

NEWSLETTER



Letter from the Chair of TEXERE
The Premio Valcellina Award
Celebrating Pugin's Centenary
Textile and Design Department/Bucharest
Textile Events in the Romanian Cultural Space
Renessenz- Creative Student Fashion
Visit to Shanghai and China Art Academy
Hangzhou
Fibre Art in Kedainiai, Lithuania
Contemporary Quilts-a Textiles Biography

Alexandre Vasiliev – Beauty in Exile
Postmodernism- Style and Subversion
A Tour in Venice Among Old Fabrics and Laces

Patricia Christy England
Renata Pompas, Italy
Caroline McNamara, England
Alina Otilia Boeru, Romania
Anna Maria Orban, Romania
Rosemary Derwent, Switzerland
Pamela Hardesty, Ireland

Pamela Hardesty, Ireland
Jean Pierre Avonts-Saint Leger,
France
Carmen Romeo, Italy
Renata Pompas, Italy
Carmen Romeo, Italy

Letter from the Chair of TEXERE

Dear Members of TEXERE,

I am delighted to say that I received a record number of articles for the Newsletter this time and in fact some of them will have to be saved for the Autumn Newsletter as we had so many. So thank you very much to all of you who have contributed to this interesting edition and I hope that we will have a similar response to requests for articles in the future.

In the last edition there was information about the Premio Valcellina Award in Maniago, Italy. It was my privilege to attend this event which has grown into one of the major international textile events in Italy from quite modest beginnings. What made it even better for me was that British girls won the 1st and 3rd prizes and two of the other highly commended entries were from students of other nationalities who had trained at English Art Colleges. The competition is for under 35 year olds, so maybe some of you will have students good enough to enter the next competition in two years' time.

Two other events were advertised in the last Newsletter, the TEXERE project which would have taken place in Holland and the Pugin project. I was disappointed that we had to cancel the TEXERE project through lack of interest, but Caroline's Pugin Project is proceeding successfully, though only with English students taking part.

We have news about the Textiles courses at the Textile and Design Department in Bucharest, Romania and the

subsequent exhibitions which have been taking place recently. Students' work is also highlighted from Vienna in Austria with an exhibition of the fashion students beautiful costumes in "Renessenz".

Pamela Hardesty from Ireland is now involved in an exchange programme with the China Art Academy in Hangzhou. Her work was recently exhibited in Shanghai during her visit there and also in Kedainiai, Lithuania.

Jean Pierre Avonts-Saint Leger from Paris tells us about the way his work has developed and his interesting quilts which are exhibited internationally.

We have interesting reports of two exhibitions in Italy and finally a recommendation for reasonably priced accommodation in Venice, which impressed me when I visited the house with Carmen.

I am sure that during the summer many of you will be exhibiting your students' final examination work, so it would be interesting if you could send me reports and a few photographs as jpeg images about these for the next edition. It is always interesting to hear about the different kinds of textiles which are being taught in Textiles Departments around the world, and maybe such reports could result in some of you taking part in exchanges with each other which would be great. Articles about your own work and exhibitions you may be visiting during the summer will also be most welcome.

The deadline for the Autumn Newsletter is September 15th.

The Premio Valcellina Award splits up into four and more units!

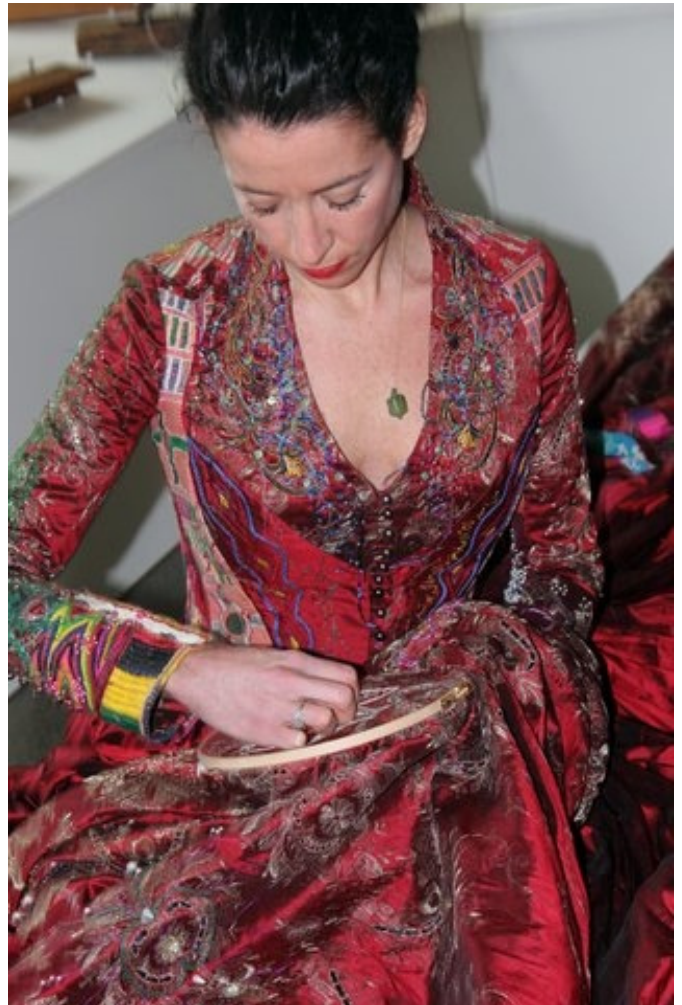
by Renata Pompas

One of the most important and significant fibre art events in Italy is the “Premio Valcellina Award” that has celebrated its eighth edition this year. Started in 1995 with the purpose of promoting fibre art and enhancing the knowledge of textile activities among young people, under 35 years of age, it has gained resonance and attracted artists from all continents. This year 24 works were selected from the 81 applications from Europe (Italy, UK, Latvia, and Spain), Canada, Japan, India, and Taiwan. This time the Valcellina Award has split up into a series of initiatives: the main competitors exhibition at the Coricama Museum, the “Stamp on War” exhibition at Liberamente Association, Justin Randolph Thompson’s show at Palazzo D’Attimis’ former stables, and the Partner Schools’ exhibition at Le Arti Tessili Association Headquarters. There were also a rich number of collateral initiatives like urban installations, labs, book presentations, and documentary films. But let’s list things in strict order.

Coricama Museum

On 14 April a large international public was welcomed by the Association staff and local authorities at the inauguration of the “Mixing Cultures” exhibition.

The winning artists were: 1st, **Kirstie Macleod** (UK) with a live performance. The artist was embroidering the precious gown of her garment called “Barocco”, in this way extolling the gestural expressiveness of



1st prize winner Kirstie McCleod

the specific technique taken as an intercultural idiom common to different cultures.

The 2nd prize went to **Zane Kokina** (Latvia) with her 8-panel work called “After M. Antonioni’s *Zabriskie Point* or *Long Way into the Dunes*”. Her work consists of machine-embroidered printed and painted canvases, and interlaces the film and textile language together.

The 3rd prize was assigned to **Allyson Lynn** (UK) for her “8th February: *Hari Kuyo*”, a piece of sculpture that puts together different elements – fabrics, porcelain, newspapers – assembled in such a way as to evoke the techniques common to both the English and Japanese cultures.

The “Calimala Prize” went to the young student **Milena Gabrijelcic** of the Bruno Munari Art Institute (Vittorio Veneto, Italy) that, thanks to its teacher Annaclara Zambon’s work, spurs its students towards textile art.



The 4 prize winners with the organisers of Le Arti Tessili, Barbara Girardi, Anna Maria Poggioli, President, and Gina Morandini



2nd prize winner Zane Kokina, Latvia

Her work, "Walls' Skin Manifesto", consists of various layers of painted fabric, which have been cut so as to reveal the surface underneath, and the writing overlapping.

Some selected works are videos or are accompanied by videos. For instance, **Claudia Attili** (Italy) with her "On Shadowy Grounds" has presented a young and an old woman both embroidering an eiderdown while sharing the gesture. **Yasin Bayrak** (Turkey) has shown his "Memory" where he projects across a wire net the images of people replying to his question "what does traditional Turkish art mean".



3rd prize winner Alison Lynn, Scotland



'The world is assembled by a thread' by Chia-Shan Lee, Taiwan

Lucia Travnik (Hungary) presents top quality black and white photos arranged in four panels that picture an artistic and intercultural interpretation of the bondage practice.

Photos are cut into thin strips in **Wu Pei Shan's** (Taiwan)'s "Family Album", a small vertical installation whose loose sheets connect the past with the present.

Chia-shan Lee (Taiwan)'s "The world is assembled by a thread" is a technically consummate sculpture made of newspaper yarns using crochet. **Santanu Das** (India) presents a gigantic sari (8.40 mt. long by 1.60 mt. high) resulting from the patchwork of many saris in this way mixing different Indian cultures.



God of Fox by Mariko Kobayaschi, Japan

We will mention some other selected artists: **Regina Degiorgis Jimenez** (Spain), **Mariko Kobayashi**, **Noriko Tomita**, **Sayaka Miyata**, and **Miyuki Tatsumi** (Japan), **Alisia Cruciani**, **Federica Burzi**, and **Livia Ugolini** (Italy), **Ruta Naujalyte** (Lithuania), **Deepa Panchamia** (UK), **Marloes Jongen** (Holland), **Krisztina Vigh** (Hungary), **Ming-Dao University Group** (Taiwan).

This edition's novelty is that the public may vote for their favourite work.

Palazzo D'Attimis

There was a suggestive and intense performance by **Justin Randolph Thompson**, an Afro-American artist residing in Italy. In his exhibition called "The first book of Africa" he presented a series of trees and sculptures wrapped with fragments of American patchwork quilts, accompanied by African ancient fabrics and masks. During his performance, he rubbed some grease on the greasy pole while singing a melancholic and deep sounding song.



Justin Randolph Thompson in performance

Liberamente Association

An astonishing array of carpets woven by Afghani children for the various army occupants, from the Russians in 1979 to the present day, to be used as strong visual instruments of political propaganda among the illiterate masses, was presented under

the title "Stamp on War". A documentary film "Inside Kabul" and the book "Guerre a Tappeto" (Carpet Wars) were also presented.



Presentation of Afghan carpets

Le Arti Tessili Association

This year, too, the "Valcellina Award" offered three Institutes, where textile disciplines are taught, the opportunity to present their work.

The **Bologna Academy of Fine Arts** has shown Simona Paladino's "Ment-al-ly", a huge conceptual work. It consists of 40 panels showing sinuous felt forms resembling brain circumvolutions. Upon the inauguration, two girl students were knitting with two



Fashion Designs by Simone Bruno of Academia Koefia

gigantic needles a collective fabric symbolically hinting at different cultures. The Academy Textile Culture Course has received an honourable mention for the highly qualified continued work in promoting textile art.

Koefia Academy of Haute Couture and Art of Costume, Rome, presented three haute couture creations by Simone Bruno. He has mixed white geometric architectural structures with tulle surfaces, and defined them with black graphic signs.

Afol Moda Milano has presented a new version of the “Textile Ri-Design” exhibition created by the Digital Textile Design course students. This exhibition was shown in Kaunas in an abridged version, then in full in Milan, and now has reached Maniago with new projects. (There was an article about this in the last Newsletter)

The “**Textile Ri-Design new collection**” consists of a series of cushions printed by “Clerici Tessuto” company that have been positioned on Soviet style posters lying on the floor created by the students. “Casa Minea” jewels, which are made of fabrics enclosed in plexiglas, have been placed on a table along with the video showing the latest projects, and an album containing some designs ready to be put into production. The project was promoted by Afol Milano with Afol Moda and the Italy-Russian Association.



Large knitting by students of Accademia di Belle Arti Di Bologna

The guests enjoyed a buffet meal at this venue and fortunately the sun was shining so we were able to eat outside while networking.

Later in the evening there was “Night Talk” at the Arte Fabrice e Cotellerie Museum during which there were interesting speeches from the prize winners and some of the other competition exhibitors about their work. There was another sound performance by the Afro American artist Justin Randolph and Alessio di Carlo spoke about the “Stamp on War” exhibition of small carpets. Vanna Romualda of the Accademia di Belle Arti, Bologna, Lydia Predominato and Simone Bruno of the Accademia D’Alta Moda Koefia, Rome and Renata Pompas of Afol Moda, Milan also spoke about their students’ work.



Digitally designed cushions by students of AFOL Moda



Fabric Jewels by Digital Textile Students of AFOL Moda

www.premiovalcellina.org

Celebrating PUGIN'S Bicentenary

Contemporary Wallpaper Designs

Exhibition of Award Winning Designs
from the 4th annual

Student Wallpaper Design Competition

In September, London's prestigious Imago Gallery will showcase the shortlist and winning designs from the 2012 Student Wallpaper Design Competition together with specially commissioned pieces from a range of established and emerging designers.

The competition was open to undergraduates from four colleges across the UK - Leeds College of Art, Norwich University College of the Arts, University of East London and London College of Communication, University of The Arts - and will be judged by leading exponents from the wallpaper industry and design history experts.

Now in its 4th year, the Student Wallpaper Design Competition creates opportunities for undergraduate surface design students to experience working to a commercially orientated brief and having their work selected and critiqued upon by professionals from within the design industry. In the year marking the 200th anniversary of the birth of arguably the greatest British architect, designer and writer of the 19th century, AWN Pugin, the Brief for students was to take inspiration from his work, and to produce a range of very contemporary wallpaper designs.

The founder and organiser of the competition, Caroline McNamara, now Director of CAMAC Design, collaborates with each participating College, supporting the students from selection, through to evaluation and exhibition. She explains: "The Exhibition is one of the key elements of the Competition as it enables the students to engage with trade buyers, interior designers, manufacturers, as well as the public. It also offers the opportunity for students to participate in a series of talks and presentations with experts from all sectors of the wallpaper world.

"Several of the students whose work will be featured in the exhibition will be awarded work experience placements within the design industry with leading companies, Zoffany, Graham & Brown, Anstey and Timorous Beasties - a valuable opportunity for both students and colleges. In addition, some of the companies will arrange for selected students to tour their factories and meet professional designers. The Pugin Society and the Wallpaper History Society will also be awarding cash prizes to the most outstanding students. And, CAMAC will be awarding our first Student of the Year Award."

CAMAC has also invited guest artists and designers working in mixed media to produce new work inspired by this year's Brief. These include 2011's winning students Sarah Milton, Louise Tiler and Emily Charman.

In October, those students who have been awarded the placements and prizes on 13 September will be invited, along with representatives from their colleges, industry sponsors and VIP guests, to an evening reception at the House of Lords.

Ramsgate Library in Kent will be host to a display of student entries from 10 July - 20 August 2012. Ramsgate is where Pugin built his family home - The Grange - and nearby St Augustine's Church. Lotherton Hall, Leeds will also host an exhibition during 2013.

Student Wallpaper Design Competition
Imago Gallery, London
14 September – 20 September 2012



Textile Art and Design Department / Bucharest National University of Arts by Otilia Boeru, Romania

The Textile Art and Design Department (TAD) is part of The Faculty of Decorative Arts and Design. Together with The Faculty of Fine Arts and The Faculty of History and Theory of Art, they form the Bucharest National University of Arts.

In 1948, within The Institute of Fine Arts “Nicolae Grigorescu”, The Faculty of Decorative Arts was established which inherited the tradition of The Higher School of Fine Arts. From the beginning, the faculty included only the sections of Monumental Painting, Stage Design, Ceramics and Textiles, with the specialties of Weaving and Printing. Later, in 1971, new sections and specialties were established. One of them was the Fashion specialty within the Textiles department until 2005, when it detached itself as an independent department.



At present, renamed Textile Art and Design (TAD), the department underlines the two educational directions it provides: art and design. Within an art university there exists one major guideline or direction, which refers to understanding and assuming the artistic expression of matter, in this case the textile materials. The Textile Art and Design Department is enrolled in the educational program of the university, but it also assures a guidance towards design (surface design and environmental design) within the program of The Faculty of Decorative Arts and Design. Besides that, the TAD department pays special attention to the traditional values and techniques concerning the textile materials, which are put in relation with the



new technologies and forms of visual expression, both in art and design.

The TAD department has kept during the years its two specialties, now named: Tapestry – Weaving and Printing. To achieve those objectives, two study programs are available:

1. the *Basic* program, taking place over a period of 3 years, it is completed by an exam which gives the students a Bachelor's Degree;
2. the *Master* program, which runs for 2 years, also ends with an exam and the gaining of a Master's Degree in Environmental Textile Arts



The study program within the TAD department covers a package of courses on artistic development (drawing, colour, volume), a module of courses on composition for textile design and its application in fashion and interior design, and another package of technical courses and workshops (hand loom weaving, haute-lisse weaving, hand screen printing, dying techniques). Besides these courses, the department also offers a theoretical course (History of Tapestry and Printing), and other theoretical courses supported by the Faculty of History and Theory of Art (Aesthetics, History of Art, Philosophy, etc.), basic classes, as well as optional classes. It is also important to underline the fact that the digital technologies are more and more present, both in designing and the implementation process. That is the case of the Printing specialty, which offers the possibility of printing the textile fabric with the help of a machine which uses the "needle point" printing technology.

The students' activity takes place in 5 art studios and one computer laboratory: 60 -70% of the time in the studios, for artistic development and specialized techniques, and about 40 - 30% in the two laboratories: The Tapestry – Weaving and the Printing Lab.

These two laboratories assure an individual guidance of the students, by both the didactic and technical personnel, adjusted especially to aid them to understand and create their works using textile materials, in traditional or experimental techniques.

Today, the TAD Department staff consists of 7 titular professors, 4 associated teaching assistants and 3 technicians. These personnel manage approximately 48 students in their Bachelor program and about 20 students in the Master studies program. All the other departments within the University give their support as needed by both Bachelor and Master programs.

Each year, about 15 students graduate. Some of them choose to continue their studies and follow the Doctorate program, also offered by The Bucharest National University of Art, or go to other schools to follow their advanced studies programs, seeking integration within a university research center.

Some of them choose to continue their studies and follow the Doctorate program, also offered by The Bucharest National University of Art, or go to other schools to follow their advanced studies programs,



seeking integration within a university research center.

Most of the students try instead to search for work opportunities and find their place inside an atypical and continuously changing environment, which is the Romanian society today. A lot of creativity and versatility is needed to pursue this goal. Following these prerogatives, our students can be found working with children in alternative educational programs, textile design companies, stylists in creation studios beside local fashion designers or architects, in interior design and fashion magazines' publishing teams as consultants, stylists or even graphic designers.

The real estate boom that preceded the actual crisis, made lots of our students perform in interior design, and also the film industry, which rapidly expanded in Romania for the past decade and opened new opportunities for them. Due to the current instability of the Romanian social-economic situation, most of our graduates work freelance, working in their own private studios or as creative associates in small companies, this way being more mobile than other professional categories.

Textile Events in the Romanian Cultural Space

by Anna Maria Orban,

Ph.d. lecturer at the National University of Art, Bucharest, Textile department

Recently in Bucharest we have been involved in several cultural events regarding textile art and education in Romania.

First of all I would like to mention the splendid exhibition „The Gobelins Manufacture: Four centuries of Creation” organised by the Mobilier National, Manufacture Gobelins, Paris, and the National Art Museum of Romania and „Renewal of contemporary tapestry, from 1950 until today” at the National Contemporary Art Museum, where our public, students and textile artists could enjoy for more than two months (9th December 2011- 26 February 2012) the Royal Collection of Louis XIV – exhibited in the National Art Museum and the contemporary textiles represented by tapestries of

J. Lurçat, P. Picasso, H. Matisse, Le Corbusier, J. Miró, S. Delaunay, Magnelli, V. Vasarely, Oppenheim, Matta, Pein Po, A. Calder, Arroyo and others made in the workshop of the Manufacture Gobelins, Paris. Besides this „cultural present” mentioned above, in the period of 12th March - 25th April 2012, our department of textiles had the initiative to organise in the UNA Gallery and the Catacombe Gallery (the galleries of our University) a textile exhibition called „Tactile balance” (Echilibru tactil), second edition, curated by our Head of Department, Ph.d. Lecturer Dorina Horatau. This exhibition showed the works of the Textile Department members at National University of Arts Bucharest, and the best works made by students during their studies. On 15th March there was a Textile Symposium at the Gallery UNA, where we invited all the textile educators and students from the art schools to participate. All members of the Textile Department from NUAB (National University of Arts Bucharest) had a presentation regarding textile art, textile events, and textile education at our University. In this way we tried to attract the young people to have contact with this field of art and to enjoy the works realised under the guidance of the teachers of Textile Department of NUAB.

I presented the textile event „Expo Odeon Studio” curated by myself at the Odeon Theatre Halls in Bucharest, last May, with the best works of my graduating students, from two generations. The artistic quality and the diversity of the works covered all kinds of textile techniques (printing, dyeing, weaving, felting, quilting) combined with several personal technique approaches, in that way the technological knowledge and skills of our graduates were highly appreciated by visitors. The graduates realised that their artistic future depends upon the quality of their works and that it is also important to have contact with the public opinion.

Another textile event during this spring was the Textile Salon of Bucharest, called MIX SATB (MIX Salonul de Arte Textile Bucuresti) organised at the Orizont Gallery, Bucharest – curated by Ph.d. Lecturer Dorina Horăţău and textile artist Carmen Croitoru in the period of 22 March – 18 April 2012.



This event had two sections, the first part of the exhibition showed wall hangings and tapestries made with classic textile techniques, and the second part was dedicated to experimental techniques and ambient approaches. I participated in the first category with a diptich, called „Recovery” , realised with collage, digital print and embroidery.



Anna Orban , 'Recovery'

What about future textile events?

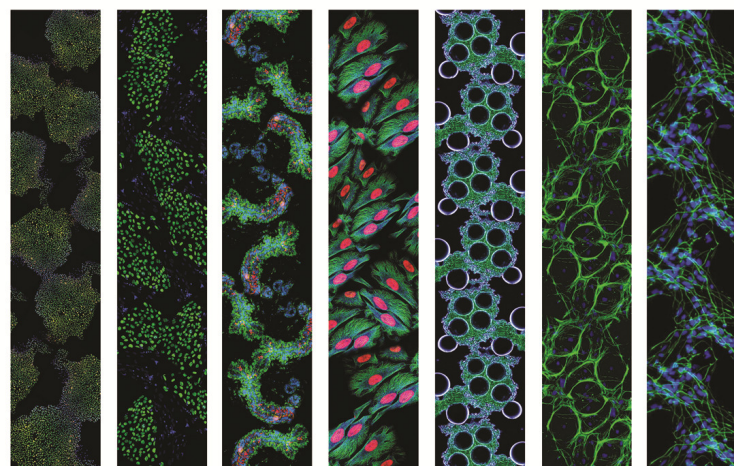
On the 3rd Saturday of May, we organise „Open Days at the Art University” event at National University of Arts Bucharest (NUAB) to show our activities openly to the public and to the people who are interested in the know how of the artistic approaches, techniques and learning processes. Open days provide a great opportunity to find out more about Art and Design, our courses, fees and fundings. Those interested will also be able to meet our staff and students and see the workshops and facilities.

During this event the Textile Department organises workshops presenting several textile techniques (silk screen printing, blockprint, freeprint, weaving haute lisse and basse lisse) to demonstrate the easiest way to change the surface of a textile into a work of art, or to realise a woven textile. The event aims to develop a better knowledge of Textile culture and practice regarding research, drawing, design development, and contextual understanding. Innovation and creativity are essential in art and we try to show the importance and the possibilities of textile art by consulting people who are interested regardless their age.

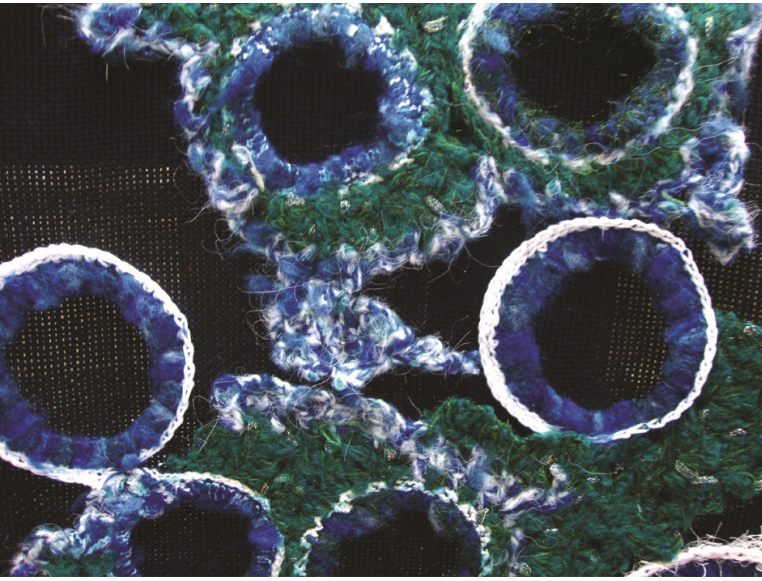
Starting in the middle of June there will be several exhibitions of the graduating students of the Textile Department from NUAB in the spaces of the Romanian Peasant Museum, the Palace of Parliament and different national libraries. One of these events: “Ambiental textiles 2012- M.A. I, II” organised by NUAB and the Romanian Artists Union will be shown during 11-24th June, in the Palace of Parliament, “Constantin Brancusi Gallery” and will present the works of 16 M.A. students from the Textile Department.

My group of MA students are Annamaria Ciubotaru, Adina Dedu, Diaconu Maria and Diaconu Rodica. Each of them has developed interesting projects and they have experimented with different textile media and techniques to find the best technique and the most appropriate media for their works. For this process, we develop together a research plan during 4 semesters, depending on their interest and artistic abilities. We use conventional textile techniques and we also try to find some personalised approaches with non-conventional media, using digital techniques, simulations, stitching, sewing, textile collage, three-dimensional effects and embroidery.

Anna-Maria Ciubotaru’s project started with the microscopic images of cellular structures, which she transformed into decorative signs and created a large scale of motives in a work of seven decorative panels.



Anna-Maria Ciubotaru



Anna-Maria Ciubotaru (detail)

She used different technical solutions for almost each panel, for 3 panels she made a hand woven surface using different yarns (cotton, wool, viscose) and digital prints for the others combined with embroidery, chenille, ribbon stitch, personal techniques. The large dimension of the panel (230 cm x 50 cm each) allowed her to develop interesting and diverse solutions for imitating the cellular structure with textile media.



Adina Dedu's project called Arboreus Animae

A completely different approach is Adina Dedu's project called Arboreus Animae, with a very sensitive way of expressing the effect of global warming, produced by human activities such as deforestation and the burning of fossil fuels, or toxic substances destroying the balance of Nature. She developed her project and studied the eco-design trend in art, as well as famous artists' works using the symbol of trees and structures from Nature. She focused her attention upon the shapes of trees, and finally she chose to work with the plane tree (platanus). The mature bark peels off or exfoliates easily in irregularly shaped patches, producing a mottled, scaly appearance and Adina transferred this phenomenon in her work using felted materials, stitching and sewing techniques, and multi layered textile surfaces, only natural ones, printed with organic dyes, and finally using recyclable materials. Her project is composed of five pieces of different tree shapes, realising a large scale composition (230cm high) decorating a large ambient space.



Adina Dedu's project called Arboreus Animae (detail)

National University of Arts Bucharest website:
www.unarte.org

Renessenz : Creative Student Fashion
 based on the Medieval Paintings at the
 Kunst Historisches Museum, Vienna
 by Rosemary Derwent (Genève)

After spending several hours viewing much Early Cranach in the medieval picture gallery of art at the Kunst Historisches Museum, Vienna, looking at those well padded men in green and rust velvet tunics out hunting with their skinny dogs in beautifully painted, vast pictures - I was looking forward to being pleasantly surprised to find the latest talented Fashion Student Creations at "Renessenz", a play on Words: Essence of Renaissance. It was a very professional show on both sides of the upper gallery, alongside huge narrative paintings of men & horses in battle.

Student collaborations from Vienna's Degree courses at the Fashion Art Dept. were impressive, with an interesting use of man - made fibres and materials, often standing in for leather, with some truly wonderful shapes and well made constructions. Unfortunately the fabrics had not been created or decorated by the students as all were shop bought fabrics. However these thirty or more students had indeed been hard working and very creative with their chosen materials.

I particularly liked two or three of the tunic style dresses, a bronze leather look mini dress Designed by Julia Dunzer, with full-blown silk floral decoration spreading across a darted bodice, embellishing this fabulous little dress, finished in narrow red cord with a jacquard flat lace brocade fabric, used for the inset panel shoulders and wide hem. The production team was: Jemima Cassidy, Selda Cetin, Samira Chirazi all from Höere Mode 2.

Next to strike me, was a Diana style tunic, Goddess of Hunting, equally well made, conceived with Wing-like sleeves enhanced by a butterfly-like decoration of tulle cut-circles, in silvery gauze, with 1960's zippered front, made in a silvery leather-look fabric.

There were also two, rather beautiful Bolero Silver bodice tops, exquisitely fashioned in their construction, one had a fitted satin pleated back with royally puffed sleeves, another had a looser construction with organza waves and flounces all over.

Another dimly lit glass case, showed a layered silvery gauze but stiffened pie-crust skirt, looking like a royal ruff, designed and constructed by Clarissa Fritzche, with an illustrated text photographed onto its glass case by Natia Sulkhauishvili, both from Kolleg for Mōde Year 1.



Dress designed by Julia Dunzer

Several dresses in silver caught my eye at the further end of the museum's display, including a truly exotic, evening fantasy of 1920s pleats with roses at both shoulders, designed and made by Nicole Brummer.



Dress designed and made by Nicole Brummer

A highly wearable if revealing, plunge Halter-neck Dress, in a slinky, sexy silver jersey with 1920's style Ra-Ra, ruffled concertina and stiff, ruff-like over-skirt, were both designed and made by Julia Rechberger from Kolleg Mode 1. This was chosen for the head of the stairs, to announce the display "Renessenz", re-born in the 21st Century.



Dress designed and made by Julia Rechberger

A simpler satin and stitched cotton, pleated bodice by Katharine Pasteka was attached to a leather like fabric, moulded into a quite remarkable curved skirt, lending a warrior - like air to her design.

Another tunic dress design was the very wearable quilted bodice version of a 15th Century dress by Kirsten Probst, with silvery leather panels and embellishments. This echoed in monochrome, the velvets and brocades worn by three golden haired Princesses in a wonderful painting by Cranach. Rather ungainly and somewhat out of place in all this, was a Hot Pants suit, truly the modern invention of 1970s fashion. These had most daring cut-outs for torso and stomach, their sun straps splayed at the shoulder.

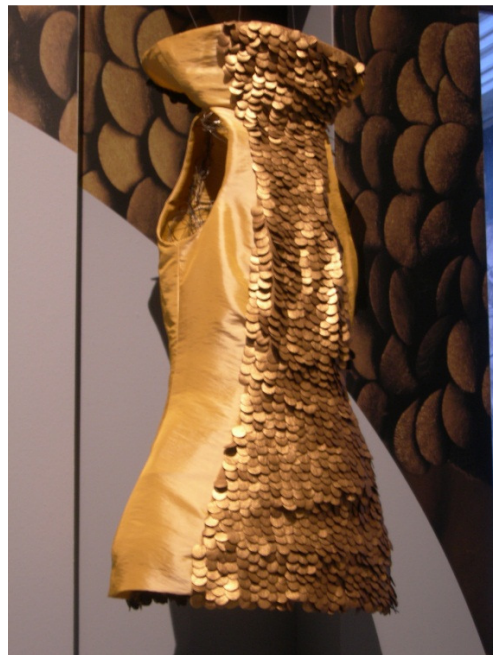
My highly enjoyable tour ended with a High Renaissance bodice in Queen Elizabeth I style, with a quilted gold bodice, extravagantly high shoulders and peplum waist. The sequinned overly long sleeves and little ruff at the neck were indeed fit for our Virgin Queen herself!

A fabulously wearable, bronze leather halter neck top with cut outs adorned another tunic, designed by



Elizabethan style dress

Estra Aiad. This one advertised the exhibition, outside the Italian Painting Gallery, and was like golden chain mail. Its construction expertly carried out by Maria Brisavljevic from Aufbundhergang for Mode Year 3.



Dress designed and made by Estra Aiad and Maria Brisavljevic

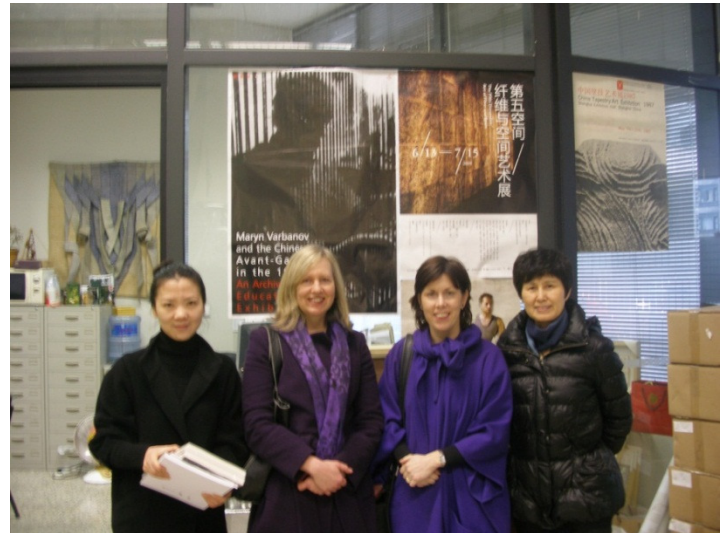
My thanks to Vienna's Art and Fashion College and the Kunst Historisches Museum for putting on this marvellous Show.

Visit to Shanghai and to the Fibre and Space Art Department, China Art Academy, Hangzhou, China by Pamela Hardesty, Ireland

A vast and varied city, generously sky-scrapered, with a Thames-like river winding through its heart—Shanghai carries a vibrancy of history, culture, and especially business. I was very fortunate to join Orla Flynn, the Head of my Crawford College of Art and Design, as well as Dr Brendan Murphy, the President of our parent institution the Cork Institute of Technology, on an official visit that took in functions around St. Patrick's weekend for Irish networking and trade, finalised formal links with Shanghai University for student exchanges, and allowed me to travel with Orla to Hangzhou to further potential exchange links with the China Art Academy there.

Those of you who joined me at the ETN Conference in Kaunas, and who attended the Networking Focus on the Saturday of the Conference weekend, will remember the very impressive presentation by the faculty representing the Fibre and Space Art Department at Hangzhou. I was particularly impressed by the scale, force, and innovation of the sculptural textiles shown in their images of student work. I sat there in Kaunas very excited by the obvious parallels between the Hangzhou approach to textiles and that of our courses in Cork, where great freedom is allowed in materials and processes, all grounded in fine art conceptual development through an open research path and experimentation. I was happy then to meet and talk with Prof. Shi Hui, Director, and Prof. Shan Zeng for initial exchange of email addresses. At that time I had no idea that in a few short months I would be walking through their impressive entrance and into the inter-connecting studios of the textiles area.

Hangzhou's importance in art textiles is due to the entry into China, directly from the fibre art stronghold of Eastern Europe, of the Bulgarian Maryn Varbanov in 1953 as a student and then again in 1975 as an influential teacher. He is credited with not only introducing contemporary tapestry as an art form into the Chinese scene—but, through this, bringing modern art into China through the use of new materials and processes. He founded the current department at Hangzhou in

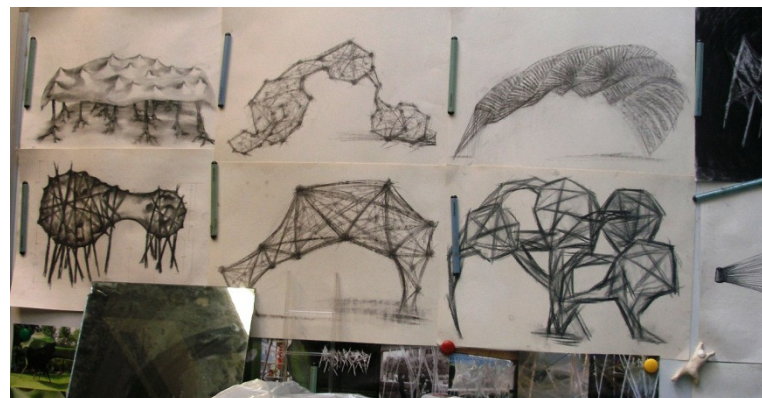


Pamela and Orla with Shi Hui and a staff in textiles at Hangzhou

1986, and in that year 3 works from the institute were exhibited at the Lausanne Biennale, thus bringing Chinese textiles into the international dialogue. Shi Hui is one of his former students.

In 2013 Hangzhou will host a Contemporary Fibre Art Exhibition, with Janis Jefferies (UK), mentioned to us as a consultant, along with Prof. Shi Hui as Director General. This huge triennial will invite 50 international artists for several major venues.

What I saw in the Fibre and Space Art Department on my recent tour was evidence of weaving, in hand-manipulated textural sampling; cast fibre forms; wire work; digital print and fabric construction; and a lot of work in plastics—it seemed to be a fashion—such as using found objects like plastic bottles in wrapped and heat-distorted constructions.



Designs for Textiles, Hangzhou

The College has a wide range of Sculpture areas including full modelling as well as relief work in clay—and much of this work was figurative and architectural. We walked through calligraphy classes and Chinese painting classes. Generally we saw an interesting mix of old and new: traditions respected and maintained, along with more current work in all media. Some of the traditional painting classes were using new media, such as laptops, to carry resource images for practice copying, while using very traditional bamboo brushes and ground inks—rather incongruous and intriguing.

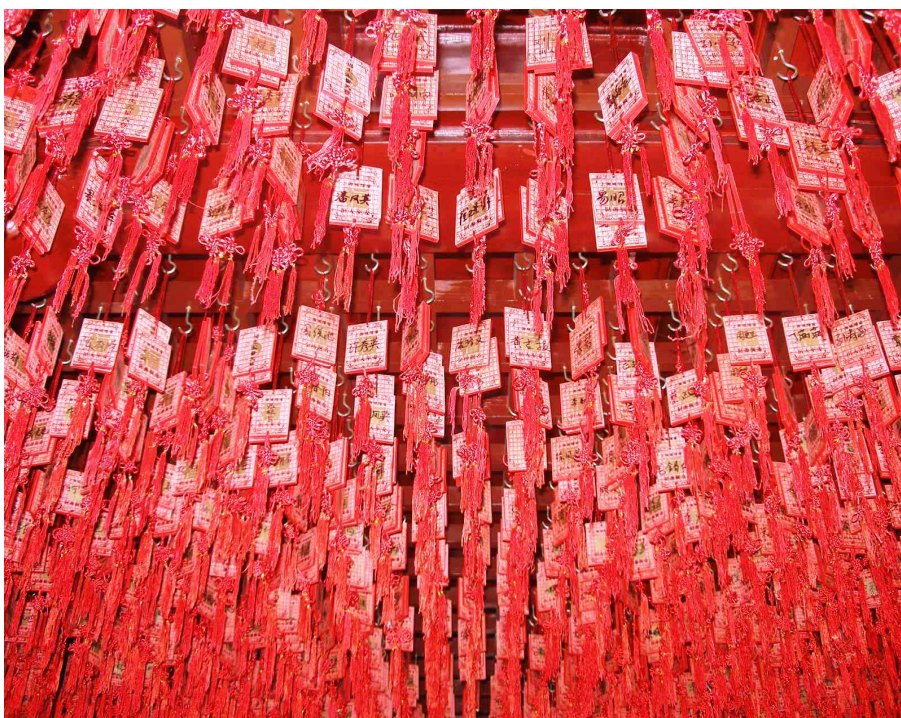
Hangzhou is on a beautiful lake, popular with honeymooners apparently, and we walked along it for a while until the biting wind forced us into the comfort of hot and very delicious noodle soup at one of the many restaurants.

Now back in Cork I feel that I have penetrated only a little bit more into the very exotic culture and mindset of China—but that through our universal language of textiles—real connections have been made that will provide a path into understanding and involvement. I owe all of this to the networking magic of the ETN. Our textiles networking is continually drawing threads between continents, between political and social boundaries, joining people through a shared love and insight. I remember reading about how great suspension bridges can often begin with a thin rope shot with an arrow. Once this reaches the other side, heavier

ropes and cables can be drawn across to bridge an abyss, gradually forming a strong structure. I feel that our textiles links are these fine (and vulnerable) threads shot across boundaries. If only we can convince our governments and business leaders that cultural networking like our TEXERE group is so important and indeed vital for future harmony and peace in our world.



Traditional Chinese cross stitch design



Taoist prayer ceiling, Hangzhou

FIBRE ART IN KEDAINIAI AN EXHIBITION OF SMALL SIZE WORKS

by Erny Piret and Marialuisa Sponga

Janina Monkute-Marks Museum, Kedainiai, Lithuania

Museum Director: Dalia Minkeviciene-Jazdauskiene

Curators: Erny Piret, Kakuko Ishii, Gertruda Ziliute

The exhibition "SMALL SIZE WORKS" Fibre Art from Asia and Europe is shown in the Janina Monkute-Marks Museum in Kedainiai (Lithuania) from April 13th to June 15th, 2012. This Museum, founded by artist Mrs. Janina Monkute-Marks, housed in a century old building, is surrounded by a

beautiful park and situated in the heart of one of the oldest towns of Lithuania.

This exhibition presents 147 fibre works created by 90 artists from 22 countries:

Switzerland, The Netherlands, Italy, Germany, Portugal, Ireland, Norway, Belgium, Luxembourg,



France, Hungary, Finland, Latvia, Lithuania, Poland, Estonia, England, Romania, Japan, Indonesia, Korea and Malaysia.

The organizers invited well known artists such as Marian Bijlenga, and Prf. Yoshio Ikezaki, but also young artists such as Annamaria Atturo and Yukako Sorai. TEXERE member Pamela Hardesty also exhibited a piece of work.

Erny Piret and Kakuko Ishii wanted to give the visitors a wide vision of the FIBRE ART. The artists used different fibres e.g. textiles, paper, wire, plastics and even materials of animal origin. The works are carried out in traditional, contemporary and the author's techniques. The diversity and sobriety of the creations reveal the importance of techniques in the realization of a work. The majority of them belong to what Erny Piret describes as "THE ART OF THE ESSENTIAL". The exhibition presents works, which have dimensions rarely used in European exhibitions of small works. These 50 x 50 cm or 30 x 30 x30 cm dimensions are more common in Asian countries. The chosen dimensions provide the artists with a greater possibility to express their talents.



The opening of the exhibition was an unforgettable moment. The museum's manager Dalia Minkeviciene-Jazdauskiene, the curator of the museum Gertruda Ziliute and the entire staff welcomed each artist very warmly on arrival. The director of the museum proposed a city tour for all artists and the reception was exquisite. A national deputy and the regional authorities honored the

exhibition with their presence. More than 150 persons attended. Young girls in regional dresses played kankles (Lithuanian national instruments). The opening was followed by a fine dinner – what a grandiose welcome!

Kedainiai is located on the picturesque shores of the river Nevezis. The architecture of the old town is fabulous. I suggest to all amateurs of fibre and textile art to visit this exhibition of high quality as well as this magical place.

Pamela Hardesty's work 'Litany' which was exhibited in Kedainiai is made from thin strips of paper, bled with acrylic paint, and stitched into a spiral vessel which is cut with all the names of the Irish saints, about 650 of them!



Contemporary Quilts – a Textiles Biography

by Jean Pierre Avonts- Saint Leger, France

I first found my love of sewing when I was about 9 or 10 years old. I lived with my parents and younger brother in the town of Carcassonne in the south of France. At that time, my mother used to have her dresses made by a woman, around sixty, named Mrs. Rossignol (The French word for nightingale) and I often went with my mother on the days she went to try on her newest dresses. One day this kind old lady gave me some of her scrap pieces of silk and a catalogue filled with the beautiful dresses by Dior, Nina Ricci, Elsa Schiaparelli, Mrs. Gray, Lavin and many others.

When I got home I was enthralled by this catalogue, it became the source of my own version of these dresses as I copied and sewed my way through it. Some days later I showed Mrs. Rossignol and she was truly amazed and astonished by my accomplishments. As she praised my work she said to my mother “How lucky you are! I am so annoyed my grandson doesn’t like sewing. He is only interested in football!” She then turned to me and said “Jean Pierre, you will remember later when you are older that I gave you your first pieces of material.” She was of course right, since then I have often thought of that funny Mrs. Nightingale.



M8, Jean Pierre Avonts-St Leger

Some time later I travelled on a lot of big ocean liners with my parents between France and the French African colonies, where my father worked as a staff officer. The sounds, colours and images that were the landscape of that time in my childhood are something I will always remember; they fuel my imagination and my work to this day.

In the 1970’s, while I was a student at the University of Lyon, I spent two years in Leeds in Yorkshire, England. There I taught French while I earned a degree from the Anya Brown School of Design. When I returned to Lyon, I started my professional career dedicated to designing and creating clothes, costumes and scenery.

In 1982, I moved to Paris when I was offered the opportunity to design leather clothing for Guy Dray’s shops, during this time I often travelled for work to London, New York, Miami, Amsterdam and Bruxelles.

In 1997, I founded a theatre company called “Maquis’Art Theatre”. I wrote several plays and continued making costumes.

In 2005, I felt like expressing myself differently with fabrics. I started creating small patterns, essentially masks, fixed on a wooden board. This evolved into a series of funny skulls, which were disguised and made ready to play their part on stages all over. It



Contre Courant, Jean Pierre Avonts-St Leger

wasn't until an art critic suggested to me that I give up on the wooden boards so that the work could be free, that I discovered the world of quilting.

The first article about my work was written in August of 2007 by Naomi Ichikawa, managing director of the Japanese magazine "Patchwork Quilt Tsushin", number 139. Since then I have been in more than twenty textile exhibitions but I keep thinking that textile art should be available and appreciated by a greater audience.

So when last year I was asked to exhibit my quilts with the sculptures of a famous female sculptor, I agreed. This very successful show took place in Cannes for the entire month of March. Most of the people who came had not experienced textile art before and were impressed and excited in discovering something new.

In October, 2011 I was selected as the only French textile artist for the Fibremen exhibition in Kherson, Ukraine. This exhibition was dedicated to men and textile art throughout the world.



The Jester 3, Jean Pierre Avonts-St Leger

My next important events will first take place in Kherson (Ukraine) again, at the 9th International Exhibition "Scythia 9", June, 19-24 and then during the entire month of July at "Jeux d'étoffes" in Montpellier (south of France).



Mrs Gaise 6, Jean Pierre Avonts-St Leger

Not being a quilter in the traditional sense I feel free to use many different materials such as metal, glass, leather, paper, plastic in my work, though most of it is still done with fabrics. Through my quilting I am trying to explore the infinite varieties of textures, colours and transparencies just as others would use painting, wood or stone to make their intimate world come to life. I am very interested in the nature of human beings and take all my inspiration from the universal and timeless mysteries such as death, solitude, love and vanishing time.



Quilt National 2, Jean Pierre Avonts-St Leger

Mail address : aslijp@wanadoo.fr

Website : www.jpasl.fr

Alexandra Vassiliev, Beauty in Exile by Carmen Romeo, Italy

I went to Venice earlier this year to see a very interesting exhibition at the Mocenigo Palace Study Centre for the History of Textiles and Costume. The exhibition was about part of the huge collection of the costumes and set designs of the fashion historian Alexandre Vassiliev. You can see beautiful things from the end of the Nineteenth Century to the 1920s, with particular attention to the genius known as Sergei Djaghilev and his Ballets Russes. After so many books and reading it was nice to see live Worth, Lanvin and Goncharova creations. So just a little remark to this beautiful exhibition: I would have preferred a different lighting in order to better appreciate the seams, the stitching, the needlework etc. of these wonderful creations.

The exhibition aims to tell the cultural atmosphere typical of the Russian intelligentsia environments and the prestige of the international scene of the famous



Evening dresses, Paris, France, 1912-13



Evening overcoat, Moscow, Russia, 1913

company of "Ballets Russes" of Diaghilev (1909-1929), which in 2009 celebrated the centenary of his birth. More than two hundred works were presented in the evocative rooms on the main floor of the Museum of Palazzo Mocenigo. From the costumes of "Ballets Russes", made famous by artists Leon Bakst, Natalia Goncharova, Andre Derain, the clothes made for Russian emigrant nobles who fled to various European countries following the October Revolution, to many other apparels, accessories, pictures and and documentary material from the collections of Alexandre Vassiliev, a fashion historian and collector of world renown, as well as a selection of costumes and works of art made by famous artists, including Leon Bakst, Alexander Benois and Trubenskoj, from the collection of the famous dancer and choreographer Toni Candeloro who, in a twenty-five year career on the international scene of dance, has had the opportunity to meet some of the last generation of artists of the Ballets Russes, from which she received the gift of the choreographic art and transmission works.

Mocenigo Palace Address

Santa Croce 992,
30125 Venice (ITALY) - E-mail info:
info@fmcvenezia.it

Postmodernism. Style and Subversion 1970–1990

by Renata Pompas, Italy

The video of the seat in shape of a stylised throne, destroyed by fire, is “Lassù”, the performance of Alessandro Mendini (1974) which symbolises the death of Modernism,. This powerful image welcomed the audience in the first room of the “Postmodernism. Style and subversion 1970-1990” exhibition”, which had arrived at the MART Museum in Rovereto, (TN, Italy), from the Victoria and Albert Museum in London. This exhibition allows for some considerations upon our recent past, our present, our near future and their visual expressions.

The two curators– Glenn Adamson and Jane Pavitt – have set the period of their research between two main dates: the 70s which were the birth of many radical design experiences, and the 90s, which marked the birth of the World Wide Web. Having said so, they have no intention of saying that postmodernism ended in 1990. Instead, they state that the style survives in its EPIGONI, mainly outside Western countries, in the Gulf countries, Singapore, Beijing and Dubai.

But what is Postmodernism? Despite the fact that the two curators refuse to give a definition, I may attempt to summarise what emerges from the exhibition, the written works, replenished with references, documented and problematic.

Postmodernism is, or was, an international style which rose in opposition to the functionalist and optimistic ideas of the Modernism style. A style grounded on the abolition of all hierarchical distinctions between high and popular culture, on the mix of styles, genres and disciplinary borders, on the liberation from rules of good taste and functionality.

A movement came into existence out of an anti-dogmatic and interdisciplinary ideological boost, in order to arrive to a hedonistic and consumerist celebration of the pure style: meant without content.

The exhibition is wide-ranging and sets the parable of Postmodernism in its historical context (between the 70s to 90s), displaying what was happening not only in architecture and design, but also in fashion, music, dance, media: hence, in movements that vary in ideology but similar in style.

Thus, for example, the mix up of the significant signs in design is compared with the birth of the transgender performers; the cut and paste and bricolage of architectural styles is associated with the hip-hop sampling and its commercialization

through MTV; the nihilism of designers such as Gaetano Pesce, Ron Arad and Tom Dixon, is drawn alongside the punk outfits of Vivienne Westwood and of Kei Kawakubo; the fascination for the surface, the exhibitionism and the kitsch in architecture is juxtaposed to the ‘banality of the art’ in pop art, as in the Jeff Koons’ work.

The curators of the exhibition do not spare criticisms. Speaking of the “AT&T building” (1978) designed by the architect Philip Johnson - who went from being a seminal promoter of Modernism in the USA to become the conceiver of an historical skyscraper surmounted by a Chippendale- they stated: “ At the age of 78, Johnson had shown us that it is never too late to sell oneself. A ‘critical text’ in the true meaning of the word, after too many years in which cultural production oscillated between a cheerful attitude and a slavish transcription of press releases.

This was a stimulating, fun, accurate and provocative trip between the several expressions of a style that has yet to be abandoned.



Lassù-Mendini- photo by Anna Colnaghi

Info: <http://www.mart.trento.it/>

A tour in Venice among old fabrics and laces

by Carmen Romeo, Italy

Come to Venice where there is a lot to see if you are interested in textiles.

I suggest the following places to visit:

Mocenigo Palace and Museum - International Centre for Textile Study with an important library and a collection of 18th Century clothes and textiles.

Palazzo Mocenigo www.museiciviviceneziani.it

Fortuny Palace and Museum - **the beautiful palace where Mariano Fortuny lived and worked in the 19th and early 20th century.**

Palazzo Fortuny www.museiciviviceneziani.it

Luigi Bevilacqua Silk historical textiles factory, - **where you can see the manual jacquard looms still at work.**

Tessitura Serica Luigi Bevilacqua www.luigi-bevilacqua.com/

Stefano Nicolao, Atelier - a theatrical costumiers workshop, where you can get lost among old and new theatrical and carnival costumes.

Nicolao Atelier

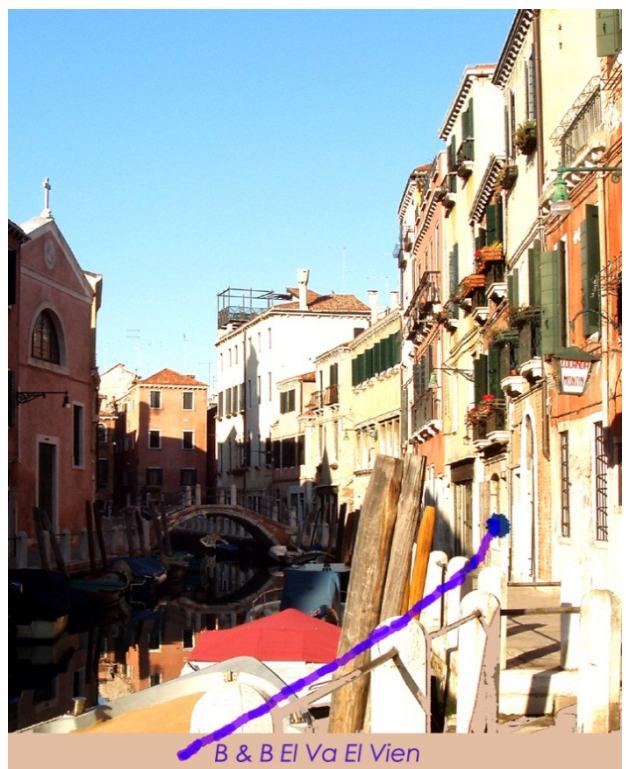
<http://www.nicolao.com/index.php?lang=en>

Lace Museum on the island of Burano, in the Venice lagoon - the whole history of the Venetian schools of lace.

Museo del Merletto www.museiciviviceneziani.it

Recommended Accommodation:

A nice, comfortable, **B&B El Va El Vien**, run by a young lady, Camilla Cecchini who is ready to welcome you in Venice. Located in one of the best areas in Venice, near the Academia Bridge, it offers two large and comfortable rooms with large bathrooms for up to five or six people and wonderful breakfasts.



For further information, contact Camilla:

B&B El Va El Vien

Dorsoduro 1149 Fondamenta Borgo,
30123 VENEZIA (ITALY)

E-mail: milla@mail-me.com

Phone: + (0) 41 0996120