



UNIVERSITY OF  
BIRMINGHAM

EXHIBITING CRAFT IN THE CHURCH, THE FACTORY, AND THE CITY IN PORTUGAL  
AND THE UK, 2012-2022: A STUDY OF CRAFT AND ITS DISPLAY CONTEXTS

By

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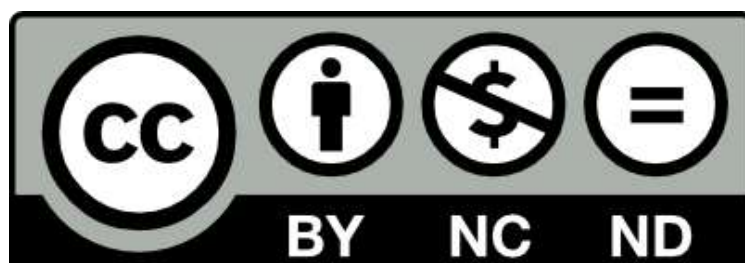
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## TABLE OF CONTENTS

### Illustrations

Introduction .....	1
Chapter one .....	22
Chapter two .....	69
Chapter three .....	119

## ILLUSTRATIONS

### Introduction



Fig. 0.1, *Exposition Nationale d'Art Appliqué* (National Exhibition of Applied Art), installation view at the exhibition hall of the Swiss branch, Lausanne, May 6—June 25, 1922, Archives Cantionales Vaudoises. © André Kern.



Fig. 0.2, Sophie Taeuber-Arp. *Oval composition with abstract motifs*, 1922. Hand-knotted wool and cotton. © Arp Museum Bahnhof Rolandseck, Photo: Mick Vincenz.





Fig. 0.3, *Sophie Taeuber-Arp*, installation view at Tate Modern, London, July 15–October 17, 2021. © Photo credit: Tate Modern, London. This file is licensed under the [Creative Commons Attribution-Share Alike 3.0 Unported](https://creativecommons.org/licenses/by-sa/3.0/) license.



Fig. 0.4, *Sophie Taeuber-Arp*, installation view at Tate Modern, London, July 15–October 17, 2021. © Tate, photographer: Seraphina Neville. This file is licensed under the [Creative Commons Attribution-Share Alike 3.0 Unported](https://creativecommons.org/licenses/by-sa/3.0/) license.

## INTRODUCTION

Sophie Taeuber-Arp (1889–1943) was a crafts professional, teacher, architect, interior designer, painter, sculptor, performer, jewellery-maker and editor of an international art magazine.

Working first in Switzerland, then France, she developed her distinctive visual style during the First World War. Her practice continually challenged the boundaries between art and design. Unlike other modernist artists of the time, whose path to abstraction came through the breaking down of figurative forms, Taeuber-Arp worked from the geometric grid structures of textile. The colours and forms of crafts and textile making, as well as dance, continued to inspire her throughout her life. Through her engagement with crafts, design, graphic arts and exhibitions, Taeuber-Arp expressed her commitment to abstraction as an aesthetic model suited to everyday life. This can be traced from her crafts projects of the 1910s, through the architectural commissions of the 1920s, to her paintings in the 1930s.

Taeuber-Arp always stood apart from other modernist artists. Combining a successful crafts practice with boldly experimental painting, her work challenges the historically constructed boundaries separating art, craft and design.

Fig. 0.5, *Sophie Taeuber-Arp*, Tate Modern, London, 15 July—17 October 2021. Exhibition wall panel.  
© Inês Jorge, 2024.



Fig. 0.6, Emery Walker Ltd. (photographers). Interior of the fifth Arts and Crafts Society Exhibition at the New Gallery (West Gallery), 1896, National Portrait Gallery, London. Glass plate negative, 30.5 x 25.4 cm.



Fig. 0.7, Bruno Möhring (designer). Vitrines in the main hall of the German Arts and Crafts Exhibition at the Saint Louis World Exposition, 1904.





Fig. 0.8, *Nations of Ancient Times and Central European Prehistory*, installation view at the Charles Bridge Museum, Prague, 2018.



Fig. 0.9, Camel exhibition at the Temporary Gallery of the Crafts Museum, New Delhi, India. © Anil Bhardwaj.



Fig. 0.10, Werner Kreutzberger and Horst Loy (architects). Interior of the exhibition area of the Museum Folkwang, Essen, Architectural Museum of the Technical University Berlin. © Architectural Museum of the Technical University Berlin.



Fig. 0.11, Marcia Tucker (curator). *A Labor of Love*, installation view at the New Museum, New York, January 20—April 14, 1996. © Fred Scruton.



Fig. 0.12, Marcia Tucker (curator). *A Labor of Love*, installation view at the New Museum, New York, January 20—April 14, 1996. © Fred Scruton.





Fig. 0.13, Fred Wilson. *Mining the Museum: 'Metalwork, 1793-1880'*, 1992-3, installation view at the Maryland Historical Society, USA, April 4, 1992—February 28, 1993. Iron shackles used to restrain enslaved peoples, repoussé silverware. Photographer: Maryland Historical Society Museum.



Fig. 0.14, Edmund de Waal. *A Sounding Line*, 2007, view of permanent installation at Chatsworth House, UK. © Hélène Binet and Steve Brown.



Fig. 0.15, Edmund de Waal. *A reading silence*, installation view at Kettle's Yard, UK, May 26—July 22, 2007. © Hélène Binet.







Fig. 0.18, Graham Sutherland (designer). *Christ in Glory in the Tetramorph*, 1962, view of permanent installation at the Lady Chapel behind the High Altar of Coventry Cathedral, UK. Tapestry. © Inês Jorge, 2024.



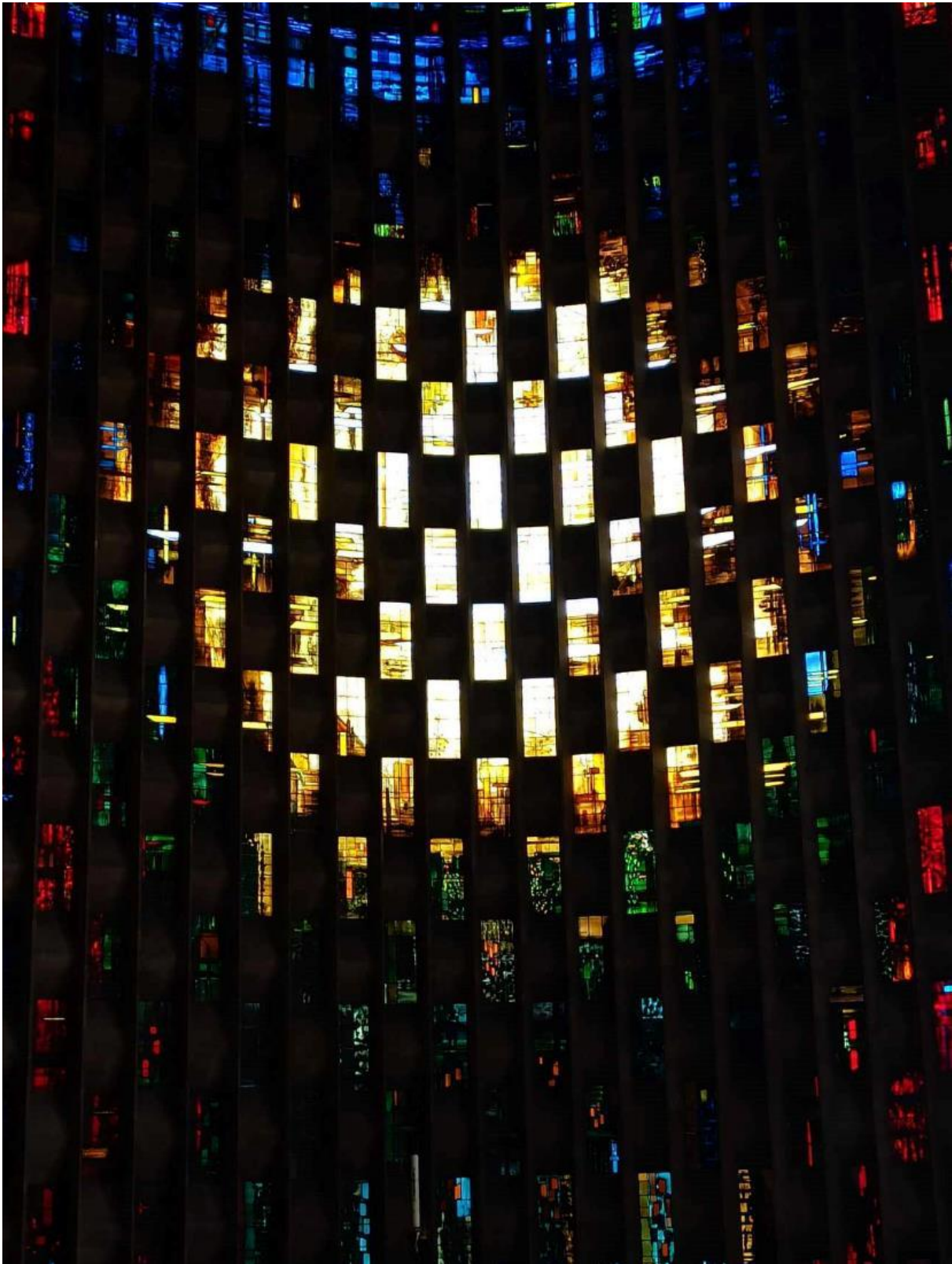


Fig. 0.19, John Piper (designer) and Patrick Reyntiens (maker). *Baptistry Window*, 1962, view of permanent installation at Coventry Cathedral, UK. Stained glass. © Inês Jorge, 2024.

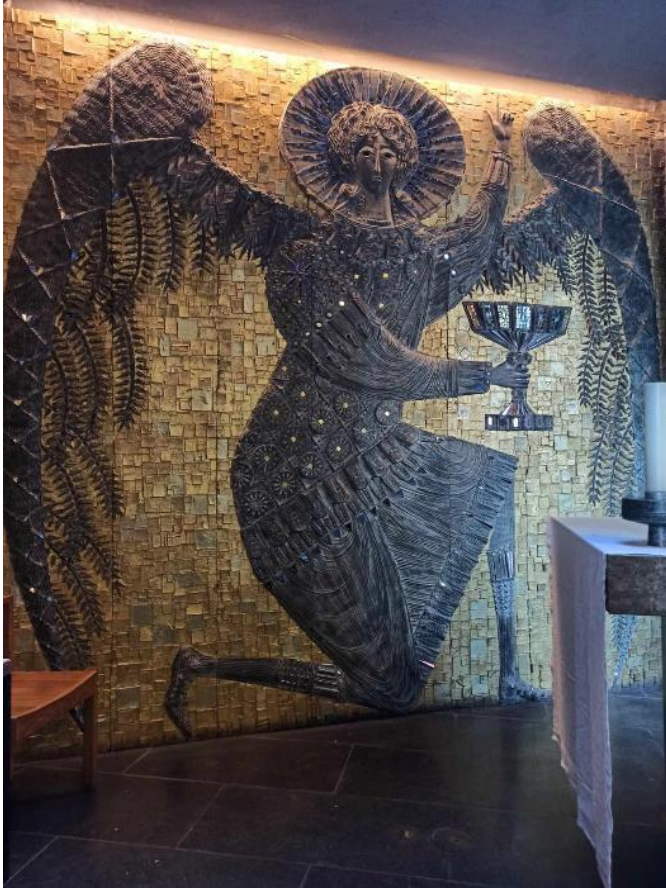


Fig. 0.20, Steven Sykes (artist). *Angel of Agony*, 1962, view of permanent installation at the Chapel of Christ in Gethsemane at Coventry Cathedral, UK. Mosaic. © Inês Jorge, 2024.



Fig. 0.21, Detail. Basil Spence (architect). *Chapel of Unity*, 1962, view of permanent installation at Coventry Cathedral, UK. Mosaic floor donated by the people of Sweden. © Inês Jorge, 2024.





Fig. 0.22, John Hutton (designer and glass engraver). *West Screen (Screen of Saints and Angels)*, 1962. Glass engraving. © Inês Jorge, 2024.



Fig. 0.23, Laura Vickerson. *Offering*, 2000, installation view at Église Saint-Roch (Saint-Roch Church), Canada, 2000. Organza, rose petals, and dressmaker's pins, 8 x 9 x 15 metres.





Fig. 0.24, Julian Stair. *The Matter of Life and Death*, 2013, installation view at York St Mary's, UK, May 9—July 7, 2013.



Fig. 0.25, Julian Stair. *The Matter of Life and Death*, 2013, installation view at York St Mary's, UK, May 9—July 7, 2013.



Fig. 0.26, Julian Stair. *The Matter of Life and Death*, 2013, installation view at York St Mary's, UK, May 9—July 7, 2013.





Fig. 0.27, Valérie Delarue. *Corps au travail*, 2010, Sèvres manufactory. Video-performance, 250 cm (height) x 540 cm (diameter) x 170 cm (width).



Fig. 0.28, Neil Brownsword. *Alchemy and Metamorphosis*, 2021, installation view at the Potteries Museum & Art Gallery, Stoke-on-Trent, September 18, 2021—January 30, 2022. © Inês Jorge, 2024.

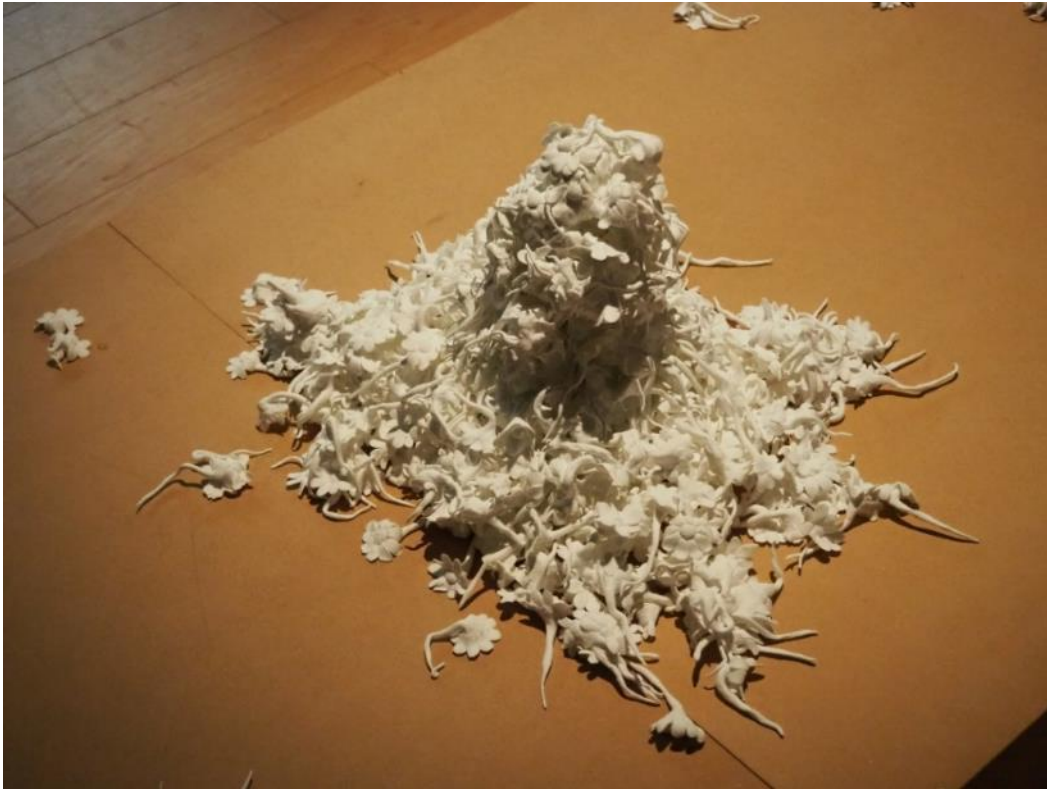


Fig. 0.29, Neil Brownsword. *Alchemy and Metamorphosis*, installation view at the Potteries Museum & Art Gallery, Stoke-on-Trent, September 18, 2021—January 30, 2022. © Inês Jorge, 2024.



Fig. 0.30, Detail. Neil Brownsword. *Alchemy and Metamorphosis*, installation view at the Potteries Museum & Art Gallery, Stoke-on-Trent, September 18, 2021—January 30, 2022. © Inês Jorge, 2024.





Fig. 0.31, Detail. Brigit McLeer. *Collateral*, installation view at Queen Street Textile Mill, Burnley, October 1—31, 2021. © Inês Jorge, 2024.



Fig. 0.32, Detail. Brigit McLeer. *Collateral*, installation view at Queen Street Textile Mill, Burnley, October 1—31, 2021. © Inês Jorge, 2024.



Fig. 0.33, Detail. Brigit McLeer. *Collateral*, installation view at Queen Street Textile Mill, Burnley, October 1—31, 2021. © Inês Jorge, 2024. © Inês Jorge, 2024.



Fig. 0.34, Detail. Brigit McLeer, *Collateral*, installation view at Queen Street Textile Mill, Burnley, October 1—October 30, 2021. © Inês Jorge, 2024.



## Chapter one



Fig. 1.1, Bela Silva. *Um Olhar Sobre o Palácio: Bela Silva: Escultura Cerâmica*, installation view at the National Palace of Ajuda, Lisbon, October 2007. Porcelain.



Fig. 1.2, Joaquim Possidónio Narciso da Silva (architect). The Saxe Room, 1862-65, National Palace of Ajuda, Lisbon. Room covered with silk, plaster ceiling embellished with flowers, birds and butterflies, historically inspired furniture with porcelain fittings. © Concierge.2C.



Fig. 1.3, Bela Silva. *Um Olhar Sobre o Palácio: Bela Silva: Escultura Cerâmica*, installation view at the National Palace of Ajuda, Lisbon, October 2007. Stoneware.



Fig. 1.4, Bela Silva. *Um Olhar Sobre o Palácio: Bela Silva: Escultura Cerâmica*, installation view at the National Palace of Ajuda, Lisbon, October 2007. Stoneware.





Fig. 1.5, Bela Silva. *Um Olhar Sobre o Palácio: Bela Silva: Escultura Cerâmica*, installation view at the National Palace of Ajuda, Lisbon, October 2007. Stoneware.

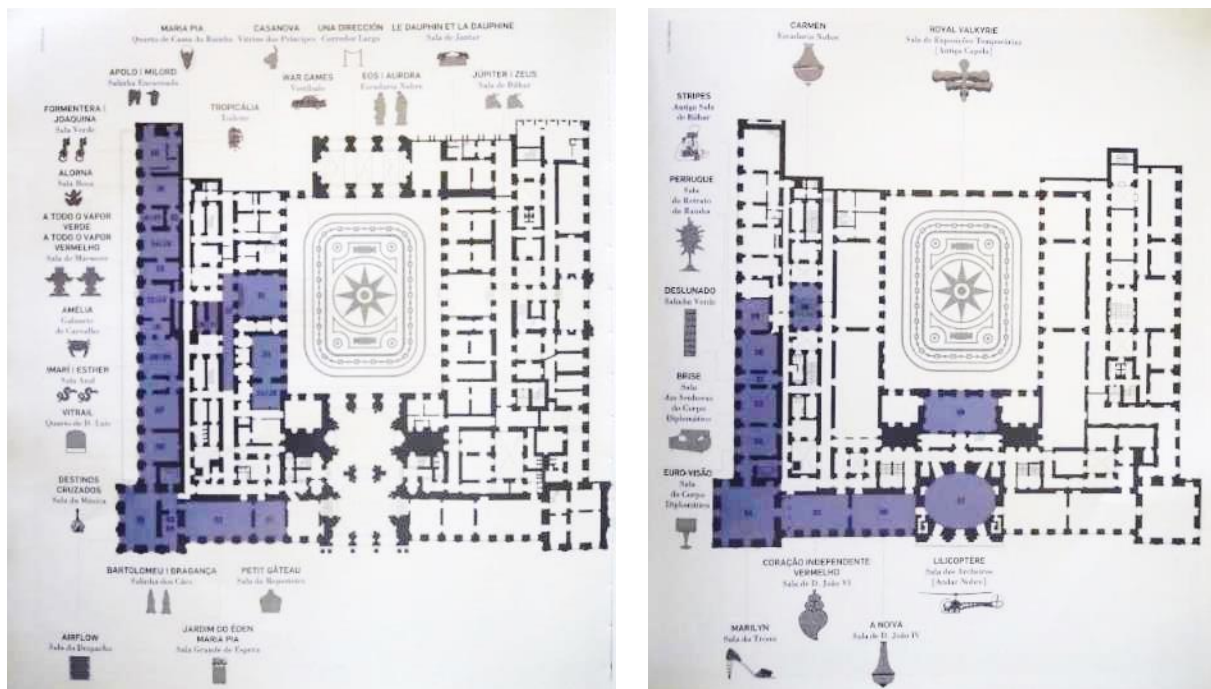


Fig. 1.6, Floor plan (left: ground floor; right: main floor) of Joana Vasconcelos's exhibition at the National Palace of Ajuda, Portugal, 2013. © Unidade Infinita Projectos.





Fig. 1.7, Joana Vasconcelos. *Wig*, 2012, private collection, installation view at the Palace of Versailles, Paris, June 19—September 30, 2012. Evergreen wood, ebony inlays, gold-plated brass, shellac, beeswax, artificial hair, 93 cm (height) x 55 cm (diameter). Produced in collaboration with Fundação Ricardo do Espírito Santo Silva, Lisbon. © Luís Vasconcelos.





Fig. 1.8, Joana Vasconcelos. *Wig*, 2012, private collection, installation view at the National Palace of Ajuda, Lisbon, March 23—August 25, 2013. Evergreen wood, ebony inlays, gold-plated brass, shellac, beeswax, artificial hair, 93 cm (height) x 55 cm (diameter). Produced in collaboration with Fundação Ricardo do Espírito Santo Silva, Lisbon. © Luís Vasconcelos.



Fig. 1.9, Joana Vasconcelos. *Maria Pia*, 2013, installation view at the National Palace of Ajuda, Lisbon, March 23—August 25, 2013. Ceramic wasp produced in the Bordallo Pinheiro Factory, Azores crochet overlay. © Luís Vasconcelos.





Fig. 1.10, Joana Vasconcelos. *Marylin*, 2009, installation view at the Palace of Versailles, Paris, June 19—September 30, 2012. Polished stainless-steel pans and lids, concrete, 270 x 150 x 430 cm each. Work produced with the support of Silampos. © Luís Vasconcelos.





Fig. 1.11, Joana Vasconcelos. *Marylin*, 2009, installation view at the National Palace of Ajuda, Lisbon, March 23—August 25, 2013. Polished stainless-steel pans and lids, concrete, 270 x 150 x 430 cm each. Work produced with the support of Silampos. © Luís Vasconcelos.



Fig. 1.12, Joana Vasconcelos. *Royal Valkyrie*, 2012-17, collection of the artist, installation view at the National Palace of Ajuda, Lisbon, March 23—August 25, 2013. Handmade woollen crochet, fabrics, ornaments, polyester, steel cables, 625 x 600 x 893 cm. Work produced with the collaboration of female practitioners from Nisa and sponsorship of Manufacture Prella, S.A. © Luís Vasconcelos.



Fig. 1.13, Cristina Rodrigues. *The Fountain of Happiness*, 2015, installation view at Tatton Park, Knutsford, May 1–October 4, 2015. Iron structure, iron chains, stainless steel decorations and glass bottles, 350 x 210 cm. © REZAKiO.



Fig. 1.14, Marcel Duchamp. *Porte-bouteilles* (Bottle Rack), 1914/1964, MNAM, Centre Pompidou, Paris. Galvanized iron, 64 x 42 cm.





Fig. 1.15, Detail. Cristina Rodrigues. *The Fountain of Happiness*, 2015, installation view at Tatton Park, Knutsford, May 1–October 4, 2015. Iron structure, iron chains, stainless steel decorations and glass bottles, 350 x 210 cm. © REZAKiO.



Fig. 1.16, Matt Smith. *Unravelling the Manor House: Bulldog*, 2010, installation view at Preston Manor, Brighton, May 1—July 25, 2010. White earthenware and milano red Honda spray paint.



Fig. 1.17, Detail. Matt Smith. *Unravelling the Manor House: Bulldog*, 2010, installation view at Preston Manor, Brighton, May 1—July 25, 2010. White earthenware and milano red Honda spray paint.





Fig. 1.18, Cristina Rodrigues. *The Blanket (Gold & Silver)*, 2013, installation view at the Jerónimos Monastery, Lisbon, September 19—December 31, 2013. Leather, wooden frames, spray paint, satin ribbons and cotton lace, 700 cm (height) x 500 cm (width). © André Castanheira.



Fig. 1.19, Cristina Rodrigues. *The Chapel*, 2013, installation view at the Jerónimos Monastery, Lisbon, September 19—December 31, 2013. Leather, wooden frames, spray paint, satin ribbons and cotton lace, 700 cm (height) x 500 cm (width). © André Castanheira.



Fig. 1.20, Cristina Rodrigues. *Dressed Mooress II*, 2013, installation view at the Jerónimos Monastery, Lisbon, September 19—December 31, 2013. Iron, hanging ropes, satin ribbons and cotton lace, 250 cm (height) x 120 cm (width) x 120 cm (length). © André Castanheira.





Fig. 1.21, Cristina Rodrigues. *Enlightenment I*, 2014, installation view at Manchester Cathedral, UK, July 3—September 21, 2014. Iron, stainless steel, ceramic angels and crystal beads, 250 cm (height) x 180 cm (diameter). © REZAKiO.



Fig. 1.22, Cristina Rodrigues. *Enlightenment II*, 2014, installation view at Manchester Cathedral, UK, July 3—September 21, 2014. Iron structure, crackle glass necklaces, stainless steel decorations and ceramic angels, 200 cm (height) x 180 cm (diameter). © REZAKiO.



Fig. 1.23, Detail. Cristina Rodrigues. *Enlightenment II*, 2014, installation view at Manchester Cathedral, UK, July 3—September 21, 2014. Iron structure, crackle glass necklaces, stainless steel decorations and ceramic angels, 200 cm (height) x 180 cm (diameter). © REZAKiO.

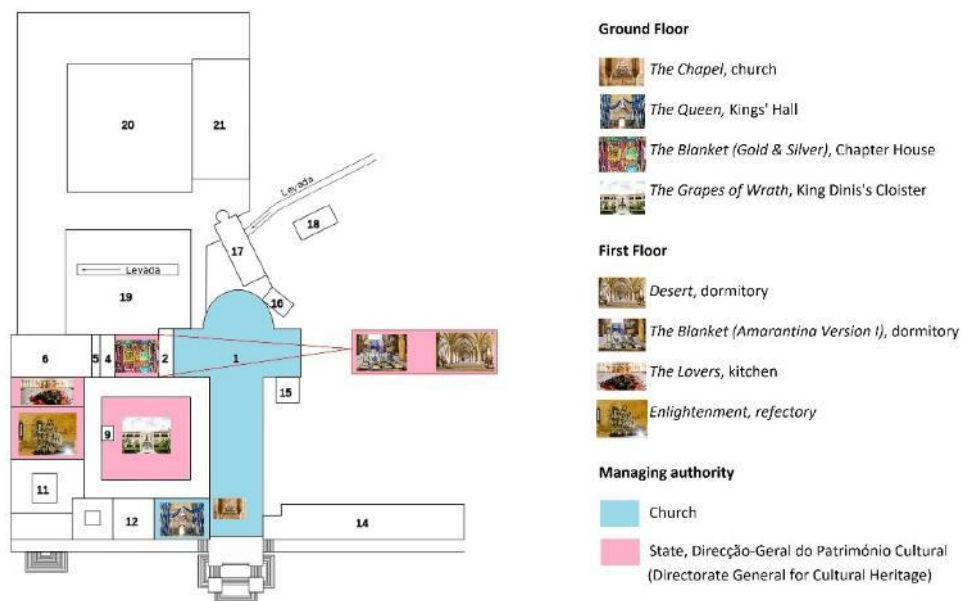


Fig. 1.24, Reconstitution of the plan of the *Heaven Descends to Earth* exhibition at the Monastery of Alcobaça, Portugal. This work, “Reconstitution of the plan of the *Heaven Descends to Earth* exhibition at the Monastery of Alcobaça, Portugal” is adapted from “[Plan Mosteiro de Alcobaca Planta](#)” by Karstenkascals (based on Cocheril, Maur, Alcobaça, Abadia Cisteriense de Portugal, Alcobaca, 1989, depósito legal 30258/89) and uploaded to German Wikipedia; later changed to SVG by Waugsberg, used under [CC BY-SA 3.0 DEED](#). “Reconstitution of the plan of the Heaven Descends to Earth exhibition at the Monastery of Alcobaça, Portugal” is licensed under [CC BY-SA 4.0 DEED](#) by Inês Pereira Guerreiro Jorge. © Inês Jorge, 2024.





Fig. 1.25, Cristina Rodrigues. *The Chapel*, 2013, installation view at the Monastery of Alcobaça, Portugal, April 18—August 31, 2015. Iron and cotton shoelaces, 250 x 250 x 250 cm. © Instante Fotografia.



Fig. 1.26, Detail. Cristina Rodrigues. *The Chapel*, 2013, installation view at the Monastery of Alcobaça, Portugal, April 18—August 31, 2015. Iron and cotton shoelaces, 250 x 250 x 250 cm. © Instante Fotografia.





Fig. 1.27, Cristina Rodrigues. *The Queen (Monastery of Alcobaça version)*, 2015, installation view at the Monastery of Alcobaça, Portugal, April 18—August 31, 2015. Silk paper flowers, satin ribbons, galvanized metal sheet, and spray paint. © Instante Fotografia.



Fig. 1.28, Marques Maia. Litter of Nossa Senhora da Saúde (Our Lady of Good Health) crossing the Largo do Arraial (Pereiro), under a giant sunflower made with thousands of multicoloured flowers in plastic, August 2012. This file is licensed under the [Creative Commons Attribution-Share Alike 3.0 Unported](https://creativecommons.org/licenses/by-sa/3.0/) license.





Fig. 1.29, Detail. Cristina Rodrigues. *The Queen (Monastery of Alcobaça version)*, 2015, installation view at the Monastery of Alcobaça, Portugal, April 18—August 31, 2015. Silk paper flowers, satin ribbons, galvanized metal sheet, and spray paint. © Instante Fotografia.



Fig. 1.30, Paul Barker Hemings (photographer). The Kings' Hall, sixteenth century, Monastery of Alcobaça, Portugal. This file is licensed under the [Creative Commons Attribution-Share Alike 2.0 Generic](https://creativecommons.org/licenses/by-sa/2.0/) license.





Fig. 1.31, Detail. Cristina Rodrigues. *The Blanket (Gold & Silver)*, 2013. Leather, wooden frames, spray paint, satin ribbons and cotton lace, 700 cm (height) x 500 cm (width). © REZAKiO.



Fig. 1.32, Cristina Rodrigues. *The Blanket (Amarantina version I)*, 2015, installation view at the Monastery of Alcobaça, Portugal, April 18—August 31, 2015. Linen, cotton, and satin ribbons, 320 x 500 cm. © Instante Fotografia.





Fig. 1.33, Paulo Emílio Guedes. *Mulher da Beira* (Woman from Beira), c. 1910, National Library of Portugal, Lisbon. Postcard, 14 x 9 cm.



Fig. 1.34, National Institutes of Health. The AIDS quilt in front of the Washington Monument. This work is in the public domain in the United States because it is a work prepared by an officer or employee of the United States Government as part of that person's official duties under the terms of Title 17, Chapter 1, Section 105 of the US Code.



Fig. 1.35, Ann Arbor Jaycees Foundation. Panel containing Michigan Jaycees quilt - part of 1997 Ann Arbor display as requested, 2011. This file is licensed under the [Creative Commons Attribution-Share Alike 3.0 Unported](https://creativecommons.org/licenses/by-sa/3.0/) license.





Fig. 1.36, Cristina Rodrigues. *The Blanket (Gold & Silver)*, 2013, installation view at the Monastery of Alcobaça, Portugal, April 18—August 31, 2015. Leather, wooden frames, spray paint, satin ribbons and cotton lace, 700 cm (height) x 500 cm (width). © Instante Fotografia.



Fig. 1.37, Cristina Rodrigues. *The Blanket (Amarantina version I)*, 2015, installation view at Igreja de São Gonçalo (St. Gonçalo Church), Amarante, September—December 2015. Linen, cotton, and satin ribbons, 320 cm (width) x 500 cm (height). © Marco Coutinho Longo.



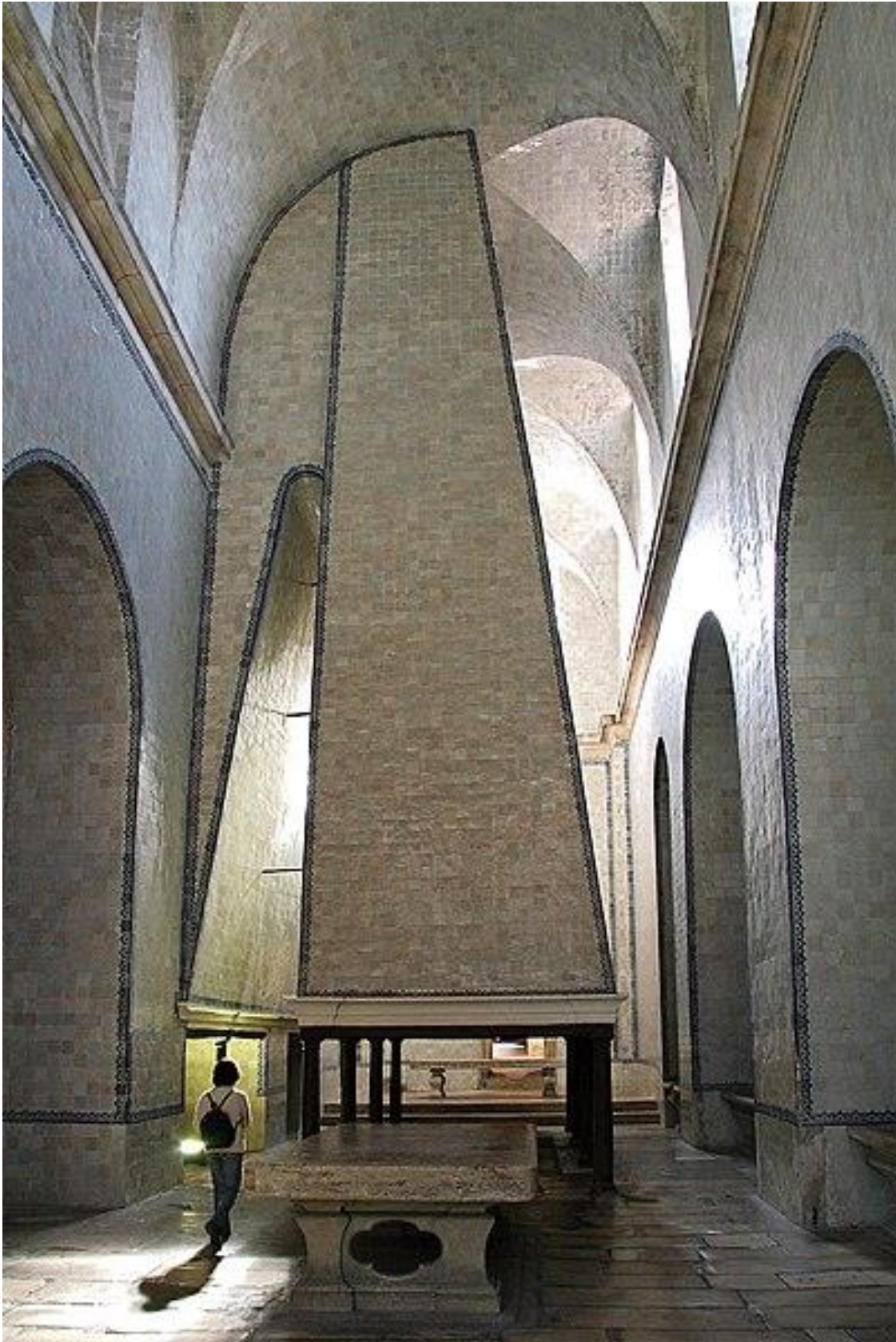


Fig. 1.38, Kitchen chimney in the Alcobaça Monastery, Portugal. © Waugsberg. This file is licensed under the [Creative Commons Attribution-Share Alike 3.0 Unported](#), [2.5 Generic](#), [2.0 Generic](#) and [1.0 Generic](#) license.



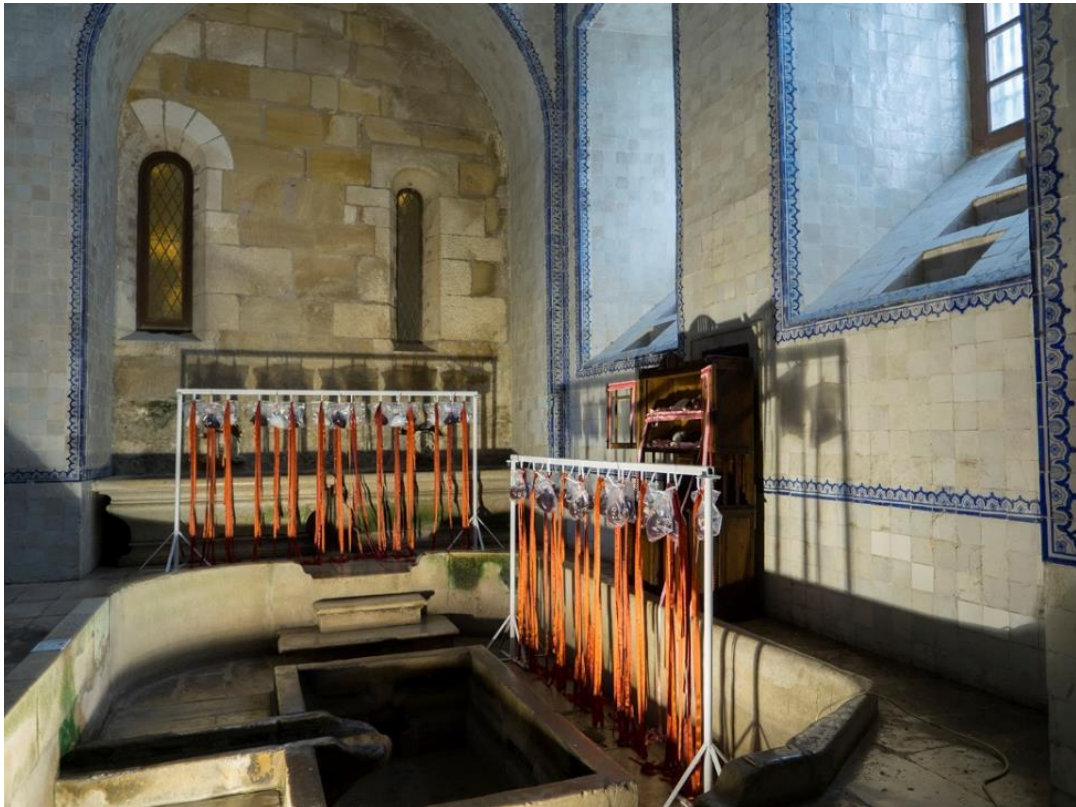


Fig. 1.39, Cristina Rodrigues. *The Lovers*, 2015, installation view at the Monastery of Alcobaça, Portugal, April 18—August 31, 2015. Site specific, iron, satin ribbons, freezing bags and ceramic hearts. © Instante Fotografia.

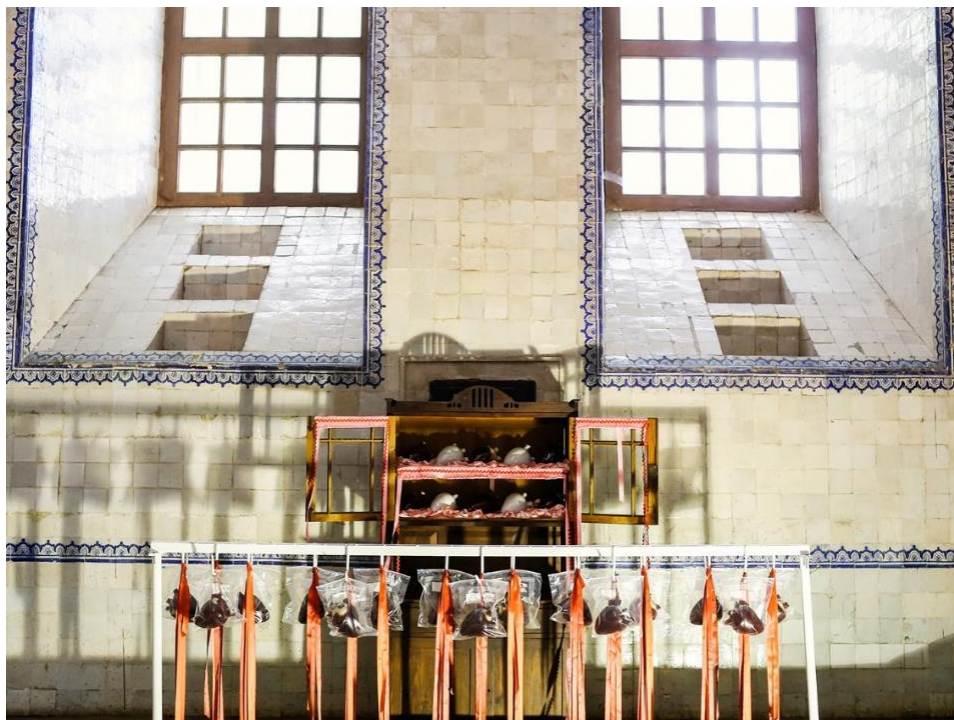


Fig. 1.40, Cristina Rodrigues. *The Lovers*, 2015, installation view at the Monastery of Alcobaça, Portugal, April 18—August 31, 2015. Site specific, iron, satin ribbons, freezing bags and ceramic hearts. © Instante Fotografia.





Fig. 1.41, Detail. Cristina Rodrigues. *The Lovers*, 2015, installation view at the Monastery of Alcobaça, Portugal, April 18—August 31, 2015. Site specific, iron, satin ribbons, freezing bags and ceramic hearts. © Instante Fotografia.



Fig. 1.42, The tomb of Inês de Castro (Monastery of Alcobaça), probably built between 1358 and 1361. © SaraPCNeves. The copyright holder of this work released this work into the public domain. This applies worldwide.



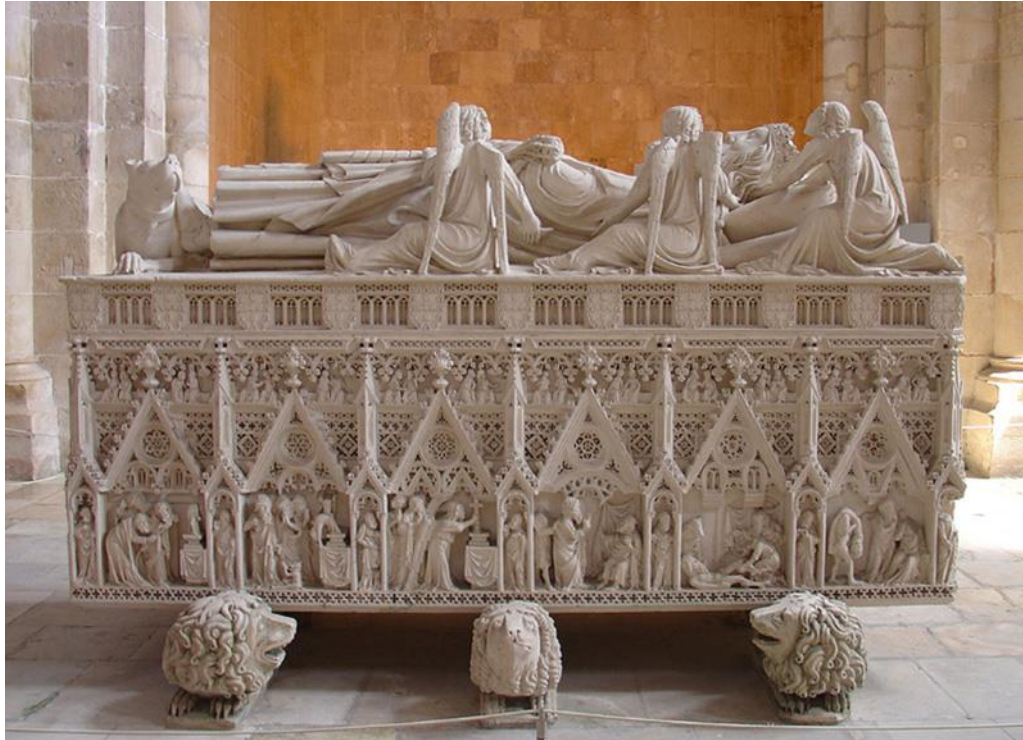


Fig. 1.43, The tomb of King Pedro I (Monastery of Alcobaça), probably built between 1361 and 1367. © SaraPCNeves. The copyright holder of this work released this work into the public domain. This applies worldwide.



Fig. 1.44, Columbano Bordallo Pinheiro. *Assassinio de D. Inês de Castro* (Tragedy of Inês de Castro), c. 1901-4, Military Museum, Lisbon. This work is in the public domain in its country of origin and other countries and areas where the copyright term is the author's life plus 80 years or fewer.



Fig. 1.45, António Ferreira (director). *The Dead Queen*, 2018. Film still.



Fig. 1.46, Olga Roriz (choreographer), Companhia Nacional de Bailado (National Ballet Company) (production). *Pedro e Inês*, 2003. © Bruno Simão.





Fig. 1.47, David Hammons. *Untitled*, 2000. Crystal, brass, frosted glass, light fixtures, hardware and steel, 195.6 x 221 x 63.5 cm.

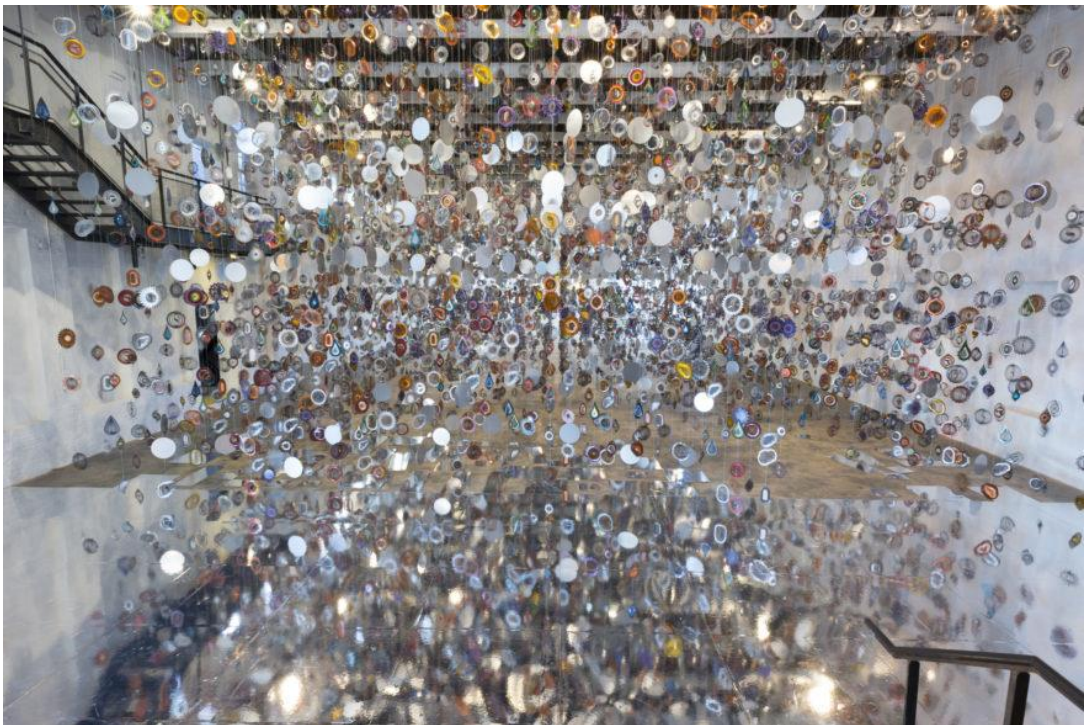


Fig. 1.48, Nick Cave. *Until*, 2016, installation view at MASS MoCA, USA, 2016. Chandeliers and found objects. © Photo by James Prinz.





Fig. 1.49, Cristina Rodrigues. *Enlightenment III*, 2015, installation view at the Monastery of Alcobaça, Portugal, April 18—August 31, 2015. Iron, plastic paint, glass beads, crystals, and ceramics, 210 x 180 cm. © Instante Fotografia.

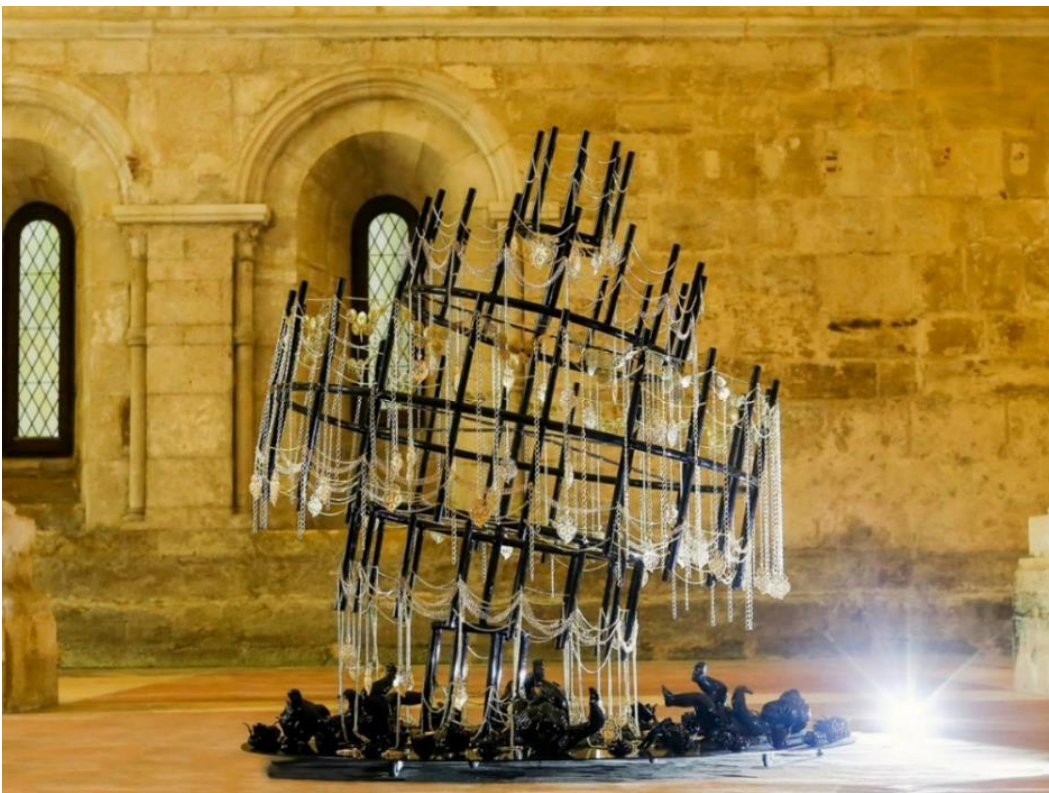


Fig. 1.50, Cristina Rodrigues. *Enlightenment III*, 2015, installation view at the Monastery of Alcobaça, Portugal, April 18—August 31, 2015. Iron, plastic paint, glass beads, crystals, and ceramics, 210 x 180 cm. © Instante Fotografia.





Fig. 1.51, Detail. Cristina Rodrigues. *Enlightenment III*, 2015, installation view at the Monastery of Alcobaça, Portugal, April 18—August 31, 2015. Iron, plastic paint, glass beads, crystals, and ceramics, 210 x 180 cm. © Instante Fotografia.



**MINHO.** — (Portugal). Conversados. Costume.

Fig. 1.52, Faustino António Martins (editor). *Minho (Portugal): Conversados: Costume*, 1900s. Animated phototypography.





Fig. 1.53, Cristina Rodrigues. *The Grapes of Wrath*, 2015, installation view at the Monastery of Alcobaça, Portugal, April 18—August 31, 2015. Iron, stainless steel and glass bottles, 350 x 210 cm. © Instante Fotografia.



Fig. 1.54, Detail. Cristina Rodrigues. *The Grapes of Wrath*, 2015, installation view at the Monastery of Alcobaça, Portugal, April 18—August 31, 2015. Iron, stainless steel and glass bottles, 350 x 210 cm. © Instante Fotografia.



Fig. 1.55, Cristina Rodrigues. *Desert*, 2015, installation view at the Monastery of Alcobaça, Portugal, April 18—August 31, 2015. Site specific, reclaimed wood chairs, satin ribbons, and ceramics. © Instante Fotografia.

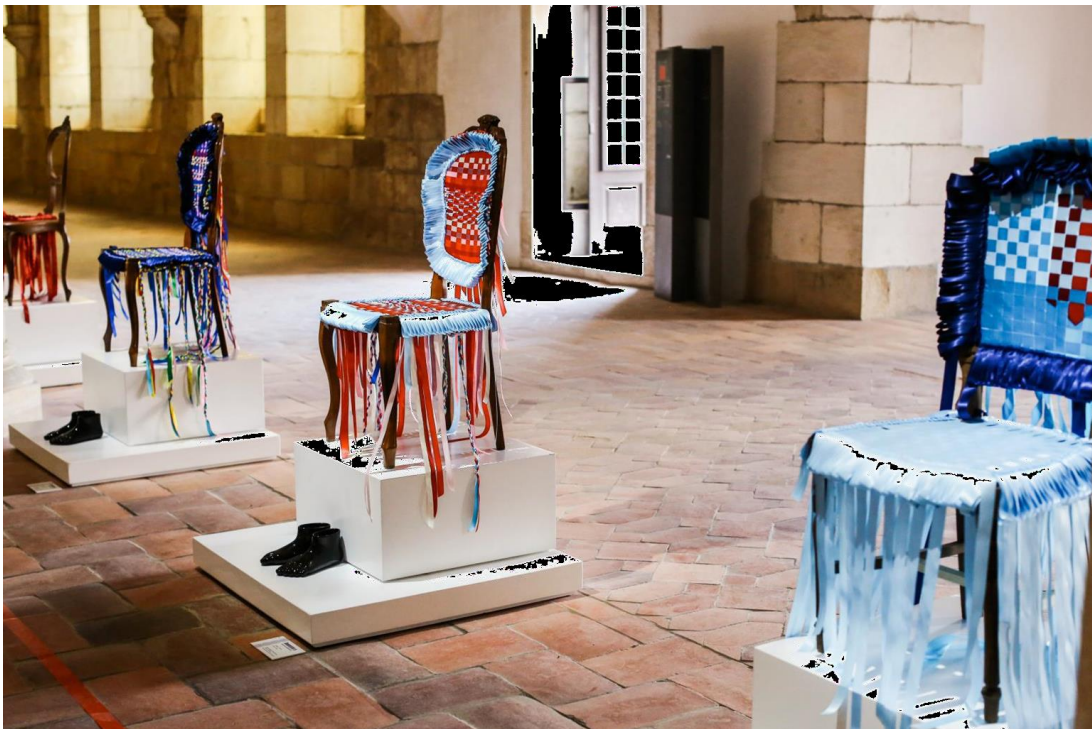


Fig. 1.56, Cristina Rodrigues. *Desert*, 2015, installation view at the Monastery of Alcobaça, Portugal, April 18—August 31, 2015. Site specific, reclaimed wood chairs, satin ribbons, and ceramics. © Instante Fotografia.



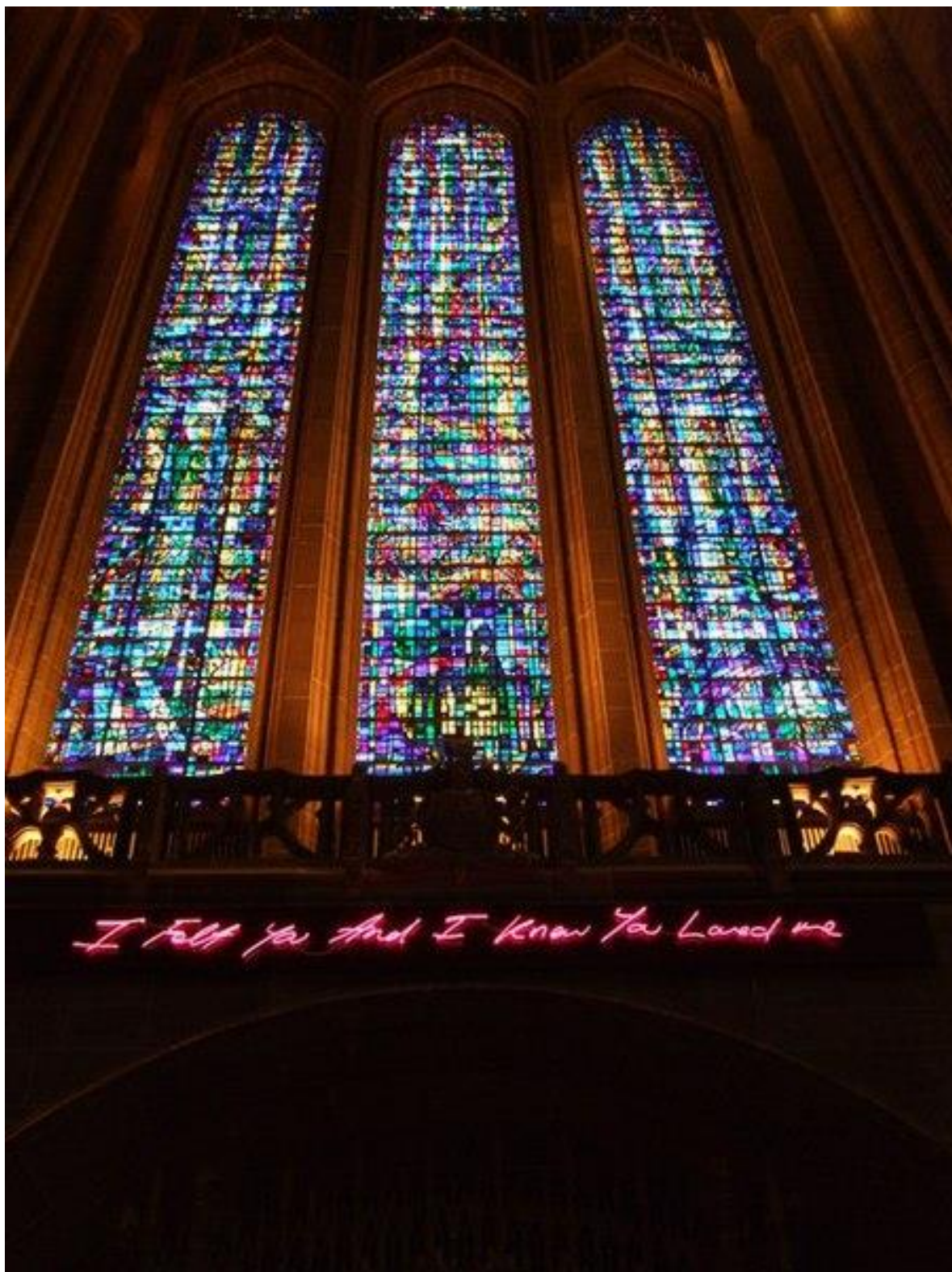


Fig. 1.57, Tracey Emin. *For You*, 2008, installation view at Liverpool Cathedral, UK, 2009. Pink neon, circa 6 m (length). Commissioned by the Dean and Chapter of Liverpool Cathedral. © S Parish / Tracey Emin's message, Liverpool Cathedral / CC BY-SA 2.0. The copyright on this image is owned by S Parish. This file is licensed under the [Creative Commons Attribution-ShareAlike 2.0 Generic](https://creativecommons.org/licenses/by-sa/2.0/) license.





Fig. 1.58, Unknown author. Coverlet, eighteenth/nineteenth century, Museu Francisco Tavares Proença Júnior, Castelo Branco. Linen and silk, linen taffeta embroidered with silk, Castelo Branco stitch, *pé de flor* stitch and crossed net, 205 x 145 cm. Inventory number 2000.37 MFTPJ. © José Pessoa, Museu Francisco Tavares Proença Júnior – Câmara Municipal de Castelo Branco, DGPC, all rights reserved.





Fig. 1.59, Cristina Rodrigues. *The Garden of Eden (Spring/Summer)*, 2017. 100% natural silk and linen, each of the four panels: 100 x 95 cm.



Fig. 1.60, Cristina Rodrigues. *The Garden of Eden (Autumn/Winter)*, 2017. 100% natural silk and linen, each of the four panels: 100 x 95 cm.





Fig. 1.61, Cristina Rodrigues. *The Bread of Life*, 2017. 100% natural silk and linen, front panel: 180 x 93 cm.



Fig. 1.62, Cristina Rodrigues. *The Rosary*, 2017. 100% natural silk and linen, front panel: 193 x 92 cm.





Fig. 1.63, Cristina Rodrigues. *The Kingdom of Heaven*, 2017. 100% natural silk and linen, front and back panels: 320 x 92 cm.



Fig. 1.64, Roman theatre in Lyon, France, circa 117-38 BCE, Hartill Archive of Architecture and Allied Arts. Column base with Vitruvian scroll, foliage.



Fig. 1.65, Detail. Production of *The Kingdom of Heaven* installation. © Marco Coutinho Longo.

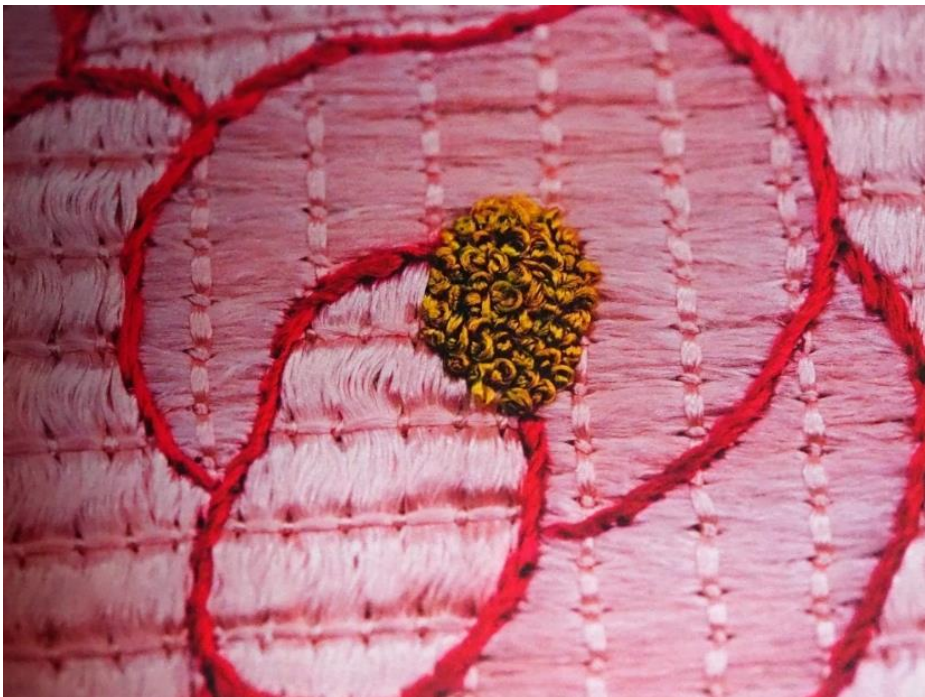


Fig. 1.66, Detail. Cristina Rodrigues. *The Rosary*, 2017. Natural silk and linen, front panel: 193 x 92 cm. © Marco Coutinho Longo.





Fig. 1.67, Detail. Cristina Rodrigues. *The Rosary*, 2017. Natural silk and linen, front panel: 193 x 92 cm.  
© Marco Coutinho Longo.



Fig. 1.68, Cristina Rodrigues. *The Garden of Eden*, 2017, view of permanent installation at Manchester Cathedral's New Altar, UK.



Fig. 1.69, Cristina Rodrigues. *The Garden of Eden*, 2017, view of permanent installation at Manchester Cathedral's New Altar, UK. © Inês Jorge, 2024.





Fig. 1.70, Cristina Rodrigues. *The Bread of Life*, 2017, view of permanent installation at Manchester Cathedral's Jesus Chapel, UK. © Inês Jorge, 2024.

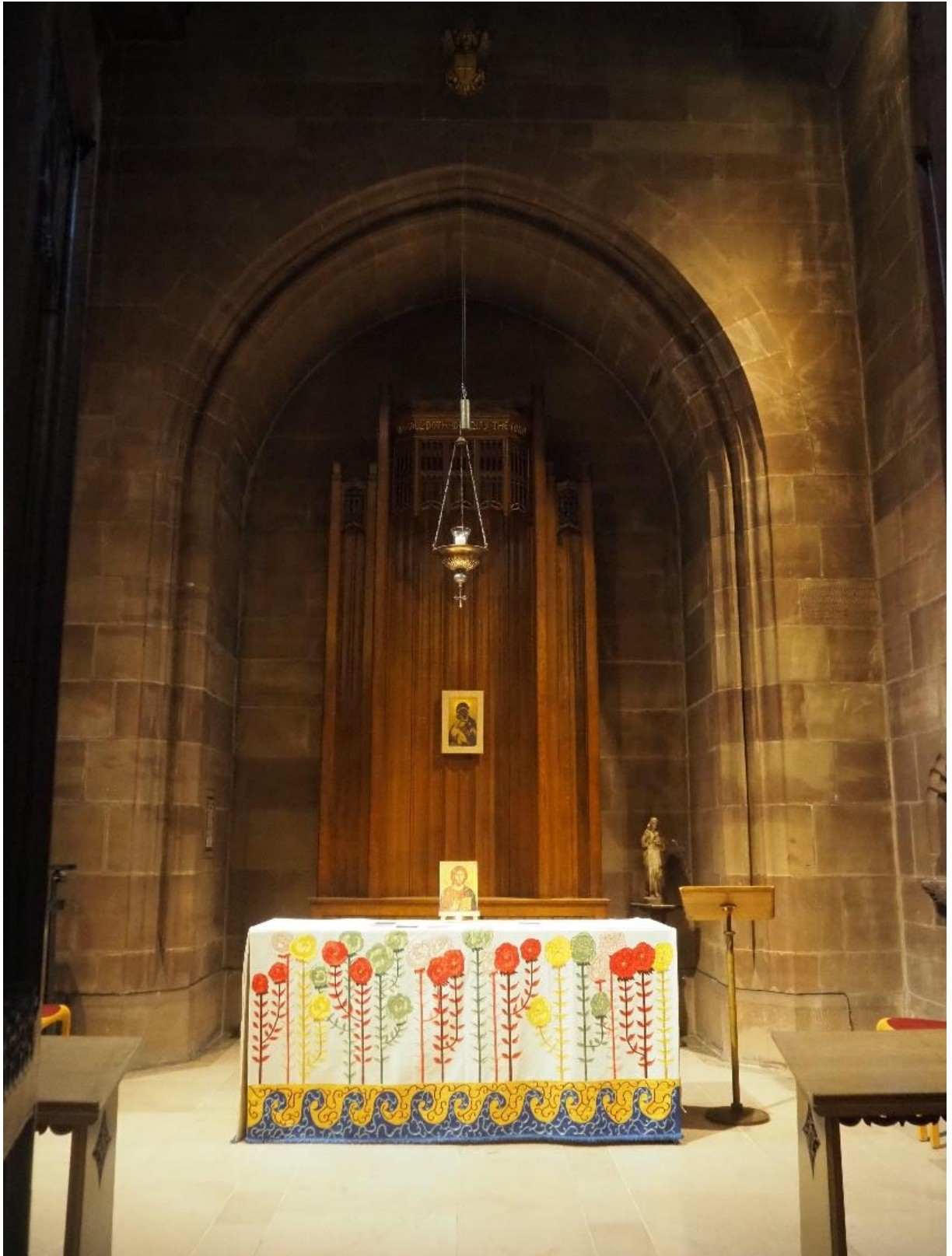


Fig. 1.71, Cristina Rodrigues. *The Rosary*, 2017, view of permanent installation at Manchester Cathedral's Lady Chapel, UK. © Inês Jorge, 2024.





Fig. 1.72, Cristina Rodrigues. *The Kingdom of Heaven*, 2017, view of permanent installation at Manchester Cathedral's High Altar, UK. © Marco Coutinho Longo.



Fig. 1.73, A panorama picture of *The Glade of Light* memorial in Manchester, England, commemorating the victims of the 2017 Manchester Arena bombing. © Tomasz 'odder' Kozłowski. This file is licensed under the [Creative Commons Attribution-ShareAlike 4.0 International](https://creativecommons.org/licenses/by-sa/4.0/) license.



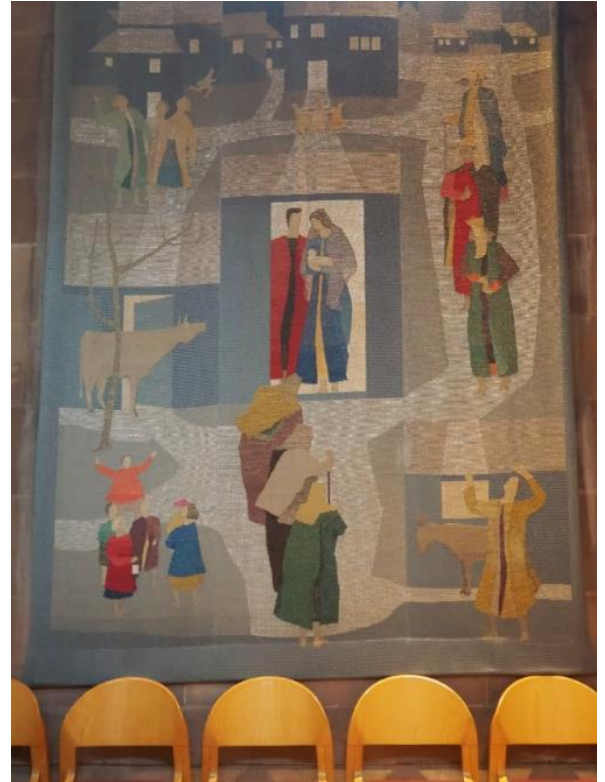


Fig. 1.74, Austin Wright (designer) and Theo Moorman (weaver). *Nativity*, 1957, installation view at Manchester Cathedral's Lady Chapel, UK. © Inês Jorge, 2024.



Fig. 1.75, Austin Wright (designer) and Theo Moorman (weaver). *Visitation*, 1957, installation view at Manchester Cathedral's Lady Chapel, UK. © Inês Jorge, 2024.





Fig. 1.76, Linda Walton. *Healing Window*, 2004, installation view at Manchester Cathedral, UK. © Inês Jorge, 2024.

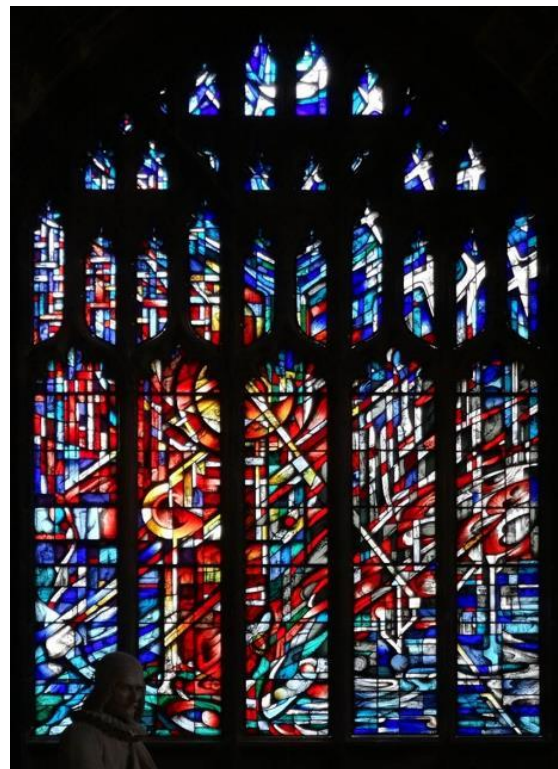


Fig. 1.77, Alan Davis. *Hope Window*, 2016, installation view at Manchester Cathedral, UK. Acid etched, painted, stained and leaded glass, 3.5 x 3 m. © Alan Davis.



Fig. 1.78, Mike McIntosh (designer). New suite of liturgical furniture, 2017, view of permanent installation at Manchester Cathedral's New Altar, UK. © Treske.

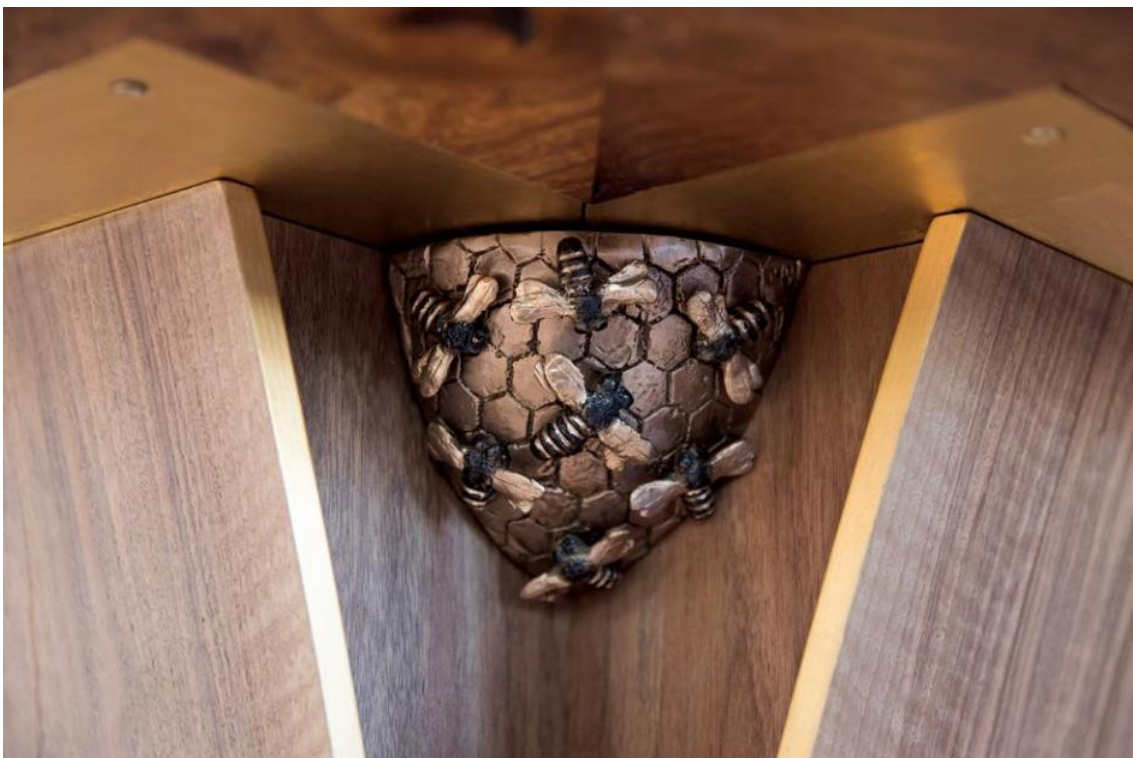


Fig. 1.79, Detail. Martin Bartlett (designer). Series of bronze sculptures, 2017, view of permanent installation at Manchester Cathedral's New Altar, UK. © Treske.





Fig. 1.80, The dedication of *The Kingdom of Heaven* permanent installation at Manchester Cathedral's New Altar, UK. © Estúdio Cristina Rodrigues.

## Chapter two



Fig. 2.1, Maria da Conceição Miranda Ferreira (A Oficina). Samples of Guimarães Embroidery stitches: french knot, 2005, Museu de Alberto Sampaio, Portugal. © Museu de Alberto Sampaio/Miguel Sousa, 2022.



Fig. 2.2, Municipality of Famalicão, *Famalicão Textile City*.





Fig. 2.3, Ribeiro Christino. *Exposição Industrial de Guimarães: A secção de cutelaria* (Industrial Exhibition of Guimarães: The cutlery section), 1884.

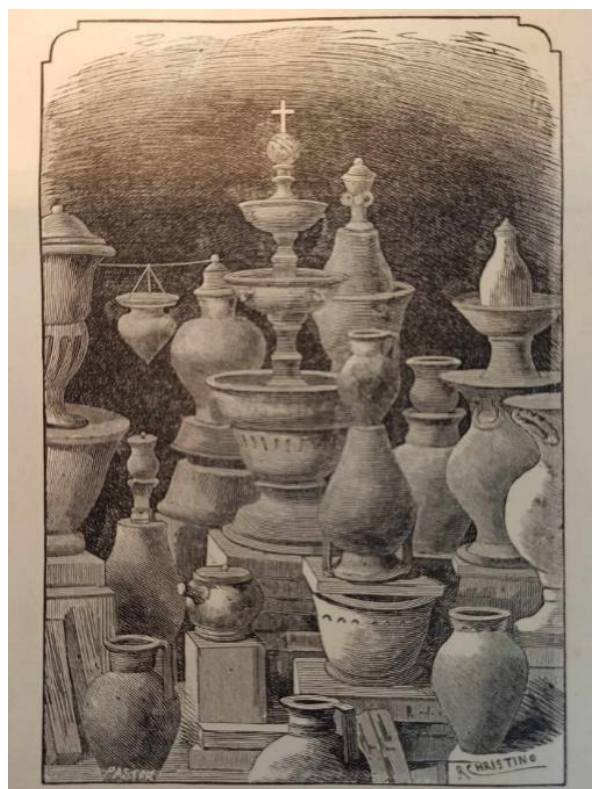


Fig. 2.4, Ribeiro Christino. *Exposição Industrial de Guimarães: A secção de ceramica* (Industrial Exhibition of Guimarães: The ceramics section), 1884.

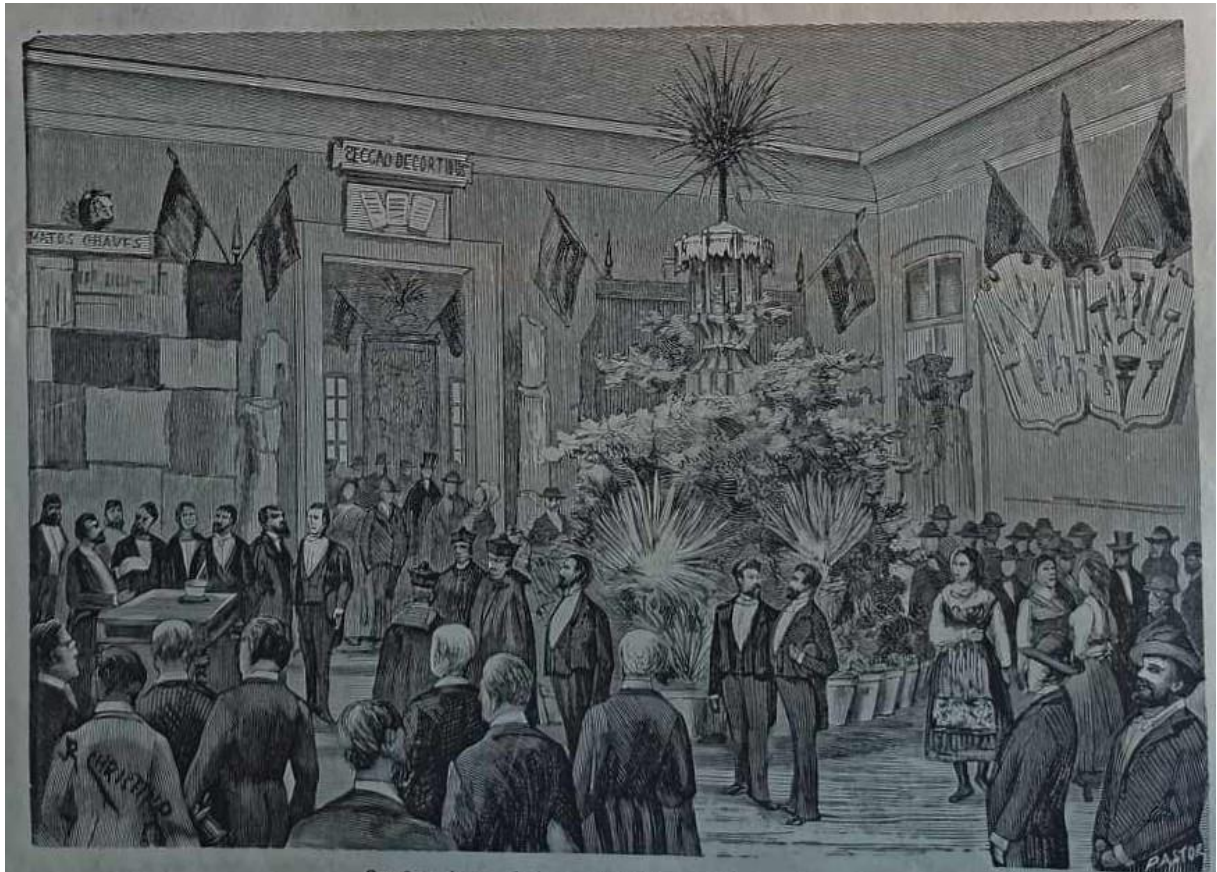


Fig. 2.5, Ribeiro Christino. *Sessão solenne de inauguração no palacio de Villa-Flôr* (Formal sitting of opening at the Vila Flor Palace), 1884. The label at the top reads 'Secção de Cortidos' (Tanned Hides Section).





Fig. 2.6, Ribeiro Christino. *Exposição Industrial de Guimarães: Palacio de Villa Flôr* (Industrial Exhibition of Guimarães: Vila Flor Palace), 1884.



Fig. 2.7, The International Exhibition at *Contextile*'s fifth edition in 2020, installation view at Vila Flor Cultural Centre, Portugal, September 5—October 25, 2020. © Inês Jorge, 2024.

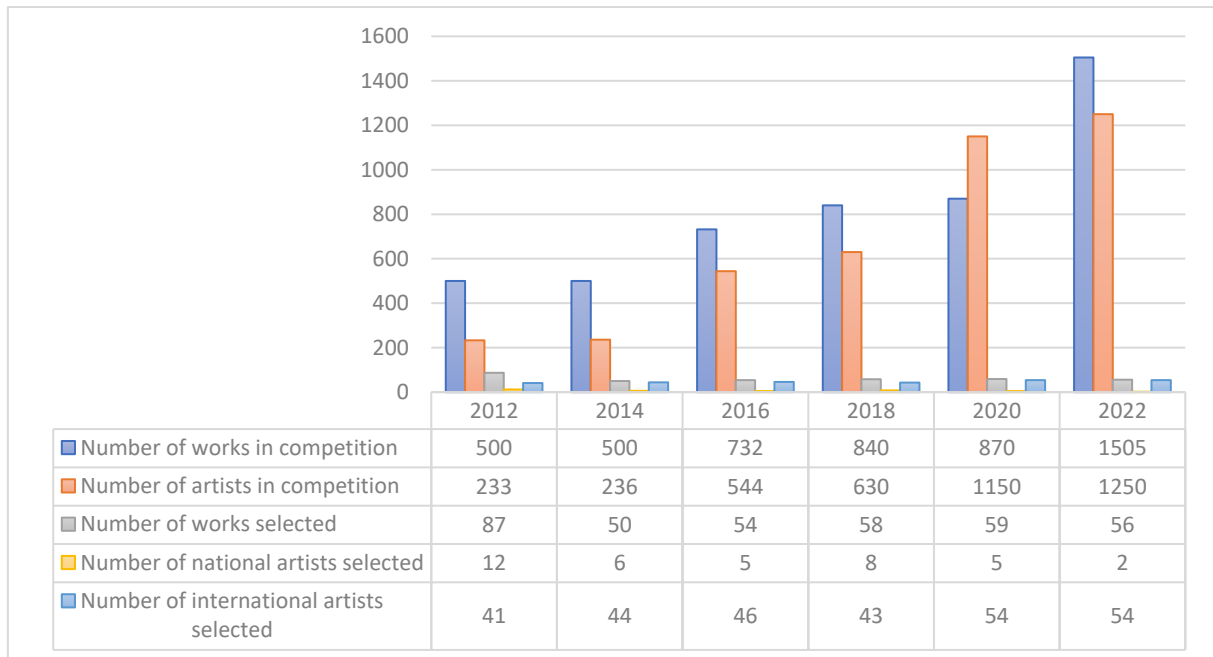


Fig. 2.8, Number and origin of works and practitioners selected for and competing at *Contextile*'s International Exhibition. Artists based in Portugal, but born in a different country, were considered as international. © Inês Jorge, 2024.



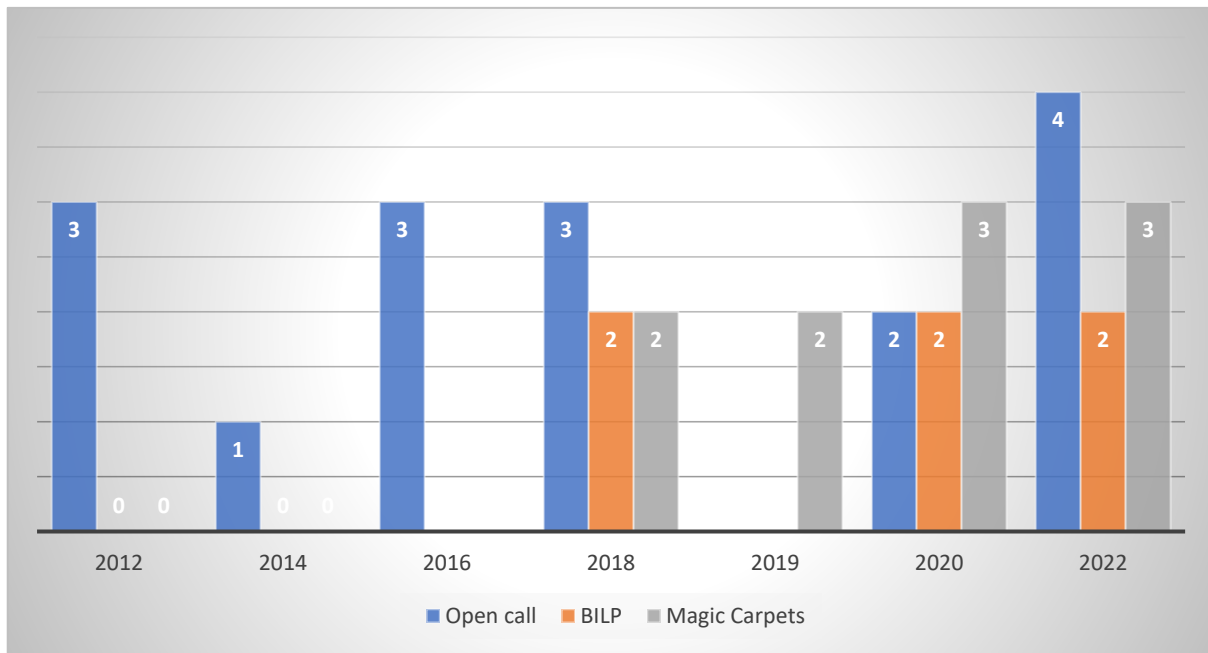


Fig. 2.9, Number of artists in residence across *Contextile*'s different editions according to means of selection. © Inês Jorge, 2024.



Fig. 2.10, Barбора Gediminaitė. *Dialogue of Light IV*, 2014. Mirror and light source, 100 x 100 cm. © Ivo Rainha.

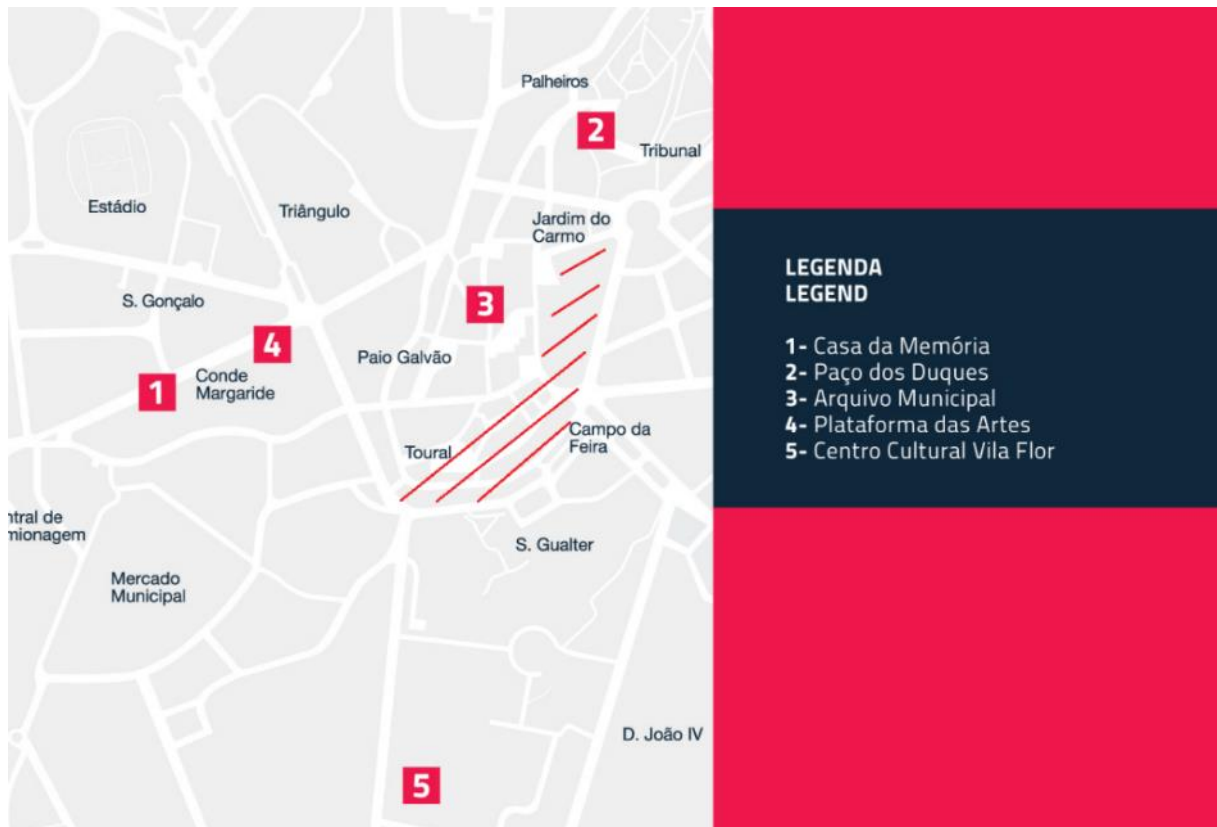


Fig. 2.11, Map of *Contextile*'s first edition in 2012, on which I marked the historic centre of Guimarães with red stripes.

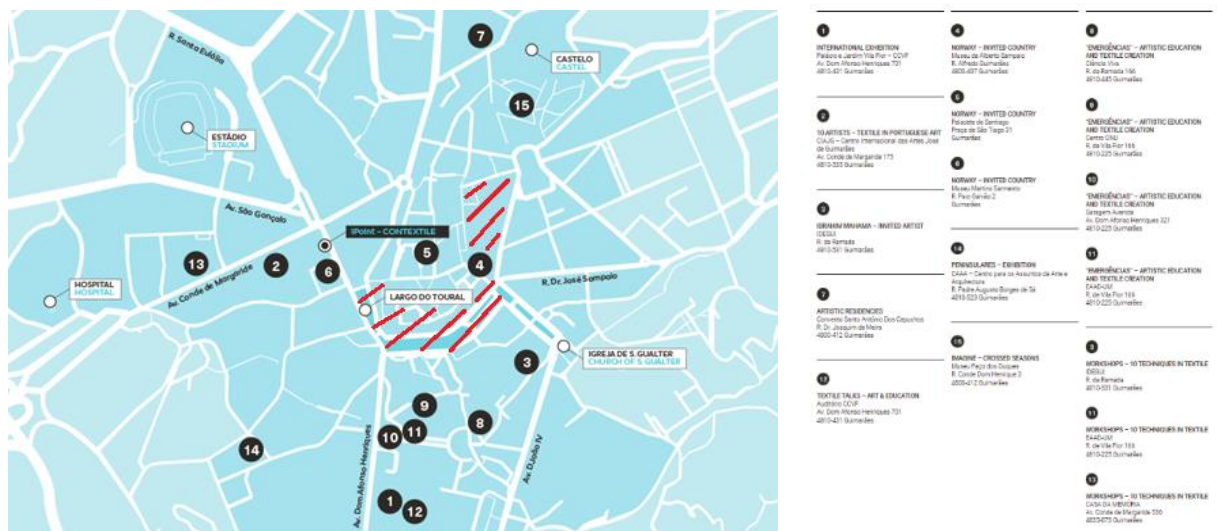


Fig. 2.12, Map of *Contextile*'s sixth edition in 2022, on which I marked the historic centre of Guimarães with red stripes.





Fig. 2.13, British Ceramics Biennial, original Spode Factory Site. © The Potteries Museum & Art Gallery and Coalport China Museum.



Fig. 2.14, British Ceramics Biennial, Spode China Hall. © Joel Fildes.

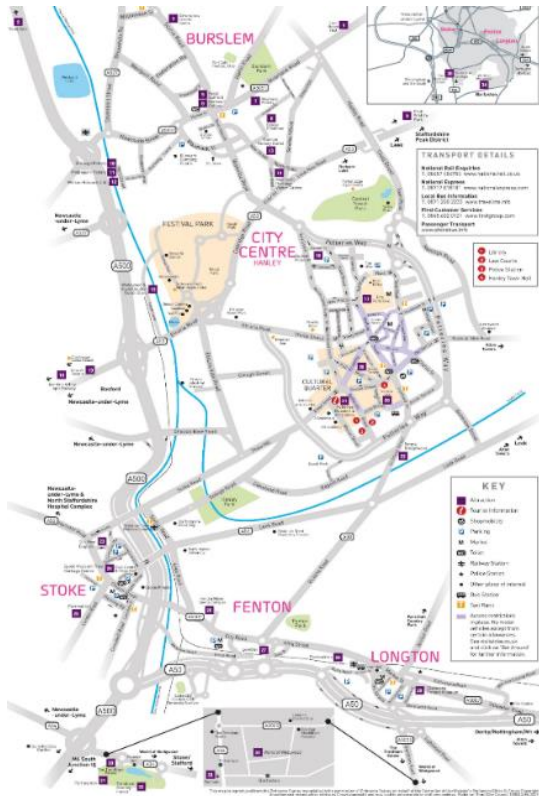


Fig. 2.15, Map of Stoke-on-Trent/The Potteries. © Visit Stoke.



Fig. 2.16, Detail. Lawrence Epps. *Employees*, 2011. Over 15,000 miniature ceramic figures were placed across London, Manchester and Stoke-on-Trent over two nights by the Sykey Art Collective for the public to encounter, enjoy and remove. These large-scale participatory artworks were created as part of the British Ceramics Biennial in 2011 and FutureEverything in 2012.





Fig. 2.17, *Seventh International Biennial of Tapestry Arts, Lausanne, 1975*. The event opened on 14 June 1975 at the International Centre for Old and Modern Tapestry Art in the Lausanne Art Museum. © Hans Gabriel. © Photopress Archiv/Keystone/ Bridgeman Images.



Fig. 2.18, *Magdalena Abakanowicz, 1975*, private collection. Black and white photograph. © The Lewinski Archive at Chatsworth. All Rights Reserved 2023 / Bridgeman Images.



Fig. 2.19, Anne Wilson. *Wind-Up: Walking the Warp*, 2008, installation view at Rhona Hoffman Gallery, USA, January 21—March 1, 2008. Photography: Surabhi Ghosh. © Anne Wilson.



Fig. 2.20, Anne Wilson. *Wind-Up: Walking the Warp Houston*, 2010, installation view at Contemporary Arts Museum Houston, USA, May 15—July 25, 2010. Photography: Simon Gentry. © Anne Wilson.





Fig. 2.21, Anne Wilson (artist); the Houston-based Hope Stone Dance Company: Jane Weiner (executive and artistic director); and Candace Rattliff, Catalina Molnari, Elizabeth Lucrezio, JoDee Engle, Joseph Modlin, Roberta Cortes (dancers); additional participation by Sarah Jones (lead assistant); Mina Gaber and Caroline George (artists); and Kristin Mariani Freiman (designer). *Wind-Up: Walking the Warp Houston*, 2010, performance at Contemporary Arts Museum Houston, USA, May 16 and June 27, 2010. Photography: Simon Gentry. © Anne Wilson.



Fig. 2.22, Anne Wilson (choreographer); Shawn Decker (composer); Bridget Fiske (choreographer); students from The Lowry Centre for Advanced Training in Dance Mahmood Ahmed, Ruaridh Bisset, Harry Brooks, Megan Charnock, Orla Collier, Tama Czernuska, Joe Delaney, Skai Donnelly, Niamh Honey, Emily Laing, Madeline Miller, Heather Oakes, Shannon Platt, Danielle Pollitt-Walmsley, James Rosental, Michael Scotland, Jessica Stafford, Patrick Sullivan, Jacob Tomlinson, Tyler Whitworth, Verity Wright (dancers); students from Manchester Metropolitan University, Textiles Katy Stoor, Georgia Smith, Sophie Watson, Heather Tribe, Rachel Clayton, Nikki Jones, Lauren Naylor, Lauren McNickel (costume dyers); Jess Shaughnessy, iCity Media, Manchester (videographer); Luke Lovelock (Whitworth multi-media technician). *Walking the Warp Manchester*, 2012, performance at Whitworth Art Gallery, UK, February 25, 2012. Stills from video by Jess Shaughnessy, iCity Media, Manchester. © Anne Wilson.



Fig. 2.23, Unknown author. Lenço de namorados (enamoured handkerchief), nineteenth century, Museu Nacional do Traje (National Museum of Costume), Portugal. White and red cotton thread, taffeta, manual embroidery, crochet lace, 50 x 50 cm. © Museu Nacional do Traje / DGPC, all rights reserved. Courtesy of Museu Nacional do Traje.





Fig. 2.24, Detail. Ke-Sook Lee. *One Hundred Faceless Women*, 2007, installation view at George Billis Gallery, USA, April 10—May 5, 2007. Hand embroidered thread, pigment, and 100 vintage handkerchiefs, 6 x 3.7 x 3 m.



Fig. 2.25, Detail. Ke-Sook Lee. *One Hundred Faceless Women*, 2007, installation view at George Billis Gallery, USA, April 10—May 5, 2007. Hand embroidered thread, pigment, and 100 vintage handkerchiefs, 6 x 3.7 x 3 m.



Fig. 2.26, Detail. *Na Ponta da Agulha*, 2014, installation view at Alameda de S. Dâmaso, Guimarães, Portugal, September 24—September 26, 2014. Embroidered cloth.



Fig. 2.27, Detail. *Na Ponta da Agulha*, 2014, installation view at Alameda de S. Dâmaso, Guimarães, Portugal, September 24—September 26, 2014. Embroidered cloth.





Fig. 2.28, *Na Ponta da Agulha*, 2014, installation view at Alameda de S. Dâmaso, Guimarães, Portugal, September 24—September 26, 2014. Embroidered cloth.



Fig. 2.29, *Na Ponta da Agulha*, 2014, installation view at Alameda de S. Dâmaso, Guimarães, Portugal, September 24—September 26, 2014. Embroidered cloth.





Fig. 2.30, *Tecer Guimarães*, 2012, performance at Alameda de São Dâmaso, Guimarães, Portugal, July 27, 2012.



Fig. 2.31, *Tecer Guimarães*, 2012, performance at Alameda de São Dâmaso, Guimarães, Portugal, July 27, 2012.





Fig. 2.32, The Alameda de S. Dâmaso in the present day. © Inês Jorge, 2024.



Fig. 2.33, *Contextile's* artists in residence Francesca Piñol (left and centre) and Ernesta Dikinytė (right), 2012.





Fig. 2.34, Detail. Ernesta Dikinytė. *Invisible People*, 2012. Fifty pillows in cotton and jacquard weave, 45 x 45 cm.



Fig. 2.35, Detail. Ernesta Dikinytė. *Invisible People*, 2012. Fifty pillows in cotton and jacquard weave, 45 x 45 cm. © Maria Madeira, all rights reserved.



Fig. 2.36, Ernesta Dikinytė. *Invisible People*, 2012, installation view at Casa da Memória, Portugal, September 1—October 14, 2012. Fifty pillows in cotton and jacquard weave, 45 x 45 cm. © Maria Madeira, all rights reserved.



Fig. 2.37, Ernesta Dikinytė. *Invisible People*, 2012, installation view at Casa da Memória, Portugal, September 1—October 14, 2012. Fifty pillows in cotton and jacquard weave, 45 x 45 cm.





Fig. 2.38, Unknown author. Jacquard loom, 1920, Museu Nacional do Traje e da Moda, Portugal. Wood, 410 cm (height), 172 cm (width), 281 cm (length). Includes a device that moves the punched cards. © Museu Nacional do Traje / DGPC, all rights reserved.

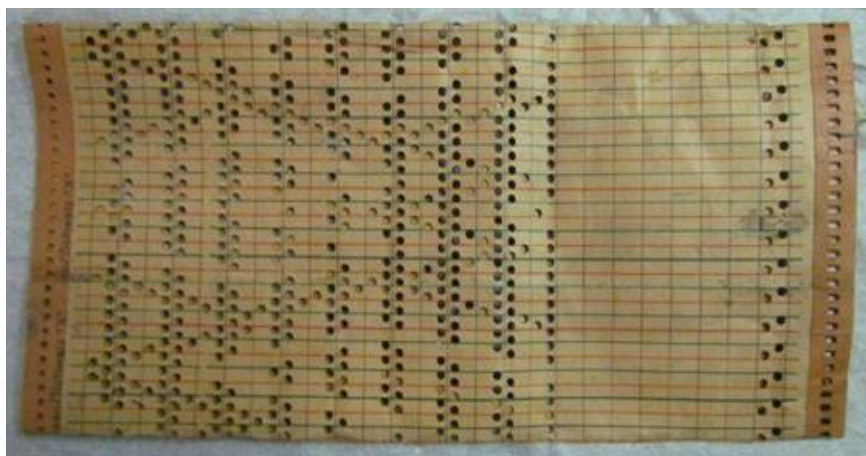


Fig. 2.39, Unknown author. Jacquard punch card, twentieth century, Museu Nacional do Traje e da Moda, Portugal. Cardboard, 36 cm (height), 35 cm (width). Cream punched card for fabric design on a jacquard loom. Inscription: 'Mueller Neuhausen: Schweiz'. © Museu Nacional do Traje / DGPC, all rights reserved.

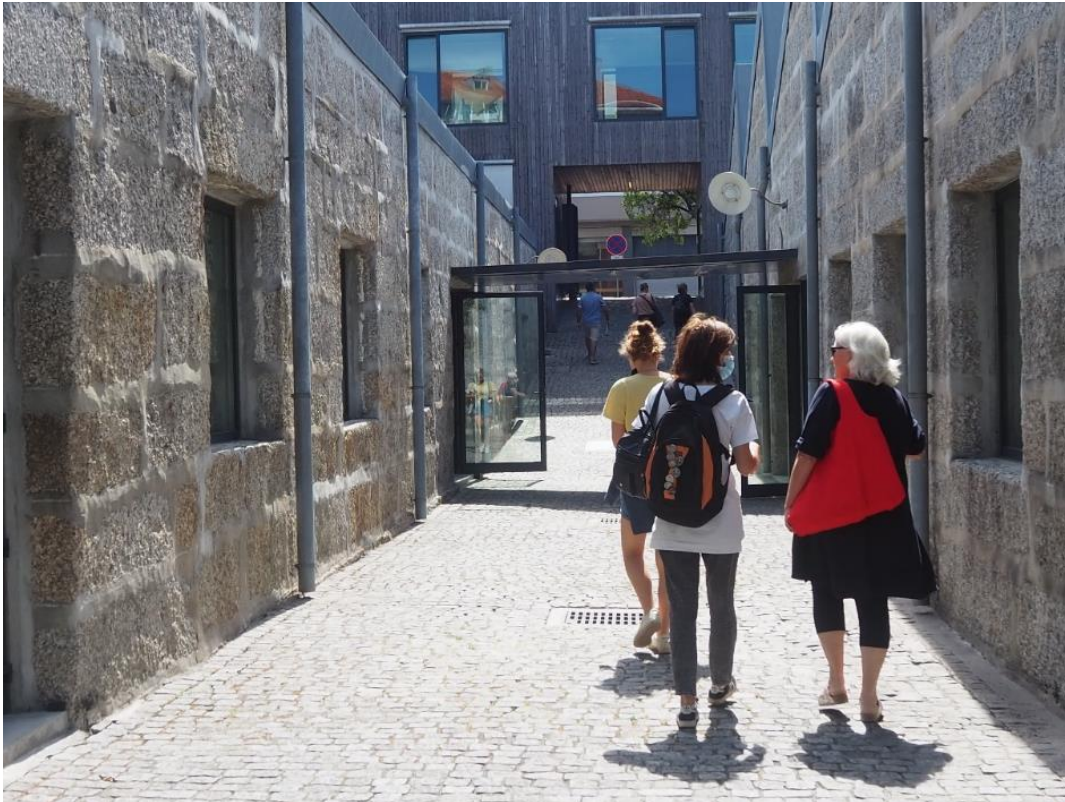


Fig. 2.40, The entrance to Casa da Memória, Portugal. © Inês Jorge, 2024.



Fig. 2.41, Detail. City council of Guimarães (proprietor, promotor and general coordinator). *Territory and Community: Permanent Exhibition* at Casa da Memória, Portugal. © Inês Jorge, 2024.





Fig. 2.42, Ai Weiwei. *Sunflower Seeds*, 2010, installation view at Tate Modern's Turbine Hall, UK, October 12—May 2, 2011. © Photo credit: Tate Modern, London. This file is licensed under the [Creative Commons Attribution-Share Alike 3.0 Unported](https://creativecommons.org/licenses/by-sa/3.0/) license.



Fig. 2.43, Antony Gormley. *Asian Field*, 2005, installation view at ICA Singapore, Singapore. October 27—December 11, 2005. Clay, 210,000 hand-sized clay elements made in collaboration with 350 people of all ages from Xiangshan village, north-east of the city of Guangzhou in south China. Photograph by Ung Ruey Loon.



Fig. 2.44, Bob Prince (manager) and Neil Brownsword, *Wedgwood Factory*, 2004. The image shows Suzanne Thompson, a prestige figure maker. © Recording the Crafts, University of the West of England, Bristol.



Fig. 2.45, Bob Prince (manager) and Neil Brownsword, *Wedgwood Factory*, 2004. The image shows Suzanne Thompson checking the figures she has produced from moulds. © Recording the Crafts, University of the West of England, Bristol.





Fig. 2.46, The entrance to the Convent of Saint Anthony of the Capuchins during the fifth edition of the *Contextile* biennale in 2020. © Inês Jorge, 2024.



Fig. 2.47, Patrícia Geraldes. *Writing Time*, 2020, installation view at the Convent of Saint Anthony of the Capuchins, Portugal, September 5—October 25, 2020. Burnt cotton rags, variable dimensions. © Inês Jorge, 2024.



Fig. 2.48, Detail. Patrícia Geraldes. *Desenho de Linho (Flax Drawing)*, 2020, installation view at the Convent of Saint Anthony of the Capuchins, Portugal, September 5—October 25, 2020. Flax on wall, variable dimensions. © Inês Jorge, 2024.





Fig. 2.49, Magdalena Kleszyńska. *Hidden*, 2020, installation view at the Convent of Saint Anthony of the Capuchins, Portugal, September 5—October 25, 2020. Sisal, 24 elements, each approx. min. 17 x 17 x 16 cm / max. 30 x 30 x 34 cm. Arrangement dimensions: 130 x 130 x 200 cm, 130 x 130 x 200 cm (two confessional rooms). © Inês Jorge, 2024.



Fig. 2.50, Detail. Magdalena Kleszyńska. *Hidden*, 2020, installation view at the Convent of Saint Anthony of the Capuchins, Portugal, September 5—October 25, 2020. Sisal, 24 elements, each approx. min. 17 x 17 x 16 cm / max. 30 x 30 x 34 cm. Arrangement dimensions: 130 x 130 x 200 cm; 130 x 130 x 200 cm (two confessional rooms). © Inês Jorge, 2024.



Fig. 2.51, Detail. Angelina Nogueira. *De Fibra*, 2020. Discarded fabrics from local factories, pinewood, lighting, cotton threads, variable dimensions, installation view at the Convent of Saint Anthony of the Capuchins, Portugal, September 5—October 25, 2020. © Eduardo Vieira.



Fig. 2.52, Angelina Nogueira. *De Fibra*, 2020, installation view at the Convent of Saint Anthony of the Capuchins, Portugal, September 5—October 25, 2020. Discarded fabrics from local factories, pinewood, lighting, cotton threads, variable dimensions. © Eduardo Vieira.



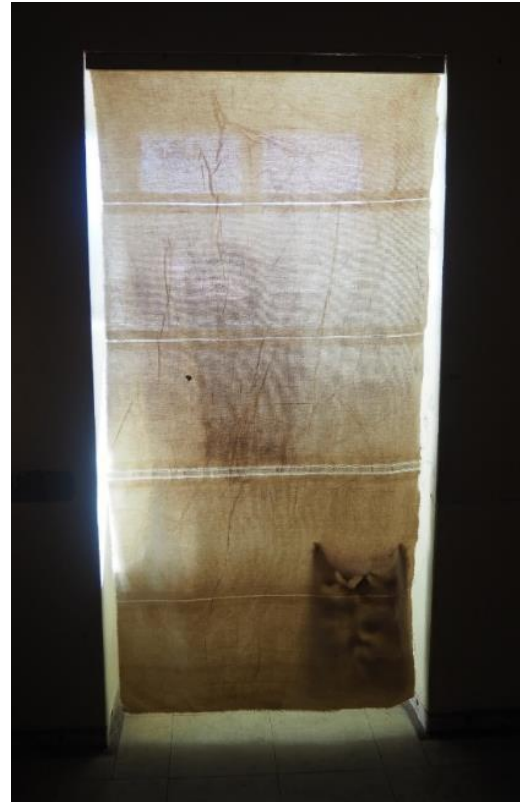


Fig. 2.53, Angelina Nogueira. *De Fibra*, 2020, installation view at the Convent of Saint Anthony of the Capuchins, Portugal, September 5—October 25, 2020. Discarded fabrics from local factories, pinewood, lighting, cotton threads, variable dimensions. © Inês Jorge, 2024.

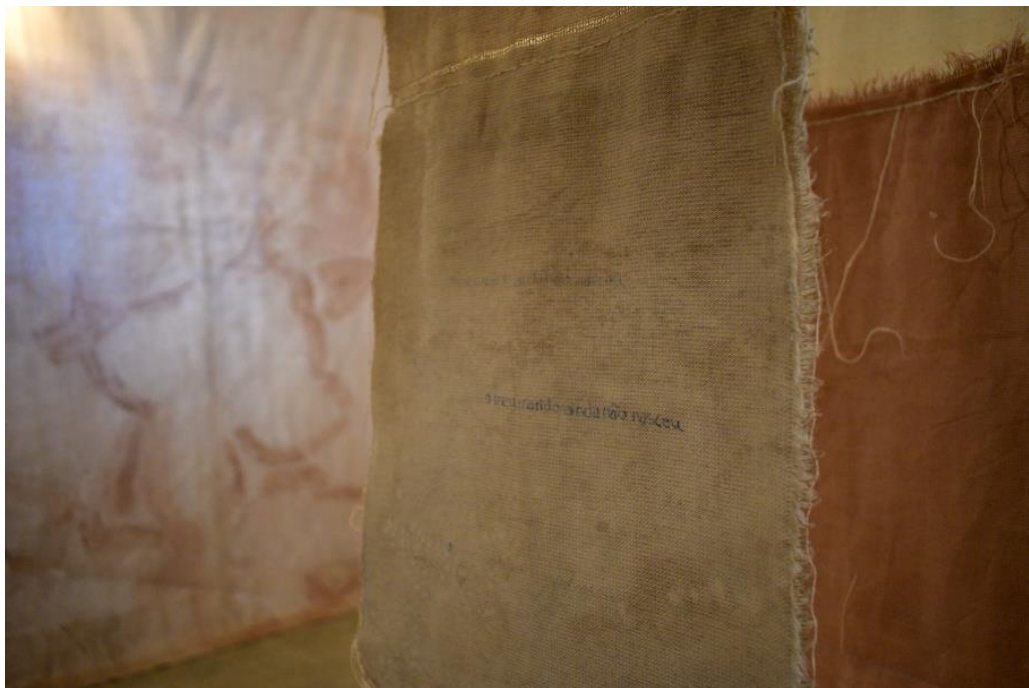


Fig. 2.54, Detail. Angelina Nogueira. *De Fibra*, 2020, installation view at the Convent of Saint Anthony of the Capuchins, Portugal, September 5—October 25, 2020. Discarded fabrics from local factories, pinewood, lighting, cotton threads, variable dimensions. © Eduardo Vieira.



Fig. 2.55, Barbora Zentková & Julia Gryboś. *The Light That Finds the Spreading Wounds*, 2020, installation view at the Convent of Saint Anthony of the Capuchins, Portugal, September 5—October 25, 2020. Abandoned place, former hospital, medical gauze, hand-dyed fabrics, linoleum cut, human cells and bacteria drawings (*sic*).



Fig. 2.56, Detail. Barbora Zentková & Julia Gryboś. *The Light That Finds the Spreading Wounds*, 2020, installation view at the Convent of Saint Anthony of the Capuchins, Portugal, September 5—October 25, 2020. Abandoned place, former hospital, medical gauze, hand-dyed fabrics, linoleum cut, human cells and bacteria drawings (*sic*). © Inês Jorge, 2024.





Fig. 2.57, Magdalena Kleszyńska. *Together at the Table*, 2020, installation view at the Convent of Saint Anthony of the Capuchins, Portugal, September 5—October 25, 2020. Dyed and bleached cotton, embroidery on cotton, hand-made and dyed fringes. Courtesy of Magdalena Kleszyńska.

**walking on a wire**  
*is to walk the territory*  
*redraw*  
*dig your own steps*  
*take the same paths and never see the same thing*  
*look differently every time*  
*listen to birdsong*  
*feel the rain*  
*die of heat under the blazing sun*  
*let the fabric weft guide our steps on the side*  
*of memories and imagination*

Michèle  
for Magdalena's project

TOGETHER AT THE TABLE, 2020

Project from Michèle Lorrain

Fig. 2.58, Magdalena Kleszyńska. *Together at the Table*, 2020. Artistic process: poem shared by Michèle Lorrain. Courtesy of Magdalena Kleszyńska.



TOGETHER AT THE TABLE, 2020

Project from Angelina Nogueira

Fig. 2.59, Magdalena Kleszyńska. *Together at the Table*, 2020. Artistic process: old photograph shared by Angelina Nogueira. Courtesy of Magdalena Kleszyńska.



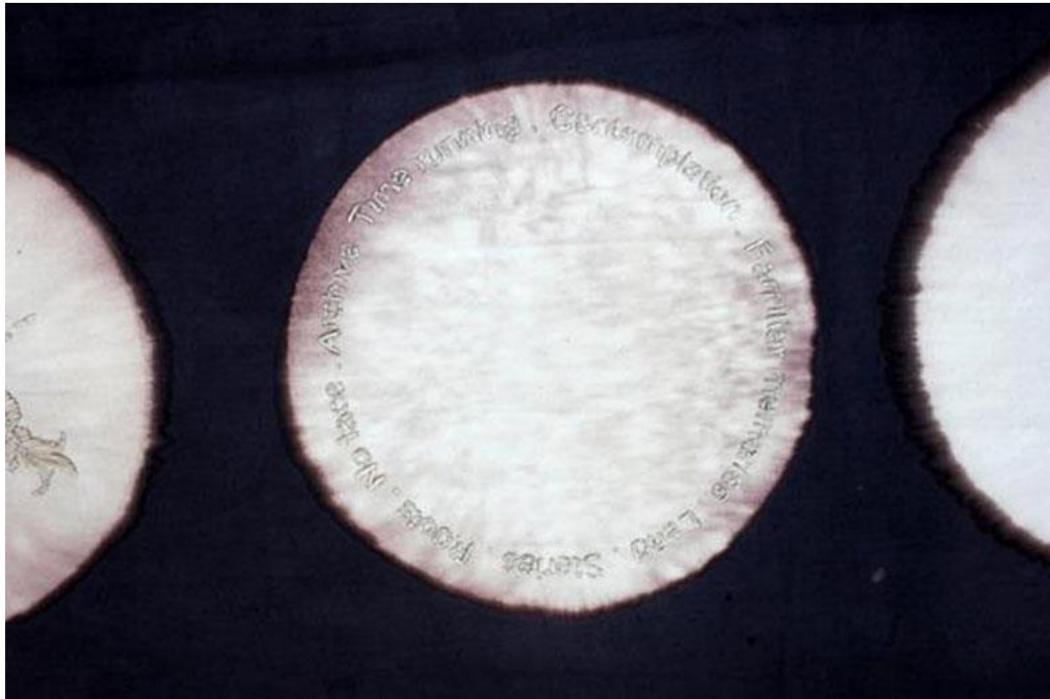


Fig. 2.60, Detail. Magdalena Kleszyńska. *Together at the Table*, 2020. Dyed and bleached cotton, embroidery on cotton, hand-made and dyed fringes. Courtesy of Magdalena Kleszyńska.



Fig. 2.61, Judy Chicago. *The Dinner Party* (overview), 1974-79, Elizabeth A. Sackler Center for Feminist Art; Brooklyn Museum of Art. Mixed-media installation. Each of the three sides of The Dinner Party is 15 metres long; plates are 36 cm in diameter; overall size of each runner is 142 x 76 cm; each runner front and runner back measures 33 x 76 cm. © Donald Woodman. © 2021 Judy Chicago / Artists Rights Society (ARS), New York.



Fig. 2.62, Lubaina Himid. *Swallow Hard: The Lancaster Dinner Service*, 2007, installation as part of the *ABOLISHED?* Exhibition, Lancaster City Museums, July—October 2007. This file is licensed under the [Creative Commons Attribution 4.0 International](https://creativecommons.org/licenses/by/4.0/) license.



Fig. 2.63, Detail. Michèle Lorrain. *Places of Memory – Peregrinations*, 2020, installation view at the Convent of Saint Anthony of the Capuchins, Portugal, September 5—October 25, 2020. With the collaboration of the Biennale internationale du lin de Portneuf (BILP). Photo by ACRUZ Design Studio.





Fig. 2.64, Michèle Lorrain. *Places of Memory – Peregrinations*, 2020, installation view at the Convent of Saint Anthony of the Capuchins, Portugal, September 5—October 25, 2020. With the collaboration of the Biennale internationale du lin de Portneuf (BILP). Photo by ACRUZ Design Studio.



Fig. 2.65, Michèle Lorrain. *Places of Memory – Peregrinations*, 2020, installation view at the Convent of Saint Anthony of the Capuchins, Portugal, September 5—October 25, 2020. With the collaboration of the Biennale internationale du lin de Portneuf (BILP). © Inês Jorge, 2024.



Fig. 2.66, Maria da Conceição Miranda Ferreira (A Oficina). Coaster, 2005, Museu de Alberto Sampaio, Portugal. © Museu de Alberto Sampaio/Miguel Sousa, 2022.



Fig. 2.67, Mylène Boisvert. *Tracing Places*, 2020. Initial concept: topology of Maria's garden as Boisvert remembers it and composition for the final installation. Courtesy of Mylène Boisvert.



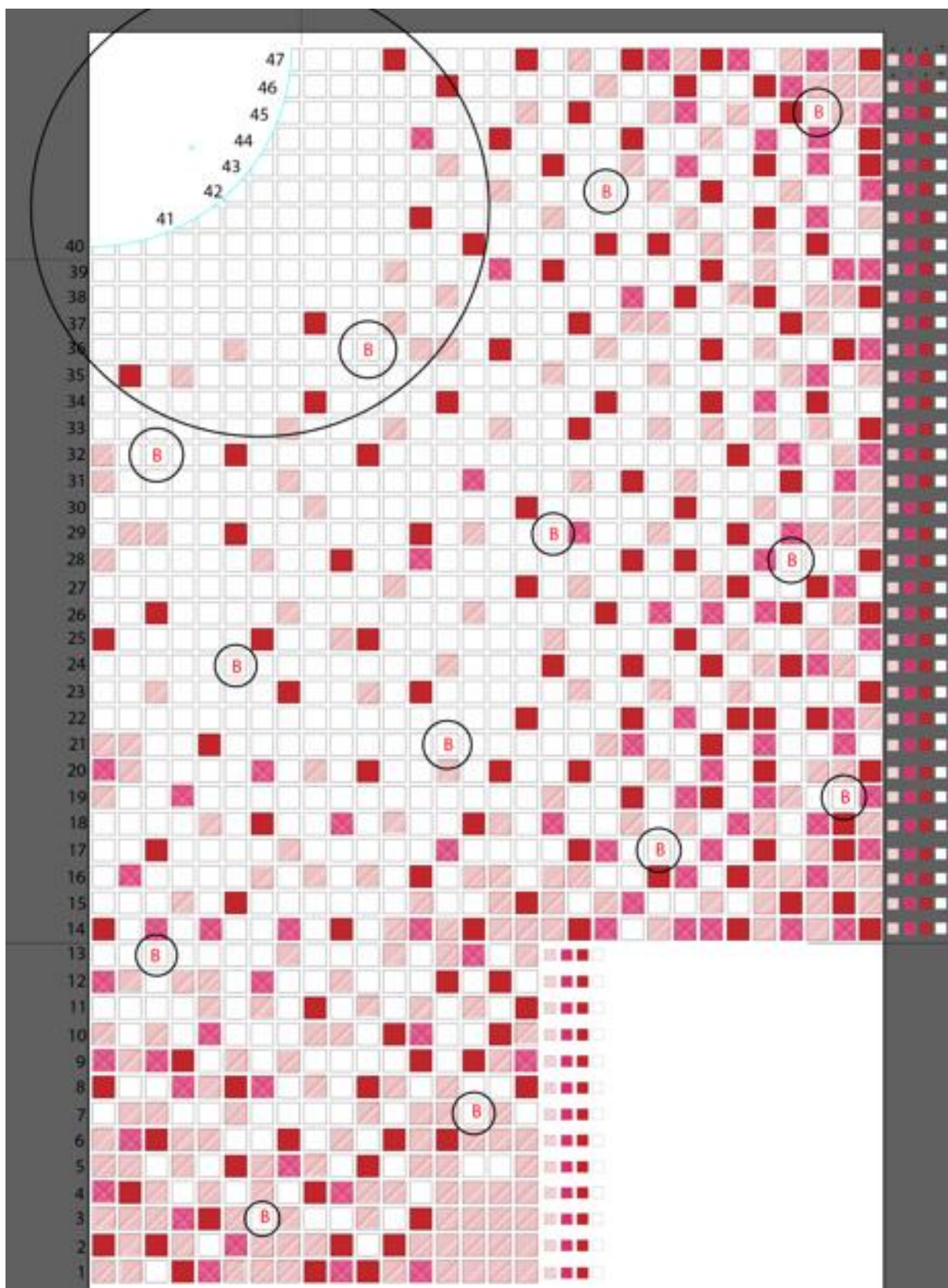


Fig. 2.68, Mylène Boisvert. *Tracing Places*, 2020. Artistic process: planning the composition of the artwork; the squares identified as B were reserved for the embroideries made by Adélia Faria, Maria da Conceição Ferreira, and Isabel Oliveira. Courtesy of Mylène Boisvert.



Fig. 2.69, Mylène Boisvert. *Tracing Places*, 2020. Artistic process: drawings with red ink on small squares of flax paper. Courtesy of Mylène Boisvert.



Fig. 2.70, Mylène Boisvert. *Tracing Places*, 2020. Artistic process: Boisvert's interpretation of the drawings made by Adélia Faria, Maria da Conceição Ferreira, and Isabel Oliveira. Courtesy of Mylène Boisvert.



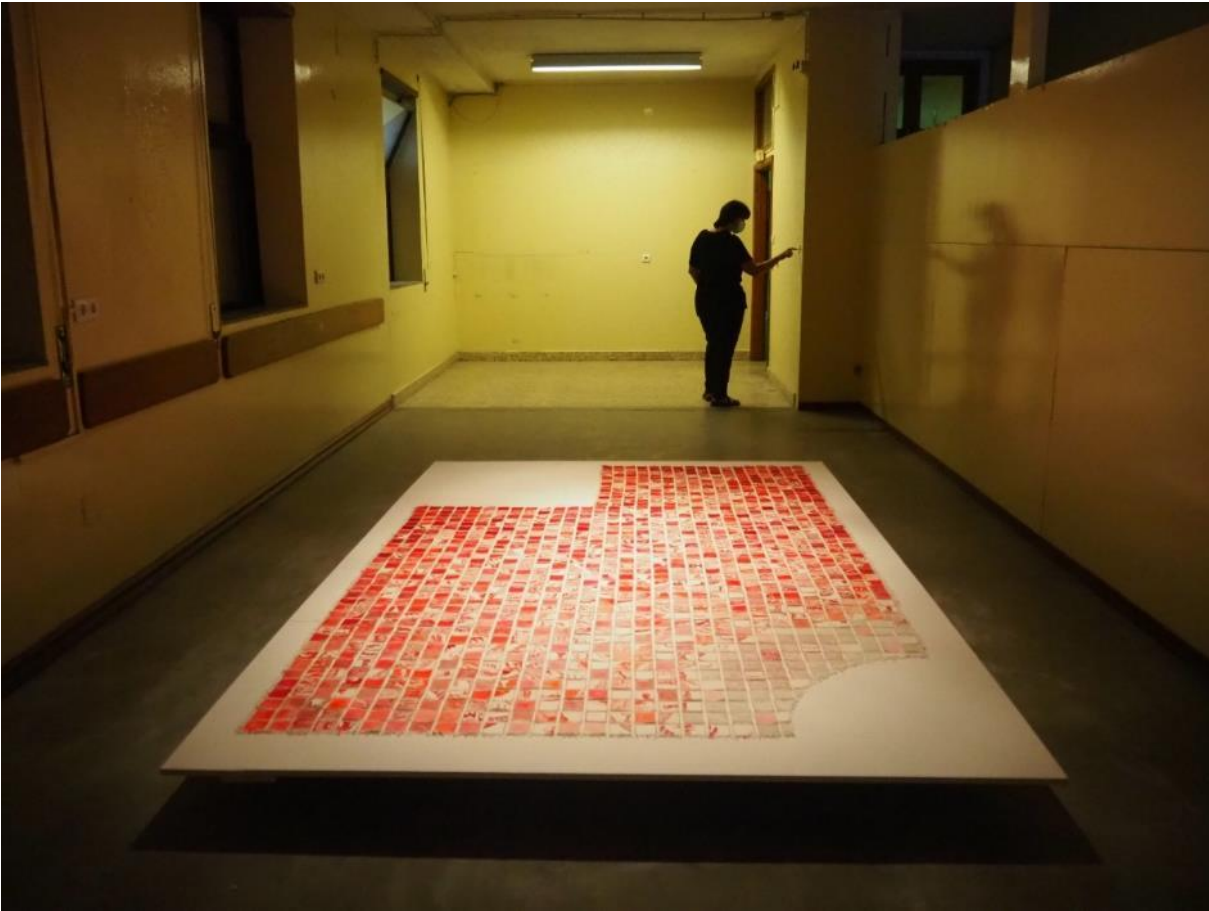


Fig. 2.71, Mylène Boisvert. *Tracing Places*, 2020, installation view at the Convent of Saint Anthony of the Capuchins, Portugal, September 5—October 25, 2020. With the collaboration of the Biennale internationale du lin de Portneuf (BILP). © Inês Jorge, 2024.



Fig. 2.72, Detail. Mylène Boisvert. *Tracing Places*, 2020, installation view at the Convent of Saint Anthony of the Capuchins, Portugal, September 5—October 25, 2020. With the collaboration of the Biennale internationale du lin de Portneuf (BILP). © Inês Jorge, 2024.





Fig. 2.73, Detail. Mylène Boisvert. *Tracing Places*, 2020, installation view at the Convent of Saint Anthony of the Capuchins, Portugal, September 5—October 25, 2020. The bottom of the exhibition label reads as follows: ‘Special thanks: Maria da Conceição Ferreira, Adélia Mendes Faria and Isabel Oliveira.’ © Inês Jorge, 2024.



Fig. 2.74, Mylène Boisvert. *Tracing Places*, 2020. Artistic process: embroideries made by Adélia Faria, Maria da Conceição Ferreira, and Isabel Oliveira, based on Boisvert’s designs. Courtesy of Mylène Boisvert.



Fig. 2.75, The space on the ground floor of Loja Oficina where private embroidery workshops are held. © Inês Jorge, 2024.



Fig. 2.76, The space on the first floor of Loja Oficina where workshops with larger groups, such as Contextile's artists in residence, are held. © Inês Jorge, 2024.





Fig. 2.77, The inside of Loja Oficina, Guimarões, Portugal. © Inês Jorge, 2024.



Fig. 2.78, 'Guimarães Embroidery' Workshop, held via Zoom, July 10, 2020. Photo by ACRUZ Design Studio.

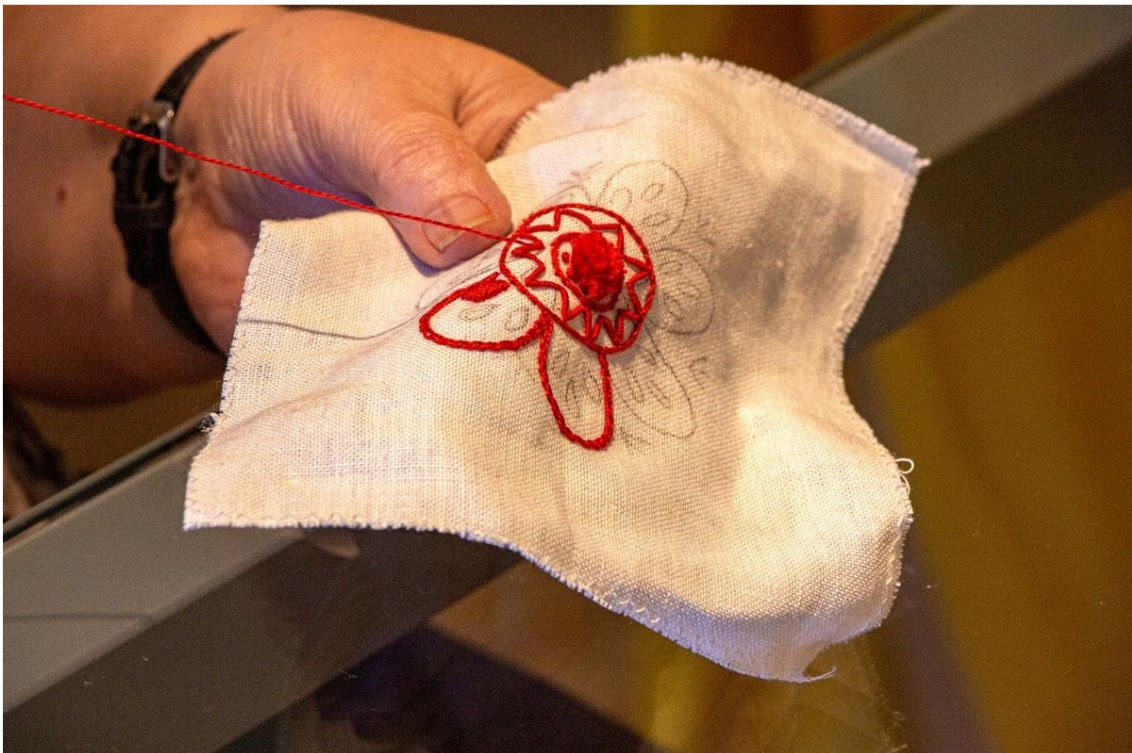


Fig. 2.79, 'Guimarães Embroidery' Workshop, held via Zoom, July 10, 2020. Photo by ACRUZ Design Studio.



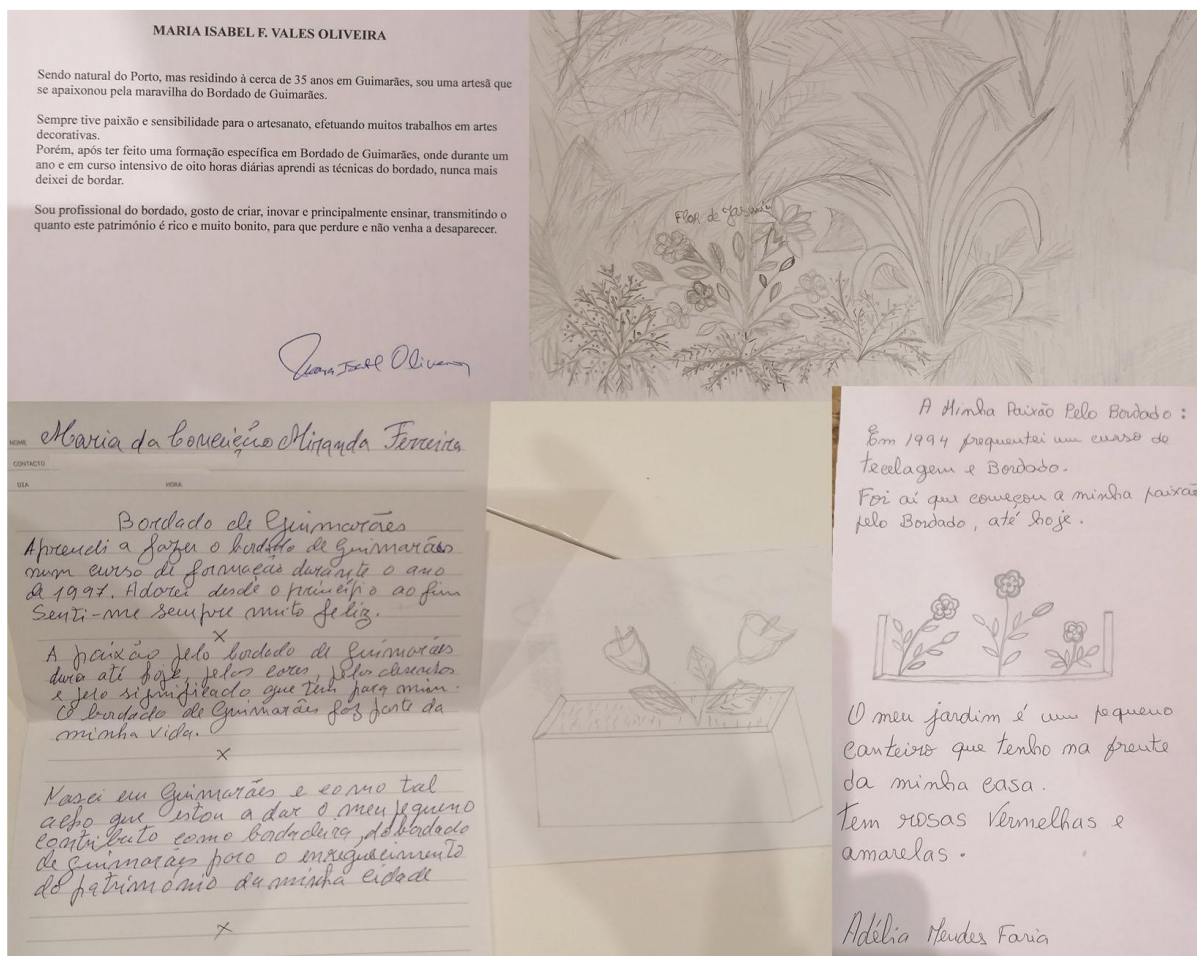


Fig. 2.80, Mylène Boisvert. *Tracing Places*, 2020. Artistic process: texts and botanical sketches produced by Adélia Faria, Maria da Conceição Ferreira, and Isabel Oliveira at the request of Boisvert. Courtesy of Mylène Boisvert.



Fig. 2.81, Detail. Virginia Zanetti. *Para onde estamos indo?* (Where Are We Going?), 2019. Collective actions, two embroidered sails with traditional threads of Guimarães, with canes, 3 x 3 m, videos and photos. Curated by Ideias Emergentes, Magic Carpets project, Portugal. Courtesy of Virginia Zanetti.



Fig. 2.82, Virginia Zanetti. *Para onde estamos indo?* (Where Are We Going?), 2019. Collective actions, two embroidered sails with traditional threads of Guimarães, with canes, 3 x 3 m, videos and photos. Curated by Ideias Emergentes, Magic Carpets project, Portugal. Courtesy of Virginia Zanetti.







Fig. 2.84, Virginia Zanetti. *Para onde estamos indo?* (Where Are We Going?), 2019. Collective actions, two embroidered sails with traditional threads of Guimarães, with canes, 3 x 3 m, videos and photos. Curated by Ideias Emergentes, MagiC Carpets project, Portugal. Photograph by Nanook.





Fig. 2.85, Susana Piteira. *Lenço Enamorado* (Enamoured Handkerchief), 2010. Embroidery with Piteira's design and a poem by Ana Paula Tavares. Certified Guimarães Embroidery, edition of 5 multiples. Courtesy of Susana Piteira.

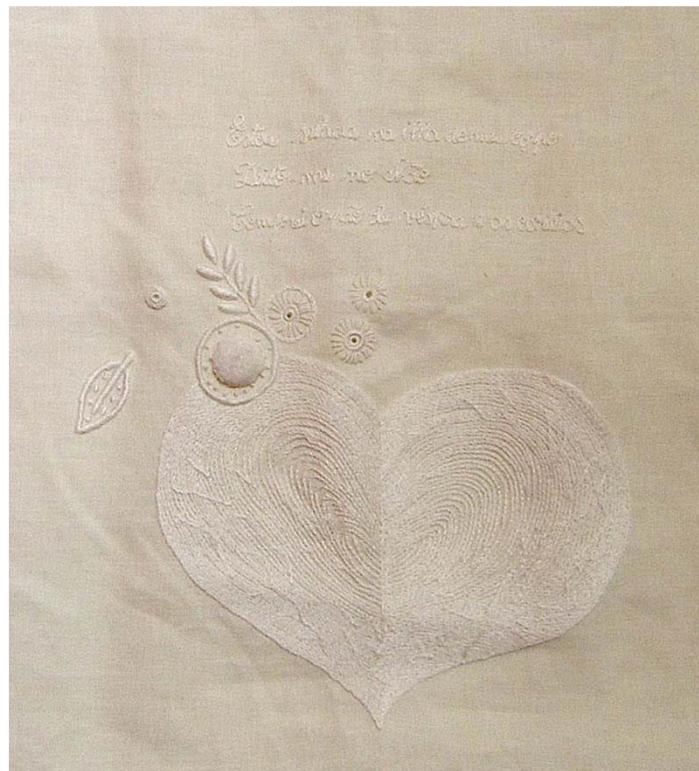


Fig. 2.86, Detail. Susana Piteira. *Lenço Enamorado* (Enamoured Handkerchief), 2010. Embroidery with Piteira's design and a poem by Ana Paula Tavares. Certified Guimarães Embroidery, edition of 5 multiples. Courtesy of Susana Piteira.

## Chapter three

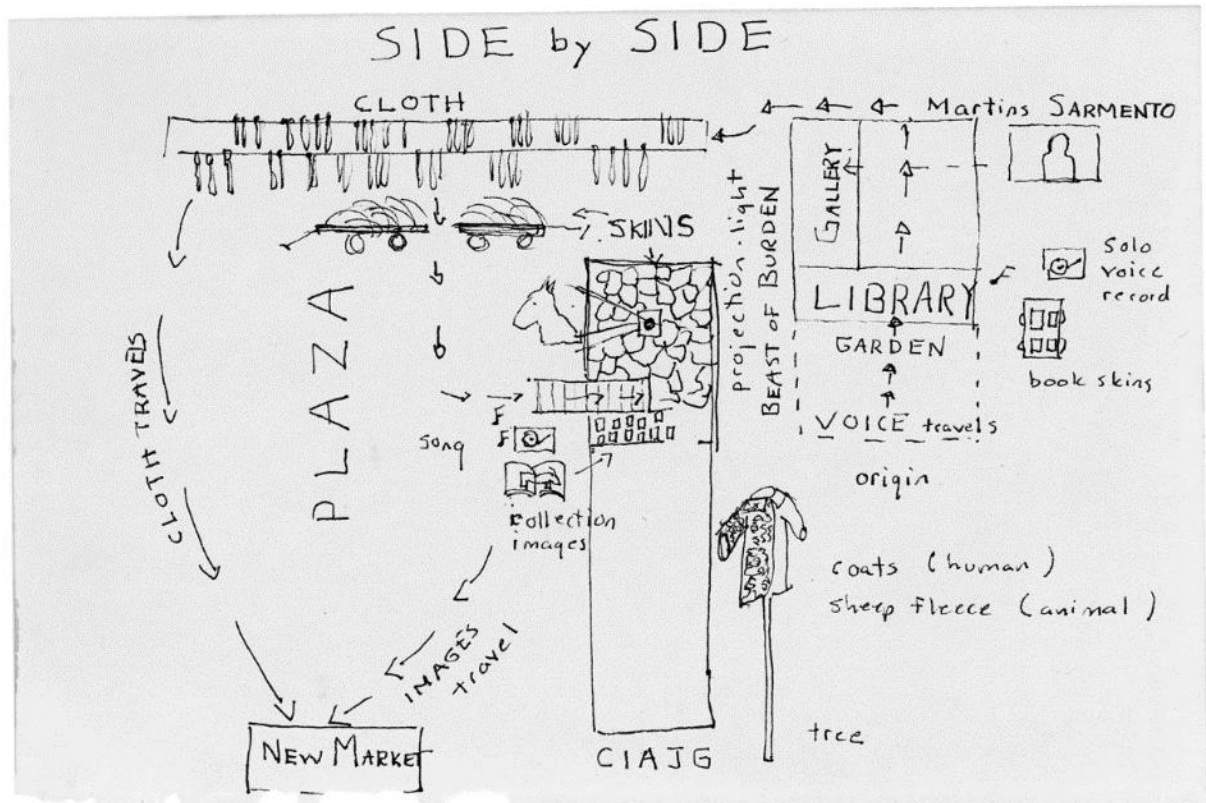


Fig. 3.1, Ann Hamilton. *Side-by-Side*, 2018. Exhibition design.



Fig. 3.2, Guimarães: Plataforma das Artes e Criatividade or PAC (Platform for Arts and Creativity), with CIAJG's building to the left, 2015. © amaianos. This file is licensed under the [Creative Commons Attribution 2.0 Generic](https://creativecommons.org/licenses/by/2.0/) license.





Fig. 3.3, *International Surrealist Exhibition: view of the installation showing the revolving door*, 1938, University of California, San Diego.

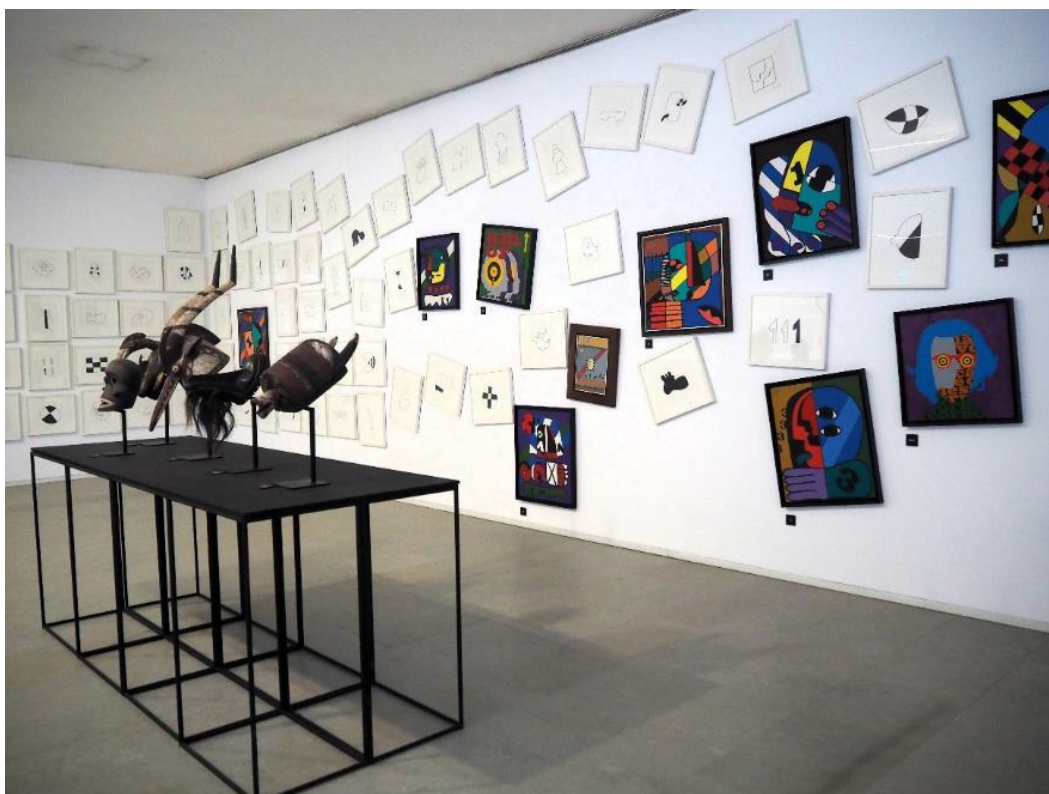


Fig. 3.4, *1128 objects*, installation view at José de Guimarães International Centre for the Arts), Portugal, October 9, 2022—February 26, 2023. © Inês Jorge, 2024.

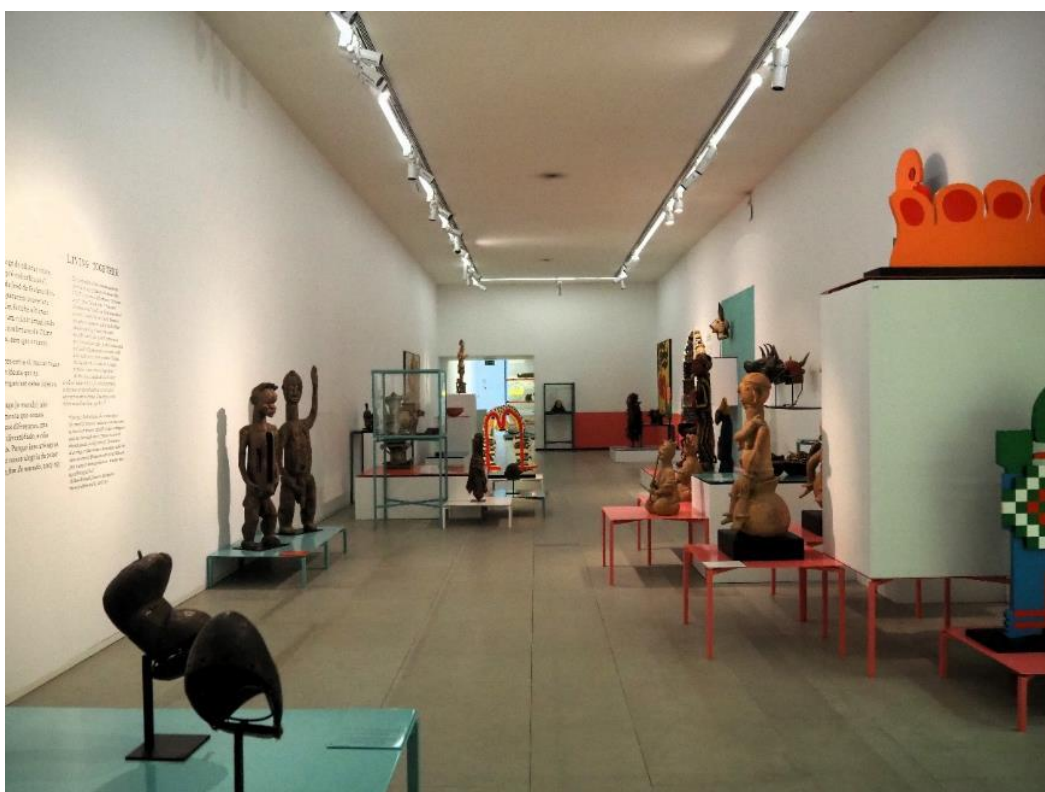


Fig. 3.5, *1128 objects*, installation view at José de Guimarães International Centre for the Arts), Portugal, October 9, 2022—February 26, 2023. © Inês Jorge, 2024.





Fig. 3.6, The Library Archive of Sociedade Martins Sarmento or SMS (Martins Sarmento Society). © Inês Jorge, 2024.



Fig. 3.7, The gallery on the upper floor of the Martins Sarmento Museum at the SMS. © Inês Jorge, 2024.



Fig. 3.8, Ann Hamilton. *Side-by-Side*, 2018, installation view at CIAJG, Portugal, September 1—October 20, 2018. © Vasco Cielo.



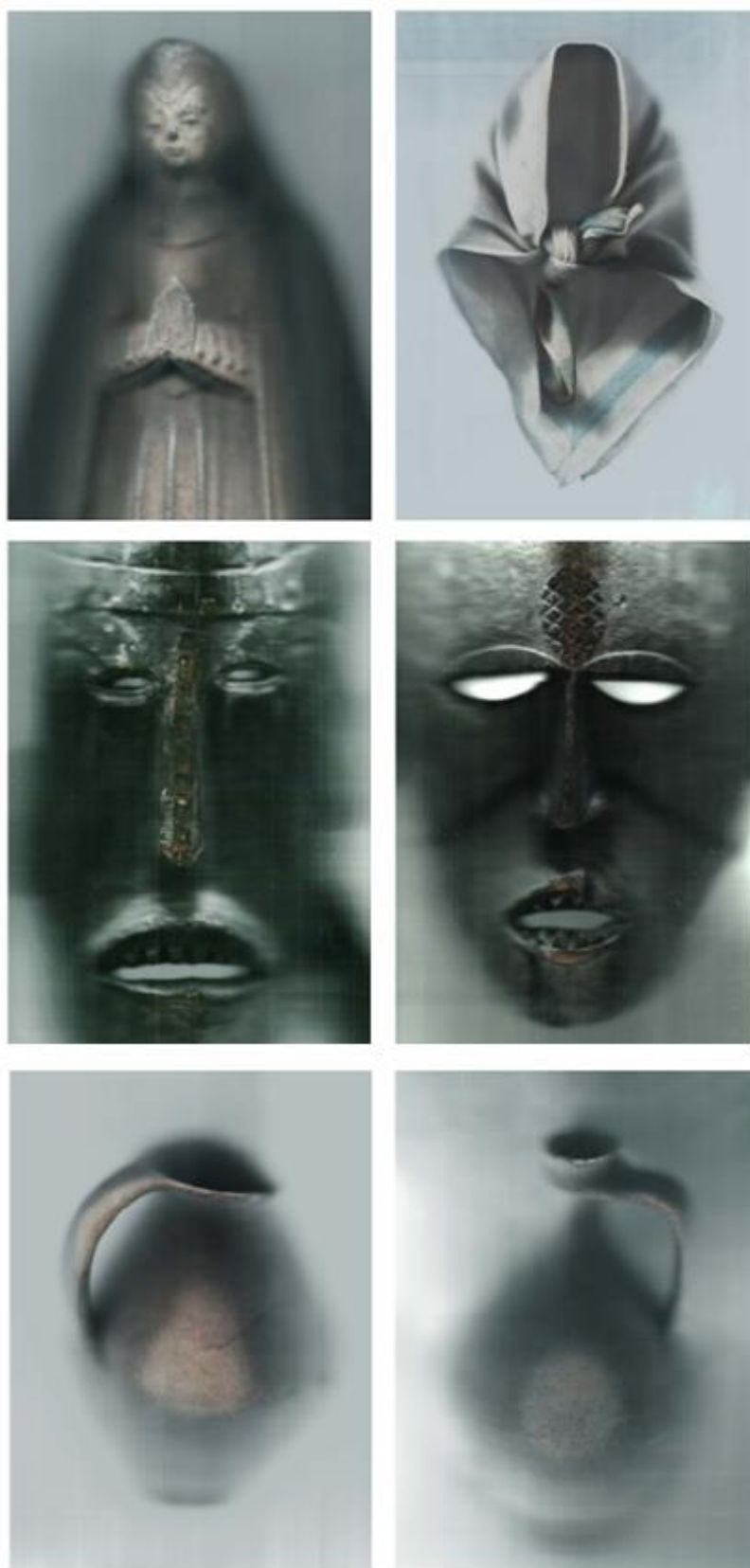


Fig. 3.9, A selection of printed images included in the *Side-by-Side* installation, Alberto Sampaio Museum (top left), Martins Sarmento Society (top right, bottom left, bottom right), and CIAJG (middle left and middle right), Portugal.



Fig. 3.10, The main exhibition hall on the first floor of the Museum of Archaeology and Anthropology, Cambridge. © Inês Jorge, 2024.



Fig. 3.11, Detail. Mário Novais Studio (photography) and Cottinelli Telmo (architect). *Portuguese World Exhibition: Pavilion of the Portuguese Across the World: Hall of China* (Exposição do Mundo Português: Secção Histórica: Pavilhão dos Portugueses no Mundo: Sala da China), 1940, Art Library of the Calouste Gulbenkian Foundation, Lisbon. Photographic proof, black and white, 18 x 24 cm. © Calouste Gulbenkian Foundation. This file is licensed under the [Creative Commons Attribution-NonCommercial-NoDerivs 2.0 Generic](https://creativecommons.org/licenses/by-nc-nd/2.0/) license.





Fig. 3.12, Ann Hamilton. *when an object reaches for your hand*, installation view at Wexner Center for the Arts, USA, September 21—December 29, 2019. © Kara Gut, Ann Hamilton, Nick Stull, Katie Gentry, and Orange Barrel Media.



Fig. 3.13, Ann Hamilton. *Side-by-Side*, 2018, installation view at CIAJG, Portugal, September 1—October 20, 2018. © Vasco Cielo.



Fig. 3.14, Detail. Ann Hamilton. *Side-by-Side*, 2018, installation view at CIAJG, Portugal, September 1—October 20, 2018. © Thibault Jeansen.





Fig. 3.15, Olaria Alfacinha (Alfacinha Pottery). *Fuga para o Egipto* (Flight into Egypt), twentieth century, Sociedade Martins Sarmento, Portugal. Polychrome and glazed clay, dimensions unknown.



Fig. 3.16, Ann Hamilton. *Side-by-Side*, 2018, installation view at Guimarães's SMS Gallery, Portugal, September 1—October 20, 2018. © Vasco Cielo.



Fig. 3.17, Unknown author. *Bom Pastor* (Good Shepherd), seventeenth century, Alberto Sampaio Museum, Portugal. Ivory, 18 x 6.4 cm. © Museu de Alberto Sampaio/Miguel Sousa, 2022.





Fig. 3.18, Detail. Ann Hamilton. *Side-by-Side*, 2018, installation view at Guimarães's SMS Gallery, Portugal, September 1—October 20, 2018. © Vasco Cielo.



Fig. 3.19, Honoré Daumier. *Crying child in an art gallery*, nineteenth century. Engraving. Photo © Ken Welsh. All rights reserved 2023 / Bridgeman Images.



Fig. 3.20, George Bernard O'Neill. *Public Opinion*, 1863, Leeds Museums and Galleries (Leeds Art Gallery), UK. Oil on canvas, 53.2 x 78.8 cm. © Leeds Museums and Galleries, UK / Bridgeman Images.





Fig. 3.21, Detail. Ann Hamilton. *Side-by-Side*, 2018, installation view at Guimarães's New Market, Portugal, 2018. © Thibault Jeansen.

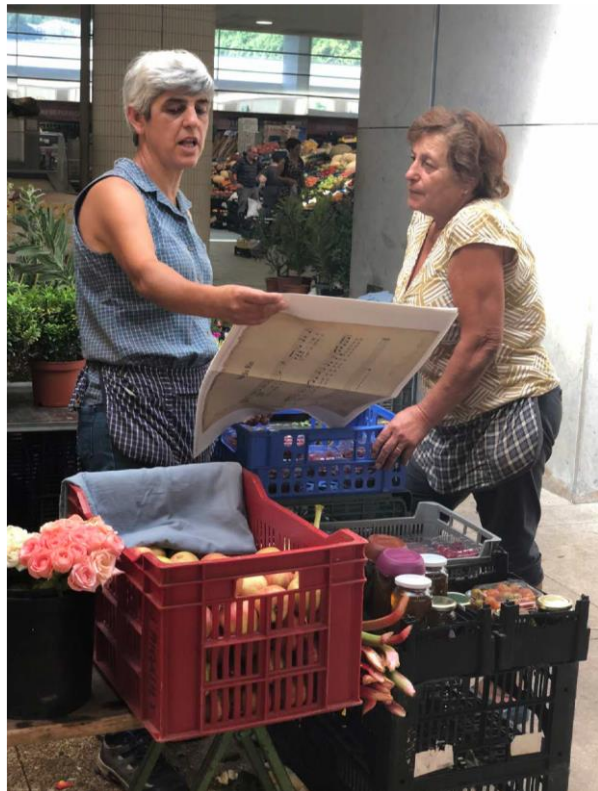


Fig. 3.22, Ann Hamilton. *Side-by-Side*, 2018, installation view at Guimarães's New Market, Portugal, 2018.



Fig. 3.23, Ann Hamilton. *Side-by-Side*, 2018, installation view at Guimarães's New Market, Portugal, 2018.





Fig. 3.24, Ann Hamilton (practitioner) and members of Outra Voz (attendants). *Side-by-Side*, 2018, performance at the SMS Library Archive, Portugal, September 1, 2018. The record player can be seen on the bottom right corner. © Thibault Jeanssen.



Fig. 3.25, Ann Hamilton. *Side-by-Side*, 2018, installation view at CIAJG, Portugal, September 1—October 20, 2018.



Fig. 3.26, Print of the musical score of 'Água do rio que lá vai' (Water running in the river), included in the *Side-by-Side* installation.





Fig. 3.27, The Mata Aho Collective practicing woven songs within Taloi Havini's *Reclamation*, 2020, Dhaka Art Summit, Bangladesh.





Fig. 3.28, Ann Hamilton. *Side-by-Side*, 2018, musical performance at Guimarães's New Market, Portugal, 2018.



Fig. 3.29, The New Market in Guimarães, 2023. © Inês Jorge, 2024.





Fig. 3.30, Ann Hamilton. *Side-by-Side*, 2018, installation view at Guimarães's Plaza, Portugal, September 1—October 20, 2018. © Thibault Jeanssen.



Fig. 3.31, The Zona de Couros (Leather District) in the historic centre of Guimarães. © Inês Jorge, 2024.



Fig. 3.32, The building of the former Fábrica de Curtumes da Ramada (Ramada Tanning Factory), which was founded in 1930 and operated until 2005. It currently houses the Instituto de Design de Guimarães or IDEGUI (Guimarães's Institute of Design). © Inês Jorge, 2024.





Fig. 3.33, Willem van II Haecht, *The Gallery of Cornelis van der Geest*, 1628, Rubenshuis, Antwerp. Oil on panel, 100 x 130 cm.



Fig. 3.34, Detail. Ann Hamilton. *Side-by-Side*, 2018, installation view at Guimarães's Plaza, Portugal, September 1—October 20, 2018.



Fig. 3.35, Detail. Ann Hamilton. *Side-by-Side*, 2018, installation view at the balcony of Guimarães's old market, Portugal, September 1—October 20, 2018. © Thibault Jeansen.



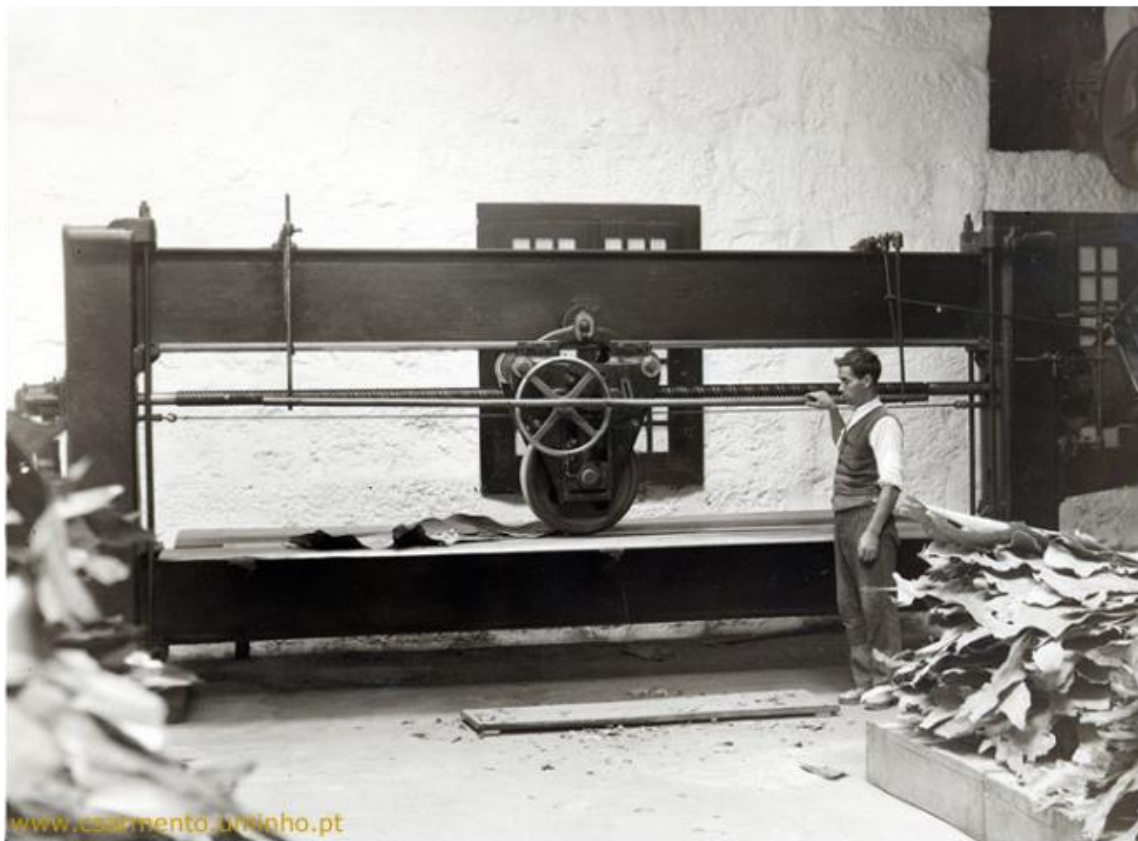


Fig. 3.36, *Indústria de Curtumes: Fábrica de Roldes* (Tanning Industry: Roldes Factory), 1942, Sociedade Martins Sarmento, Portugal. Photograph. Provenance: Belmiro P. Oliveira.



Fig. 3.37, Detail. Ann Hamilton. *Side-by-Side*, 2018, installation view at the balcony of Guimarães's old market, Portugal, September 1—October 20, 2018.





Fig. 3.38, Ann Hamilton. *Side-by-Side*, 2018, installation view at Guimarães's New Market, Portugal, 2018.



Fig. 3.39, Ann Hamilton. *Side-by-Side*, 2018, installation view at Guimarães's New Market, Portugal, 2018.



Fig. 3.40, Ann Hamilton. *Side-by-Side*, 2018, installation view at Guimarães's New Market, Portugal, 2018.



Fig. 3.41, Ann Hamilton. *Side-by-Side*, 2018, installation view at Guimarães's New Market, Portugal, 2018.





Fig. 3.42, *Touch Me: Design and Sensation, Installation Shot*. © Jenny Tillotson. This file is licensed under the [Creative Commons Attribution-NonCommercial-NoDerivatives 4.0 International](https://creativecommons.org/licenses/by-nc-nd/4.0/) license.



Fig. 3.43, Detail. Exhibition guide of the *Touch Me: Design and Sensation* exhibition at the V&A. © Inês Jorge, 2024.



Fig. 3.44, Ann Hamilton. *Side-by-Side*, 2018. Printed image of knitted jumper from a private collection.



Fig. 3.45, Ann Hamilton. *Side-by-Side*, 2018. Printed image of coat from the SMS collection.





Fig. 3.46, Ann Hamilton. *Side-by-Side*, 2018. Printed image of embroidered shirt from the SMS collection.



Fig. 3.47, Ann Hamilton. *Side-by-Side*, 2018, installation view at CIAJG, Portugal, September 1—October 20, 2018. © Vasco Cielo.



Fig. 3.48, Detail. Ann Hamilton. *Side-by-Side*, 2018, installation view at CIAJG, Portugal, September 1–October 20, 2018. © Vasco Cielo.



Fig. 3.49, Detail. Ann Hamilton. *Side-by-Side*, 2018, installation view at CIAJG, Portugal, September 1–October 20, 2018. © Vasco Cielo.



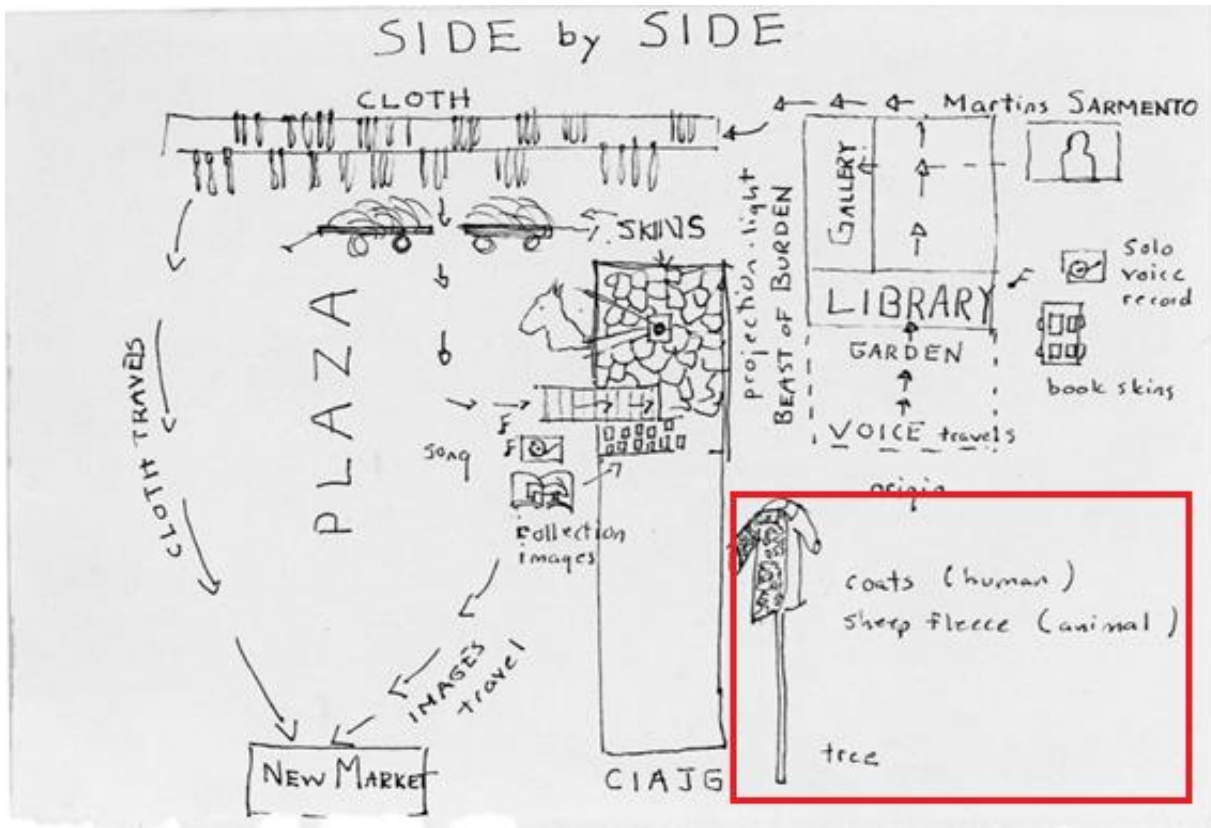


Fig. 3.50, Ann Hamilton. *Side-by-Side*, 2018. Exhibition design. The ‘trees’ displayed at CIAJG are highlighted in red.



Fig. 3.51, Anne Wilson, installation view at MCA Chicago, USA, July 8—October 1, 2000. Photo: James Isberner. © MCA Chicago.



Fig. 3.52, Detail. Ann Hamilton. *Side-by-Side*, 2018, installation view at the SMS Library Archive, Portugal, 2018. © Thibault Jeansen.



Fig. 3.53, Detail. Ann Hamilton. *Side-by-Side*, 2018, installation view at the SMS Library Archive, Portugal, 2018.





Fig. 3.54, Detail. Ann Hamilton. *Side-by-Side*, 2018, installation view at the SMS Gallery, Portugal, September 1—October 20, 2018.



Fig. 3.55, *The Museum of the London Missionary Society, on Bloomfield Street*, published in the *'Illustrated London News'*, 25th June 1859 (litho), 1859, private collection. Lithograph. Photo credit: Look and Learn / Peter Jackson / Bridgeman Images.



Fig. 3.56, Detail. Ann Hamilton (practitioner) and Outra Voz vocal group (attendants). *Side-by-Side*, 2018, performance at the SMS Library Archive, Portugal, September 1, 2018.



Fig. 3.57, Ann Hamilton (practitioner) and members of Outra Voz (attendants). *Side-by-Side*, 2018, performance at the SMS Cloister Garden, Portugal, September 1, 2018.





Fig. 3.58, Ann Hamilton (practitioner) and members of Outra Voz (attendants). *Side-by-Side*, 2018, performance at the balcony of Guimarães's old market, Portugal, September 1, 2018.



Fig. 3.59, Ann Hamilton (practitioner) and members of Outra Voz (attendants). *Side-by-Side*, 2018, performance at Guimarães's Plaza, Portugal, September 1, 2018.





Fig. 3.60, Detail. Ann Hamilton (practitioner) and members of Outra Voz (attendants). *Side-by-Side*, 2018, performance at Guimarães's Plaza, Portugal, September 1, 2018. © Inés Rodríguez/ Rir&Co.



Fig. 3.61, Detail. Ann Hamilton (practitioner) and members of Outra Voz (attendants). *Side-by-Side*, 2018, performance at Guimarães's Plaza, Portugal, September 1, 2018. © Inés Rodríguez/ Rir&Co.



Fig. 3.62, Detail. Ann Hamilton (practitioner) and members of Outra Voz (attendants). *Side-by-Side*, 2018, performance at Guimarães's Plaza, Portugal, September 1, 2018. © Inés Rodríguez/ Rir&Co.

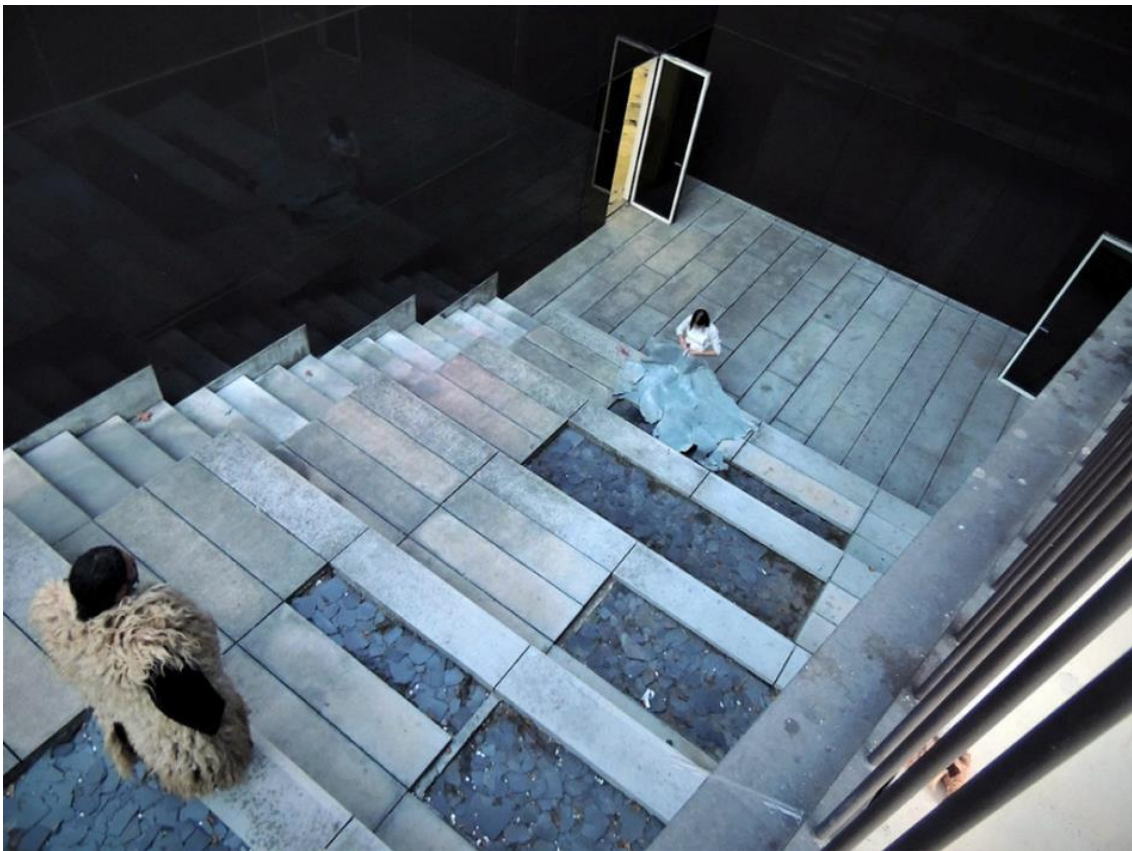


Fig.  
3.63,

Detail. Ann Hamilton (practitioner) and Outra Voz vocal group (attendants). *Side-by-Side*, 2018, performance in the access staircase to CIAJG, Portugal, September 1, 2018. © Inés Rodríguez/Rir&Co.





Fig. 3.64, *Rio de Couros*, 1980, Martins Sarmento Society. Photograph taken during the shootings of the *Rio de Couros* documentary. Provenance: J. Santos Simões.



Fig. 3.65, *Terreiro da igreja de S. Francisco, Alameda*. Em primeiro plano, *secagem dos couros* (Yard of the St Francis church, Alameda. In the foreground, drying of the hides), 1880. Photograph.



Fig. 3.66, *Man Pounding Animal Skin in Tanning Process*, 1909, National Anthropological Archives, Smithsonian Institution. Black and white gelatin glass negative photograph, 12.7 x 17.78 cm.





Fig. 3.67, Crafts Advisory Committee. View of the exhibition 'The Craftsman's Art' at the Victoria and Albert Museum, London in 1973, organised by the Crafts Advisory Committee, 1973. © The Design Council Slide Collection at Manchester Metropolitan University Special Collections Museum.



Fig. 3.68, Crafts Advisory Committee. View of the exhibition 'The Craftsman's Art' at the Victoria and Albert Museum, London in 1973, organised by the Crafts Advisory Committee, 1973. © The Design Council Slide Collection at Manchester Metropolitan University Special Collections Museum.



Fig. 3.69, Ann Hamilton (practitioner) and members of Outra Voz (attendants). *Lanterna Adiante* (Beacon Ahead), 2018, performance at CIAJG, Portugal, November 25, 2018. © Ivo Rainha.



Fig. 3.70, Ann Hamilton (practitioner) and members of Outra Voz (attendants). *Lanterna Adiante* (Beacon Ahead), 2018, performance at CIAJG, Portugal, November 25, 2018. © Ivo Rainha.





Fig. 3.71, Ann Hamilton (practitioner) and members of Outra Voz (attendants). *Lanterna Adiante* (Beacon Ahead), 2018, performance at CIAJG, Portugal, November 25, 2018.



Fig. 3.72, Ann Hamilton (practitioner) and members of Outra Voz (attendants). *Lanterna Adiante* (Beacon Ahead), 2018, performance at CIAJG, Portugal, November 25, 2018.



Fig. 3.73, Detail. Ann Hamilton (practitioner) and members of Outra Voz (attendants). *Lanterna Adiante* (Beacon Ahead), 2018, performance at CIAJG, Portugal, November 25, 2018.