

RISD MUSEUM

Designing Traditions Biennial V: Student Explorations in the Asian Textile Collection,
August 11, 2017-January 14, 2018

Designing Traditions highlights textile designs produced by RISD students in response to Asian textiles and clothing from the Museum's collection. This project springs from a desire to highlight the vision and contributions of collectors involved in the Museum's early development, and to bring their donations into the sight of RISD students today.

Some of the first gifts to the RISD Museum were Asian textiles. These objects, regarded from the outset as a design resource for RISD students, were first made accessible in 1907 in a textile study room created by Mrs. Eliza Radeke (president of RISD, 1913–1918; president of the Board of Trustees, 1918–1931). Stimulated by gifts from Mrs. Radeke, and by Lucy Truman Aldrich's 1935 gift and 1955 bequest totaling more than 700 objects, the Asian costume and textile collection has grown steadily, and currently provides a wealth of material for exhibition and teaching purposes.

Innovative textile designs by the newest generation of RISD designers offer testimony to the creativity sparked by even the smallest details of traditional craftsmanship, and speak to a long tradition of fruitful exchanges between the Museum and the School.

These label texts were written by the student artists.

CHECKLIST OF THE EXHIBITION

Japanese
Towel (Tenugui), 1800s
Paste resist-printed cotton
Gift of Mrs. Gustav Radeke 05.028



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Japanese
Buddhist Priest Stole (Ohi), 1786 - 1838
Silk compound weave
Gift of Mrs. Gustav Radeke 08.094



Japanese
Under Kimono (Han Juban), mid-1800s
Resist-dyed cotton plain weave
Elizabeth T. and Dorothy N. Casey Fund 2012.21.2



Japanese
Wisteria Long Coat (Fuji Nagagi), late 1800s
Wisteria plain weave with cotton trim
Elizabeth T. and Dorothy N. Casey Fund 2012.21.7



Japanese; Ainu
Leg protectors, ca. 1900
Horsehair, cotton, and bast-fiber plain weave
Edgar J. Lownes Fund 2016.94.1ab



Japanese; Ainu
Leg protectors, ca. 1900
Horsehair and Indigo dyed bast fiber, trimmed and backed with indigo dyed cotton
Edgar J. Lownes Fund 2016.94.2ab



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Japanese
Robe worn by a Zen Buddhist Mendicant Monk (Koromo or Jikitotsu),
ca. 1920-1930s
Bast-fiber gauze weave
Helen M. Danforth Acquisition Fund 2016.96.3



Japanese
Nō Theater Costume (Atsuita), 1800-1850
Silk, twill weave with supplementary discontinuous patterning wefts,
goldleafed paper lamellae
Gift of Miss Lucy T. Aldrich 35.466



Japanese
Surcoat (Jinbaori), 1603-1680
Resist-printed silk
Gift of Miss Lucy T. Aldrich 35.511



Japanese
Buddhist Priest's Mantle (Kesa), 1786-1838
Silk and gilt paper
Bequest of Miss Lucy T. Aldrich 55.406



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Japanese

Man's Travel Cape (Bozukappa), early 1900s

Cotton plain weave with kasuri (warp-dyed) lining

Museum Collection. Gift of Miss Teiko Sasaki S1986.043



Daphne Chen

American, b. 1997

Untitled, 2017

Screenprinted and discharge-printed cotton plain weave with applied gold foil and ink

TL54.2017.1



I was interested in the preservation of culture in the reuse of the kimono as a kesa lining. It drew me to the idea of my cultural identity as a Chinese American, and my lack of access to it because of the rapid Westernization of China. The idea of buying everything that's not made in China, the consideration of some cultural practices as tacky, and the [transformation] of villages into city, with very similar condos throughout. I tried to recreate the idea with the fragmentation of the Chinese dragon with buildings and pattern.

Bilan DeDonato

Chinese-American, b. 1996

Serpents and Bells, 2017

Polyester, rayon, monofilament and wool dobby weave

TL54.2017.10

Through my research about this Nō robe and the symbolism of the repeating-triangle background, I was introduced to the play *Dōjōji*, in which a young maiden is rejected by a traveling monk who once promised to marry her. My collection is inspired by the story and the different mental states of the maiden, from innocence to internal turmoil and eventually the full-out rage that consumes her (and turns her into a serpent).



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Bilan DeDonato
Chinese-American, b. 1996
Serpents and Bells, 2017
Polyester, rayon, monofilament and wool dobby weave
TL54.2017.11

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Bilan DeDonato
Chinese-American, b. 1996
Serpents and Bells, 2017
Polyester, rayon, monofilament and wool dobby weave
TL54.2017.12

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Hakyung Jeong
Korean, b. 1996
Rise from East, 2017
Mohair, cashmere, cotton, and nylon multilayered jacquard
TL54.2017.13

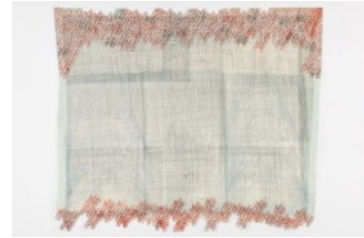
[I was] inspired by the architectural shapes in the traditional *jinbaori* of the round shoulders, long panels, and curves to further explore structural possibilities of a woven jacquard and [reinterpret] the details of imagery and colors. This piece can be manipulated by closing and opening the panels.



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Miki Belenkov
American, b. 1997
City Camouflage, 2017
Screenprinted cotton synthetic blend with pigment-print paste
TL54.2017.14

I chose to focus on the moiré [pattern] formed by the layers of sheer fabric against one another as the main texture of my print. I chose the colors and the repeated motif in response to the original purpose of a cloak, which is protection. Since I was already going to work with a trompe l'oeil, I chose to riff off the concept of camouflage and blending into city surroundings via color and gritty geometric forms.



Claire Harvey
American, b. 1996
Spatial Woven Studies, 2017
Hand-dyed monofilament multi-layer dobby weave
TL54.2017.15

This exploration of woven fabric and works on paper is inspired by the open-structure leno gauze weave and transparent, layered visual composition of this robe. These woven responses and accompanying drawn diagrams investigate fabric as an architectural fabrication, using linear woven planes to construct textiles that remain expanded in their passive state.



Claire Harvey
American, b. 1996
Spatial Woven Studies, 2017
Hand-dyed monofilament multi-layer dobby weave
TL54.2017.16

This exploration of woven fabric and works on paper is inspired by the open-structure leno gauze weave and transparent, layered visual composition of this robe. These woven responses and accompanying drawn diagrams investigate fabric as an architectural fabrication, using linear woven planes to construct textiles that remain expanded in their passive state.



RISD MUSEUM

Claire Harvey
American, b. 1996
Spatial Woven Studies, 2017
Hand-dyed monofilament multi-layer dobby weave
TL54.2017.17

This exploration of woven fabric and works on paper is inspired by the open-structure leno gauze weave and transparent, layered visual composition of this robe. These woven responses and accompanying drawn diagrams investigate fabric as an architectural fabrication, using linear woven planes to construct textiles that remain expanded in their passive state.



Claire Harvey
American, b. 1996
Spatial Woven Studies, 2017
Hand-dyed monofilament multi-layer dobby weave
TL54.2017.18

This exploration of woven fabric and works on paper is inspired by the open-structure leno gauze weave and transparent, layered visual composition of this robe. These woven responses and accompanying drawn diagrams investigate fabric as an architectural fabrication, using linear woven planes to construct textiles that remain expanded in their passive state.



Claire Harvey
American, b. 1996
Spatial Woven Studies, 2017
Hand-dyed monofilament multi-layer dobby weave
TL54.2017.19

This exploration of woven fabric and works on paper is inspired by the open-structure leno gauze weave and transparent, layered visual composition of this robe. These woven responses and accompanying drawn diagrams investigate fabric as an architectural fabrication, using linear woven planes to construct textiles that remain expanded in their passive state.



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Enna Ikuta

b. 1996

Iku-ta: Living Field, 2017

Cotton, polyester, and rayon jacquard weave

TL54.2017.2

In Japanese arts, a word, an object, a motif often contains a variety of meanings. Chrysanthemums are not just autumn flowers but a symbol for longevity and the nation itself. Traditional Japanese textiles are full of auspicious symbolism. Written in Chinese characters, my surname, Ikuta, means "living rice fields," connoting my ancestral origins of rice farmers. Nurturing and caring were essential qualities for their livelihood. In *Iku-ta: Living Field*, I embedded my wishes for future generations of my family to return to the original values of this name, to reestablish familial love and nurture in a group where such ideas have strayed away.



Jane Park

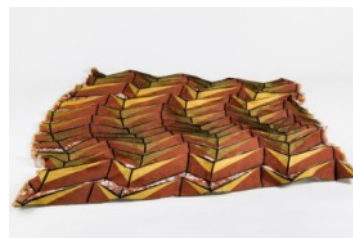
Korean-Canadian, b. 1996

Untitled, 2017

Cotton, rayon, and wool jacquard weave

TL54.2017.20

The jacquard created draws from the binary of geometry and organic I found in the kimono included in the Designing Traditions collection. The white marks and the curves of the pleats speak to the organic nature of the jacquard and the geometry and angles of the pleats oppose and juxtapose these organic qualities; in this way they, two opposites, geometric and organic, come together harmoniously as one in this jacquard, as it does in the kimono.



Tiffany Bushka

American, b. 1997

Pipe Vest, 2017

Screenprinted and quilted cotton canvas

TL54.2017.21

The han juban's silhouette is short and boxy with simple seaming, which were aspects that I drew from in constructing this piece. The design on the leg protectors is snaky and intestinal and reminded me of curving PVC pipes, which make up the border around the vest. The background is long PVC pipes laying vertically, printed with standard pipe information. The vest is three layers: a liner, polyester fiberfill, and the printed outer. I dyed the fiberfill yellow to mimic fiberglass insulated pipes. The vest is hand-stitched around the border and machine-sewed between the vertical pipes to give the pipes dimension.



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Lucas Montenegro Poole
Chilean, b. 1995
Knit Cape, 2017
Wool, rayon, and nylon, machine knit
TL54.2017.22

The bozukappa brings the knowledge of two different cultures, the functional shape of a Portuguese cape and the textile technology of Japan. For me this cape represents a healthy demonstration of the clash between the East and the West through a very sophisticated and efficient design.

In regards to my process, I focused on dynamic patterns and materials that would interact with the environment surrounding each fabric in performance—how the surface and material of the bozukappa can be upgraded through different knitted and woven techniques to activate the human body.

Adriana Gramly
American, b. 1995
Children of the Sun, 2017
Screenprinted cotton plain weave
TL54.2017.23

In the museum piece, I was most inspired by the construction, and how that made vertical lines into a zig-zag shape, accentuating the round shape. In my own piece, I wanted to be influenced by the traveling my parents did between Bolivia and Kansas in order to be together. My father comes from the Sunflower State, with some of the most vibrant sunsets on earth, and my mother comes from Incan descent. [Incans] consider themselves Children of the Sun because of Inti, sun god of the Incan Empire. [My parents] traveled between countries, eventually merging these two places together.



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Anjuli Bernstein
American, b. 1990
Telling Tail Tails, 2017
Cotton, monofilament, horsehair, cashmere, and silk pique weave
TL54.2017.24

Just with the simple addition of ties, [the leg warmers] became functional outerwear to protect the wearer. The fringe is both decorative and functional, since the hair would wrap around the ankles and splay over the shoes.

Though I am interested in interior applications and not apparel, the material quality of the leg protectors is inspiring to me. They act as a metaphor, creating a barrier between the wearer and the outside world, akin to the function of a space divider for interior applications. I was inspired to design samples for two-sided hanging screens, adaptable to different levels of privacy and light through overlapping and transparency.

Anjuli Bernstein
American, b. 1990
Telling Tail Tails, 2017
Cotton, monofilament, horsehair, cashmere, and silk pique weave
TL54.2017.25

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Anjuli Bernstein
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Anjuli Bernstein
American, b. 1990
Telling Tail Tails, 2017
Cotton, monofilament, horsehair, cashmere, and silk pique weave
TL54.2017.27

Just with the simple addition of ties, [the leg warmers] became functional outerwear to protect the wearer. The fringe is both decorative and functional, since the hair would wrap around the ankles and splay over the shoes.

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Anjuli Bernstein

American, b. 1990

Telling Tail Tails, 2017

Cotton, monofilament, horsehair, cashmere, and silk pique weave

TL54.2017.28

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Barbara Stutz

Swiss, b. 1994

Bamboo—A Close Up, 2017

Screenprinted cotton leno weave

TL54.2017.29

I was intrigued by the print design of the towel. I really enjoyed that playful way of zooming into something, so I designed three bamboo designs and monoprinted them in four different colors.

The garment is laid over the shoulders. The shape is of a kimono, but it is not worn as one. The sleeves of the kimono cover the front body, where the print of the really big zoomed-in bamboo is shown. In the back you see all three prints, but in a horizontal way, so it is not clear right away that it is about bamboo. The print dictates the shape of the garment.

Stefan Sehringer

Argentinian-American, b. 1997

Effluence, 2017

Screenprinted cotton plain weave with applied gold foil

TL54.2017.3

Inspired by the importance of indigo, this piece looks at a contemporary relationship with the historic dye. Today, synthetic indigo wastewater clogs waterways and blocks sunlight from reaching important microalgae colonies, thus impeding photosynthesis and causing great harm to the environment

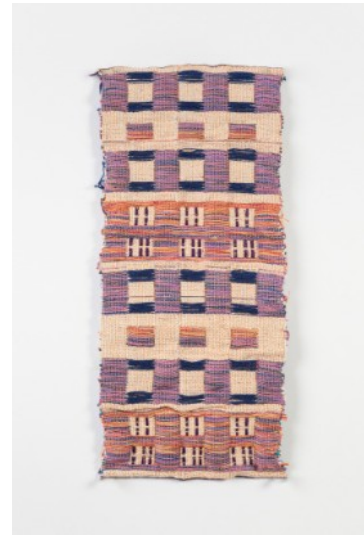


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as a whole. The piece describes this process as golden rays are filtered by masses of indigo dye stuff and cause the suffocation of the diverse community of these keystone microbes.

Siena Smith
American, b. 1996
Farmer's Daughter, 2017
Cotton, linen, wool, rayon double-block 24-harness weave
TL54.2017.30

I wanted to honor the work and pain endured by Black American slaves (some of whom were my ancestors). My dad's family comes from Louisiana, a state with a long history of colonization and slavery. My granddad and nana moved as a part of the Great Migration. A New York City railway worker for over 30 years, my granddad was a part of the working class. . . . There is so much pride and honor in one's work, and I want to reflect that in [this] jacket made for the current everyday worker, whether they are in an urban or rural environment.



Siena Smith
American, b. 1996
Farmer's Daughter, 2017
Cotton, linen, wool, rayon double-block 24-harness weave
TL54.2017.31

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Carolina Jimenez
Mexican-American, b. 1991
Material Narratives, 2017
Polyester, wool, silk, recycled sari silk, paper yarn, raffia, monofilament, hemp, nettle, cotton cord, rope, and brushed alpaca; double weave and matelassé weave
TL54.2017.33

The nagaji coat embodies a connection to the people who made it through the use of materials and techniques. In my own explorations, I see my grandma's house in Chiapas and the legacy of Mayan textiles as much as I see today's fashion industry and the call for designers to engage with materials in new ways and promote new relationships to the textiles we wear and use. The materials I chose might be considered "rustic," but I paired them with materials that are typically prized. My hope is that there is a renewed sense of pride in even the most common materials and the textiles they create.



RISD MUSEUM

Carolina Jimenez

Mexican-American, b. 1991

Material Narratives, 2017

Polyester, wool, silk, recycled sari silk, paper yarn, raffia, monofilament, hemp, nettle, cotton cord, rope, and brushed alpaca; double weave and matelassé weave

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TL54.2017.35

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TL54.2017.36

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Mexican-American, b. 1991

Material Narratives, 2017

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TL54.2017.37

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Emma Ely

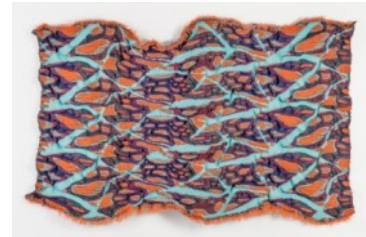
American, b. 1996

Tortoise, 2017

Wool, cashmere, cotton, chenille, and polyester jacquard weave

TL54.2017.39

I wanted to create a piece that was inspired by the symbols on the Japanese stole, worn by a Buddhist monk, that represented longevity: the pattern of a tortoise's shell and the surface texture of an evergreen leaf. I tried to create a fabric that felt organic like those two natural objects and had a sense of growth and life, and that also used colors to represent the richness and importance of the original object.



Felix Beaudry

American, b. 1996

Two Ghosts, 2017

Wool, cotton, and rayon jacquard knit

TL54.2017.4

These two knit pieces were made to depict the man who would be wearing the robe in Nō theater. I made these pieces by separating the knit structures for each color that you see. The gray ghost is knit with mohair [wool], which I brushed in order to give him a ghostly halo.



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Felix Beaudry
American, b. 1996
Two Ghosts, 2017
Wool, cotton, and rayon jacquard knit
TL54.2017.5

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Felix Beaudry
American, b. 1996
In California, 2017
Wool, cotton, and rayon dobby weave
TL54.2017.6

From my research on the Nō robe I found that Nō theater has a common narrative element: the main character, the *shite*, is a ghost who has come back to solve a problem in the mortal world. This story reminded me of Allen Ginsberg's poem "A Supermarket in California," where he follows around the ghost of Walt Whitman, another queer poet. Both of these works inspired me to make these fabrics of my own friendly ghosts.



Felix Beaudry
American, b. 1996
In California, 2017
Wool, cotton, and rayon dobby weave
TL54.2017.7

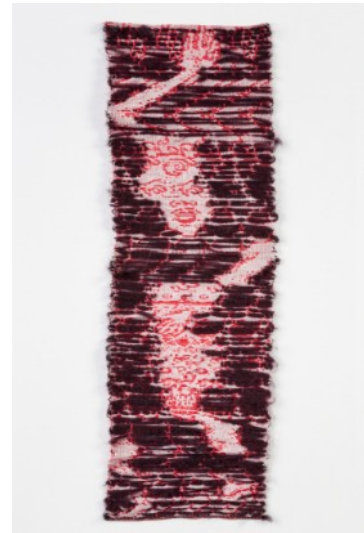
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American, b. 1996
In California, 2017
Wool, cotton, and rayon dobby weave
TL54.2017.8

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American, b. 1996
In California, 2017
Wool, cotton, and rayon dobby weave
TL54.2017.9

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