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The Sleeping Bag Project

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THE SUBVERSIVE STITCH REVISITED:



THE POLITICS OF CLOTH

29-30 November 2013, V & A, London

THE SUBVERSIVE STITCH REVISITED: THE POLITICS OF CLOTH

Friday 29 - Saturday 30 November 2013

Victoria and Albert Museum, Cromwell Rd, London SW7 2RL

**Keynote Speakers include: Professor Griselda Pollock, University of Leeds, UK
and artist Elaine Reichek, USA**

The Subversive Stitch Revisited: The Politics of Cloth will explore the legacy of Rozsika Parker's groundbreaking book, *The Subversive Stitch: embroidery and the making of the feminine* (1984). It will consist of a two-day event held at the Victoria and Albert Museum, and an online resource with podcasts of all contributions; documentation of the two landmark *Subversive Stitch* exhibitions from 1988 - held at Cornerhouse and the Whitworth Art Gallery, Manchester - that developed Parker's ideas; and a series of tributes to the work of Rozsika Parker who died in 2010, to whose memory this event is dedicated.

The event begins by looking back to the history of embroidery, and to the art and feminist debates of the 1970s and '80s from which both the book and the exhibitions emerged. It will feature keynote presentations by Professor Griselda Pollock, University of Leeds, whose collaborative work with Parker during that period produced key feminist art texts, and leading American artist Elaine Reichek in conversation with Jenni Sorkin (University of California, Santa Barbara).

It will then explore the politics of cloth now, focusing on current activity by both women and men that addresses ethical, social and global issues, and on cloth as a subversive strategy, with an emphasis on radical and interventionist projects that question and challenge structures of power.

The Subversive Stitch Revisited: The Politics of Cloth is a project initiated and curated by Jennifer Harris, Deputy Director, Whitworth Art Gallery, Manchester, Pennina Barnett, writer and curator, and Althea Greenan, Curator of the Women's Art Library, Special Collections, Goldsmiths, University of London. It is organised in collaboration with the Victoria and Albert Museum and Iniva (Institute of International Visual Art).

Cover image adapted from *The Subversive Stitch* sampler by Lyn Malcolm, commissioned by Cornerhouse and the Whitworth Art Gallery, Manchester for *The Subversive Stitch* exhibitions 1988. Cover Design: Jessica Smulders Cohen.

PRACTICAL INFORMATION

DAY ONE: PLEASE NOTE THAT THERE IS A CHANGE OF VENUE

The event will now be held in the **Lydia and Manfred Gorvy Lecture Theatre** due to escalating building works as part of the V&A's Exhibition Road development.

- Access to the **Lydia and Manfred Gorvy Lecture Theatre** is via the Ceramic Staircase and the Whiteley Silver Galleries. The Lecture Theatre is situated on level 4. Lift access via V&A Café; take Lift J to level 4.

DAY TWO: venue remains as before: **Seminar Room 3, Sackler Centre**

Seminar Room 3 is located on Level 5 of the Henry Cole Wing and is only accessible from the ground floor. Enter via the Sackler Centre for Arts Education and take lift Y to level 5 or use stairs.

GETTING TO THE V&A:

<http://www.vam.ac.uk/visiting/visitor-information/#getting-here>

ENTRANCE TO THE MUSEUM:

Please note: The Tunnel Entrance to the Museum is now closed. **Please use the main entrance on Cromwell Road.** The V&A does not open until 10.00. It is not possible to enter before this time. Please register on time as the event will start promptly.

CLOAKROOM

There is a cloakroom at the Grand Entrance (via Cromwell Rd) on Level 1.

TOILETS

Day One: Located on Level 3, Whiteley Silver Galleries and Level 4, beside Lydia and Manfred Gorvy Lecture Theatre

Day Two: Located on Ground Floor, Sackler Centre and level 5, Henry Cole Wing

LUNCH BREAKS

A sandwich lunch is included in the ticket price, and will be available beside the lecture theatre on Day One and in the seminar room on Day Two. Food may be taken into the lecture theatre and seminar room, so please feel free to eat within them, meet with colleagues, participate in workshops or watch films - sandwich in hand.

THE PROGRAMME:

- Please note the programme is subject to change without warning.
- Please note the proceedings of the event will be recorded and made available via the web, and photography will take place.
- **Day One** finishes at 18.30, **Museum closes 21.30 for Friday Late:** free events, cutting-edge fashion, debates, installations, special guests, bar, night exhibition opening. (Last Friday every month.)

Day Two finishes Saturday 17.00 (Seminar Room 3, Sackler Centre). **The Museum closes at 17 45.**

FILM SCREENINGS

During the lunch breaks there will be short film screenings. These will take place on the landing outside the Lydia and Manfred Gorvy Lecture Theatre on Friday 29th November, and in Seminar Room 3 on Saturday 30th November.

They include:

- **Anna Brass**

Unpicking the Pattern (2013)

Starting in the 1840s, Eleonore Riego de la Branchardière made popularising the making of Irish crochet into her life's business. *Unpicking the Pattern* is a short experimental film combining the research of Dr Barbara Ballantyne and the Board of Trade copyright registers at the National Archives. This film charts Mademoiselle Riego's assertive protection of her own designs throughout the mid-nineteenth century.

- **Margareta Kern**

'Radionica'*, SD Video, 12: 07 mins (2005)

(*workshop, or a work place)

Margareta Kern spent a month recording the working life at her mother's made-to-measure tailoring business, which she runs from a small flat in Banja Luka (Bosnia-Herzegovina). The resulting video, *Radionica*, reflects the intimate nature of conversations between women while getting their clothes made, and on the slippage between the private space of home and the public space of work. The video is in two parts; the second one focuses on the story of *Desa*, who re-tells a scene from the war which she saw on a video tape, but which happened not far from her house. While re-telling her story, *Desa* does not stop sewing; the very act of working is enabling her to speak.

Radionica was made possible by the Necessary Journeys travel bursary Kern was awarded by Arts Council England and the British Film Institute in 2005.

- **Cecilia Vicuña**

Kon Kon Pi, Chile, 13:23 mins, (2010)

In this visual poem the artist weaves with the sea, the contaminated sea of Con Con, Chile, and the interaction of the ocean and the line/thread becomes a total dance.

The film was commissioned by MoMA for the *On Line, Drawing through the Twentieth Century* exhibition.

WORKSHOP INFORMATION

During the lunch breaks there will also be some drop in / participatory workshops. These will take place on the stage area in the Lydia and Manfred Gorvy Lecture Theatre on Friday 29th November, and in Seminar Room 3 on Saturday 30th November.

FRIDAY 29 November: Lydia and Manfred Gorvy Lecture Theatre

- **Remaking Picasso's Guernica: public sewing** 

A group of activists and artists are re-making Picasso's *Guernica* as a banner. *Re-making Picasso's Guernica* is a collective project involving participants from Amnesty International, Brighton Anti-Fascists, Gatwick Detainee Visitors, Migrant English Project, Palestine Solidarity Campaign, University of Brighton and Women's International League for Peace and Freedom. We have worked together to recreate Picasso's famous shapes. We'd like to invite you to take part.

- **The Knitting Reference Library, University of Southampton**

The Knitting Reference Library at University of Southampton includes books, exhibition catalogues, knitting patterns, journals and magazines collected by Montse Stanley, Richard Rutt and Jane Waller – a resource that is continually being added to. **Linda Newington**, Head of Library and Archives, will be showing some of the resources from the Reference Library, including knitting patterns and objects from the handling collection.

SATURDAY 30 November: Seminar Room 3

- **Desconocida Unknown Ukjent**

In Ciudad Juarez, at least 1600 women have been brutally murdered since 1993, and every week new women disappear. The abuse and murder of women happens in every society. I invite you to join me in a workshop for the project *Desconocida Unknown Ukjent*. In protest to this continuing murder of women we will stitch nametags with the name of a murdered woman in Ciudad Juarez and discuss the situation. No previous knowledge of sewing is needed for participation. All material is provided. Welcome. **Lise Bjørne Linnert**

- **The Sleeping Bag Project**

Emma Swinnerton, University of Huddersfield, will lead 'Mindful Stitch', a community-derived workshop that sits under the umbrella of health and mental wellbeing. Twenty-first century sociological observations suggest that society is infected with the 'hurry virus'. This workshop will take time out to slow down and be more mindful. It will introduce participants to mindful stitch practices on the body and generate dialogue in and around the threads of wellbeing.

Programme:

FRIDAY 29TH NOVEMBER

LYDIA AND MANFRED GORVY LECTURE THEATRE

Access is via the Ceramic Staircase and the Whiteley Silver Galleries (Lecture Theatre is situated on level 4).
Lift access via V&A Café; take Lift J to level 4

For those tweeting please use #subv13

10am Coffee, Registration

10:30 Welcome: **Leanne Manfredi, Victoria & Albert Museum**

Introductions: **Althea Greenan, Women's Art Library, Goldsmiths, Jennifer Harris, Whitworth Art Gallery, Pennina Barnett, writer and curator, and Teresa Cisneros, Iniva**

SESSION 1 The Feminine Stitch to The Feminist Stitch

10:40 KEYNOTE: Griselda Pollock, CentreCATH, and University of Leeds

Femininity: the Feminine and the Feminist as critical terms in Rozsika Parker's Textile/Textual Imaginary

11:25 Roisin Inglesby, Victoria & Albert Museum

An Exemplary Embroidery of the Magdalene: how should curators understand women's historic textiles?

11:45 Michael Bath, University of Glasgow

Emblems of Childbirth in the Embroideries of Mary Queen of Scots

12:05 Alexandra M. Kokoli, Middlesex University

"Not a straight line but a spiral": Charting continuity and change in textiles informed by feminism

12:25 Chaired discussion: **Jessica Hemmings, National College of Art & Design, Dublin**

12:45 LUNCH

Film screenings will take place on the landing through the doors to the right of the lecture theatre screen, and workshops on the stage area in the lecture theatre itself. Food may be taken into the lecture theatre.

SESSION 2 Stitching and Unstitching Identities

13:30 KEYNOTE: Elaine Reichek, artist: Sampled – in conversation with Jenni Sorkin, University of California, Santa Barbara

14:15 Matt Smith, Unravelled Arts/University of Brighton

Unpicking Queer History in the National Trust

14:35 Christine Checinska, University of East London

Second Skins: cloth, difference and the art of transformation

14:55 Leora Farber, University of Johannesburg

Cut from the same cloth: the maid, madam and maker in Mary Sibande's figure of Sophie Ntombikayise

15:15 Chaired discussion: **Catherine Harper, University of Portsmouth**

15:30 BREAK

SESSION 3 The Social Stitch

- 15:45 Brenda Schmahmann, University of Johannesburg**
Materialising HIV/AIDS in the *Keiskamma Altarpiece*
- 16:05 Kimberly Lamm, Women's Studies, Duke University**
The Sexual Stitch: Ghada Amer and the Affective Labour of Images
- 16:25 Liese Van Der Watt, Independent Scholar (London) and Research Fellow, University of Johannesburg**
Stitching subversively; or forging a space for non-normative Xhosa identities
- 16:45 Anne Elizabeth Moore, Independent Cultural Critic**
Ladydrawers Comic Collective, Our Fashion Year
- 17:05** Chaired Discussion: **Victoria Mitchell, Norwich University of the Arts**

Closing Remarks: **Althea Greenan, Jennifer Harris, Pennina Barnett**
- 17:30 DRINKS RECEPTION:** next to lecture theatre
- 18:30 V&A FRIDAY LATE** (see information on inside cover)
- 21:30 Museum closes.**

SATURDAY 30TH NOVEMBER: SEMINAR ROOM 3, LEVEL 5, SACKLER CENTRE FOR ARTS EDUCATION

Seminar Room 3 is located on Level 5 of the Henry Cole Wing and is only accessible from the ground floor. Enter via the Sackler Centre for Arts Education and take lift Y to level 5 or use stairs.

For those tweeting please use #subv13

10.30am Coffee, Registration

11.00 Welcome: **Leanne Manfredi, Victoria & Albert Museum**

Introductions: **Althea Greenan, Women's Art Library, Goldsmiths, Jennifer Harris, Whitworth Art Gallery, Pennina Barnett, writer and curator, and Teresa Cisneros, Iniva**

SESSION 1 The Ethical Stitch : fashion, clothing and the global textile trade

11:10 Elke Gaugele, Academy of Fine Arts, Vienna

On the Ethical Turn in Fashion & Textiles

11:30 Lisa Vinebaum, School of the Art Institute of Chicago

Carole Frances Lung's Sewing Rebellion: resisting the global apparel industry, one stitch at a time

11:50 Leah Borromeo, Journalist and Filmmaker, UK

When you bag a bargain, who pays for it?

12:10 Claire Barber and Rowan Bailey, University of Huddersfield with Voices from the Sleeping Bag Collective

The Sleeping Bag Project

12:30 Chaired discussion: **Christine Checinska, University of East London**

12:45 LUNCH will be available in the seminar room. Film screenings and workshops will also take place in the seminar room during the lunch break.

SESSION 2 The Activists' Stitch: from Craftivism to 'Craftwashing'

13:30 Betsy Greer

El Craftivismo: Craftivism in the Non-English Speaking World

13:50 Sarah Corbett, Craftivist Collective

A spoonful of craft helps the activism go down

14:00 Anthea Black, OCAD University, Toronto, Canada and Western University, London, Canada and Nicole Burisch, Independent Researcher, Montréal, Canada

From Craftivism to Craftwashing: consuming and co-opting the politics of craft

14:20 Chaired discussion: **Catherine Harper, University of Portsmouth**

SESSION 3 The Political Stitch: collaborations and collectives

14:40 Nicola Ashmore and Megha Rajguru, University of Brighton

Remaking Picasso's *Guernica* as a banner

15:00 Steffi Ibis Duarte, Victoria & Albert Museum/Royal College of Art

With Every Stitch: embroidery, knitting, personal practice, and collective public protest

15:20 Lise Bjørne Linnert

Close to Home - political and social issues, needle, thread and collaboration – reflections from art practice

15:40 BREAK

16:00 Đorđe Balmazović, Škart collective, Belgrade

The Škart Collective and New Embroideries

16:20 Rose Sinclair, Goldsmiths, University of London

'A fi poppy show' (A Caribbean colloquialism for putting on a show or showing off): the exploration of Dorcas Club textiles networks in the UK, proffering an alternative textiles history of the Caribbean front room

16:40 Chaired Discussion: Victoria Mitchell, Norwich University of the Arts

Closing Remarks: **Althea Greenan, Jennifer Harris, Pennina Barnett**

17:00 END

INFORMATION ABOUT SPEAKERS

KEYNOTE SPEAKERS:

Griselda Pollock, CentreCATH, University of Leeds, UK

Femininity: the Feminine and the Feminist as critical terms in Rozsika Parker's Textile/Textual Imaginary
A tribute to the work of Rozsika Parker

Griselda Pollock is Professor of Social and Critical Histories of Art and Director of CentreCATH at the University of Leeds. Her most recent publications are *After-Affects / After-Images: Trauma and Aesthetic Transformation in the Virtual Feminist Museum* (Manchester University Press, 2013) and *Art in the Time-Space of Memory and Migration* (Freud Museum, 2013). Edited collections include *Visual Politics and Psychoanalysis: Art & the Image in Post-Traumatic Cultures* (IB Tauris, 2013) and *Concentrationary Memories: Totalitarian Terror and Cultural Resistance* (with Max Silverman, IB Tauris 2013).

Elaine Reichek, Artist, New York City and Jenni Sorkin, University of California, Santa Barbara

Elaine Reichek, *Sampled: A Conversation Between Elaine Reichek and Jenni Sorkin*

Abstract:

For the past forty years, Reichek has used textile-based practices to produce sculptural installations that critique colonialism, reconfigure media hierarchies, and explore the historical complexities of ethnographic materiality. This dialogue will chart the American artist Elaine Reichek's history in cloth, and her visual and textual explorations in embroidery and narrative contemporaneous with *The Subversive Stitch*. Reichek's source material is wide-ranging: her sensuous artworks are rooted in classical literature, anthropology and art history.

Elaine Reichek is an artist who lives and works in New York City. Her most recent solo museum exhibition, *Postcolonial Kinderhood Revisited*, was held at The Jewish Museum earlier this year. Her solo exhibition, *Elaine Reichek: A Precipitous, 1972-1995*, opened earlier this month at Zach Feher Gallery, New York.

Dr Jenni Sorkin is Assistant Professor of Contemporary Art History at University of California, Santa Barbara. She writes on the intersection between gender and material culture. She holds a PhD in the History of Art from Yale University, and was a Getty Post-Doctoral Fellow from 2010-2011.

SPEAKERS:

Nicola Ashmore and Megha Rajguru, University of Brighton, UK **Remaking Picasso's *Guernica* as a banner: a work of art, an act of protest**

A group of Brighton-based activists and artists are recreating *Guernica*'s iconic shapes to make a protest banner. It functions as a response to the use of aerial bombardments on civilian populations in recent conflicts. The *Remaking Picasso's Guernica* collective has initiated a series of public sewings in libraries, art galleries and meeting halls. The collective consists of individuals representing: Amnesty International Brighton and Hove; Brighton Anti-Fascists; Brighton Voices in Exile; Gatwick Detainee Visitors Group; Migrant English Project; Palestine Solidarity Campaign Brighton and Hove; University of Brighton; and Women's International League for Peace and Freedom.

In this paper we look at the problem of the lone female stitcher, raised by Rozsika Parker in *The Subversive Stitch*, as well as contemporary debates about art, craft, and activism.

Dr Megha Rajguru is Lecturer, History of Art and Design, University of Brighton. She achieved a practice-based PhD in 2010. She is a contributing artist in the *Remaking Picasso's Guernica* collective and has published her research in gallery intervention in the *Journal of Museum Ethnography* and *Journal of Visual Arts Practice*.

Dr Nicola Ashmore is Senior Lecturer, History of Art and Design, University of Brighton. She is a visual artist, and has published on curatorial practice in *Etapes: Design and Visual Culture*, and *Journal of Curatorial Studies*. Nicola is currently involved in the collective project *Remaking Picasso's Guernica* as a banner.

<http://remakingpicassosguernica.wordpress.com/>

Dorđe Balmazović, ŠKART Collective, Belgrade
The ŠKART Collective and New Embroidery

Abstract:

I will discuss the embroidery projects that the ŠKART collective have been involved with for over a decade. Mottos in traditional Serbian embroideries tend to be clichéd, reinforcing stereotypes. 13 years ago we set up an embroidery workshop with groups of single mothers in Belgrade, encouraging them to express their thoughts and feelings about the society in which they live and the position of women within it. Since most were unemployed, we decided to sell their embroideries on the art market and by doing so, support their home economy. In 2007 we formed a male embroidery group that sews in public spaces - mostly in Balkan countries. The comments this elicits and the consequent discussion we encourage become an important part of the embroidering process.

ŠKART collective was founded in 1990 at the Faculty of Architecture in Belgrade.

The focus of the collective is primarily the link between the medium of poetry and design. The collective is involved in several socially engaged activities.

www.skart.rs

Claire Barber and Rowan Bailey, University of Huddersfield, UK
The Sleeping Bag Project

Abstract:

The Sleeping Bag Project is an initiative at the University of Huddersfield that actively seeks to engage volunteers in an empathic politics through the ethics of care. The Project, based in Bradford, involves collaborative making by salvaging discarded sleeping bags from music festivals, laundering them, investing them with textile embellishments and then gifting them to the homeless. By recharging these sleeping bags with a new purpose these modest material interventions are geographical displacements where aesthetic and political considerations overlap, resulting in the convergence of philosophies of practice and pedagogical ambitions.

Claire Barber is Lecturer in Embroidery & Textile Art at the University of Huddersfield. She has experienced over 20 artist-in-residency and commissioning models, from international to regional. A co-editorial for a book *Outside: Activating Cloth to Enhance the Way We Live* is due for publication January 2014 (Cambridge Scholars).

Dr Rowan Bailey is Senior Lecturer in Historical and Theoretical Studies at the University of Huddersfield. Her research interests extend to histories and theories of aesthetic philosophy inscribed and embedded within art and design practices, including those modes of productive activity not yet accounted for in existing models of research.

www.thesleepingbagcollective.org.uk

Michael Bath, University of Glasgow
Emblems of Childbirth in the Embroideries of Mary Queen of Scots

Abstract:

The surviving Oxburgh embroideries of Mary Queen of Scots include a damaged panel showing “A Shee Dolphin” which copies Conrad Gessner’s illustration showing “a female dolphin” in the very act of parturition. Mary’s motives for copying this particular illustration almost certainly include political and personal issues which are at play in many of her other embroideries, notably her success as a female sovereign in producing a legitimate male heir, unlike her “virgin” cousin, Elizabeth of England. Issues of sovereignty and gender can thus be shown to be of particular importance in these most significant of historical textiles.

Professor Michael Bath is Emeritus Professor of Renaissance Studies at the University of Strathclyde and Senior Research Fellow at the University of Glasgow. He is author of numerous books and articles on emblematics and iconography, including *Emblems for a Queen: The Needlework of Mary Queen of Scots* (2008); *Renaissance Decorative Painting in Scotland* (2003), and *The Four Seasons Tapestries at Hatfield House* (in press 2013). He was for many years Chair of the Society for Emblem Studies, and is co-editor of the journal *Emblematica*.

Lise Bjørne Linnert

Close to Home - political and social issues, needle, thread and collaboration – reflections from art practice

Abstract:

In *Desconocida* unknown murders of thousands of women are in focus through embroidering their names on to nametags in workshops. In *Cruelty Has a Human Heart* the focus is on evilness. Wondering if it might belong in all of us, quotes about evil - questions, reflections from a wide variety of sources - are handwritten and stitched in workshops. Needle, thread, stitching and collaboration bring forth issues it would be tempting to turn away from. The intimacy of embroidery, the time spent, the repetitious almost meditative motions, the care - are the very opposite of violence and brutality. It gives us chances to contemplate; we stop, absorb and respond.

Lise Bjørne Linnert lives and works in Oslo, Norway. She studied at Oslo Interdisciplinary Art Institute, Norway, Evanston Art Institute, Illinois and Glassell School of Art of The Museum of Fine Arts, Houston, USA. Her work has been exhibited nationally and internationally, including the Stenersen Museum, Oslo, Pallant House Gallery, Chichester, UK, The Station Museum of Contemporary Art, Houston, USA, Charlottenborg Kunsthall, Copenhagen, Denmark, VISUAL Centre for Contemporary Art, Ireland and Musée Bernadotte, Pau, France. Her conceptual and process based work spans a range of strategies including performance, photography, text, drawing, textile and installations. Recurring themes in her practice are ongoing social or political issues made tangible through personal experiences.

www.lisebjorne.com

Anthea Black, OCAD University, Toronto, Canada and Western University, London, Canada /

Nicole Burisch, Independent Researcher, Montréal, Canada

From Craftivism to Craftwashing: consuming and co-opting the politics of craft

Abstract:

Craft has frequently been positioned as both a fix and foil for the ills of capitalism and alienating conditions of industrialization. The last decade is no exception, as a recent resurgence of hand-making has been dubbed by some as a “craft revolution”. However, this fascination with all things handmade places emphasis on a romanticized notion of crafting (and often textiles in particular) as simple, fulfilling, and politically significant work. These assumptions about the status of craft operate in what is often a false opposition to mass production, consumer culture, and an increasingly technologized world.

In the almost-decade since the word “craftivism” has been used to describe the blending of craft and activism, a number of forces have complicated this relatively emergent dialogue and set of practices. We investigate how the particular qualities of craft have been conflated with notions of authenticity, individuality, and radical politics, and what this might mean in regards to changing notions of activism. If “greenwashing” refers to the use of branding to

make a product seem eco-friendly while concealing its negative impacts, we introduce the term “craftwashing” to refer to instances where craft is used to market and perform political and social engagement while obscuring similarly sticky ethical, environmental, and economic impacts of global production and consumption.

Anthea Black and Nicole Burisch are Canadian artists and cultural workers. Their contribution to the dialogue on Craftivism, "Craft Hard Die Free, Curatorial Strategies for Craftivism," is included in *The Craft Reader* (Berg) and *Extra/ordinary: Craft and Contemporary Art* (Duke University Press) and together they have lectured and presented at numerous conferences, galleries, and institutions in Canada, the United States, and the UK. Black is the curator of *SUPERSTRING* (2006), the touring exhibition *No Place: Queer Geographies on Screen* (2012), and the upcoming exhibition *PLEASURE CRAFT* (2013-14). She is a faculty member at OCAD University in Toronto, Canada. Burisch's recent writing on craft has been published by *Mille-Feuilles*, the Richmond Art Gallery, Stride Gallery and the *Cahiers métiers d'art: Craft Journal*. She was researcher-in-residence from 2012-2013 at Artex, and is Administrative Coordinator at Centre des arts actuels Skol both in Montréal, Québec.

antheablack.com / nicoleburisch.com

Leah Borrromeo, Journalist and Filmmaker, UK
When you bag a bargain, who pays for it?

Abstract: At the heart of the film will be the human stories of the people who work the fields to form the threads of our moral fibre. We will ask, "When you bag a bargain, who pays for it?" We will follow the thread of our clothing from seed to shop - from farmers to brokers and bankers to the factories and manufacturers through to the labels we love to wear. We'll show the environmental and social impact of the intense use of pesticides, will engage in the debate around genetically modified seed, investigate the concept of fair trade, explore the viability of organic cotton and probe the structures that make the rich rich and the poor poor. We'll emphasise the need for traceability and accountability in the fashion industry - how to look good, and do good.

Leah Borrromeo is a journalist and filmmaker with over a decade's experience in television news. Her work bridges a parallel arts practice with documentary to extract new angles and emotions around factual narratives. A former deputy foreign editor for Sky News, she has a knack of being in the wrong place at the right time. Currently directing and presenting "The Cotton Film: Dirty White Gold", a feature film on Indian cotton farmer suicides and fashion with Dartmouth Films, she writes a monthly column on sustainability and ethics for The Guardian. She's also made a series of short films on arts activism for Channel 4's "Random Acts" and hosted Resonance FM's "The Left Bank Show". She always makes it back home to make films for a host of NGOs and direct action groups like Amnesty International, Greenpeace, 38 Degrees and the Index on Censorship.

<http://fryingpanfire.com> | <http://thecottonfilm.com>

Anna Brass, Artist and Filmmaker, UK
Unpicking the Pattern: Eleonore Riego de la Branchardière and lace-making for pleasure and subsistence

Abstract: This is a short experimental film based on the resources opened up by The National Archives' recent cataloguing of the Board of Trade's Design Register, 1839-1884. Eleonore Riego de la Branchardière was one of the most prolific female proprietors, submitting over 200 designs for copyright and therefore an early and assertive protector of her own intellectual property rights; a promoter of skilled handicraft; and a developer of a competitive alternative form of handmade lace. This film is a piece of visual research aiming to generate questions about exploitation and charity in this woman's role as a proprietor and entrepreneur, and to point out continuing resonances today.

Anna Brass is an artist and filmmaker. She has an MA in Experimental Film from Kingston University, and a BA in Fine Art from Newcastle University. Anna was recently commissioned by the National Archives to make a sequence of films about the AHRC-funded Design Register project, run by Nancy Bell and Dinah Eastop. These films explore both the designs themselves and the experience of volunteers working on the project. A constant thread in her films (both commissioned and not) is an interest in the history and development of capitalism.

Christine Checinska, University of East London
Second Skins: cloth, difference and the art of transformation

Abstract:

Second Skins: cloth, difference and the art of transformation takes as its departure point the photographic portraits of Maud Sulter and Chan-Hyo Bae to explore (i) the place of cloth in the refashioning of cultural, racial and gendered identities and (ii) the use of cloth as a vehicle with which to challenge structures of power that render certain peoples, their histories and their cultural expressions invisible.

Dr Christine Checinska writes about the relationship between cloth, culture and race from the perspective of the African diaspora. The cultural exchanges that result from movement and migration, creating creolised cultural forms, are recurring themes. The (dis)-connections between personal history and received social history is an ongoing interest. Her PhD was awarded by Goldsmiths Centre for Cultural Studies (2009). She has since collaborated with Iniva on various projects including Second Skins: Cloth & Difference (2009), and Social Fabric (2012). She is currently a Post-Doctoral Research Fellow in Art & Design at University of East London.

Sarah Corbett, Craftivist Collective (founder)
A spoonful of craft helps the activism go down

Abstract:

We live in an ever-changing world where many forms of activism are not as effective as they once were. We need to adopt some new activism tactics: craft such as hand embroidery can address some of the problems in traditional activism and should become a valued tool in the activism toolbox. Craft connects your heart, head and hands, and when you relate that to justice issues, it can be world-changing personally and politically. I will talk on three ways in which craft really can help the activism go down.

Sarah Corbett has worked as a professional campaigner for the last six years for Christian Aid, DFID (Department for International Development) and most recently Oxfam. She started doing craftivism (activism through craft) in 2008 and due to demand set up the global Craftivist Collective in 2009. Sarah works in collaboration with large charities and art institutions as well as organisations such as cult jewellers Tatty Devine and Secret Cinema. She also sells products, delivers workshops, talks and exhibits her own craftivist work. She is a columnist for Crafty Magazine. Her book 'A Little Book of Craftivism' is released October 2013.

www.craftivist-collective.com

Steffi Ibis Duarte, Victoria and Albert Museum/Royal College of Art
With Every Stitch: embroidery, knitting, personal practice, and collective public protest

Abstract:

'With Every Stitch' examines the role of embroidery, and knitting as a contemporary form of collective public protest through two cross-cultural case studies, the work of Mexican collective Boardamos por la paz, and the multi-country craftivist practice of knitted petitions. Building on the work of the V&A's forthcoming exhibition Disobedient Objects, and the theories of de Certeau, Bourdieu, and Parker, it aims to challenge notions that all efficient activist practices are loud, solely public and with no true place for the private and personal. Through the materiality that their protests takes, both case studies show another way of considering public protest: one that incorporates and recognizes personal and private anguish, and the craft wherein its power lies.

Steffi Ibis Duarte is an MA candidate in the Victoria and Albert Museum and Royal College of Art's joint programme in the History of Design. She is a research intern for the V&A's forthcoming exhibition Disobedient Objects, and co-edits a column on <http://unmakingthings.rca.ac.uk> named Craft, Technology and Production. Her research interests, ranging from protest knitting to Anti-Apartheid graphics, revolve around the material culture of struggle and change.

Leora Farber, Executive Director, University of Johannesburg, Faculty of Art, Design and Architecture Research Centre, Visual Identities in Art and Design
Clothing (un)maketh the maid and the madam: subverting gendered, cultural and racial power relations in the sculptural and photographic work of Mary Sibande

Abstract:

Mary Sibande forms part of an emergent generation of young black artists who are grappling with the complexities of visually remaking the cultural self and other in the context of contemporary South Africa. In her sculptural and photographic work, Sibande assumes the persona of her alter ego, a black domestic worker named 'Sophie Ntombikayise'. Sophie wears a maid's uniform that has been partially transformed into a Victorian ball gown or regal attire. By reconfiguring the 'ladies' gown as a domestic worker's 'uniform', Sibande inverts the social power indexed by Victorian dress and uses clothing in ways that unpick inherited binaries haunting understandings of difference in South Africa. Her work gestures towards ways in which artists might embark on a cultural remaking of the self and other, contributing to new imaginings of South African identities.

Leora Farber obtained her BA Fine Art (1985) and MA Fine Art (cum laude) (1992) from the University of the Witwatersrand and her DPhil in Visual Art (2013) from the University of Pretoria. She currently works as a Johannesburg-based artist, academic, arts-writer, editor, and curator. In 2007, she founded the University of Johannesburg, Faculty of Art Design and Architecture Research Centre, Visual Identities in Art and Design, of which she is currently Executive Director. She has published articles in numerous academic journals, chapters in peer-reviewed books, and papers in conference proceedings; has guest edited special editions of the peer-reviewed journals *Image & Text* and *Critical Arts*; and has been the recipient of funding awards from the South African National Research Foundation, the South African National Arts Council and the University of Johannesburg's Research Committee.

Elke Gaugele, Academy of Fine Arts Vienna
On the Ethical Turn in Fashion & Textiles

Abstract:

A new paradigm of cloth has to be defined: *The Ethical Turn in Fashion and Textiles*. Taking a postcolonial feminist analysis on human right cultures - as outlined by Gayatri Chakravorty Spivak - as a point of departure my talk will trace the disciplinary, riving, and hierarchizing aspects of the contemporary "ethical regime of cloth". Three strands of its politics will be discussed: (1) The Western commodification of trust and honesty after the global financial crisis (2007–08) and its modes of Othering (2) The UN's shift from blue helmets to ethical fashion and textile handicraft as a political tool for governance and development policy in Africa by teaming up with the luxury industry and (3) The adaption of social critique as a new "Spirit of Capitalism".

Prof. Dr. Elke Gaugele is a cultural anthropologist and professor for Fashions & Styles at the Academy of Fine Arts in Vienna. She is associate dean of the Institute for Education in the Arts and director of an innovative study programme on Fashion and Styles that brings together conceptual art and design practices with critical studies in fashion and popular cultures. Her recent work as international researcher and author focuses on the epistemologies of fashion and design, on gender, biopolitics and aesthetic politics, on postcolonial approaches in fashion and design studies and on craftivist practices.

www.akbild.ac.at

Betsy Greer

EI Craftivismo: Craftivism in the Non-English Speaking World

Abstract:

As the title suggests, this presentation will cover craftivist acts in parts of the world that do not natively speak English. When I first started writing about craftivism in 2003, I did so to expose the work that people were making in the intersection between craft and activism without media attention. The quiet work that people were doing in their own communities to foment change both enlivened and emboldened me. It also had me ask myself, what is more important, the work itself or the reaction it brings?

Betsy Greer is a writer, maker, and researcher who received her MA in Sociology from Goldsmiths in 2004. Her first book, *Knitting for Good!*, was published by Roost Books in 2008 and a craftivism anthology, *Craftivism: The Art of Craft and Activism*, featuring 33 craftivist voices, will be published by Arsenal Pulp Press in spring 2014. She lives in the Washington DC Metro area with a fluffy cat named Bobbin and more craft supplies than should be allowed.

<http://www.craftivism.com>

Roisin Inglesby, Victoria and Albert Museum

An Exemplary Embroidery of the Magdalene: How should curators understand women's historic textiles?

Abstract:

In 2006 conservators at the V&A discovered an extraordinary 17th-century embroidery of Mary Magdalene. This paper investigates why the maker depicted the Magdalene in this seemingly unique way, and how a curator should interpret and explain textiles produced by anonymous women. I argue that many approaches focus on embroidering as an act or as behaviour, and embroideries only secondarily as physical manifestations of ideas, thus undermining the wider social impact of anonymous women's work. However, liberated from the expectations of biography, anonymous textiles have the capacity to subvert traditional historical narratives, producing a more inclusive understanding of the past.

Roisin Inglesby is Assistant Curator of Designs at the V&A, formerly Assistant Curator of Textiles. She has an undergraduate degree in History from the University of Oxford, and a Master's degree from the Bard Graduate Center, New York, where she specialised in 17th century antiquarianism and visual historiography. She is currently working on the V&A's William Kent exhibition.

Dr. Alexandra M. Kokoli, Middlesex University

"Not a straight line but a spiral": Charting continuity and change in textiles informed by feminism

Abstract:

This paper examines two case studies that illustrate Rozsika Parker's description of the evolution of feminism and embroidery as a spiral rather than a straight line: the recent retrospective exhibition of crochet and mixed media by Su Richardson (Goldsmiths, 2012), a participant in the collaborative mail art and installation project *Feministo* (1975-1977); and Bronwyn Platten's quilted homage to Mike Kelley, 'For more and more love hours', which questions Faith Wilding's dismissal of Kelley's work as an abject reification of 'bad boy' masculinity, to suggest feminist and gender-critical alliances across genders and generations.

Dr. Alexandra Kokoli is Senior Lecturer in Visual Culture - Fine Art, Middlesex University. Her research focuses on feminist art history, theory and practice, contemporary artists including Susan Hiller, Monica Ross and Tracey Emin, and the history of the 'woman artist' as a distinct classification. In 2012 she curated an exhibition of crochet and mixed textiles works by Su Richardson (Constance Howard Gallery/Women's Art Library, Goldsmiths). She is the editor of *Feminism Reframed: Reflections on Art and Difference* and Susan Hiller, *The Provisional Texture of Reality: Selected Talks and Texts, 1977-2007*.

<http://mdx.academia.edu/AlexandraKokoli>

Kimberly Lamm, Duke University Women's Studies
The Sexual Stitch: Ghada Amer and the Affective Labor of Images

Abstract:

This essay brings Rozsika Parker's *The Subversive Stitch* to bear on Ghada Amer's embroidered canvasses to argue that her body of work reveals the affective labor that goes into presenting oneself as an image of sexual availability. Embroidery, which, as Parker shows, has a historically low place on the scales of both art and work, is a means for Amer to reveal the ubiquitous labor women perform composing images that create auras of sexual stimulation and comfort. Together, Amer's and Parker's arguments create possibilities for seeing the connections between the imperative within the West that women put their bodies on sexual display, and the imperative within the Islamic Middle East that women wear the veil: two connected dimensions of the affective labor women perform sustaining images of community.

Kimberly Lamm is Assistant Professor of Women's Studies at Duke University. Her research fields include contemporary art and poetry, feminist theory, 19th- and 20th-century US Literature. A recipient of the Helena Rubenstein Fellowship in Critical Studies at the Whitney Museum of Art's Independent Study Program, she has published art criticism in *The Brooklyn Rail*, and curated exhibitions of contemporary art. Her current book project, "The Poetics of Address: Imagining the Other Woman in Contemporary Art," explores how feminist artists from the 1970s to the 1990s incorporated language into their visual productions to create feminist imaginaries.

Anne Elizabeth Moore, Independent Cultural Critic
The Ladydrawers Comics Collective: Our Fashion Year

Abstract:

Using a mix of original data, research, and humor, the Ladydrawers Comics Collective puts out a monthly journalistic comic strip that explores how gender bias impacts culture. The current series, "Our Fashion Year," traces fast fashion from the tail-end of the second-hand clothing industry back through the distribution and production line to the workers themselves, who frequently labor in informal industries like sex work to sustain themselves. This presentation will describe the unique collaborative methodology of the Ladydrawers in the context of globalization, as well as an overview of our output and findings on the garment industry itself.

Anne Elizabeth Moore is a USC Annenberg/Getty Arts Journalism Fellow, Fulbright scholar, and the author of several award-winning non-fiction books including *Unmarketable* (The New Press, 2007) and *Cambodian Grrrl* (2011). Co-editor and publisher of now-defunct *Punk Planet* and the founding editor of the Best American Comics from Houghton Mifflin, Moore teaches at the School of the Art Institute of Chicago. She contributes criticism to *Jacobin* and *The Baffler* and writes a monthly comic strip for *Truthout* called *Ladydrawers* on gender, labor, and cultural production. Her latest book *New Girl Law* was called "A post-empirical, proto-fourth-wave feminist memoir" by *Bust Magazine*.

<http://www.anneelizabethmoore.com>

Linda Newington, University of Southampton Library
In the loop: disrupting the stereotypes of knitting

Abstract:

The Knitting Collections, including the Knitting Reference Library now firmly established at Winchester School of Art, have been the focus for both education and research since 'In the loop' was first held in 2008.

'In the loop' is a series of international, inter-disciplinary conferences which have re-assessed knitting and been the foundation for cutting-edge research with contributions from academics, designers, knitters and students worldwide. It has brought together a diverse and wide-ranging audience from both genders and across all generations.

The collections, which comprise knitted objects, photographs and postcards, books, magazines and knitting patterns dating from the 1840s to the present day, have been an integral part of 'In the loop'.

Linda Newington is Head of Library & Archive Collections for Art & Design at Winchester School of Art, University of Southampton. Her unique and distinctive approach has been to work with collections using them as a springboard for a range of activities including events, exhibitions, publications, digitisation and student projects. In 2007 she completed an MA in the History of Textiles and Dress with the Textile Conservation Centre. Her dissertation centred on the image and status of knitting in relation to the Knitting Collections held by the University of Southampton. As Director of 'In the loop' since 2008, she has promoted a reassessment of knitting through the conferences and related activities.

www.soton.ac.uk/intheloop

Brenda Schmahmann, University of Johannesburg
Materialising HIV/AIDS in the *Keiskamma Altarpiece*

Abstract:

Made by the Keiskamma Art Project in Hamburg in South Africa, the *Keiskamma Altarpiece* (2005) is modelled after the *Isenheim Altarpiece* (1515). While the *Isenheim Altarpiece* seems to have provided comfort to victims of a gangrenous skin condition, ergotism, the *Keiskamma Altarpiece* offers reassurance to those suffering the impact of HIV/AIDS. In this paper, I argue that the use of embroidery and stitching in the *Keiskamma Altarpiece* has significant impact on the ways in which it is experienced, suggesting that the materiality of the work, and not simply the choice of subject matter, make reference to Hamburg's negotiation of HIV/AIDS and gender politics surrounding the disease.

Brenda Schmahmann is Professor in the Visual Identities in Art and Design (VIAD) Research Centre of the Faculty of Art, Design and Architecture (FADA) at the University of Johannesburg. She is the author of *Through the Looking Glass: Representations of Self by South African Women Artists* (2004), *Mapula: Embroidery and Empowerment in the Winterveld* (2006) and *Picturing Change: Curating Visual Culture at Post-Apartheid Universities* (2013). She edited *Material Matters* (2000) and co-edited *Between Union and Liberation: Women Artists in South Africa, 1910-1994* (2005). She has also authored numerous journal articles, book chapters and catalogue essays.

Rose Sinclair, Goldsmiths College, University of London

'A fi poppy show' (A Caribbean colloquialism for putting on a show or showing off) The exploration of Dorcas Club textiles networks in the UK, proffering an alternative textiles history of the Caribbean front room

Abstract:

The Caribbean front room has become synonymous with the rhetoric of the past, stories of migration, family, self, the domain of the feminine, a decorated shrine. But another story exists where the textiles that decorate the front rooms reveal the textile practices that some Caribbean women carried out in their Dorcas Clubs. Unable to group together and sew in local church halls like their 18th- and 19th-century counterparts, they found refuge within the confines of the hallowed front room. The finery of the woman of the house was put on show; could she crochet, how high did the crochet stand, could she sew cushions, make antimacassars. Dorcas Clubs were places of production, sharing and making. In the Dorcas Clubs women met weekly to share making practices, commission textiles to decorate their homes, make for mission; sewing could do more than save souls. Dorcas Clubs became a showcase for the textile skills of the Caribbean female protagonist, who had journeyed to new lands. 'A fi Poppy Show' explores the politics of cloth and the textile process in the front room and its alternative histories and narratives of networks, embedded in migration and post-colonial identities

Rose Sinclair is a textiles practitioner who is interested in how textiles are both practised, and taught in, institutionalised and informal spaces, through networks both physical and virtual. Her interests also lie in the application and use of new textile technologies and their place within crafted spaces providing new digital paradigms in textiles practice. Her current research, through her PhD, is based on the notion of female 'textile' networks as a catalyst for social, economic and cultural change, utilising life and oral stories to tell the untold, of the textiles created within networks which embody both material culture and diasporic tales. It is the textiles created

and the clubs that evolved that may provide new ways of thinking about 'networks' and their place in textile design and innovation.

<http://www.gold.ac.uk/design/staff/sinclair/>

**Matt Smith, Unravelled Arts/University of Brighton
Unpicking Queer History in the National Trust**

Abstract:

Unravelled curates and commissions site specific works in historic houses. By enabling a plurality of artist responses, the exhibitions avoid any dominant discourse and adopt a feminist position; histories that are often marginalised are given centre stage.

This talk will focus on an intervention I created for Nymans House called *Piccadilly 1830*. Centred on Nymans' most famous resident, the stage designer Oliver Messel, the intervention disrupted the traditional role of the historic house as source of dominant ideas about national identity¹ and explored his relationship with Vagn Riis Hansen.

Matt Smith is an artist and curator. Solo exhibitions include *Milk* at Aspex (2010), *Queering the Museum* at Birmingham Museum and Art Gallery (2010-11) and *Other Stories* at the University of Leeds (2012). He talks regularly about his practice (Tate Modern, 2012, Valand Academy Gothenberg, 2012) and has been invited on to a number of think tanks including Craft Curating at KHIB Bergen (2012), Museums and Ethics, Leicester University (2012) and Craft in the Expanded Field, University of Westminster (2013). He is currently working on an AHRC-funded, practice-based PhD in Queer Craft at the University of Brighton and co-directs Unravelled Arts.

www.mattjsmith.com

**Lisa Vinebaum, School of the Art Institute of Chicago
Sewing Rebellion: resisting the global apparel industry, one stitch at a time**

Abstract:

This paper explores the work of artist, activist and garment worker Carole Frances Lung. Based in Los Angeles - the center of American apparel manufacturing today with over 120,000 garment workers - Lung's participatory sewing projects provide participants with sewing skills and knowledge in an effort to provide an alternative to the abusive practices of the global garment industry. Lung's work seeks to reclaim and revalorize domestic sewing skills, and as such they are also firmly rooted in histories of collective organizing and subversive stitching in the suffragette, labor, and feminist movements. Focusing on Lung's sewing projects and performances, this paper explores collective sewing as a tool for empowerment and radical social change, and examines contemporary, public and participatory mobilization of subversive stitching by artists of all genders.

Lisa Vinebaum is an interdisciplinary artist, scholar, and educator. She holds a PhD in Art from Goldsmiths, University of London (UK), an MA in Textiles also from Goldsmiths, and a BFA in Fibres from Concordia University (Montreal). Current research and artistic investigations explore the performance of labor in the context of economic globalization, the social histories of textiles, and new forms of collaboration and community. Her scholarly work has been included in the *Journal of Modern Craft* online, *Art Textiles of the World: Canada*, and *Emergency Index*, with forthcoming chapters in *The Handbook of Textile Culture*, *Tchotchkas in the White Cube: Exhibiting Craft and Design in the 20th Century*, and *Caught in the Act: An Anthology of Performance by Canadian Women, Volume II*. With Kirsty Robertson, she is co-editor of "Crafting Community: Textiles, Public and Social Space", a special issue of *Textile: The Journal of Cloth and Culture*. Lisa Vinebaum has lectured and presented papers at conferences internationally, most recently at the College Art Association Annual Conference (2013), *Performance Studies International* (2013 and 2012), and the Textile Society of America Biennial Symposium (2012). Her creative work has been performed and exhibited across the USA, Europe and Canada. Lisa Vinebaum is an Assistant Professor in the department of Fiber and Material Studies at the School of the Art Institute of Chicago.

www.lisavinebaum.com

Liese Van Der Watt, Independent Scholar (London) and Research Fellow, University of Johannesburg
Stitching subversively; or forging a space for non-normative Xhosa identities

Abstract:

Uhambo, meaning 'traveling' or 'journey' in Xhosa, was the title of South African artist Nicholas Hlobo's 2008–09 show at Tate Modern in London. Using black rubber, leather, organza, gauze or pink ribbon in large amorphous soft sculptures and complex stitched paper works, Hlobo employs the metaphor of the journey to explore his own creative process, but also his self-growth as a gay man in contemporary Xhosa culture.

Shunning more conventional artistic materials and traditional male roles, Hlobo chooses a craft that engages his alterity at every level. In content, but more importantly in process, Hlobo's works question and challenge the mainstream and, in his hands, the act of needlecraft becomes subversive of the homophobic culture that it is enacted in.

Liese van der Watt is an independent art historian and writer based in London. The author of numerous articles, catalogue essays and art reviews; her teaching and research interests are mostly in the field of contemporary African and especially South African art. Van der Watt's writing projects consider race, identity and representation in contemporary art and are a continuation of her doctoral research that she pursued in New York as a Fulbright recipient, focusing on whiteness in post-apartheid visual culture. Until 2007 she was a senior lecturer in the Department of Historical Studies at the University of Cape Town where she taught Art History and Visual Culture.

CHAIRS

Christine Chechinska

Information listed under 'Speakers'

Professor Catherine Harper is Dean of Creative and Cultural Industries at University of Portsmouth. Her textile/visual artwork is held in public collections such as those of the N.Irish Arts Council, the Ministry of Arts, Culture and the Gaeltacht, and Belfast City Council. Her first non-fiction book – *Intersex* (Berg) was published in 2007, and she edited the four-volume *Textiles: Primary and Critical Sources* (Bloomsbury, 2012). She is currently UK Editor of *Textile: the Journal of Cloth and Culture*, a contributor to *Selvedge* magazine and Editorial Board member of *The International Journal of Fashion Design, Technology and Education*.

Professor Jessica Hemmings is Head of the Faculty of Visual Culture at the National College of Art and Design in Dublin. Jessica writes about textiles. In 2010 she edited a collection of essays, *In the Loop: Knitting Now*, published by Black Dog and has recently compiled *The Textile Reader* for Berg (2012) and written *Warp and Weft: woven textiles in fashion, art and interiors* for Bloomsbury (2012).

Victoria Mitchell is a Senior Lecturer in Fine Art with particular responsibility for Critical Studies at Norwich University of the Arts and was formerly (2001-2011) the Course Leader for MA Textile Culture at Norwich. Her research and writing focus on relationships between critical and material forms of textile. Her essay 'Text, Textile Techne' (1997) has been recently reprinted in J. Hemmings (ed.) *The Textile Reader* (Berg, 2012). In addition to consideration of critical contexts for textile, Mitchell has investigated eighteenth-century Norwich pattern books (Textile Society of America 2008) and contemporary basketry (Brill, forthcoming). She is currently working on stitch with reference to Lacan and Žižek.

CURATORS AND ORGANISERS

Jennifer Harris is Deputy Director at Whitworth Art Gallery, University of Manchester and co-curated The Subversive Stitch exhibitions with Pennina Barnett and Bev Bytheway in 1988. She has since curated many in-house and touring exhibitions at the Whitworth, the most recent being *COTTON: Global Threads*, part of the Cultural Olympiad programme accompanying the London Games in 2012. A widely published writer and critic, her current research involves an exploration of the use of cloth as a conceptual strategy in the making of visual art, and she is currently editing a volume of essays for Wiley/Blackwell, *A Companion to Textile Culture*.

Pennina Barnett writes about contemporary visual and material culture and is completing a book on cloth, memory and materiality (Bloomsbury Press). She is Founding Co-Editor of *Textile: The Journal of Cloth and Culture*. Her earlier curatorial projects include *Craft Matters: three attitudes to contemporary craft*, *The Subversive Stitch: Women and Textiles Today*, *Under Construction*, and *Textures of Memory: the poetics of cloth*, all UK touring exhibitions. From 1989-2011 she was Senior Lecturer in the Department of Art, Goldsmiths, University of London, where she led Critical Studies for undergraduate Textiles. Another important aspect of her research is the work of artist Chohreh Feyzdjou (1955-1996).

Althea Greenan works in the Library at Goldsmiths in Special Collections, curating the Women's Art Library collection. She facilitates exhibitions and events, including the Living with Make: Art in the Archive bursary for artists, which supports 3 months research in the collection. Since the late 1980s she has been writing on the work of women artists and is currently undertaking doctoral research based on the Women's Art Library slide collection at the University of Brighton.

Leanne Manfredi is Programme Manager for Higher Education and Creative Industries at the Victoria and Albert Museum and has worked at a range of cultural and higher education institutions in the North West including: the Whitworth Art Gallery, University of Manchester, Manchester Metropolitan University (Associate Lecturer in History), Urbis, Manchester Art Gallery, The Lowry and the Royal Exchange Theatre. She is currently undertaking post-graduate studies at Goldsmiths.

Teresa Cisneros has worked both in the USA and UK utilising contemporary art to explore everyday politics and concerns. Through her work she collaborates with artists and non-artists to develop conversations exploring a variety of contemporary issues. She is currently Education Curator with Iniva (Institute of International Visual Arts).

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Whitworth Art Gallery, University of Manchester

Victoria and Albert Museum for hosting the event as support in kind, and in particular **Leanne Manfredi**, Programme Manager, Higher Education and Creative Industries, Learning and Interpretation, for the advice and support she has given us throughout

Tessa Jackson, Chief Executive, **Iniva**, for accepting our invitation to work in partnership, and **Teresa Cisneros**, Education Curator Iniva, for hosting a workshop and for invaluable advice

Lyn Malcolm, artist, for permission to adapt and use an image of her Subversive Stitch sampler, commissioned by Cornerhouse and the Whitworth Art Gallery, Manchester for The Subversive Stitch exhibitions 1988

Jess Smulders Cohen, artist, who has worked with us from the start as designer and administrative support

Cathy Hoste, artist, Library administrator, Goldsmiths, for administrative support

Piotr Karter, independent filmmaker, for technical support at the workshop held at Iniva

At an early stage we held two roundtable workshops to help shape the content and format of the symposium, and to identify key issues. We would like to thank those who participated in these discussions: **Claire Barber, Bev Bytheway, Ele Carpenter, Nadim Chaudry, Christine Checinksa, Teresa Cisneros, Fran Cottell, Jessica Hemmings, Tanvi Kant, Margareta Kern, Leanne Manfredi, James O'Hern, Claire Pajaczkowska, Rose Sinclair, Jo Stockham, Cecilia Vicuña, Grant Watson, and Verdi Yahooda.**

Permissions:

Cornerhouse, Manchester, and **Whitworth Art Gallery, Manchester**, for permission to digitally reproduce The Subversive Stitch exhibition catalogue, 1988, for the online resource which will be hosted by Women's Art Library at Goldsmiths.

Bloomsbury Press, London for permission to reproduce Tribute to Rozsika Parker, compiled by Pennina Barnett for *Textile, The Journal of Cloth and Culture*, Vol. 9, Issue 2, pp. 200–11, 2011 for the online resource.

• • •

The Subversive Stitch Revisited: The Politics of Cloth marks 25 years since the opening in Manchester of two landmark touring exhibitions in 1988 that developed Rozsika Parker's ideas into a visual event. Organised under the umbrella title 'The Subversive Stitch', they included an historical exhibition, 'Embroidery in Women's Lives 1300 - 1900' curated by Jennifer Harris, and a contemporary exhibition, 'Women and Textiles Today' curated by Pennina Barnett and Bev Bytheway, then Exhibitions Organiser at Cornerhouse, which were first shown at Whitworth Art Gallery and Cornerhouse respectively. The contemporary exhibition included the work of:

Sam Ainsley, Caroline Broadhead, Fran Cottell, Judith Duffey, Beryl Graham, Lesley Hanney, Rozanne Hawksley, Cas Holmes, Janis Jefferies, Sharon Kivland, Anne Lydiat, Jane Lyster, Lyn Malcolm, Alison Marchant, Sarah McCarthy, Anne Michie, Claire Newton, Kate Russell, Jo Stockham, Kate Stockwell, Jenny Wilson, Verdi Yahooda, Spinsters, Silvia Ziranek. In addition, a selection of campaigning textiles made in political protest and resistance was also exhibited, including work by **Margaret Ling** in support of the ANC and Anti-Apartheid Movement, **Jane Ray** for the Women's Committee of the Anti-Apartheid Movement, **Lesley Hanney** for Aylesham Women's Support Group during the Miners' Strike of 1984-5, Chilean women's *arpilleras* including work by **Sylvia Galleguillos** produced under the military dictatorship of General Pinochet, Greenham Common commemorative banners made by **Thalia Campbell**, a banner by **Jannettja Longyear** for the Silentnight Strike, and State Terrorism banner made by the **Leamington Spa Women's Banner Workshop** in response to bombings of Libya.

