Andrea Zittel
American, born 1965

A-Z Personal Uniform, 2nd Decade: Winter 2007/2008, 2007
Wool, felt, amber necklace, dress shirt, ribbons, grommets, and safety

pin © Andrea Zittel, Courtesy Regen Projects, Los Angeles

Zittel's A-Z Uniform series, begun in the 1990s, consists of seasonal apparel to be worn for extended periods. "Most of us own a favorite garment that makes us look and feel good, but social etiquette dictates that we wear a different change of clothes every day. . . I was tired of the tyranny of constant variety," Zittel explained. Notable among the disparate sources she looked to for inspiration are designs for the modern Soviet worker by Constructivists like Liubov Popova and Varvara Stepanova (also shown in this gallery). "Branded" with her own initials, A-Z, Zittel's uniforms are part of the artist's encompassing project to "better understand human nature and the social construction of needs."

Aleksandr Rodchenko
Russian, 1891–1956

Liubov Popova
Russian, 1889–1924
Textile design, on cover of *LEF. Zhurnal levogo fronta iskusstv (LEF: Journal of the Left Front of the Arts)*, no. 2 (1924)
Journal, letterpress printed

Publisher: Gosudarstvennoe izdatel'stvo, Moscow-Leningrad

The Museum of Modern Art, New York. Gift of The Judith Rothschild Foundation

Moscow-based Constructivists Liubov Popova, Alexandr Rodchenko, and Varvara Stepanova contributed to several issues of the politically oriented arts and culture magazine *LEF*. Dedicated to the recently deceased Popova, its second issue features a cover by Rodchenko that incorporates Popova's design work, as well as spreads with additional patterns in an abstract geometric style for printed fabric by all three Soviet artists.

Aleksandr Rodchenko
Russian, 1891–1956

Varvara Stepanova, 1924 (printed 1997)
Gelatin silver print

Howard Schickler Collection

Rodchenko's tender portrait of his partner, Varvara Stepanova, captures the seamstress and painter wearing a cotton dress she designed and sewed from printed cotton fabric, whose geometric pattern she also designed. The garment's stylish yet functional shape, which facilitates ease of movement, accommodates a range of body types. Stepanova's prototype for mass produced leisure wear was aimed at the new Soviet woman, a key component of the state's rapidly expanding industrial workforce.

Sonia Delaunay
French, born Ukraine. 1885–1979

Tapis et Tissus (Carpets and Fabrics)**,** 1929
Selection from a portfolio of fifty plates, including designs by Eileen Gray (Anglo-Irish, 1879–1976), Martha Erps (Brazilian, born Germany. 1902–1977), and Richard Herre (German, 1885–1959)

Publisher: Éditions d'Art Charles Moreau, Paris

Museum of Fine Arts, Boston. William Morris Hunt Memorial Library

For many of the artists represented in this gallery, mass media was an important means of transmitting artistic ideas and designs. In 1929 Paris-based artist Sonia Delaunay produced *Tapis et Tissus*, an ambitious print portfolio that included images of rugs, furnishing materials, and textiles by artists from eight European countries. Common to all these works was a Constructivist language based in geometric abstraction, the hallmark of the interwar avant gardes.

Hannah Höch
German, 1889–1978
Collage II (Auf Filetgrund) (Collage II [On Filet Ground]), c. 1925
Cut-and-pasted printed and painted paper on printed paper

The Museum of Modern Art, New York. Gift of the artist and Rose Fried

From 1916 to 1926, Höch supported herself by designing patterns for apparel and domestic furnishings for popular women's magazines, like *Die Dame*. That experience impacted her art practice, above all her "pattern-collages" of the early 1920s. The gridded ground in *Collage II (Auf Filetgrund)* is a printed reproduction of needlework mesh, while some of the cut elements are likely pieces of one of Höch's own floral embroidery designs. By introducing these references to traditional feminine pursuits, Höch challenged the implicitly masculinist language of Cubism.

Gunta Stölzl
Swiss, born Germany. 1897–1983

Weaving, c. 1928
Wool

The Museum of Modern Art, New York. Gift of Ted Chung and Committee on Architecture and Design Funds

Considering pattern and design to be integral components of woven cloth, Stölzl disdained printed fabrics and prioritized texture and materials over vibrant color. Weaving on a handloom, she explored what was then considered a timeless and universal repertoire of checks, stripes, and plaids for designs intended for mass production. That spare vocabulary of elemental forms was reprised in the unique wall hangings, like *Weaving*, which she handcrafted for display in domestic interiors.

Carole Frances Lung –Institute 4 Labor Generosity Workers & Uniforms
American, born 1966

Frau Fiber vs. the Circular Knitting Machine, 2015
Digital video (black and white, sound)
4 hrs. 32 min.

ILGWU–Carole Frances Lung: Archivist Video, 2015
This video captures Frau Fiber, Lung's alter ego, knitting a simple tube sock from start to finish. During the four and a half hours she devoted to this tedious repetitive labor, the high-tech, computer-automated knitting machine beside her produced ninety-nine pairs. Pitting manual against industrial modes of making, Lung cheekily critiques the widespread contemporary view in which handcrafting is romanticized as a form of creative expression.

Sheila Hicks
American, born 1934

Peluca verde (Green Wig)**,** 1960–61
Wool

Collection of the artist

From 1960 to 1964, Hicks taught design and color courses at the Universidad Nacional Autónoma de México in Mexico City. During that period, Hicks immersed herself in the country's cultural landscape, as she had done on earlier trips to Chile and Peru. Her engagement with Latin American textile cultures, past and present, is consequently deeply rooted. *Peluca verde* was made by binding together strands of emerald-green wool with brilliantly hued silk thread. Endlessly variable and dynamic, the long "rope," reminiscent of both passementerie and pre-Columbian artifacts, would become a signature element in Hicks's repertoire.

Kay Sekimachi
American, born 1926

Nagare III, 1968
Nylon

Museum of Arts and Design, New York. Gift of the Johnson Wax Company, through the American Craft Council
Ikat Box, 1989
Linen and wood, with acrylic paint

*Takarabako VII (Treasure Chest VII***),** 1999
Linen and boning, with acrylic paint

Forrest L. Merrill Collection

In 1949 Sekimachi committed herself to learning how to weave on a loom. Quickly gaining expertise, she began to experiment with complex three-dimensional forms in monofilament, as seen in *Nagare III* (1968) near the beginning of the exhibition. A second-generation Japanese immigrant, Sekimachi visited Japan for the first time as an adult in 1975; she began to draw on her ancestral heritage in works like *Ikat Box* and *Takarabako VII*, exquisite functional artifacts that mobilize high levels of skill to refined and understated ends.

Lenore Tawney
American, 1907–2007

Dark Rays, 1964
Ink on graph paper

Private collection. Courtesy Acquavella Galleries

In 1964 Tawney embarked on a series of works on graph paper that conflate line and thread, drawing and weaving. She was inspired by the Jacquard loom: an automated machine that uses punch cards to make fabrics featuring elaborate designs. Making such fabrics available at relatively low cost, it revolutionized the textile industry when it first emerged in the early nineteenth century. Though Tawney never sought to master this sophisticated technology, the sight of the loom “with its hundreds of warp threads trembling in motion” enthralled her. She considered these graph-paper drawings “meditations” imbued with mystical meaning.

Agnes Martin
American, born Canada. 1912–2004

Untitled, 1960
Oil on canvas

Museum of Art, Rhode Island School of Design, Providence. Gift of the Bayard and Harriet K. Ewing Collection

Lenore Tawney
American, 1907–2007

Vespers, 1961
Linen

Lenore G. Tawney Foundation

In the 1950s and ’60s, Martin lived and worked in a loft building on Coenties Slip in downtown Manhattan with several painters and textile artist Lenore Tawney. The two women developed a close personal and professional relationship, mutually informing each other’s art practices. Created at a formative moment in Martin’s career, this modest painting, with its central field of densely packed lines bordered by a crosshatch pattern—a diagonal weave—prefigures Tawney’s monumental structures of exposed threads. In wall hangings like *Vespers* (on view nearby), Tawney drew on the open-warp techniques of ancient Andean weavers to create delicate traceries that animate space.

To see more works by Martin and Tawney made during their time on Coenties Slip, go to Gallery 516, *The Artists of Coenties Slip*.

Rosemarie Trockel
German, born 1952

Passion, 2013
Acrylic wool and paint on canvas, framed in plexiglass

Collection of Hoyoung Lee, Seoul

Made several decades after the other works installed here, Trockel's *Passion* is part of an ongoing series of painting-adjacent works the artist creates by stretching strands of wool across a bare canvas support. Paying tribute to painter Agnes Martin (also represented in this room), whom she has long revered, Trockel references her mentor's signature works, in which delicate lines hover over monochrome surfaces.

Harmony Hammond
American, born 1944

Grey Grid, 1974
Oil and wax on canvas

Courtesy the artist and Alexander Gray Associates, New York

“Weaving . . . implies the grid, and the grid can suggest weaving,” Hammond notes. Mixing wax with paint to make the medium more malleable, she incised lines into the work’s still-wet surface to create a textured form. Akin to a monochrome textile, *Grey Grid* underscores structural, material, and formal connections to blur distinctions between the formerly segregated fields of painting and fiber art. Hammond’s challenge is double-edged: She contests the hold of male artists in the privileged realm of abstract art by elevating domestic crafts then routinely dismissed as minor or “women’s work.”

Anni Albers
American, born Germany. 1899–1994

Tikal, 1958
Cotton

Museum of Arts and Design, New York. Gift of the Johnson Wax Company, through the American Craft Council

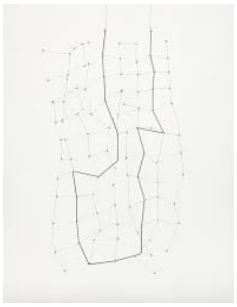
In the late 1940s Albers began to make “pictorial weavings”—handloomed textiles intended as artworks rather than as designs for furnishings. Small in scale and framed, they were to be exhibited in galleries and museums alongside paintings by her peers, Paul Klee (who’s represented in the first gallery) foremost among them. “To let threads be articulate again and find a form for themselves to no other end than their own orchestration, not to be sat on, walked on, only to be looked at, is the raison d’être of my pictorial weavings,” she wrote. Responding intuitively and spontaneously to the sensuous qualities of her materials, Albers created masterworks that, like *Tikal*, stand out for their subtle, inventive, dimensional design.

Ed Rossbach
American, 1914–2002

*Damask Waterfall***,** 1977
Cotton, commercial fabric, and plastic

LongHouse Reserve

In his handloomed wall hangings, Rossbach fused historical precedent and contemporary materials. While using traditional weave structures, he experimented with a wealth of diverse inexpensive materials, from printed fabrics to synthetic and natural raffia and PVC plastic. To make this witty diptych, he cut strips of partially faded striped cotton cloth, inserted them into plastic sleeves, then re-wove them into a striped pattern at left and a checkerboard at right. Deconstructing the original textile support, he anticipated the preoccupations of abstract painters Alan Shields and François Rouan, whose works share this gallery.



Gego (Gertrud Goldschmidt)
Venezuelan, born Germany. 1912–1994

Reticulárea cuadrada 71/11 (Square Reticulárea 71/11), 1971
Stainless steel, copper, lead, and plastic

The Museum of Modern Art, New York. Gift of Patricia Phelps de Cisneros through the Latin American and Caribbean Fund in honor of Alexis Lowry

In 1969 Gego coined the term *reticuláreas* for works that imbued her earlier graphite drawings with material and dimensional form. Fabricated by knotting lengths of wire into pliable, planar structures, these large-scale lattices are reminiscent of nets and weavings. Rejecting the designation of sculpture, she instead courted affinities with textiles—here specifically with cloth that drapes in stiff folds as it hangs freely in space.

Valerie Jaudon
American, born 1945

Jackson, 1976
Metallic pigment in polymer emulsion and pencil on canvas

Hirshhorn Museum and Sculpture Garden, Smithsonian Institution, Washington, DC. Gift of Joseph H. Hirshhorn

Jaudon was a founding member of the Pattern and Decoration movement of the 1970s, which had a strong feminist underpinning. Challenging the self-referentiality considered integral to modernist abstraction, Jaudon and her cohort sought to ground their painting practices in the everyday material world. *Jackson* references interlace designs found in Islamic, Celtic, and basketry cultures, while nodding to the abstract geometric works of contemporary American artists, notably Frank Stella. Overlaying these disparate sources, Jaudon contests the negative connotations then attributed to the word *decorative*, a term routinely used to dismiss the work of women artists.

Polly Apfelbaum
American, born 1955

Grey Scale I and II, 2015
Marker on silk rayon velvet

Courtesy the artist and Frith Street Gallery, London

Apfelbaum's patterned grids, made with a marker on synthetic velvet, pay tribute to a rich history of American weaving. In the 1920s textile historian and activist Mary Meigs Atwater began to compile and publish forgotten notational systems: grid-based diagrams that record the specifics of a woven design. Her handbooks of vintage patterns proved invaluable to amateur craftswomen, who wove by hand to supplement their income or as a form of creative leisure. *Grey Scale I and II* nods to that diverse class heritage, even as, following domestic custom, it hangs casually from hooks on the gallery wall.

Liz Collins
American, born 1968

*The Walking Wounded***,** 2011
Printed silk, cotton, and rayon

Museum of Art, Rhode Island School of Design, Providence

Visible mending is at the heart of Collins's social practice project, *The Walking Wounded*, originally conceived for a performance event. As her handmade banner states, she offered to repair the fabric "wounds"—the tears and rents—in damaged clothing or to introduce new incisions into garments that she would then fix. Collins associates her mending practice—a cycle of salvaging, recuperation, and sustainable care—with trauma and healing. At odds with fast fashion, her work aligns with *boro*, a long-standing Japanese practice of piecing and stitching together worn textiles into reusable artifacts, which are today prized for their aesthetic qualities.

Lisa Oppenheim
American, born 1975

Leisure Work III, 2013
Gelatin silver print (photogram)

Courtesy the artist and Tanya Bonakdar Gallery, New York / Los Angeles

Oppenheim's meticulously detailed photogram of collaged fragments of vintage lace highlights the labor history underpinning the material's production. Once a highly valued luxury item, lace was traditionally made by women. For aristocratic practitioners, this work was a leisure pursuit, respected for the skill it required. For others, including nuns and domestic craftswomen, it was a poorly paid job. Beginning in the mid-nineteenth century, as lace was increasingly mass produced, it began to lose its quality, economic value, and prestige. The market that then emerged for handcrafted vintage lace encouraged the assembly of rare fragments into large-scale composites like this hybrid piece, designed to attract wealthy collectors.

Rosemarie Trockel
German, born 1952

*Balaklava***,** 1986
Five wool balaclavas in cardboard boxes

Private collection

In the mid-1980s, Trockel created knitted artworks that look like functional clothing, such as these balaclavas. Associated with both winter sports and the military, balaclavas can also be used to hide one's identity. Here, Trockel layers these associations and introduces familiar logos and symbols. She uses decorative patterns, mathematical signs, and more fraught symbols like the Playboy Bunny, hammer and sickle, and swastika. By repeating these shapes and forms as knitted patterns—similar to how logos are printed on mass-produced items—Trockel suggests that they become like commercial brands. In this way, the artist questions the power and meaning we give to these symbols and the ideologies they represent, treating them as just another design.

Paulina Ołowska
Polish, born 1976

Torcik (Cake), 2010
Oil on canvas

Private collection

Torcik is based on one of a group of vintage postcards Ołowska found that depict chic models wearing hand-knitted sweaters with geometric patterns. During Poland's Communist era (1945–1989), the state deemed modernist abstraction ideologically unacceptable. Circulating underground, these cards may have prompted Polish craftswomen to knit their own bold variants of the *samizdat* (forbidden) designs in defiance of the drab state-sanctioned dress codes of the time. Decades later, Ołowska celebrated those subversive fashion statements in a series of paintings and commissioned copies of the sweaters for her own wardrobe.

Andrea Zittel
American, born 1965

Single Strand Shapes: Forward Motion with 90° and 180° Rotations,
2009 Wool on plywood

Hessel Museum of Art, Center for Curatorial Studies, Bard College, Annandale-on-Hudson, New York. Marieluise Hessel Collection

This work is part of a series Zittel devoted to crochet, considered by modernist artists and theorists a low-status domestic handicraft. “Each single strand shape begins with a set of ‘permissions’ or rules,” the artist explained. “There is never a set plan for what the finished work will look like, so all decisions are made in the moment, as long as they qualify within the prescribed set of allowed actions.” Zittel’s rule-based, process-driven system aligns with vanguard art practices of the 1960s and ’70s, not least Conceptual art. However, the monumental scale, format, and composition of the finished work positions it in relation to modernist painting, above all Constructivism. The irregularities that come with handcrafting fuzzy wool unsettle the rigorous precision associated with those pictorial languages.

Andrea Zittel
American, born 1965

A-Z Fiber Form: Green and White Dress, 2002
Wool, two 3-inch skirt pins, and dress form

Marieluise Hessel Collection, Hessel Museum of Art, Center for Curatorial Studies, Bard College, Annandale-on-Hudson, New York

A-Z Fiber Form Uniform: White Felted Dress #3, 2002
Wool

Los Angeles County Museum of Art. Purchased with funds provided by David and Susan Gersh
In 2002, appalled by the waste and environmental harms brought about by global textile industries and fast fashion, Zittel responded by creating her series A-Z Fiber Form Uniforms. Hand-felted from wool fiber, Zittel's designs favor simple sleeveless dresses and tops. This practical daily wardrobe offered a stylish alternative to the overconsumption and unsustainable production endemic in fast fashion.

Ellen Lesperance
American, born 1971

How Does It Feel in Your Chicken Coop, Soldiers? Little Macho Cock-rells Parading the Wire? Strutting in Your Dustbowl, Arid and Treeless, You Obey Orders but We Are Free!, 2018
Gouache and graphite on tea-stained paper, and wool sweater hand-knit by the artist

Private collection, New York

Lesperance's meticulously constructed knitting patterns and accompanying sweaters commemorate the craftwork of women engaged in antinuclear demonstrations. Scouring archives, she sourced designs based on handmade garments worn by activists at the Greenham Common Women's Peace Camp—a twenty-year-long protest (1981–2000) against the storage of American cruise missiles on an air base in Berkshire, England. Lesperance's patterns for knitters who wish to recreate those historic designs also function as beguiling abstract drawings.

Shan Goshorn
Citizen of Eastern Band of Cherokee Indians, 1957–2018

Color of Conflicting Values, 2013
Paper printed with ink, acrylic, and gold foil

Toxic Web, 2013
Paper splints printed with ink and acrylic

Unrestrainable, 2014
Paper splints painted with ink and acrylic

Collection of Edward J. Guarino

Goshorn is credited as one of the few artists of the twenty-first century to learn Eastern Band Cherokee single- and double-weave techniques. Viewing basketry as a “nonthreatening vehicle to educate audiences,” she mined this emblematic Cherokee art form, renowned for its complex patterns, in order to engage social and political issues. Rejecting traditional materials such as rivercane, Goshorn created the splints from which she weaves her baskets from paper, on which she’d printed a range of texts and images: treaties, declarations and songs, archival photographs, and mass-media motifs such as sports logos. Her targets included historical and ongoing white settler violence and the stereotyping of Native American culture for mainstream consumption and entertainment.

Lillian Elliott
American, 1930–1994

Wind Form, 1989
Tapa bark cloth, acrylic paint, and waxed linen thread

Smithsonian American Art Museum. Museum purchase through the Renwick Acquisitions Fund

A revered artist and teacher in the San Francisco Bay Area, Elliott introduced her students to a wide range of textile traditions, many of which have their roots in ancient cultures. For her basketry work, she favored organic materials specific to different geographical and climactic zones. *Wind Form*, for example, is made from pieces of tapa, a bark-based cloth produced throughout the Pacific Islands for millennia, which the artist stitched together and partially painted over. Its large, voluminous shape references the protective cradleboards used by many Native American tribes for carrying infants.

Yvonne Koolmatrie
Ngarrindjeri, born 1944

Eel Trap, 2003
Spiny sedge grass

Seattle Art Museum. Gift of Margaret Levi and Robert Kaplan

Burial Basket, 2017
Sedge rushes

Collection Bérengère Primat. Courtesy Fondation Opale, Switzerland

Koolmatrie learned the coiled-bundle basketry technique from a Ngarrindjeri elder in her community, based near the headwaters of the Murray River in southeast Australia. Pushing the boundaries of the practice, she began to exhibit her works—functional artifacts that include fish traps and burial baskets made from sedge grasses native to her country (her people's home region)—in craft exhibitions. More recently, as her materials are increasingly threatened by climate change, she has created closely related sculptural works that circulate in the contemporary art world, where they are acclaimed as models of cultural preservation and land stewardship.

Analia Saban
Argentine-American, born 1980

Copper Tapestry (Riva 128 Graphics Card, Nvidia, 1997), 2020
Copper wire and linen

Collection of Kristen Boggs Jaeger and Jeffrey Jaeger

Inspired by late seventeenth-century French tapestries made from silk, gold, and other precious materials, Saban customized a computer-automated Jacquard loom to create monumental weavings using copper wire and linen yarn. She derived the imagery for this sumptuous textile from one of the first computer chips to combine two- and three-dimensional graphics. *Copper Tapestry* draws an analogy between that groundbreaking digital imaging tool and the Jacquard loom, which was foundational both to the mass production of richly figured woven fabrics and to the earliest computer hardware.

Marilou Schultz
Navajo/Diné, born 1954

Replica of a Chip, 1994
Wool

American Indian Science and Engineering Society

The fourth generation of a storied family of Navajo weavers, Schultz has been weaving wool blankets since she was a child. In 1994 Intel Corporation commissioned her to weave a replica of their Pentium microprocessor using traditional techniques. (Unbeknownst to Schultz, Intel shared some of the same founders as Fairchild Semiconductor, which operated a plant in Shiprock, New Mexico, on Navajo reservation land, in 1969–75.) The Silicon Valley–based company used an image of Schultz's weaving with its faithful reproduction of the chip in a publicity campaign that stressed affinities between Navajo aesthetics and the design of computer hardware.

Ann Hamilton
American, born 1956

(side by side.coats), 2018/2023
Woolen coats and raw fleece

Courtesy Ann Hamilton Studio

Hamilton conceived this visceral work both for a performance and an installation in Guimarães, a former textile manufacturing hub in northern Portugal. First, she sourced men's and women's coats from thrift shops and fleeces from a local farmer who bred heritage sheep (regionally specific historical breeds) as part of a sustainability initiative. Then, she needle-felted the raw, unwashed fleeces—which still hold the shape and smell of the sheep—into the worn woolen garments. *(side by side.coats)* calls out enduring interdependencies between human and animal, manufactured and organic, nurture and sacrifice.

Jeffrey Gibson
American, member of Mississippi Band of Choctaw Indians, and Cherokee, born 1972

The Anthropophagic Effect, Garment no. 4, 2019
Canvas, satin, cotton, brass grommets, nylon thread, artificial sinew, split reed, glass and plastic beads, and nylon ribbon

National Gallery of Art, Washington. Lehrman Fund and Millennium Fund

Gibson assembled this ceremonial garment from what he calls a “patchwork” of materials, techniques, and imagery: woven rivercane and beadwork drawn from his Choctaw and Cherokee heritages; photographs of police officers at the Dakota Access Pipeline protests; and items of powwow regalia such as metal jingles. Gibson’s title references a controversial essay published by Brazilian poet, writer, and theorist Oswald de Andrade in 1928. “Manifesto Antropófago” (Anthropophagic Manifesto) argues that Indigenous peoples can best survive by cannibalizing their colonizers’ cultures and radically transforming them to support their own communities.

Igshaan Adams
South African, born 1982

Vroeglig by die Voordeur (Early Light at the Front Door), 2020
Cotton, wood, plastic, stone beads, wire, turmeric, tea, and fabric dye

Collection of Beth Rudin DeWoody

For Adams, who identifies as Muslim and queer, textiles function as markers, touchstones of personal and collective identity. In this sumptuous weaving, he invokes the great Islamic tradition of ornamental rug making through the prism of its contemporary, mass market offshoots. The template for this work was a worn piece of inexpensive domestic linoleum the artist sourced from Bonteheuwel, the racially segregated township where he was raised in apartheid South Africa. Adams repaired damaged parts—gaps in the flooring's pattern—with strands of inexpensive gold beads, just as we might "embroider" holes in our childhood memories.

Teresa Lanceta
Spanish, born 1951
Cojín I–IV, 1999
Original *cojín* (n.d.) by an unidentified artist and four *cojines* by the artist; wool and cotton

Collection of the artist

Born in Spain, Lanceta lived for decades in the Atlas Mountains of North Africa. There, she worked with Imazighen women (also known as Berbers), part of a community of minority ethnic groups indigenous to the region. She later amplified that firsthand experience through further research on their weaving practices, long influential in Spanish culture. Her quartet of vibrant hangings riffs on the rhombus, a prime motif in the Imazighen textile lexicon. She displays them in dialogue with their prototype, an Imazighen cushion cover (or *cojín*).

Laura Huertas Millán
French, born 1983

La Libertad (Freedom), 2017
Video (color, sound); with English subtitles
29 min.

Written and directed by Laura Huertas Millán

Cast: Mariana de Navarro, Inés Navarro, Crispina Navarro, Margarita Navarro, Gerardo Navarro, Héctor Meneses, Raymundo Fraga, and Santo Tomás Jalieza's weavers cooperative

Image, sound, and editing: Laura Huertas Millán

Sound mixing: Sebastián Alzate

Color correction: Clap Studios

Production: Laura Huertas Millán – Studio Arturo Lucia

With the support of: Arquetopia; Fundación para el Desarrollo; Res Artis; Videobrasil; PSL University; the Sensory Ethnography Lab and the Film Study Center at Harvard University; and Programa C at Museo de Arte Moderno de Medellín

Courtesy the artist

Huertas Millán based her film *La Libertad* on extensive discussions with members of the Navarro family, Zapotec weavers from Oaxaca, Mexico. She focused her camera on everyday gestures—capturing threads vibrating on backstrap looms, and skilled hands manipulating strands of fiber or braiding hair—to tease out the multidimensional roles that weaving plays in their lives. Weighing the siblings' desire for independence against their dedication to familial commitments, she complicates reductive binary assumptions about labor and textile production: manual crafting versus high-tech automation, local versus global.