

## *Evolution Revolution: The Arts and Crafts in Contemporary Fashion and Textiles*

February 22, 2008-June 15, 2008

*Evolution/Revolution* brings together the textile work of designers from the U.S., Britain, Europe, South and Central America, and Japan, and draws philosophical parallels between these contemporary artists and those of the Arts and Crafts Movement of 19th-century Britain. The exhibition is organized around the themes of Storytelling, Experimentation and Materials, Collaboration, and Art and Life — key ideas that spring from the Arts and Crafts spirit.

One of the most widely influential art and design movements of the 19th and 20th centuries, the Arts and Crafts Movement was an aesthetic and political response to a world stripped of meaning by the Industrial Revolution. It sought to right this wrong by championing beauty and truth in everyday objects, and in the process profoundly changed architecture and the decorative arts. Members of the movement were especially appalled by the inhumane work conditions created by the factory system. By celebrating the honesty and authenticity of hand work and the traditional arts, they sought to reconnect the makers and users of objects through a more holistic approach to work itself.

The movement offered a model for reform: work would be more meaningful if factories did not dominate production, and life would be better if cheap machine-made goods were replaced by objects that were carefully designed and crafted. The movement abhorred badly designed goods but did not necessarily reject technology out of hand. Rather, it sought to use it in ways that facilitated, rather than fragmented, the process of making.

Arts and Crafts philosophy has continued to influence new generations, as we see in the work of the contemporary artists and designers of *Evolution/Revolution*. Like their predecessors, these new designers grapple with mass production and consumerism. Using state-of-the-art technology as well as traditional methods, they are redefining what “handmade” means. By developing humane and ingenious solutions to contemporary problems such as sustainability and cultural preservation, they, like the Arts and Crafts artists of the 19th century, are the creators of a new tradition.

### CHECKLIST OF THE EXHIBITION

Morris & Co., English, 1875 - 1940  
William Morris, British, 1834-1896  
*Borage* (furnishing textile), 1883  
Cotton; plain weave, indigo-discharged, block-printed  
Gift of Mrs. Gustav Radeke 15.079

*Borage* is the only example of indigo discharge by William Morris in the collection of The RISD Museum. This type of printing was possibly the most time-consuming of all the print processes practiced at Morris's printworks, Merton Abbey. Morris worked with natural plant dyes instead of more readily available synthetic dyes. He tirelessly sought a reliable blue dye, which he finally realized in indigo.



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Historically, indigo has been the most sought-after source for blue. A vat dye and a permanent color, it requires no mordant to fix the color to the cloth. An important color for Morris, blue symbolized happiness in his poems and novels and was also the color of his work shirts.

Morris & Co., English, 1875 - 1940  
William Morris, British, 1834-1896  
*Honeysuckle (furnishing textile)*, 1876  
Cotton; plain weave, block-printed  
Gift of Mrs. Robert Fairbank and Mrs. Donald Crafts 1988.096.5

Charles Darwin's writings on evolution and the growth of plants affected more than just the scientific community: they had a powerful impact on design and the analysis of pattern. Integral to theories of design reform was the belief that artists must be schooled in all living forms and that nature is the ultimate designer. William Morris was one of many artists whose work was influenced by their knowledge of evolutionary theory and organic vitality, or dynamism.

*Honeysuckle* observes a strict symmetry based on a central vertical axis, reminiscent of early loom-derived patterns from the 15th century and later, but also illustrates Morris's conviction that good design depicts perpetual motion, unlike the static and rigid massproduced patterns typical of the time.



William Morris, British, 1834-1896  
*Lodden (furnishing textile)*, 1884  
Cotton; plain weave, block printed  
Gift of Mrs. Robert Fairbank and Mrs. Donald Crafts 1988.096.6

In the 1870s, Morris studied and practiced the art of illuminated manuscript painting. His painted books illustrate a free-flowing and technically complex aesthetic. He desperately sought to render movement and successfully convey dynamic flow in his illuminated work, skills that translated seamlessly to the art of textile design. His reputation as a person who loved historicism and looked longingly to the Medieval and Renaissance periods is greatly exaggerated. Instead, his research into ancient crafts was done to salvage traditional techniques he feared would be lost in the wake of the Industrial Revolution.



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Morris & Co., English, 1875 - 1940  
William Morris, British, 1834-1896  
*Larkspur (furnishing textile)*, 1875  
Cotton; plain weave, block printed  
Edgar J. Lownes Fund 1996.74

Arts and Crafts leader William Morris was one of many English architects, botanists, and fine artists who worked in the applied arts of textile design and manufacture in the mid-19th century. He excelled at rendering botanical subjects with a vigor and passion equal to his talent for creating repeated pattern. Design is only one of his lasting legacies; with Thomas Wardle of Leek, he spent years researching ancient dye and print manuals and experimenting with plant dyes. Morris would have likely used the roots of a walnut tree and husks of the nut for the brown dye used in this piece.



Liz Collins, American, b. 1968, (RISD BFA 1991; MFA 1999; RISD Faculty 2003-present)  
*Samurai Coat*, fall 2001  
Cowhide, angora, cashmere and merino wool; machine knit  
Gift of the Artist 2006.108.2

Knitting technology serves Liz Collins's work in myriad ways, including the creation of her signature "knit-grafted" garments, made from integrated layers of diverse materials. The hand-guided knitting machine Collins uses grafts leather to the wool as the fabric is created. As in Cat Chow's Red Zipper Dress, the form of the fabric is realized in relation to the shape of the human body.

A believer in the unifying power of craft, Collins champions knitting as an intergenerational communal activity. Her contributions to her field were recognized in 2006 by the new national award given by United States Artists, who named her their first Target Fellow in Crafts and Traditional Arts.



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Claudy Jongstra, Dutch, born 1963  
*Apparel Felt*, 2001  
Hand-felted wool and silk chiffon  
Edgar J. Lownes Fund 2007.1.1

Claudy Jongstra keeps flocks of Gotland Pels and Drenthe Heath sheep at her property in Spannum, in the north of the Netherlands. This statement about her commitment to preserving heirloom breeds carries the additional benefit of providing her with fine-quality fleece. A passionate animal activist, Jongstra associates the quality of her wool with the high level of care that her flocks receive. Her work highlights the inherent beauty of the materials with which she works, affording a reverence to the shorn locks of wool that often hang from the surface of her felt "pelts." Jongstra now works only with vegetable dyes, much in the tradition of William Morris.



Claudy Jongstra, Dutch, born 1963  
*Shawl Panel*, ca. 2000  
Wool, silk chiffon; hand-felted, to be cut for shawl  
Gift of the artist 2007.1.2

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Molo Design Ltd., Canadian  
Todd MacAllen, Canadian, b. 1966  
Stephanie Forsythe, Canadian, b. 1970  
*Soft Wall*, "Soft" collection, 2007  
Tyvek, industrial wool felt  
Edgar J. Lownes Fund 2007.108

Stephanie Forsythe and Todd MacAllen have practiced architecture in Vancouver, British Columbia, since 1996. Prefabrication features prominently in many of their projects, and in 2003 they developed Molo Design as a place for researching materials and exploring ways of making space. The freestanding room partition and backdrop Soft Wall is one result. Focusing on economy, flexibility, and reusability in

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the atmosphere of a true cooperative, Molo enlists all its employees to take part in the assembly of its products, from stitching to packaging. As artists, they have found that “designing what a machine can make has brought them closer than ever to the process of fusing creative thought and making.”

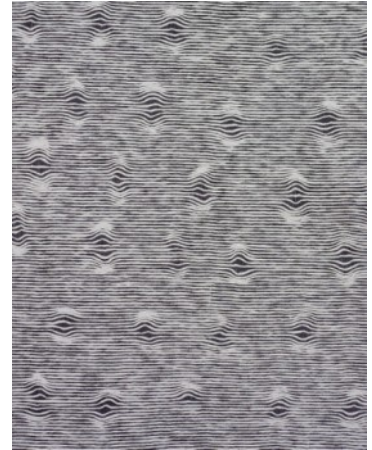
Sophie Roet, English

*Paper Textile*, 2004

Paper, polyester, steel, polyamide monofilament; plain weave

Gift of Sophie Roet 2007.122.3

Sophie Roet began freelancing in Paris in 1991 for Studio Edelkoort, meta-designer Li Edelkoort’s design think tank. Throughout the 1990s Roet’s repertoire flourished as she worked with the trend-forecasting service and publisher Trend Union, developing textiles for fashion designers John Galliano, Alexander McQueen, Gianni Versace, Georgina von Etzdorf, and Eskander. Known for fusing high and low technologies, she has become a sought-after designer herself. *Paper Textile*, from a private commission for a French chateau, uses rapierloom technology. After the fabric was woven, it was hand worked by Brigid Bailey, Roet’s student, to open areas of the wefts, creating a sheer, almost lace-like effect.



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Joan Morris, American, b. 1954  
Michèle Ratté, American, b. 1956  
*Animation 4, Animation Series, 2007*  
Silk gauze, 23-karat gold; shaped-resist, hand-screen printed  
Mary B. Jackson Fund 2007.82

Alchemists in their own right, Morris and Ratté have long experimented with the application of precious metals to fabric through the techniques of resist dyeing and screen-printing. Morris and Ratté's *Animation* series is the pinnacle of nearly nine years of collaboration in printing high-karat gold onto fabric, creating a result that is pliable, washable, and permanent. Their passion recalls that of William Morris, who a century earlier labored to perfect his natural plant dye recipes for textile printing.



Maude Benson, American, b. 1965  
Andrea Zittel, American, b. 1965  
*Smock #0097, Smockship collection, 2007*  
Cotton; plain weave, screenprinted, appliqued, machine sewn  
Georgianna Sayles Aldrich Fund 2008.10.1



# RISD MUSEUM

Andrea Zittel, American, b. 1965  
*A-Z Smock Shop*, 2007  
Gouache on paper  
Paula and Leonard Granoff Fund 2008.10.2

Zittel formed A–Z Smockshop in the summer of 2006 as part of her ongoing Concepts for Living project. Smockshop was and is an effort inclusive of multiple makers, devised to investigate the relationships between function, fashion, design, life, commerce, and art. Using a basic pattern that Zittel provides, men and women sew smocks that they personalize with any materials they find suitable. In addition to the conceptual weight of the project, it is also intended to be a source of income for struggling artists in the Los Angeles area. Each smock is sold with the suggestion that the buyer wear the smock every day for the entire season. Smockshop becomes a performance perpetuated by each participating smocker.

The smock itself holds special significance as a work garment. It was adopted by followers of William Morris as the uniform of social protest and a symbol of the simple life.

Eley Kishimoto, British, 1992-  
Wakako Kishimoto, Japanese, b. 1965  
Mark Eley, Welsh, b. 1968  
*Flash (blouse)*, Spring/Summer 2001  
Cotton; plain weave, hand-printed  
Anonymous gift in memory of Violet M. Gagner 2008.12.1

This Eley Kishimoto pattern, Flash, has been screen printed onto clothing such as this blouse and translated into wallcoverings and laminated furniture. When introduced together, a wild optical effect occurs, creating a modern interpretation of gesamtkunstwerk, a tradition born out of the Arts and Crafts movement which integrates architecture with the work of artists and artisans.

Mark Eley and Wakako Kishimoto have been named the new designers of the French ready-to-wear label Cacharel; their first collection debuts in Fall/Winter 2008/09.

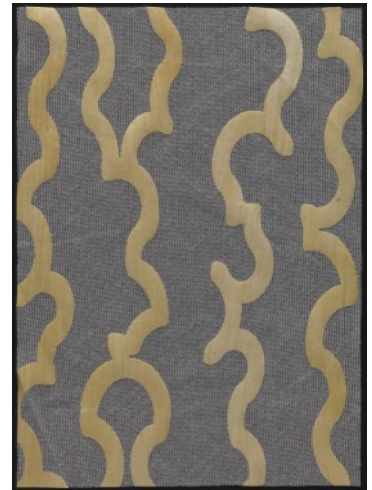


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Eley Kishimoto, British, 1992-  
Wakako Kishimoto, Japanese, b. 1965  
Mark Eley, Welsh, b. 1968  
*Boots*, ca. 2000  
Leather, cotton, rubber; hand-printed  
Anonymous gift in memory of Violet M. Gagner 2008.12.2

Widely revered for their bold print work, the design duo Eley Kishimoto has been on the forefront of the hands-on design movement for more than a decade. Since forming their partnership in 1992, they have worked in both apparel and interiors, designing and producing wallpaper, furniture, and fashions. Their production studio in Brixton, South London, is the primary hand-printing center for students and designers. In their use of hand printing and in the collective nature of their workshop, Eley Kishimoto evokes the spirit of William Morris.

Eugène van Veldhoven, Dutch, b. 1964  
*Serpentine Lace*, 2008  
Cotton; hand painted with metallic pigments, screenprinted, laser cut  
Helen M. Danforth Acquisition Fund 2008.25.1





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Eugène van Veldhoven, Dutch, b. 1964

*Cotton Rain*, 2008

Cotton; hand painted with metallic pigments, screenprinted, laser cut

Helen M. Danforth Acquisition Fund 2008.25.2



English

*Jumps*, late 1600s-early 1700s

Linen, silk; plain weave, embroidered

Gift of Nelson A., Laurence S., and David Rockefeller, from the estate of their aunt, Lucy Truman Aldrich 56.078

This garment from The RISD Museum's collection was once owned by the Royal School of Needlework and was likely used as an example for embroidery instruction. Jumps, a casual women's garment, were frequently embroidered, and this illustrates fine needlework in the Indian style.



Popular in the 17th and 18th centuries, jumps were worn at home as a comfortable alternative to stays. Stays (later known as corsets) were laced bodices made rigid with whalebone to give the body proper upright comportment. For upper-class women—and those who aspired to be—stays were considered de rigueur for public appearances.

Morris & Co., English, 1875 - 1940

May Morris, British, 1862-1938

Dame Alice Mary Godman, English, d. 1944

*Cushion cover*, ca. 1890

Linen plain weave with silk embroidery

Farago Art Fund 85.200

Needlework was to the 19th century what knitting has become in the do-it-yourself craft movement of today. In the mid 1800s, embroidery was reassessed by the design reformers as an important applied art,



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and many needlework schools were established, sometimes with the help of William Morris.

Morris & Co. produced and sold needle-worked objects as well as embroidery kits complete with patterns and silk floss threads, making it even easier for the amateur to do-it-herself at home. Vast numbers of Morris-style embroideries were made to decorate the home and church. This is a typical example from that era.

Eugène van Veldhoven, Dutch, b. 1964  
*"Finishes" for View: Textile View Magazine (textile swatch), 1995*  
Gift of Eugène van Veldhoven 2008.15.1

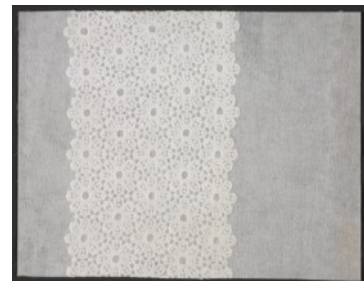
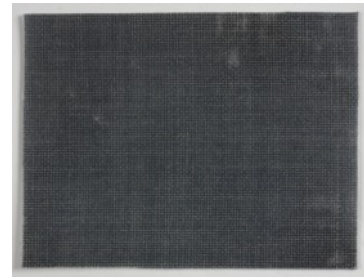
Eugène van Veldhoven has explored new textile surface treatments for more than a decade. One developing trend which dates from the 1990s merges high technology with "low" technology, or hand techniques. Van Veldhoven's forecasts from this period illustrate the many directions the industry has followed since the computer "revolution" made inroads into the education and manufacturing segments of the textile establishment.

These swatches were developed as trend forecasts for the publication *View: Textile View Magazine*. Serving as inspiration and indicators of change for the textile and fashion industries, van Veldhoven's collections looked to issues of weather and climate change as well as corporate branding and individual identity, always with a bit of humor and irony.

Eugène van Veldhoven, Dutch, b. 1964  
*Severe Frost with a Good Chance of Snow, 1995*  
Two layers of cream non-woven (filter cloth, artists term)  
spunbonded fabric [white, cream]  
Gift of Eugène van Veldhoven 2008.15.1.1

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*"Finishes" for View: Textile View Magazine (textile swatch), "Finishes" for View: Textile View Magazine (textile swatch), 1995*  
Plain woven ground cloth with a metallic transfer print; textile appears to have been pleated before printing  
Gift of Eugène van Veldhoven 2008.15.1.12



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Eugène van Veldhoven, Dutch, b. 1964  
*"Finishes" for View: Textile View Magazine (textile swatch), "Finishes" for View: Textile View Magazine (textile swatch), 1995*  
ground cloth with a metallic transfer print; textured affect created by broken printing of the textile allowing some silver ground cloth to show through; second layer of printing on top  
Gift of Eugène van Veldhoven 2008.15.1.13



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Eugène van Veldhoven, Dutch, b. 1964  
"Finishes" for *View: Textile View Magazine* (textile swatch), "Finishes" for *View: Textile View Magazine* (textile swatch), 1995  
Cotton, synthetic; metallic plain woven ground with a motif of heat bonded glitter  
Gift of Eugène van Veldhoven 2008.15.1.14



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Eugène van Veldhoven, Dutch, b. 1964  
"Finishes" for *View: Textile View Magazine* (textile swatch), "Finishes" for *View: Textile View Magazine* (textile swatch), 1995  
Transparent film printed with a metallic image.  
Gift of Eugène van Veldhoven 2008.15.1.15



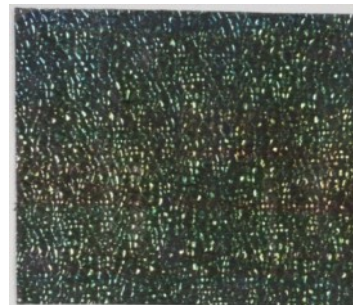
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Eugène van Veldhoven, Dutch, b. 1964  
*"Finishes" for View: Textile View Magazine (textile swatch), "Finishes" for View: Textile View Magazine (textile swatch), 1995*  
Ground cloth of jersey knit with surface print, overlay of textured holographic transparent film  
Gift of Eugène van Veldhoven 2008.15.1.16



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Eugène van Veldhoven, Dutch, b. 1964  
*"Finishes" for View: Textile View Magazine (textile swatch), "Finishes" for View: Textile View Magazine (textile swatch), 1995*  
satin face with spandex foam backing pressed through lace stencil used to create embossed lace effect on face  
Gift of Eugène van Veldhoven 2008.15.1.2



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Eugène van Veldhoven, Dutch, b. 1964  
*"Finishes" for View: Textile View Magazine (textile swatch), "Finishes" for View: Textile View Magazine (textile swatch), 1995*  
satin ground printed (stenciled/ screen printed) with lace motif  
Gift of Eugène van Veldhoven 2008.15.1.3



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Eugène van Veldhoven, Dutch, b. 1964  
*"Finishes" for View: Textile View Magazine (textile swatch), "Finishes" for View: Textile View Magazine (textile swatch), 1995*  
2 ply yarn jacquard ground with a transparent rubber print  
Gift of Eugène van Veldhoven 2008.15.1.6



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Eugène van Veldhoven, Dutch, b. 1964  
*"Finishes" for View: Textile View Magazine (textile swatch), "Finishes" for View: Textile View Magazine (textile swatch), 1995*  
plastic ground with transparent plastic overlay thermally bonded  
Gift of Eugène van Veldhoven 2008.15.1.7

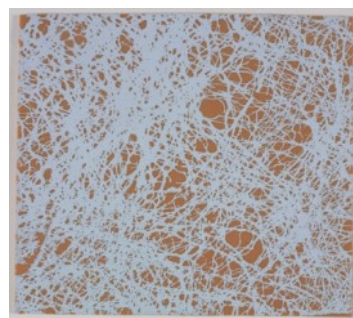
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Eugène van Veldhoven, Dutch, b. 1964  
*"Finishes" for View: Textile View Magazine (textile swatch), "Finishes" for View: Textile View Magazine (textile swatch), 1995*  
textural (thermobond) print on a ground of (natural) rubber  
Gift of Eugène van Veldhoven 2008.15.1.8

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*"Finishes" for View: Textile View Magazine (textile swatch), "Finishes" for View: Textile View Magazine (textile swatch), 1995*  
textural (thermobond) print on a ground of rubber  
Gift of Eugène van Veldhoven 2008.15.1.9

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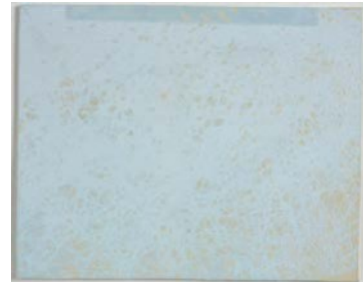
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Eugène van Veldhoven, Dutch, b. 1964  
*"Finishes and the Branded Image" for View: Textile View Magazine (textile swatch), 1996*

Gift of Eugène van Veldhoven 2008.15.3

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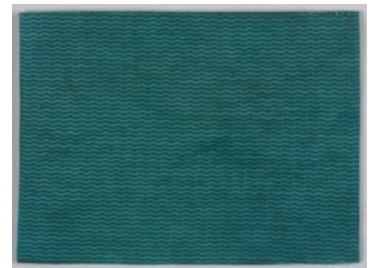
Eugène van Veldhoven, Dutch, b. 1964  
*Can't Stop Eatin' Sweetmeats, "Finishes and the Branded Image" for View: Textile View Magazine (textile swatch), 1996*  
jacquard backing with a coating of translucent rubber and round glass crystals on the face  
Gift of Eugène van Veldhoven 2008.15.3.10



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Eugène van Veldhoven, Dutch, b. 1964  
*"Finishes and the Branded Image" for View: Textile View Magazine (textile swatch), 1996*  
Foam coating on double faced fabric  
Gift of Eugène van Veldhoven 2008.15.3.2



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Eugène van Veldhoven, Dutch, b. 1964  
*"Finishes and the Branded Image" for View: Textile View Magazine (textile swatch), 1996*  
Foam rubber printed with motif transfers  
Gift of Eugène van Veldhoven 2008.15.3.3



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Eugène van Veldhoven, Dutch, b. 1964  
*"Finishes and the Branded Image" for View: Textile View Magazine (textile swatch), 1996*  
rubber with air bubbles with embossed texture and glitter  
Gift of Eugène van Veldhoven 2008.15.3.4



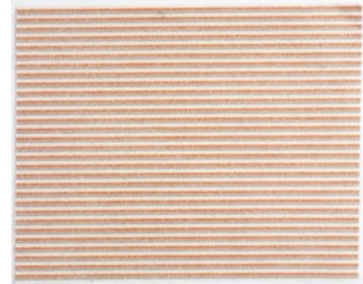
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Eugène van Veldhoven, Dutch, b. 1964  
*"Finishes and the Branded Image" for View: Textile View Magazine (textile swatch), 1996*  
jaquard fabric with a coating of crystals  
Gift of Eugène van Veldhoven 2008.15.3.7



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Eugène van Veldhoven, Dutch, b. 1964  
*"Finishes and the Branded Image" for View: Textile View Magazine (textile swatch), 1996*  
Flocked plain weave fabric with an additional glitter stripe on a tightly woven backing  
Gift of Eugène van Veldhoven 2008.15.3.9



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Eugène van Veldhoven, Dutch, b. 1964  
*"Winter is Feeling, Summer is Seeing" for View: Textile View Magazine (textile swatch), 1997*  
cotton birds eye twill printed with thin layer of rubber  
Gift of Eugène van Veldhoven 2008.15.4.1

Eugène van Veldhoven has explored new textile surface treatments for more than a decade. One developing trend which dates from the 1990s merges high technology with "low" technology, or hand techniques. Van Veldhoven's forecasts from this period illustrate the many directions the industry has followed since the computer "revolution" made inroads into the education and manufacturing segments of the textile establishment.

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Eugène van Veldhoven

Eugène van Veldhoven, Dutch, b. 1964  
*Powderfull, 1997*  
knit viscose/ Lycra lace powder coated on face  
Gift of Eugène van Veldhoven 2008.15.4.10

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Eugène van Veldhoven, Dutch, b. 1964  
*"Winter is Feeling, Summer is Seeing" for View: Textile View Magazine (textile swatch), 1997*  
coated knit mesh on face and reverse  
Gift of Eugène van Veldhoven 2008.15.4.12



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Eugène van Veldhoven

Eugène van Veldhoven, Dutch, b. 1964  
*"Winter is Feeling, Summer is Seeing" for View: Textile View Magazine (textile swatch), 1997*  
plain woven textile with weft ribbing coated on the face with rubber  
Gift of Eugène van Veldhoven 2008.15.4.2



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Eugène van Veldhoven, Dutch, b. 1964  
*"Winter is Feeling, Summer is Seeing" for View: Textile View Magazine (textile swatch), 1997*  
cotton twill printed with a reactive dye  
Gift of Eugène van Veldhoven 2008.15.4.3



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Eugène van Veldhoven

Eugène van Veldhoven, Dutch, b. 1964  
*"Winter is Feeling, Summer is Seeing" for View: Textile View Magazine (textile swatch), 1997*  
flocked twill ground textile with overprint  
Gift of Eugène van Veldhoven 2008.15.4.5



Eugène van Veldhoven has explored new textile surface treatments for more than a decade. One developing trend which dates from the 1990s merges high technology with "low" technology, or hand techniques. Van Veldhoven's forecasts from this period illustrate the many directions the industry has followed since the computer "revolution" made inroads into the education and manufacturing segments of the textile establishment.

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Eugène van Veldhoven, Dutch, b. 1964  
*"Winter is Feeling, Summer is Seeing" for View: Textile View Magazine (textile swatch), 1997*  
Acetate ground cloth overprinted with interference pigment  
Gift of Eugène van Veldhoven 2008.15.4.6

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Eugène van Veldhoven, Dutch, b. 1964  
*"Winter is Feeling, Summer is Seeing" for View: Textile View Magazine (textile swatch), 1997*  
Nylon satin is overprinted with interference pigment  
Gift of Eugène van Veldhoven 2008.15.4.7

Eugène van Veldhoven has explored new textile surface treatments for more than a decade. One developing trend which dates from the 1990s merges high technology with "low" technology, or hand techniques. Van Veldhoven's forecasts from this period illustrate the many directions the industry has followed since the computer "revolution" made inroads into the education and manufacturing segments of the textile establishment.

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Eugène van Veldhoven, Dutch, b. 1964  
*"Winter is Feeling, Summer is Seeing" for View: Textile View Magazine (textile swatch), 1997*  
plain weave mesh printed with interference pigment  
Gift of Eugène van Veldhoven 2008.15.4.8



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Eugène van Veldhoven, Dutch, b. 1964  
*"Winter is Feeling, Summer is Seeing" for View: Textile View Magazine (textile swatch), 1997*  
knit viscose/ Lycra lace coated with aluminum powder on face  
Gift of Eugène van Veldhoven 2008.15.4.9



Eugène van Veldhoven has explored new textile surface treatments for more than a decade. One developing trend which dates from the 1990s merges high technology with "low" technology, or hand techniques. Van Veldhoven's forecasts from this period illustrate the many directions the industry has followed since the computer "revolution" made inroads into the education and manufacturing segments of the textile establishment.

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Eugène van Veldhoven

Eugène van Veldhoven, Dutch, b. 1964  
*"Loving the Alien" for View: Textile View Magazine (textile swatch),*  
1997  
Gift of Eugène van Veldhoven 2008.15.5

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Eugène van Veldhoven, Dutch, b. 1964  
*Laminates, 1997*  
wool nylon blend knit laminated with a thin layer of polyurethane  
Gift of Eugène van Veldhoven 2008.15.5.1

Eugène van Veldhoven has explored new textile surface treatments for more than a decade. One developing trend which dates from the 1990s merges high technology with "low" technology, or hand techniques. Van Veldhoven's forecasts from this period illustrate the many directions the industry has followed since the computer "revolution" made inroads into the education and manufacturing segments of the textile establishment.



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