

con
textile
2022

Contemporary
textile art
biennial

Textile Talks Educational Futures

Guimarães, Portugal

Textile Talks Educational Futures

EDITORS

Janis Jefferies and Natacha Antão (ed)

Textile Talks – Educational Futures

PROMOTER

Contextile – Contemporary Textile Art Biennial

COORDINATION

Joaquim Pinheiro

CONSULTING AND CURATORSHIP FOR TEXTILE TALKS | EDUCATIONAL FUTURES

Janis Jefferies – Goldsmiths, University of London, United Kingdom

Monika Žaltauskaitė Grašienė – Vilnius Academy of Arts, Republic of Lithuania

Natacha Antão Moutinho – Minho University, Portugal

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EDITORS

Janis Jefferies and Natacha Antão

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Textile Languages

MODERATOR

Natacha Antão

SPEAKERS

Anne Wilson

Cristina Manhente

Jacinta Costa and Carlos Costa

Lala de Dios

Mónica Faria and Joana Cunha

SUBSTANCE

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

Jacinta & Carlos Costa

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

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

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

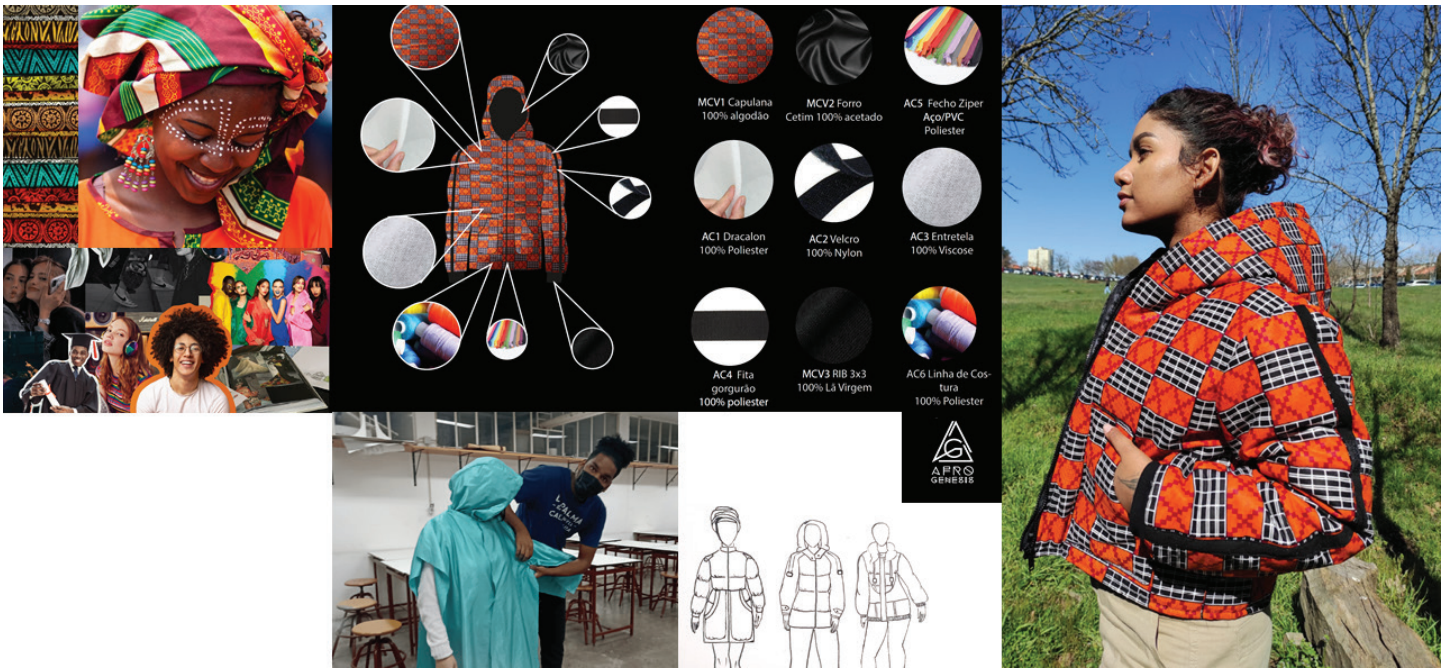
approximation and permeability between cultures. This peer-to-peer assembly has been particularly important, acting in the barrier's transposition and in the integration of multiculturalism in the academic community.

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

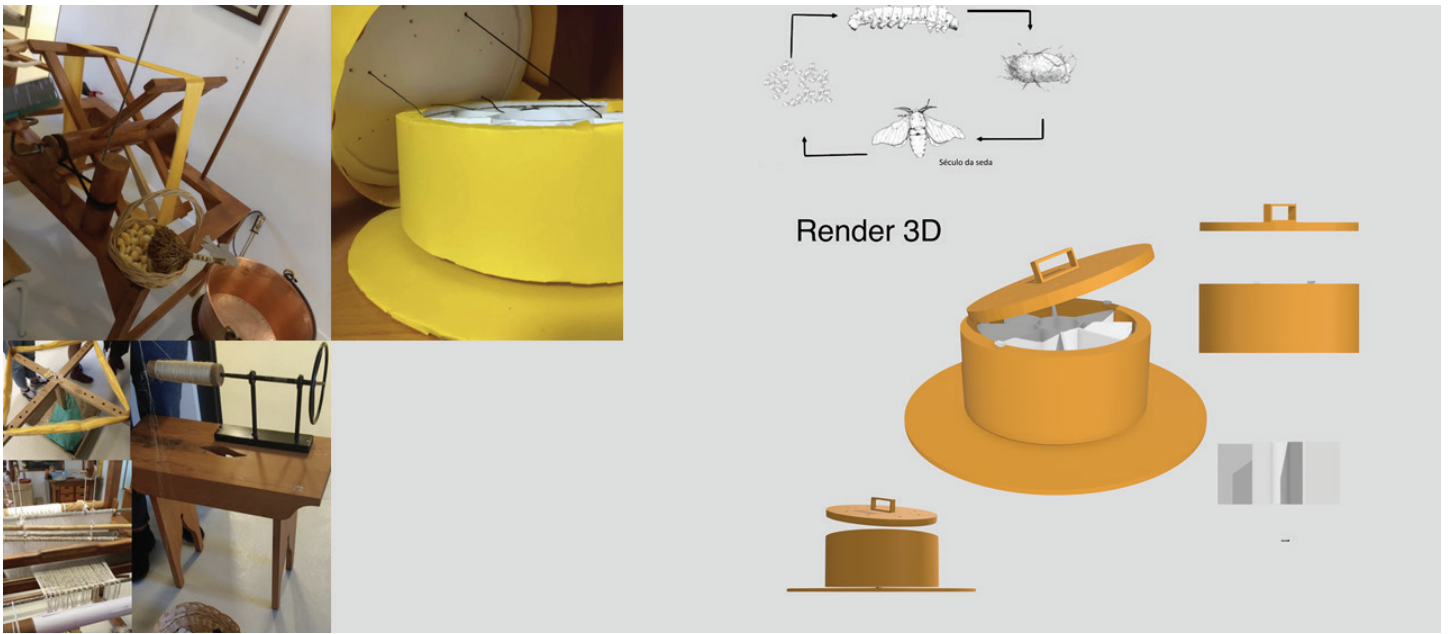
Regarding the methodological processes applied, they distinguish a wide experimentation at the level of materials, productive processes and usability, having as reference the textile material and immaterial heritage. Paths in direct relation with sustainability and contemporary societal challenges are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



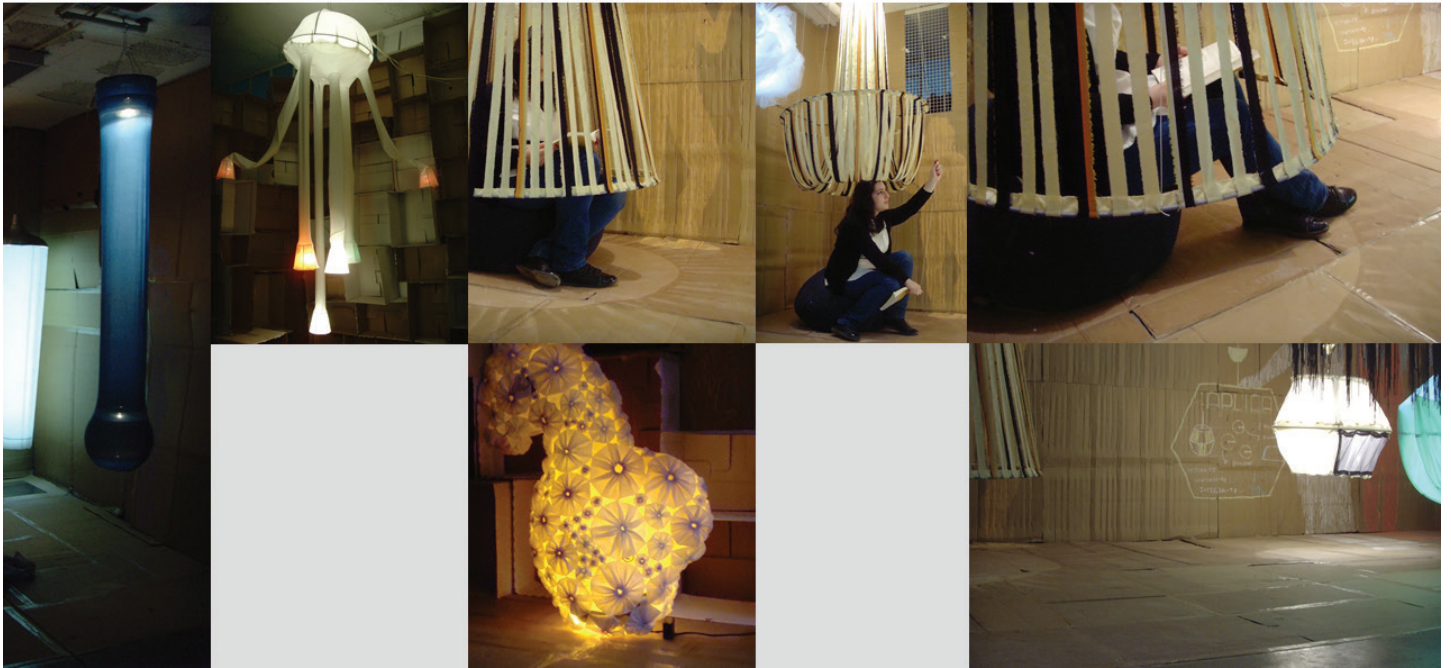
1. Internal ethnographic textile projects – Associating ethnographic components and regional identity, searching for roots extrapolating new contemporaneousness from memory;



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



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



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



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



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

Biographies

Biographies

Anne Wilson

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

Artemis Papageorgiou

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

Carlos Casimiro da Costa

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

Cristina Manhente

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

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

Dominika Krogulska-Czekalska

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

Hugo Ferrão

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

Ibrahim Mahama

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

Isabel Cabral

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

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

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

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

Isabel Quaresma

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

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

Jacinta Costa

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

Janis Jefferies

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

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

Joana Cunha

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

Lala de Dios

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

Mónica Faria

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

Monika Žaltauskaitė Grašienė ŽALTĖ

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

Natacha Antão Moutinho

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

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

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

Rita Salvado

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

Susana Milão

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

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

Susana Pires

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

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

Svenja Keune

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

CONCEPTION AND PRODUCTION



INSTITUTIONAL PARTNER



CO-FINANCING



STRATEGIC PARTNER



EDITION SUPPORT

