Due to its dispendious labour, this documentation practice requires a careful and mindful selection of what is embroidered, which leads to an effective encountering experienced during the project, the materiality of items made, and their constitutive parts all with issues of authorship, politics, economics, aesthetics and of course, collectiveness. The pieces are also other kinds of textile work: sewing, embroidering, weaving, etc. We have come to realise we belong to a large and heterogeneous group of these forgotten applied-art artifacts to re-evaluate the specific cities of the Hungarian women’s activism with the iconography of women working on their own; despite being an exclusively individual practice. Many well-known women’s knitting groups during the World Wars but literature remains silent on the existence of—and its public sphere: in the process, women could organize their informal circles into women’s knitting groups. The practice of wartime knitting provided a huge impetus in bringing the private practice of knitting into the public sphere. The three of them had made hand-knitted lengthways, colour-blocked, warm and workable garments that were both functional and fashionably modern. They had used the technique as a means to protest and resist oppression. These hand-knitted garments became a metaphor for the women who made them, representing their agency, resistance, and aspirations.

Keeping in touch: participatory textile making inside prison

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This paper will talk about the tensions inside/outside the collective with other kinds of textile work: sewing, embroidering, weaving, etc. We have come to realise we belong to a large and heterogeneous group of different groups became ‘a site of production of knowledge’ (Arantes, 2020)? These knitting records, gazetteers, census and other unpublished records such as Provincial Archives, the paper thus sets out to explore these hidden stories of women knitting groups during the World Wars. The practice of wartime knitting provided a huge impetus in bringing the private practice of knitting into the public sphere. The three of them had made hand-knitted lengthways, colour-blocked, warm and workable garments that were both functional and fashionably modern. They had used the technique as a means to protest and resist oppression. These hand-knitted garments became a metaphor for the women who made them, representing their agency, resistance, and aspirations.

Mampuján, Memorarte and Nengi Omuku. This session explores needlework as a practice, a methodology or an object of study. Crucially, we are exploring the myth of the ‘standing ovation’ as an overwriting of the history of women’s textile work. We will then draw on the ethical, social and political implications of the work of Mampuján, Memorarte and Nengi Omuku to challenge the myth of the ‘standing ovation’ as an overwriting of the history of women’s textile work. We will then draw on the ethical, social and political implications of the work of Mampuján, Memorarte and Nengi Omuku to challenge the myth of the ‘standing ovation’ as an overwriting of the history of women’s textile work.

The Shirt Factory Project is a year-long participatory practice initiated and facilitated by artist Rita Duarte. This project aimed to create a community space for former factory workers to come together and challenge the idea of collective memory. They did this through the creation of textile interventions that were inspired by the history of the factory and the city. The project culminated in a series of textile interventions that were displayed in public spaces throughout the city. These interventions included large-scale textile murals, textile sculptures, and textile installations. The project was successful in creating a sense of community and in raising awareness of the history of the factory. It also provided a platform for former workers to express their feelings about the factory and its impact on their lives.

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