

RISD MUSEUM

Repair and Design Futures, October 5, 2018-June 30, 2019

Repair is the creative destruction of brokenness.

—Elizabeth V. Spelman, *Repair: The Impulse to Restore in a Fragile World*

Repair, a humble act born of necessity, expresses resistance to the unmaking of our world and the environment. This exhibition and programming series, *Repair and Design Futures*, investigates mending as material intervention, metaphor, and call to action. Spanning the globe and more than three centuries, these objects reveal darns, patches, and stabilized areas that act as springboards to considering socially engaged design thinking today. Repair invites renewed forms of social exchange and offers alternative, holistic ways of facing environmental and social breakdown.

On display in this multiuse gallery space are costume and textile objects from the collections of the RISD Museum and Brown University's Haffenreffer Museum of Anthropology. In Café Pearl (at the Benefit Street entrance) and the Donghia Costume and Textile Gallery and Study Center (sixth floor), related exhibitions investigate additional approaches to repair. Through this informal, expansive format, we hope to encourage engagement across a broad spectrum of perspectives.

Kate Irvin
Curator, Costume and Textiles Department
RISD Museum

CHECKLIST OF THE EXHIBITION

Wounds, Sutures, and Scars

We mend. We women turn things inside out and set things right.

—Louise Erdrich, *Four Souls*

The visceral presence of flesh in objects crafted of animal hide is amplified here by the visible sutures that suggest a tending to and eventual healing of wounds endured. This material's spiritual resonance prompts questions of how the wound, crack, or fissure might provide an invitation to respond not only on a personal level but also within civic and collective arenas.

RISD MUSEUM

Maison Martin Margiela, Belgian
Maison Martin Margiela 'Artisanal'

Jacket, Autumn/Winter 2005

Cotton crepe yarn and synthetic-fiber plain weave stitched onto
vintage wool twill-weave jacket twill weave ground

Edgar J. Lownes Fund 2015.67

Though made of textiles rather than hide, the Maison Martin Margiela Artisanal jacket—fabricated as a unique, explicitly labor-intensive garment—has an exterior of bandaging fabric, a material associated with healing, wrapped as a protective skin around the body of a vintage wool jacket. The leather pouch, probably Cheyenne, was used for carrying medicinal herbs. It shows reverence by using every bit of the skin, evident in the piecing together of various bits of hide repurposed from another object. [See also 43.121]



Probably Cheyenne; North American Indian

Medicine Bag, late 1800s

Hide with porcupine-quill, glass-bead, and feather embellishment;
pieced

Museum Works of Art Fund 43.121



Though made of textiles rather than hide, the Maison Martin Margiela Artisanal jacket—fabricated as a unique, explicitly labor-intensive garment—has an exterior of bandaging fabric, a material associated with healing, wrapped as a protective skin around the body of a vintage wool jacket. The leather pouch, probably Cheyenne, was used for carrying medicinal herbs. It shows reverence by using every bit of the skin, evident in the piecing together of various bits of hide repurposed from another object. [See also 2015.67]

North American Indian

Hunter's Coat, late 1800s

Caribou hide with paint; mended

Museum Works of Art Fund 44.593



The Innu (Naskapi) shirt, replete with subtle mends, was painted by a female artist in collaboration with a hunter engaged in the holy task of pursuing caribou. The coat's designs, reflecting the hunter's dreams, symbolize reciprocity between humans and animals. The silhouettes of both the coat and the Eastern Dakota child's jacket reflect how European presence was integrated and remixed to create new indigenous expressions. [See also 1988.112.10]

RISD MUSEUM

Santee; North American Indian

Child's Jacket, 1860/1865

Elk hide with glass-bead embellishment; mended

Gift of the Estate of Dr. Schrade Radtke 1988.112.10

The Innu (Naskapi) shirt, replete with subtle mends, was painted by a female artist in collaboration with a hunter engaged in the holy task of pursuing caribou. The coat's designs, reflecting the hunter's dreams, symbolize reciprocity between humans and animals. The silhouettes of both the coat and the Eastern Dakota child's jacket reflect how European presence was integrated and remixed to create new indigenous expressions. [See also 44.593].



Japanese

Short Coat (Hanten), mid 1800s

Deerskin or water-buffalo hide with traces of lacquer; patched and mended

Museum purchase: Museum Works of Art Fund and Museum property, by exchange 2018.3

With prominent patches and raw, stitched mends, the Japanese smoked-hide *hanten* (short coat) reveals in its intense, layered life of use and evident care how much its wearer(s) valued it. The embellished, elaborately pieced leather Iraqw skirt, worn by a young woman during cultural rituals, speaks to the energy invested in beginnings and the perceived power of cobbling together bits of precious material endowed with an animal's life force. [See also 2017.88.6].



Tanzanian; Iraqw; East African

Young Woman's Skirt, 1900-1939

Hide with glass-bead embellishment; pieced and mended

Gift of Gail Martin 2017.88.6

With prominent patches and raw, stitched mends, the Japanese smoked-hide *hanten* (short coat) reveals in its intense, layered life of use and evident care how much its wearer(s) valued it. The embellished, elaborately pieced leather Iraqw skirt, worn by a young woman during cultural rituals, speaks to the energy invested in beginnings and the perceived power of cobbling together bits of precious material endowed with an animal's life force. [See also 2018.3].

RISD MUSEUM

Labor and Industry

Made to work and to last, these items proudly lay bare their labored history. Some feature animated, visible repairs, while newly made examples address the injuries of the 21st-century fashion system by explicitly honoring the names and stories of those employed in all stages of making. These pieces reject capitalist notions of innovation and progress, instead privileging skill, experimentation, and iteration. Collectively, they invite us to consider their valued place in a consumerist world that usually moves much too fast for the accumulation of deep meaning.

Italian

Libera Lubrano Lavadera, American, b. Italy

Woman's Shift or Underdress, 1875 - 1920

Hand-spun, hand-woven linen plain weave with cotton embroidery and cotton lace; pieced and mended

Gift of Falcone Previti Family 2014.57.5

The Italian linen underdress was hand-woven, worn, and remade in the island village of Procida, remaining in active use through successive generations via reinforced seams, alterations, and mended holes.



Kuba Kingdom

Woman's Ceremonial Skirt, before 1950

Raffia plain weave with raffia embroidery and appliqué; patched and mended

Mary B. Jackson Fund 2003.70.2

The visually dynamic design layout of the Kuba skirt is determined in part by weak and ruptured areas caused by the laborious pounding of the stiff woven fabric to make it soft and pliable. Some patches stabilize these holes, while others were applied to balance the design aesthetically.



Adele Stafford, American, b. 1973, (RISD BFA 1999, Glass)

Voices of Industry, American

Fox Fibre, American

VOI Shirt (Agrarian Twill, no. 6 of 8), 2014

Organic cotton twill weave

Mary B. Jackson Fund 2014.20



Adele Stafford's *Voices of Industry* pays homage to the newspaper

RISD MUSEUM

founded by labor reformer Sarah Bagley in the 1840s. The label interrogates all aspects of textile production, from growing and picking cotton to weaving and cutting the textile and sewing the garment.

Alabama Chanin, American, 2006-present

Natalie Chanin, American, b. 1961

Catherine Rutherford, American

Caroline Givens, American

Dress, Fall 2007

Organic cotton jersey knit with hand-sewn cotton appliqué and embroidery

Helen M. Danforth Acquisition Fund 2008.44



In *The Herdsman Coat*, sisters Faye and Erica Toogood reflect on their rural English upbringing and recognize all the people who worked on the coat by embroidering their initials alongside text calling for reform in the fashion industry. Similarly, in her label Alabama Chanin, Natalie Chanin pays tribute to the now-defunct industrial-knitting history of Florence, Alabama, by employing a multi-generational group of stitchers to produce organic cotton garments in the spirit of a traditional quilting bee. [See also 2018.39].

Faye Toogood, English, b. 1977

Erica Toogood, English, b. 1981

Toogood, London

The Herdsman Coat, Collection 006, 2017

Cotton plain weave with machine embroidery

Museum purchase: anonymous gift and Museum property, by exchange 2018.39



In *The Herdsman Coat*, sisters Faye and Erica Toogood reflect on their rural English upbringing and recognize all the people who worked on the coat by embroidering their initials alongside text calling for reform in the fashion industry. Similarly, in her label Alabama Chanin, Natalie Chanin pays tribute to the now-defunct industrial-knitting history of Florence, Alabama, by employing a multi-generational group of stitchers to produce organic cotton garments in the spirit of a traditional quilting bee. [See also 2008.44].

Repair as Value Added

Repairs that are not only unconcealed but celebrated serve as reminders of the rich life an object has led, adding meaning, calling attention to its stories, and enabling a new path forward. Weathered garments with evident and various repairs encourage us to appreciate the worn and imperfect as entry points to understanding objects as material and practice, and to identifying holes (evident in patch repairs) as important signs of history, time, emotional investment.

RISD MUSEUM

Japanese

Robe Worn by a Zen Buddhist Mendicant Monk (Koromo or Jikitotsu),
ca. 1920-1930s

Bast-fiber gauze weave; patched and mended

Helen M. Danforth Acquisition Fund 2016.96.3

The Japanese mendicant monk's robe aided its wearer, who would have been ritually mute, in communicating his role as he begged for basic earthly requirements and gave blessings in return. Patches and darns add to his message, just as they reinforce the secular Japanese work coat. An example of *boro* (ragged)—utilitarian items often made of valued indigo-dyed cotton—it shows both heavy wear and a loving hand that patched or added sashiko stitching to create a regenerated, strengthened whole. Though brand new, the G-Star RAW for the Oceans coat was made for similar longevity while also embedding meaning and care in its fabrication using Bionic, a yarn made from recycled plastic recovered from ocean and coastal environments. [See also 2018.40, 2012.21.1].



G-Star RAW, Amsterdam

Pharrell Williams, American, b. 1973

Bionic

RAW for the Oceans Jacket, 2017

Bionic Yarn (recycled ocean plastic and cotton) twill weave, indigo dyed and machine embroidered

Museum purchase, by exchange 2018.40

The Japanese mendicant monk's robe aided its wearer, who would have been ritually mute, in communicating his role as he begged for basic earthly requirements and gave blessings in return. Patches and darns add to his message, just as they reinforce the secular Japanese work coat. An example of *boro* (ragged)—utilitarian items often made of valued indigo-dyed cotton—it shows both heavy wear and a loving hand that patched or added sashiko stitching to create a regenerated, strengthened whole. Though brand new, the G-Star RAW for the Oceans coat was made for similar longevity while also embedding meaning and care in its fabrication using Bionic, a yarn made from recycled plastic recovered from ocean and coastal environments. [See also 2016.96.3, 2012.21.1].



RISD MUSEUM

Japanese

Work Coat (Noragi), late 1800s-mid-1900s

Cotton plain weave, indigo dyed; patched and mended

Elizabeth T. and Dorothy N. Casey Fund 2012.21.1

The Japanese mendicant monk's robe aided its wearer, who would have been ritually mute, in communicating his role as he begged for basic earthly requirements and gave blessings in return. Patches and darns add to his message, just as they reinforce the secular Japanese work coat. An example of *boro* (ragged)—utilitarian items often made of valued indigo-dyed cotton—it shows both heavy wear and a loving hand that patched or added sashiko stitching to create a regenerated, strengthened whole. Though brand new, the G-Star RAW for the Oceans coat was made for similar longevity while also embedding meaning and care in its fabrication using Bionic, a yarn made from recycled plastic recovered from ocean and coastal environments. [See also 2018.40, 2016.96.3].



Ghanaian

Man's Robe (Fugu), mid 1900s

Indigo-dyed cotton plain weave, patched

Museum purchase: Museum Works of Art Fund, by exchange
2017.5.2

Patches covering holes in the Ghanaian *fugu* proclaim the value of the indigo-dyed cotton and the pride taken in its hand weaving. Numerous repairs to the industrial-denim Swiss worker's pants impart a layer of personal history and care to an otherwise anonymous uniform. According to shoemaker Anne Marika Verploegh Chassé, who wore the G-Star RAW jeans over the course of 15 years, they were witness to the making of many shoes: "They got mended with about four different jeans. I also practiced some of my sashiko stitching in the early stage." Upcycling mixed with technological experimentation defines the B.Earley Top 100 shirt, one in a series of deadstock polyester blouses designer Becky Earley heat-photogram exhaust-printed using vintage lace garments as stencils. [See also 2013.17, 2018.43, 2008.47.2].



RISD MUSEUM

Swiss

Work Trousers, 1940s

Cotton twill weave, indigo dyed; patched, mended, and darned

Mary B. Jackson Fund 2013.17

Patches covering holes in the Ghanaian *fugu* proclaim the value of the indigo-dyed cotton and the pride taken in its hand weaving.

Numerous repairs to the industrial-denim Swiss worker's pants impart a layer of personal history and care to an otherwise anonymous uniform. According to shoemaker Anne Marika Verploegh Chassé, who wore the G-Star RAW jeans over the course of 15 years, they were witness to the making of many shoes: "They got mended with about four different jeans. I also practiced some of my sashiko stitching in the early stage." Upcycling mixed with technological experimentation defines the B.Earley Top 100 shirt, one in a series of deadstock polyester blouses designer Becky Earley heat-photogram exhaust-printed using vintage lace garments as stencils. [See also 2018.43, 2008.47.2, 2017.5.2].

G-Star RAW, Amsterdam

Anne Marika Verploegh Chassé

Jeans, ca. 2005

Cotton twill weave, indigo dyed; patched and mended

Gift of Anne Marika Verploegh Chassé 2018.43

Patches covering holes in the Ghanaian *fugu* proclaim the value of the indigo-dyed cotton and the pride taken in its hand weaving.

Numerous repairs to the industrial-denim Swiss worker's pants impart a layer of personal history and care to an otherwise anonymous uniform. According to shoemaker Anne Marika Verploegh Chassé, who wore the G-Star RAW jeans over the course of 15 years, they were witness to the making of many shoes: "They got mended with about four different jeans. I also practiced some of my sashiko stitching in the early stage." Upcycling mixed with technological experimentation defines the B.Earley Top 100 shirt, one in a series of deadstock polyester blouses designer Becky Earley heat-photogram exhaust-printed using vintage lace garments as stencils. [See also 2013.17, 2008.47.2, 2017.5.2].



RISD MUSEUM

Rebecca Earley

Rebecca Earley, English, b. 1970

Lace Blouse (Top 100 Recycled Shirts Project), 2008

Heat-photogram-printed polyester plain weave with machine lace trim

Helen M. Danforth Acquisition Fund 2008.47.2



Patches covering holes in the Ghanaian *fugu* proclaim the value of the indigo-dyed cotton and the pride taken in its hand weaving. Numerous repairs to the industrial-denim Swiss worker's pants impart a layer of personal history and care to an otherwise anonymous uniform. According to shoemaker Anne Marika Verploegh Chassé, who wore the G-Star RAW jeans over the course of 15 years, they were witness to the making of many shoes: "They got mended with about four different jeans. I also practiced some of my sashiko stitching in the early stage." Upcycling mixed with technological experimentation defines the B.Earley Top 100 shirt, one in a series of deadstock polyester blouses designer Becky Earley heat-photogram exhaust-printed using vintage lace garments as stencils. [See also 2013.17, 2018.43, 2017.5.2].

Textbook Repair

Well into the 20th century, mending and sewing skills were part of women's education. Neatness and precision were considered key indicators of skill and a girl's eventual management of her household. However, despite meticulous textbook instruction and training, many historical repairs combine systematic skill with improvisation and creativity.

Dutch

Darning Sampler, 1773

Linen plain weave with silk embroidery

Gift of William and Nancy Wells 1989.042.1



RISD MUSEUM

Clara A. Rorden, American, 1886 - 1965

Pratt Institute Sewing Workbook (Patch Repair Samples), 1902

Wool and cotton swatches mounted on paper in bound book

Gift of Mr. and Mrs. Lorin A. Riggs 1991.112.3



Mary Schenck Woolman, American, 1860 - 1940

A Sewing Course, 1901

Leather-bound book with printed pages and textile-swatch inserts

Gift of Barbara White Haddad 1992.076.12



American

Infant's Dress, 1800-1850

Cotton plain weave with cotton embroidery and net inserts; darned

Gift of Norman M. Isham in memory of Elizabeth Barbour Ormsbee

Isham 17.350



American

Child's Coat, ca. 1840

Printed cotton plain weave; patch repair

Gift of Sarah H. LeValley 48.238



RISD MUSEUM

Christophe Philippe Oberkampf, French, 1738-1815
Jean-Baptiste Huet, French, 1745-1811
Medallions Antiques (Furnishing Fabric), ca. 1800
Cotton plain weave with copperplate printing
Gift of Miss Mary L. Crosby 81.085B



French; American
French; American
Women's Pockets, late 1700s
Block-printed linen plain weave; darned
Gift of the Society for the Preservation of New England Antiquities
60.077.3



Kashmiri
Shawl, 1820-1830
Wool double-interlocking twill-tapestry weave; pieced and darned
Bequest of Miss Lucy T. Aldrich 55.327



Broken-World Thinking

Broken-world thinking, as conceived by scholar Steven J. Jackson, presents breakage as potentially generative and repair as a space for creative solutions to ruptures in the fabric of society. These pieces speak to repair as a way of making something—perhaps even a broken world—functional again. These repairs acknowledge use, abuse, accident, and error. They insist on not forgetting the thing or its history.

RISD MUSEUM

Portuguese; or; Spanish

Furnishing Textile, 1700 - 1725

Silk ground with silk- and chenille-yarn discontinuous-supplementary-weft patterning; pieced and darned

Edgar J. Lownes Fund 41.093

Here today only because of the darns and patches holding it together, the Portuguese/Spanish furnishing textile celebrates the trappings of early imperialist power: hunters and conquerors wield weapons over an array of animals from faraway lands.



English

George Morland, English, ca. 1763-1804

Abolitionist Furnishing Textile, early 1800s

Copperplate-printed cotton plain weave; darned

Gift of Mrs. Constance Wharton Smith 58.165.123

The printed red and white furnishing textile features scenes from George Morland's paintings *African Hospitality and Slave Trade*, marking it as messaging for the English Abolitionist movement, which called to end the enslavement and sale of African men and women.



RISD MUSEUM

Conceucion LaGuardia, Spanish; Mexican, mid 19th century
Darning and Decorative Embroidery Sampler, mid 1800s
Linen plain weave with embroidery
Gift of Mrs. Gustav Radeke 18.739

Darning samplers like this Mexican example illustrate how European colonizers imposed their domestic traditions on local communities as part of their imperialist expansion.



Assemblage

These pieces reflect the value of assemblage in communicating and sharing mutual respect and perspectives. Notions of cultural purity and ownership have no traction here. These items instead recognize the emotional labor of dialogue and repairing relationships by reaching across imposed and/or imagined boundaries.

Artist Larry Krone's *Then and Now* includes an unfinished needlepoint piece found in a Michigan thrift store, linens embroidered by his great-aunt Esther, and an example Krone made for his students at a senior center in the Bronx, all tied together with sequins and backed with worn-out jeans from his personal wardrobe.

The Kohistani child's amulet vest was made from an older piece, probably as an update for the next generation living in this challenging, conflict-ridden area of Pakistan. Its talismanic embroidered designs include ram's horns, solar symbols, and the tree of life. Reflective pearly buttons, safety pins, and flashing foreign coins are added to dazzle and confuse interfering spirits.

The Cree or Cree Métis leggings are part of a beaded ensemble assembled and worn by a Cree or Cree Métis chief. The elements include floral beadwork appliqués by an Athabaskan maker from western Canada, applied to hide half-leggings that have been turned upside-down and combined with red woolen trade cloth and geometric Plains Cree beadwork to create a pair of long leggings.

RISD MUSEUM

Larry Krone, American, b. 1970

Then and Now (Circles: Coreopsis Moonbeams, Irises, Poppies, Forest Road), 2016

Found embroidery projects; embellished with plastic sequins and embroidery and backed with worn denim jeans

Georgianna Sayles Aldrich Fund 2016.97.1

Artist Larry Krone's *Then and Now* includes an unfinished needlepoint piece found in a Michigan thrift store, linens embroidered by his great-aunt Esther, and an example Krone made for his students at a senior center in the Bronx, all tied together with sequins and backed with worn-out jeans from his personal wardrobe.



Kohistani

Child's Amulet Vest, 1900s

Cotton plain weave with silk-floss embroidery and embellished with plastic buttons, metal coins, glass beads, safety pins, zippers, and metal chains

Museum purchase: Museum Works of Art Fund, by exchange 2017.6

The Kohistani child's amulet vest was made from an older piece, probably as an update for the next generation living in this challenging, conflict-ridden area of Pakistan. Its talismanic embroidered designs include ram's horns, solar symbols, and the tree of life. Reflective pearly buttons, safety pins, and flashing foreign coins are added to dazzle and confuse interfering spirits.



Cree

Pair of Chief's Leggings, 1875-1900

Hide with wool plain-weave appliqué and glass-bead embellishment
Gift of James A. Houston and Alice Houston, Courtesy of Haffenreffer Museum of Anthropology, Brown University TL90.2018.7.ab

The Cree or Cree Métis leggings are part of a beaded ensemble assembled and worn by a Cree or Cree Métis chief. The elements include floral beadwork appliqués by an Athabaskan maker from western Canada, applied to hide half-leggings that have been turned upside-down and combined with red woolen trade cloth and geometric Plains Cree beadwork to create a pair of long leggings.



Patchwork

Patchworked items manifest repair by promoting collaboration. They celebrate the dialogue of the old with the new and illustrate the ways anyone can intervene and give dysfunctional material new life. The coming together involved in the practice of patchwork quilting has traditionally provided communities with moorings of exchange, communication, and shared traditions. Repair, in this case, is a way to

RISD MUSEUM

reconnect fabric and people and engage with cultural and material history.

American

Patchwork Quilt Topper, 1800-1849

Roller-printed cotton plain weave, pieced and backed with inked paper

Gift of Willard B. Golovin 52.444

The patchwork quilt topper and woman's pocket (worn under a skirt to hold personal items) are composed of fabric scraps saved from home sewing projects. Recut, rearranged, and pieced together to form a new whole, such textiles pay tribute to makers' histories and memories and the value of material goods. A portable format that can be worked by groups or individuals, patchwork quilting brings together economy, community, and creativity. [See also 81.167.29].



American

Pocket, late 1700s

Block-printed cotton and linen plain weave, pieced and backed with inked paper

Gift of Mrs. Arnold Sholler and Mrs. Robert W. Gardiner, in memory of Charlotte Greene 81.167.29

The patchwork quilt topper and woman's pocket (worn under a skirt to hold personal items) are composed of fabric scraps saved from home sewing projects. Recut, rearranged, and pieced together to form a new whole, such textiles pay tribute to makers' histories and memories and the value of material goods. A portable format that can be worked by groups or individuals, patchwork quilting brings together economy, community, and creativity. [See also 52.444].



Kutch

Quilt (Ralli), 1900s

Cotton plain weave, tie-dyed and pieced

Helen M. Danforth Acquisition Fund 2010.62.7

Created from cast-off sari material, worked in intimate groups, and often made to commemorate marriages or births, Kutch ralli quilts spring from Indian practices that are remarkably similar to American quilting traditions. To make the wrap skirt of remnant Liberty of London fabric, artist and designer Christina Kim worked with women artisans in Ahmedabad, India. The skirt's dot pattern is inspired by the traditional Indian *tikdi* sewing technique, in which the smallest scraps of leftover fabric were used in appliqué and quilting. [See also 2010.2].



RISD MUSEUM

dosa, American

Christina Kim, American, b. South Korea, b.1957

Karen Spurgin, English, b 1955

Rajka Designs, Indian

Jennifer Wrap Skirt, 2008

Printed Liberty of London cotton plain weave and cotton plain-weave khadi, reverse appliquéd and embroidered; linen plain-weave waistband

Edgar J. Lownes Fund 2010.2

Created from cast-off sari material, worked in intimate groups, and often made to commemorate marriages or births, Kutch ralli quilts spring from Indian practices that are remarkably similar to American quilting traditions. To make the wrap skirt of remnant Liberty of London fabric, artist and designer Christina Kim worked with women artisans in Ahmedabad, India. The skirt's dot pattern is inspired by the traditional Indian *tikdi* sewing technique, in which the smallest scraps of leftover fabric were used in appliqué and quilting. [See also 2010.62.7].



Ewe; Ghanaian

Chief's Mantle, early 1900s

Cotton plain weave with single and double supplementary wefts

Museum Purchase: Museum Works of Art Fund, by exchange
2017.41.1

Though it appears to be a mosaic patchwork, the intricately patterned Ewe chief's mantle was woven in narrow strips by master weavers then pieced together. This work, of a type called *adanudo* (skilled/wise cloths), was commissioned by an individual of means. The Japanese monk's stole features a patchwork organization that symbolizes the vows of poverty taken by monks following Buddhist teachings. The materials it was made from were likely donated to a temple by a family seeking blessings. [See also 46.150].



RISD MUSEUM

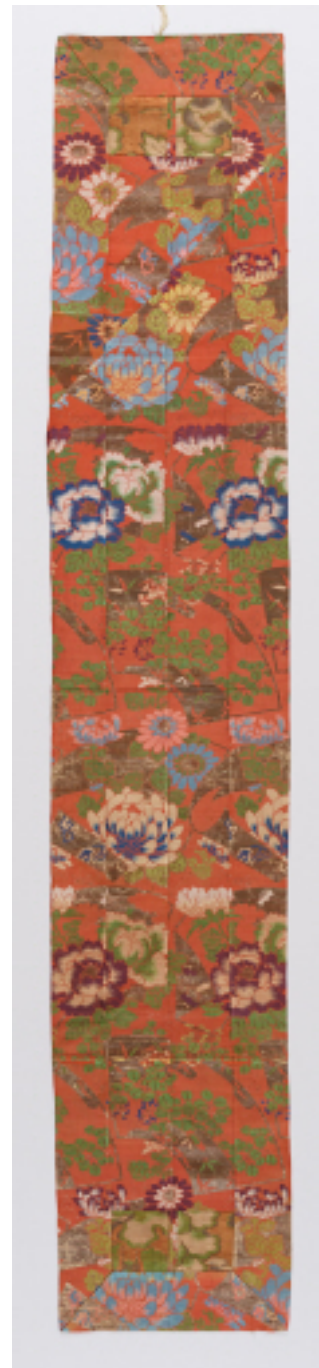
Japanese

Buddhist Monks' Stole (Ohi), ca. 1800

Silk discontinuous-supplementary-weft patterning

Gift of Marshall H. Gould 46.150

Though it appears to be a mosaic patchwork, the intricately patterned Ewe chief's mantle was woven in narrow strips by master weavers then pieced together. This work, of a type called *adanudo* (skilled/wise cloths), was commissioned by an individual of means. The Japanese monk's stole features a patchwork organization that symbolizes the vows of poverty taken by monks following Buddhist teachings. The materials it was made from were likely donated to a temple by a family seeking blessings. [See also 2017.41.1].



Peggy Jim Osceola, American (Miccosukee Seminole), b. 1952

Stomp Dance Skirt for Green Corn Ceremony, 1960s

Rayon and Lurex damask weave with cotton plain-weave patchwork and cotton rickrack trim

Georgianna Sayles Aldrich Fund 2013.80

The Stomp Dance skirt was painstakingly pieced together by Peggy Jim Osceola, a prominent artist in southern Florida's Miccosukee Seminole community. Patchwork skirts are traditionally worn by

RISD MUSEUM

Seminole and Miccosukee women for the Green Corn ceremony, a time of purification and a celebration of a new year of life.

Darned and Mended

These everyday socks and stockings, pulled from the Costume and Textile Department's storage drawers, feature numerous darns and mends, both neat and hastily done, in the toes, heels, and other vulnerable areas. Actual repairs are quite different from the exactitude of the girls' samplers and work books seen in the table case in the next gallery. Visible and scrappy, these common everyday repairs did their job.

At center, a conceptual piece from Maison Martin Margiela's Artisanal line uses vintage nylons. This grouping suggests that repair—for the mender and the onlooker—calls for thinking that moves beyond rigidity. The creative, mindful act of joining jagged edges requires alternative thinking and criss-crossing threads to fill the gap.

American
Stocking, 1875
Silk machine knit, darned
Gift of Mrs. Gurney Edwards 55.069.19B



American
Sock, 1870-1875
Cotton hand knit, darned
Museum Collection 1997.7.4B



RISD MUSEUM

English

Sock, ca. 1930

Cotton machine knit, darned

Museum Collection 1997.7.8A



Maison Martin Margiela, Belgian

Maison Martin Margiela 'Artisanal'

Women's Top, ca. 2005

Nylon machine knit, pieced

Edgar J. Lownes Fund 2010.24.3



American

Stocking, early 1900s

Silk and cotton machine knit, darned

Gift of George W. Gardiner 44.178A



RISD MUSEUM

American
Stocking, early 1900s
Silk and cotton machine knit, darned
Gift of George W. Gardiner 44.178B



American; or; English
Stocking, early 1900s
Cotton machine knit, darned
Gift of Mrs. James F. Kemp 47.678A



American
Stocking, ca. 1900
Silk machine knit with embroidery
Gift of Mrs. Francis Locke 67.085.10B



RISD MUSEUM

American

Stockings, late 1800s

Silk machine knit, darned with silk threads

Museum Collection INV2003.405



Fode Keita

Hunting Ensemble, 1971

Basilanfini (cotton dyed with *Lannea Velutina* bark) with imported silk and synthetic fiber appliqué patches and stitched mends

Field Collected by Claire Grace, Courtesy of Haffenreffer Museum of Anthropology, Brown University

The visible repairs to this ensemble were made by Fodé Keita, an important hunter and historian/storyteller living near Siby in southern Mali. The cotton base cloth, basilanfini, is associated with healing as it is dyed with *Lannea velutina*, a bark used for medicinal purposes. Marking the work and supernatural energy of the hunt, the mends and patches added with use increased the ensemble's power. Keita decided to part with this work only because he knew that its new American owners would never be able to harness its supernatural forces against him.



Korean

Patchwork Wrapping Cloth (Chogak po pojagi), ca. 1950

Hemp and ramie plain weave; pieced and embroidered

Museum purchase: Anonymous gift and Museum property, by exchange 2018.5.2

These two items speak to ways of healing intergenerational trauma and to the role of cultural traditions as a safety net. Patchwork wrapping cloths, creatively pieced together from tiny fragments of leftover cloth, were made as a labor of love and blessing by Korean women for their daughters and granddaughters. Upon close inspection, the child's kimono of fine cotton double-ikat (or tie-dyed) pattern reveals a remarkably neat and subtle repair that becomes painfully poignant when its origin in 1950s Hiroshima is revealed, a time of reconstruction after the atomic bomb was dropped by the U.S. in 1945, ending World War II.



RISD MUSEUM

Japanese

Child's Kimono, 1950s

Double ikat-dyed (kasuri) cotton plain weave

Courtesy of Ursula Wagner

These two items speak to ways of healing intergenerational trauma and to the role of cultural traditions as a safety net. Patchwork wrapping cloths, creatively pieced together from tiny fragments of leftover cloth, were made as a labor of love and blessing by Korean women for their daughters and granddaughters. Upon close inspection, the child's kimono of fine cotton double-ikat (or tie-dyed) pattern reveals a remarkably neat and subtle repair that becomes painfully poignant when its origin in 1950s Hiroshima is revealed, a time of reconstruction after the atomic bomb was dropped by the U.S. in 1945, ending World War II.



Maasai

Gourd Container, 1900 - 1950

Gourd embellished with cowrie shells, glass beads, and a leather (or faux leather) patch

Gift of James Laughlin, Courtesy of Haffenreffer Museum of Anthropology, Brown University TL90.2018.3

The celebratory basketry and beaded and leather mends on these African gourd containers signal their centrality within the lives of their makers, owners, and caretakers. The portable Maasai vessels would have held a yogurt-like mixture of cow's milk and blood that is a staple food of herdsman, while the Bamileke palm-wine container was considered to hold the spiritual strength of ancestors. Carefully crafted from gourds grown locally, these containers were treasured and kept for years. Repeated repairs to their ruptured seams signal efforts made to ensure a secure future by maintaining gourds full of the life force.



Maasai

Gourd Container, 1900 - 1950

Gourd with glass-bead mend

Gift of Mr. and Mrs. James Laughlin, Courtesy of Haffenreffer Museum of Anthropology, Brown University

The celebratory basketry and beaded and leather mends on these African gourd containers signal their centrality within the lives of their makers, owners, and caretakers. The portable Maasai vessels would have held a yogurt-like mixture of cow's milk and blood that is a staple food of herdsman, while the Bamileke palm-wine container was considered to hold the spiritual strength of ancestors. Carefully crafted from gourds grown locally, these containers were treasured



RISD MUSEUM

and kept for years. Repeated repairs to their ruptured seams signal efforts made to ensure a secure future by maintaining gourds full of the life force.

Bamileke

Palm-Wine Gourd Container, 1900 - 1950

Gourd with braided-fiber mend

Gift of William B. Simmons, Courtesy of Haffenreffer Museum of Anthropology, Brown University

The celebratory basketry and beaded and leather mends on these African gourd containers signal their centrality within the lives of their makers, owners, and caretakers. The portable Maasai vessels would have held a yogurt-like mixture of cow's milk and blood that is a staple food of herdsman, while the Bamileke palm-wine container was considered to hold the spiritual strength of ancestors. Carefully crafted from gourds grown locally, these containers were treasured and kept for years. Repeated repairs to their ruptured seams signal efforts made to ensure a secure future by maintaining gourds full of the life force.



dosa, American

Christina Kim, American, b. South Korea, b.1957

Travel Coat (with separate belt), from the "Traveler" collection 2014

Cotton plain weave, indigo-dyed and glazed

Edgar J. Lownes Fund 2015.31.4

The act of repair lies at the core of the label dosa's mission of sustainability. To mark dosa's 30th anniversary, designer Christina Kim asked customers to send their most treasured pieces, "worn, torn, mended, in any state," so that she could reissue some of their favorites. The well-worn coat from the dosa Traveler 2006 collection (at front) was sent by graphic designer Lorraine Wild, inspiring the reissued version also shown here (at back).



The textile used for both coats was produced by Miao makers in Guizhou, China, artisans with whom Kim first fostered close relationships in the early 2000s. Kim enjoys working with makers who employ time-honored skills and traditions. The materials they produce are long lasting, transforming with wear to add to an already rich creative history. [See also 2018.47].

RISD MUSEUM

dosa, American

Christina Kim, American, b. South Korea, b.1957

Travel Coat Worn by Lorraine Wild, 2006

Cotton plain weave, indigo-dyed and glazed

Gift of Lorraine Wild 2018.47

The act of repair lies at the core of the label dosa's mission of sustainability. To mark dosa's 30th anniversary, designer Christina Kim asked customers to send their most treasured pieces, "worn, torn, mended, in any state," so that she could reissue some of their favorites. The well-worn coat from the dosa Traveler 2006 collection (at front) was sent by graphic designer Lorraine Wild, inspiring the reissued version also shown here (at back).

The textile used for both coats was produced by Miao makers in Guizhou, China, artisans with whom Kim first fostered close relationships in the early 2000s. Kim enjoys working with makers who employ time-honored skills and traditions. The materials they produce are long lasting, transforming with wear to add to an already rich creative history. [See also 2015.31.4].

Ibibio

Puppet, 1900 - 1950

Wood, metal, pigment, and animal hair, repaired with plant material
Gift of William W. Brill, Courtesy of Haffenreffer Museum of Anthropology, Brown University

Its broken arm enmeshed in a fiber cast, this puppet speaks both to physical healing and to the mending of ruptures in the social fabric. It was made in Nigeria for a member of the Ogoni Aminikpo secret society to use in performances that criticized and mocked community members who transgressed social mores. Painted white to denote a deceased individual, this figure likely represents the ghost of an elite Ogoni ancestor who has come back to set things straight. His wealth and authority are indicated by his European hat and the mirror he once held in his left hand. In his right hand he holds a fly whisk, a high-status ceremonial object.



RISD MUSEUM

Carla Fernández, Mexico City
Carla Fernández, Mexican, b.1973
Rosa Hernández Lucas, Nahua
Mujeres Conservando Raíces, Hueyapan, Puebla, Mexico
Poncho Poema, 2018
Cochineal-dyed wool plain weave with wool embroidery
Museum property, by exchange 2018.41

Mexican designer and entrepreneur Carla Fernández has deeply researched indigenous textile and garment design. For this piece, she worked with Mujeres Conservando Raíces (Women Preserving Our Roots), a group of dye artisans in southeastern Mexico known for their expertise in harvesting and working with cochineal. A brilliant pink-red dye extracted from cactus-eating insects, cochineal was one of the most valued and exported materials of Mexico's colonial period.

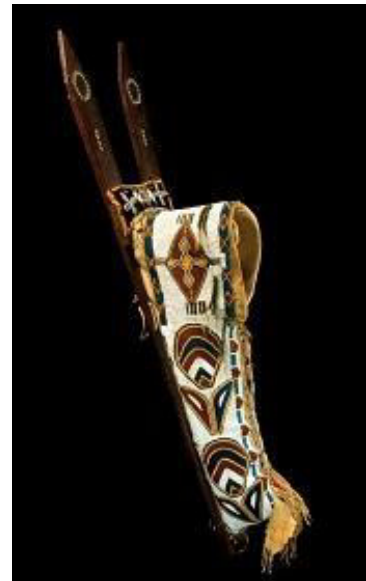
This garment is a reparative act of indigenous reclamation: Nahua women in the workshop dyed it as an expression of their heritage; the uncut sleeveless-poncho style refers to pre-Hispanic silhouettes; and the embroidered text ("ya llegaron las flores que causan vertigo" / "and the flowers came that cause giddiness") is from a poem by Nezahualcóyotl (1402–1472), a poet and ruler in pre-Columbian Mexico.



Hoy-Koy-Hoodle, American (Kiowa), 1854-1939
Vanessa Paukeigope Jennings, American (Kiowa / Kiowa Apache / Gila River Pima), b. 1952
Lattice Cradle, ca. 1900; repaired 1999
Wood and wood by-product, metal, deerskin, glass beads, sinew, canvas, calico, muslin, brass, cotton cloth, wool, brass beads
Rudolf F. Haffenreffer Collection, Courtesy of Haffenreffer Museum of Anthropology, Brown University

In their making and maintenance, these works manifest repair and healing. They honor new life and community while providing physical and spiritual protection. The Crow moccasins mix precontact porcupine-quillwork techniques with designs made from glass beads acquired through European traders. A lifetime of heavy use is evident in the replacement sole, cut from a hide parfleche carrying case.

Around 1900, Hoy-Koy-Hoodle created this Kiowa cradleboard to swaddle and transport a baby on a mother's or grandmother's back and as a gesture of cultural continuity. In 1999, Brown University's Haffenreffer Museum commissioned artist Vanessa Jennings to repair damaged beading, keeping the work fully within its Kiowa lineage. Beadwork artist Teri Greeves stitches together cultural references by



RISD MUSEUM

applying Kiowa designs to toddler-sized Converse sneakers.

Crow; North American Indian

Moccasins, late 1800s-early 1900s

Leather embellished with glass beads and porcupine quills, rawhide sole from a parfleche

Museum Works of Art Fund 43.112

In their making and maintenance, these works manifest repair and healing. They honor new life and community while providing physical and spiritual protection. The Crow moccasins mix precontact porcupine-quillwork techniques with designs made from glass beads acquired through European traders. A lifetime of heavy use is evident in the replacement sole, cut from a hide parfleche carrying case.



Around 1900, Hoy-Koy-Hoodle created this Kiowa cradleboard to swaddle and transport a baby on a mother's or grandmother's back and as a gesture of cultural continuity. In 1999, Brown University's Haffenreffer Museum commissioned artist Vanessa Jennings to repair damaged beading, keeping the work fully within its Kiowa lineage. Beadwork artist Teri Greeves stitches together cultural references by applying Kiowa designs to toddler-sized Converse sneakers.

Teri Greeves, American (Kiowa), b. 1970

Beaded Child's Sneakers, 1996

Cotton upper embellished with glass beads, rubber sole
Haffenreffer Special Fund Purchase, Courtesy of Haffenreffer
Museum of Anthropology, Brown University

In their making and maintenance, these works manifest repair and healing. They honor new life and community while providing physical and spiritual protection. The Crow moccasins mix precontact porcupine-quillwork techniques with designs made from glass beads acquired through European traders. A lifetime of heavy use is evident in the replacement sole, cut from a hide parfleche carrying case.



Around 1900, Hoy-Koy-Hoodle created this Kiowa cradleboard to swaddle and transport a baby on a mother's or grandmother's back and as a gesture of cultural continuity. In 1999, Brown University's Haffenreffer Museum commissioned artist Vanessa Jennings to repair damaged beading, keeping the work fully within its Kiowa lineage. Beadwork artist Teri Greeves stitches together cultural references by applying Kiowa designs to toddler-sized Converse sneakers.

RISD MUSEUM

Chilean

Arpillera, 1974 - 1986

Cotton plain-weave appliqué on burlap backing

Gift of Dr. Billey Fink donated in memory of Dr. Kenneth J. Smith-Aman, father of Julia Smith-Aman, Class of 2001, Courtesy of Haffenreffer Museum of Anthropology, Brown University



These colorful appliqué textiles, known as arpilleras, were made by oppressed low-income Chilean women as banners protesting the abuses under General Augusto Pinochet's military dictatorship. Distributed internationally via a human-rights group affiliated with the Roman Catholic Church, arpilleras exposed a broken world: against the backdrop of the Andes, these three separate scenes call out the imprisonment of loved ones; show the closure of factories and of media channels that could have disseminated their suffering to the outside world; and document protest marches by women who hold posters illustrated with the faces of missing husbands, fathers, sons, and brothers.

Chilean

Arpillera, 1974 - 1986

Cotton plain-weave appliqué on burlap backing

Gift of Dr. Billey Fink donated in memory of Dr. Kenneth J. Smith-Aman, father of Julia Smith-Aman, Class of 2001, Courtesy of Haffenreffer Museum of Anthropology, Brown University



These colorful appliqué textiles, known as arpilleras, were made by oppressed low-income Chilean women as banners protesting the abuses under General Augusto Pinochet's military dictatorship. Distributed internationally via a human-rights group affiliated with the Roman Catholic Church, arpilleras exposed a broken world: against the backdrop of the Andes, these three separate scenes call out the imprisonment of loved ones; show the closure of factories and of media channels that could have disseminated their suffering to the outside world; and document protest marches by women who hold posters illustrated with the faces of missing husbands, fathers, sons, and brothers.

Chilean

Arpillera, 1974 - 1986

Cotton plain-weave appliqué on burlap backing

Gift of Dr. Billey Fink donated in memory of Dr. Kenneth J. Smith-Aman, father of Julia Smith-Aman, Class of 2001, Courtesy of Haffenreffer Museum of Anthropology, Brown University



These colorful appliqué textiles, known as arpilleras, were made by

RISD MUSEUM

oppressed low-income Chilean women as banners protesting the abuses under General Augusto Pinochet's military dictatorship. Distributed internationally via a human-rights group affiliated with the Roman Catholic Church, arpilleras exposed a broken world: against the backdrop of the Andes, these three separate scenes call out the imprisonment of loved ones; show the closure of factories and of media channels that could have disseminated their suffering to the outside world; and document protest marches by women who hold posters illustrated with the faces of missing husbands, fathers, sons, and brothers.

Bengali

Kantha Quilt, 1800s

Cotton plain weave, quilted and with cotton and silk embroidery; darned and mended

Mary B. Jackson Fund 2016.57.4



Derived from the Sanskrit word for rags, *kantha* embroidered quilts traditionally are made from worn-out cotton saris and dhotis to celebrate a wedding or birth or simply to express love for a child. Look carefully here to find many areas of heavy mending and darning.

In the history of its making more subtle narratives of repair also emerge. The region was traumatized in 1905 when the British separated it into East and West Bengal, and again decades later when it was redrawn into the Indian state of Bengal and sovereign country of Bangladesh. Depicting city and country, Indian and European influences, armed soldiers, dancing women, acrobats, and strong men, this piece expresses cultural synthesis and symbolically repairs a politically and religiously divided place.