Two of the artists in Displaced are Harriet Bart and Yu-Wen Wu

Harriet Bart was born in Minneapolis, Minnesota. She is an artist who creates installations, objects with strong narratives, and artists books. At the center of her work is a deep interest in personal and cultural expressions of memory.

Yu-Wen Wu was born in Taipei, Taiwan. She is an artist who creates works in many materials that explore the ideas of humans living together. Her work uses visuals of data and information in the mediums of drawing, painting and time-based art.

Harriet and Yu-Wen first met in 2010 at an artists residency in Virginia. Their friendship began when Yu-Wen offered Harriet her camera. Following this kind gesture, the two shared a studio visit where they discovered how compatible their art and practices were.

In 2016, at the Perlman Teaching Museum, they worked across the whole campus to create “Crossings”, a work that dealt with the theme of walking. They were thinking about what it would be like if you had to walk to live. “Crossings” used 6 tons of river rock, carried across 1 ¾ miles to create an installation which reflects the great lengths immigrants will go to in order to find safety and seek refuge. That same year, the two began work on the current project of bundles which would become the installation “Leavings/Belongings”.

On Leavings/Belongings:

During Bart and Wu’s work on “Crossings” they learned how, approximately 51% of refugees, are women and children. Someone is a refugee if they are a person who has been forced to leave their country in order to escape war, persecution, or natural disaster. In a more recent 2018 report; “figures indicate that 80% of people displaced by climate change are women. Roles as primary caregivers and providers of food and fuel make them more vulnerable when flooding and drought occur.”

This kind of displacement is something that also happens in the United States of America. BBC News reports; “After Hurricane Katrina in 2005, African American women were among the worst affected by flooding in Louisiana. More than half the poor families in the city were headed by single mothers.” They also note how “in the immediate aftermath of extreme events, emergency shelters can be poorly equipped to support women. The Superdome, in which evacuees were temporarily housed after Hurricane Katrina, didn't have enough sanitary products for the women accommodated there.”

“Leavings/Belongings” is Harriet Bart and Yu-Wen Wu's way to tackle this issue, respond to it, and bring public awareness and healing. This project focuses on the unique hardships endured by women and children as they flee war, famine and face issues in finding new homes.

“It is an opportunity to bring various refugee/immigrant communities together to make “bundles” and tell their stories of leaving their native countries and the difficulties of resettlement in the United States.” These bundles are like small pillows of fabric representing all that an individual has left behind, and the little that they have carried with them. "If they choose, participants and their bundles are photographed and stories recorded. Bart and Wu started this project by reaching out to non-profit organizations working with communities in their respective cities of Boston and Minneapolis/St Paul. Since then, bundle making sessions have been held in Portland, ME, Worcester MA, Santa Fe and Albuquerque, New Mexico.”

Leavings/Belongings is currently installed at SITE Santa Fe, in the SITE Lab and will be available for viewing upon SITE’s reopening to the public.

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What makes a textile?

Wool: Wool is the textile fiber obtained from sheep and other animals, including; cashmere and mohair from goats, qiviut from muskoxen, hide and fur clothing from bison, angora from rabbits, and other types of wool from camellids (i.e. llama, alpaca, etc.). Wool catches fire at a higher temperature than cotton and some synthetic fibers. Wool clothing is used for firefighters, soldiers, and other jobs that put people in danger of fire. This is because wool does not catch fire or spread fire easily.

Silk: Silk is a natural fiber, some forms of which can be woven into textiles. The protein fiber that silk is made of is known as fibroin and is produced by certain insect larvae to form cocoons. The best-known silk is obtained from the cocoons of the larvae of the mulberry silkworm. Silk use in fabric was first developed in ancient China. The earliest evidence for silk is the presence of silk fibroin in soil samples from two tombs at Jiahu in Henan, which date back about 8,500 years.

Cotton: Cotton is a soft, fluffy fiber that grows in a boll, or protective case, around the seeds of the cotton plants. Under natural conditions, the cotton bolls will help increase the dispersal of the seeds to a larger area.

The plant is a shrub native to tropical and subtropical regions around the world, including the Americas, Africa, Egypt and India. The greatest diversity of wild cotton species is found in Mexico, followed by Australia and Africa. Cotton was independently domesticated in the Old and New Worlds. Cotton bolls discovered in a cave near Tehuacán, Mexico, have been dated to as early as 5500 BC, but this date has been challenged by some groups. More agreed upon is the domestication of the cotton plant in Mexico between around 3400 and 2300 BC.

Glass Fiber: Glass fiber is a material consisting of numerous extremely fine fibers of glass. Glassmakers throughout history have experimented with glass fibers to little success. Mass manufacturing of glass fiber was only made possible with the invention of finer machine tooling. In 1893, Edward Drummond Libbey exhibited a dress at the World’s Columbian Exposition incorporating glass fibers with the diameter and texture of silk fibers. Glass fibers can also occur naturally, as Pele’s hair.

Pele’s hair (closest Hawaiian translation: “huluhulu o pele”) is a form of lava. It is named after Pele, the Hawaiian goddess of volcanoes. Glassmakers throughout history have experimented with glass fibers to little success. Mass manufacturing of glass fiber was only made possible with the invention of finer machine tooling. In 1893, Edward Drummond Libbey exhibited a dress at the World’s Columbian Exposition incorporating glass fibers with the diameter and texture of silk fibers. Glass fibers can also occur naturally, as Pele’s hair.

Rayon: Rayon is a manufactured fiber which is made from natural sources such as wood and agricultural products. The many types and grades of rayon can imitate the feel and texture of natural fibers such as silk, wool, cotton, and linen.

In manufacturing terms, rayon is classified as "a fiber formed by regenerating natural materials into a usable form". Rayon fabrics are soft, smooth, cool, comfortable, and highly absorbent, but they do not always insulate body heat. This makes them ideal for use in hot and humid climates, although some find their touch to be cool almost to the point of slippery.
Setting the stage: Facts about textiles

Textiles are made from many different kinds of materials. There are four main sources to create textile: animal (wool, silk), plant (cotton, flax, jute, bamboo), mineral (asbestos, glass fibre), and synthetic (nylon, polyester, acrylic, rayon). Textiles are formed by weaving, crocheting, knitting, knotting, tatting, felting, or braiding.

Weaving:
Crocheting:
Knitting:
Knotting:
Tatting:
Felting:
Braiding:

The words fabric, cloth, and material are often used in textile assembly trades (i.e. tailoring and dressmaking) as synonyms for the word textile. There are subtle differences, however, in the use of these words in their specialized fields. A textile is any material made of interlacing fibres, including carpeting and geotextiles. A fabric is a material made through weaving, knitting, spreading, crocheting, or bonding that may be used in production of further goods (garments, etc.). Cloth is similar to fabric but it has been changed beyond a fabric so that it is used to make a more specific type of clothing.

The first clothes, worn at least 70,000 years ago and perhaps much earlier, were probably made of animal skins and helped protect early humans from the elements. Sewing needles have been dated to at least 50,000 years ago (Denisova Cave, Siberia) – and uniquely associated with a human species other than modern humans. The oldest possible example is 60,000 years ago, a needlepoint (missing stem and eye) found in Sibudu Cave, South Africa. Other early examples of needles dating from 41,000-15,000 years ago are found in multiple locations, e.g. Slovenia, Russia, China, Spain, and France.
Textiles have long been used by humans for a variety of reasons. They protect and warm our bodies, decorate our homes, and make labor easier and more efficient. In "Leavings/Belongings" Harriet and Yu-Wen have created a work which shows how textiles are something that everyone can both understand and appreciate, and also use to express their individual stories. Below are a number of different famous textiles created around the globe.

**Batik** is an Indonesian technique of wax-resist dyeing applied to cloth. This technique originated from Java, Indonesia. Batik is made either by drawing dots and lines of wax with a spouted tool called a *tjanting*, or by printing the resist with a copper stamp called a *cap*. The applied wax prevents any dyes from coloring the fabric and therefore allows the artist to use multiple colors by soaking the cloth in one color, removing the wax with boiling water, and repeating.

Wax resist dyeing of fabric is an ancient art form. It already existed in Egypt in the 4th century BC, where it was used to wrap mummies; linen was soaked in wax, and scratched using a stylus. In Asia, the technique was practised in China during the Tang Dynasty (618–794 AD), and in India and Japan during the Nara Period (645–794 AD). In Africa it was originally practised by the Yoruba tribe in Nigeria, Soninke and Wolof in Senegal. These African versions however, use cassava starch or rice paste, or mud as a resist instead of beeswax.

**Shisheh** or *abhla bharat* embroidery, or *mirror-work,* is a type of embroidery which attaches small pieces of reflective mirrors to fabric. Mirror embroidery is spread throughout Asia, and today can be found in the traditional embroidery of the Indian subcontinent, Afghanistan, China, and Indonesia.

Shisha embroidery was originated in the 17th century in India. Traditionally, shisheh or abhla bharat work was done using mica; but beetles, tin, silver or coins were not uncommon depending on the region. This was replaced by glass blown into large thin bubbles and broken into small pieces. Traditional shisha mirrors have a convex curve due to the bubble shape. The process of making circular shisha is done by women who use special scissors that are repeatedly sharpened to prevent flying shards, and then snip the material into smaller circular shapes.

**Kuba textiles** are a textile from the Democratic Republic of the Congo, in Africa. Most textiles are a variation on rectangular or square pieces of woven palm leaf fiber which enhanced by geometric designs executed in linear embroidery and other stitches. These are cut to form surfaces resembling velvet. Women are responsible for transforming raffia cloth into various forms of textiles, including ceremonial skirts, ‘velvet’ tribute cloths, headdresses and basketry.

**Tartan** is a patterned cloth consisting of criss-crossed horizontal and vertical bands in multiple colors. Tartans originated in woven wool, but now they are made in many other materials. Tartan is particularly associated with Scotland; Scottish kilts almost always have tartan patterns.

Tartan is made with alternating bands of colored (pre-dyed) threads woven as both warp and weft at right angles to each other. This forms visible diagonal lines where different colors cross, which give the appearance of new colors blended from the original ones. The resulting blocks of color repeat vertically and horizontally in a distinctive pattern of squares and lines known as a *set*. Tartan is often mistakenly called “plaid” (particularly in the United States), but in Scotland, a *plaid* is a large piece of tartan cloth, worn as a type of kilt or large shawl. The term *plaid* is also used in Scotland for an ordinary blanket such as one would have on a bed.

The world’s first permanent color photograph, taken by Thomas Sutton (using the three color process developed by James Clerk Maxwell) in 1861, was of a tartan ribbon.

**Yūzen** is a Japanese resist dyeing technique involving rice paste being applied to fabric to prevent color transfer. Similar to the process of Batik.

Originating in the 17th century, the technique became popular for two reasons. First, it defied existing laws on acceptable dress fabrics. Second, it was a quick way to produce a kimono that had the appearance of being hand-painted. The technique was named after Miyazaki Yūzen, a 17th-century fan painter who perfected the technique.

Yuzen dyeing is special because of the process called *itome-nori*. *Itome-nori* is when the artist uses starch on the edge of the colored area. This makes it so the colors don’t mix and everything stays colorful and sharp.

Other methods of resist dyeing are *roketsuzome* with wax, *katazome* and *tsutsugaki* with rice paste. *Birodo yūzen*, or *yūzen birodo*, describes velvet which is dyed and painted using the *yūzen* process. The fabric is cut in deep and light layers, creating a painterly effect of light and shade.

**Tenango** is a style of embroidery which originated in the Tenango de Doria area in Hidalgo, Mexico. It is a version of traditional Otomi embroidery which was made commercial. It was developed in the 1960s because of an economic crisis.

Pieces usually have multiple elements that are arranged onto the fabric in a geometric pattern; a pattern which is mostly or completely symmetrical. The most common elements are the flora and fauna found in the area (chickens, dogs, wild birds, rabbits, horses, flowers and trees). These elements are most often arranged in a pattern, but can also form scenes from daily life, folk festivals or religion. The colors are vibrant yellows, greens and blues. Better tenangos have small, tight stitches. A well-done tablecloth or bedspread could take up to six years to make.

The original Otomi embroidery is now mostly recognized as Tenango. The change in this name started in San Nicolas. There, the original plan to fix the economy was to make and sell pepenado blouses. However, they are very time-consuming to make and could not be sold for enough. Instead, embroidery elements were transferred to flat pieces of fabric. One large problem with this change is that the artists receive many times less what the piece eventually sells for. Very poor and/or non-Spanish speaking artists may be taken advantage of, paid as little as 100 pesos for a tablecloth or even exchange their work for only food. It is estimated there are about 1,200 artists practicing the craft in the municipality, but the number may be much higher as it does not count children as young as five who are helping with the work.
**Make your own Textile:**
Use this part to create your own fabric pattern. Be sure to fill in one block at a time! If you don’t have different colors to use, try drawing shapes for each block (X / O / Triangle / Star / Square / Dot). You can also fill in blocks with lines going in a single direction (Up, Right, Diagonal Right, Diagonal Left). Great patterns use repeating shapes. Look through the workbook for inspiration!

**Interview an older friend or family member:**
Many times people are judged too quickly based on their appearance. It’s great to use style to visually define yourself, but there’s more to a person than what’s on the surface. Arrange a time with an older friend or family member to interview them and learn more about the personal history that has defined who they are today. Record the answers of the person you are interviewing and make a note of what stood out as important to you.

Q #1.) Where are you from? Where are your parents from?
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Q #2.) When were you born?
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Q #3.) What was your favorite outfit as a child? What was your favorite outfit as a teenager? What is your favorite outfit now?
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Q #4.) What is a tradition you remember fondly from your youth?
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Q #5.) Who are other people in your life that you feel have similar experiences to you? What makes their experiences similar to your own?
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Q #6.) Create your own question and ask your interviewee. Then have the person being interviewed create a question for you. Then answer that question.
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