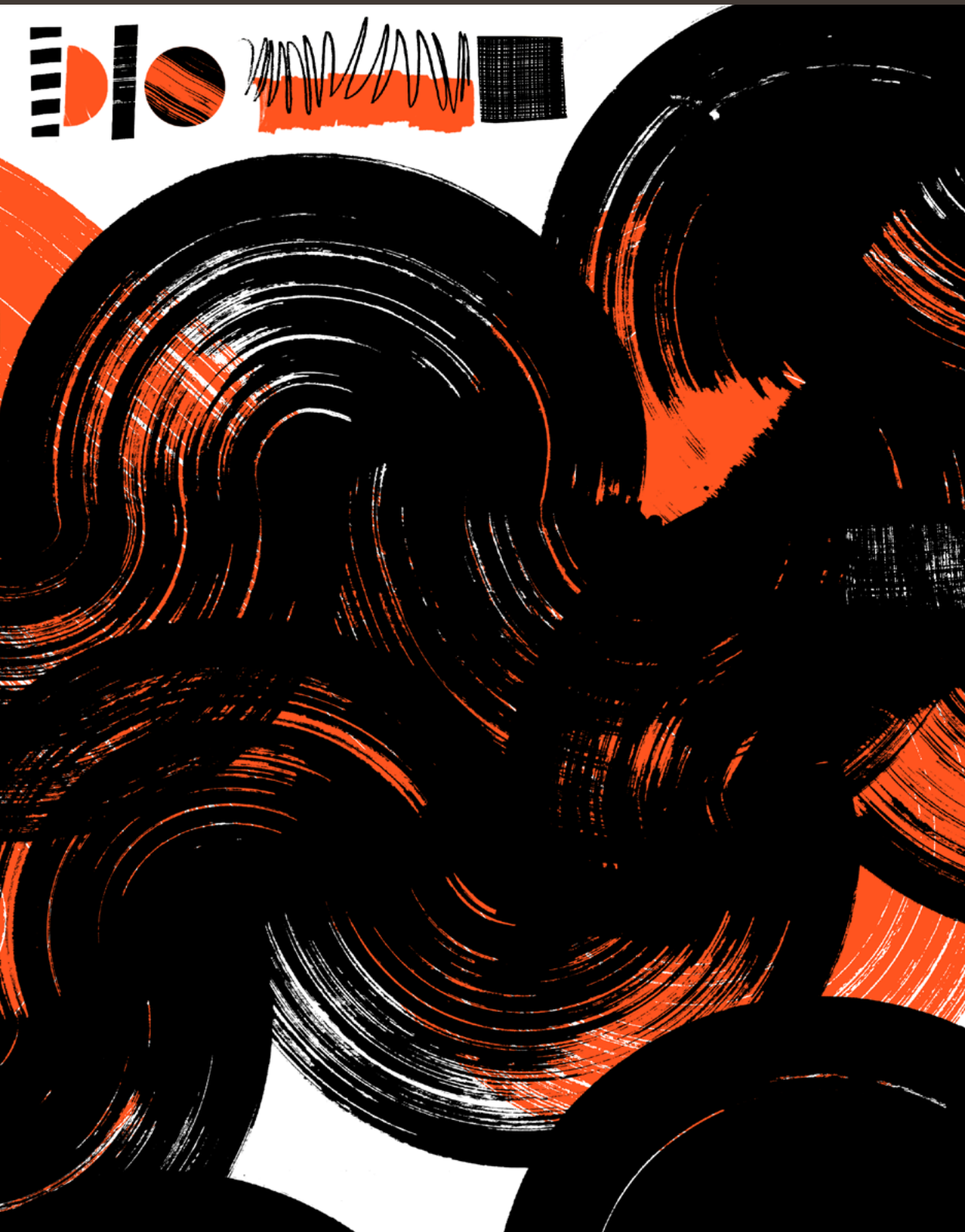
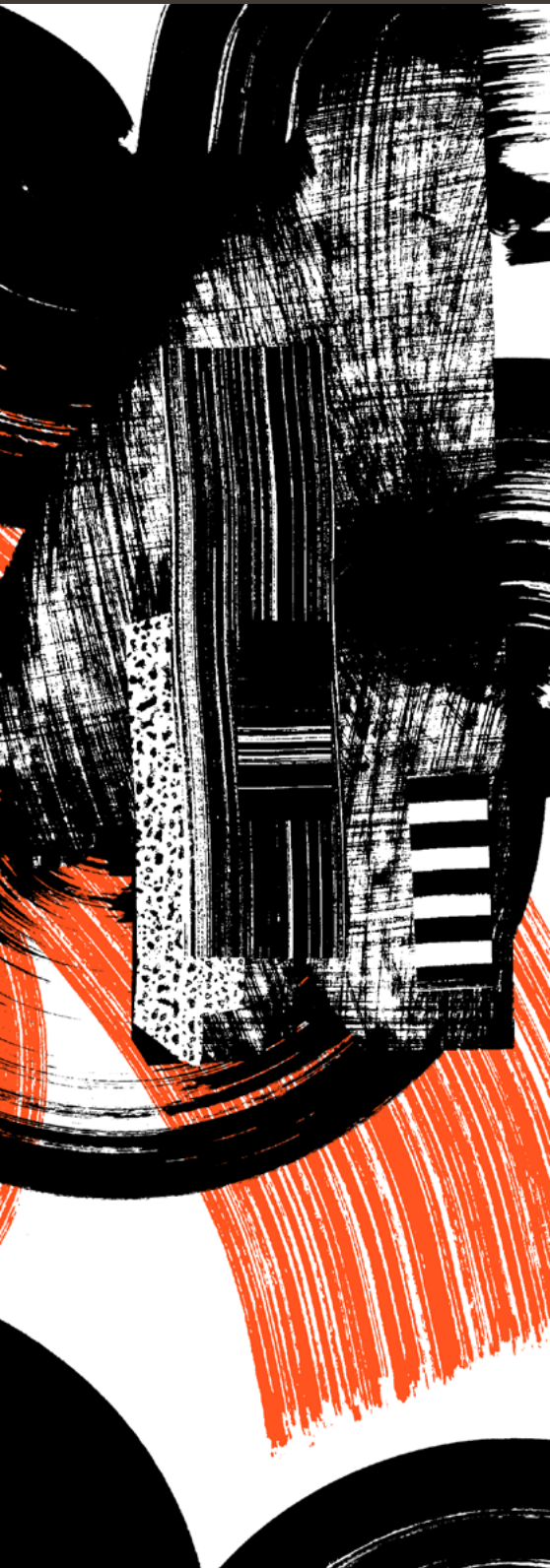


# J U M B I E S





J U M B I E S

ASHANTI HARRIS

ZEPHYR LIDDELL

PATRICIA PANTHER



JUMBIES is a collaborative 'group-show-as-performance' which weaves together the practices of visual artist Ashanti Harris, textile designer Zephyr Liddell and sound artist Patricia Panther. Taking its title from the jumbie – a Caribbean colloquial for ghost – a series of performances combine dance, sound and printed textiles to create a space of layered fictions, alternate realities, apparitions and re-presentations.

This publication is produced to accompany the JUMBIES performances at The Pyramid at Anderston as part of Glasgow International Festival of Visual Art, 2020/21. It brings together new writing and illustration by Harris, Liddell and Panther alongside commissioned texts by Raisa Kabir, Marie O'Connor and Ranjana Thapalyal, which further investigate and reveal the ideas and practices which configure JUMBIES.

Edited by Panel.

## A GHOST PERFORMANCE

**J**UMBIES was first conceptualised as a crafted exploration of Derrida's concept of hauntology (haunting and ontology), to be presented as a collaborative multi-artform performance. Using the symbolism of apparitions or ghosts, hauntology is a critical lens to consider the ways in which people, places and things are 'haunted' by histories and past events. Drawing from this concept, JUMBIES would be a live exploration of the visible and the invisible across intersecting artforms. Zephyr Liddell, Patricia Panther and myself, three artists with unique yet overlapping practices – textiles, sound and dance – would independently explore hauntology through our individual mediums.

My own art practice utilises dance and performance to activate historical research. Working with a desire to make invisible histories visible, my contributions to this project would draw from my research into the colonial relationship between the Caribbean and Scotland, exploring the ways in which both sites are 'haunted' by one another. Through the layering and combining of Caribbean and Scottish movement practices, with gestures taken from contemporary popular culture, I wanted to explore hauntology with my body. I would work with my kinaesthetic archive to create 'ghost dances' to break down and re-imagine the legacies of this 'invisible' history.

Zephyr Liddell's textile practice investigates the symbiotic relationship between screen-print and digital craft techniques, exploring interactions between materials, graphics, textiles and the body. In response to the framework of hauntology and the wider themes of JUMBIES, Zephyr was drawn to explore the ways in which textiles are used to both conceal and reveal, expanding on this concept by experimenting with the tension between the material qualities of textiles and the layering process of printmaking.

Patricia Panther uses sound as a form of storytelling. Through the syncretising of live voice, found sounds, stringed and acoustic instruments with techniques of digital manipulation, Patricia's sound works reverberate between embodiment and disembodiment. Thinking about the hauntological qualities of sound, Patricia wanted to experiment with memory and meaning, testing the resonance between narrative, textural sounds, silence, repetition and reverberation.

These works would then be brought together in a 'group-show-as-performance'. It was to be an experiment. We wanted to know what would happen when we layered one thing on top of another, on top of another. We wanted to understand how these forms might speak to each other, conceal

each other, haunt each other. However, since this first conception in 2019, the JUMBIES project has been in a continuous process of re-imagining and re-interpretation. In line with world events and a global pandemic, alongside individual circumstances, it has shapeshifted multiple times, taking on new and unexpected forms. First inhabiting the Ramshorn Kirk in Glasgow's Merchant City, it has travelled from place to place until finally reaching The Pyramid at Anderston, where it temporarily settled, simultaneously inhabiting a pyramid, a church and a basketball court, all in one community centre. It danced down the corridors, it wove itself into the walls, it echoed through the rooms and then... it vanished. Even a jumbie isn't safe from a pandemic.

A live, collaborative exploration of the visible and the invisible across intersecting artforms, became a socially distanced navigation of how, as artists, we can inhabit spaces and create 'live' experiences, without being physically present; and, how we can translate our practice into a digital medium to create a 'presence' as a performative event which can embody liveness.

At this time of writing, JUMBIES is still in a moment of process. Myself, Zephyr Liddell and Patricia Panther are currently in production mode in a pandemic, working away in our separate and socially-distanced spaces, on our individual contributions to what will be a multidisciplinary collaborative artwork. Lonely souls haunting the empty rooms that we cannot inhabit. Instead occupying another realm; a digital realm that is simultaneously in every space and no space at all. In many ways, the project has been true to its name and intention. JUMBIES has become a spectral trace; a ghost performance that never happened yet happens over and over again. Working with hand-printed fabrics, costume, dance and sound, JUMBIES is a layered fictional dimension, a ritual wearing of thresholds, a place of absence and continual transformation.

**ASHANTI HARRIS**

\* Jacques Derrida first used the French phrase 'hantologie' as a proposed alternative to ontology, the science of 'being' or presence, in the paper 'Spectres of Marx, the State of the Debt, the Work of Mourning and the New International' (1993). Reflecting on the opening lines of the Communist Manifesto, 'a spectre is haunting Europe – the spectre of communism,' Derrida argued that the momentous changes signified by the fall of the Berlin Wall did not necessarily mean the end of communism as a possibility. Receiving heavily mixed responses in political spheres, Derrida's text has had a far-reaching impact on literary and aesthetic theory. Key concepts connected to hauntology – ghosts that are neither dead nor alive, ideas that appear to wither but remain fertile as possibilities that may yet manifest in other forms, and a sense of time as fluid and non-linear – have energised many practices in film, visual art, performance, and music.



# T H E S H O E S

*Your feet ever walking, back back back, those feet will never fill the still shoes laid out by my door, HA!*

*I know you jumbie – but I'll never say. Your reality the one thing my forward-facing shoes will halt.*

*When you walked like me as your gaze took you, when you loved and angered and simmered in life, did you fear it was passing – that it would become the yesterday those jumbie tales were filled with? Did you know your coming future was already past, and mine knitted into its pretend stillness?*

*See there's the thing – said and I take it back – but it is so – I have already been you and you have been me, as surely as the river our times came out of flows, into the same ever-turning spheres.*

Commenting on Derrida's ideas on hauntology,\* Bernard Steigler has said, 'to be haunted by a ghost, is to have memory of something one has never known.'<sup>1</sup> And yet this past one has never known, is the very fabric of diasporic existence, and its exchanges with the present are its threads, interwoven with assertions of futures that could have been, and may still be. Through the centuries, these exchanges have borne new life, often the interstitial outcomes of keeping secret old worlds afloat in repressive new boundaries, hidden from view, spoken in unmediated tongues, and so denied erasure in the crude print of edited histories. In this performance three artists engage with pasts that, as Harris puts it, "will not go away," encapsulated by the Caribbean supernatural figure of the jumbie, and enacted through visual, aural and material evocations of meta experience.

Jumbies appear to be amalgamations of many traditions related to ghosts. Their shapes, forms and attributes a product of numerous diasporic tales of the supernatural; they echo in more ways than one however, the ghosts of homelands left forcibly behind by relocated peoples whose labour was the blood and the bones of the plantation system. Jumbies evoke fear and fascination, generate stories, and linger in the consciousness as ghosts and spirits do everywhere, particularly those that are considered malevolent. Caught in an inter-world existence, they are forever between, constantly trying to interact, or impact upon mortal lives. In this sense they also remind us of the West African understanding of concurrent cosmic worlds whose interaction must be mediated with judgement.

Wole Soyinka describes the Yoruba cosmos as comprised of three simultaneously active worlds each belonging to the ancestors and gods, the living, and the unborn. Between these three lies a fourth space, an

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'abys of transition.' Thus past, present and future are constant, glimpsed fleetingly through rituals of transitionary exchange. The fact that ritual and its creative tools are at the heart of this exchange between worlds implies that in Yoruba thought, human beings are in control of their spiritual and social well-being; they actively engage with natural and supernatural forces in order to make sense and bring order to their lives. There is an existential mutuality between mortal and spiritual worlds.

The understanding is therefore, that human control is only effective when kept within finely balanced natural and metaphysical cycles, mindful of their cause and effect relationships. Deities representing different aspects of natural order, with positive and negative attributes, are venerated in equal measure, lest imbalance lead to destruction; customs within festivals of deity worship are laced with reminders that civic rulers, the recipients of homage earned by association with spirit realms, owe allegiance also to the mortal societies they govern;<sup>2</sup> egunegun masquerades move through villages and public routes to the sound of veneration songs that employ linguistic and symbolic slippage to constantly assert an expectation of ethical conduct by the mortal carrier of ancestral or divine visitation;<sup>3</sup> and after ritual interaction, spirits and mortals are expected to return to their own spheres. The fourth space, one imagines, draws around itself its porous but potent veil.

In Yoruba thought, these potential interpellations between worlds serve also to remind us that critical judgment, ongoing learning, and a grasp of the social contract are part of the inherent duties of the individual. This concept is mapped onto the self, and the perceptual and interpretive functions of the mind.<sup>4</sup> Caribbean jumbies appear to transgress this order, but they can also be read in the context of Harris, Liddell and Panther's hauntological project in another way. The jumbies evoked here are the half-seen flickers of recognition that link widespread diasporic existence, no matter how ambivalently or enthusiastically they are met in our consciousness.

Many Caribbean diasporic spiritual and religious ideas can be traced directly to their West African origins. Others have mixed, transformed, been transformed by and syncretised with beliefs and languages of Europe, Africa, India, China, and indigenous Caribbean cultures. Out of the ugly ruptures and brutalities of plantation enslavement, indentured labour and centuries of racialised class systems, a seemingly impossible tree still grows. The intellectual and cultural traditions of the Caribbean islands, each with its particular hybridity of influences, inflections, specific histories,<sup>5</sup> testify to a truly humbling intimation of the potential strength of the human spirit. As Esiaba Irobi summarises, 'the significance and meanings of Africanisms were not sundered or severed (...) but were driven

underground in some parts (...) and in the Caribbean and South America, with its predominantly Catholic penchant for festivities and celebrations of saints, these Africanisms were deployed subversively.' This is where Irobi places Carnival and dance, as tools for 'rememorying', with the body as chief repository, archivist and communicator of knowledge. Embodied knowledge sustains the self where words, data, and language itself have been lost.<sup>6</sup> Seen in this way, the spectres of the past are not distant ghosts but beside us in an ever-moving continuum.

Harris, Liddell, and Panther draw from history local to Anderston, but touching many lands. They make use of contemporary technologies, surprising materialisms, movement and live voice to evoke spectres and awaken others. In doing so they remind us of the resilience of marginalised stories, and entangle incomplete unicultural narratives with more complex accounts of ancestry and what can be considered 'ours' and 'theirs'. This active re-stirring of realities resonates with Edouard Glissant's profound observation that 'Christopher Columbus leaves, but it is I who return.'<sup>7</sup>

And brings to mind Grace Nichols' verse,

*I have crossed an ocean  
I have lost my tongue  
from the root of the old one  
a new one has sprung<sup>8</sup>*

## RANJANA THAPALYAL

1 Ken McMullan (2006), Director, 'Bernard Stiegler on Jacques Derrida, Hauntology, and Ghost Dance'.

2 Wole Soyinka (1995) *Myth, Literature and the African World*. Cambridge University Press.

3 Moses Oke (2007) 'Precepts for Tenure Ethics in Yoruba Egungun (Masquerade) Proverbs', *Journal of Pan African Studies* 1(9).

4 Kole Abombole (2001) 'Spirituality and Applied Ethics: An African Perspective', *West African Review* 3(1).

5 Stuart Hall (2015) 'Créolité and the Process of Creolisation', *Creolising Europe- Legacies and Transformations*, EG Rodriguez and SA Tate, Liverpool University Press.

6 Esiaba Irobi (2007) 'What They Came With – Carnival and the Persistence of African Performance Aesthetics in the Diaspora', *Journal of Black Studies* 37 (6), p.912.

7 Manthia Diawara (2010), Director, 'Edouard Glissant: One World in Relation', K'a Yelema Productions.

8 Irobi (2007) p.904.

# REMEMORY AND THE

*I was talking about time. It's so hard for me to believe in it. Some things go. Pass on. Some things just stay. I used to think it was my rememory. You know. Some things you forget. Other things you never do. But it's not. Places, places are still there. If a house burns down, it's gone, but the place – the picture of it – stays, and not just in my rememory, but out there, in the world. What I remember is a picture floating around out there outside my head. I mean, even if I don't think it, even if I die, the picture of what I did, or knew, or saw is still out there. Right in the place where it happened.*

*"Can other people see it?" asked Denver*

*Oh yes. Oh yes, yes, yes. Someday you be walking down the road and you hear something or see something going on. So clear. And you think it's you thinking it up. A thought picture. But no. It's when you bump into a rememory that belongs to somebody else. Where I was before I came here, that place is real. It's never going away. Even if the whole farm – every tree and grass blade dies. The picture is still there and what's more, if you go there – you who never was there – if you go there and stand in the place where it was, it will happen again; it will be there for you, waiting for you. So Denver, you can't never go there. Never. Because even though it's all over – over and done with – it's going to always be there waiting for you. That's how come I had to get all my children out. No matter what.*

*Denver picked her fingernails. "If it's still there, waiting, that must mean that nothing ever dies."*

*Sethe looked right in Denver's face. "Nothing ever does," she said.*

– Toni Morrison, *Beloved*, 1987

# S P E C T R E S

A sonorous sound is deep and full of the ability to conjure something within us. Imposing in its nature, it cannot be unheard. It penetrates. Ringing and reverberating like a spectre haunting our echoic memory. Sonority as a sonic bang that resonates; bouncing, echoing, repeating and fleeting; summoning a response.

In her 1987 novel, *Beloved*, Toni Morrison uses the term 'rememory' to describe how passed events materialise within the present; 'pasts' which, like ghosts, 'appear' or take form, haunting those they confront. These rememories defy the separative (distancing) nature of time and point instead to the concept that time does not pass, it accumulates.

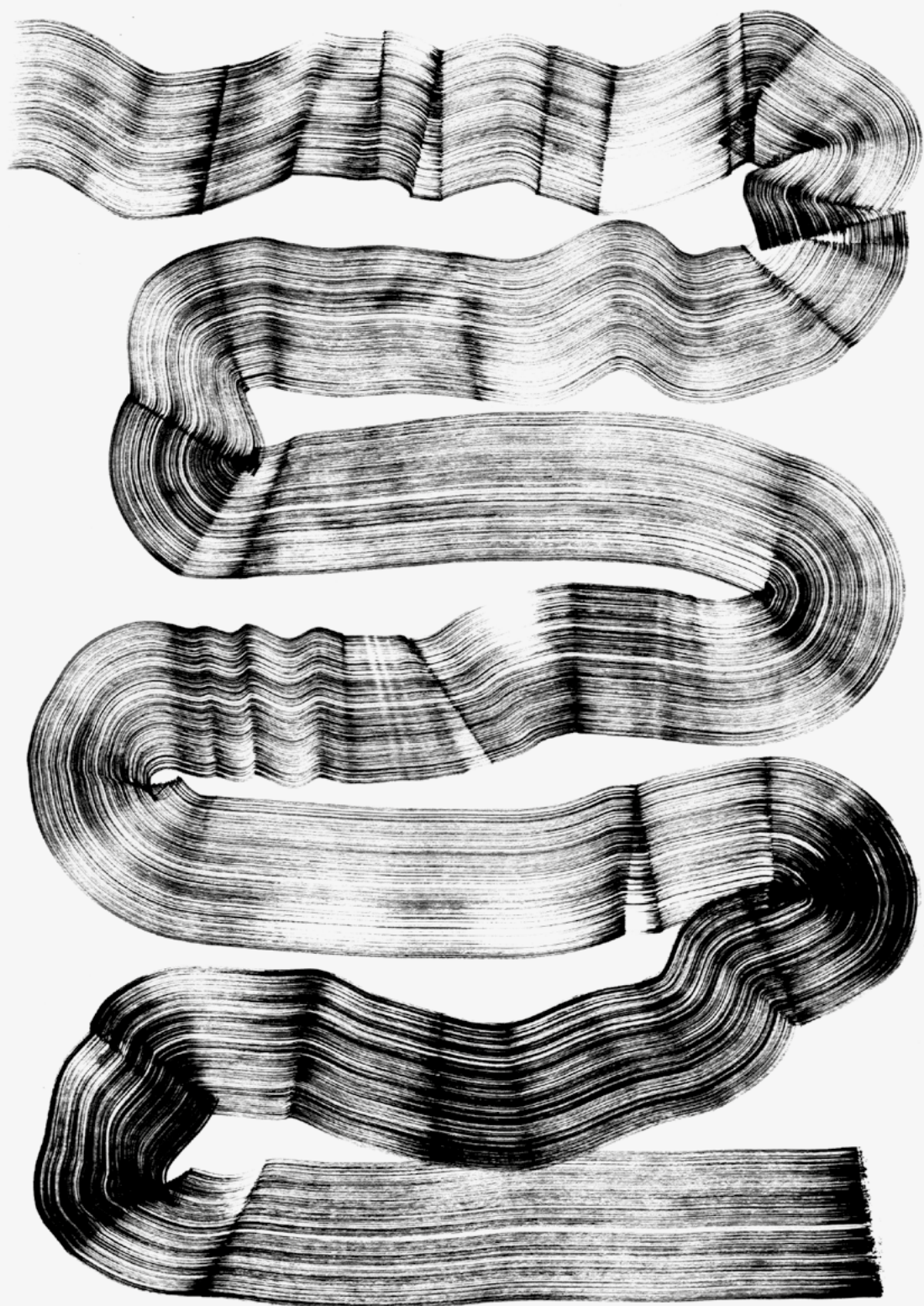
When Sethe confirms that nothing ever dies, she refers to the terrors of the past, which are still present/prevalent as malevolent entities that do harm. Yet, the concept of rememory could also be compared to occurrences such as collective remembrance or cultural memory; when a number of interrelated people such as a society or a cultural group 'remember' events of significance, which they have not themselves experienced but have an important connection to, i.e. to remember the birth of civilisation, the life of Martin Luther King, the Holocaust, The Great War, the abolition of slavery.

Structurally, these 'memories' are often triggered explicitly through visual forms such as monuments, places and objects, or gestural forms such as ceremonies and rituals. Yet, we also find collective memory embodied within people through sound. In the excerpt from *Beloved*, Sethe describes her own rememory as a picture floating around outside her head, but when referring to coming across some else's rememory, she first mentions it as something she hears. Sound, song, voice and music become a chorus of rememory taking form. Like Sethe's floating picture, sound materialises, floating in the air and confronting or assimilating with those who hear it. The direct sensorial effect of sound means that it is held in the body and repeated, projected, sung, spoken and heard. As a form of rememory, sounds of places, people, objects and histories, transmitted into our subconsciousness, re-appear in our bodies as sound. In this way, sound is a transitory event in time which also has the capacity to transcend time and place. Events in the form of beats, notes, harmonies, disharmonies, tempos, tones, vibrations, and melodies, travelling across worlds as people sing songs of their memories; songs from places left behind; lullabies of those no longer with us; music which embodies history. A live, transitory event which, tethered to the past, will continue to transform, reverberating into the future as spectres of sonority.

ASHANTI HARRIS

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## Boldly Reconfigure

Revolving through various scales of behaviour  
Pulling at ancient knots  
unraveling threads of strain unseen  
To reach anew.

Exploring scales of sounds, conversations, tones  
and intentions.

Playing through a plethora of scales and  
finding melodies anew.

These memories aren't hauntings

They are just memories.

Mere moments of recall

moments to chew-over and ponder.

They eventually dissipate and as they fade  
They boldly reconfigure themselves into  
stones and memories anew.

Forgotten but once revisited become

Temporary, permanent fixations

Repetitively Recycled.

Patricia Panther

They boldly reconfigure themselves into  
they eventually dissipate and as they fade  
moments to be-over and ponder.  
more moments of recall  
They are just moments.  
These moments aren't paintings  
finding pictures over.  
through a picture of scales and  
and intentions.  
Fishing scales of ponds, mountains, trees  
to reach over.  
threads of their  
woven into  
holding at ancient knots  
through various scales of behavior  
Bodily reconfigure

Patricia Parker





Robotically recalled  
emptiness, permanent fixation  
regretful but once revisited become  
stared and memories were.  
they boldly reconfigure themselves into  
they eventually dissipate and as they fade  
moments to be over and ponder.  
more moments of recall  
they are first memories.  
That moments and feelings  
fading, forgotten, were.  
though a fiction of tales and  
fiction, tales of worlds, understand, tales  
to reach, words.  
wondering, threads of their  
wonder, all without that  
Absence through various states of  
Bodily  
to configure

Patricia Parker



**C R A F T A S A**



# M A T E R I A L

# S T R A T E G Y

*...for performing politics and resistance – global textile narratives  
and embodied geographies of making*

Textiles perform culture, they evoke home and place. They act as a physical conduit for the emotional history of those who have had to leave, and are records of those we have left behind. Textiles, through their inherent portability, are the cultural archive of migrants, the carriers of a coded cultural language. There are human traces inscribed into cloth: corporeal ghosts, violent histories, and (im)material evidence. Textiles are impermanent, and if not preserved, they may only be remade through the archive of the body – textile knowledge held in the body.

Through the practices of European colonialism, transatlantic slavery, and building Empire; from the monopolising of cotton textiles, woven in India and Bangladesh by the Dutch and British East India Companies, to plantation cotton, picked by enslaved people in the American South to be spun and woven in Lancashire, England, the legacy of global textile production, and its subsequent industrialisation, is marred with the heavy weight of human cost. There are many more legacies attached to the global production and distribution of cotton, silk, linen, wool and jute that connect sites of trauma and displacement with racialised labour.

Cloth and textiles can be used to process bodily labour histories of the racialised and de-situated. Cloth becomes more than a tangible metaphor. Cloth is labour. Mona Hatoum's woven carpets and Risham Syed's cartographic quilts use textile materiality in this way to document mobilities of displacement and geographical (un)tethering. These types of textile works create post-colonial criticisms on the politics of gender, race and trans-national history, yet there is little attention paid to the intensive BODY WORK involved in the making of crafted items, let alone the racialised body performing craft work. There is no romantic idealised craft labourer, onto which we can attach nostalgia to the practice of making textiles or crafted objects in an imagined fixed past. We fetishise the labours of making, and then assign value dependent upon the locale and currency of that particular heritage.

*...weavers endure the pain of producing an object, but also learn to  
overcome the resistance of their own body and mind.<sup>1</sup>*

Craft is a performance. Making craft is the performing of repeated gestures, which re-inscribe structure through the act of repetition. Through repeating these structures, this 'performance' over time creates a craft-produced, material object. The performance of craft is the unequivocal presence of the body. Textiles are of the body. Textile historians, with collections housed in museum archives, are rarely able to credit the name

of the maker or artist. The racialised craft labour/er erased from the crafted object, erases the racialised body. In the same way, racialised industrial/craft labour is not part of our geographical imagining of textile work: embroidery, quilting, stitching, weaving etc. Craft geographies instead are often situated within the white feminist, Western art history framework (or the anthropology framework).

White feminist artists, such as Anne Wilson, *Wind Up: Walking the Warp Manchester* (2012), or Janine Antoni, *Slumber* (1994), both perform craft as gendered work in their performances. Antoni's durational weaving performance radically placed the labour of craft making and the gendered body within an art performance, weaving a blanket during the day to sleep under at night. Wilson's collective performances connected textile production from the US with Manchester/Lancashire in the UK, in order to document the post-war industrial decline in manufacturing. The work expanded our perception of textile making by performing a series of connected actions in creating a warp for woven cloth. These two works successfully publicly perform the hidden domestic and industrial labour processes associated with textile making. The performances harness the threads of community and textile history, but they do not include or explicitly reference the inherent labour of people of colour as part of these histories. The respective narratives of US and UK industrial textile manufacturing histories have become divorced from the ghosts of Black African American labour, as well as South Asian migration and the textile labour produced and procured together in Britain.

*...craft as a terrain for situated difference...<sup>2</sup>*

The craft performance of the racialised body implicates. It brings with it annotations of violence and subjugation. It imbues soft, innocuous materials with the brutal histories that many traded goods carry and occupy. There is a difference in the repetitive performing of craft and a craft performance that goes beyond merely replicating structures of woven cloth, or practicing craft in public as demonstration. Artist Indira Allegra inserts their own black queer body into the framework of weaving looms to embody the role of the warp (2018). Allegra becomes the tensions that hold the structures of America's wealth together – the labour and legacies of Black people in the US and the Caribbean.

TEXT\_ILE by artist Thulani Rachia uses performative textile (un)making to address the links between his native South Africa and the Netherlands. The durational piece unravels a long piece of Shwe Shwe cloth, thread by thread. Winding this unravelled thread across a room onto a large built spool, 'It is a deconstruction, a reconstruction, a questioning, a journey, a marking, a siting.'<sup>3</sup> Rachia deconstructs the cloth to understand

the cross-cultural hybridity of Shwe Shwe cloth as a product of settler colonialism; it's European provenance and later assimilation into South African cultural identity.<sup>4</sup>

The presence of the racialised body, performing with the apparatus of cloth-making technology, but not making cloth – rather, deconstructing cloth or embodying cloth itself, becoming the loom, a machine extending out of the body – exemplifies the traumas of forced labour or movement archived within the racialised body. It contextualises the history of making cloth, the materials and functions of craft labour, as something deeply connected to histories of race.

'In the fourth space, the memorised pattern has been tugged loose, the yarn or wool or radical fibres on the floor like water.

A kind of water.

...

The ghosts and monsters in our stories are seated\* at the bottom of the dank well, throats extended, mouths open ready to receive whatever's poured down there.

*\*Or so I imagine it.*<sup>5</sup>

**RAISA KABIR**

1 Myriem Naji (2016) 'Creativity and Tradition: Keeping Craft Alive Among Moroccan Carpet Weavers and French Organic Farmers', *Critical Craft: Technology, Globalization and Capitalism*, (Eds) Wilkinson-Weber, CM & Ory DeNicola, A, Bloomsbury, p.153-167.

2 Namita Gupta-Wiggers (2010) 'Craft Performs', *Hand+Made: The Performative Impulse in Art and Craft*, Contemporary Arts Museum Houston, p.29.

3 Thulani Rachia in interview, 2018, <https://www.artsadmin.co.uk/events/4144> [accessed April 2020]

4 Mona Craven (2019) 'Reflecting a Diaspora: In-between Whitework and Indigo', *TEXTILE*, 17:4, p.397-398.

5 Sandeep Parmar & Bhanu Khapil (2017) 'Lyric Violence, The Nomadic Subject and the Fourth Space', *Poetry London Autumn 2017*: Issue 88, p.29 – 32.

**P A T T E R N S      O F**

# B E H A V I O U R

*"Make a new landscape in cloth. Wear it."*

The work of Ashanti Harris, Patricia Panther and Zephyr Liddell in JUMBIES sets up a dialogue between histories and sites; of cloth, body and place. This takes shape in how textiles are produced and where they are presented. Creating intersections between landscapes-buildings-rooms-spaces, and bodies-limbs-clothing-fabric, relationships are broken down and built back up in a succession of layers, movements and moments.

*• to build • to demolish • to erase • to fragment • to make sense  
• to compose • to connect • to build •*

We can trace one past history in connecting space and clothing in European modernist Gottfried Semper, who employed the interconnected logics of both architecture and dress, referring to the German words wand (wall) and gewand (garment).<sup>2</sup> The wall in this example is one of fiber rather than brick, in the vein of a screen, that has a history itself in the global textile practices of plaiting, knotting and weaving. But of course there are other histories and cultural practices where cloth and the built environment have symbiotic or fluctuating relationships, where textiles exist in the function of a moment, which can move them from floor, to table, to shoulder. For JUMBIES, textile designer Liddell explores kinetic and static states of the form and visual language of printed textiles, in an installation that offers multi-directional conversations between textile hangings, clothed bodies and the very site in which the performance takes place.

*• to cover • to uncover • to reveal • to collapse • to solidify  
• to see through • to take apart • to take part •*

...

*We have to know the instant we see and touch a fabric what it will look like on the stage both in movement and in repose. We have to develop the brains that are in our fingers.<sup>3</sup>*

Traditionally, theatrical costume for the stage was designed to be viewed by an audience from a distance. What happens up close, in the hands of the maker or wearer? When working with various textile techniques, there is a haptic knowledge that is formed from the experience of making and handling, extending from touch to perception. To have an understanding of the body in relation to scale, orientation and placement of print and pattern on a length of fabric or digital screen, is to be corporeally engaged in the making. There is a performativity of process in the transfer of mark-making, imagery, and construction and an awareness of one's own body and movement in that transfer. Concerns of fabric structure, weight, edges,

how a material might 'behave' are exercises in the physical and spatial economy of cloth, assembling the costume in a negotiation between its textile qualities, the body and gravity.

*squiggle · distort · kink · interrupt · flow · twist · wobble  
· shift · pattern · repeat ·*

Developing ideas once the costume is on the body is a move towards movement, the body becomes a site of animation and interpretation. Liberated from decorative, illustrative and symbolic forms of characterisation, the costumed body has the ability to build narratives in response to a material experience through the physical act of wearing. Costume has agency and in turn can inform movement, design gesture and build character. This may be one way that textiles can speak, from a visual and tactile 'script', towards alternate states of being.

...

*The poetics of cloth are composed of folds, fragments and surfaces of infinite complexity. The fragment bears witness to a broken whole; yet it is also a site of uncertainty from which to start over; it is where the mind extends beyond fragile boundaries, beyond frayed and indeterminate edges, expanding the fluidity of the smooth. The surface is a liminal space, both inside and out, a space of encounter.<sup>4</sup>*

Costumes, once crafted on the atelier table or mannequin, and fitted accordingly, live a temporal existence when performed. By its very nature there is always the element of ephemerality to the work of performance, and costumes themselves literally wear away, the visible traces of friction and points of contact evident in holes and sags. However costumes for repeat performance or those that find their way into the archive are objects that have multiple, transient lives. They have been danced and sweated in, been adjusted and mended, travelled to other locations and been received by different audiences.

*moved in · taken in · let out · hung up · broken down  
· emptied out · laid flat · live on ·*

If stored in archives or museum collections, costumes will be hidden, or displayed in exhibitions possibly emptied of a body, or at least on a form which has few animation abilities. In these resting states, we can use costume to inhabit and travel through emotional and sensory landscapes; imagining how these garments were built, how their surface might feel from the inside and outside, how they might function on a body and enable or restrict that body to respond in particular ways. Costume can

be seen as a constant storyteller, of its own and others' experiences, real or imagined. It is itself a fragment of something bigger, and in spite of its own fragility, a potential permanent trace of a moment in time.

...

## MARIE O'CONNOR

1 Zephyr Liddell, in conversation, March 2020.

2 Sven-Olov Wallenstein, translated by Rune Engebretsen (2018) 'Tarde, Simmel, and the Logic of Fashion', *Fashion & Modernism*, p.19.

3 Robert Edmond Jones (1941) *The Dramatic Imagination*, p.26.

4 Pennina Barnett (1999) 'Folds, fragments, surfaces: towards a poetics of cloth', *Angel Row Gallery, Textures of Memory: the poetics of cloth*, p.32.

## *JUMBIES*

**ASHANTI HARRIS** is a multi-disciplinary visual artist and researcher working with dance, performance and sculpture. With a focus on recontextualising historical narratives, Ashanti's work dissects epistemologies of mobilities – the movement of people, ideas and things and the wider social implications of these movements. As part of her creative practice, she is co-director for Project X – a creative education programme, platforming dance and performance from the African and Caribbean diaspora; and works collaboratively as part of the collective Glasgow Open Dance School (G.O.D.S) – facilitating experimental movement workshops and research groups.

**ZEPHYR LIDDELL'S** design practice spans printed textiles, costume and live events. An avid collaborator, Zephyr often works with performance artists and directors, crafting garments and immersive environments. Her work involves finding innovative ways to dress and fabricate with materials, making space for movement, using a material-led design practice. Through photographic research, unique drawing processes and collage, Zephyr's textile pieces investigate a symbiotic relationship between screen print and digital craft techniques, exploring interactions between materials, graphics, textiles and the body.

**PATRICIA PANTHER** is a composer, singer / songwriter and actress based in Glasgow. Using a combination of found sounds, electronic and acoustic instruments Patricia creates a fusion of varying music styles, for live performance and theatre sound design. Musical credits include composition and sound design for *Fibres* (Stellar Quines and Citizens Theatre), *Glasgow Girls* (National Theatre of Scotland and Raw Material), *The Last Queen of Scotland* (Dundee Rep, Stellar Quines and National Theatre of Scotland) and *Rites* (Contact Theatre and National Theatre of Scotland).



*With contributions from*

**RAISA KABIR** is an artist and weaver who utilises woven text/textile, sound, video and performance to address cultural anxieties surrounding nationhood, textile identities and the cultivation of borders. Her (un) weaving performances comment on histories of trans-national power, global production and geographies of labour. She has exhibited work at The Whitworth, The Tetley, Raven Row, Textile Arts Center NYC, and the Center for Craft Creativity and Design US.

Primarily craft-based in approach, **MARIE O'CONNOR** uses an array of found materials, collage and textile techniques alongside digital and animation processes to create surprising interplays between the body and clothing, image and object, and scale and distance. Her work is deeply rooted in research and current projects explore the relationship between cloth and clothing; in historical and contemporary attitudes, behaviours and models of production.

Education is both an influence and extension of her practice, having been a visiting tutor at various colleges in the UK for the last 20 years, and facilitating workshops for major institutions such as The Victoria & Albert Museum and The Serpentine Gallery, London. Since moving to Sweden in 2010 she has been Senior Lecturer in Fashion Textiles and Fashion Illustration at Beckmans College of Design and most recently a tutor on the MA Craft programme at Konstfack University College of Arts, Crafts and Design, Stockholm.

**RANJANA THAPALYAL** is an artist and academic based Glasgow, Scotland. Her practice includes painting, ceramics, writing and mixed media. She is the author of *Education as Mutual Translation – A Yoruba and Vedantic Interface for Pedagogy in the Creative Arts* (Brill, 2018). Previous publications include feminist readings of ancient Indian aesthetic theory, critical perspectives on ancient traditions, and reflections on contemporary art.

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Panel is a curatorial practice led by Catriona Duffy and Lucy McEachan. Based in Glasgow, Panel celebrates design in relation to particular histories, archives and collections through exhibitions, events and cultural projects. Panel's programme engages designers and public audiences and also makes connections with practitioners and institutions whose work extends into visual arts, craft and other cultural contexts and frameworks.

[www.wearepanel.co.uk](http://www.wearepanel.co.uk)

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