

ONLINE TALK: WARDROBE REVOLUTION WEEKEND

List of speakers and descriptions of presentations:

Alison Gwilt

Dr Alison Gwilt is an author, researcher and Associate Professor at the University of New South Wales, Australia. Her research examines innovative design methods and approaches that enable the fashion and textiles community, from educators, to producers, and consumers, to adopt more circular and sustainable practices. Her books include: *A Practical Guide to Sustainable Fashion* (Bloomsbury 2nd ed. 2020); *Global Perspectives on Sustainable Fashion* (Bloomsbury 2019); *Fashion Design for Living* (Routledge 2015) and *Shaping Sustainable Fashion* (Routledge 2011).

Overview of talk:

Alison will explore the way that clothing users can become active participants in extending the life of clothes. She will introduce her work on the practices that people use to care for clothes and present reasons for why people wear specific clothing regularly. Alison will also share how research in this field is influencing the way in which retailers, consumer advocacy groups and NGOs encourage clothing users to maintain and repair clothing items.

Amy Twigger Holroyd

Dr Amy Twigger Holroyd is a designer, maker, researcher and writer, and Associate Professor of Fashion and Sustainability at Nottingham School of Art and Design. Her 'craft fashion' knitwear label, Keep & Share, was active from 2004 to 2014 and was featured in various exhibitions, books and publications, from Vogue to Fashion Theory. Her research today focuses on fashion transitions: the participatory exploration of alternative, open and plural fashion systems that respect the Earth's capacity to support life. Her first book, Folk

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Fashion: Understanding Homemade Clothes, was published by I.B. Tauris in 2017. A new co-authored book, Historical Perspectives on Sustainable Fashion: Inspiration for Change, will be published by Bloomsbury Academic in 2023.

Overview of talk:

In her talk, Amy will present her international participatory project, Fashion Fictions. Launched in 2020, the project responds to the urgent need for change in the mainstream globalised fashion system by bringing people together to generate, experience and reflect on engaging fictional visions of alternative fashion worlds. Participants can get involved in writing outlines of fictional worlds, creating visual and material prototypes, and enacting practices from the imagined fashion systems – whether dressing every weekend to honour mushroom spiritual guides, dressing in sheets of cloth, ingenious straps, and random objects to explore a resourceful yet opulent fashion culture, or engaging in the ‘material mindfulness’ practice of photographing a close-up detail of their wardrobe every day. Through these activities, the Fashion Fictions community generates new perspectives on challenges, possibilities, and pathways for change in the real world. Ultimately, the project aims to support transitions towards sustainable, post- growth fashion systems by reshaping academic, professional, and public understandings of the possibilities for sustainable fashion.

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.

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Overview 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, 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.

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.

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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.

Overview of talk:

Coming soon...

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.

Overview 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.

Jane Milburn

Jane Milburn believes in the power of adaptation in the natural world and her own. After agricultural science and leadership study applied to a career in rural communications and

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advocacy, Jane navigated a unique pathway to influence change in the way we dress. She is the founder of Textile Beat, author of *Slow Clothing: finding meaning in what we wear*, and applies permaculture principles in the wardrobe through a focus on natural fibres, regenerating agency and living simply. Jane recently completed her Churchill Fellowship investigating ways hands-on upcycling helps reduce textile waste and enhance wellbeing. In 2022, she was awarded an Order of Australia Medal for service to fashion sustainability.

Overview of the talk: *Regenerating agency in the wardrobe*

We regenerate our agency when we are empowered through skills, knowledge and desire to assemble a wardrobe of garments that we want to wear and keep in service for as long as possible, rather than passively choosing from the latest shelf-ready fashion offerings. Based on her recent international Churchill Fellowship research, Jane Milburn found agency is being reclaimed through acts of styling, mending, making, co-designing, redesigning and upcycling to appreciate and value the natural resources that go into garments and manipulating them to fit our needs. Being more engaged with our clothes in this way is a driver for systemic change as well as bringing with it financial, ecological, health and wellbeing benefits.

Joanne Arnett

Joanne teaches fashion illustration and design process at Kent State University. She began her career as a fashion stylist and worked as a photographer before becoming a professor. Her current work focuses on finding value in the discarded. Her work has been featured in *Max*, *Marie Claire*, *Latina*, *Martha Stewart Weddings*, *Selvedge*, *Huffington Post*, *Trend Hunter*, and *Juxtapoz*. Joanne was named one of the top ten event photographers in the nation by *Professional Photographers of America* and has won the *Brandford/Elliott Award for Excellence in Textile Art*. She is not sure it's possible to overdress.

Overview of the talk:

Upcycling allows individuals to actively participate in sustainable fashion. Yet many good projects remain unfinished when makers run into problems during the design and construction

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process. Joanne uses one of her own projects to illustrate a framework to help makers avoid and overcome pitfalls when tackling new and ambitious projects.

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."

Overview 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.

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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.

Overview 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.

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Overview of talk:

Coming soon...

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.

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Overview 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

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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 in 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.

Overview 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.

Tierney Thys

Dr. Tierney Thys is cofounder of the non-profit Around the World in 80 Fabrics, a National Geographic Explorer, biologist, author, filmmaker and Research Associate at the California Academy of Sciences. As a scientist, veteran storyteller and Nat Geo Expedition expert for

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more than 20 years, she is committed to catalysing biodiversity and cultural diversity conservation through art and science. She serves on the science advisory boards for *Think Beyond Plastic*, *Plastic Pollution Coalition* and was a member of the TED Braintrust. Fascinated with fabrics from an early age, she roams the globe continually impressed with the wealth of ingenious makers and textile communities creating renewable, ethical alternatives to fossil-fuel-based fast fashion.

Overview of talk:

From the shores of Monterey Bay in Central California, Nat Geo Explorer and marine biologist, Dr. Tierney Thys, shares her journey from plastic pollution activist to co-founder of *Around the World in 80 Fabrics (ATW80Fabrics)* - an educational non-profit that teaches about ecologically and culturally restorative non-petroleum alternatives to today's fossil-fuelled fast fashion. ATW80Fabrics is creating a traveling exhibit featuring a 21st century snapshot of planet-friendly fabrics assembled into a series of narrative teaching quilts accompanied by maker stories and state of the art microscopy.

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*.

Overview 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

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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.