

Welcome everyone. We're very happy to have you all with us this evening. I'm Judy Frater and I am the interdisciplinary artist in residence for spring semester 2022. And the students of my course who are, you're going to hear from today designed and implemented the exhibition, coming together, creative collaboration. And they also co-designed many of the textiles that are in the exhibition. First of all, I want to thank everyone who has made this residency and Course possible. The division of the arts, the design studies department, the Center for design and material culture Director Sara Carter and her team, Adriana Nicole barrios, Laura Simms pack, and Carolingian concern and Roberto tere's. I particularly want to thank division of the arts faculty person Jenny Angus and division of the Arts staff person, team member Heather Owens. I also want to thank all of the supporters of the residency and there's a long list, so I'm going to read it. The art department, the Department of Art History, the bowl Center for Arts Administration, Center for South Asia, and the Nelson Institute for Environmental Studies. In the title of my course is cultural diversity, collaboration, value, and sustainability. In the course, the students explored crafts in India today. Creative collaboration with artisans in India, and value particularly as it pertains to craft and the impact of presentation all at warp speed. And today we're going to hear from the students what that means in practical terms and what their experiences of the semester have been. So I think I'm as eager as you are to hear from them. So without further ado, here's the class, design studies 527. Thank you. Hi. I'm Chloe. And I'm QN. So our presentation is basically on an overview of the textile crafts of catch today. Okay, so the first one is Iraq, and this is a form of block printing and it's an ancient art printing, sorry. Distinguishable, distinguishable prints made from what blocks. The craft finds its roots in the Indus valley of the northwest regions of South Asia. Isaac printing is wooden hand block printing that involves carving exquisite designs into wooden blocks. And then the design block is dipped into the die and neatly printed onto cotton or silk textiles. This craft utilizes resist dye method with a gum arabic resist than the fabric is submerged into an indigo or other natural dipolar. Current artisans are being more innovative in their designs by measuring traditional and contemporary prints while keeping precise selection. Insisted. But at the very beginning of our course mirror lucky enough to try out all the crafts that we're going to talk about. So the first time on the clock, right thing. These are some examples from our class. So we were sent over woodblock prints that were hand carved on this assignment. And so then we took them in various size to it. Then it's a series of preprints results. And from there we asked to die. And as you can see, everyone died. There's a little bit different, not really made three. As you can see here, the three really pull different color schemes. I'm sorry. These are just three of our examples of our co-design pieces, all from different people. And so I'll just briefly point out the inspiration for one of these as we go along this. Just to kind of show the left one was one students, their mid inspiration for it was to have an earthy color palette blended with old and new motifs, which kind of goes along with the entire co-design process in general is blending the old and the new. So the next cruft that we focused on was bond a knee, which is a traditional tie dyeing technique in which the artisans create a design on transfer paper. And then they put an watchable die on the fabric to guide where they're knots are going. And then they take really thin thread and tie around in different patterns. And then the fabric is dipped in an acid dye. And once it is dry, the thread that's holding the knots together is removed and the design is revealed. In this specific one takes a lot of skill because they have to make sure that your designs look how they want when they cannot, because you can't really see what it's going to look like until it is done, as you can see there. So these are some outcomes of the sampling that region. So they had two different dicots that we could die. So everyone kind of time a little bit differently at first. Some of the prototype really big. I know I tried it really big because it's hard to really small dots. The teachers in the UDL do thousands on one piece and tons of little dots, starting to see. Some people experimented with different patterns and layouts. And from there, like Rose said, variables are all tied together. Big died, and then once they dry, you pull them apart and all of those streams come off and then they reveal the company design. And this is, these are obviously more coenzyme is this is the we only had one captain made or co-design with a student out of all of the different crafts, which is shown here in blue. And also as you can see as we go along, that generally these are some of the brighter pallets of all the co-designed. And that's usually common when using the resist dye for bond to me because it's typical to use dominant colors like blue, green, red, yellow, and black. So you can see the really create something very different from each other. Polygons and layout works. So the next craft that we focused on was embroidery. And basically this traces back to marriage traditions where a woman would work on a piece for her in-laws

basically before getting married. And this kind of would show her skill and just overall information about her and how desirable she be. So traditionally they will embroider of flowers and animals and also mirrors are additionally attached to add some sparkles. Yeah. So I think become agreed that this was kind of one of the most difficult, perhaps for that we practice. It was very hard to get those little beads and we actually use them now. But traditionally they're supposed to be stitched in and they stitch so well that it's really tiny. They were all out. So here's an example of a few different sections. We're like the chain stuck in the middle at the bottom. And these little triangles are also traditional, such that they do see from our ordinary community. Yeah, and just to point out one of the pieces, inspirations, the blue and in the middle was inspired by wanting to create a design that reflected sunset combined with traditional motifs. Which is interesting because I feel like that really came out really well in that student's co-designed project. But and base, oh, sorry. So weavers begin by pairing the yarn, which involves so gain and dyeing and winding the warp. And then they have to just the loom and start weaving. And this can take a very long time if they like tea is supplemental. Wife's like you can see in this photo. And yesterday, like to create geometric and linear patterns and play a lot with color and texture. So I'm glad I played around with some different parallel. Let's get on a board room that you actually sit down and work around and withdrawal, assign a task to practice differently. Patterns are also able to practice those little hello blooms. That was a really fun experience. So as you can see, this is what the students in this class and practice with your right arm. And then for some of the co-design pieces. The one on the far right for weaving was inspired by the theme of earth meet sky. And it was drawn from the combined landscape images from both of The Travels of the co-designer and the student. And that turn into combine the colors from my palette with traditional techniques to create this tapestry. Stall. And it's interesting because the middle co-designed piece and this slide was just shows a completely different take on what they both use the same inspiration piece to create these. And how sort of a similar theme relating to the landscape and reflecting the landscape. And it's interesting to see how different they both turned out. All right, So next we're going to talk about the actual collaboration process. And we think that it will give you best reflected if we all share our personal experiences. So yeah, I'm grace by the way. Hey, many autumn and I will be discussing my co-design process. So just as a general overview of how we conducted this co-design process is that we visited how Louise textile collection here at UW Madison. And we spent a couple of weeks looking through the textiles of each graph that was just discussed, found any weaving Azure in embroidery. Here are some examples of textiles that students chose. Further inspiration object for which they will base their co-design. So I'll be discussing my co-design collaboration with Prakash. So Prakash Mies, actually co-instructor of this course. So prior to be being partnered up with Prakash, I got to know him a little bit through the, him being a co-instructor of this course. So just a little bit about Prakash that I was able to learn and connect with them about. He's the seventh generation carpet Weaver. He learn the craft through his father. And overall his goal is to develop and market his own designs going forward. And then I also was able to share with him a little bit about myself. I'm a senior here at UW Madison studying biology and global health. So this is very new and interesting assignment for me, not coming from the world of design. So next for cash and I took some time to understand each other's work. Prakash was able to send me lots of examples of his past work. Here's two examples on the left side of some of this work that I particularly enjoyed. And then I don't have experience design carpet. So I sent him back some carpets that I found online that I liked and thought we could also like base are project off of. So he got a better understanding of styles that I liked and things like that. And then the final object in the middle, titled collaborative chosen designs, is a document that we made together where we could we join together carpets that he had made, he had liked in carpets I like. So we got a better understanding of our own individual styles and where we saw this project going. And then we also looked at the inspiration objects, which is often the right side. It's this bad, bad spread that has pretty neutral colors, muted colors, and it has an extra weft. It's a thicker watch the add some texture to the piece which we particularly enjoyed. So he spent some time looking at that inspiration object and thinking about where we could go with that. Next, we created a mood board. We are inspired by the colors of that inspiration object and decide to go for a landscapes of Kochi theme. I was able to send Prakash some images. I found a cut. But for cash was able to summarise some pictures that he had taught himself of the area. So I was able to gain a better understanding of. The area of couch and what it looks like and how we could incorporate that into our designs. And then we also picked that color palette down below, joined both from the inspiration object and

from the images that you see in that mood board. Next week, we worked on design development, which is a very fun process. You see on the left is some of the design separate cosh sent my way and then on the right are some that I sent Prakash. And this is a really fun experience of she would send me a lots of images of designs that he liked and I was able to pull elements that I enjoyed from those and create new ones in just a lot of going back and forth. And it also about the challenge of not knowing exactly what could be done, especially in the short time period that we had to complete this project. Super Cash was able to give a lot of great insights on not only what his craft is, constraints able to do, but also at the time. It was fun to be able to work within that challenge of that. And then on the right-hand side is the final collection that we had made.

Hi everyone, I'm Randy. I partnered with Zaki for this class and just to introduce her a little bit, she graduated from care v with awards for best collection, most marketable collection, and best student. She is very passionate about design and one day wants to start her own company called rule of women, which was, I wasn't paired with or right from the beginning, but we choose one of our co-instructor. So we learned a lot about her before we got paired up. And I was very drawn to her introduction, so it was a pleasant surprise and I was paired up with her. And an introduction about me is I'm a senior at the University of Wisconsin-Madison studying consumer behavior and design strategy. I've absolutely no experience in design or technical experience at all, but I am very interested in fashion, which was what drew me into this class. So moving into our collaboration efforts, Zaki and I started off in the beginning just introducing ourselves. We thought it would be on, to connect on Instagram and just see what we're interested in outside of the design process and see if we can connect in any other places. And we did, we absolutely loved each other's posts and are still following each other today. We also then moved into our inspiration object. We both were very drawn to an ombre effect. As you see in the bottom, I have a sunset, which is what we based our final piece on. And something that was a little bit difficult during the collaboration process, I would say is the difference. I have a very early bedtime which some days was difficult for us because if I didn't if I was an appellate enough, I would miss out completely and we'd have to wait another 24 hours to talk talk. But we ended up coming up with our moodboard at the bottom. They included few of Zaki has passed pieces on my inspiration piece, a color palette that symbolizes a sunset. And then on the top you see our farts first sketches. I was able to make. Zaki is pieces digital because that's what she wanted. And on the very top right is one of our final pieces you'll see on the next slide. So here is our final co-design. The arrows are pointing to the pieces that we made, which you can see on the right. We are so, so happy with how it came out. I ended up buying my scarf and I absolutely had the best time working with Saskia. I didn't know what I was signing up for, what I signed up for this class, but I'm very grateful that I did because I learned a lot from it. I'm Grace, I worked with air fun. He's a rock block printing artisan. He was actually also one of the co-faculty for this class is from a traditional Isaac bingeing family learned at 15. He's interested in the patterns in Islamic art and about being natural dyes. And he's a member of this Governing Council, but I don't know how to pronounce why. I myself, I'm a junior at UW Madison. I'm majoring in textiles and fashion design. So I do have a design experience. For me, one of the biggest challenges was communication, not just with language barrier, but also the time difference. So there are a lot of back and forth on WhatsApp. In the beginning, I think there was just a bit of like it was kind of a slow start. There was kind of a misunderstanding of what we had to actually be making. And I, even though we had done the craft process for the first four weeks of class, there's still a lot I did not know about block printing, like what someone was capable of doing in a short amount of time we had. But a really Big thing for communication was visuals. So I was like, Can you please send pictures of your blocks? And then like about 12 hours later I got like 30 pictures a lot printing blocks and he had and then I would send a lot of sketches to him trying to show as much as possible using a visual instead of like written word to convey what I was trying to say. And same thing with with him like we had a lot of visuals back and forth. He sent actually some printed examples for me. Yeah, we got really a lot of pictures back and forth. This ended up being our moodboard and our final collection. One thing we both really liked from the inspiration piece was the geometric design and the traditional colors. So we develop that into are just fine with the circular shapes we kind of played around with maybe doing triangles, doing randomized, then overlapping. And we ended up with these two different circular layouts with different color distribution as well. Neither our final pieces. I also bought one of the scarves and I believe both of these are going to be acquired into the textile collection. All right. And I'm also Grace. I am a senior here and my major is interior

architecture with minors in business and design strategy. And I had the pleasure to partner with tarp Hoover. She's an embroidery artisans embroidery. And so she is from Kochi, India. Her parents immigrated from cent to Guha rot, and she is the oldest of four younger siblings as well. And she has practiced this type of embroidery for about 15 years. She didn't really like the whole school thing, so she focused on staying at home and embroidering. And then just kind of what she hopes to bring out of embroidery and just the collaboration process to allow inverters and artisans to find craft and their own work. So some of these images are just our WhatsApp exchanges. So she didn't speak much English, so it was kind of hard to communicate. But like Grace said before we, once we started, I'm getting in the flow with sending images back and forth, things went a lot smoother. So originally just to kind of see what her style was, I had her send me photos, which you can see in the first image down on the left. She sent me about 65 photos of her designs. So there was a lot a look through. And then we kind of just went back and forth of me saying what I liked her saying what she likes. And also just going off of the inspiration piece, which is at the top here. And then, yes, so we kind of focus on geometric patterns, but also delicate patterns because that were, that was a lot of the themes in her previous work. So on the right here is the mood board we kind of came up with together. In the top is our inspiration piece. And then a bunch of kind of traditional motifs that tara has created and her previous work that we wanted to pull through, along with the color palette on the top. And previous work that she has done as well as just some other inspiration images with that same color palette. And then we decided to go forward with the two on either end of the year, six designs down here. Okay. Alright, well, we'll just go like this. Okay? And this is what we ended up with. So I pulled the two designs that we move forward with onto the bottom here. And then there they are on the right hung up. And just some things overall, I think that we all talked about for the collaboration process, language barrier was definitely a big. Struggle, but it also kind of forced you to be innovated not only in your design, but also just how you communicated. Which I think was kind of a great life lesson when kind of interacting with people of different cultures and different languages. And I think we all had a very successful experience with all of our co-design partner. And so, yeah. Hello, so my name is Joe. And today we're gonna be talking about value and how that's incorporated into handcrafts. So here's just a quick overview of what we're going to go through today. And I'm going to go first and we got Falcon Sam and then great. So for me, I'm going to cover how our experiences, while really mind about learning about each craft, shapes our understanding of value. So first, about a little bit about me. My name is Joe Max in previous to this class, I've added 0 experience with cramps. And when I say 0, do mean 0, I'm biomedical engineer. So anything actually doing things with my hands and that's not used with a computer. I do not know. So as you can see here, I start off, It's like figures. And then I move my way to something that's sort of resembles cracked or is he science in a previous slideshows, bonds and eight. So through the next couple slides, I'll explain how I learned or attempted some of these crafts and what I learned from it. So as I said before, I've not had an exposure to any of these crafts at all. So I didn't grow up around it. So all of this was brand new to me. I've never seen embroidery on the Azure Arc or weaving ETL, or at least I've never personally done it. So the first experience I had as weaving, this is a lot more difficult than people lead on because some people in my class already knew how to Wiebe. Aye, however did not. I've seen carpets. I've seen close, but how it actually happens. So putting my hands on a loom for the first time was up. Interesting experience to say the least. I learned a lot about the weft and the weave and all those fancy vocabulary terms and how they go together. It took me a couple of tries to actually get things to work and I got some feedback on my craft that I made. He was always constructive criticism as criticism nonetheless, on the second art that I worked on was bond and the, for me, this was one of the more frustrating if you don't know the other groups explained earlier. Bonding is where you take a sheet and you do tie tiny little knots all throughout the piece. For me, it was tying a couple of knots and having the other knots I've treated as the tide on, pop off and go everywhere. So as plugging multiple holes and multiple ones sprung up as I went. The third one that we worked on with jazz-rock, this is a block printing technique on this involves taking a block and lining up and putting it on a long scarf. For me, this involves taking a block hopefully lined up in the correct place and doing that multiple times. It did not work out in the way I wanted to, but I did realize something that's simple. It's just placing a block on a long scarf is actually very, very, very difficult. Doesn't look like it, but trust me, it is the last craft and the most interesting one in my opinion was embroidery. From the surface, this simple, you just take a needle and go through a couple of little holes in the silk there and

create the pattern that you want. It is not that easy whatsoever. As you can see up here on the screen, that was a picture my embroidery that I attempted and I even had some people helped guide me restart. This took about six hours. I would say it he gave what you see here on the screen. This is some mirrors, the book haphazardly on there. But trust me, that's hours of blood, actual blood, sweat, and tears that went into this. And then you actually have the mastery of Kraft, actually done by one of our co-designers and their inspiration pieces here on the right. And that is actually correctly done embroidery with correctly embroidered mirrors. As you can see, there's a clear difference in the math 3 of skill and this is where it started to occur to me like, Hey, there's a lot to tell it that goes into this because for me, I didn't know I wasn't exposed to any of this. There's a large, large, large difference between novice and master in this class is also very fortunate as we're able to see people who were not novices create their craft. Our co-designers were so kind to actually send those videos and images of the co-design pieces. So my person, as you'll see on the next slide here, created some botany for me and set me all the different processes and steps that went into it. And for me, my novice way of creating it myself, I did not take any of those steps correctly, or to the extent that they shouldn't eat and seeing other properly done really opened my eyes the time that goes into this stuff. So all in all, what did I learn from my perspective? Starting out, I had a small idea of the value that goes into this craft because I was not exposed the time and effort that really goes into all of these different ones. So actually doing all these different crafts at, were displayed in our gallery that actually my co-designer. It really opened my eyes to this different world. In my opinion, value really increased my understanding, perspective, and appreciation for all of this handcrafts, as you can see here. So my design ideas were actually able to be put onto biomass during this path of bond in here. So you can see any kind of holding onto one end while the co-creator helped me with mine. So the takeaways that I have from this is as you come into something that may be due to you, you can always shape the value from doing it through your own experience. Because in my mind and some others as Sam, again, we'll touch on it's from the individualist perspective. You can change your opinion in your value of these graphs. Hello, my name is falcon jacks. And I will be talking about the craft and culture in India and utilizing the Helena Louise Alan textile collection and how that also added value and shaped our understanding of it. So I think that learning about the rebel in relevance of culture and craft to India helped shape our perception of value because craft became more personal and we were able to explore how it is a large pillar in many people's lives. I think this is a fundamentally different view than many of us held coming into this class because Kraft isn't this central thing that we make our living from every day. Craft culture is highly prevalent in India today, including its peoples main source of income and the techniques in supplies have been passed down from generation to generation. So hearing about how these traditions have been passed down helped us gain perspective on the broad of importance to the culture around. It is the expectation growing up in a weaving family that a son would learn to leave and also make his living doing this work, which we heard earlier that was the case for cash by this could extend beyond families and into villages, having whole regions devoted to a specific style of craft. This shapes our sense about if these textiles, because it adds a strong backstory and personhood to these objects to see them come through time and be so and like such a large portion of their culture is also fascinating to learn about how much chiefs have become linked to a certain group of people and certain areas making these textiles recognizable and one-of-a-kind. Beyond the geographic meaning, these textiles hold cultural significance and the color and material of the cloth as well. To a Western viewer. Some of us who have no idea about this than the significance. It can be seen as pictorial or just personal preference. But in fact, and our co-faculty was talking about this a lot. Some of these motifs have even lost their cultural meaning in India, but then just because they've been used for so long, have been their own meaning of like, we just continue to see these repeated designs come out of those areas. And then some of the code is not the co-design, some of the Heloise island textile collection objects we're looking at. The faculty could identify whether or not they were from Catch based on just the look of that. And that was really cool to us to see all these objects we have at the school and them to be like, oh yeah, that is from catch because we can see these little things and that's specific to this area. And I thought that was really meaningful. Xt, speaking of the collection, our class with a few visits to see examples of Egypt before crafts that we have here in the collection. And this is just an incredible resource that we have here at U-Dub because it allows us to actually touch these items and interact with them and see the dates and the regions that they're from. And then I've been to they collect and in other

classes. But in this one we actually had the co-faculty on Zoom talking with us. And again, that just connected like the fact that they knew about them and we had these historic pieces here. And then as you can see from the exhibition, this collection objects where a guiding force in our design inspiration and one that gave us a full understanding of the craft we were designing within. Tuning historic examples allowed us to modernize our designs within the context of what is traditionally made. I think in tangent with the co-design, it's really interesting to see the level of craftsmanship of these pieces and then the equal expertise from our hearts and partners. This adds value because then we learn the skill required and the time it takes. And Joe is touching on that before just this level of mastery that we can see in both these items and then the new ones that have been produced. Beyond this, I think that including the historic objects brought a real sense of time to the whole project. You can better appreciate the longevity of these craft techniques and just explore a cow. They are evolving over time. We talk about the value coming from the culture, and this is a prime example of being able to interact with these items and gain a better understanding of that. I think this is just an incredible way to reference the past and use it as a springboard for innovation. And then display the start and the contemporary beside each other, which again, you see in our exhibition. Hello. I'm Sam. I'm a senior here at UW Madison. I'm going to be talking about how our experiences as an artist, designer and working with an artisan shaped our understanding of value. All right, so I'm going to be talking about, yeah, individuality and artistic expression. So one thing that I really came into this course with a slight knowledge of was the idea of being an artist and practicing art as a form of expression. I'm not a textile student. I don't have formal design training, but I practice out on my own time. So I really came into this class with the idea that I want to experiment and I want to try out all these crafts. And then without even really knowing what we are working towards in the end, work together with somebody and you had to design crest together. So I included a couple examples of graphs that we practiced in the beginning. So these are samples that I worked on for bonding and embroidery. I decided to kind of break the mold of what we had seen from the traditional pieces. And especially with the embroidery really just kind of have some fun with it. And I think that's really important as far as shaping my own individual value and developing value for these crafts. Because they obviously I'm such a deep, steep cultural tradition and how they're produced. But I wanted to take that and kinda turn it and look at it from my own perspective and explore how I could use them to express myself. So the first four weeks of this class are really spent doing that. As I tried different areas, as we all tried different crafts and start to kind of understand what goes into them and build our value as we've talked about just by seeing the process, but then also see how we could increase the value by expressing ourselves through it. I had the pleasure of working with Ponzi. We, he is a young artist in India who is abundant artist. He is very proud of the fact that he's able to innovate on his traditional techniques. He comes from a family, abandoned the artists and works with his family in production. And I really enjoyed working with him because I could tell that the knowledge that he had of the tradition match perfectly with his kind of driving force for the contemporary. So we really had a good time working together as we develop our designs around that idea. Artisans in India innovate on a traditional techniques. As we've talked about, this is something that we'll continue to drive the market forward and continue in the market. Especially as you look at the mass production market which can now produce, while it's probably not actual panned, unbound an E, It's usually screen printing and other lower quality means of production. It is hard for artisans to compete with that market without including that expression itself. If we're looking at from the consumer side, you see a lot more value in pieces when you think about the value that an artist really felt towards the piece themselves. So that expression of self conveyed to the consumer is what allows artisans to tell their story and thus new ways to sell their pieces in this way. So I included another picture of complicated. This is him present. His, I guess I don't know the final design. I'm running design students. I don't know exactly the words because the jury, the jury presenting to the jury says is a very contemporary looking design. As you can see from the photo. This is not, I think if you pictured a traditional Indian design is not something that you might picture, but the idea that you can take the traditional and incorporate it into the new, I think it's something that really builds value for the craft and will maintain the value for the craft. Pieces of praise for their visual appeal and expression can be widely appreciated by a broader market. I feel like because if I maybe looked at a design from India that was purely traditional, I might not feel that it spoke to me or that I really connected to it. Designs that can excite those that are uneducated on the craft can really kind of brought in the market that you're applying your designs to

and thus increase the value to a large number of people and opening the market. I think two more boomers. So kinda at the end of this is talking about the consumer side. But the idea that an artist can infuse themselves into the work in order to create value, I think is a really important piece of this class and what we did, because we are really working to develop this in a internal sense of value towards these craft as we practice them. But then when we could take that and apply it to our co-design process and then see how there are other co-designers. Same. I think that was really built the value for me and I hope is expressed in our exhibition in these presentations room. My name is Grace, I'm a senior and I'll be talking a little bit about how this all plays out in a marketplace setting. It's adding onto Sam's metal ending on consumer, the consumer role, so on. So what we've learned about value in terms of craft, we were also just trying to sell these amazing pieces as products with a monetary value attached. So if we think about value in terms of The whole scope there is money, but as often attached to that, just because of our society in the way that, that works out in a consumer kind of world's consumerism world. So with everything we've discussed about value of an individual expression for the artist and the cultural history for the craft. I realized just how difficult it can be to price handmade goods. Undervaluing and overvaluing can often happen, especially when each person could look at the same products and evaluate differently. Depending on their background knowledge. We did our best to price items based on a number of different factors, like how long it took for the maker to complete the piece. The materials you just cotton versus silk, where it's made and the market is selling in. So for example, bringing items from India to America greatly increases the value of that piece. So that also goes along with how much supply and demand is there, because there's not a lot of products like this. Suddenly in America, it makes them much more valuable. And then lastly, the experience and years in the craft of the maker. And then I guess also the size of the piece. So how big or small it is, all of those things play into the monetary value of any craft that is being made. Depending on how appealing the customer finds a piece, monetary value might not meet their assumptions. Which can, they can often think of as like a good deal. It's like if they're thinking that it's not as I don't know, No, not quite there, not quite sure where the piece would be in terms of price range. Sometimes I find that it's a good price. Or if someone doesn't know about a piece, I like the type of material it is that the craft, they might think the price is way too high. And so we learned that background knowledge and education is key for understanding monetary value. So the consumer understands exactly what is going into that craft in that piece. So to learn a little bit more about this, we were fortunate to hear from Mary LOTRO, who led a discussion about how customers tend to behave when purchasing handcrafted goods. So we knew what to be prepared for for the trunk show. The trunk show was the sale that happened this past weekend where we sold a lot of the co-design goods and more of the pieces from the artisans. And Dr. which I'll explain that people appreciate products are unique, not produced in the thousands and have quality workmanship attached to them. Consumers often a priest kit, hearing the stories behind how the product is made and they're experienced meeting the maker while purchasing the garment or textile can also impact value the consumer places on the products. We also heard from a panel of artists and craftspeople that about. And what stood out the most to me was a local potter who made ceramic dishes. So she explained that when customers are able to see the whole ceramic studio in the process before they buy a microplate. They have an experience too attached to that item, can increase their personal value to the products. At the trunk show, we brought examples of the cross, the craft in a state, in that state of process so that everyone around could experience what, that, how that craft is made. For example, we brought little limbs to show the weavings and fabric with the bond, any nuts. And then also the Azra block, printing blocks themselves. And that help the customers have more of an understanding of the process which then increase their own personal value that they could attach to that product. So here's a little bit more about the trunk show and what went into that. It was a great opportunity for our class to learn about how consumers shop for unique handcrafted items. From the lens of an American consumer who is interested in craft. They definitely placed more value on our, on these products because it's made in a different country and it's more unique. Mpa trunk show customers really appreciate it, understanding the process of both the craft and our code design experience. And they wanted to touch and try and the garments which then initiate a personal connection to the piece and then increase their desire and value for the product itself. In retrospect, to me the most is that American trends were still relevant. As these consumers were purchasing different items from another country. For example, items with the color blue were the most popular to sell. An item that could be

integrated into their wardrobe were also the easiest to so. But then again at the same time, something that's completely new to them. Sometimes they would find a personal attachment to it and just want to have it. These are all things that I heard from the whole class here. So that was really interesting to just kind of reflect upon. So just as a summary for what we've talked about in terms of value. Value can be seen in a lot of different ways. In terms of workmanship, historical and cultural significance into about individuality and artistic expression and then also as a monetary expense. But each person will definitely prioritize each factor differently within their own perspective looking at that crafts. So that's our portion of the presentation. So today we'll be presenting on the value of presentation. So we've broken, we've broken this presentation down into six topics. Class research, building exhibitions, online exhibitions, live exhibitions, the trunk show the impact of value. So for the last topic, the impact value, we each have different perspectives on the value of our experience within the class. So each dive into that separately. So first I'd like to hand it off to you back. Hello, my name is Eva. I'm a current junior here at UW Madison. So one of the first things we did as before diving into building exhibition and going into the trunk show was we did some research. So one of the first assignments was that we did was in class we were tasked to research one museum or online exhibition and then one luxury or artisan brand and their presence online and also in store. So we looked at many different brands, which included a lot, there was a lot of Prada in the mix of the presentations that were done by students and then also Chanel and her MS. And then for museums we looked at a lot like the mat and Victorian Albert. So each of us went to their websites and analyze how they were creating value for their products and their art pieces. And we use those things that we noticed as we were reflecting on how we could apply that to the trunk show and also the in-person exhibition and online exhibition which we will speak upon in the next few slides. My name is Shelby and I'm a senior here at Madison. And I'm going to continue on talking about our class research. We heard from a couple of different presentations about craft and what it's like to sell craft and the professional setting. So one of the first presentations we had was from Mary literal over Zoom. And she taught us how to learn on what they appeal is and how, how to appeal to a market and how to appeal the products to people. This is very helpful because most of us have never sold a craft before or sold textiles. And she helped us get by giving us some pointers on what people are going to value and what they're going to look for in the pieces. So we could prepare better for commonly asked questions and just how to, what we should say to them when they're looking for pieces. We also heard from a panel of speakers. One was a professor from the Consumer Behavior Department here. There was also a CRM, a local ceramicist. There was also a person that specialized in paper-making. And we also had somewhat a couple of different artists from Mexico that work what textiles. And they all went over there, different areas of expertise and give us an interesting perspective on value and how to create value for their pieces and how it fits into the market. We currently have. This was super interesting to learn about how different retailers assign value to not only their own work, but how they address it in the market. So I'm going to be talking about the exhibition. This was briefly touched on by a few other students, but the exhibition is currently still in name's Nicholas Hall in one of our galleries. And it was curated by this class as well as a lot of help from the gallery directors here at Madison. So in the exhibition there are co-designed and also our inspiration objects hanging up. And so there are a lot of things that we had to figure out before we even started thinking about where to place objects in the exhibition. Our team or our class was split up into a few groups that had different jobs in order to make the exhibition happened. So one of the first groups was the exhibition team, which those students determined where each co-designed to peace and inspiration pieces should be hung in the gallery. An order to create a cohesive and intentional space that has wayfinding and crafts can be easy to determine. Witchcraft they are because the crafts are kind of clumped into different sections within the gallery. So this team individually look that each piece and determined how their traits would affect where they would be placed in the gallery. I'm going after that was all chosen. The installation team, along with, like I said, a lot of help from gallery directors, started to hang up these pieces on mounts that were also made by the class. And this process took a lot of kind of tedious measuring and leveling and a lot of multiple eyes in order to figure out if these pieces are hung correctly. And it was also important when building the exhibition to determine how to express the value of a textile, which can happen a lot through educating the visitors, walking through the space on each craft and on the artisans, and also things like the material of the object which we did in the gallery by placing labels next to every object. So as Kristen mentioned, the live exhibition was assembled by



all of us students. And it all gave us a better understanding about the inner workings and the amount of effort that goes into curating an exhibition at a university or anywhere in the world. So each of us were placed on a team for the exhibition. So Kristin already kind of touched on installation exhibition teams. And then I was on the label copy team, which I'll talk about a little bit in a moment. And then the publicity team, education's team, and then the online exhibition. And then something to know is we were all guided by the pro staff at the Center for design and material culture. So we weren't just thrown into it. We were kind of giving guidance into how each team works and how each team is valuable, and getting people to come to the exhibition and understand the value of the work that we were doing. Size I mentioned I was on the label copy team with Grace who is in the presentation before. So neither grace or I really had previous experience writing copy for a museum. So it's a really eye-opening and great learning experience because it also help the skull hone in our editing and writing skills. And writing isn't normally something I like to do. But it was really fun getting to everyone's work. So each individual student had to write, copy it for their, their co-design collection and also their inspiration priest from the helm least textile collection. So then Grace and I went in and edited everyone's peace and peace to sound cohesive and had similar language. And then we had to send it back to duty. And also Laura from the center of design and material culture to get their edits as well. So a lot of back and forth editing. And then we also wrote the intro texts that you walk into at the museum. So you can see that in the bottom right corner. So Grace and I wrote that all by ourselves. And with that it was really, we had to think about what we wanted the audience to take from the exhibition when they first entered. So we had to encompass a co-design process. Also the process of taking inspiration from the pieces of the homilies textile collection. Then also we had to write pieces for each craft. So really helping people understand like what is bonding because they couldn't physically see like how the other groups explain the process. That is bond money or Azra are weaving or embroidery. So a lot of it on us was educating the audience through the copy, which is a really important thing for live exhibition, say at Grace. And I learned a lot in the process and I would say I'm a better writer. Now after being a part of the label copy team. Yeah, and I'll show me is going to explain a little bit about this. So I worked on the publicity team, was FRAND issue that's presented the final presentations ago. And basically, what the publicity team was in charge of was creating collateral that would promote the event on both on social media as well as on prints that we would hand out to people working on the collateral for an event like this was notable plus, so it was very hard to create deliverables, especially when our TOC cells are being made as we were making the like things for the exhibition. So it was very interesting to work with just the inspiration pieces and not any of the things I would add, not the things that we're working on in the class and being able to explain that to everyone. But it ended up being a really great experience to get to work on this. I wouldn't work on something like this that you wouldn't be able to do without a professional sense. So now I'm going to talk about the online exhibition. I was on the online exhibition team. So the online exhibition, like eyes, we looked as it was discussed earlier, how we research different presentations from, as you said, like the V&A and are mes. So we learned that it was really were and to have something that people could, could, could like access from all over, which is one of the things the values that online exhibition brings. It's accessible to people all over the world and it can be there longer than it's displayed in the gallery. And then also having a virtual exhibition gives us the opportunity to go into more depth, into more detail on each piece. Because as was just explained by that again, for the label copy team, when you're when you're putting up the labels and you're going through that, you know, you, it's it has to be trimmed down a little bit more sometimes just so that I can. Can we can have it discuss every single piece. So then going through the website virtually allows the exhibition to be shown exactly how the curator wants it to be seen. Which is really nice. Because as you can see here, this is the websites so far. This is just some screenshots that we have of it. It should be why later this week hopefully, depending like approval. And so that's what big three it'll be you're scrolling down through it and it'll have different sections or have the weaving section, the bond, any Azure Arc and embroidery. And then we'll go into other things such as like education's, the education team and some things we did in our class. I'm creating the website alongside the gallery was a really rewarding experience. We had to trade and design the website to include a lot of information while still maintaining engagement with the pieces. So I had to learn how to like figure out how to cut down alongside my team members while still being able to give the information we needed to. And for the virtual exhibition, we have had to wait until the gallery was fully setup to obtain the proper images and

information we needed. So that was also a really interesting thing to learn that we couldn't really like things ahead of time even if we wanted to. And during the virtual exhibition, I learned that the website has to go through a long list of approval from administration, which can delay and push back the creation and finalization of the site, which I didn't really have ever experienced before because I'd always created websites for my classes and stuff. So I had done them individually and I approve down and my professor approves them. So this was also an interesting process. Making the virtual exhibition. We preserve the gallery show created while allowing it more accessible to a wider audience, which I think is really beautiful. And next, Shelby will begin discussing the trunk show and then Christine will go into little more depth. So at the trunk show, we each had four pieces that were kinda given by the artist and that we worked with on two of them for most students were the pieces that we co-designed. Some did take more time than others to create. So not all of them, unfortunately, could be a co-design pieces, but it was on the artisan. So each WE helps pick out the textiles that the artisans would send us. And we wanted to pick ones that we thought would be best in the American market. Because there are some things that will probably sell better in India just based off of their different aesthetics that we like in different countries. When these pieces were delivered, we use them to promote our trunk show. And then the images were also taken to put on a fire like the flip these images here. And they also were done just laid in a video. We split at the actual trunk show, we split up the flower crafts. And at each table that the Crawford being sold out, we had a person that works with an artisan from that craft there so they can better describe the process of how it was made and kind of answer any questions that people might have about that specific area. A suggestion that we've got and one of the class presentations that was very helpful is from Maria literal in our Zoom meeting. And she suggested that we pay out tools are our products and more of a messy way to encourage more people to touch them and like actually feel and play around with them and even try them on. Because when products are often laid out neat, people are almost like afraid to touch them because they don't want a room. Especially when there's someone standing right above it, like watching. Do personal continue on about what we didn't touch on. So this trunk show ended up being very successful. And we actually had a great turnout with the amount of people that ended up walking through the space during the few hours that it was open. And it was a fairly casual event that was presented in a very welcoming way, which we found important was I'm able to see different tables which specific crap with each specific craft, nor does it kinda get some more knowledge of the space on each of the four graphs. Sorry about that. And yeah, we ended up selling about over three-fourths of all of our textiles at the trunk show, which we thought was amazing. And that included almost all of our co-design pieces. So yeah, all of us are feeling pretty good about that. And then I think a huge part of the success of the trunk show was allowing visitors to attach value to these pieces by explaining a little bit more about how they were handmade and India with care by very well-versed and educated artisans. And also explaining what we did and what we learn in the class seemed to be very helpful to help people kind of get a better feel of the textiles and feel more obligated to want to spend their money on them. And we also explained the different uses of all of these products. That was a big selling point like they don't have to only be scarves, that can also be table runners and many more things like that. So overall, the trunk show was a great way to present what we did in the class and also present these craft types and the overall value and importance and co-designing. So to finish out our presentation, each of us will be answering the following questions. So on the impact of values. So how did each of us students feel? How did our partner artist and feel? Did the value increase or it's perceived value increase through the trunk shell and the exhibition itself. And that value differ from the exhibition versus the trunk show. So personally seen my work in the exhibition that I made with XIII was very rewarding. Previously, I had never had anything of mine shown in that matter. So seen my work in a exhibition that I pass every day at school was really awesome to see. And I think having an exhibit in next to that Helen Louise textile item that we drew inspiration from gave people and audiences a better understanding and appreciation for everything that Saleem and I took into account while designing our two scarves. And then I would say, having seen in the exhibition, it is seen more as an art piece rather than wearable item, which I think also increases value, value because people kind of see it as untouchable. I like something that should really be admired. And then ask for how did sighing feel or how he, I perceive that he might have felt. So right before the exhibition was open to the public, our whole class went down to the exhibition and FaceTime are respective partner on WhatsApp. So as you can see here, that's me. Facetime

means I am showing him the exhibition and our pieces. And thank you Jenny, for the picture. But when I showed it to him, showed him the exhibition during that class, he seemed very pleased. He was also really eager to hear what other people had to say about our co-designed work. But at the time I couldn't really tell him because we were the first people in there. But later we had the trunk show and I was able to happily tell him that both of our pieces and the pieces he had sent me that we didn't co-designed together all sold. So I think that also gives the artist since a sense of accomplishment and that people are like actively seeking their items and that their items are able to be sold anywhere in the world, whether that be in India or here in the United States. But I think also like for our sines, it's cool to see their pieces displayed in another way rather than just being worn like it's being seen as an art piece. And then the next part I'm just going to address the last two questions. So did value increase and how does that differ from the exhibition to the trunk show? So I think value definitely increase both in the exhibition and the trunk show. So our scarves being displayed in the exhibition, again, like I mentioned, it seemed untouchable. It seems more like an RP stuff people should admire rather than where. And I think that in turn, added value to the scarves that were in the trunk show because people were more excited to touch them and wear them and see how it would look like on themselves. Because when they were in the exhibition again, like they didn't feel like they have the permission to go and touch them and see how they felt. But while they were there on the table, kind of how shall we mentioned they were messy like it encouraged them to touch it. But being with the exhibition that added value because it was seen as an art piece and they could take home. So, yeah, that's kind of like the difference with the exhibition. It's more of like art appreciation and the trunk show. It's like getting to where it and show a person a part of your personal identity year like your personality through a scarf. All right, so I'm just going to briefly touched on how I was impacted by value on working with Jabbar on my Azra pieces. So personally, I really liked this experience and getting to work with someone from a different culture and learn new traditions and more about their craft. Previously, I've had design experience, but not with anew, with textile design. So it was a very unique experience for me and gave me a very new appreciation for handmade pieces. I didn't realize all the hard work that went in to creating your skill and your just level of being able to create those things. And it definitely made me more intrigued to look in the future and purchasing more handcuffed pieces. And just overall I increase my value of it. Like of handcraft. Two pieces. Like I said before, I was paired with Jabbar, who is an artist than in touch. And I think he seemed to enjoy the process. There was a bit of a language barrier on here. Seem to enjoy it from my perspective. And during the process of designing things, we would Sunday sketches back and forth. And we combined our designs kind of to make our final collection. It was a very tight timeline, but it all seemed to work out. There were some complications with the language barrier, but it ended to integrate result. I did at the end, we like about said, we did get to show them the exhibit through video on and we also I did mention to him that all of our pieces dead cell, what she seemed to be excited about. And overall for if it increased, my arm. Value overall, I would say yes, because you learn more about what goes into things. Like you learn how much time it takes, you learn the amount of skill it takes and how much practice that takes. And previously and not having many experienced at that bomb has gained so much more value and you like, get a better understanding. And with that, I even got to share that with the people that we talk to out the trunk show and as well as in the exhibition. By sharing that, unlike the label copy we made bomb, I think that there is valuable than having our products featured at the exhibition as long as the trunk show. And they both happened in different ways. Overall, I think that the value that you get and the exhibition can create like a higher sense like of us mentioned. When you see a piece, an exhibition, you kinda think it is untouchable, like it as a piece of art that you should admire. And you don't really, because it is hanging up and it's in a setting with a light shining on it. And you don't think you should be able to touch just because that's always been told. And it gives you a description, but there isn't like a price tag that's associated with it. So the values up much more up to your interpretation. And it also can give the illusion of it being more expensive than it actually is just by having it like perceived in a way that light is shining on it and it's feature it out exhibit. But then also having some of our co-design pieces at the exhibition also be in the trunk show. A gay people, the better opportunity to one talk to the person that helped design it. So you can learn more about the process, which I think is a much better value, is hearing from someone that actually worked on it instead of just reading about it. It also encourage you to touch the pieces. You've got to experience the piece more. And with all your senses and not

just through eyesight. And there is a value that as well. And when. But yeah, overall, I think that was a great experience. And overall the value increased for me about physics, about textiles and handcrafted things. Okay? So I felt that this experience also definitely broadened my perspective as a student on not only craft but on craft across the globe and how traditions and value on craft differs between regions. That was really interesting thing that I've never really had experience with before. So it was amazing to see how the design process is so similar as well as similar between different cultures. And I learn a lot from my partner about the importance of things like communication, collaboration, and compromise when it comes to co-creation. And so I was paired with monkey Ben, who is an embroidery artist in and from India and personally had a positive response to the goal design at the very end of the process, she sent me a long paragraph about how she felt. And overall it was pretty positive. She said that there was quite a tight time constraint, what she was not really used to because embroidery, of course, is a very tedious and time-consuming on craft. So with that, she learned a lot about how to design under a time constraint, which she can bring into her further projects. Done a lot. And because she is a very busy mother and artisan, and she said that would be a good thing to know for future projects. And she thought that the object was rewarding also in similar ways to me, including getting to experience working on a design with someone who holds different perspectives and talents than you. And she learned also yeah. That she learned a lot which has gotten Can I also learned a lot from her? And how I value handmade craft in co-designing definitely drastically increased due to this class co-design project. Because knowledge is definitely a factor in the increase of value as well as human interaction. And being able to first-hand be a part of the design process with an experienced artisan. Open my eyes to the amount of labor and amount of value in general that is placed onto these crafts and different areas of the world. And lastly, a way that the value changes from the exhibition to the trunk show is very similar to what a baton shall be sad. It's just overall the importance of the blend between the pristine and the beautiful five of the exhibition with the kind of usable everyday vibe of the trunk show. I think that blend is very important to increase the value. Okay, so now I'm the last slide of today. So I get the honor of telling you guys and they've been waiting for Howard here, my impact on value. So thank you for bearing with all the other presentations to hear this about me. I'm just kidding. No pressure that we got to close this out. So how did I feel as a student going after this? We think that creating the co-design and seeing a bot through the process. I think that other people in our class can also attest to this that the step-by-step of it, I was able to get like a really great understanding and appreciation of all that one in two. Into the craft, especially the way that we were able to, to do the crafts as like as a class before I was able to learn how hard some of them were. Like Azure Arc. I don't think I don't know why in my mind, I thought like I could do that pretty easily, but it's not as easy as it seems. Especially all the processes, all of the special like Recipes I'd go in that that was so cool that we got shared with us and then printing and the hours and going back to class. So after this, like when we were able to then partner up and have a co-design partner and then watch it, go through the process and put it in the gallery showcase. And like it was just such a wonderful experience to watch, like the work recreated, be enjoyed by the public. So far artisans. It was really so wonderful showing my co-design partner Bichon. Like when we did the piece that other people discussed about. When we have FaceTime them and showed them the gallery. He was so ecstatic and yes, there was a language barrier, but like he had the biggest smile on his face the whole time. And like I know that feeling when you're like kind of your cheeks her because you are smiling the whole entire time and I was like, if you've frozen, but now who is smiling and us just talking, it was really wonderful to show him that I was so lucky to have such an understanding co-design partner who really worked with me. And I think that was also so great for him because he was able to have his work displayed as like, you know, you don't get to see your work displayed every day, especially on the other side of the world and was haunted. So the value increased for me because I both learning the crafts as I discussed previously about all of the steps that we learned. But also the co-design process was really rewarding and increase really the way I value handcrafts, which I always did because unlike some other people who have presented today, I've had a bit more experience in the design field. And I know how difficult like embroidery is, but I've never done, I'd never done weaving and I had never done, you know, Azra and I'd, I'd, I just hadn't done these different crafts. So it was really wonderful to watch what you, what like what we used a purchase every day and what people buy like the difference of it and the hand-crafted and how that adds another element. And it gave me a really deep

understanding. So the value differing from the trunk show in the exhibition as it was previously talked about by Shelby and Kristin and about definitely being not being able to touch it in the exhibition. I think created like another, like another level of like separation for people. So when we were they were able to like feel the materials in a trunk, show it like it gave them a better sense of what it was. The mission was able to display an explain the word in detail which added value to the pieces in it not have an exhibition really added legitimacy to, to, to the pieces and increase the value of the class as well through education of creating and displaying the exhibit. So that oops, well, I guess thank you. Slide is not there, but we said Thank you. So we had a big thank you. But oh, there it is. There's I think decide and I as questions, but I will let the professors take a stab with k. Heather. It's monitoring our chat to see Oh, I see. So you said it's something in the chat. Oh, it's you. How disappointing. Got excited that somebody had a question. Instead, it was this solicit tuition for questions I'm guessing. My question around me were not solely a mass and, and kinda not someone and abundant in group one to explain that. It works by to tie a tie materials so that I can assign the debit. So that's how we're get to see your tighter and tighter piece. They actually turn out what would be a lot flattens the crop. It's good. So you pull it out and then while it's drying out. He probably corners. Suppose that this is a string and that leaves that are shipped with your title. As each and each of the triangles separate or woven, warranted another kind of university, let's say as yeah, yeah. Did bands like this? That's right. Are you connected? Okay. Well, I don't think we're going to hold our breath. Two questions. I say knock me out of that. Don't worry. Yes, sir. Yeah. Yeah. Sandwich, Slade and more time here is it will get smaller. The paper describes the other. Kind of creates that like texture. Or a sudden you got an exhibition, blue and pink. Okay? Um, you can kind of see that happen and kind of late where it was tied at traits like these divots in the Bowery. So when you strike shady like bullet, you can see the motif better over time. That will subdue and it'll become more flat. Fresh spontaneity you sleep. I was like that's actually means because of its high and usually like the more time it is, good indication how much more time you spent time. It's labor-intensive. I find them all out and pulling them out or getting all the strands to come off. As revealed by design. That particular question, papers piece that was worthy younger, that role rack, black, one, white. We're trying to add little lady. Yes. Yeah, that's that's also fun stitching and I think also part of that was from home folder and how they tie dye. So a deal sent me a video where if you show it pulled up or sections, then you'd have time. One session office and it's golden black. Views on that also contributes to the maintenance just made the outward or what? Emerson or any bird. Oh yeah, there's that great staff. Begin to have a question. Hello, Design. And someone want to take that to produce the co-design pieces. Partner dies. Yeah, they artisans themselves. Anything. They lose. Two weeks. Wow. That's great. Yeah. Anything else, Heather? Our design. Okay. Yeah. Yeah. As they experienced dissonance. Not happy. I'm really curious for you and no design, no cracks experience. Let me make sure. I didn't go home. Buyer. Yeah. I was going to take air pollution, topology, desire for the large airports. That overlaps with another course I hadn't made. Linux. Go out class there was available, say juggled, can experience design, strategy. Boy will go slack. I'm sorry, I forgot to me. This is just happen to line up for my schedule here. What they think is, Hey, you haven't had a chunk at a time three, and I ended up here. I never on a little bit, It's been that way. When I read the course description, want that are signed are exactly like they actually see you. I understand any of this design thinking is, you know, of anyone else. I want a mere this is outside your, yes, I'm buyouts and figures. I've also taken all science principles. I'm also doing about it. And so this is one of the courses operate now. And so I just thought it's my last semester and I, I almost took me another science class by class that I was interested in. And you sit up and take something out. Art, which I'm interested but never. Thank you presenters for a very thorough description of this class. It's wonderful to hear about vibrations, especially iPad, a custom. One of the things with sustainability class are eating now going to be when you're purchasing clothing? That could be your teacher, it has, it changed your habits, are, as we mentioned, by learning about this whole process and also the fashion and we already know this happening. Your future heard Mrs. Burger by my parents. I would say that for me. Well, I don't really like, well, maybe twice a year for sustainability. But especially like now after all, you know, so the law he is not all of them. I'm sheets you handcraft effort and stuff like that. So at least for me, I'm a lot more aware. If b suppose you created. So when I do go, Why do I want for the issue? Well, and I will definitely take into account where it's from interwar, back and breath. I mark my ankles month, right? Yeah. I regularly save a bashing stuff that I've grown ups and go down. I think I was just saying

I realized like I bought for small businesses in the past few years. Like you are in my watercolors that I don't be trying to buy from fast fashion brands. Or this Show Me button like a larger range location because I guess it was kind of just buying from New York. Small businesses are the ones that you are getting influenza rules unless you're playing in social media. And so, so I guess it was, it was just very different from how it would be like our whole culture versus like kind of what the hot trends being said here by that for as long as S. So, yeah, I guess it doesn't actually an extent, but I like the way the Chevron bashing, even applying to college, like I knew that what fashion IRF it still is probably this is like the second biggest polluter after the oil ambition. And like I said, I was sorry. So, you know, I think I still want to list the single estimate for your bot. The question my classes. I mean, I guess I want so already and so I'm an environmental studies major, fashion, design razors. So that's fine. Martin, don't like, kinda thought about that bridge. But I guess what, what's really changed for me with this class is how, where and when things aren't that aren't yet they like because even if like, I don't know the word sustainability, ash and so brainwashed and tumors don't even really understand the sense of like where their clothes are produced and accompany, advertise as sustainable. But that doesn't mean that it really is. And so I think it's C will make something for in their career and their whole lifestyle. Kind of shows me that it's possible like I I have a studio where I'm making clothes as sustainably as I could and selling that. I mean, I don't know, It would obviously have very challenging thing. But that span, like for me, I I I I was able to experience like the other contexts in through the clothing that this hierarchy helps build the bridge for me and me. Are there questions? Now? None in the chat. Okay. Well, Judy told me that at the end of the presentation in India, someone stands up to get the token. Thanks. Oh, sorry. Vote. Both offense. Okay. So vote of thanks. I'm tasked with that. First of all, I would like to thank the two of you for coming here in-person and Aaron as well. Taking over the administration of the residency program and to what is currently 12 people, but was as high, I believe as 21 at 1. Thank you for joining us. So I wanted before we lost anymore, I wanted to thank them. Obviously, I want to thank the students for your thoughtful presentations tonight. But more so than that, I want to thank you for your patience, your good humor, and all the hard work you've put in this semester. This is the first time since I've been here now 21 years that we've had a student under graduate curated exhibition that was not a showcase, just showing work. So I think that everyone has been so impressed with the work done in this class and it really emphasize how important are textile collection can be. And I was talking to Caroline Jenkins, sent today who's the manager of the collection, and she said they were absolutely thrilled to have pieces. Of course, Judy had kind of presorted them, but pieces that are not typically pulled for other classes. And she's had she was looking forward to doing more of this. So you guys where our Guinea pigs. So thank you. I know it was new for everyone in so thanks again for your patience and good humor. I want to thank Heather the sort of unsung MBP issues, the glue that's held this whole thing together and perhaps most importantly, do to gave all of those. Thank you. Yeah. Now it's our opportunity to thank Judy for being our fearless leader. Menu to be in size but mighty impressive. Judy, thank you so much for sharing really a lifetime of experience, 3030 years in India. Sharing with us the world and the people that you have met. I think that the students will look back and realize just how privilege they were too, to gain your insight, but also the connections. And I think everyone in a co-design probably felt like they had a pen pal. And we have seen some of these these teams go, aren't, they continue to communicate? And I certainly get New Year's greetings and things like messages like that. So thank you so much, Judy, for your leadership and your hard work. And this is global artisans is course that I have regularly taught. And so I was thinking, Oh, that's kind of riding shotgun. And then I was like, No, Jenny, you have been a backseat driver. So my apologies, GD would like subtracts the driver, but it's hard subject. So thanks to everyone for being here on this last week of the semester, and good luck in your exams. And of course, I'll see you all tomorrow.