. fungi, plants, animals, and microorganisms in design processes (Myers, 2012).

This is being done to create alternative materials e.g., mycelium leather (Jones *et al.*, 2021), or to indulge into the fascination of working with living organisms to grow textiles (Zhou *et al.*, 2020), to treat them in particular ways (Beyer, 2019), and to speculate about potential futures of textile manufacturing. Biodesign work takes place in professional labs, but also in design studios, at home, or in other environments e.g., a greenhouse, an old swimming pool, a specific geographical site. Moisy & Pschetz predicted that biodesign will advance towards programming or collaboration (2017) and while both is true, collaboration, ethics, and coexistence are major areas of inquiry.

Especially amongst students and young professionals, working with the living sparks a huge interest and is supported by various networks and initiatives e.g., the Biodesign Challenge (biodesignchallenge.org/), the Biosummit (biosummit.org/), and educational programs (textile-academy.org/).

The integration of these new frontiers in education is almost at the pace at which professional designers and researchers work and challenges the teaching of something that is itself still evolving. Connecting research with education is hence an opportunity. Integrating and exploring my own questions as a researcher working with textiles in relation to plants and arthropods helps me to further develop my methods and theories in preparation and reflection to e.g. workshops. The one-day workshop "Staying with the Trouble" explored Donna Haraway's concept with the same name (Haraway, 2014). We asked ourselves how to expand our capacities of staying with uncomfortable situations that involve animals and developed recipes/protocols that would help us to do so. Instead of

rushing to find a solution to a problem that could be solved by design, we wanted to create more space and time to explore the wisdom that lies in the trouble and open ourselves to results beyond quick fixes and straight forward solutions.

A result to developing the course "Fruitflies do as well have feelings" at the University of Applied Sciences in Hamburg is a range of methods. Sensory exercises aim to widen our perception towards the expressions of life that usually don't have a place in our everyday life and that our brain disregards as information that are not important for survival anymore.

Within the I.N.S.E.C.T. Summercamp 2022 Part 2 and the focus group on perception, these methods were expanded and further developed. The 3-week summercamp was divided into the parts "designing for" and "being with" as to implement a specific approach for each parts that would allow us to further develop to design for insects and to investigate experimental ways of being together with them. While we invited some forms of co-creation in Part 1, Part 2 was entirely based on co-organisation and co-creation, starting with the groups basic needs like food and accommodation and reaching to creating a program and organising activities and workshops.

In my own research I work with epistemological artefacts, textile experiments that explore a certain question or curiosity and while creating a series of expressions also deepening the material, methodological and conceptual understanding. Instead of presenting a result, the artefacts represent a process. Textiles, as flexible and highly versatile technique and materials, can serve as mediators to explore multispecies interactions and different design approaches to engage with the living. Since the textile artefacts in my work explore encounters with arthropods, plants, microorganisms and birds, and are situated in time and relate to their environment, they are called textile events (read further on Design Events in Jönsson, 2014). Textile events help us understand the textile design practice as a way of being-with and staying-with, rather than as a solution-driven practice.



Figure 1: A Nettle Weevil (*Phyllobius pomaceus*) on a woollen crocheted artefact.



Figure 2: A suspended hollow cocoon crocheted with cotton yarn and flax fibres.



Figure 3: A spider visiting a curtain with a striped pattern printed with a biopolymer based on local soil.

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Why engage in textile?

Why engage in textile?

Textile became my natural medium of expression after I graduated from two Textile Design Studios and tried to verify my deepest reflections and needs to create artefacts that will be close to the viewer by its familiar, soft and warm materiality that carry meanings and significance itself and can also be a perfect medium to pass along messages and become powerful statements or useful items.

What is your method of teaching?

My basic teaching method is talk and discussion followed by my lecture, but I also present tools and methods of creation possible to use in our Institute (of course students have proper workshops where they learn all techniques step by step anyways).

Usually I present concepts and often abstract ideas in lecture and share my own interesting findings opening the discussion. I ask general questions/topics that can be developed according to the student's concept of a problem in a specific context. After research and consultations we decide about the direction and method of solving a problem. Afterwards comes prototyping and verification to choose the best project to materialise. I usually work "one on one" but also discuss all stages with other students during group presentations of concepts. We often invite guests from industry or institutions to get their feedback. Depending on the method of realisation of a project the process may be prolonged while optimising to the specific requirements.

The *discussion* is crucial on every stage.

How to achieve excellency?

To achieve excellence in textile one have to get experience in creation, in building simple and more complicated structures and to understand and in consequence experiment with new solutions.

How to collaborate with others?

Collaborating with others, working in teams, even duo, can be the best way to consolidate and by joining forces in working together increase the chance of success and my students have recently proved this. The textile studio is a craft based concept developed by two of my students more and more visible on design, artistic and art and design market stage. Another example is the joyful "szmat skład" – a team of four enthusiastic designers of industrial jacquard textiles cooperating with fairs, corporations and opinion forming people. You can also continue your education in other schools and institutions, just like Zuzanna Wójcik who graduated also from Swedish School of Textiles after MA at my Studio. You can also work as a designer for a bigger company or corporation. These examples are most spectacular and make me extremely proud.

What do your students do when they leave school?

- In what areas do they find employment, work as independent artists or educators, researchers?

They find employment at home departments in fashion industries and corporations that are developing and they are the option students choose for, at least in the beginning and to get fair practice, but they also get jobs at art institutions like Textile Museum, Textile Lab in Tilburg, the Netherlands, as independent artists and designers, educators but also in conservation and journalism.

Constructed Textiles

The Constructed Textiles unit aims to be an introduction to the world of textiles – materials, methods and tools – as another means of artistic expression and technical formalisation. Rehearsing to create models and structures – individual and team works. Researching, organising, planning and projecting. Managing critically different stages of work depending on the desired results. Be able to cooperate in carrying out individual schemes and / or groups. Be able to understand and adapt the materials, methods, tools and processes to the desired results. Rationalise the transverse dimension of the different disciplines of the course.

The unit aims to implement research projects in three-dimensional applications of sustained artistic expression as textiles. This is pursued by paying special attention to the use of relevant processes and issues in contemporary art. Additionally, the critical conditions of the textile process and artistic context are critically raised and applied. Course objectives propose to deepen the knowledge of materials and technologies that involve textiles include three-dimensionally built development and implementation of projects by individual students, in parallel with the deepening of historical knowledge and artistic area. The evolution of disciplines and techniques of artistic production are connected and entwined.

The class of Constructed Textiles is available in the two semesters, and it's likewise open to all elements in our courses. Therefore, we have students from all branches in Fine Arts, whether sculpture or painting or multimedia, and available to students above the second year.

In this class they are learning the basic textiles techniques through short workshops on different topics, such as tapestry, weaving, embroidery, printmaking or dyeing, etc. Simultaneously they should respond to proposals that turn that knowledge or skills into subjects of discussion with conceptual dimension.

So, textiles have been more and more searched by students year after year, as a medium to describe and to communicate the concerns of the contemporary world and contemporary art. "Textiles operate on the threshold of functional and symbolic and as agents against which we invest the routines of our everyday lives." (Bristow, 2012)

This tension between the functional and the symbolic makes textile a theme of material culture, touch, and multidisciplinary. They are the transverse dimension of the different courses we have in our faculty.

The establishment of protocols with partners outside the university, particularly with other educational institutions and recently with an association committed to recovery of ancient and lost procedures, practices and materials promotes a new kind of knowledge anchored in the sensorial experience of lost technologies, where students can do workshops and residencies.

Bristow, M. (2012). *Continuity of Touch – Textile as Silent Witness*. Em J. Hemmings, *The Textile Reader* (pp. 40-51). Londres: Bloomsbury Visual Arts.





Site-Specific Student Intervention in Contextile 2022
Image credits: Isabel Quaresma



Starting from a brief contextualisation in which I will highlight some historical landmarks of the Covilhã wool industry and its relation with technical and higher education in the textile area, I will reflect on the risks of superficiality that I consider the textile culture runs nowadays in Covilhã, despite such a dense and rich historical memory. I will defend the urgency of safeguarding the specialised technical knowledge and the Covilhã know-how in the industrial production of woollen fabrics, in order to promote a sustainable development. I will affirm the importance of valuing a creative textile culture, which historically generates compromises between the copy and the new. I will share pedagogical experiences at the University of Beira Interior developed to affirm the textile identity in higher education in fashion design. I will share collaborative projects to mobilise the academy, and local communities, in the valorization of the textile industrial culture, strongly identity of the region.

Textile Languages

MODERATOR

Natacha Antão

SPEAKERS

Anne Wilson

Cristina Manhente

Jacinta Costa and Carlos Costa

Lala de Dios

Mónica Faria and Joana Cunha

Textile Languages

Can we all understand the same idiom? Is there a common language where we can meet as peers, as companions, as accomplices of knowledge, of doing or of thinking? Discovering what we have in common was the invitation of an afternoon of discussion, questioning and doubts. There was not always consensus or convergence, only harmony and love for teaching, for the textile and for building something new on the fragile fabric that we compose.

It is as if another way of thinking has begun to take shape. A tenuous line that has been tying knots with other lines, promoting encounters and creating other substances, or entities, that were ready to be crafted. A fabric is formed that is still fragile, like a lacing, still with loose ends and defragmented and brittle areas, almost without structure, porous and open. A fabric that needs attention, but full of potential.

The different voices that were heard at the meeting built a polyphony that expands beyond the frame, beyond the academy, sharing a common good. A positive sense, with energy, that critically showed, shared, united and connected the good and the fragile things that are being done in these spaces of teaching and sharing. It risked experimenting with possibilities, interdisciplinary combinations, mixing technology and art, recognizing the potential of each one and of those who do it.

These different voices that were heard brought the desire to continue, to cooperate in the construction of a body that was woven by the textiles and the arts. That embraced other disciplines because it is time to reassess our disciplinary organisation, proposing diluted and porous borders, but participatory in proposing a new ecosystem that recognises the other, collaboration with the other, working with and for the world, sensitive to the natural environment or what is left of it.

Different voices were discovering what they shared in common, in this fragile and local position, but which sought another way of relating to each other, to the sensitive and the sentient. In these situations nothing is lost, and nothing is lost because it is inscribed, intertwined with this possible approach. Nothing is new, and this is not necessary, we just have to recognise that there is another way of connecting.

The future is in the past, in a past that needs to be revisited to find the potential in its shattered and broken existence. We can see it again, look. Do so by embracing what we have today and what we had yesterday. The future is in the present. Because we are redoing and rethinking, rebalancing the fragile balance lost. The future is in the present because it is already being crafted today.

Davis Street Drawing Room

My gratitude to the artists and organisers of Contextile 2022 for creating such an extraordinary exhibition. I was honoured to be part of the concurrent program about Educational Futures and speak about my roles as artist and educator, and pedagogical thinking both in and outside institutional settings. In this brief text, I'll focus on my current project, the Davis Street Drawing Room, which perhaps exemplifies more than any project I've ever undertaken, a true conflation of my art practice and pedagogy.

The Davis Street Drawing Room is an experimental and public facing art project. Textile parts, excavations from years of my art-making, form an archive displayed over multiple horizontal surfaces and walls in my studio (or drawing room) at 1302 Davis Street, Evanston, Illinois. The organisation of lace fragments, linens, worn cloth, and glass bobbins is based on textile properties: rolls, stacks, layers, piles, balls, and cones. This new art project transforms my studio into a site for close observation.

Beginning in early fall 2022, I began hosting small group drawing sessions, inviting artists, writers, and historians to experience the assembled parts. Textiles are a particularly rich subject for slow, close looking. The more you look, the more you see. When magnified, a continuous cloth surface opens to thread lines with physical characteristics of texture and spin direction and structural interlacements, the threads moving up and down, over and across.

Both digital microscopes and hand magnifiers are available in the Drawing Room. Although paper and drawing tools are also provided, participants may choose to respond through computer imaging, photography, or writing. Books relating to textile structure and history are integrated throughout the archive. Introductory presentations consider the history of the original 1887 building and the found textiles displayed, concepts of use within my artwork, and methods to stimulate sustained observation. Prompts include blind contour drawing or descriptive writing, with a focus on edges, wear, textural variance, density, openwork, image and cultural context.

Through consideration of the formal and critical complexities of textile fragments, participants are invited to create a visual or text-based "study" to share as part of a growing

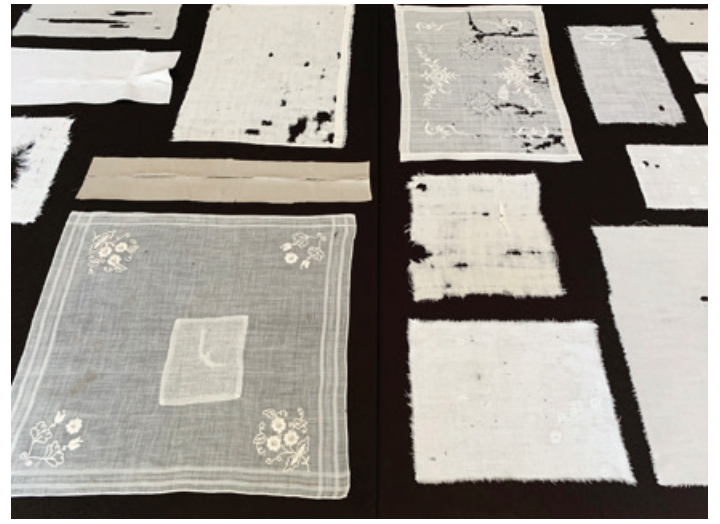
collection within the archive. Evolving concurrently with the use of the space as an active room to draw in, the collection of responses is contained within drawers forming the Participant Archive. In the lineage of art practices that foreground the relationship between artist and audience, these participant studies shape the collective meaning-making at the core of this project.

I want to acknowledge two individuals who have contributed to the formation of the Drawing Room. French American artist and writer, Lily Lloyd Burkhalter, contributed to the early stages of space design, research, and activating the writers component of the project. Mexican-born artist Sofía Fernández Díaz works with me now as the Drawing Room Project Manager.

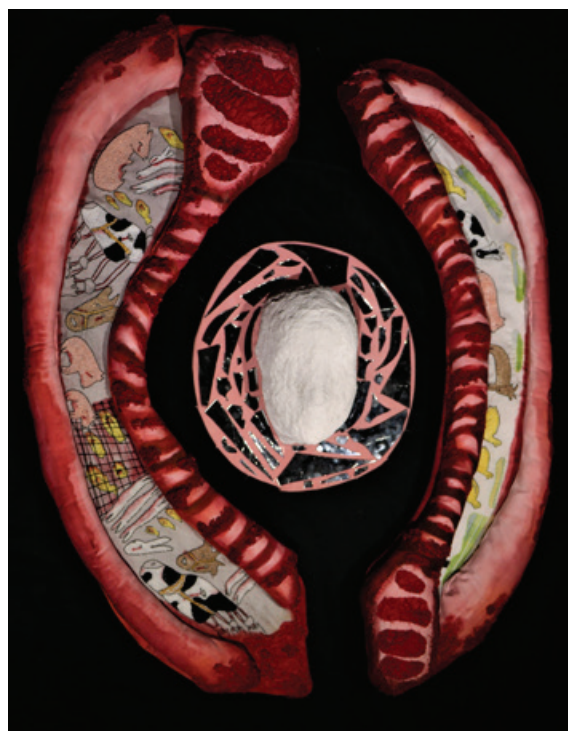
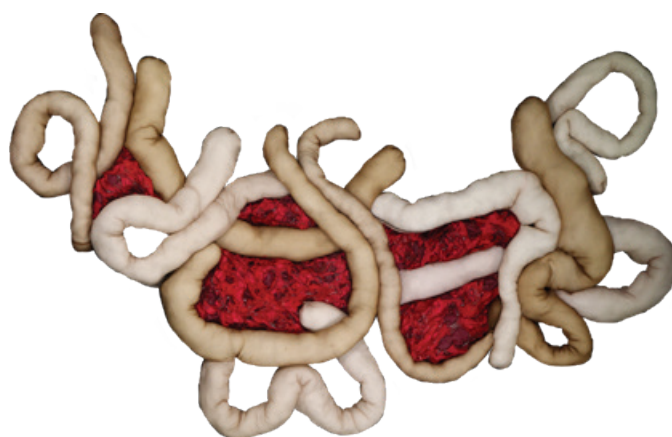
The Davis Street Drawing Room is about invention and critical thinking; about slow looking and complexity; and about textile histories, the everyday, and contemporary art.

Anne Wilson
December 2022





The students of Soares dos Reis Artistic School create visual narratives where textile and art dialogue through their plastic expression. Experimentation and awareness become a vehicle for the transmission of culture in which students idealise, conceive, weave projects and all the artistic objects idealised predominate a conceptual sensibility, aesthetics, colour, technique, texture, articulating with sustainability. The challenges proposed to students, for the realisation of various artistic works, take the form of two / three dimensional objects and mobilise skills developed in the discipline of design and technologies, where they demonstrate technical and artistic knowledge / skills acquired during their training. Each project/object is unique, proposing original artistic expressions from innovative and/or traditional techniques, expressing the individual thought of each one within its theme, social awareness, a reflection on current affairs, are some concepts analysed in the classroom, aiming to turn these young people into adults inserted in today's world.



SUBSTANCE

The visible transference of a substance garment
The body sometimes reveals above all clothing, a composition of signs and conventions in a non-verbal language... a visible transference of ourselves to the others.

Jacinta & Carlos Costa

The Degree in Art and Design of the School of Education in the Polytechnic Institute of Bragança (IPB) in Portugal is already a 40-year reference training over time, developing projects of cultural and artistic scope that involve the continuous participation of students and teachers, endorsing a proximal and continuous interconnection as a strategy of cultural development. These structural actions intersect territorial aspects of Trás-os-Montes region with its natural and ethnographic unique dimension and the sustainable emphasis on inclusion, multicultural values and citizen participation.

The textiles study is available in different formative dimensions and has been an incessant connection structure between cultures and territorial geographies for its universality creating dynamic and interdisciplinary laboratory spaces where different working approaches are connected. Thus, proposing multiple dialogues between Design, Visual Arts and textile culture, the exercises proposed to the students focus on the exploration of textile languages and their symbolic, material and expressive potential where memories (individual and collective identities) are embodied and materialised in inner and outer identity projects. They are also a rescue action in a direct relationship with the territories and their communities, reintroducing the textile culture into design and art practice. The influence of these projects, marked by the ethnography of each territory, leads to a language where the idea of transference, meaning and multiculturalism is expressed.

It should be noted that this training course has regularly received students and teachers from different places of origin. One of the multiple benefits of this encounter is the sensation of discovery itself, which occurs whenever there is cultural sharing through design exercises. The dialogue that is established through the textiles study necessarily transforms the educational process into a space of changeable social construction capable of dealing with difference, allowing an

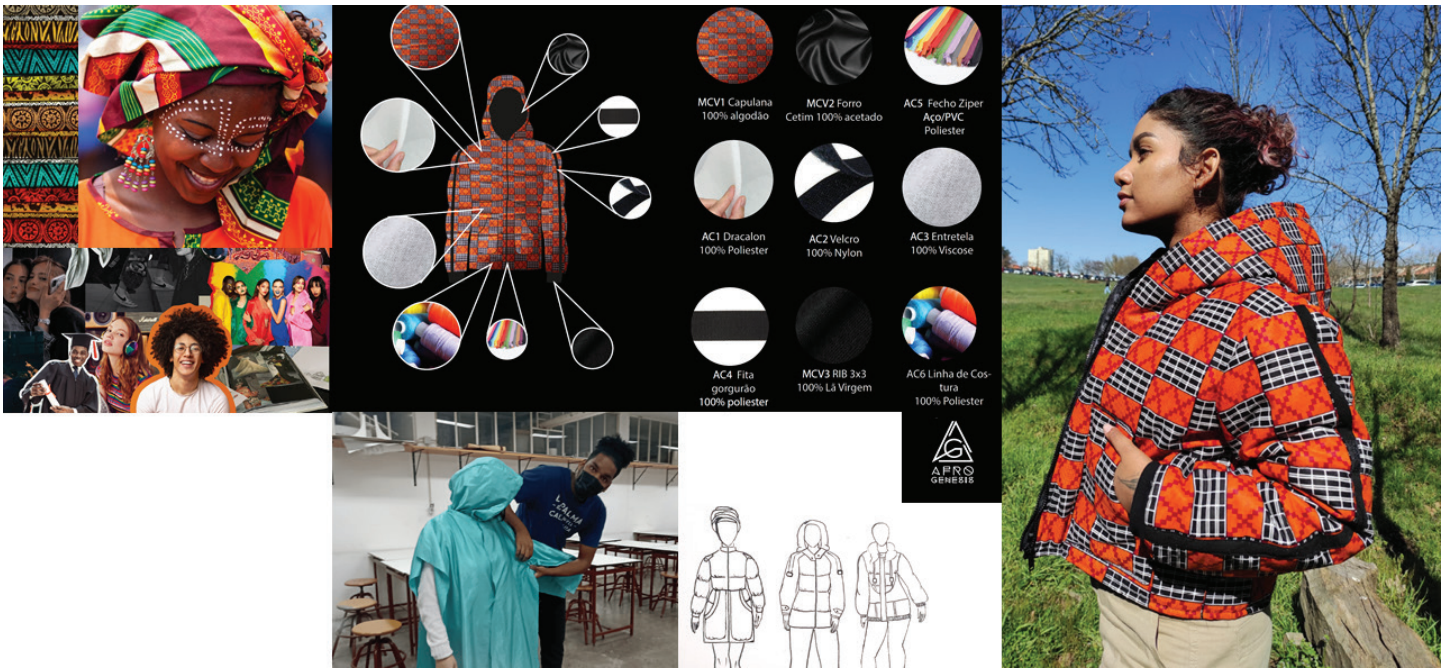
approximation and permeability between cultures. This peer-to-peer assembly has been particularly important, acting in the barrier's transposition and in the integration of multiculturalism in the academic community.

In this way, with specific orientations and differentiating amplitudes, according to the objectives and the articulation with the communities or with the specificities that adjust to the enunciation of the societal challenges that the IPB and the disciplines of Art and Design expose and evoke, we can enumerate the following typologies of projects and research lines that have been worked on:

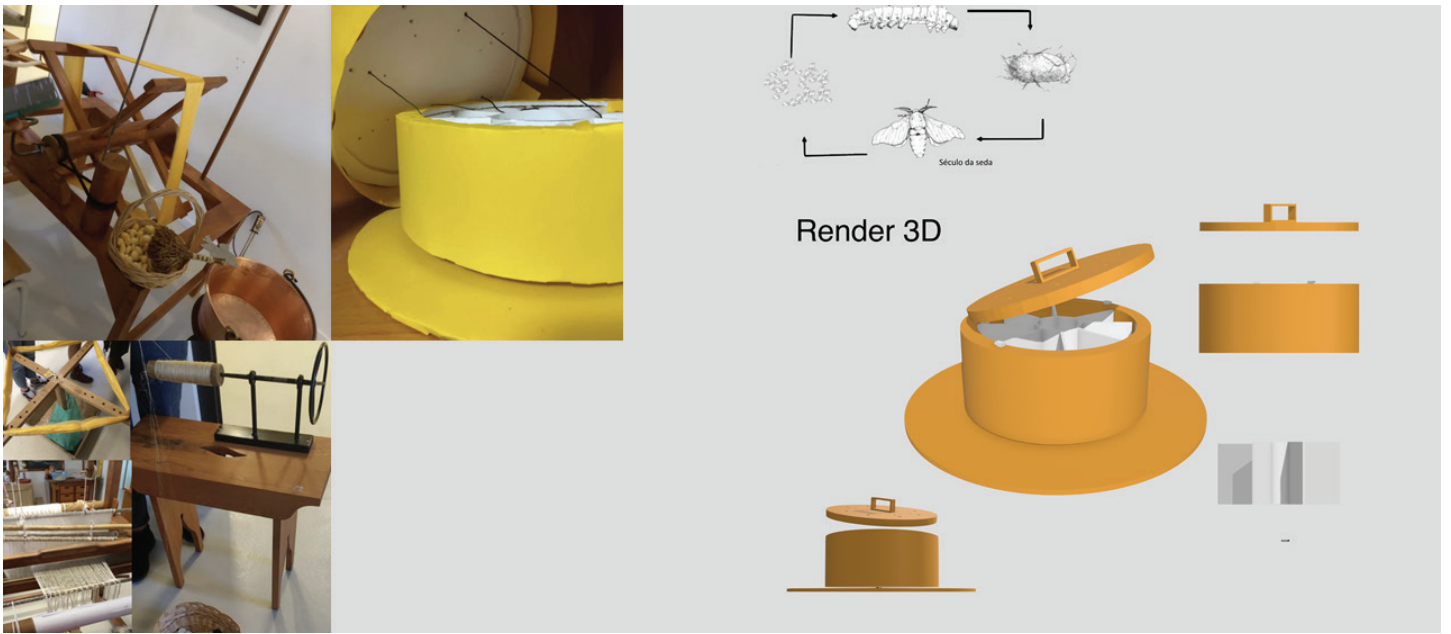
Regarding the methodological processes applied, they distinguish a wide experimentation at the level of materials, productive processes and usability, having as reference the textile material and immaterial heritage. Paths in direct relation with sustainability and contemporary societal challenges are highlighted, enabling the understanding of knowledge and practice areas for the development of adaptability competences to the changing contexts that characterise the present time. The several diversity approaches recognize paths, materials and languages that become real under different types of creation and production, crossing the students' authorial capacity within educational and formative praxis through textile culture.



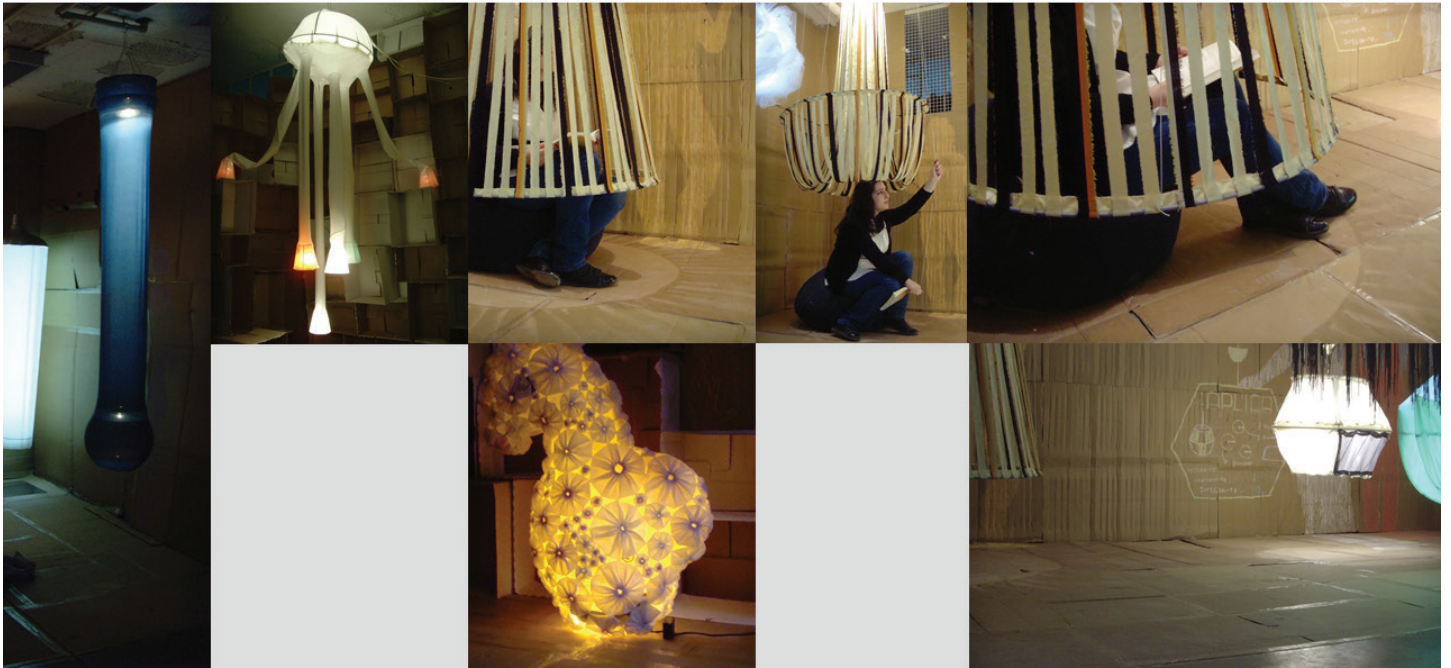
1. Internal ethnographic textile projects – Associating ethnographic components and regional identity, searching for roots extrapolating new contemporaneousness from memory;



2. External ethnographic textile projects – Enhancing synergies and crossing of tribal knowledge, colours, patterns and shapes in a wide and inclusive multicultural;



3. Textile projects of intervention and usability – Focused on improving the artisans and artists living conditions, addressing others needs in the textile process and manufacturing;



4. Textile projects of spatial interrelation – Focused on environments through extrapolation of textiles and their wide application in interior space – atmospheres and light;



5. Intervention textile projects with the IPB internal community – Through solidarity mechanics and active civic participation empowering clothes bank while stimulating circular economy within the institute;



6. Textile projects of external articulation with the community – Strengthening the support to families in need, looking for inclusion mechanisms and solidarity support with the city of Bragança.

My professional practice as a weaver and teacher spans over more than 40 years. From the 80's I have been teaching handweaving, dyeing and spinning techniques in my private studio near Madrid.

In the 80's textile crafts were hugely popular and most of my students were women. Housewives came in the morning, those with a professional career or a job in the afternoon. During the last 20 years the profile has changed. There are still mostly women but they are also younger and with a training background / work in creative professions be it illustrators, graphic designers, fashion designers, architects, or Fine Art graduates. This would suggest there is a gap in formal training in textiles in Spain.

I have also taught in remote rural areas in projects aimed to empower women by providing them with a job in the textile crafts field. Also in cooperation for development projects in African and Iberoamerican countries.

And last but not least during many years as an active member of the European Textile Network I have been lucky enough to visit the Textile Departments in many European universities and schools. It would be fair to say that my experience in teaching has been a kind of melting pot.

I do not much like conclusions. They are never final, they evolve because life and societies do but...

I consider essential students to know what it means to be a professional textile practice as a maker/designer/artist. To that end they must receive updated information about textile events, magazines, professional associations and choices open to them.

Contemporary practice landmark today is creativity. The kind of creativity coming from a sound knowledge of material and technique. Learning by doing, Bauhaus, Black Mountain College.

Education must be hybrid and interdisciplinary. Artists and designers need to work together with engineers, scientists... Education must prepare students for this new world.



—
Tag words: open mind, lateral thinking, collaboration among disciplines.



Muestra realizada con plástico de bolsas de supermercado
Hilado y tejido por Rocío Sancho



A look into the experience between the School of Architecture Art and Design and the School of Engineering

The Degree in Visual Arts at the School of Architecture, Art and Design of the University of Minho is in its infancy, as it only started in 2018. At its genesis was the idea to create something unique, anchored in the territory – Guimarães – It made perfect sense to create a partnership with the School of Engineering, articulating a relationship with the industries of textiles and of polymers. Guimarães is a city that exudes its history, cultural, geographical and social heritage, particularly in the field of textiles and industry. What we intend to share is the complete compendium of these fields and disciplines. this universe.

To understand a little about the genesis of the course, it is necessary to return to the inauguration of it is necessary to mention that it was in this universe, that CONTEXTILE in was born in 2012. Contemporary textile art was problematized and out of this challenge, our degree in visual arts, emerged at an opportune moment.

In the second semester of the first year of the course, in 2018/19, we started to work on the Curricular Unit – Technology II, which is taught by three professors – a textile artist, a textile engineer and a polymer engineer. In the following year 2019/20, progress was made with the Curricular Unit – Technology IV shared with the same group of people, in a continuous process, deepening the ideas and subjects started in the previous year and with the aim of participating in the following CONTEXTILE Biennial.

This experience has been enriching year after year. Participation in CONTEXTILE 2020, was a key milestone. The achievement took place in the middle of the pandemic under the thematic title of “Places of memory” [1]. CONTEXTILE enabled us to expand the classroom to the urban and family environment.





The context of the pandemic accentuated this need to expand the classroom to the family environment where each person (teachers and students) experimented in their homes on materials and techniques with which TEXTILE is verbalised and materialised.

Some of the approaches to artisanal dyeing processes that the pandemic brought, such as dyeing with natural dyes, the exploration of pigments for dyeing and eco-printing, have enriched the Curricular programme, along with industrial technologies. This result was so positive for us that it became an idea for us to keep embedded in the Curricular.



Figure 2 – Rafaela Carolina, 2020; Techniques – Natural printing “Eco-Print”.



Figure 3 – Rafaela Carolina, 2020 – Techniques – Natural dyeing; Block printing.

The transdisciplinarity of the course, promoted by the semester coordination, allows us to take advantage of the contents taught in the other Curricular Units, and consequently leads students to explore the technologies taught more deeply.



Figure 4 – Adriana Oliveira.

Left – Techniques – Natural dyeing (saffron); Textile Collages; Sewing; Interception UC Desenho III.

Right – Techniques – Natural dyeing (red berries); Textile Collages; Embroidery.

Figure 1 – Preparing the Contextile2020 project exhibitions.

This year we participated in Contextile 2022 with the collective work "Manta Estórias" because we have already collected some stories that we wanted to tell you [2]. We bring them from here and there, from Azurém ¹, from IDEGUI ², from the street, from friends, family and strangers. All together, one next to the other, "hanging on clotheslines" in the structure of the new house/school.



Figure 5 – Preparing the Contextile2022 project exhibition "Manta Estórias" 2022 – collective work Degree in Visual Arts EADUM.

We invite you to visit our school and share your story, where the Couros river flows, between walls with the historic Teatro Jordão, and an old mechanic garage. A story is recovered where a new sharing space grows, half walls of a school and a neighbourhood. We are just arriving and we promise to stay!

¹ Minho University Campus of Azurém in Guimarães where the main building of the School of Architecture Art and Design and the School of Engineering are located

² IDEGUI – Design Institute of Guimarães – Minho University Campus of Couros

References:

[1] Escola de Arquitetura da Universidade do Minho, Artes Visuais. Lugares de Memória, Interdiscursos de um território têxtil. Catálogo Contextile 2020.

[2] Escola de Arquitetura, Arte e Design, Artes Visuais, Universidade do Minho. Emergências e Educação e Criação Têxtil. Catálogo Contextile 2022.

Inter- textualities

MODERATOR

Susana Milão

SPEAKERS

Ibrahim Mahama

Artemis Papageorgiou

Monika Žaltauskaitė Grašienė

Susana Pires and Hugo Ferrão

Intertextualities – Textile and Architecture

One of the goals of this TALK – Educational Futures - was to understand the potential connections between textiles and other artistic forms of conceiving and creating. In this sense, I bring my perspective and experience as an educator (project area), architect, curator and cultural manager. To this end, I propose crossing the discipline of architecture with themes linked to contemporary textile art, having as a background the conceptual issues of this edition of the biennial.

About the context that frames circumstance and opportunity for a critical synthesis

The invitation to join the panel moderation by the Scientific Committee was, in this case, accompanied by a reflection, in the form of a synthesis conference, on the issues raised by Ibrahim Mahama (Ghana), Artemis Papageorgiou (Greece), Monika Grasiene (Lithuania) and Susana Pires (Portugal). We began with the first two speakers through informal spaces of education, different forms of involvement with the community, spaces of Art and Public Art. In the case of the last two presentations, by Monika (LT) and Susana (PT), we approach aspects more linked to formal education at university level directly linked to textile art.

The proposal presented here for the construction of intertextualities was formed by the implicit identification of common patterns and structure. And as a preliminary issue, to the challenge of disciplinary crossing, between the various areas, we have a common ground: the project.

In a way, we find an allusion of links that synthetically define 3 axes: the textile as a matter; the textile as a means and device for community projects and intervention in public space; textile, space, and construction as part of the pedagogical process.

In architectural design, and in pedagogical contexts, we have three dominant issues: Place, Program and Space. The place is history, memory, and community. It has the scale of the site and of man – public space - in contrast to the scale of the territory. The specificities of the world of textiles lead us to questions of matter, formal plasticity, permanence, and diaphaneity.

In art, these questions are refined and can occur in opposition. Indeed, Monika from Lithuania – Kaunas Academy presented us the problematic in textile art practice of the Professional Dualism and the dilemma of function and anti-function.

Meanwhile Susana Pires from the Fine arts School (Lisbon, Portugal) the ambition that textiles practices integrated in the Tapestry class *create the opportunity of new shapes, new spaces, and new memories for the future. Tapestry and Textiles as an open territory (...) bringing together the symbiosis between tradition and post-globalization.*

Monika also focuses on student's projects concerning the Critical and Ecological Thinking and Site specifics and the issues related with negotiation about the place.

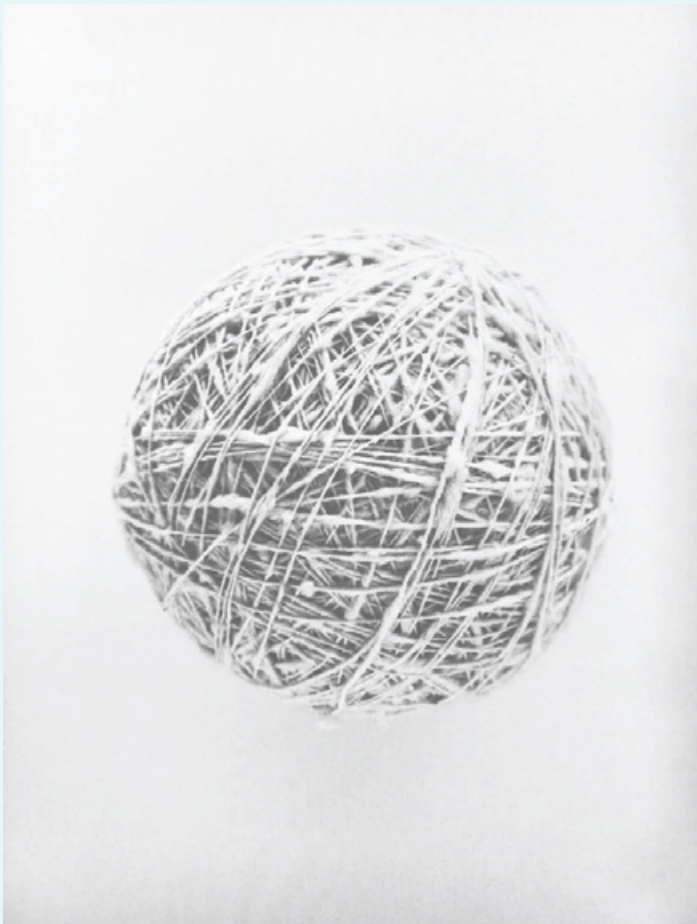
Both projects presented by Artemis Papageorgiou, Weaving Walls and Artist-Community Synergies, use the textile as a process of knowledge sharing.

Ibrahim Mahama, by unravelling his history and path as an artist who collects things and memories, reveals to us his facet of inducing new artistic and pedagogical practices. We find in all his processes of "making" different forms of artistic exploration in a vision of closing and resuming a continuous cycle.

Monika also focuses, nowadays, the main approaches student's projects concerning the Critical and Ecological Thinking and Site specifics and the issues related with negotiation about the place.

Reading between the lines, the subliminal and the (in)visible, the projects "concerns" highlighted two themes, matter, and immateriality, resulting from a transdisciplinary and interconnection perspective. Concluding, the textile induces experiences, bodily perceptions and provokes intertextualities. And in addition to the project, we find another common denominator and cross-cutting theme in the presentations of this table: to work with the community and the place.

By highlighting the design process, and within a cross-disciplinary framework, in relation to different models of education (formal and non-formal), we can certainly foresee the emergence of other intertextualities, new forms of work and expression.



Habitus, Hand spun yarn_Habitus, Newspaper, 2016.
Ann Hamilton and Susan Stewart



Ann Hamilton (ONEEVERYONE), 2012.

Ibrahim Mahama was invited for the opening session, and for the final round table.

The following text is an interpretation of what he spoke about so impressively and movingly.

—
Ibrahim was born in Tamale, Ghana. He continues to live and work there. He was the invited artist for CONTEXTILE 2022, producing 2 projects that resonated strongly with the theme of RE MAKE. Firstly, reusing his trademark hessian sacks that carried perishable goods for export to the West, stitched squares were inserted into the cloth, draped as an outdoor intervention on the mediaeval walls of Guimarães. Each time the sacks are recycled according to place, the history of unequal economic circulation is foregrounded in different sites and public places. Secondly, and in an indoor space in Guimarães, large looms were constructed as an installation to remind visitors of textile work, pieces made in villages as well as in factories that employed local labour but whose profits from their bodies went elsewhere.

Although Ibrahim went to art school in Kumsai in Ghana, economics and politics underpin his thinking and actions. One image shown at the very end of his presentation reveals the commitment to local people, in this instance women, packing and unpacking the hessian sacks that Ibrahim exchanged for new sacks for his subsequent art works. At the time he was an art student, but many of his future themes were present. These can be identified, namely digging up the past to rethink and reposition histories of British colonialism, the objects of their occupations, trains and chairs for example, alongside archival material, like photographs and films. Ibrahim's methods might be akin to performing as a 'live' archaeologist, a time traveller, who bridges the gaps between an artist, community, place and ecology. By expanding the idea of what an artist is, an ecosystem of integrated pedagogical and artistic production is developed. So, from the opening of the 2019 Savannah Centre for Contemporary and Red Clay projects, Ibrahim alongside his many local collaborators, were able to link the village of Tamale with the environment that surrounds the village; sacred forests, the urban city nearby and international spaces. The local becomes international. Through intergenerational conversations, young people use the archaeological museum to make new artefacts, they learn

inside donated aeroplanes converted to classrooms, they access technology, engaging with robotics and handle drones to become skilled young adults. Planes became playgrounds, sacred forests offered stories of the ancestors and spirits.

Ibrahim spoke as a generation born into debt. This he is changing through his own empowerment as well as those that collaborate with him. He uses the condition of debt to examine how the world works, to transform it through research, feeding off the colonial histories and images of the past, to create ownership of culture in the present. Ghostly images of parliament and politics are taken over by plants, living organisms, to bear witness to this change, the greenhouses grow food, cooking is undertaken in the gallery spaces, young artists are promoted, new institutional spaces are occupied by those who carved out the bricks and build the architecture that everyday use. To return to the beginning of the presentation, the looms from Guimarães will be transported to Tamale for new cloth production under the control of those who make the textiles in their own name. Another kind of art school emerges, an integration of art and textile, agriculture and architecture, informal spaces of learning and sharing, reworlding Tamale in its own image.







What kind of moments of knowledge sharing can stem from textile works in the public realm? By exploring the public presence of a public art commission and an online residency, this essay highlights the processes leading up to moments of participation and knowledge sharing as a way to understand textile pedagogies in informal, public settings.

Weaving Walls was a site-specific, textile installation inspired by the local textile histories of Lodz, Poland (2016), commissioned by Convivo Foundation. Taking the form of a second skin for a neoclassical building, it translated patterns found in traditional embroidery into large scale designs on ropes, creating a dialogue between textile crafts and architecture. The public moment dedicated to knowledge sharing took place at the final stage of the making, when passers-by were invited to add their designs at the lower level of the installation, in the course of two days.

On the other hand, the Artist-Community Synergies were part of the Textile Month (Biennale of Western Balkans, 2020), a programme that supported the co-creation of research-based artworks through a one-month online residency, through mindfully matchmaking artists with local textile communities. The public moments took place online, through the weekly diaries shared by artists on the progress of their collaborative work, as well as during the finissage that took place inside a virtual exhibition space, designed by students of the School of Architecture of Ioannina.

Collaboration

Both projects have been the product of a series of partnerships, collaborations and alliances between different actors, without whom it would be impossible to realise. Artists, researchers, academics, cultural organisations, production companies, public authorities, university departments, communities of practice and funding bodies came together in order to contextualise and concretise the projects. By organising in large networks, this assemblage of actors achieved an important audience engagement to begin with.

Research

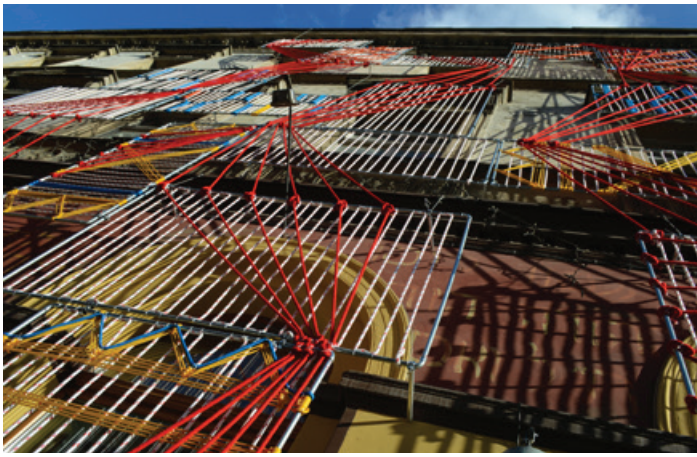
For Weaving Walls significant research took place in Lodz in 2015, one year ahead of the installation for Folk Inspirations Festival. Research visits included the Bjala Fabryka Museum,

the textile laboratory at the Faculty of Material Technologies and Textile Design, the university library and meeting with local textile practitioners. Similarly, the Artist-Community Synergies residency was preceded by research in the balkan area, through open calls for researchers, artists and communities, followed by direct communication with academics, cultural organisations and institutions, such as the BIEN21, in Kranj Slovenia, safeguarding balkan textile traditions. Research was crucial in unveiling local histories and discourses that allowed to carefully contextualise the projects and inform the ways of engaging with communities.

Ontology of Textiles

Textiles are perceived as open-ended structures that can potentially grow in one or another direction. In the case of Weaving Walls, a potential expansion in all directions of a building façade, could make the intervention by passers-by more easy to imagine. In the case of the Artist-Community Synergies, the goal was precisely that; to expose the co-creative process and allow audiences online to become immersed inside an open-ended ‘weaving’. Moreover, textiles can hold together different languages, merging in their surfaces different symbols, structural systems and forms. Therefore, in the case of Weaving Walls, this affordance gave creative freedom to participants.

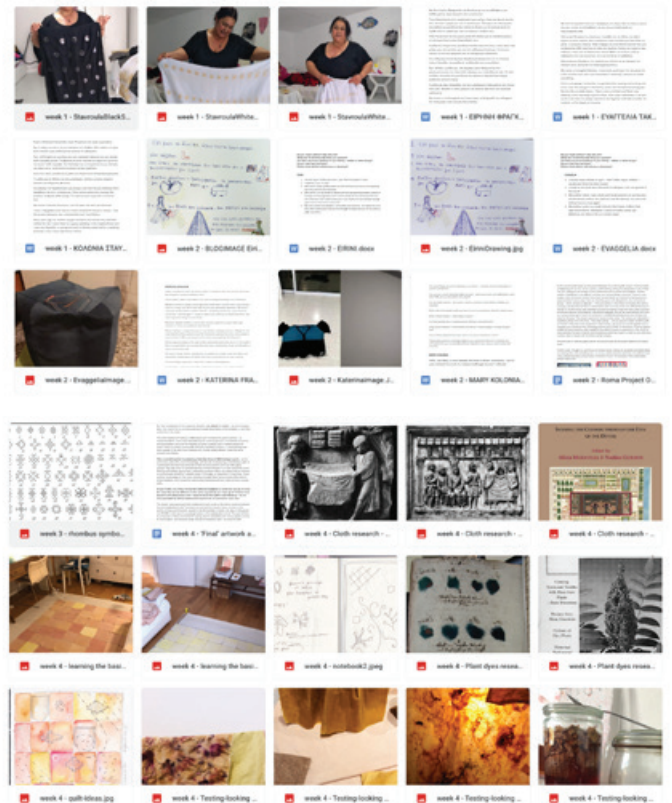
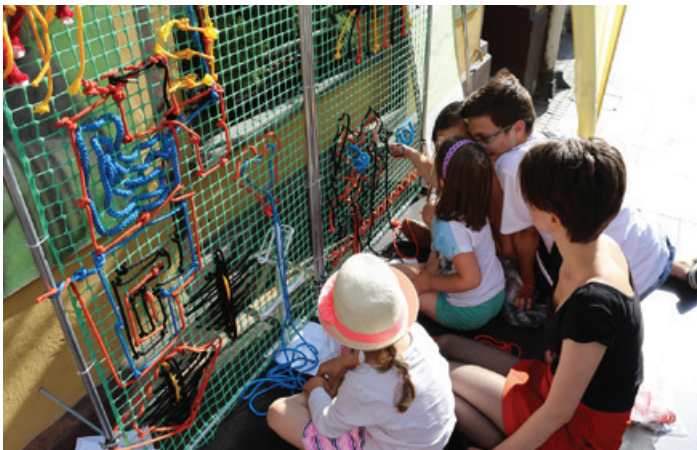
Often, moments of knowledge sharing in the public realm do not come with a recipe. We can organise the framework and yet the moment of engaging in public has a certain amount of unpredictability. In that moment, engaging in public calls upon our personal passion, energy and care; the commitment of everyone involved to create those pockets in space and time and allow more people in.



1



2



3

Photo credits:

- 1 – Weaving Walls, photos by Entropika Lab, 2016.
- 2 – Virtual Exhibition Space screenshot, created during the course “Spatial Representation II”, at the School of Architecture in the University of Ioannina, 2020.
- 3 – Weekly diaries, screenshot of work in progress by Inês Neto dos Santos & Maria Juliana Byck, 2020.

Conceptual Thinking and Making in the Textile Teaching Practises

The fate of textiles is coded in a dual state. Determinate functional and artistic conceptual directions. This I could describe as a term Professional Dualism – a possibility to apply (reflect the rational functional needs) or, *au contraire*, ignore the functionality, while using the soft (textile) powers in the arena of contemporary art. The dilemma of function and anti-function decided the fate of speciality in an undefined field. But on the other hand, it opens very wide opportunities for creative expression and great freedom for personal choices, conceptual and critical thinking.

Textile practices is actual everywhere, what is on focus on: which local niches, research areas, perspective of personal works, what ideas are relevant and which concepts they are based on and which ones they defend, what worldviews and artistic strategies they represent and apply, which technologies do they use from the arsenal of contemporary opportunities, how does the youngest generation of creators still sheltered by academic world interpret and argument the perception of textile. The main topics of my mind emphasise the importance of creative thinking and making methods in textile and case studies of site-specific contexts in using textile media practices in Vilnius Academy of Arts Kaunas Faculty, Textile Art and Media program. (Fig.1)

Critical and Ecological Thinking.

What brings us joy is that the younger generation is concerned about the relationship with the environment and its preservation. Thus, together with these global themes, a respectful and thoughtful relationship with materiality, the search for new materiality and co-authorship with nature itself emerges. All these processes promote the understanding of the creation process, in which the material, the process (technology) and the idea of the work form a common whole, which can no longer be separated and analysed separately. Contemporary textiles become an intermediate field that not only complements, but also dictates processes in the fields of design and art and encourages collaboration with creators from other fields. (Fig.2)

Site specifics of Kaunas. Negotiation about the place.

Cooperation processes are also relevant in the sense of local specificity, because historically Kaunas has long-standing textile traditions, both in industry and textile art (Kaunas Biennale of Textiles 1998-2013, from 2013 until now as Kaunas Contemporary Art Biennale). This complex process and the still developing textile field in Kaunas encourage young creators to look at this field more broadly. Discover connections between textile media and the environment, and develop them in cultural and social fields. Therefore, a broad approach and profile about the significance of textiles is the dominant direction in textile education in our lives. (Fig.3)

Due to its origins as a craft as well as connections and ties with everyday needs, textile becomes an accessible medium, which in the world of globalisation is expressed not only as a form of critique analysing various relevant topics like ecology, sustainability, etc., but also as a strong tool for artistic expression. Based on the fundamental knowledge, we shall change shapes, conditions and states – because when we have knowledge, we are free to choose what and why we are creating. The charming side of this affair is how society understands and accepts these forms of textile expression.

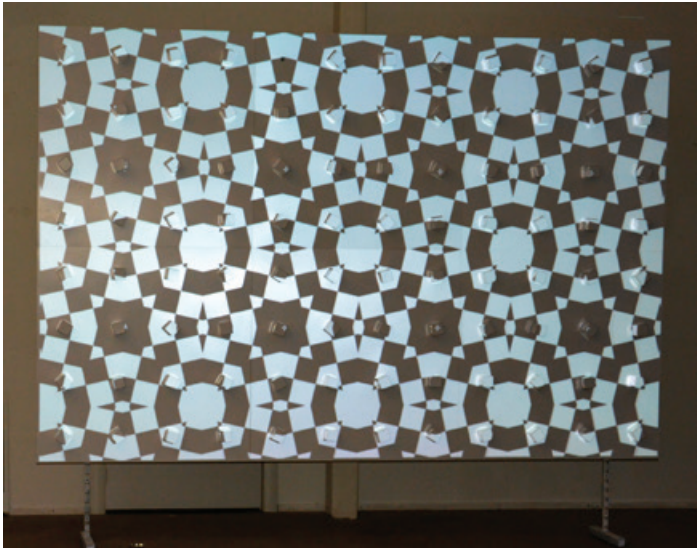
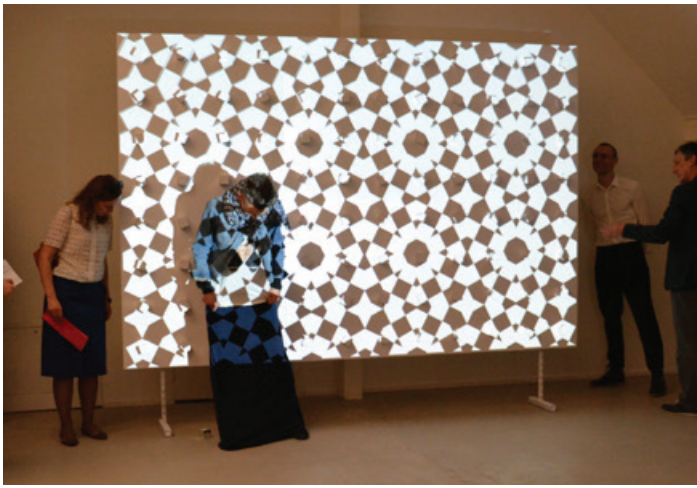


Fig.1. Živilė Labutytė, „Efect“, Master’s degree diploma work, interactive installation, kinetic structure board, video, 2016.



Fig.2. Indrė Spitrytė. Master’s studies research laboratory on the topic of Searching for New Materiality. Bioplastic, tomato peels, 2022.



Fig.3. Kristina Čižiūtė, „17 of March“, Master’s Degree Diploma Work, Classical Tapestry, viscose, cotton, 2018.



Fig.4. Saulė Marmakevičiūtė, „The Station/Stand Up“, Bachelor’s degree diploma work, Project in Kaunas train station, tapestry weaving, digital print on textile, 2018.

Imagetic archive – Tapestry class in Faculty of Fine Arts of the University of Lisbon

The Faculty of Fine Arts of the University of Lisbon (FBAUL 1992) is an artistic teaching Institution that comes out of the Fine Arts Academy, founded in 1836, for training of artists. In FBAUL the Tapestry class appears for the first time in the curriculum in 1957' reform. At that time, Tapestry was taught together with Ceramics, both understood as painting technologies integrated in the study plan of the Painting course. Only in 1983, the Tapestry subject was separated from Ceramics and became part of the list of «Technological Areas», acquiring the status of optional class structured in 3 levels (Initiation; Development and Project).

Over 65 years of teaching, the founding principles of weaving and tapestry have been preserved alongside the pursuit of knowledge, research and innovation. Currently, Tapestry class hold the same designation, continues to integrate the curriculum offer of the Degree in Painting, but also can be attended by students from different courses (Multimedia Art, Sciences of Art and Heritage, Drawing, Communication Design, Product & Interior design, Sculpture, and General Studies).

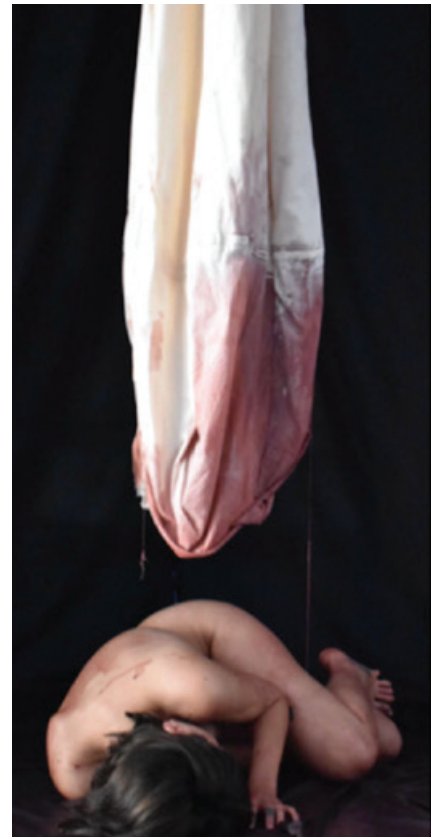
The approach in the course is concerned with aesthetic and technical aspects. We try to find, in the learning of skills, the motivations and determinants of the artistic contemporary culture. Through textiles the students operate through the tactile relationship with materiality. They learn to make, to weave. After some initial exercises, each student develops an individual project. It is intended that students experiment and explore the preparation of materials and the contents, which lead to the creation of new possibilities that can be integrated into their individual artistic solutions, thus renewing approaches within contemporary textile art. Exhibition projects are an integral part of the strategy in order to involve students and teachers in the academic community.

Materiality is linked to its modes of production and use and a multiplicity of levels of analysis (anthropological, historical, political) inscribed in the lived present. Textile is invariably linked to the language of the body and its expression, memory, intimacy and social interaction. As teachers we want our students to find in Tapestry and Textiles an open territory.

In tune with the Contextile challenge for 2022 "Re-Make", the Tapestry class in FBAUL emphasises rethinking practices, where creative thinking is anchored in know-how, bringing together the symbiosis between tradition and post-globalization. We have the ambition that our students find in (and with) textiles new shapes, new spaces and new memories for the future.



Beatriz Sousa Tapestry (Project. Level 3)
Petroleum, 2022
Cotton and recycled fibres, clay on Jute canvas
230 x 250 x 190 cm



Ana Correia (Tapestry Project. Level 2)
Cocoon, 2022
Raw cloth and acrylic paint (Performance Record)



Clarisse Silva (Tapestry Project. Level 2)
Fragments of my being, 2021
Compresses, thread and wood varnish



Catarina Farinha (Project. Level 3)
Persil, 2022
Acrylic wool, burlap and sponge (Punch needle)
70 x 40 x 30 cm

Observations and final remarks

SPEAKER

Janis Jefferies

Observations and final remarks

Textile Talks brought together many different voices and experiences of textile education, some knew one another and some had never met before. This is the context that CONTEXTILE inspires.

No longer pre-determined or fixed, the value of textile as a primary source of knowledge and embodying a complex set of histories and practices, invited a range of speculations about their wider cultural meanings and social interpretation. This has a great deal to do with the direct but complex relationship between textile production, its position within socio-economics, and inevitably political divisions that are drawn in relation to them. Textile, with its histories and connotations of craft, manual labour and class and gender divisions, had become a mirror image of certain communities in the socio-political fabric.

On the other hand and in conjunction with performance art and subsequently participatory, technologically based and socially engaged art practices, textile has been at the forefront of hybrid art work and newly visible as a creative discipline—one closely interwoven with the practices of architecture, industrial design, drawing, and sculpture.

Interdisciplinarity, maintaining the value of mark making and drawing, using many different kinds of materials that were pliant, organic and flexible could be incorporated into other processes like print, weave, paper and felt; producing hybrid forms potent with ideas and stories. 'Textiles no longer adequately encompasses the diversity of attitudes and forms that have ruptured conventional categories' (Jefferies. 2000:14). This position still holds, however risky and precarious. Any predetermined 'common sense' or 'safe ground' assumptions about a practice, so seemingly familiar as cloth, fibre or textile, is undone at the moment of an encounter between the audience and the work.

It is impossible to do justice to the experiences and talks presented over two intensive days. Ongoing conversations, internationally and intergenerationally composed, made for compelling listening, demanding attention and imaginative presentations.

How to make any remarks from 25 pages of notes was a daunting task. Rather, I focused on keywords, phrases or repeated observations.

However, in a moment of revelation, I was taken back to another time and place, to 1968, a year of revolution when young people protested across Europe to remake their future. It was also the year of a landmark exhibition in London at the Institute of Contemporary Arts, called, *When Attitudes Become Form*. Why bring two revolutions together?

Firstly, the desire to make a better world and a better future for all and secondly that out of what appears to be nothing, something emerges. In short, something can be made out of nothing. That is also something I learned in Poland. There appears to be no form except what may be imaged through taking a piece of sisal for a walk, to twist and turn, to fold into a shape. There is always something, never nothing. In other words, there is an act of opening, an act of becoming as your hands and mind work together to form what will become. What emerges then? A thread, an algorithm or a glitch in the fabric, matter becomes materiality, explored in the holes, knots and webs made out of something in one meaning of the expression but also in another, as in 1968, remaking communities, cultures, co operations and conversations. Excavations of thought, the archeology of matter, potential collaborations are always present, perhaps invisible but dig deeper and they will be found. There is always something, never nothing.

Such possibilities are diverse and different across time, fast or slow, across cultures, celebrating difference and diversity. In the time of timing, remaking is reworlding the world, old knowledges rethought as new constructions, new collaborations, new curricular, new formal and non formal institutions and alliances. Ghosts in the machine are laid to rest, those who desire to speak, must.

Intangible histories rise from the ground rethinking rhythm and rhizome horizontally in flows across time, in waves and new configurations. There is no fixed place to rest, only nodes and materialities of code in communication, a constancy of trust, generosity and movement. So many stories to be told. In Europe another revolution arrives, the environment screams back that we should all take care. To craft is to care between people and places, known and unknown, towards a future that is in the present time of our making.

WEAVING – WRITING

FIBER = PRONOUN

WEAVE STRUCTURE = VERB

COLOR = NOUNS & ADJECTIVES

ADDITIONAL COLOR = CONJUNCTION

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Biographies

Biographies

Anne Wilson

is a Chicago-based visual artist who creates sculpture, drawings, performances and video animations that explore themes of time, loss, and private and social rituals. Her artwork embraces conceptual strategies and handwork using everyday materials — table linen, bed sheets, human hair, lace, thread, glass, and wire. Anne Wilson is Professor Emeritus, Fiber and Material Studies School of the Art Institute of Chicago.

Artemis Papageorgiou

is a media artist exploring the convergence of natural and computational systems inside the urban landscape. Her work spans installations, objects and textiles inspired by visions of collective inhabitation and collaborative creation, that combine computational with traditional tools. Artemis grounds her practice on scientific epistemologies that include participatory, hand-crafted, open-source and shared knowledge. Artemis holds a Diploma in Architecture from the Dept. of Architecture, University of Patras (2006) and an MFA in Computational Studio Arts, from Goldsmiths, University of London (2009). She is Associate Curator at the Biennale of Western Balkans and a member of the collective Mouries, a fluid group of women developing works around cohabitation with more-than-human lifeforms and plantlife in the city.

Carlos Casimiro da Costa

is Professor and Coordinator of the Department of Arts & Humanities in the School of Communication, Administration and Tourism (EsACT) of the Polytechnic Institute of Bragança (IPB). He is a member of the Vice-Presidency team of Innovative Formation (IF) since 2018 at the IPB. He was a Visiting Professor at Maputo University in Mozambique, is also a visiting Professor at the Product and Industrial Design Master at the Faculty of engineering + Faculty of Fine-Arts (University of Porto) since 2012. His research interests focus on themes confluent to domestic landscape, sustainable design, social innovation and alternative future scenarios (renewable energies) towards more sustainable models.

Cristina Manhente

attended the Faculty of Fine Arts of Porto (painting) and the Artistic School Soares dos Reis. She is a teacher at this same institution in which she has been teaching textile art for 25 years. She also organises Workshops of textile workshops for children and adults (2017), and participates with her students in several extension activities, such as in 2015 at the Port Wine Museum, and since 2012 she has been responsible for the participation of students from her the Artistic School Soares dos Reis at Emergências, Contextile. She has participated in several exhibitions: in 2016 at the José Rodrigues Foundation; in 2013 at the Faculty of Fine Arts in Porto; in 2012 at Casa Museu Guerra Junqueira and at Fórum da Maia; In 2017 she design the wearable for Opera "Dido e Aeneas", and in 2016 the Scenery for the Play "Teles from the Sea". In 2012 she was honoured First prize in the Oral Health competition

with a textile panel, the work was the cover of the edited book and was exhibited at the dentists' convention at Centro Cultural de Belém.

Dominika Krogulska-Czekalska

has a PhD in Arts, professor of textile design at Strzeminski Academy of Fine Arts in Łódź, Decorative Textile Studio, where she explores the secrets and possibilities of Jacquard structures, involving her students in investigations and the search for unconventional ways of applying this traditional technology. Reflecting on the right to create new artefacts, results in paying more attention to comments on the surrounding reality and uncritical attitude, both as an artist and as a designer. Most are willing to explore the field between disciplines, preferably critical but also restorative. She is currently director of the Textile Institute at the Faculty of Design. She has participated in international exhibitions such as the International Triennial of Tapestry in Łódź (2016, 2019); exhibition "For freedom" (2019); Textile Art of Today (2018-2019); "Departments open/Departments Closed" (co-curator and participant); "The Polish School of Textile Art – Desa Unicum" 2020, 2021; and 2022, 2021 "BIEN Kranj" in Slovenia – solo exhibition – "Soft Woven Voices"; 2022- "Cod_a", solo exhibition, in Skierniewice, Poland; group exhibition "Everything is a story of a certain love", BWA Bydgoszcz, 2022; 2020 "Must Have" award (co-author) for blanket design, during the Lodz Design Festival, together with her graduate student and Most Studio.

Hugo Ferrão

is Associate Professor in Painting at FBAUL. PhD in Fine Arts/ Painting from the Univ. of Lisbon: "Painting as Hypertext of the Visible, Instauration of the Techno-imaginary of the Citor" (2007). Aggregate degree in 5th Group – Painting: "Cyberart, Cyberpunk Imaginary or the Implosion of the Future" (1996). Master in Multimedia Educational Communication by Universidade Aberta: "Cyberspace as Dream Matter, Tribes and Virtual Territories" (1995). Post-Graduation in Sociology of the Sacred and Religious Thought by the Universidade Nova de Lisboa: "Madonna della Vittoria, versus Sacra Conversazione – Visibility and Legibility of Pictorial Discourse" (1992). He has a degree in Plastic Arts-Painting from ESBAL – (1985). He created the disciplines of Ciberarte and the concept of "citor"; founder of the Center for Research in Ciberarte, and CIEBA (Director; Main Invest. of Ciberarte); Presid. C. Scientific (2006-2012); Member of the General Council of the University of Lisbon (2011-2016); (2020-2021). Member of the General Council of the António Arroio Art School (2015-2021). Effective Academic of the National Academy of Fine Arts (2018). President of AAPTA – Association of Plastic Artists and Related Technicians. Researches and publishes in the fields of painting, symbolism, iconography-iconology, tapestry, cyberart, cyberculture and hypertext.

Ibrahim Mahama

lives and works in Accra, Kumasi and Tamale. His work has been represented in several international exhibitions, namely at the 22nd Sydney Biennale (2020), with "NIRIN"; "tomorrow there will be more of Us", at the Stellenbosch Triennale (2020); "Future Genealogies, Tales from the Equatorial Line", at the 6th Lubumbashi Biennial, Democratic Republic of Congo (2019); "Ghost Parliament", The Whitworth, University of Manchester (2019); "Freedom from Ghand", inaugural pavilion of Ghana, 58th Venice Biennale, Venice (2019); "Labor of Many", Norval Foundation, Cape Town (2019); Documenta 14, Athens and Kassel (2017); "All the World's Futures", 56th Venice Biennale, Venice (2015); "Artist's Rooms", K21, Dusseldorf (2015); "Material Effects", The Broad Art Museum, Michigan (2015); "An Age of Our Own Making", Kunsthall Charlottenborg, Copenhagen and Holbak (2016) and "Fracture", Tel Aviv Art Museum, Israel (2016). In March 2019, Ibrahim Mahama started Savannah Center for Contemporary Art (SCCA) in Tamale, Ghana, followed by the opening of Red Clay in nearby Janna Kpeɲɲ in September 2020, comprising exhibition spaces, facilities for research and for artist residencies, both locations represent Mahama's contribution to the development and expansion of the art scene.

Isabel Cabral

is a Postdoctoral Fellow at 2C2T Centre for Textile Science and Technology, University of Minho, Portugal. She has a PhD in Textile Engineering from University of Minho, Portugal with the thesis Dynamic Light Filters: Smart Materials Applied to Textile Design, holds a MSc in Space, Product and Communication Design from Polytechnic University of Catalonia, Spain, and a degree in Industrial Design from Polytechnic Institute of Leiria, Portugal. Previous to her PhD, Cabral was a guest researcher at The Swedish School of Textiles, University of Borås, Sweden.

Her research is based on experimental practices in textile design and engineering, and her main research topics include smart and interactive textiles, textile coloration and surface manipulation through origami techniques. She is particularly interested in how the convergence of textile and technology may promote new means for interaction of people and environment.

Cabral published 1 book in Springer Series in Design and Innovation (2020) and actively disseminates her research in scientific journals and international conferences. She has also exhibited her work in Portugal and internationally, namely: Ikea Museum, Sweden (2017-2018); House of Music, Portugal (2017); Smart Textiles Salon, Belgium (2016); 18th Ubi-Comp/ISWC, USA (2014); ETextile Cuvée, França (2014); MAK Museum of Applied Arts, Austria (2014).

She is also a guest lecturer and co-supervisor of MSc and PhD students at University of Minho and, currently, she is a member of the 2C2T board, within the coordination team of Fibre-based Product Design and a member of the board of the Doctoral Program in Fashion Design – UMinho and UBI.

Isabel Quaresma

is a Visual Artist, researcher and guest lecturer at FBAUP-Faculty of Fine Arts of the University of Porto, teaching the Curricular Unit of Built Textiles since 2017. She has a Master's Degree in Design and Printing Techniques from the Faculty of Fine Arts of the University of Porto and a Degree in Plastic Arts, in the Painting branch, from the same Faculty. She has a Course in Fashion Design from the Professional Training Centre for the Textile Industry – Citex.

She studied in Italy, where she took the Specialization Course in Disegno Tessile – Weaving, in the Fashion Academy of Florence, Italy. She was the invited artist at Contextile 2016. She had the support of the Calouste Gulbenkian Foundation, for her solo exhibition – Imprudent Territories, in that scope. She was selected for Contextile 2014 exhibiting her work in the International Exhibition. She has exhibited individually and in collective projects since 2002, her work is cited in catalogues and publications. She is director of the project Clima.studio, in which she carries out free education programs. She is interested in working in the transdisciplinary field generated by textiles, transforming vanished technologies and cultures into emerging fields through her practice.

Jacinta Costa

professor and Coordinator of the Arts Department of the Higher School of Education (ESE) of the Polytechnic Institute of Bragança (IPB), teaching curricular units in the area of Design. She obtained the Title of Specialist in Design (2010), by the consortium of the Polytechnic Institutes of Bragança, Coimbra and Lisbon. Her research interests include the area of sustainability, namely the design of sustainable products, having collaborated in different research projects in several companies in the design of new products. She has been carrying out and exhibiting regularly since 2000 in partnership with Carlos Costa in product, industrial and communication design projects, installations, sculptures and author pieces, where she explores different materials and techniques in the execution of her works in search of new formal and expressive languages.

Janis Jefferies

is a writer, curator and artist, emeritus professor of visual arts. For 30 years she worked at Goldsmiths, University of London leading textile, art, computing and research programmes. She has published and exhibited internationally since 1980, most recently in 2019. The Enchantment of Cloth (with Prof Barbara Layne), the Central de Diseo, Madrid (August) and 5th International Art and Science Exhibition and Symposium, Tsinghua University and National Museum of China, Beijing. Recent publications include 2020. Jefferies & Weinberg. 'Around the World in 80 Biennials: Curating Lausanne, Hangzhou, Kaunas.' in A Companion to Textile Culture, ed. Jennifer Harris. Wiley Publishers, 2019 'Textile Modernism: Transcultural readings of Maryn Varbanov and abstract weaving from East to East, from Local to Global' in ed. Prof. Dr. Bu Dogramaci (Institut für Kunstgeschichte, LMU München). Textile Modernism for

Bohla Verlag's, German and English and 2019 'Polish Ghosts' in Abakanowicz: Metamorfizm/Metamorphism, ed. Marta Koweska, Centralne Muzeum Włókiennictwa w Łodzi and many reviews for *Textile: Journal of Cloth & Culture*, *Textile History*, *Textile Research and Surface Design USA*, In 2019, Jefferies curated *Breaching Borders*, the National exhibition of Polish Tapestry, City Art Gallery, part of the 16th International Triennial of Tapestry, Lodz, Poland and was the first international curator, Fibre Art Triennial, Hangzhou, China, 2013. She is Co-Chief Editor of the Bloomsbury Encyclopaedia of World Textiles with Dr Vivienne Richmond (due December 2023).

Joana Cunha

is Assistant Professor at the University of Minho – department of Textile Engineering, teaching Textile and Fashion design. PhD in Textile Engineering – branch Design and Marketing from the University of Minho in 2003, she started her teaching career in 1992. She is an integrated researcher at the Textile Science and Technology Center of the University of Minho, where she develops research in the following areas of Textile and Fashion Design: Surface Design; Design Methods; Interfaces between Textile and Fashion Design, Art and Technology; Emotional Design and Co-Design.

Lala de Dios

is an art historian by education and a vocational weaver. She teaches and lectures on textile art, design and crafts both at her country and abroad (Andalusian Centre for Contemporary Art, Seville, 2022; National Museum of Decorative Arts, Madrid, 2021; China Academy of Art in Hangzhou and University of Guangzhou, 2019; Tama Art University in Tokio and Yamagata School of Art&Design, Japan, 2018; Textile Talks Contextile 2020 and 2018, Guimarães, Portugal...). She has curated a number of national and international exhibitions and events (*Fine Tuning*, 2022; *Peninsulares 2022*, 2021 and 2013, Spain and Portugal; *Pushing the Limits*, online, 2020 ongoing; *Loose Ends*, Guimarães, 2014...). Member of the jury of several editions of *Contextile*, *Art al Vent* and the *WTA Biennial* editions in Costa Rica and Colombia. She has worked in cooperation for development projects in Africa and South America, an experience which has greatly enriched her understanding of textile practices in widely different local contexts. Co-founder and current chairwoman of *Asociación para la Creación Textil* (former *Asociación de Creadores Textiles de Madrid*). President of the Spanish National Arts&Crafts Organization. Former president of the European Textile Network ETN from 1997 to 2019 where she now sits at the Advisory Council. Member -among others- of Madrid Designers Association DIMAD and Women in Visual Arts MAV.

Mónica Faria

studied Fine Arts – Sculpture at FBAUP (2005), developed her MA in Visual Arts Education at FPCEUP (2010), FCT scholarship (2012-2016) and completed her PhD in Art Education at FBAUP (2016). She participated in the artistic residence *Peninsulares – Contextile/Estúdio Índigo/Museu Nacional de Artes Decorativas Madrid* (2021). She is currently a Visiting Professor Equivalent to Assistant Professor at the School of Architecture, Art and Design, University of Minho.

Monika Žaltauskaitė Grašienė ŽALTĖ

is an artist and the Associate Professor, Head of Textile Department of Textile Department, Kaunas Faculty, Vilnius Academy of Arts, Lithuania. Program Leader -Textile Art and Media in Vilnius Academy of Arts Kaunas Faculty. Since 2013 she has been a border member of the organisational committee of the Kaunas Biennial. She has curate and managed a number of local, national and international exhibitions and projects. Her focus is on building international relations between students, artists, organisations and cultural operators through interdisciplinary art projects, artist promotion and networking. Her artworks were presented and awarded at solo and group exhibitions worldwide: Estonia, Latvia, Poland, Austria, Lithuania, Finland, Sweden, Great Britain, Sweden, Belgium, France, Ireland, Italy, Germany, Portugal, Ukraine, Georgia, Turkey, Iran, India, Japan, USA etc.

Natacha Antão Moutinho

is a painter, an integrated researcher at Lab2PT (Landscape, Heritage and Territory Laboratory) and an Assistant Professor at the School of Architecture, Art and Design of the University of Minho (UM), Portugal, where she teaches since 2006. Is an associate of APCor – Portuguese Colour Association since 2003; Is editor of *PSIAX*, an active journal since 2002, publishing studies and reflections on drawing and image.

She finished her PhD in 2016, in Fine Arts – Drawing specialty, at FBA Lisbon University, under the subject "Colour in the creative process".

Her most recent interests focus on the research practices through walking, developing research, artistic projects and teaching methodologies. In this context, she is co-organizer of the international project *The Walking Body* (since 2018), and the international meeting *Drifting Bodies, Fluent Spaces* (2020), <https://walk.lab2pt.net/>

Rita Salvado

director of the Museu de Lanifícios da Universidade da Beira Interior (UBI). Assistant Professor at the Department of Textile Science and Technology and researcher at LabCom – Communication and Arts, at UBI. She also coordinates the PhD in Fashion Design at UBI. She develops research in the synergy between Textile Engineering, Design and Industrial Heritage, applied to wearable technology and cultural enhancement. She cooperates with companies in R&D projects and in actions of knowledge transfer. It focuses on the projective dimension of the Museum of Lanifícios' collection, in particular the study of the collection of fabrics and historical threads and the development of products and services, educational and cultural tourism, which are articulated with the promotion of the Wool Route – TRANSLANA.

Susana Milão

has a degree in Architecture from the Faculty of Architecture of the University of Porto and a Master in Rehabilitation of the Built Heritage with the dissertation "The Creative City and the models of urban regeneration" and a PhD from the Faculty of Architecture of the University of Porto with thesis and research linked to the problems of "Places of Exchange". She has experience as a university lecturer since 2000 at the Escola Superior Artística do Porto in the area of Architecture and Cultural Production and in academic and cultural management. Currently she is an integrated professor in the Department of Architecture and Multimedia Gallaecia of Universidade Portucalense.

She is a founding member of IDEIAS EMERGENTES, CRL being currently president of the board and responsible for integrated projects. In 2012, she presented a proposal to the European Capital of Culture Guimarães, and since then she is a member of the board of Contextile Biennale and coordinator of the exhibition projects. She also assumed the curatorship and artistic direction of some artistic projects.

Susana Pires

lives and works in Lisbon. She has a PhD in Fine Arts Painting and is an invited assistant professor of Tapestry at Faculdade de Belas-Artes da Universidade de Lisboa. In a work that presents itself through drawing, sculpture and installation, she assumes the textile as discursive materiality.

She was part of the Jovens Criadores 2003 selections, the Anteciparte 2005 awards and the Contextile2016 biennial. She has exhibited regularly since 2003 and has her work represented in several public and private collections. In 2017 she was curator of the exhibition "O Ponto e o Píxel" that integrates the CTTs collection in the permanent exhibition Museu da Tapeçaria de Portalegre – Guy Fino and in 2021 she integrated the organisation of the meeting "Ponto – Textile Art in Perspective", in Arraiolos.

Svenja Keune

is a postdoctoral researcher at the Swedish School of Textiles, University of Borås, in Sweden and at the Centre for Information Technology and Architecture (CITA) at the Royal Danish Academy in Copenhagen. During her PhD project "On Textile Farming" within the MSCA ArcInTexETN she turned towards seeds as a potential biological alternative, and as a dynamic material for textile design. In order to explore alternative ways of living that the textile plant hybrids might propose, Svenja built and moved into a Tiny House on Wheels to live together with the research experiments. Svenja is currently working on 'Designing and Living with Organisms (DLO)', a 3 year project funded by an international postdoc grant from the Swedish Research Council. To create community and discourse around multispecies design perspectives, approaches, and projects, she co-organised and co-created the I.N.S.E.C.T. Summercamp.

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