A Companion to Textile Culture

Edited by Jennifer Harris
A Companion to Textile Culture
These invigorating reference volumes chart the influence of key ideas, discourses, and theories on art, and the way that it is taught, thought of, and talked about throughout the English-speaking world. Each volume brings together a team of respected international scholars to debate the state of research within traditional subfields of art history as well as in more innovative, thematic configurations. Representing the best of the scholarship governing the field and pointing toward future trends and across disciplines, the Blackwell Companions to Art History series provides a magisterial, state-of-the-art synthesis of art history.

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The book is dedicated to Paul, Caroline, and Stephanie Howe.
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The *Companion to Textile Culture* has been a long time in gestation. First conceived some years ago, it has been a complex, but always inspiring, project to bring to fruition. In view of this I would particularly like to thank those who came on board at an early stage for their patience and commitment to the volume and its ambitions. They know who they are. But my thanks are due equally to those who, for a variety of reasons, joined later in the journey and made thoughtful and significant contributions against sometimes very tight deadlines. During that period the recognition of textiles as a key element of material culture both historically and globally, and their semiotic potential as a medium of contemporary art, has continued to expand exponentially.

My primary thanks are thus extended to all the contributors to this volume. I would also like to express my gratitude to Akiko Shimizu and Nicolas Cambridge for their enthusiastic participation in the project via their sensitive translation of Akiko Moriyama’s chapter on Japanese textile culture, and to acknowledge the generosity of the many individuals and organizations – artists, public and commercial galleries, researchers, curators, and others – who have assisted with sourcing the powerful and apposite images that accompany the book. At Wiley I have enjoyed the support of an able production team, most notably Richard Samson and Sakthivel Kandaswamy. However, my especial thanks go to my copyeditor, Sandra Kerka. She has shown meticulous care in ensuring consistency across a complex multiauthored volume, and I have appreciated her genuine enthusiasm for the subject matter.

The architecture of the book grew out of my thinking about textiles over a long career in the museum and gallery sector and from many years of stimulating discussion with colleagues (artists, curators, and academics) in the sector more broadly. I am hugely indebted to those I have worked with in a variety of different capacities.

I would like to acknowledge a grant from the Leverhulme Trust, awarded as part of an Emeritus Fellowship in 2016–2017, that has supported in many different ways the collating and editing of this book.

Jennifer Harris, 2020
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**Series Editor’s Preface**

*Blackwell Companions to Art History* is a series of edited collections designed to cover the discipline of art history in all its complexities. Each volume is edited by specialists who lead a team of essayists, representing the best of leading scholarship, in mapping the state of research within the subfield under review, as well as pointing toward future trends in research.

This *Companion to Textile Culture* expands the purview of the series and offers new and insightful considerations of the historical and contemporary cultural dimensions of textiles in a global context. The chapters combine to present a genuinely interdisciplinary study of textiles with contributions from academics, artists and curators writing from a range of perspectives including histories of art and design, world histories, material culture, anthropology, archaeology, the history of technology, and literary studies. Together the essays situate textiles within the discourses of visual and material culture and foster new insights into how we might “read” cloth and clothing in different cultural contexts.

This volume is divided into five thematic sections: Histories and Frameworks; Textiles, Trade, and Global Culture; The Social Fabric: The Politics and Poetics of Cloth; Conceptual Boundaries; and Reception and Representation. Each section has a very valuable introduction that sets up the main themes and problematics addressed and makes links between other essays in the volume. The essays themselves present potent analyses that demonstrate how histories of textiles can be reformulated using contemporary discourses usually associated with postmodernism, gender studies and postcolonial studies.

Together, the essays in this volume provide a new and thought-provoking revision of our conception and understanding of textile cultures and histories that will be essential reading for students, researchers, and teachers working on the history, theory, and practice of textiles and in related fields.

*A Companion to Textile Culture* is a very welcome and timely addition to the series.

Dana Arnold, 2019
Naazish Ata-Ullah is an artist, art educator, independent curator, writer, and social and human rights activist who lives and works in Lahore, Pakistan. Professor Ata-Ullah retired in 2010 as principal of the National College of Arts (NCA), Lahore. She was awarded the title of Knight in the Order of Arts and Literature by the Republic of France, for services to art and culture, and was conferred the Fellowship of the NCA. She is currently an artist in residence at the Printmaking Studio she founded at the NCA, and a senior fellow at the School of Visual Art and Design, Beaconhouse National University.

Valerie Behiery is a Canadian scholar, art consultant, and arts writer whose research focuses on historical and contemporary visual culture from, or relating to, the Middle East, with a special emphasis on gender, cross-culturality and the politics of representation. A former assistant professor, she has taught in Canada, Turkey, and Saudi Arabia. Her writing has been published in reference works, books, art catalogs, art magazines, and peer-reviewed journals including the Journal of Women of the Middle East and the Islamic World, Implicit Religion, Social Identities: Journal for the Study of Race, Nation and Culture, the Journal of Canadian Art History, Comparative Studies of South Asia, Africa, and the Middle East, and Sociologie et sociétés.

Janet Catherine Berlo, professor of visual and cultural studies at the University of Rochester, NY, has been a contributor to publications on Native art including Hearts of Our People: Native Women Artists (Minneapolis Institute of Art, 2019), Shapeshifting (Peabody Essex Museum, 2012), and Identity by Design: Plains Women’s Dresses (NMAI, 2008). She has written numerous books and articles on Native North American art and maintains a secondary interest in American textile traditions, as demonstrated in Wild By Design: Two Hundred Years of Innovation and Artistry in American Quilts (with Patricia Crews, University of Washington Press, 2003). Berlo has taught Native American art history as a visiting professor at Harvard, Yale, and UCLA and has received grants from the Guggenheim Foundation, the Getty Foundation, and the National Endowment for the Humanities.
Zeb Bilal is a visiting assistant professor at the School of Visual Arts and Design at the Beaconhouse National University, Lahore, Pakistan. She teaches interdisciplinary, research-led courses with a particular focus on the history of design and South Asian textiles. As an independent researcher, her interests lie in exploring the relationship between craft and design within a wider sociocultural context. She has been studying the textile collections at the Lahore Museum to discover the multidimensional narratives that they embody and working to create pedagogical linkages between academia and the museum. She has also worked as an educational curator, leading an outreach initiative that was designed for the special exhibition *Rediscovering Harappa: Through the Five Elements*, held at the Lahore Museum and supported by UNESCO (IFPC).

Maxine Bristow is associate professor and MA Fine Art programme leader at the University of Chester, UK. As an artist with a history rooted in textiles, her practice and research draw on the everyday associations, modernist legacies, and postmodern discourses with which the medium is implicated. She has exhibited nationally and internationally and is represented in the permanent collections of the Crafts Council, London, Whitworth Art Gallery, Manchester and Nottingham Castle Museum & Art Gallery. In 2016 she completed a practice-based PhD at Norwich University of the Arts and University of the Arts London titled “Pragmatics of Attachment and Detachment: Medium (Un)Specificity as Material Agency in Contemporary Art.”

Khadija von Zinnenburg Carroll is an Austrian-Australian artist based between Vienna and London. She is professor and chair of global art at the University of Birmingham, UK. Her installations and performances feature specific costumes and fiber making practices based on archives and practices of Oceanic art. Her work has been shown internationally including at the Marrakech, Sharjah, and Venice Biennials, the ICA London, Extracity, HKW, Savvy, LUX, Chisenhale Gallery, SPACE, Project Art Centre Gallery Dublin, and the Atlantic Project. She is the author of the books *Art in the Time of Colony* (2014), *The Importance of Being Anachronistic* (2016), a forthcoming Sternberg publication on immigration detention *Bordered Lives* (2019), a forthcoming monograph on repatriation *We Have Never Been Pre-Modern* for Chicago University Press, and *Botanical Drift: Protagonists of the Invasive Herbarium* (2017).

Christine Checinska writes about the relationship between cloth, culture, and race from the perspective of the African Diaspora. The cultural exchanges that result from movement and migration, creating creolized cultural forms, are recurring themes. She is currently a research associate at the Visual Identities in Art and Design Research Centre, University of Johannesburg, and lecturer in critical and historical studies at the Royal College of Art, London. In 2016 she delivered a TEDxTalk at the Hackney Empire, London titled *Disobedient Dress: Fashion as Everyday Activism*. 2016 also saw the opening of her exhibition *The Arrivants* – an immersive mixed media installation at the FADA Gallery, University of Johannesburg. In 2018, she edited *Aesthetics of Blackness?* – an African Diasporas special issue of *Textile: Journal of Cloth and Culture* (Taylor & Francis Group).

Meredith G. Clark is a bilingual author, educator and artist whose research interests include twentieth-century Latin American poetry, Andean material culture, and the history of textiles. She earned a doctorate in Hispanic literature from the University of Texas at Austin. In addition to teaching courses on the topics of intertextual weavings, Latin American poetry, and the Spanish language, she has published an edited
volume of literary criticism titled *Vicuñiana: El arte y la poesía de Cecilia Vicuña, un diálogo sur/norte.* She currently resides in Dallas, Texas.


**Eiluned Edwards** is Professor of Global Cultures of Textiles and Dress at Nottingham Trent University, UK. She has a PhD in art history/archaeology (Manchester University, 2000) and her dissertation analyzed how social change was reflected in the material culture of Rabaris, transhumant pastoralists in Kachchh district, Gujarat. Subsequent research has focused on textiles, dress, fashion, and craft production, notably in India. It has been widely disseminated through teaching, conferences, exhibitions, and publications, including two monographs, *Imprints of Culture: Block Printed Textiles of India* (Niyogi Books, 2016. Awarded the TSA R.L. Shep Award 2016) and *Textiles and Dress of Gujarat* (V&A/Mapin Publishing, 2011).

**Margarita Gleba** received her PhD in classical and Near Eastern archaeology from Bryn Mawr College (USA). She has worked on excavations in Italy, Turkey, and Ukraine. Her special area of study is the archaeology of textile production and economy, including investigation of textiles, textile tools, as well as relevant written, iconographic and other sources. For four years she was research programme manager at the Centre for Textile Research at the University of Copenhagen, Denmark. This was followed by a Marie Curie Research Fellowship at the Institute of Archaeology, University College London, UK. Most recently, she was a principal investigator of a European Research Council-funded project “Production and Consumption of Textiles in the Mediterranean from 1000 to 500 BCE” at the McDonald Institute for Archaeological Research, University of Cambridge, UK.

**Maureen Daly Goggin** is professor of rhetoric at Arizona State University, USA. She is the author and editor of 10 scholarly books and several editions of a textbook as well as a pedagogical book. Her latest work is *Serendipity in Rhetoric, Writing, and Literacy Research* (University of Colorado Press, 2018), coedited with Peter N. Goggin. She has written widely about the history of rhetoric, writing pedagogy, gender, visual rhetoric, and women and material culture in both journals and edited collections. Currently, she has coedited a collection with Shirley Rose titled *Women's Ways of Making* and is working on yet another titled *Meditating and Mediating Change*.

**Jennifer Harris** is a curator and writer, and Honorary Research Fellow in Arts, Languages and Cultures at the University of Manchester, UK. She was formerly deputy director at the Whitworth – the university art gallery – where she curated many in-house and national touring exhibitions. The gallery holds one of the finest
Jennifer has researched and published in the fields of fashion, textiles, and avant-garde craft for over 30 years. Notable outcomes include major exhibitions and associated publications on William Morris and the Arts and Crafts Movement, British industrial design, and contemporary art textiles. Her recent research and publications explore textile processes, materials, and metaphors as a conceptual strategy in modern and contemporary visual art. Her book *5000 Years of Textiles*, first published in 1993 and reprinted several times, is a standard text.

Adrienne D. Hood is currently a professor in the Department of History at the University of Toronto (UofT) where she teaches Early American History and Material Culture. She began her career as a professional weaver, before obtaining a doctorate in American history. For over a decade, she was curator of North American textiles at the Royal Ontario Museum and for several years was Associate Director of the Museum Studies Program at UofT. Her books include *Fashioning Fabric: The Arts of Spinning and Weaving in Early Canada* (2007) and *The Weaver’s Craft: Cloth, Commerce, and Industry in Early Pennsylvania* (2003). Among her articles are “Cloth and Color: Fabrics in Chester County Quilts,” in *Layers Unfolding: the Stories of Chester County Quilts*, edited by Ellen Endslow (2009) and “Material Culture: The Object,” in *History Beyond the Text: a Student’s Guide to Approaching Alternative Sources*, edited by Sarah Barber and C. M. Peniston-Bird (2008).

Shehnaz Ismail is the founder and professor emeritus at the Indus Valley School of Art and Architecture (IVS) in Karachi, Pakistan. IVS was founded in 1989 by a group of professional architects, designers, and artists as a center of excellence for their disciplines. Professor Ismail has spent the majority of her working life in academia. From the inception of IVS she led the Textile Design department. Actively involved in craft revival, she has developed training and design intervention programs for non-profit organizations throughout the rural landscape of Pakistan. Professor Ismail has also carried out notable design consultancies, including the Shigar Fort Residence and the Khaplu Palace, both of which were given UNESCO awards, for Excellence in Conservation and Restoration (2009) and Heritage Distinction (2012) respectively. Her latest design work was exhibited in *Pale Sentinels* at the Aicon Gallery, New York in 2018. She is also a widely published author. Professor Ismail is an associate of the National College of Arts, Lahore and was awarded the President’s Pride of Performance for her work in visual art and education in 2014. She holds undergraduate and postgraduate degrees in textile design from the National College of Arts and Hornsey College of Art, London.

Janis Jefferies is emeritus professor of visual arts at Goldsmiths, University of London, UK. She is an artist, writer, and curator, and research fellow at the Constance Howard Resource and Research Centre in Textiles. She has edited numerous books and written chapter contributions on textiles, technology, performance, and practice research. She was one of the founding editors of *Textile: The Journal of Cloth and Culture*. She is coeditor of the *Handbook of Textile Culture* (2015), wrote the introduction to *From Tapestry to Fiber Art: The Lausanne Biennials 1962–1995* (Fondation Toms Pauli Lausanne and Skira Editions Milan, 2017), was editor of *TECHSTYLE Series 2.0: Ariadne’s Thread* (Hong Kong: MILL6 Foundation), and contributed a chapter called “Ravelling and Unravelling: Myths of Europe, Texts, Textiles and Political
Metaphors” in Weaving Culture in Europe (Nissos Publications, 2017). With Professor Barbara Layne she is consultant on “The Enchantment of Textile” research project. Their work is supported by the Canadian Foundation for Innovation, the Social Science and Humanities Research Council, and The Milieux Institute at Concordia University. http://research.gold.ac.uk/view/goldsmiths/Jefferies=AJanis_K=2E3A=3A.html.

Elizabeth Kalbfleisch is an art historian based in Toronto, Canada. She writes and teaches on Indigenous visual culture of Canada and the United States, as well as on craft, textiles, and contemporary art more broadly. Recent publications include contributions to Taking Aesthetic Action: Artistic and Sensory Participation Beyond Reconciliation (Wilfrid Laurier University Press, 2014); Post-disciplinarity and Sloppy Craft: A Critical Engagement (Berg, 2014); and Indigenous Women and Feminism: Politics, Activism, Culture (UBC Press, 2010). She has taught art history, Canadian studies, and women and gender studies at several Canadian universities and was the 2011–2012 Research Fellow at the Canadian Museum of History. She holds a PhD in visual and cultural studies from the University of Rochester.

Alexandra Kokoli is senior lecturer in visual culture at Middlesex University, London and research associate at VIAD, University of Johannesburg. She curated Su Richardson’s retrospective exhibition Burnt Breakfast (Goldsmiths, 2012) and, with Basia Sliwinska, Home Strike (l'étrangère, 2018), and has published widely on feminism, art, and visual culture. Her books include The Feminist Uncanny in Theory and Art Practice (2016); and (as editor) Feminism Reframed: Reflections on Art and Difference (2008); and The Provisional Texture of Reality: Selected Talks and Texts by Susan Hiller, 1977–2007 (2008). Kokoli is currently researching the legacies and visual aesthetics of feminist anti-nuclear activism and the women’s peace camp at Greenham Common, for which she has been awarded a Paul Mellon midcareer fellowship (2019).

Atta Kwami is an artist, art historian, and curator. He taught painting and print-making for 20 years at the K.N.U.S.T. in Kumasi, Ghana. In 2007 he received a PhD in art history from the Open University, Milton Keynes in England for his work on contemporary Ghanaian artists, now published as Kumasi Realism, 1951–2007: An African Modernism (Hurst & Company, 2013). Kwami has also published articles in exhibition catalogs, scholarly volumes, and journals. Kwami was a visiting fellow at the Cambridge/Africa Collaborative Research Programme, Art and Museums in Africa (2012/2013). He has had solo/group exhibitions at the National Museum of Ghana, Kunsthalle Basel, Switzerland, the National Museum of African Art, Washington, DC, the Metropolitan Museum of Art, New York, the Newark Museum, USA, and the British Museum.

Akiko Moriyama is a design journalist and professor in the Department of Design Informatics at Musashino Art University, Tokyo. Having graduated from Tokyo National University of Fine Arts and Music she joined the Japanese Patent Office in 1975 as an examiner in design law. She subsequently became editor-in-chief of Nikkei Design magazine before taking up her current post in 1998. Her publications as a coauthor include The Concise History of Japanese Modern Design (2003) and Complete Collection of the G-Mark System (2007), and as sole author, Yukio Nakagawa: An Artist Who Has Devoted His Life to Flowers (2005), Tasuhiro Ishimoto: Beyond the Eye

Karin E. Peterson is currently serving as interim executive vice-chancellor and provost for University of North Carolina School of the Arts in the USA, and holds a faculty position as professor of sociology at University of North Carolina, Asheville. As a sociologist of art, she concerns herself with questions of the production of cultural value, cultural entrepreneurship, and the sociology of aesthetics. Her research focuses on the strategies of collectors, museums, art dealers, and other actors in creating artistic and economic value.

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Leisa Rundquist is an associate professor of art history at the University of North Carolina (UNC), Asheville, USA and an independent curator. Her publications and forthcoming book address the intersections of childhood, religious piety, and gender in the art of Henry Darger. Recent exhibitions include Betwixt and Between: Henry Darger’s Vivian Girls (2017) and Social Geographies: Interpreting Space and Place (2014). New directions in her research explore curatorial strategies that construct the representation of marginalized artists and their artistic practices, specifically those categorized as “outsider” and self-taught. Prior to her position at UNC Asheville, Rundquist completed her PhD at UNC Chapel Hill in 2007 and was curator at the South Bend Art Museum from 1990 to 2000.


Angela Sheng has been teaching art history at McMaster University in Ontario, Canada since 2005. Previously she curated Asian textiles at the Royal Ontario Museum while completing her doctorate at the University of Pennsylvania. She began working on interculturality along the Silk Road in 1996 as a participant in the Reuniting the Treasures of Turfan project, followed by curating the international exhibit Writing
with Threads: Traditional Textiles of Southwest Chinese Minorities (2005–2008). In 2017 she received a five-year Insight Grant from the Social Sciences and Humanities Council of Canada to research a new project on the nomadic contribution to knowledge transmission in the first millennium.


**Virginia Gardner Troy** is an art historian who examines the visual, technical, and contextual significance of textiles. She is interested in twentieth-century designers who collected and admired non-Western and ancient textiles. She has authored two books, The Modernist Textile: Europe and America 1890–1940 (2006), and Anni Albers and Ancient American Textiles: From Bauhaus to Black Mountain (2002), and also written articles and chapters on Appalachian weaving, weaving during the Cold War, Bauhaus textiles, Mary Hambidge, Marie Cuttoli and pictorial tapestry, the display of textiles, and the textile work of Fortunato Depero. Dr. Troy has a PhD in art history from Emory University, and is professor of art history at Berry College in Georgia (USA).

**Lisa Vinebaum** is a leading scholar of socially engaged, politically motivated fiber works by contemporary artists. Her research and scholarship also aims to decenter white dominant frameworks in the fields of fiber and textile history. Published writings include commissioned book chapters and essays in edited anthologies, academic journals, and exhibition catalogs, most recently Makers, Crafters, Educators: Working for Cultural Change, Exhibiting Craft and Design: Transgressing the White Cube Paradigm 1930-present, and The Handbook of Textile Culture. Dr. Vinebaum is chair and associate professor of fiber and material studies, and affiliated faculty in art history, theory and criticism at the School of the Art Institute of Chicago. She holds a PhD from Goldsmiths, University of London, and is the associate editor of Textile: Cloth and Culture. She is currently working on a book manuscript titled Social Fabrics: The Art of Community.

**Lee Weinberg** is a lecturer, researcher, writer, and curator. She graduated the practice-led creative curating doctoral program at Goldsmiths, University of London in 2015. Her research focuses on contemporary curatorial definitions with regard to the preservation of material and nonmaterial culture with the advent of digital technologies and communication media. She has worked as an independent curator in the urban spaces of Hackney, London and Haifa, exploring the role of art in developing urban spaces and reinforcing local communities’ identities and self-awareness. Other interests include the feminist reading of digital art practices and the understanding of identity constructs as they appear in television and film. Dr. Weinberg works as a researcher and lecturer at the Haifa University in Israel, in Shenkar College of Engineering, Art and Design, Ramat, Gan, Israel, and at the Royal College of Art, London.
General Introduction

Textile Culture

Textiles function as records of a culture’s history, mores, and values. As artifacts they are ubiquitous, interwoven into the quotidian and ceremonial practices of every culture, small scale and industrial, local and global (Weiner and Schneider 1989). The study of textile culture is rapidly acquiring critical currency and fast becoming one of the most dynamic and interdisciplinary fields of academic scholarship. The field embraces a broad spectrum of practice, ranging from one-off products of the individual artistic imagination to objects produced for mass manufacture and global trade, and the study of textiles embraces technology, visual and material culture, anthropology, philosophy, and psychoanalysis. This lends it a very rich semantics; like no other field of cultural studies, it renders the boundaries of academic discipline elastic and defies geographic and chronological borders. Textile has also become a very significant medium in contemporary art practice across the globe. A Companion to Textile Culture aims to capture some of the current interest in, and potency of, the medium, via an innovative, lively, and authoritative collection of new writing that embraces the historical and contemporary cultural dimensions of textiles.

Cultural studies has been expanding and differentiating itself since the 1970s (Jameson 1998, p. 111), as part of a “cultural turn” in the humanities and social sciences whose objective has been to make culture the focus of contemporary debates. If culture is the social process whereby people communicate meanings, construct identities, and articulate their beliefs and identities (Best 2007) then it is clear why cloth and clothing have become a significant medium through which to explore and define culture. Indeed, the study of textile culture has benefited hugely from the rise of cultural studies across the humanities, evidenced by the recent growth of publications – in the form of books, edited collections, review articles, and academic papers – devoted to the field.
In some senses textiles exemplify the “postmodern” – our contemporary cultural condition – with their emphasis on indeterminacy and ambiguity and their resistance to easy classification, their pluralism, and their global reach and meaning. Maxine Bristow, in this volume (Chapter 18), talks of the medium gaining increased critical reception for its signifying potential and as a potent medium through which the postmodern identity can be materialized.

The concept of materiality, central to archaeology, anthropology, and the museum study of textiles, is an important dimension of culture, and it is generally accepted that there is a material culture element to the “cultural turn.” Since the 1970s material culture studies has developed as a robust interdisciplinary field of academic inquiry that has been dedicated to exploring the history of “things” (artifacts) and their role in cultures. Although materiality has long been a key issue in the study of archaeology and anthropology, it has more recently affected a whole range of other disciplines such as fashion studies and the history of art and design, and textile culture studies have certainly benefited from this “material turn” in the humanities.

The “material” and the “cultural” have often been regarded as fundamentally in opposition (Miller 2009) but this volume seeks to demonstrate that the study of the material dimension of cloth can be as important to understanding the culture of textiles as language or social relations or history or representation or a focus on economics (through production, exchange and consumption).

The Content of the Volume: Selecting Themes

The overall aim of the volume is to reframe textiles within broader discourses around visual and material culture. Addressing a number of key issues for textile culture, it comprises 24 contributions that range across chronology, geography, and academic discipline. Not merely a collection of essays about the role of an art/craft medium, it is more of a collective project that seeks to provide a variety of perspectives on the place occupied by textiles in different global and historical cultures. Writers include academics, artists, and curators, and their contributions touch on disciplines deriving from histories of art and design, world histories, material culture, anthropology, archaeology, the history of technology, and literary studies. The volume does not aim at being in any way comprehensive, rather at reflecting the multiple viewpoints associated with the expanded field of writing about textiles and generating insights into ways of “reading” cloth and clothing in different cultural contexts.

The 24 contributions have been divided into five thematic sections, to reflect current modes of thinking and research in the field and to point to emerging issues. A range of contemporary discourses, coming out of postmodernism, gender studies, and postcolonial studies, to name just a handful, have contributed to a rewriting of textile histories and the first thematic section examines a range of different methodological approaches to the study of textiles, emphasizing the richness of the field.

The study of textiles, as we have noted, is characterized by an increasingly global approach that encompasses cultural as well as commercial textile exchanges. The global exchange of textiles has a long history, but the expanded geography brought about by migration, globalization, and mass tourism is increasingly having an impact on both the subject matter being researched by textile and design historians and on the sites of art and design practice. The second thematic section of the volume explores