

<http://annewilsonartist.com> Click **wind-up**

WIND-UP: WALKING THE WARP research document

The definition of a weave structure is the interlacement of two sets of threads at right angles. The first set of threads, organized with a cross, is called the "warp." The second set of threads, the "weft," weaves through the warp to create a cloth. The making of a warp is performed in the first phase of the sculpture project *Wind-Up*.

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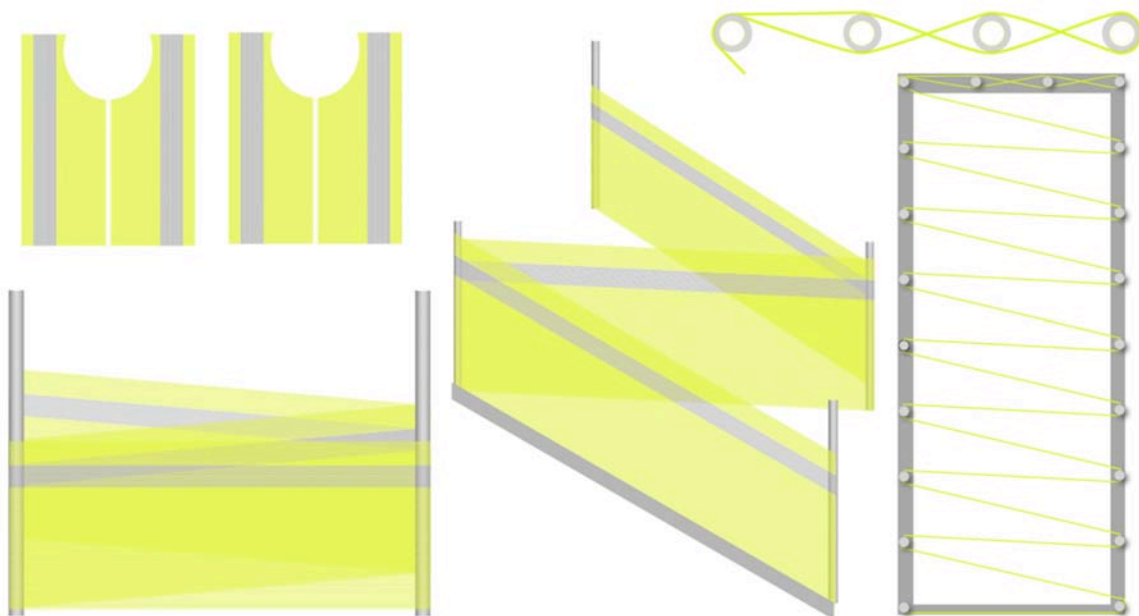
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credits

Anne Wilson, *Wind-Up*, 2008. *Wind-Up* is a collaborative project. The warping team includes Sara Rabinowitz (also the publication designer and project lead post Rhona Hoffman exhibition), Carla Duarte, Annie Egleson, Jongock Kim, Rosemary Lee, Christy Matson, Rachel Moore, Rana Siegel, and Anne Wilson. Jeroen Nelemans and Surabhi Ghosh documented the project; Ghosh assisted with publication guidance. Mike Slattery fabricated the stainless frame, Kristin Frieman contributed clothing from her line RedShift, Judith Leemann and Mark Jeffery offered us their wisdom, and Joan Livingstone generously gave us her new studio for *Wind-Up* practice sessions.

drawings

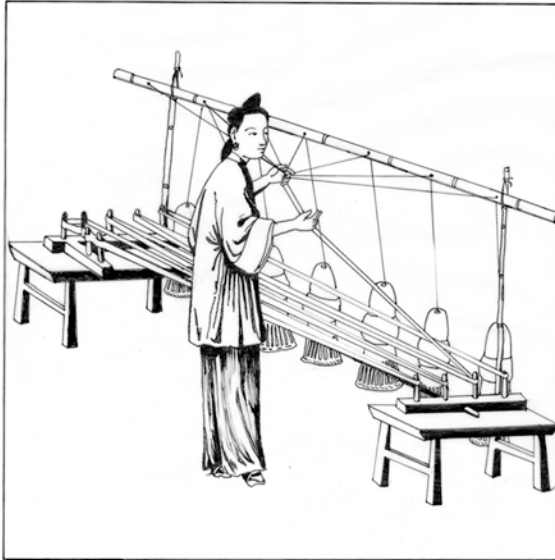
by Sara Rabinowitz



research notes and drawings

Anne Wilson's co-op studio intern Rosemary Lee researches utilizing the Internet, libraries, studio practices, and conversations with Wilson. This is an in-process compilation of information.

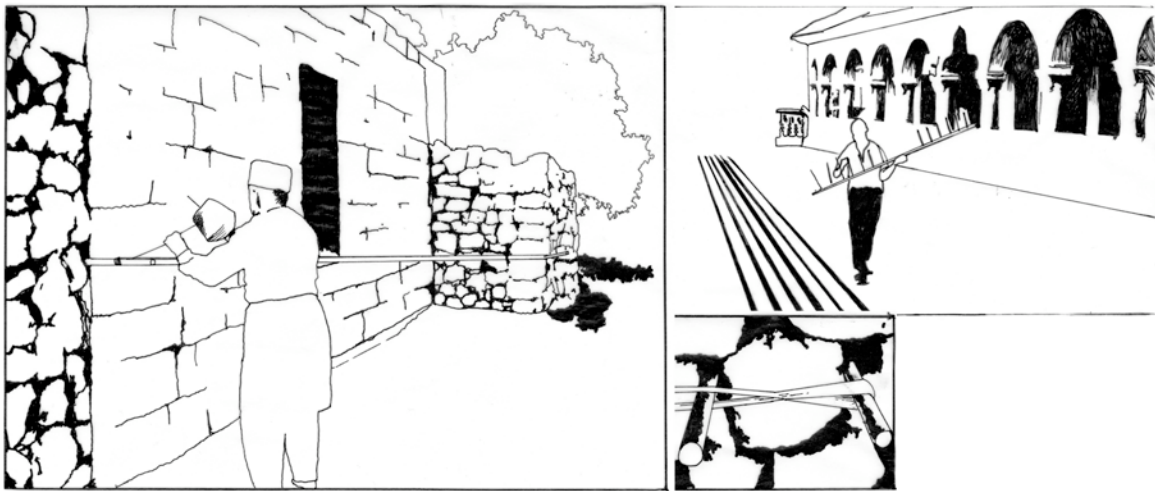
DRAWINGS OF WARPING PROCESSES (refer to bibliography at end of pdf for sources)



Warping in Manchu China



Walking the warp: Susanoglu, Turkey (L), Senou, Mali (R)



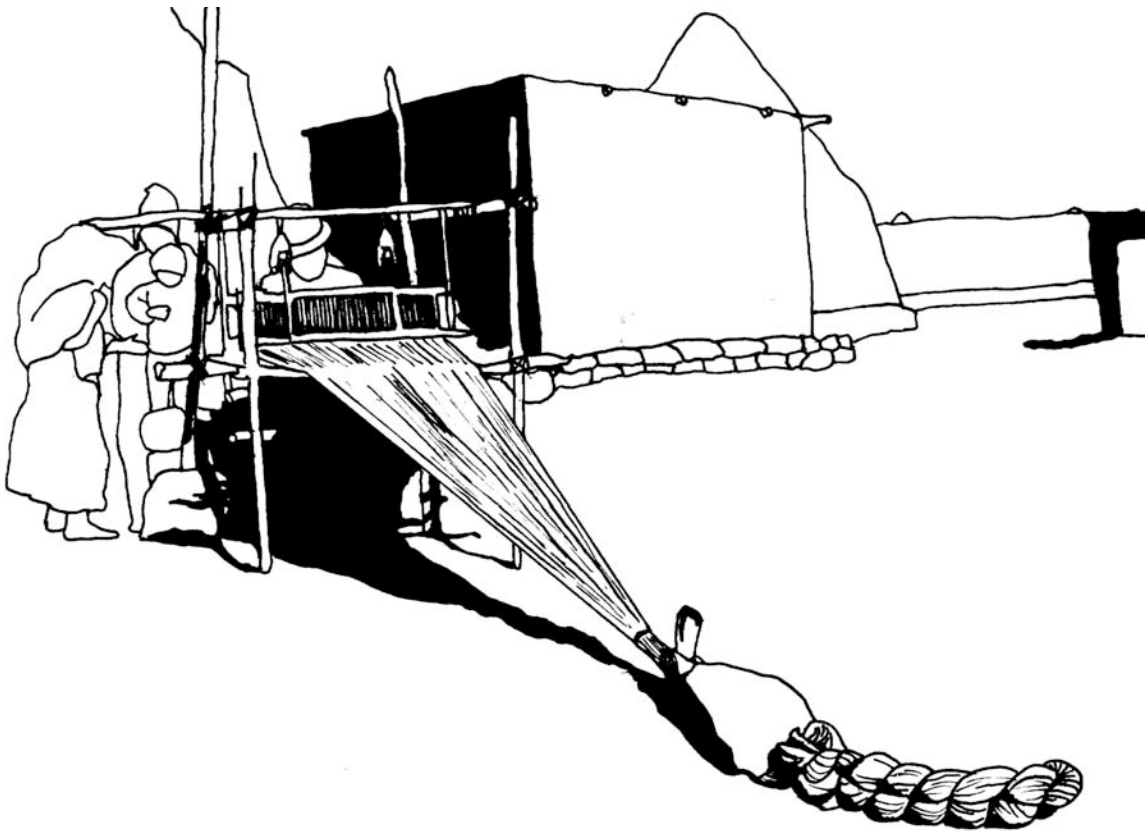
Warping using 3 sticks in the wall, a traditional Palestinian method (L)
 Yourba man walking the warp with bobbin holder, Nigeria (top R)



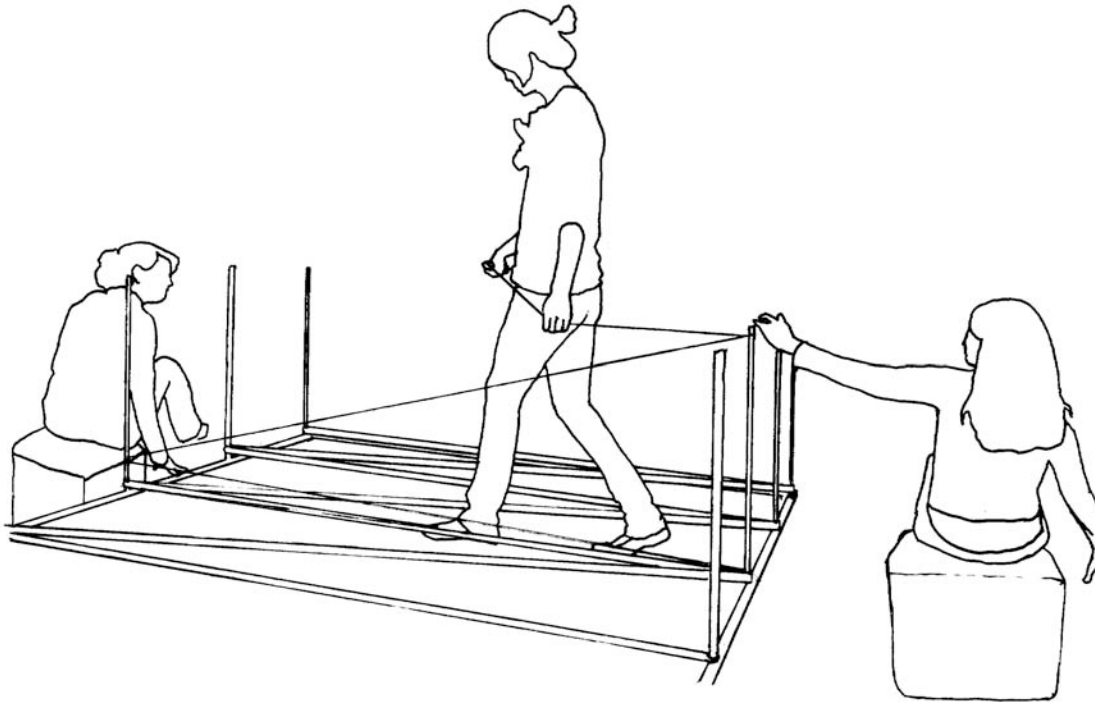
Yourba man walking the warp, Nigeria



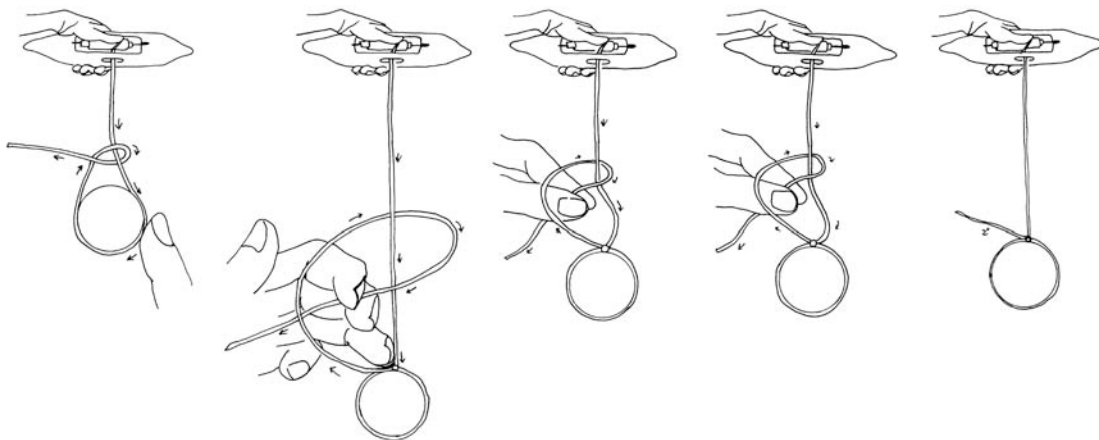
Guatemalan warping method



Warp weighted by a stone; weaving on a horizontal foot loom, Peru



Wind-Up: walking the warp team practice, Chicago, November 2007



Jongock Kim's knot drawing: to begin and end the thread on the warping frame post

READING SUMMARY

From: Crowe, Donald and Washburn, Dorothy. *Symmetry Comes of Age, The Role of Pattern in Culture*. Seattle & London: University of Washington Press, 2004, pp. 188 - 193.

Most textiles made anywhere in the world are built of many repetitions of small, discrete operations that must be performed uniformly to be effective. For this reason weaving, warping, and spinning have a fundamentally rhythmic character all over the world.

Accurate warping is essential to the production of good cloth, particularly in Andean warp-faced weaving. Most of the critical decisions that affect the final appearance of the cloth are made during the warping process. The sequence and location of colors, the character and location of axes of symmetry, and the set of designs from which the weaver can work are all determined before the warp goes to the loom.

Even the expert young weavers of Chincheros, in northwestern Peru, turn to older and more experienced women for help in warping. Their woven Ilijllas, a type of Andean cloth, can be said to result from the aesthetic vision of the best and most sought after of these "master warpers." The power of the warper, as a manipulator not only of threads but also of enterprises and personalities, is recognized in their culture. The master warpers come from a social class of older women who control the household economies and stimulate the labor relations that energize the productive capacity of the town.

Warping a Ilijlla, is a balanced, controlled process accomplished by two women who face each other across a vertical frame. The master warper sits at one end surrounded by the yarns from which she will work, while her helper sits at the other end. The master enters new yarns along the heading cord before her, while her helper receives balls of yarns and sends them back to the master after tying them into the heading cord at her end of the warp.

Balls of yarns pass from right hand to right hand, and from left hand to left hand, forming a cross in the center of the frame between the two women. This cross not only imposes an order upon the threads in the same way that organizing papers in opposite directions keeps them separate, but it also forms a line of symmetry between the warpers.

READING SUMMARY

From: Danto, Arthur. "Weaving as Metaphor and Model for Political Thought," *Sheila Hicks: Weaving as Metaphor* (Nina Stritzler-Levine, editor). New Haven, CT: Yale University Press, for The Bard Graduate Centre for Studies in the Decorative Arts, Design, and Culture, New York, 2006, pp. 23 - 36.

The complex Western attitude toward the fine arts - that they are simultaneously dangerous and frivolous - was famously articulated in the core writings of Plato. Though he disparaged the fine arts in some of his dialogues, Plato held weaving in high regard. Weaving even served as the root metaphor in his reflections on the art of ruling.

In his writing, "Statesman," ruling a nation is described as a kind of art. "There is an art which controls all these arts," -legislation, judging, and the like. "It is concerned with the laws and with all that belongs to the art of the life of the community. It weaves all into its unified fabric with perfect skill." The ruler, like the weaver, must

make decisions often in the absence of laws. There cannot, after all, be laws for everything, and the ruler must be able to act wisely in their abeyance.

The beauty of the weaving metaphor is that each move made by the weaver keeps the whole fabric in view, much like the ruling of a state. For Plato, the aim of state-making is justice, which means, in effect, weaving together the various social virtues without allowing one more than the other to dominate.

Plato saw two basic and often opposed kinds of human materials needed to fabricate an enduring society: "Now just as in the case of a web or other piece of woven work, woof and warp cannot be fashioned of the same threads, but the material of the warp must be of a superior quality - it must be tough, and have a certain tenacity of character, whereas the woof may be softer and display a proper pliancy. Those to whom courage predominates will be treated by the statesman as having the firm warlike character as one might call it. The other will be used by him for what we may likewise call the woof-like strands of the web. He then sets about his task of combining and weaving together these two groups exhibiting their mutually opposed characters."

We need philosophers, guardians, and producers, all of them necessary and none of them dominant in order to have a sustainable political order. And weaving naturally suggests itself as a metaphor because of the way in which these disparate but necessary elements can be held together in a whole that offers shelter, protection, and fulfillment.

READING SUMMARY

From: Smith, Len and Tomkinson, Ken. *The Carpet Weaver's Lament*. Kidderminster, Worcestershire, England: Tompkinson Limited, High Habberly House, 1979.

This book focuses on the songs and ballads of the town of Kidderminster in Worcestershire, England. The town became the center of industrialized carpet production in the mid 1700's. By the 1820s, approximately half of the 14,000 inhabitants of the town were dependent on the carpet industry for their livelihood.

"The 'weaver-poet' has an important place in the English cultural tradition. The hand-loom weaver, once accustomed to the routine of his work, could exercise his mental faculties at the same time as he wove. Many were able to educate themselves by reading at the loom. The weaver poets could compose, taking the rhythms of their ballads from the clack-clack of the shuttle. The take-over by the power-loom did not eradicate the tradition, and it continued alive for several decades." (p. 141)

Labor disputes and strikes became a common occurrence with the turmoil of industrialization in the mid 19th century, and with the popularity of ballads at the time, these issues often became the subject of poems and songs.

READING SUMMARY

From: Campbell, J. L.; Collinson, Francis and McCormick, Donald. *Hebridean Folksongs, A Collection of Waulking Songs*. Oxford at the Clarendon Press, 1969.

Here are a few excerpts from the book, giving a bit more detail about the practice of waulking (definition below) and the songs that come from it:

"When they have tired of their hands, every female uses her feet for the same purpose, and six or seven pair of naked feet are in the most violent agitation, working one against the other: as by this time they grow very earnest in their labors, the fury of the song rises; at length it arrives to such a pitch, that without breach of charity you would imagine a troop of female demoniacs to have been assembled." (Excerpt from earliest extensive description of a waulking, by Thomas Pennant, 1772, p. 4, *Hebredian Folksongs, I*)

<http://en.wikipedia.org/wiki/Fulling>

Fulling or tucking or walking ("waulking" in Scotland) is a step in woolen clothmaking which involves the cleansing of cloth (particularly wool) to get rid of oils, dirt, and other impurities, and thickening it. The worker who does the job is a fuller or tucker or walker'. Despite suggestions to the contrary,[1] these processes are essentially identical.

This next paragraph I found interesting because it describes how strange and non-sensical many of the songs are, and how this could be from the trance-like quality of repetitive tasks:

"But it must be emphasized that the Gaelic mind of the seventeenth century drew no hard and fast distinction between natural and preternatural phenomena, as is amply attested by such works as Robert Kirk's *Secret Commonwealth*, and Kirkwood's *Collection of Highland Rites and Customs*, both written at the end of that century, nor does the classification of such motifs, achieved by the most admirable industry and otherwise of great interest, solve the psychological question, which is why and how does the human mind produce such ideas? In this connection, the high probability that many of the older waulking songs were improvised by women around the waulking board in a state of semi-trance or dream consciousness produced by the hypnotizing effect of rhythm and excitement is significant. Some of the motifs can relate to dream psychology." (pp 18-19 *Hebredian Folksongs I*)

POLYESTER

The fiber used to make the warp in *Wind-Up* is a polyester thread (Polyneon) produced by the German company Madeira. Madeira says: "Polyneon is constructed of a specially developed raw material which eliminates looping, puckering and virtually all thread breaks. Suitable for almost any application, Polyneon's unique formula makes this thread extremely durable and smooth running. Vibrant colors which are silky and luxurious as well as resistant chlorine bleach make Polyneon the ideal thread for embroidering on uniforms, safety garments, and commercial linens."

<http://www.madehow.com/Volume-5/Thread.html>

Polyester thread is a petroleum product. During the cracking process, crude oil is broken down into a number of components that will be processed into a range of products from gasoline to plastics including polyester. Xylene, a hydrocarbon compound, is generated during cracking. Nitric acid and glycol are added to modify the xylene by a series of chemical reactions. The fluid is heated and condensed in an autoclave, and the molecules align to form long molecules called polyester. The resulting mass is extruded, cooled with water, and cut into chips. These chips are shipped from the refinery to the thread manufacturer for spinning.

<http://www.swicofil.com/thread.html>

Nylon and polyester are the only threads that can be made from a single yarn or a single ply.

Polyester fiber characteristics:

- Strong
- Resistant to stretching and shrinking
- Resistant to most chemicals
- Quick drying
- Crisp and resilient when wet or dry
- Wrinkle resistant
- Mildew resistant
- Abrasion resistant
- Retains heat-set pleats and crease
- Easily washed

Waste use and environmental impact of polyester production

The process of making polyester produces two types of wastes (i) liquid waste that is treated in the wastewater treatment plant and (ii) solid waste, known as RG-Residue. Before the implementation of cleaner production technologies, in this sector the RG-Residues was disposed by incineration.

Companies have been working with polyester producing companies to reduce their environmental impact, and found the RG-Residues could be used in other production.

Polyester fiber is recyclable! The solid waste from polyester production, RG-residues, has been successfully recycled as an additive to composite materials like soundproof panels, the carpet sheet used in roofing, and other construction materials.

It is relatively difficult to dye polyester, and the dye process involves considerable pollution. New processes are being developed, with different flaws, such as the use of toxic substances, the large amount of water pollution they produce, or compromising the structure of the fiber itself.

<http://www.fibersource.com/f-tutor/polyester.htm>

The most common polyester for fiber purposes is poly (ethylene terephthalate), or simply PET. This is also the polymer used for many soft drink bottles and it is becoming increasingly common to recycle them after use by remelting the PET and extruding it as fiber. This saves valuable petroleum raw materials, reduces energy consumption, and eliminates solid waste sent to landfills.

DAY-GLO COLOR (neon, florescent)

Fluorescent substances absorb the ultraviolet light and then re-emit it almost instantaneously. Some energy gets lost in the process, so the emitted light has a longer wavelength than the absorbed radiation, which makes this light visible and causes the material to appear to 'glow'.

Fluorescent whitening agents (referred to as FWA's) are commonly added to everyday objects, such as white paper and fabric to make them appear whiter.

In assessing the medical effects of FWA's, it appears that they do not absorb past the outer layers of skin and are quite harmless when ingested. Environmentally, studies strongly suggest that residues of FWA's are metabolized by natural systems of elimination, so that no ecological risks exist when FWA's are properly used.

Fluorescent colors eventually lose their fluorescent quality, so permanence is a problem.

There are also threads that, instead of fluorescent whitening agents, have minute glass beads distributed within the polymer. These glass beads, when exposed to light, reflect light back to its source. This is called retroreflectivity. (more on this below under safety cloth / high-visibility clothing.)

SAFETY CLOTH / HIGH-VISIBILITY CLOTHING



School kids on London streets, November 2007; Photo by Anna Nagelbach

http://en.wikipedia.org/wiki/Construction_site_safety

Construction is the most dangerous land based work sector (the fishing industry is more dangerous). In the European Union, the fatal accident rate is nearly 13 workers per 100,000 as against 5 per 100,000 for the all sector average.

http://en.wikipedia.org/wiki/High-visibility_clothing

This has led to the creation of high-visibility clothing, to reduce risk of accident or injury. High-visibility clothing is a type of personal protective equipment (PPE) and is any clothing worn that has highly reflective properties or a color that is easily discernable from any background. The two main colors used in high-visibility clothing are chartreuse yellow and safety orange. For greater visibility at daytime, very bright colors are obtained with the aid of fluorescence.

http://en.wikipedia.org/wiki/Chartreuse_yellow

A random tidbit on where the official name of chartreuse yellow came from, just thought it was interesting..... Chartreuse yellow is the color that was traditionally known simply as chartreuse before the web color chartreuse (named after green Chartreuse liqueur) was invented in the mid 1990s. Nowadays this color is called chartreuse yellow to distinguish it from the web color. Chartreuse yellow is a color that was named because of its resemblance to the yellow color of one of the French liqueurs called yellow chartreuse, introduced in 1838.

Though fluorescent materials offer maximum effectiveness in twilight and overcast conditions, they are very inefficient and not considered high-visibility when contacted by car headlights at night.

Part of the surface of clothes may be made retroreflective. This way they become much more visible in the dark for observers near a light source, such as the driver of a car with its headlights on. The pattern of the retroreflecting parts also helps to distinguish between objects and people. The retroreflective material commonly used in traffic safety gear is called Scotchlite.

<http://www.3m.com/intl/ph/ExploreMore/Scotchlite/index.html>

Scotchlite™ is a material made by the 3M company that is made of millions of glass beads affixed to the surface. Each glass bead is covered with a metallic reflective layer on half of its surface (the "back" half) and this, combined with the spherical nature of the glass beads, gives the materials their reflective properties.

The use of retroreflective bands is most effective when they are placed at or below waist level, and even more so when attached to parts of the body such as the feet, which move more as one walks.

http://www.safetysupply.com/workzone/wz_high_viz.html

There are different classifications for safety apparel, based on worker hazards and tasks, complexity of the work environment or background, and vehicular traffic and speed. Class 1 garments are intended for use in activities that permit the wearer's full and undivided attention to approaching traffic. There should be ample separation of the worker from traffic, which should be traveling no faster than 25 miles per hour. Class 2 and 3 garments are used for jobs involving greater risk and may need to provide enhanced visibility to more of the body, such as the arms and legs. The higher classifications also require a larger amount of retroreflective material and are not made of the breathable mesh, in order to increase their effectiveness.

<http://arts.guardian.co.uk/features/story/0,11710,1390742,00.html>

Cool article! It discusses the use of fluorescents to make one's self invisible, since people are so accustomed to seeing high-visibility outfits.

http://www.safetysupply.com/workzone/wz_high_viz.html

Here are the current standards for street safety clothing. -SR

excerpts about walking meditation

<http://www.contemplativemind.org/practices/subnav/walking.htm>

From the site: The Center for Contemplative Mind in Society

"Walking meditation is a contemplative practice where close attention is paid to the action of walking. It is not thinking or contemplating while walking (which is also delightful), but being mindful of the muscles of the body, the placement of the feet, balance, and motion. Walking meditation has a long tradition in Buddhism and can also be practiced while walking a labyrinth."

<http://www.wildmind.org/walking/overview>

From the website *Wildmind, Buddhist Meditation*. "Walking meditation is a form of meditation in action." This site introduces the concept and practice of walking meditation.

<http://www.accesstinsight.org/lib/authors/silananda/bl137.html>

"The Benefits of Walking Meditation" by Sayadaw U Silananda

Excerpt: "The practice of mindfulness meditation can be compared to boiling water. If one wants to boil water, one puts the water in a kettle, puts the kettle on a stove, and then turns the heat on. But if the heat is turned off, even for an instant, the water will not boil, even though the heat is turned on again later. If one continues to turn the heat on and off again, the water will never boil. In the same way, if there are gaps between the moments of mindfulness, one cannot gain momentum, and so one cannot attain concentration. That is why yogis at our retreats are instructed to practice mindfulness all the time that they are awake, from the moment they wake up in the morning until they fall asleep at night. Consequently, walking meditation is integral to the continuous development of mindfulness."

http://www.dharma-talks.com/walking_meditation.htm

Excerpt: "Did you ever wonder how those elderly monks were able to trek for sometimes years over mountains and through jungles. I'm convinced now that they used this type of walking meditation. When hiking and using walking meditation I can go longer with out as many breaks (and I like breaks) and I can almost double the distance without getting exhausted. A friend of mine told me after sharing a walking meditation that, usually he tenses up when coming to a hard part in his hike. But when using walking meditation he was so relaxed that the hard part of the hike felt easy and natural and did not put as much stress on his joints."

http://www.innerself.com/Meditation/walking_10102.htm

Excerpt: "Walking meditation develops balance and accuracy of awareness as well as durability of concentration. One can observe very profound aspects of the Dhamma while walking, and even get enlightened! In fact, a yogi who does not do walking meditation before sitting is like a car with a rundown battery. He or she will have a difficult time starting the engine of mindfulness when sitting.

Walking meditation consists of paying attention to the walking process. If you are moving fairly rapidly, make a mental note of the movement of the legs, "Left, right, left, right" and use your awareness to follow the actual sensations throughout the leg area. If you are moving more slowly, note the lifting, moving, and placing of each foot. In each case you must try to keep your mind on just the sensations of walking. Notice what processes occur when you stop at the end of the lane, when you stand still, when you turn and begin walking again."

<http://www.egreenway.com/meditation/walk.htm#Quotes>

Selected quotes from this site: "The rhythm of walking generates a kind of rhythm of thinking, and the passage through a landscape echoes or stimulates the passage

through a series of thoughts. This creates an odd consonance between internal and external passage, one that suggests that the mind is also a landscape of sorts and that walking is one way to traverse it. A new thought often seems like a feature of the landscape that was there all along, as though thinking were traveling rather than making."

- Rebecca Solnit, Wanderlust: A History of Walking, p. 5.

"Walking meditation benefits you in many ways: Teaches you to stay centered and aware in the midst of other activities so that you're less influenced by chaos around you in other situations. Increases your sensory awareness, including the profound delights of the sights and sounds of the great outdoors. Gets you out into fresh air and sunlight. Helps you develop a deep meditative awareness of motion, something we often take for granted. Focuses your attention on rhythm, including your breath and your gait. By walking meditatively, you become aware of how your hips move, how your feet touch the ground, and how your torso and arms sway. Integrates exercise and your emotional state. The purpose of a walking meditation is to simply be, not to reach a destination or increase your cardiovascular capacity - although it may have that benefit. Play with the tempo of what feels good. If you feel energized, walk quickly. If you feel quiet and inward, walk slowly. Increases your sense of joy in knowing that walking is good for your body and spirit."

- Camille Maurine and Lorin Roche, Meditation Secrets for Women (Harper, San Francisco, 2001).

"If you look for the truth outside yourself, it gets farther and farther away. Today walking alone, I meet it everywhere I step. It is the same as me, yet I am not it. Only if you understand it in this way will you merge with the way things are."

- Tung-Shan

"All truly great thoughts are conceived by walking." - Friedrich Nietzsche

"Life's work is nothing but the slow trek to rediscover, through the detours of art, those two or three great and simple images in whose presence one's heart first opened." - Albert Camus

"In walking naturally the lifting movement, pushing movement, dropping movement of the foot is very prominent, very distinct to your mind so that you can easily note it. When the object of meditation is prominent or predominant then you can easily note it. You can easily watch it. Because you can easily watch it your mind becomes very quickly concentrated on it. Then that concentration becomes also deep so it will last very long. One of the benefits of walking is to attain a long lasting concentration of the mind. Naturally some of you practise walking meditation systematically and diligently so you have had some concentration of the mind which is somewhat deep, better than you have had in sitting meditation. You know it through your experience. That's what the Buddha said, you can attain long lasting concentration by means of walking. So when you are aware of each individual movement of the foot, and sometimes the intention too, then the mind becomes gradually concentrated on the movement of the foot very well. And the more energetically you note the movement the more deep is the concentration of the mind. Then when concentration becomes deeper and deeper you feel your feet become light as they automatically lift, automatically push forward, automatically drop down. You come to realize it. Sometimes you get startled at the experience of this automatic lifting and pushing and dropping of the foot. and as soon as you feel it you say to yourself, 'Hah, what's that? Am I mad or not?' In this way you get startled at the unusual experience of the movement of the foot."

- Walking Meditation, by Ven. Sayadaw U Janaka.

wind-up: walking the warp team practice sessions

Photographs by Surabhi Ghosh



bibliography

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An anthology of essays: an introduction to debates on the relations between art and society, community and collective agency, from the rise of socially based art in the 1960's to the present. Bourriaud, Ranciere, Foster, others.

Campbell, J. L.; Collinson, Francis and McCormick, Donald. *Hebridean Folksongs, A Collection of Waulking Songs*. Oxford at the Clarendon Press, 1969.

Constance Howard Resource and Research Centre in Textiles, Goldsmiths College, University of London. <http://www.goldsmiths.ac.uk/constance-howard/>
Wilson's research at the CHRRCT contributed to our knowledge of warping practices internationally. CHRRCT says: "Our mission is to become a leading international Resource and Research Centre for the study, promotion and dissemination of the collections we hold..... presentation and promotion of textiles as a primary source of cultural knowledge and heritage in the UK, and internationally."

Crowe, Donald and Washburn, Dorothy. *Symmetry Comes of Age, The Role of Pattern in Culture*. Seattle & London: University of Washington Press, 2004, pp. 188 - 193. Excellent passage on warping.

Danto, Arthur. "Weaving as Metaphor and Model for Political Thought," *Sheila Hicks: Weaving as Metaphor* (Nina Stritzler-Levine, editor). New Haven, CT: Yale University Press, for The Bard Graduate Centre for Studies in the Decorative Arts, Design, and Culture, New York, 2006, pp. 23 - 36.
Danto analyzes the metaphorical uses Plato makes of weaving.

de Certeau, Michel. *The Practice of Everyday Life*. Berkeley: University of California Press, 1988. Especially section "Walking in the City."

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Gilfoy, Peggy Stoltz. *Patterns of Life, West African Strip-Weaving Traditions*. Washington D.C.: Smithsonian Institution, 1987.

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Looks at hand weaving in North America, the Middle East, West Africa, Indonesia, Japan, Nepal, Guatemala and Peru, and describes the fibers used, methods of spinning and dyeing, types of looms, and weaving techniques.

Huberman, Anthony. "Curating: Toaster's Choice, A nouvelle vague of exhibition premises," *Modern Painters*, December 2007 - January 2008, pp. 48 - 50.

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Mexican Indigenous Textiles Project, <http://www.mexicantextiles.com/>
A documentation project dedicated to conserving the indigenous textile memory of Mexico.

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slowLab, <http://www.slowlab.net/ideas.html>
slowLab was inspired by the global 'slow' movements which serve to balance the demands of the fast-paced world on our bodies, our cities, and the cultural fabric.

Slow Food, <http://www.slowlab.net/slow-food-cities.html>
The international Slow Food movement was founded in Italy nearly 15 years ago to revive pleasure, quality and an awareness of nature and the environment in the processes of choosing, preparing and eating food.

Slow Cities, <http://www.slowlab.net/slow%20cities.html>

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Songs, ballads, and notes about weavers in the Industrial Revolution

Solnit, Rebecca. *Wanderlust: A History of Walking*. New York: Penguin Books, 2000.

Stone-Miller, Rebecca. *To Weave for the Sun, Ancient Andean Textiles in the Museum of Fine Arts, Boston*. Boston: Museum of Fine Arts, Boston, 1992.

Valoma, Deborah. "The Impermanent Made Permanent: Textiles, Pattern, and the Migration of a Medium," *Fiberarts*, Nov/Dec 2005, pp. 44-49.
About the structural patterns of textiles that have influenced aesthetics throughout history. Valoma is an artist and Professor of Textiles at CCA.

WARP (Weave a Real Peace), <http://www.weavearealpeace.org/>
"Weave a Real Peace (WARP) serves as a catalyst for improving the quality of life of textile artisans in communities-in-need. We provide information and networking opportunities to individuals and organizations who value the social, cultural, historic, and artistic importance of textiles around the world."

Weir, Shelagh. *Spinning and Weaving in Palestine*. London, UK: The Trustees of the British Museum, 1970.

Wilson, Mick. "Autonomy, Agonism, and Activist Art: An Interview with Grant Kester," *Art Journal*, Fall 2007, pp. 106- .

conversation

Rosemary Lee's beginning of a conversation about *Wind-Up* (12.07)

The most remarkable aspect of the project, *Wind-Up*, is its ability to escape containment. Craft and labor are pushed into a realm outside of established notions of how art exists in the world. It is not simply the process, the end product, nor the multitude of voices within and surrounding the piece. The art is in the playing out of all these elements, bringing together different collaborators, sites, audiences, and expectations.

By framing the creative act (walking the warp, weaving, performing the cloth), *Wind-Up* becomes a monument to making. Even in scale, it demands interaction by making solo-production an impossibility.

"Using the sphere of human relations as a site for the artwork" (Bourriaud, p. 165 in *Participation*), the borders between art and non-art are able to be breached in favor of a more complex, humanized art. Altering relationships between individuals and art objects makes evident changes within globalized society. "If the artist under industrial production had the job of creating complex or well-constructed objects as an antidote to mass-produced dreck, then the post-industrial artist must now create alternative models of sociality to challenge the instrumentalizing of human social interaction in a post-industrial system." (Kester, p. 112 in *Art Journal*, Fall 2007)

Each phase of development of *Wind-Up* has been based upon intellectual exchange, and encourages discourse. The back-and-forth component in the collaborative effort mirrors that of the weave itself. (Danto essay, in *Sheila Hicks: Weaving as Metaphor*)

Your responses (questions, comments, additions) are welcome! To respond, email Rosemary Lee <rlee8@artic.edu> or Anne Wilson <awilson@saic.edu>.

Rachel Moore's response to pdf section on walking meditation (1.08)

I was particularly interested in Rebecca Solnit's quote (pages 12-13) because I had made a sculpture about similar ideas, so I thought I'd respond:

I often think of the mind, and ultimately a person's life, as being a landscape. What remains from how one walks through life can be envisioned as a terrain, with some moments, meetings, and events protruding more than others. Like rolling hills, valleys, and mountain peaks, they leave an imprint, a shape. If we slow down our walk, being mindful of our movements, the pulse of thought and movement and landscape begin to beat together, forming a rhythm that moves beyond memory and beyond doing, and transcends into being.

Reflection by Carla Duarte (2.08)

Inhaling, step right, then left, then right again.

Exhaling, step left, then right, then left again.

Repeat until the bobbin of thread is "empty" (approximately 30 minutes).

As a walker within Anne Wilson's *Wind-Up*, my mind, heart, body (and feet) felt an essential need to reflect and respond on the process of our experience together. Walking as a collective to perform the action of constructing a warp, yes. But the

journey voyaged to reach the destination was the process we as artists love to wander.

The act of walking, usually seen as a tool for transport, became a form of meditation in action. With deliberate, and mindful placements of the feet, the mind became focused; the body settled into its repetitive motion, and what was presented was the walker left with their deeper true self. A sense of calm would wash over the space, which remained quiet except for the music chosen by the walker. It was a time devoted to their specific needs, one filled with nurture, compassion, and utmost respect.

As I leave this experience, I can't help but wonder if the process of walking is visible to the naked eye? Is the walking an ephemeral element left as traces within the warped thread? Or, is it perhaps left within the walkers themselves? In any regard, the delicate nature of the warp, and its mindful and consistent construction can perhaps give a clue to the meditative space we so harmoniously existed within.

Annie Egleson's research, and continuing fields of inquiry (2.08)

As part of my co-op research in Anne's studio last year, I came across this text. Many aspects of this passage are historically relevant to our project, in particular the tradition of "walking of the warp" as well as social issues of economics and labor. Issues of time, labor, art and cultural production will continue as fields of inquiry as the *Wind-Up* project continues into the next phase, *Meandering the Labyrinth*.

From: *Economic History Review*, LV, 3 (2002), pp. 507-532

"Acceptance of innovations in early twentieth-century Indian weaving"

By TIRTHANKAR ROY

"The average Indian weaver in 1900 produced very complex cloths using equipment that was astonishingly crude in appearance. Europeans were routinely struck by this apparent incongruity.¹⁷ The weaver sat in a pit dug in his living room, in front of a wooden frame which held the few pieces of roughly carved sticks that functioned as reeds and heddles or healds, laboriously passed the shuttle from one end to another, and then manipulated the warp threads by hand or with the help of a child to weave the most complex designs. The house was constructed in a special way to allow light to fall on the loom; specifically, the windows in a weaver's house tended to be placed very low. The warp threads stretched a few feet in front, and were tied to, or hung from, another horizontal stick.

The preparation of the warp was just as remarkable. At the centre of the weavers' quarters, in an open space shaded by trees, a few sticks were fixed on the ground. The warper would take a hank of yarn, fasten a thread to the first stick, and then go on unreeling it round the sticks until the last one was reached, when the course would be repeated in the reverse direction. Only one thread (or one end) at a time could be reeled in this way, and before the threads required for a given width of warp were reeled, the warper would have walked several miles. In 1941 a survey team found a 12-year-old Bengali girl who walked 17 miles to prepare the warp of a 10-yard sari of about 3,000 ends, for which she earned Rs. 0.125 or a little over 2d.¹⁸"