

# TEXT & VIRTUAL CONFERENCE TECHNE

TEXTILE POETICS | POETIC TEXTILES

2-3 JUNE 2023

WITH THE SUPPORT OF  
TRINITY COLLEGE DUBLIN &  
INTERNATIONAL SOCIETY FOR INTERMEDIAL STUDIES

## Keynote Lectures

**Jessica Hemmings**  
Professor of Craft  
University of Gothenburg

**Anne Wilson**  
Prof Emeritus of Fiber and Material Studies  
School of the Art Institute of Chicago

Organised  
by

**Adele Bardazzi**  
Weaving Media Network  
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Trinity College Dublin  
Coláiste na Tríonóide, Baile Átha Cliath  
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// Interdisciplinary  
Italy





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Francesca Capone (Artist)  
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Laura Davis (Independent Scholar and Poet)  
Amy E. Elkins (Macalester College)  
Nina Ernst (Linnaeus University)  
Behnam M. Fomeshi (Monash University)  
Jools Gilson (University College Cork)  
Jessica Hemmings (University of Gothenburg)  
Jordana Infeld (Deakin University)  
Jennifer Jenson (University of Chicago)  
Elisabeth Joyce (Pennsylvania Western University)  
Ariana Lyriotakis (Trinity College Dublin)  
Fabienne Munch (Ohio State University)  
Allison Parrish (New York University)  
Louise Pelletier (Université du Québec à Montréal)  
Hannah Rath (Artist)  
Katharina Sand (AMD Akademie Mode & Design,  
Department of Design at Fresenius University)  
Ewa Stasińska (Adam Mickiewicz University of Poznań)  
Malaika Sutter (University of Bern)  
Pierre-Antoine Vettorello (University of Antwerp)  
Anna Warfield (Artist)  
Jonny Wiles (Selwyn College, Cambridge)  
Anne Wilson (Artist)

## TUESDAY 30<sup>th</sup> MAY 2023

### 17:30–18:30 (London Time) Conference's Foyer Time

This session is thought to be, for those who wish to attend, an occasion to have an informal gathering prior to the conference and to check any 'tech'-related tools (e.g. sharing of one's screen/power point slides/use of microphone). Above all, it is meant to offer that kind of chats that we would have at an in-person conference. Being aware that this might not be an ideal time for everyone, depending on the time zones and other commitments, please feel free (as throughout the conference too) to join as it suits you best (e.g. it might be your lunch break, your parent time, early morning coffee time). For the same reasons, however, please feel free not to attend. There will hopefully be other moments as these during the conference.



## FRIDAY 2<sup>nd</sup> JUNE 2023

11:30–11:45 (London Time) Welcome & Opening Remarks

11:45–12:30 Keynote Lecture

**Jessica Hemmings (University of Gothenburg)**

*Rehearsing Our Futures: textile labour in speculative/science fiction*

12:30–12:45 Break

12:45–13:45 Panel 1: Weaving Languages, Writing Textiles

Chair: Amy E. Elkins (Macalester College)

**Dalila Colucci (University of Seville)**

*'...it is preferable to embroider with words': Textual-Textile Imagery in the Intermedia Poetry of Ketty La Rocca and Giulia Niccolai*

**Behnam M. Fomeshi (Monash University)**

*The Spidervoman Weaves 'Womanhood' and 'Writing Poetry' Together: On the Feminist Endeavors of Parvin E'tesami*

**Malaika Sutter (University of Bern)**

*Quilting African American Women's Heritage in Alice Walker's 'Everyday Use' (1973) and Faith Ringgold's 'The Sunflowers Quilting Bee at Arles' (1991)*

**Francesca Capone (Artist)**

*Weaving Language: 10 Years of Editions Researching Textile Poetics*

13:45–14:30 Panel 1 Discussion

14:30–15:00 Break

15:00–16:00 Panel 2: Subversive Needlework

Chair: Amaranth Borsuk (University of Washington, Bothell)

**Ewa Stasińska (Adam Mickiewicz University of Poznań)**

*DIOR NOT WAR: Embroidery Activism in Poland. Needlework of Monika Drożyńska in Public Space*

**Adele Bardazzi (Trinity College Dublin)**

*English, Cenglish and Bootleg Culture: On Shanzhai Lyric*

**Jennifer Jenson (University of Chicago)**

*Christa Wolf's Textual Tapestries: Weaving as Literary Practice in the German Democratic Republic, 1970-85*

**Pierre-Antoine Vettorello (University of Antwerp)**

*Dressing for Defiance: The Role of Textile Poetry in Subverting Colonial Power*

16:00–16:45 Panel 2 Discussion

16:45-17:00 Break

17:00–18:15 Panel 3: Performing and Exhibiting Textiles

Chair: Elisabeth Joyce (Pennsylvania Western University)

**Jools Gilson (University College Cork)**

*The Cloonshannagh Bog Body, Textiles, Creative Writing & Somatic Research*

**Jen Chen-su Huang (New York University)**

*WAVE + E :: looping events, s(tr)ung through prayer*

**Irene Albino (Central Saint Martins)**

*Weaving Code*

**Anna Warfield (Artist)**

*Soft Sculpture Soliloquy*

**Katharina Sand (AMD Akademie Mode & Design, Department of Design at Fresenius University), Fabienne Munch (Ohio State University), Louise Pelletier (Université du Québec à Montréal)**

*Textile Dimensions: Women Designers and non-linear poetics of textile exhibition practice*

18:15–18:45 Panel 3 Discussion

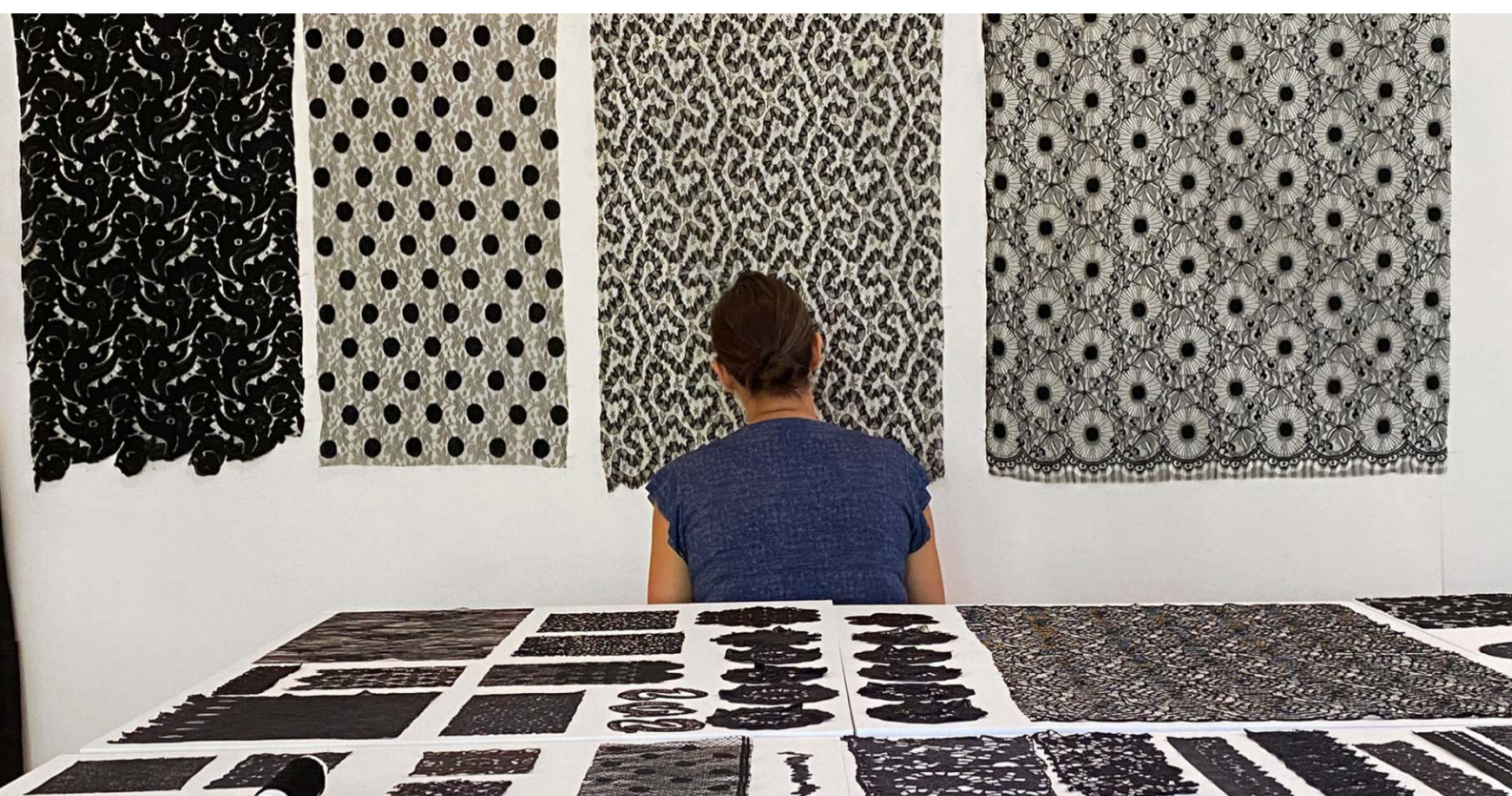
18:45-19:00 Break

**19:00–19:45 Special Session**

**Allison Parrish (New York University)**

*Weaving is the Opposite of Coding*

Anne Wilson, *Davis Street Drawing Room*, interior view. Image courtesy the artist.



## SATURDAY 3<sup>rd</sup> JUNE 2023

**11:30–12:30 (London Time) Panel 4: Memory Threads**

**Chair: Jools Gilson (University College Cork)**

**Jordana Infeld (Deakin University)**

*Ceaseless rhythm: waulking's constraint and freedom*

**Ariana Lyriotakis (Trinity College Dublin)**

*'history/ woven from wet tall grass': Textility, Memory, and Material Culture in the Poetry of Joy Harjo*

**Nina Ernst (Linnaeus University)**

*Making Memories: Embroidery in Comics and Poetry*

**Laura Davis (Independent Scholar and Poet)**

*The Impossibility of Return: Exploring (Un)Belonging Through Textile Poetry*

**12:30–13:15 Panel 4 Discussion**

**13:15–13:45 Break**

**13:45–14:30 Keynote Lecture**

**Anne Wilson (Artist)**

*Davis Street Drawing Room*

**14:30–15:00 Break**

**15:00–16:00 Panel 5: Textile Metaphors**

**Chair: Roberto Binetti (University of Oxford)**

**Jonny Wiles (Selwyn College, Cambridge)**

*La trama, l'ordita, e il vano: weaving and emptiness in Dante's Commedia*

**Roberta Cimarosti (University of Calabria)**

*Engendering Style: the Stitching and Embroidery of Derek Walcott's Omeros*

**Elisabeth Joyce (Pennsylvania Western University)**

*Woven Textures in the Works of Susan Howe*

**Hannah Rath (Artist)**

*thREAD*

**16:00–16:45 Panel 4 Discussion**

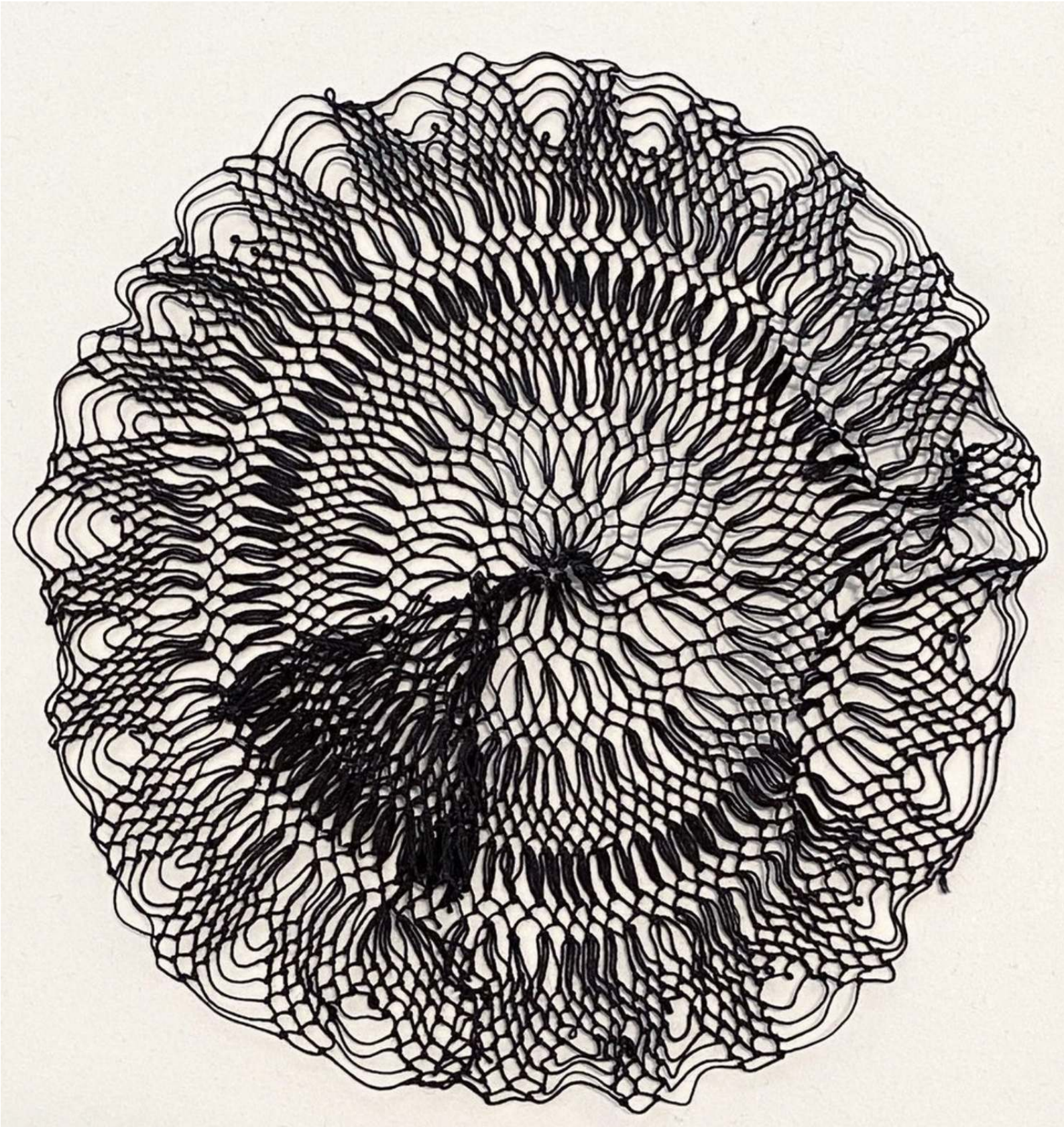
**16:45–17:15 Break**

17:15–18:00 Special Session  
Amy E. Elkins (Macalester College)  
*The Weaver's Handshake as Text/Textile*

18:00–18:30 Break

18:30–19:00 Concluding Remarks

Anne Wilson, *Davis Street Drawing Room*, interior view. Image courtesy the artist.





## ABSTRACTS

### Keynote Lecture

**Jessica Hemmings (University of Gothenburg)**

*Rehearsing Our Futures: textile labour in speculative/science fiction*

From the vast range of insights and agendas that textile poetics and poetic textiles offer us, I propose we begin with two communities of the future found in the science/speculative fiction of Ursula K. Le Guin's 'The Trouble with the Cotton People' (1984) and Andreas Eschbach's *The Hair Carpet Weavers* (1995/2005). I carry with me on this trip into the future textile lessons scoured from around the globe: Hester Prynne and her daughter Pearl's experience of hypocrisy and ostracization in Nathaniel Hawthorne's *The Scarlet Letter* (1850); the *Arpilleristas* covert stitches during the censorship of Augusto Pinochet's military dictatorship of Chile (1973–90); Zimbabwean author Yvonne Vera's (1964–2005) consistent use of textile imagery in novellas that address violence against women's bodies silenced under Robert Mugabe's regime. Mindful of this backdrop, I consider two strikingly different lessons from Le Guin's and Eschbach's science/speculative fiction where the textile cultivates both oppression and empowerment on local and intergalactic scales.

### Panel 1: Weaving Languages, Writing Textiles

**Dalila Colucci (University of Seville)**

*'...it is preferable to embroider with words': Textual-Textile Imagery in the Intermedia Poetry of Ketty La Rocca and Giulia Niccolai*

This contribution focuses on the imagery of textual embroidery that characterizes the intermedial ventures with visual and printing techniques of poets Ketty La Rocca (1938-1976) and Giulia Niccolai (1934-2021), who in the midst of the dramatic metamorphosis of Italian society in the 1970s – and in significant coincidence with the emergence of the Italian Women's Movement – feel the urgency to re-negotiate their own subjective and creative position within a phallo-logocentric world, still dominated by patriarchal institutions in political and behavioral terms. The analysis will concentrate on how their anti-discursive works overturn the abused categories of subordination through which the traditional philosophical speculation understands the world (subject-object, man-woman, sense-nonsense), refusing language as a means of masculine subjectivity and enacting feminine difference on the basis of extreme entanglements of poetry and textiles, envisioned as meaning-making tools for alternative embodiments of the *I*. Materials include: La Rocca's artworks with hands and handwriting-embroidery as a trace of expressive Otherness (i.e., the *You You* series, *Craniologie*, *Riduzioni*); and Niccolai's *POEMA&OGGETTO* (1974), a collection of concrete and visual poems where the clash of words, drawing, photographs, and tiny day-to-day objects is largely based on the subversion of the marginalized female activities of knitting and sewing. By analyzing these works through the help of the vast body of knowledge of theoretical feminism (begun in Italy exactly in the 1970s and animated by critics and activists like Carla Lonzi and Lea Vergine), this contribution aims to demonstrate how La Rocca and Niccolai achieve a self-determination process based on the creation of inclusive networks of fragments knitted together, interwoven with ellipsis, gaps, and repetitions, and excluded from the symbolic order of male culture –grounded, that is, in the infinite potential of their 'negative capability' (Sauzeau-Boetti 1976), through which they can self-represent themselves outside philosophical or linguistic impositions.

### **Behnam M. Fomeshi (Monash University)**

*The Spiderwoman Weaves 'Womanhood' and 'Writing Poetry' Together: On the Feminist Endeavors of Parvin E'tesami*

This contribution focuses on 'God's Weaver' by Parvin E'tesami (1907–1941), one of the first twentieth-century woman poets in Iran. 'God's Weaver' is a poem in rhyming couplets (*masnavi*) with a spider as protagonist and 'weaving' as the core metaphor, around which the whole work revolves. In the Persian poetic tradition spider signified 'weaver' among other things and 'to weave' signified both the (masterful) 'use of language' and a womanly (worthless) chore. Nevertheless, Persian poetry owes a new character, a 'spider as a woman poet' that is the result of combining the three concepts, to E'tesami's poetic inventiveness. The spider protagonist uses its 'spindle' to weave three concepts of 'weaving', 'womanhood' and 'writing poetry' together. The result is an intricate fabric of concepts that elevates 'womanhood', a concept that was often disparaged, ignored at best, in the Persian poetic tradition, to the status of 'hemmat', meaning 'ambition/endeavor/enterprise', a positive quality most commonly attributed to men in the male-dominated Persian literary tradition. The woman poet managed to appropriate the patriarchal language of Persian poetry to expand the potentiality of Persian poetic language and to free some of its energy from the restriction of patriarchal voice dominating the poetic tradition.

### **Malaika Sutter (University of Bern)**

*Quilting African American Women's Heritage in Alice Walker's 'Everyday Use' (1973) and Faith Ringgold's The Sunflowers Quilting Bee at Arles (1991)*

This contribution explores the pieced quilt as an instrument of storytelling in African American culture. Quilts have a long and diverse history that has received substantial academic attention over the years. This contribution expands and intervenes upon this body of knowledge by deploying an intermedial reading of Alice Walker's short story 'Everyday Use' (1973) and Faith Ringgold's story quilt *The Sunflowers Quilting Bee at Arles* (1991).

Both the literary text and textile artwork present the everyday use and the communal act of making quilts as central to the creation and preservation of African American women's histories. In Walker's short story, the everyday use and production of family heirlooms, such as quilts, are contrasted with the wish of 'hanging' these objects and 'decapitating' them from their original purpose. Through a close, bodily engagement with the quilts, their history and the history of their makers are read, understood, and re-told. In Ringgold's story quilt, the communal aspect of quilting – the quilting bee – and its potential for storytelling and political activism are discussed through text, the painted image, and the overall textile medium. These intermedial and tactile elements of the quilt enable a layered mediation of histories and a reflection on different forms of storytelling.

Reading them together elucidates the affinities that text and textiles share. The materiality of a quilt and the quilting bee can be helpful to see an artwork as a communal product, influenced by and, at the same time giving voice to multiple people. The quilt helps us to understand the fragmentary nature of storytelling and the collective act of piecing fragile histories and selves into a 'patterned wholeness' (Baker and Pierce-Baker 1994: 156).

### **Francesca Capone**

*Weaving Language: 10 Years of Editions Researching Textile Poetics*

American artist, writer, and materials designer, Francesca Capone will share her approach to an interdisciplinary practice as well as the research behind her work. She will share details about her long term project *Weaving Language*, which began in 2012. The work encompasses a series of books, workshops, exhibitions and collaborations that invites the reader/viewer to experience textile as something to be read, along with its tactile and visual functions. Attempting to dismantle and rebuild

commonplace understandings of the history of writing, *Weaving Language* focuses on fiber-based forms as a longstanding but often overlooked medium for record keeping, storytelling, and poetry. She will talk through three books in the series, *Weaving Language I-III*. *WL I: Lexicon* (Essay Press, 2022) maps weaving processes onto English grammar to suggest a method for reading woven works. *WL II: Language is Image Paper, Code, & Cloth* (information as material, 2018) is both a mapping of instances that exemplify textile poetics from the beginning of time to the present day, as well as a creative experiment in utilizing textile as code. *WL III: Writing in Threads* (Self published, 2015) experiments with communication that might occur between a stitching circle and a community of writers, and epistolary relationships are formed that intermingle cloth and word.

*Anna Warfield. The way the minds is in love with contradiction. Courtesy of the artist.*



## Panel 2: Subversive Needlework

**Ewa Stasińska (Adam Mickiewicz University of Poznań)**

*'DIOR NOT WAR': Embroidery Activism in Poland. Needlework of Monika Drożyńska in Public Space*

Handcrafted objects have a long tradition in Poland, and hand embroidery has been experiencing a revival in recent years. One of the most popular and controversial Polish pioneers of contemporary embroidery techniques is Monika Drożyńska, who, through her work, is actively (re)creating public space in cities all around the country. The artist uses hand embroidery on various fabrics, such as tablecloths, small tapestries, flags, billboards, banners, and even headrest covers on trains, to explore her interest in language. Drożyńska combines handcrafting with political activism and feminism, addressing issues such as pandemics, misogyny, and the war in Ukraine through her craft. She successfully uses the historically feminine technique to conduct a dialogue about gender roles, blending different languages, textures, and surroundings. As a result, embroidery is freed from its traditional discriminatory role and placed in new political contexts, becoming a form of emancipation.

This contribution aims to analyze embroidery as a writing technique that combines both language and parole, word and sound, female occupation and social activism in public space. The main objects of analysis are works by Drożyńska presented on her social media profiles and how they are received by the wider audience, as well as recent exhibition 'Politics of letters. Language as a source of liberation' and projects 'Ćwiczenia' [Exercises] and 'Haft miejski' [Urban embroidery].

**Adele Bardazzi (Trinity College Dublin)**

*English, Cenglish and Bootleg Culture: On Shanzhai Lyric*

This contribution on the artistic duo Alexandra Tatarsky (b. New York, 1989) and Ming Lin (b. New York, 1989) whose works subversively play between Asian and Western languages and cultures (e.g. their reference to Chenglish in the current globalized world where English predominates). Tatarsky's and Lin's *Shanzhai Lyric* (2018–Present) is an anonymously and collectively authored poetic research and archival group that documents and transforms awkwardly translated slogans from Chinese bootleg T-shirts into an ongoing poem emerging out of the detritus of consumerism. Their textile poem is based on the Chinese concept of 'shanzhai', the art of imitation – or, as it is often referred to, bootlegging. The result brings into dialogue different traditions, settings, and discourses. Most importantly, it programmatically aims to remain in transit and ever shifting in order to avoid becoming static or institutionalized. This emphasizes an element at the core of all textile poems investigated in this book: the role of the reader/viewer that observes, becoming the main agents in the 'making' of the object of art. It also emphasizes the primary role that not only collaborative practices, but also how community-driven and community-focused objectives are an integral part of these fundamentally subversive textile poems that aims to re-write democratic-oriented ideas and practices through artistic intra- action of the language of textiles and that of the written poetic word.

Tatarsky and Lin subversively perform, through their textile poetics, a critique of the ways in which we interact with language and literature as acts of political resistance on a transnational level. Their work invites the reader/viewer to re-think what lyric poetry can be understood, read, and distributed through their problematization of ideas of 'originality', 'meaning', 'completeness'. Incompleteness, movement and ever-shifting form, linguistic errors and glitches, and radical collectivity and authoriality emerge to being foundational for a poetics that develops a fierce critique of what we might mean by 'global', Western consumerism, and meaning-making language and poetics.

## Jennifer Jenson (University of Chicago)

*Christa Wolf's Textual Tapestries: Weaving as Literary Practice in the German Democratic Republic, 1970-85*

'If I had a poetics, woven fabric would be its center.'

[[F]alls ich eine Poetik hätte, [stünde das Gewebe] als ästhetisches Gebilde in ihrem Zentrum]

(Wolf, *Voraussetzungen einer Erzählung: Cassandra: Frankfurter Poetik-Vorlesungen*, Suhrkamp-Taschenbuch 2009: 10)

Beginning in the late 1960s, Christa Wolf's writing began to betray her increasing dissatisfaction with narrative prose's ability to engage questions of gender, relationships, and memory [Wolf, 'Lesen und Schreiben (1968)' in Hilzinger 2021). Consequently, Wolf sought to reform literary writing to find 'structures, in which one can still speak today' ['Strukturen zu finden, in denen sich heute noch reden lässt' in Wolf, *Kindheitsmuster* 1989: 36). In discussing her 1983 novel *Kassandra*, a feminist retelling of the Trojan war, she turns to practices of weaving to include a multiplicity of voices, describing the work as a 'tapestry' (Wolf 2009: 10). This contribution contends that Wolf began working out this poetics of tapestry writing in her 1976 autofiction novel *Kindheitsmuster* (*Patterns of Childhood*), in which the narrative voice, temporality, and plots are each split apart into separate threads before being rewoven together. This textual strategy, contemporaneous with Wolf and other feminist artists' turn to explorations of gender and relationships, highlights the growing recourse to textiles as feminist material and practice in the German Democratic Republic (GDR). I claim that this turn to handicraft had a unique political inflection in the GDR, as the country's ideology privileged artforms (theoretically, if not practically), which were traditionally connected with the working class. By utilizing practices or metaphors of handiwork, artists legitimized and justified their own function in a socialist society.

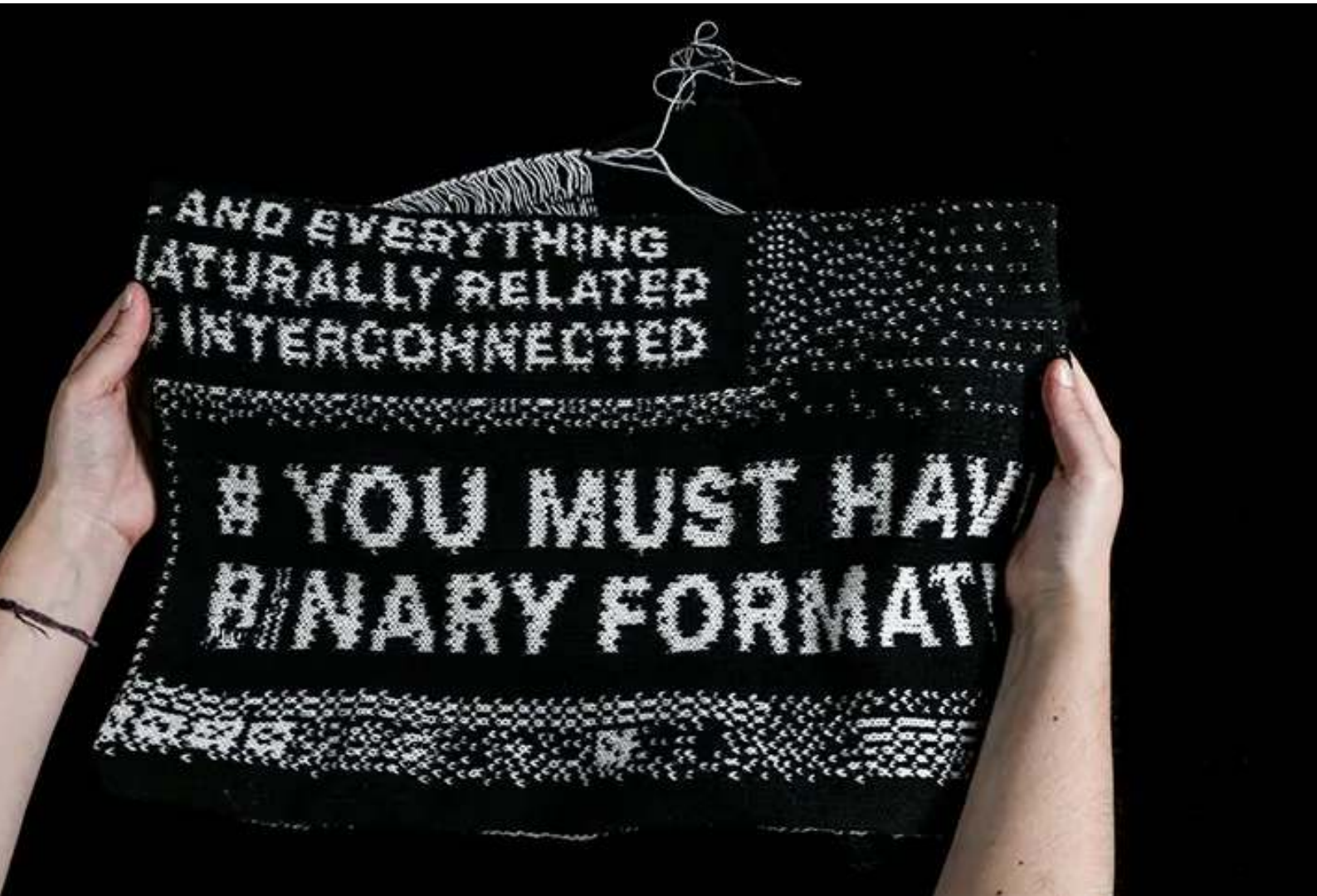
This contribution includes a close reading of Wolf's *Kindheitsmuster* as textual tapestry and situate it within feminist movements in East Germany. This is then tied to Wolf's use of textiles as practice and metaphor to other GDR feminist works of the 1970s-80s, especially Cornelia Schleime's 1983 short film *Unter weißen Tüchern* (*Under White Cloths*), released the same year as Wolf's *Kassandra*. Ultimately, the overall claim is that incorporating textile practices in non-textile media allowed artists in the GDR to create narratives that both subverted cultural norms – i.e., by creating distinctly feminist modes of communicating – while also reinscribing and utilizing established political ideology.

## Pierre-Antoine Vettorello (University of Antwerp)

*Dressing for Defiance: The Role of Textile Poetry in Subverting Colonial Power*

This contribution examines the use of textile poetry as a form of subversion and resistance in a colonial context, using the example of a Senegalese woman who arrived in Paris in January 1939 and who opposed colonial hegemony through her clothing and textiles. The aim is to shed light on the use of textile as a form of poetical subversion and resistance in a colonial context, and to highlight the agency and cultural resilience of women. Self-styling and wearing indigenous clothes became a powerful means of self-expression and defiance challenging coloniality, 'resist some standard ideas and language of global' (Adichie 2017), and foster acceptance of textile as a *veiled* language (Barthes 1973). Raby Diop was married to Galandou Diouf and she dressed in her Wolof clothing, including an indigo boubou, refusing to adopt European fashion. Instead, she used natural dyes and indigenous techniques to create narratives and signals that reflected her resistance to colonial dominance. This paper will discuss how Diop's use of textile poetry and coded language through textiles was a form of resistance and a way of reclaiming agency and self-determination in the face of colonial dictates that sought to erase her cultural identity and impose a European standard of beauty and fashion. Diop rejected the homogenizing effects of industrial production and the constraints of the colonial gaze by embracing the unique and tribal, preferring to dress in the Signare clothes celebrated by poet Léopold Sedar Senghor later in 1961. By analyzing news articles and interviews that discuss the transnational textiles she used (madrass, Indigo, brocades), it will be possible to investigate the ways in which Diop dressed as a means of asserting her cultural identity

and opposition to the French Empire's assimilationist approach (Marni 1939). By examining Diop's example and situating it within a larger cultural and political diasporic context of colonial Paris, it will emerge how our understanding of textile poetry can be a means of resisting oppressive systems.



*Irene Albino and Ellen Jonsson, </unravel;>. Image courtesy the artists.*

### **Panel 3: Performing and Exhibiting Textiles**

**Jools Gilson (University College Cork)**

*The Cloonshannagh Bog Body, Textiles, Creative Writing & Somatic Research*

The project title - Tempestries (borrowed with permission from [The Tempestry Project](#)) is a play on the words tempest, tapestry and temperature. Tempestries seeks to locate textiles within landscapes as a way to explore, analyse and make collaborative creative work in relation to the Climate Emergency. Specifically, this iteration focusses on the C7th bog body and her textiles found on Cloonshannagh bog in Co. Roscommon as both science and creative narrative in counterpoint and collaboration with the science of bog formation and the historical / contemporary use of bogs in Ireland. I'm also researching / choreographing with native Irish dyes as a way to connect botany with fabric and identity. These threads are woven together to make connections between the female labour of textile making, the female body and our relationship to landscape. Initial R&D for this

project was developed as part of an Irish Fulbright Award residency in the Atlas Institute at the [B2 Center for Media, Art & Performance](#) at Colorado University Boulder in 2021. Documentation of this performance is [here](#). Working closely with [Inside the Greenhouse](#) the [Center for Creative Climate Communication and Behaviour Change](#) (C3BC) and the [Unstable Design Lab](#) this Artistic Research uses somatic practices as methodology in the dance studio as well as in creative writing and textile / film making. This research is funded in 2022/3 by an Arts Council Dance Bursary. This artistic research project is focussed on the ways poetic text, movement and textiles shape a sense of place within an Irish context. Interweaving attuned embodied practices, creative writing, textile art and environmental science the project explores the Irish peatland bog as theme and metaphor. This presentation will explore the specific entanglement of poetic text and textiles in this project through performance and analysis.

### **Jen Chen-su Huang (New York University)**

*WAVE + E :: looping events, s(tr)ung through prayer*

Rather than dwell on the wave-particle duality paradox in order to describe a physical phenomena as a wave or particle (or *something* else), I'd like to suggest forgoing this desire caught between nouns to propose the study of a verb. What happens when one adds another 'e' to wave – can we interchange wave for weave?

While weaving on the Taiwanese backstrap loom, I meditate on loops – the twinkling audio loop of ice cream trucks and trash trucks emitting the chorus of Tekla Badarzewska's *The Maiden's Prayer*; as well as the loop of the cloth as it begins to emerge around the wooden box, which becomes an extension of my body. As I weave I wonder what waves resonate from the loom.

The loom is not only an instrument to produce fabric, but indigenous Atayal and Seediq women would beat down upon the woven ramie so that the box with which the warp threads wrap around resonates. Not only does this create a tighter weave and a strong textile, but this gesture ensures that the neighbors would hear them weaving, thereby connecting the community through sound.

I attend to the waves effused by trash trucks in Taiwan and ice cream trucks in Chicago in an attempt to describe the relationships between natural phenomena and vibrant matter. By thinking alongside Karen Barad, Denise Ferreira da Silva, and Jane Bennett, among others, I hope to bring attention to everyday “intra-actions,” in order to begin to dissolve long-held subject-object dichotomies.

### **Anna Warfield**

*Soft Sculpture Soliloquy*

Delve into the studio practice of soft sculptor and poet, Anna Warfield. Warfield is an Upstate New York based artist whose work exists at the intersection of fibers, poetry, and sculpture. Through her hybrid practice, Warfield engages with ideas surrounding the body, sexuality, politics, language, and the occupation of space. In her talk, *Soft Sculpture Soliloquy*, she will discuss and contextualize text-based sculptural works from her *Soft Thorn Series* which began in 2019. She'll cover the removal of text from the page, the preciousness of objects, the elevation of text through the sculptural object, and form as an extension of meaning.

**Katharina Sand (Akademie Mode & Design, Munich), Fabienne Munch (Ohio State University), Louise Pelletier (Université du Québec à Montréal)**

*Textile Dimensions: Women Designers and non-linear poetics of textile exhibition practice*

Spun and spooled, woven and worn, saturated in pixels and pigments – textile interactions hum with the gestures and stories of their makers and wearers. Deeply tied to the migrations of people, power, and knowledge across continents and time, fabrics encourage a multi-directional reading of our society. Women have played a significant role in this language, which predates the written word and is entangled in socio-economic dynamics. This case study documents the non-linear exhibition concept development for *Women Designers and Textile Design*, opening at the Centre de Design in Montreal in November 2023.

Women’s multidimensional designs are presented through a composition of circular installations, rooted in the gestures which transform threads. These reference spinning textile rhythms and rotations, but also to the circularity of sustainable textile practices. The exhibition concept draws on research in traditions of communication, fashion and textile exhibition practice, as well as historical and design research.

This constellation presents historical breakthroughs in the field; the links between tradition and innovation; the transmission of emotion; and advanced experimentation. It ranges from the tactile to the intangible, from 2D to 3D, from material to virtual, from the decorative to the political. Tactile, luscious and olfactive narratives of disciplined natural fibres awakened the senses of civilizations, ensured non-verbal transmission of rituals and traditions, and redefined art. Textiles authored by women lead the way for computational innovation and bio-fabrication.

Cloth harnesses knowledge, as well as aesthetic and emotive properties. Exuberant prints, meditative repetition of stitches, the uproar of quilts questioning world disorder – all tell stories and unravel emotions. The display concept includes a research library, workshops encouraging tactile interactions, as well as multimedia recordings, including a podcast. The exploratory study contributes to the research of textile poetics with multi-directional exhibition readings.

*Hannah Rath, something new, something old, something desired.* Image Fred Dott





## Special Session

**Allison Parrish**

*Weaving is the Opposite of Coding*

Many theorists take it as axiomatic that computer programming and weaving are two sides of the same coin: two practices whose symbiosis was forever perfected in the Jacquard loom. Both practices are, after all, methods of manifesting patterns of zeros and ones—either as digital bits in the former, or crossings of wefts over warps in the latter. In this talk, I challenge this easy narrative. Drawing on my experience as a computer programmer, programming instructor, and a beginner handweaver, I discuss the very distinct phenomenologies of handweaving and computer programming. In particular, I address the pleasurable qualia of repetition—pleasures which are the essence of handweaving, but are forbidden to programmers. I also discuss how computer programming (and, to some extent, weaving with the Jacquard loom) demands its practitioners to focus on one-bit immaterial abstractions, while handweaving techniques—such as Leno lace and Brooks bouquets—afford the creation of woven textiles that cannot be reduced to such representations.

### Panel 4: Memory Threads

**Jordana Infeld (Deakin University)**

*Ceaseless rhythm: waulking's constraint and freedom*

This contribution considers the pre-industrial practice of *waulking* as a site of poetic activity. Practised by women in the Hebrides, Scotland, waulking was the final stage in the production of tweed fabric, and combined song, choreographed movement, and textile work. After spinning and weaving, the fabric would be wetted and beaten against a table by a circle of women to the rhythm of their singing, passing the cloth along on the beat. The rhythm of the waulking songs affords repetition and synchronicity, facilitating the physical coordination required for this kind of collective task. Both the choreography and the songs adhere to pre-determined forms, and much about the waulking is ritualistic, arguably even spiritual. Drawing on Caroline Levine, this study argues that the practice of waulking is an institution that preserves forms, 'imposing order on bodies, discourse and objects.' The institution of the Waulking Day did this work of imposing order and marking time through its layers of repetition and rhythm. I imagine form here as 'an arrangement of elements – an ordering, patterning or shaping,' including 'all ordering principles, all patterns of repetition and difference' (Levine 2015:3). The paper will then go on to show that waulking uses form, rhythm and repetition to convert constraint into freedom. The waulker is constrained economically, socially, temporally and by her gender. However, freedom 'always arises from constraint – it's a creation conversion of it, not some utopian escape from it' (Massumi 2015: 39). While capitalist logic would have us understand the songs as instrumental to the production of cloth, this paper inverts this logic, and shows how the production of the economic good becomes the tool for poetic creation, and this convergence of song/poetry and manual labour a means of locating desire within work, and freedom within constraint.

**Ariana Lyriotakis (Trinity College Dublin)**

*'history/ woven from wet tall grass': Textility, Memory, and Material Culture in the Poetry of Joy Harjo*

Informed by her membership in the Muvskoke [Creek] Nation, Joy Harjo's oeuvre is borne from the lineaments of Indigenous American histories, rites, and rituals, marrying the textile arts of material culture with the poetic line. She employs fabric, notions, and cloth as both concrete objects and abstract representations of spatiality, foregrounding textual images as perforated forms where

seams and seamlessness converge, stitched boundaries where the setting sun meets the horizon. This contribution will draw upon poems from *Weaving Sundown in a Scarlet Light: 50 Poems for 50 Years* (2023) and *An American Sunrise* (2019) to explore how Harjo uses woven materials to enact intellectual inquiries of cultural, ceremonial, and sacred memory, back from '[w]hen time/ threaded earth and sky' (Harjo 2019: 81). By positing that her 'creative impulse is primarily kinetic and visual' (Harjo 2023: 116), Harjo orients the reader toward her preoccupation with the physical properties of language, and its interlaced visual dynamics on the page, often mimicking the act of sewing itself. Her lexicographical selection is dictated by robust attention to the materiality of textiles and its accoutrements, enfolded in the semiotic and non-verbal cues of color-coded aesthetic and cultural value. Through her heterogeneous use of textiles, Harjo's poetry sings of ceremonial dresses, blindfolds, and even wash cloths that cleanse the bodies of the dead. Textility is activated as a means of peregrinating through time, operating as a material syntax that orders and controls narrative memory.

### **Nina Ernst (Linnaeus University)**

*Making Memories: Embroidery in Comics and Poetry*

This contribution explores embroidery as a crucial sensory media modality in three Nordic works, in connection to memory making. The material is also fundamental to the connection with memory.

The Swedish poet Burcu Sahin's *Broderier* [Embroideries] (2018) creates a thematical pattern of seams and sewing – working hands is a recurring image, and the tactility becomes a presence in itself. In the analysis it is argued that not only the contents, but also the arrangement of words emphasizes the relationship between text and textile, poetry and sewing. The Swedish comics artist Åsa Schagerström's *Urmodern* [The Original Mother] (2020) is a 78-page graphic novel composed entirely of embroidered images and text. Conventionally, comics involve drawn panels, text captions and speech bubbles, and their multimodality blends not only text and images but convey layers of meaning using color, fonts, panel shapes and composition. The third case study discussed in this contribution is the Finnish comics artist Hannerinna Moisseinen's graphic memoir *Isä* [Father] (2013) which addresses how memories of a lost father are restored and archived, using the Karelian textile or 'käspaikka' as a mnemonic tool in her work in between penciled panels.

This paper contends that embroidery is used as a means of unveiling memories, finding, and developing new roots. In addition, it suggests that Sahin, Schagerström, and Moisseinen bind emotions into the body of the textile in their employment of embroidery. From a methodological point of view, this contribution will draw upon and extend Irina Rajewsky's scholarship on intermediality as well as Lars Elleström's concepts of material and sensorial modalities.

### **Laura Davis (Independent Scholar and Poet)**

*The Impossibility of Return: Exploring (Un)Belonging Through Textile Poetry*

Textile art is known as both a means of women's expression and repression (Parker 2014); Ursula K Frederick (2018) and Susie Campbell (2021) demonstrate profound connections and tensions between textile poetry, fragility and repair. By reflecting on my own textile poetry practice, I consider in this presentation the impossibility of return through the instability of memory, the limits of language, and the multi-layered and complex notions of identity that a traveller, particularly a White European woman traveller in Africa, can hold. Following Bryan-Wilson (2017) and Andrä (2022), 'textile(d)' *poetics* may examine, unravel and transform even contradictory categorisations.

The paper considers a series of three textile poems that feature European railway stations. The first is *In Full Vigour of Isolation* (2022) a multi-media textile poem that a meditation on leaving Uganda, where I lived for four years, and 'return' to my (adopted) home in Belgium. It focuses on themes such as the traveller's illusions of home/abroad, and how even similarities - such as the red iron oxide of the laterite soil of Central Africa and the rusted beams in Antwerp Central, itself a

monument of European colonialism in Africa – deepen the disconnect between ‘home’ and abroad, and between different, conflicting parts of the traveller’s identity, rather than bridge them. The paper explores how the process and materials shape the pieces, which each combine fabric recycled from household use; pages of novels (e.g. Thomas Hardy’s *The Return of the Native*), washed, kneaded and raw; photographs; stitch, ink, acrylic, watercolour and clay. The processes involve the transfer of oil, sweat and blood from my body to the work, the transformation of all materials used and the (slow) layering process renders the pieces personal and contemplative and also reveals text.

## Keynote Lecture

**Anne Wilson**

*Davis Street Drawing Room*

The Davis Street Drawing Room is an experimental and public-facing art project that brings together sources of Anne Wilson’s artwork across drawing, sculpture, and performance. Her largest personal studio in Evanston Illinois is transformed into an archive of lace fragments, rolled house linens, mended cloth, handmade glass bobbins, thread spools, and early hair and cloth drawing studies. Wilson will discuss the ways in which found textiles operate as critical sources in her practice by addressing her own biography, histories of labor and care, and the impact of reading and reflection.

Wilson invites small groups of artists, writers, and historians to experience the Drawing Room – with the invitation to look closely and slowly over a period of time – and to draw, write, photograph, read, and research. Participants are invited to respond and share visual images and written texts that shape collective meaning-making. At the core of the Drawing Room experience are the ways in which the focus of slow, close observation of textiles opens to complexity, critical thinking, and invention.

## Panel 5: Textile Metaphors

**Jonny Wiles (Selwyn College, Cambridge)**

*La trama, l’ordita, e il vano: weaving and emptiness in Dante’s Commedia*

Dante’s *Commedia* readily divulges the metapoetic scope of its textile imagery. As in many of its classical and vernacular sources, Dante’s poem uses textile production as a metaphor for the act of poetic creation, and the most prominent of these is weaving. Weaving is given structural privilege in the poem, appearing in each of the *cantiche*’s numerologically ‘central’ cantos, which draw together the process and products of weaving, as well as mythological weaving narratives, most prominently that of Arachne. Throughout the history of the *Commedia*’s reception, scholars and readers have remarked the interaction of the poem’s metaphorical warp and weft in the development of its thematic and narrative textures.

If we look at any piece of woven fabric, however, we will see that there is an additional element upon which the textile depends, namely, the empty space between the interwoven threads. This paper suggests that the motif of weaving aids Dante in his development of the *Commedia*’s poetics of absence by drawing conspicuous attention to empty space. The poem’s interest in emptiness, or *vanità*, moves in myriad directions, and is focalized even in the poem’s opening lines. The primary focus in this contribution, however, will be the encounter with Geryon in the central cantos of *Inferno*. It is in this episode that Dante first uses the substantive *vano*, and it is also a key instance of the *Commedia*’s metapoetic deployment of weaving. It becomes, therefore, an epicentral moment of contact between the two concepts. Taking a cue from critical responses to this encounter and drawing on the work of those scholars who have examined literary absences more broadly, this

contribution proposes to use this section of the *Commedia* to cast light on other moments in which absences and empty spaces are intricately woven into Dante's poem.

### **Roberta Cimarosti (University of Calabria)**

*Engendering Style: the Stitching and Embroidery of Derek Walcott's Omeros*

The feminine world pervades the imagery of Derek Walcott's cinematic poem *Omeros* (1990) and also shapes its prosody and narrative structure. The recurring images of *stitching* and *embroidery*, while referring to episodes of the plot, show the way sections, chapters and books are sewed together as well as the *terza rima* that irregularly rims the text, making the reader sense and even partake in the unfolding 'work in progress'. The stitching and embroidery activities occur against the grains of the weaving leitmotif we would expect in a book which openly converses with the Homeric poems, particularly the *Odyssey*, and which, therefore, sends us to look for further representations of and by women existing in the ancient world as emerging in the poem, making us wonder about those that have been passed down to us instead, as well as about female attributes that Greek culture used to characterize its heroes and that would continue over the centuries. The following three main aspects will be investigated: a) how classical feminine imagery is reconfigured in Walcott's poem and represented to fit a contemporary and a Caribbean worldview; b) the way sounds, lexicogrammar and semantics interweave shaping discourse; c) the relation this feminine poetics establishes with and within a substantially man-centered epic tradition.

### **Elisabeth Joyce (Pennsylvania Western University)**

*Woven Textures in the Works of Susan Howe*

Repeatedly in her poetry, Susan Howe refers to fabric, weaving and needlework explicitly, and includes images of each of these, as well. In *Spontaneous Particulars: The Telepathy of Archives* (2014), for example, she links text to fabric through text's etymology: "The English word "text" comes from Medieval Latin *textus* "style or texture of a work," literally "thing woven," from the past participle of *texere*: "to weave, to join, fit together, construct" (Howe 2014: 19). This contribution proposes that through this extended motif/analogy/metaphor, Howe uses fabric and needlework to focus on how weaving and embroidery becomes how the poem is formed, and how using weaving and embroidery as its motivating image and extended metaphor raises the text to become perceptible to touch, a woven and worked touching experience.

Howe argues that 'pen strokes begin to resemble textile thread-text' (Howe 2014: 46), and because of this transformation, writing becomes fabric. Yet, as this image from the cover of Howe's book *That This* (2010) illustrates, while the fabric is woven, interlacing threads and stitchery, it bears the impulse of self-destruction through fraying. Once created, the text as well loses the links between quotations; the interspersal of the individual elements of the text lose their attachment to each other and forge gaps in its meshwork. 'The closer I look', Howe writes, 'the farther away your interlaced co-conscious pattern' (Howe 2014: 60).

### **Hannah Rath (Artist)**

*thREAD*

In her talk *thREAD* Hannah Rath will present her artistic work with a focus on interwoven textures and intertwined letters/words. She will focus on the connecting, interwoven, knotted thread as an analogy to written letters, words, lines and their creation of meaning. Hannah Rath's artistic work is characterised by its clear, conceptual form, which at the same time focuses on sensual material aspects and combines this with a visual approach to language. Her work hovers between minimalist linguistic image and site-specific installations, in some cases linking up with Concrete Poetry. This

is clearly evident in her more recent works, large-format screen prints and net-like objects. In different ways, they are literally written images, in the ‘tipping moment’ between seeing and reading, which create surprising connections between text, texture and textile.

### Special Session

#### Amy E. Elkins (Macalester College)

##### *The Weaver’s Handshake as Text/Textile*

This special session begins with a screening of *The Weaver’s Handshake*, a film-essay by Amy E. Elkins, followed by remarks about how she created this work during the pandemic. The project constellates ideas about the intimacy of text and textiles and explores the embodied gestures of craftwork (threading a needle, feeling the weight of fabric, stitching with others in a circle) as they connect feminist praxis to a global, intergenerational community of makers. Elkins will share reflections on the film-essay as the culmination of her book, *Crafting Feminism from Literary Modernism to the Multimedia Present* (Oxford University Press, 2022), and participants will have the chance to brainstorm ideas about the intersecting threads of theory and craftwork in their own practices across media.

Irene Albino and Ellen Jonsson, *</unravel;>*. Image courtesy the artists.



## BIOGRAPHICAL SKETCHES

**Adele Bardazzi** is Irish Research Council Government of Ireland Postdoctoral Fellow and Research Fellow in Italian at Trinity College Dublin as well as Honorary Faculty Research Fellow at the Faculty of Medieval and Modern Languages, University of Oxford. Prior to this, she was Extraordinary Junior Research Fellow and Laming Junior Research Fellow at The Queen's College, Oxford. She holds a DPhil in Italian from Christ Church, Oxford, and a BA in English and Italian from Royal Holloway, University of London. Among her most recent and forthcoming publications are several peer-reviewed articles including in *California Italian Studies* and the *Journal of World Literature*; the edited volume *Gender and Authority Across Disciplines, Space and Time* with Alberica Bazzoni (Palgrave Macmillan, 2020); the monograph *Eugenio Montale: A Poetics of Mourning* (Peter Lang, 2023); the edited volume *A Gaping Wound: Mourning in Italian Poetry* with Francesco Giusti and Emanuela Tanello (Legenda, 2022); the special issues *Elegy Today: Rejections, Re-mappings, Rewritings* with Roberto Binetti and Jonathan Culler (*Journal of World Literature*, forthcoming in 2023) and *Weaving Media in Italian Poetry (Italica)*, forthcoming in 2023).

**Francesca Capone** is a materials designer, visual artist, writer, and educator. Her work is primarily concerned with the creation of materials and a poetic consideration of their meaning. She is interested in how tactile forms simultaneously serve as functional surfaces for daily life and as a mode of communication or symbol within the cultural paradigm. Her interdisciplinary practice takes the shape of visual art exhibitions, readings/performances, and the book form. Her books *Woven Places* (Some Other Books, 2018), *Text means Tissue* (2017), and *Weaving Language* (information as material 2018, Self Published 2015) focus on textile poetics. They are in the library collections at the MoMA Library and the Watson Library at the Metropolitan Museum of Art. She has exhibited at Whitechapel Gallery in London, LUMA/Westbau in Switzerland, Textile Arts Center in NYC, and 99¢ Plus Gallery in Brooklyn. She has been an artist in residence at the Josef and Anni Albers Foundation and Andrea Zittel's A-Z West. Her academic work includes lectures and workshops at Brown University, Rhode Island School of Design, Reed College, University of Washington, and Alberta College of Art and Design, among others.

**Roberta Cimarosti** works as an English language assistant professor at the University of Calabria (Italy). Her research fields are World Englishes and stylistics of literary and non-fiction texts. Publications include a monograph on Derek Walcott's poetics (*Mapping Memory: An Itinerary Through Derek Walcott's Poetics*, 2004) and essays on: 'counter-discourse' in J.M. Coetzee's novels in relation to Beckett and Defoe, the choice of English in *Heart of Darkness* and responses to Conrad's novella in contemporary rewritings, V.S. Naipaul's latest novels in relation to Édouard Glissant's creolization theory; literacy stories from the Anglophone world.

**Jen Chen-su Huang** is an artist and writer whose process-driven works interweave elements of craft tradition, language, history, and memoir. She is a 2021 Luminarts Fellow in Visual Arts and a past recipient of the Fulbright Research Fellowship in Taiwan. She graduated with her MFA in Fiber and Material Studies from the School of the Art Institute of Chicago and received her BA in Art Practice from the University of California, Berkeley. Huang is currently a PhD candidate in Performance Studies at New York University and an editor for the *Bloomsbury Encyclopedia of World Textiles* to be published in 2024.

**Dalila Colucci** is a María Zambrano Distinguished Fellow at the University of Seville, where she forms part of the research group *Interculturalidad. Lenguas y Literaturas Europeas*. She holds a Ph.D. in

Modern Philological and Linguistic Disciplines from the Scuola Normale Superiore of Pisa (2016) and a Ph.D. in Romance Languages and Literatures from Harvard University (2018), where she has also been a Lauro De Bosis Postdoctoral Fellow (2019-2020). Her research interests lie within modern and contemporary Italian literature and visual arts, with a close focus on intermediality. Her publications include two books on Goffredo Parise (Iannone 2011; FUP 2016), the Italian-French critical edition of his poems (*Cahiers de l'Hôtel de Galliffet* 2016), and critical essays on Carlo Emilio Gadda, Pier Paolo Pasolini, Italo Calvino, Michelangelo Antonioni, Stelio Maria Martini, Futurism and the Neo-Avant-gardes. She is currently completing a monograph dedicated to the Futurist tin poetry book *L'anguria lirica* (1934) as the material pivot for a revolutionary theory of poetic intermediality and preparing, together with Günter Berghaus and Tim Khlän, a special issue on Neo-Futurism for the *International Yearbook of Futurism Studies* (2023).

**Laura Davis** holds an MA (Oxon) in Modern History, and a PhD in Political Science (University of Ghent). Her political science research and practice focus on justice for human rights violations in conflict, and women's rights in fragile contexts. She has recently returned to her adopted home of Belgium after a decade living and working in the Democratic Republic of Congo, Jerusalem and Uganda. Her poetry has been published in *Ink Sweat and Tears*, *Seen as Read* (2020), *Live Canon Anthology 2020*, *Writers Kingston* and *in the Book of Penteract* (2022). Her textile poetry has appeared in the *Seen As Read* (2020) anthology, *3:am* magazine (2022) and *Harpy Hybrid Review* (2022). Her first collection, *Found & Lost*, came out in 2022 and in March-April 2023, an exhibition of the same name will exhibit textile poetry from and inspired by this collection in the Green Door Gallery (Brussels).

**Amy E. Elkins** (Ph.D., Emory University; M.A., University of Virginia; B.A., Hendrix College) teaches courses on modern and contemporary literature and interdisciplinary studies. Professor Elkins has special interests in art theory and visual culture, intersectional feminist approaches to the archive and cultural history, and experimental/multimedia academic writing. She also serves as the Modern Language Association's elected delegate for Women and Gender in the Profession and has received fellowships from Yale University's Beinecke Rare Book and Manuscript Library, the Rare Books School, and the Fox Center for Humanistic Inquiry. Her first book, *Crafting Feminism from Literary Modernism to the Multimedia Present* (Oxford University Press), is out this year, and she has started work on a second project about the cultural and artistic history of geothermal springs, swimming, and bathing culture. Her essays have appeared in journals such as *PMLA*, *Contemporary Literature*, *Interdisciplinary Literary Studies*, and *Tulsa Studies in Women's Literature*. Professor Elkins also interviews writers on visual culture for the *Los Angeles Review of Books*. As an artist, theorist, and scholar, she emphasizes a dynamic, global approach to research and student-driven inquiry across media.

**Nina Ernst** is a comics scholar and a senior lecturer in Comparative Literature at Linnaeus University, Sweden. She holds a Ph.D. in Comparative Literature from Lund University. Her doctoral thesis, 'Att teckna sitt jag: Grafiska självbiografier i Sverige' [Drawing one's self: Graphic memoirs in Sweden] (2017), deals primarily with contemporary autobiographical Swedish comics, with a comparative perspective taking in European and North American examples. Her main areas of research include comics and graphic novels/memoirs, intermediality, visual literacy, and narrative medicine in connection to the comic's medium. Currently Ernst is working on a project with graphic novels and poetry in which embroidery plays an important part.

**Behnam M. Fomeshi** specializes in comparative literature and is interested in Iranian Studies, American Studies, and, in particular, the intersection of the two. He is a Humboldt Foundation alumnus and a Research Fellow at Monash University (Melbourne, Australia) and is conducting

research on the Persian reception of American literature. In addition to the Humboldt Fellowship, he has received several grants including two for research at the University of St Andrews and Leiden University. His works have been widely published and his monograph, *The Persian Whitman: Beyond a Literary Reception*, was released with Leiden University Press.

**Jools Gilson** is an artist, writer and educator. Her practice is knotted, knitted and woven between the disciplines of textiles, writing and dance theatre; choreographies linked to ancient bog bodies and their textiles; 30,000 sewing needles hung from a gallery ceiling; stories about wars waged through embroidery. Her publications include *Textiles, Community & Controversy: The Knitting Map* (Eds. Jools Gilson & Nicola Moffat / Bloomsbury 2019) and 'Navigation, Nuance and half/angel's Knitting Map' collected in *The Textile Reader 2<sup>nd</sup> Edition* (Ed. Jessica Hemmings / Bloomsbury 2023). *The Knitting Map* (2005) will be exhibited at Wriston Art Galleries (Appleton, Wisconsin) in Fall 2023. Jools Gilson is interested in the grain and potentiality of textile practices to incisively re-think a contemporary poetics of femininity. In her work, textiles are powerfully performative, as they inscribe gestures of revolutionary craftiness as well as the stunning spaceplace of female historicity. She is Professor of Creative Practice at University College Cork in Ireland.

**Jessica Hemmings** is Professor of Craft at HDK-Valand, University of Gothenburg, Sweden. She is Visiting Professor with the Doctoral School of Moholy-Nagy University of Art and Design in Budapest, Hungary (2022–2023) and the Rita Bolland Fellow at the Research Centre for Material Culture, the Netherlands (2020–2021). Recent publications include the second edition of the *Textile Reader* (Bloomsbury, 2023) and a monograph about the Dutch fashion designer Iris van Herpen (ArtEZ, 2023).

**Jordana Infeld** is a PhD candidate in literary studies at Deakin University in Melbourne, Australia, where she also tutors in literature and creative writing. Her thesis considers the diverse temporalities of text and textile through the work of modern and contemporary writers including H.D., Bernadette Mayer, Joanne Burns and Natalie Harkin

**Jennifer Jenson** is a PhD Candidate in the Department of Germanic Studies at the University of Chicago. Her dissertation project, 'The Handiwork of Torn Bodies: Violence and Relationality in Feminist Autofictions in the BRD, GDR, and Austria (1970-90),' examines the ways in which female artists turned to violence as a means of engaging with the intersecting heritages of fascism and patriarchy. She is currently conducting research in Berlin under the auspices of a Fulbright fellowship.

**Elisabeth Joyce** is a professor at Pennsylvania Western University. Her specialty is in twentieth and twenty-first century American poetry. Previous work includes '*A Serpentine Gesture*': *John Ashbery and Phenomenology* (University of New Mexico Press, 2022), '*The Small Space of a Pause*': *Susan Howe's Poetry and the Spaces Between* (Bucknell University Press, 2010) and *Cultural Critique and Abstraction: Marianne Moore's Poetry and the Visual Arts* (Bucknell University Press, 1999). She is currently working on a project on poetics and the senses.

**Ariana Lyriotakis** is a PhD researcher in the School of English at Trinity College Dublin, and the founding editor of Agave Press. Her doctoral thesis explores misanthropic isolation and exile in Galway Kinnell. More generally, her research interests pertain to late modern poetry and visual art,



as well as civil rights activism and historical trauma. She has a developing engagement with computational linguistics, along with radio as a mechanism of cultural production and intermediality.

**Fabienne Münch** is the Chair of the Design Department of the Ohio State University. She has led international research partnerships at the University of Chicago, and a cultural diversity research project with seven universities to create a virtual university experiment for the European Union called Unite! As the chair of the School of Design at the Université du Québec à Montréal, she fostered inter-disciplinary programs on campus, and forged new partnerships with design schools in Europe and South America for design students and faculty. Originally from France, as co-principal of a small design studio in Paris, Münch developed a passion for applying a rigorous design-driven process to complex business problems and in support of culturally diverse teams' performance. She moved to Michigan to work for Herman Miller Inc., where she held various leadership positions in Research, Design & Development over the course of fifteen years. Fabienne has a master's degree in International Business Administration from ICN Business School in Nancy, a master's degree in Social Sciences from HEC, Paris in partnership with Oxford University, UK and a PhD in Cross-Cultural Management from the Université Grenoble Alpes, France.

**Allison Parrish** is a computer programmer, poet, and game designer whose teaching and practice address the unusual phenomena that blossom when language and computers meet. She is an Assistant Arts Professor at NYU's Interactive Telecommunications Program. Allison was named 'Best Maker of Poetry Bots' by the Village Voice in 2016, and her zine of computer-generated poems called 'Compasses' received an honorary mention in the 2021 Prix Ars Electronica. Allison is the co-creator of the board game Rewordable (Clarkson Potter, 2017) and author of several books, including *@Everyword: The Book* (Instar, 2015) and *Articulations* (Counterpath, 2018). Her poetry has recently appeared in *BOMB Magazine* and *Strange Horizons*.

**Louise Pelletier** was trained as an architect. She has been Professor at the School of Design of the Université du Québec à Montréal since 2006 where she was Director of the Undergraduate Program in Environmental Design from 2008 to 2012 and Director of the School of Design from 2014 to 2017. She is currently Director of the Design Centre at UQAM. She graduated from the School of Architecture at Laval University. She also holds a post professional master's degree and a Ph.D. in architecture from McGill University. She has been a curator and has designed several exhibitions in Montreal, Japan, Brazil and Norway. She taught at the School of Architecture at the McGill University from 1997 to 2006 and was a Visiting Professor at the School of Architecture at the Université de Montréal and the School of Architecture at the University of Oslo. Louise Pelletier is the author of several books on the history and theory of architecture including *Architecture in Words: Theatre, Language and the Sensuous Space of Architecture* (Routledge 2006). Her articles have appeared in architecture and design journals in Canada, the United States and Europe. Her current research focuses on exhibition design.

**Hannah Rath** was born in Marburg/Lahn (Germany) and lives and works in Berlin. She studied sculpture at the HFBK Hamburg, where she received her diploma in 2010. Since 2016 Rath has been a member of the artist collective THE BOOKS THE BOOKS, she co-founded the publishing house of the same name together with Matthias Meyer. Works by Hannah Rath form part of private and public collections such as the Sparkassen-Kulturstiftung Stormarn, the Hamburger Kunsthalle or Centre for Artists' Publications Weserburg ([www.hannah-rath.com](http://www.hannah-rath.com)).

**Katharina Sand** is a visiting professor at Akademie Mode & Design (AMD), the Department of Design at the Freie Universität Berlin, as well as a fashion curator, editor, and researcher. She is a graduate of Goldsmith's College in London and the Université Paris 8, and is currently completing a PhD in Digital Fashion Communication at the Università della Svizzera Italiana in Lugano. She was previously a full professor at the École supérieure de mode of the Université du Québec à Montréal, a visiting professor at the Kunstuniversität Linz, and has taught at the HEAD-Genève University of Art and Design, and PARSONS PARIS (The New School). As an international speaker on the topic of fashion and technology, she has presented research in Shanghai, Dubai, Jaipur, and at Tedx Transmedia in Rome. Her academic research focus is the impact of technology on fashion, including sustainable practices. Her publications include the ReFREAM Manifesto (documenting EU-commission fashion innovation research), and the forthcoming 'Cloth, techné and the digital traces in fashion' chapter in *For the Record: Cloth and the Threads of Communication* (Bloomsbury, 2023).

**Ewa Stasińska** holds a M.A. from the Institute of German Philology, Adam Mickiewicz University in Poznań, Poland; her studies included German philology, French Studies and foreign languages and cultural studies at the University of Warsaw and Slavic studies at the University of Tübingen. She is currently a Ph.D. student at the Adam Mickiewicz University of Poznań. Her research focuses on the exophonic literature of the twentieth and twenty-first centuries, comparative literature and postcolonialism in literary studies. Her doctoral dissertation and research concern the literary text of Aglaja Veteranyi and Emine Sevgi Özdamar.

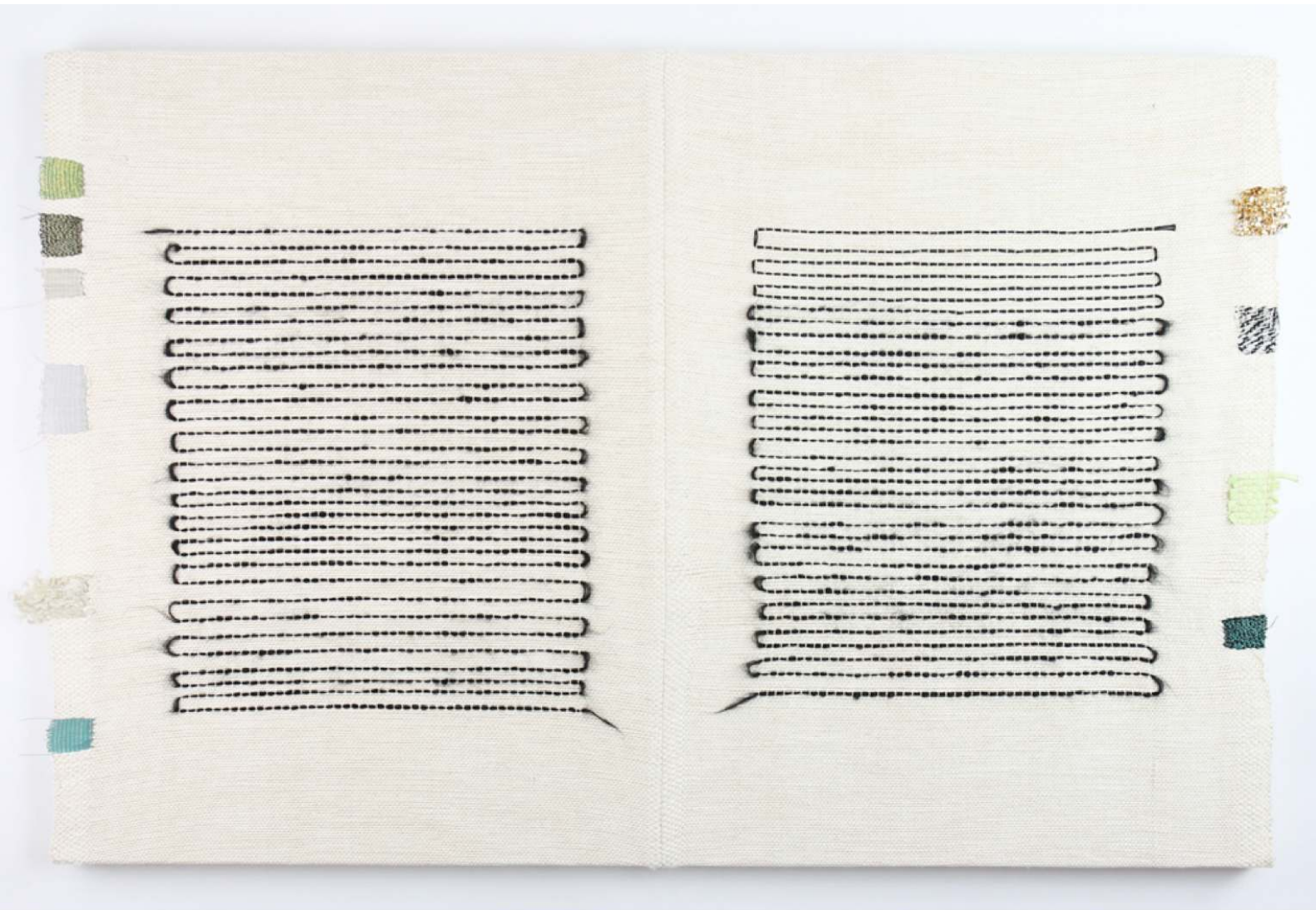
**Malaika Sutter** is a PhD student at the University of Bern. She studied English Languages and Literatures and Contemporary History at Bern and earned a second master's degree in English from the University of Rochester, NY, as a Fulbright grantee in 2019/20. She received a four-year grant from the Swiss National Science Foundation for her interdisciplinary doctoral thesis project 'Crafting the Needle: Text(ile)-Image Constellations in Contemporary North American Fiction and Art,' which is supervised by Prof. Dr. Gabriele Rippl (University of Bern) and Prof. Janet Catherine Berlo (University of Rochester, NY). Two of her articles, one on African American citizenship in Faith Ringgold's *Flag Story Quilt* and *Coming to Jones Road* and one on the Instagram account *The Tiny Pricks Project*, are forthcoming.

**Pierre-Antoine Vettorello** is a fashion and textile designer who is currently completing a Ph.D. at the University of Antwerp and the Sint Lucas School of Arts. He has studied textiles in Paris, fashion design at the Antwerp Fashion Department (MA), artistic research at Sint Lucas (MA) in Antwerp, and has worked as a textile and fashion designer. In his current Ph.D. research, he is exploring the intersection of fashion and decoloniality, using genealogy through family photos, traditional textile techniques and indigo dye to recreate the clothing and accessories of Senegalese women and reveal their stories. Vettorello has also conducted research on the history of African textile stores in Paris's 'Goutte d'Or' neighborhood and has participated in residencies in Saint-Louis, Antwerp and Paris. Other interests include basket weaving, he attends basket weaving courses at Joe & Ciaran Hogan's workshop in Loch Na Foey, Connemara. He lives and works in Brussels.

**Anna Warfield** is a soft sculptor and poet based in Binghamton, New York. Her predominantly text-based fiber works engage with the body, unlearning, language, and claiming space. Her debut solo museum exhibition, *Placid Thoughts From Behind Her Eyelids*, opens in August 2023 at the Roberson Museum in Binghamton, New York. Her work has been honored in recent years through a NYSCA Artist Support Grant in 2023; Gertrude Herdler Moore Award at MAG Rochester and Juror's Choice Award in the Southern Tier Biennale in 2021; and through a collaborative NEA, NYSCA and NYFA grant in 2020. Warfield co-presented NYFA's Artist as Entrepreneur Intensive

in Ithaca, New York in 2022, has served on NYFA panels since, and has guest lectured with Binghamton University and Cornell University. She has worked on projects with and for a number of artists and institutions including; Na Chainkua Reindorf (Venice Biennale, Ghana Pavillon, 2022), Carrie Mae Weems (The Shape of Things, Park Avenue Armory, 2021), and LUMA Projection Arts Festival (Production Director, 2020 - 2023). Warfield holds a B.F.A. and B.S. in Communication both from Cornell University where her 2018 thesis received the Charles Baskerville Painting Award.

Francesca Capone, *Text means Tissue*. Image courtesy the artist



**Jonny Wiles** is a PhD candidate at Selwyn College, Cambridge, where he holds a Jebb Studentship. His thesis focuses on questions of absence in Dante's *Commedia*, and he has previously written on Boccaccio, Anna Maria Ortese, and the modern Italian lyric. His poetry pamphlet, *love and/or the storm* was published by Broken Sleep Books in 2020, and his translations of the work of three contemporary Italian poets have been anthologized in *Alibi* in 2022.

**Anne Wilson** is a Chicago-based visual artist who creates sculpture, material drawings, and performances that explore themes of time, loss, and private and social rituals. Her artwork resides in permanent collections around the world, including the Metropolitan Museum of Art; Art Institute of Chicago; Museum of Contemporary Art, Chicago; Des Moines Art Center; Detroit Institute of Arts; Victoria & Albert Museum, London; Foundation Toms Pauli, Lausanne, Switzerland; and the 21st Century Museum of Contemporary Art in Kanazawa, Japan. Wilson was named a 2015 United States Artists Distinguished Fellow and is the recipient of awards from the Renwick Alliance, Textile Society of America, Driehaus Foundation, Artadia, Tiffany Foundation, and the NEA. Her work is represented by Rhona Hoffman Gallery, Chicago. Wilson is a Professor Emeritus at the School of the Art Institute of Chicago where she continues to advise graduate students.

**Francesca Capone, *Text means Tissue*. Image courtesy the artist**



*Anna Warfield, SILKY. Image courtesy the artist.*

