

ONLINE TALK: WARDROBE REVOLUTION WEEKEND

List of speakers and descriptions of presentations:

Arianne Engelberg

Arianne is the creative director and co-founder of The New Denim Project - the latest and most innovative sustainable textile laboratory and workshop within Iris Textiles. Currently third generation in the family business, today she works next to her father Jaime, and her sister Joanna. The fundamental intention of the project is to recreate textile manufacturing and redesign industrial processes through a closed-loop platform. Weaving fabrics from natural fibres, exclusively under the design principle of upcycling. Among the first circular and impact-design mills worldwide -- a space where all material is transformed under a conscious, collaborative, and circular economy, like the earth itself.

Description of talk:

The New Denim Project@_a third-generation family-owned textile mill established in 1956. Focusing on natural fibres and circular manufacturing. Recognized for our 360-degree vision and perspective of what is happening around us, combined with decades of tradition, innovation, textile design & production. Our closed-loop process is restorative by design, beginning with collecting, sorting and separating post-industrial & post-consumer textile waste. Mainly leftover cotton fibre, offcuts from denim factories, and discarded second-hand clothing. These 3 sources of raw material are collected and sorted to clean, shred back into fibre, open and mix, and reuse the material, to spin and develop regenerated upcycled cotton (or cotton-rich) yarns, in order to finally weave our collection of curated upcycled woven fabrics. We are proudly among the first fully closed-loop textile mills worldwide. Our eco-industrial techniques are based on eliminating the concept of waste. Our own cottonseed waste from our spinning process is later passed on to coffee-growers to use as compost to grow the finest specialty coffee in the highlands of Guatemala. Together, driving change through creativity, regenerative design and a sense of connectedness: a celebration of community.

Crispina Ffrench

Crispina ffrench is a Textile Alchemist recycling discarded clothing, manufacturers' waste and silkscreen printing to empower, teach, and share her connection to living an environmentally sensitive creative life.

She is committed to building awareness of the impact one person can make in the world, living by example and encouraging others to consider the effects of their consumption habits.

selvedge THE FABRIC OF YOUR LIFE

Known for turning outdated, or otherwise un-wearable clothing into useful things for living, from clothing to blankets and rugs, she started her work as a college student at Mass Art in the 1980s. Crispina authored *The Sweater Chop Shop* (2009), a wool sweater recycling teaching book and is in the throes of her second book.

Crispina's current passion is her [Stitcherhood Recycling Society](#), an online textile re/upcycling community pairing Corporate Gamechangers, Textile Alchemists and Conscious Crafters. Stitcherhood's focus is helping entrepreneurial Textile Alchemists build viable businesses and, therefore, awareness of our global textile waste crisis with optimism and creative high jinx.

Hanna Rose Shell

Hanna Rose Shell, a historian, image maker, and the author of *Shoddy: From Devil's Dust to the Renaissance of Rags*, about the secret lives of textile waste. Her previous book explores camouflage in all its many manifestations and in relation to the art, science and technologies of photographic surveillance. She is the Faculty Director of the Stan Brakhage Center for the Media Arts and teaches Art Practice and Cinema Studies at the University of Colorado.

Description of talk:

Starting in the early 1800s, shoddy was the name given to a new material made from reclaimed wool and marked one of the earliest forms of industrial recycling. Old rags and leftover fabric clippings were ground to bits by a machine known as "the devil" and then re-used. Usually undisclosed, shoddy became suit jackets, army blankets, mattress stuffing, and much more. This largely forgotten history inspires present day thinking about sustainable fashions and futures.

Karen Lukacs

For the past twenty years, Karen's work has been in response to the plethora of discarded textiles, the result of a cultural habit of over-production, over-consumption, and thoughtless discard. When she began this exploration, the fashion industry's vernacular did not yet include upcycling, sustainability and zero waste design.

Resources are hand selected with an eye to their reinvention. Reaching for technical challenges and contradictions with these materials is her design focus: shaping knits into structured totes, enveloping hand-formed frames with silk neckties, reshaping garments into artisanal fashion.

The Denim Collection began as a curious exploration into this iconic fashion item renowned for self-expression and individuality – denim jeans. Denim's gritty richness reflects that of the beautiful Sonoran

Desert, Karen's studio home. Traditional mending techniques, inventive surface design, and piecing techniques are all employed to create new textiles from the various fibre compositions and hues. Original marks, scars and unique details are strategically incorporated into the new design. And garment silhouettes morph onto various body shapes and sizes, a rejection of outmoded sizing models. Her process follows a hierarchical design strategy that leaves "no scrap behind."

Description of talk:

From her studio in the Sonoran Desert, Karen Lukacs is a designer/maker transforming reclaimed garments and textiles into functional forms of artisanal fashion. Starting from a place and time when textile arts were heralded and the arts wearable movement blossomed, Karen shares her journey, inspirations, and her explorations in textiles. From traditional stitchery techniques to her inventive work in reimagining garments, Karen is a practiced artisan with a passion for textiles and an unconventional way of utilising discards.

Luisa Cevese

Luisa Cevese is an artist and textile designer born in Milano, where she currently lives and works. Her main principle is simple: 'I love waste, working with waste'. After studying Classics, she started to work as an apprentice in Paola Besana weaving Studio in Milan. She also studied on and off-loom weaving techniques, spinning, and dyeing both in Italy and abroad.

She began creating textiles for fashion and interiors in 1984. In 1996 she started the Riedizioni Project, where she re-appropriates post- production and post-consuming materials, combining them with pure polyurethane to create an original and innovative fabric, suitable to be cut into one-of-a-kind bags, accessories, and home products. Luisa Cevese Riedizioni collection is sold in selected fashion and design stores and contemporary art museum stores. Her work has been exhibited in several museums and galleries around the world.

Description of talk:

After a brief introduction about her work as a designer and about the Riedizioni concept, Luisa will focus on the Carré Project, a format she launched recently to create unique items re-using and re-purposing objects people already have in their wardrobe. The Carré Project started with a call: "Would you like to transform your favourite carré into a bag?".

Rebecca Burgess

Rebecca Burgess is the Executive Director of Fibershed. She has two decades of experience working at the intersection of ecology, fibre systems and regional economic development. She is the author of the

best-selling book *Harvesting Color*, a bioregional look into the natural dye traditions of North America, and *Fibershed: Growing a Movement of Farmers, Fashion Activists, and Makers for a New Textile Economy* released in 2019. She has taught at Westminster College, Harvard University, and California College of the Arts. She also holds a new board position at the Livestock Conservancy and is serving on the leadership council of the Center for Regenerative Agriculture and Resilient Systems at Chico State University.

Rodrigo Müller

Creator of the MODA.DOC América Latina project, Rodrigo is a Brazilian who works as an international model and film producer. Rodrigo has a broad view of the fashion system. His studies in Sociology, Law, Environmental Law and Cinema provide a solid foundation for his work. He is as a producer, director, screenwriter and director of photography for PLUS Art Films. Created in 2018, PEOPLE LIKE US Art Films works with established and emerging professionals to create emotional and sensory stories designed to spark and inspire debate among audiences.

Creator of the MODA.DOC América Latina project, Rodrigo is a Brazilian who works as an international model and film producer. Rodrigo has a broad view of the entire fashion system. His studies in Sociology, Law, Environmental Law and Cinema provide a solid foundation for his work.

Description of talk:

What is progress? Going towards an abyss or stopping and returning to the origins? Due to the mass production model (fast fashion), the fashion industry has become one of the most polluting on the planet and, consequently, a major problem for humanity. After decades of abuse and excess, ethics and sustainability values become part of this industry. For the first time in the history of fashion, design becomes as important as people and raw materials. The fashion market in Latin America represents a creative environment with an innovative force for the new realities of the planet. Rodrigo Müller will share his ambitions for MODA.DOC América Latina as the project is documented in a series that will show people who are transforming the fashion industry, starting in Mexico and travelling through countries such as: Argentina, Brazil, Bolivia, Colombia, Chile, Costa Rica, Ecuador, Guatemala, Peru and Uruguay. Rodrigo Müller will discuss the opportunity that he believes exists in Latin America to create an ethical and sustainable fashion system.

Studio Brieditis & Evans

Katarina Brieditis and Katarina Evans are textile designers and artisans, based Stockholm, Sweden. They work with textile art, design and craft and have collaborated since 2002 as Studio Brieditis & Evans with projects focusing on textile recycling and sustainability. They share the curiosity for all textile techniques,

materials and re-cycling and love experimenting across techniques and preferably with materials that already exist.

Throughout history man has always been inventive and sourced materials in nature and in the close environment. Today we live with mountains of waste; it is like a second nature, and we have ignored to make use of these materials.

Using only supposedly “worthless” materials, off-cuts from the textile industry or t-shirts and sweaters, destined to be thrown away, Brieditis and Evans aim to make “valuable” and durable textiles. A common thread in their work is the importance the limited material gives to the design- and creative process.

Description of talk

Katarina Brieditis and Katarina Evans will talk about how they work with textile art, design and craft using industry excess and discarded clothes.

Vivienne Richmond

Vivienne Richmond is a historian of non-elite textiles, dress and needlework, a collector of ‘chicken linen’ and mid-twentieth-century textiles, and an advocate of visible mending. She was formerly Head of History at Goldsmiths, University of London, and is the author of *Clothing the Poor in Nineteenth-Century England* (Cambridge University Press, 2013) as well as numerous articles and book chapters. She is the co-editor of *Textile History*, the journal of the Pasold Research Fund, and co-editor in chief of the forthcoming (2024) Bloomsbury *Encyclopedia of World Textiles*.

Description of talk: Feed Sack Fashion

Feed sack fashion explores the development and popularity of ‘chicken linen’, the printed textiles in which mid-twentieth-century American manufacturers packaged dry goods, such as flour, fertiliser and chicken feed. Used by impoverished rural women to make clothes and household textiles, feed sacks evolved from plain coarse burlap, to muslin, gingham and percale decorated with patterns by New York designers. In World War II over 3 million Americans owned at least one feed sack garment with feed sack fashion contests a feature of agricultural fairs.