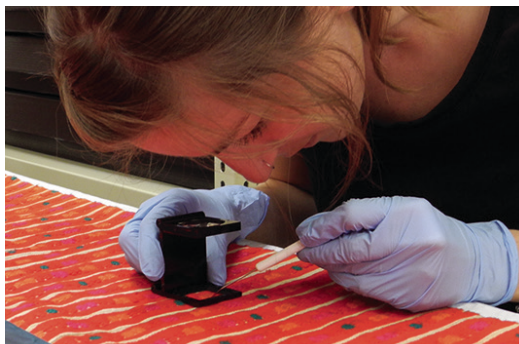
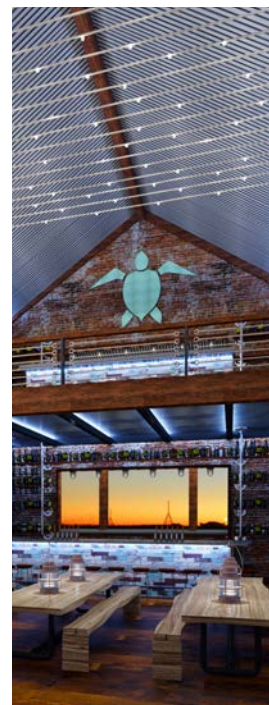




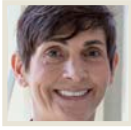
Center for Design and Material Culture

SCHOOL OF HUMAN ECOLOGY
UNIVERSITY OF WISCONSIN-MADISON



Meet Our People

EXECUTIVE LEADERSHIP



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STUDENT SUPPORT

April Hoh-Alfaro..... Textiles and Fashion Design,
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Kenzie Bryant.....Fine Arts

Alison Gorniak.....Textiles and Fashion Design

Kate HoliberTextiles and Fashion Design

Xin Yi HorTextiles and Fashion Design

Dakota Mace Textiles and Fashion Design
Graduate Student

Hassnaa Mohammed..... Interior Architecture
Graduate Student

Katie Pickup..... Communication Arts, Linguistics,
Scandinavian Studies

Sean ReichardLibrary and Information
Studies Graduate Student

Alyssa Rieger.....Anthropology

Shelby Sabel.....Textiles and Fashion Design

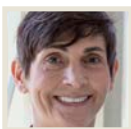
Carly Siewert..... Civil Society and
Community Studies

Victoria SlukaAnthropology, Jane Graff Graduate
Textile Research Assistant

STEERING COMMITTEE



Mary Hark
Associate Professor, Department of Design
Studies, School of Human Ecology



Sherry Harlacher
Director, Center for Design and
Material Culture



Ann Smart Martin
Stanley and Polly Stone Professor
of American Decorative Arts
Department of Art History



Lynn Mecklenburg
School of Human Ecology alumna



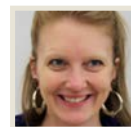
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Logan Museum of Anthropology, Beloit
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Majid Sarmadi
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Andrea Selbig
Registrar, Chazen Museum of Art

What Makes a 21st Century Center?

Since its launch in 2015 the Center for Design and Material Culture has promoted the power of objects to open us up to new ways of thinking and seeing. Arising from tangible resources that include a textile teaching collection and two exhibition spaces, the Center is uniquely positioned to align with the School of Human Ecology's mission to "think creatively, solve professionally, and act compassionately." The Center has progressively assembled a staff equipped to leverage these tangible resources to benefit audiences both on and off-campus. As our professional team has grown, we have increased our capacity to host class visits and public tours, to support individual inquiry and curatorial research, and to organize exhibitions, public lectures, and workshops. We next aspire to convene a community of Center affiliates whose scholarly, professional, or personal interests align with the Center's mission. We are excited that Professor Marina Moskowitz, a distinguished design historian and material culture scholar, will be joining the School of Human Ecology in August 2018 as the Lynn and Gary Mecklenburg Chair in Textiles, Material Culture and Design. We look forward to working with her and other UW-Madison faculty and graduate students and supporting the dissemination of their research and discoveries.

The Center is proud to be one of the latest additions to a robust campus community that has invested in using artifacts as resources for cross-disciplinary learning and research. Thanks to the generous support of the Milwaukee-based Chipstone Foundation and the other visionary campus leaders, material culture studies and object-based learning at UW-Madison are thriving. Chipstone established the Stanley and Polly Stone Professorship in American Decorative Arts in American Decorative Arts in the Department of Art and the UW-Madison's Digital Library for the Decorative Arts and Material Culture. Several academic departments offer courses in a variety of material culture methodologies, theories and practices that, when taken together, can culminate in a material culture studies certificate. An ad hoc Campus Curators' Community has been collaborating across campus collections for several years and the newly reorganized Division of the Arts has established a Gallery and Curation Committee

to help build synergy among the diverse exhibition spaces at UW-Madison. The Center for Design and Material Culture seeks to provide a welcoming hub for the various campus partners, and to invite faculty, graduate students, professional artists and designers, and interest groups in the local community to share expertise and inspiration. Together we can enrich our understanding of human intelligence and problem-solving while inspiring future citizens to practice empathy – habits of mind that are central to being a human ecologist and an engaged global citizen in the 21st century.

MISSION

The Center for Design and Material Culture promotes learning, exploration, outreach, and community engagement related to design and material culture through interdisciplinary and human-centered scholarship and through stewardship and administration of the Helen Louise Allen Textile Collection and Ruth Davis Design Gallery along with the Center's other educational assets.

RESOURCES

The Helen Louise Allen Textile Collection is a teaching collection that comprises 13,000 artifacts. The Collection advances understanding of cultures and their history through engagement with textiles for the creative, technical and educational benefit of scholars from the university and beyond. The Ruth Davis Design Gallery organizes exhibitions and public programs that strive to educate and engage diverse audiences in design within its historical and cultural contexts. All Center events and exhibitions are funded entirely by competitive grants and private philanthropy.

Reaching Out

As curious human ecologists, the School of Human Ecology (SoHE) is continuously reaching out beyond our walls. Our one-of-a-kind textile collection and exhibition galleries are a key way we reach out to students, the university, the community, and the world. The Center for Design and Material Culture is leading the charge of reaching out with its mission to promote learning, exploration, outreach, and community engagement in all ways related to design and material culture.

Thousands of people have explored the vast Helen Louise Allen Textile Collection and the Ruth Davis Design Gallery through classroom visits, private appointments, and exhibitions. Now, we're poised to expand the Collection's reach through the new Lynn Mecklenburg Textile Gallery, a space dedicated to delivering curated selections of our extraordinary collection to an even larger audience.

The Mecklenburg Gallery is a spectacular example of the strides being made by the Center leaders to weave together collection resources that date back 2,600 years to the modern needs of our students and scholars. The new gallery will not only help to bring to light the incredible depth of HLATC, but it will also provide professional research and curatorial experiences for

undergraduate and graduate students. We hope you will visit often when the doors open in the spring of 2019.

I am also happy to share that we have reached out globally to bring Marina Moskowitz, PhD, to SoHE as the Lynn & Gary Mecklenburg Chair in Textiles, Culture and Design. Originally trained at Yale University in both her undergraduate and graduate degrees, Dr. Moskowitz comes to UW-Madison from University of Glasgow, Scotland, as a cultural historian of the United States in the nineteenth and early twentieth centuries with interests in material and visual culture. She states, "My approach to historical studies is interdisciplinary, especially drawing on the sources and methods of literature, cultural geography, and history of art." We are thrilled to be bringing her expertise to our school and our state.

Finally, I want to acknowledge you, our dedicated collectors, artists, alumni, scholars, and textile enthusiasts. It because of you that HLATC is able to expand its reach as an active and viable resource for all. Please continue reaching back out by attending events and giving generously to our annual fund.

– **Soyeon Shim**
Dean, School of Human Ecology

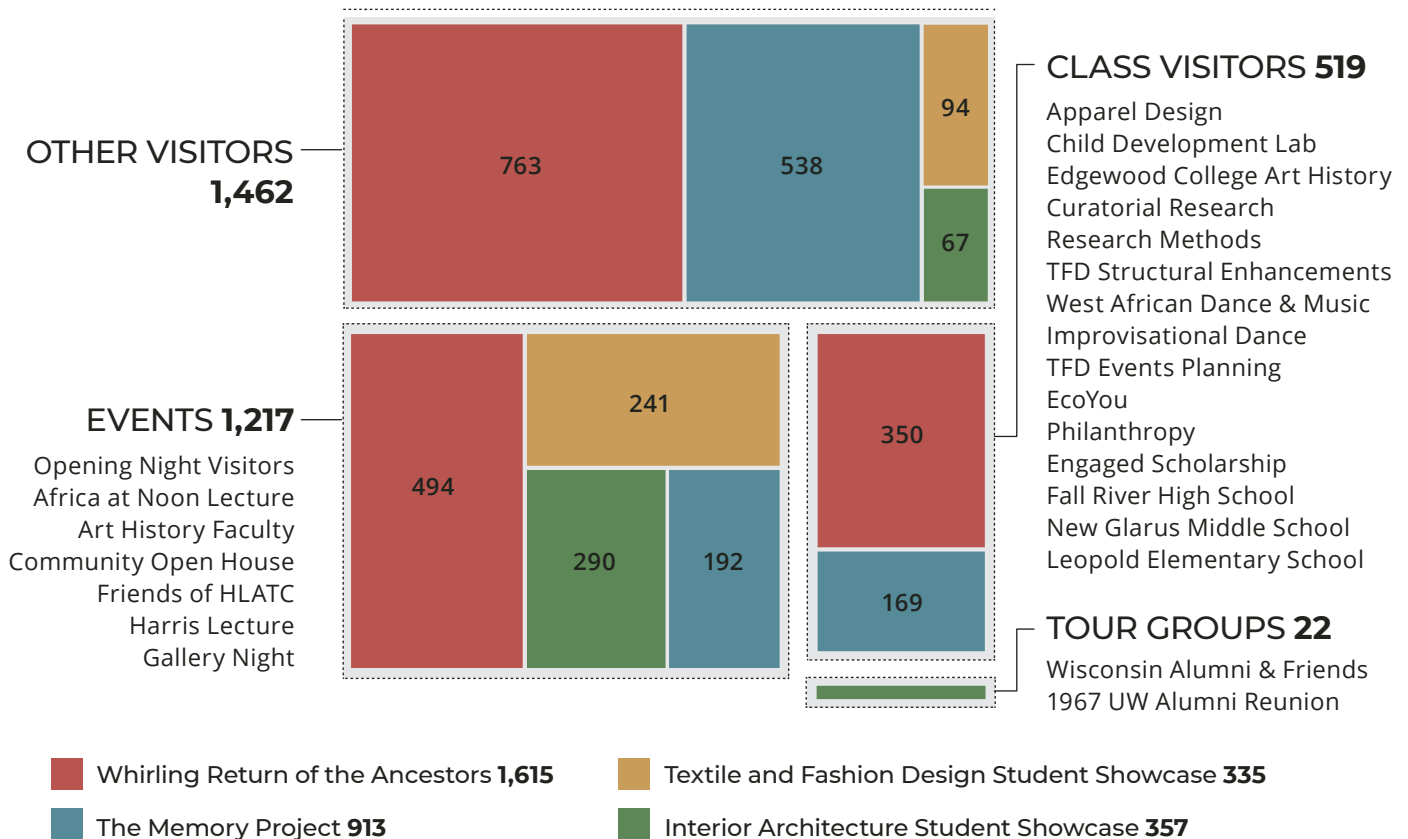


Pictured left to right, SoHE alumna and donor Lynn Mecklenburg, Dean Soyeon Shim, and the Lynn and Gary Mecklenburg Chair in Textiles, Material Culture and Design, Marina Moskowitz, participate in The Ecology of Design, Community and Human Well-Being investiture ceremony that took place October 27, 2017, at Nancy Nicholas Hall.

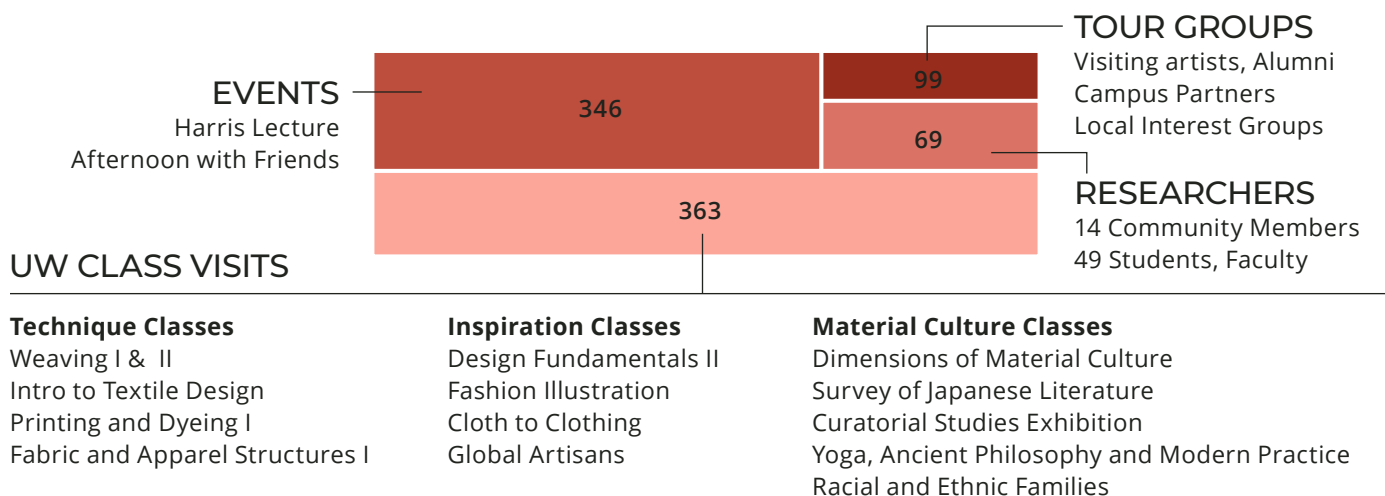
Our Learning Communities

Fall 2017 – Spring 2018

Ruth Davis Design Gallery



Helen Louise Allen Textile Collection



Highlights from 2017



Wisconsin Without Borders: A Global Initiative

Our summer 2017 exhibition, *Wisconsin Without Borders: A Global Initiative* profiled three outreach projects stemming from the Design Studies program. Through the University's 4W Initiative, students and faculty members partner with traditional artisans around the world developing microenterprises. Two of the projects were faculty-led projects with artisans in Mexico and Kenya. The third teamed student designers in Wisconsin with makers in India. Carolyn Kallenborn and her students work with the tatted lace artisans of Presa de Barajas, in Jalisco, Mexico, creating colorful contemporary fashion accessories. Lesley Sager and her students partner with artisans in Tharake-Nithi County, Kenya, through Merry Go Strong, producing woven baskets and decorative sisal totes. A co-design enterprise orchestrated by Jennifer Angus completed the trilogy. Communicating via the Internet and cell phones, students collaborated with artisans in Gujarat, India, to produce product lines.





Ruth Ketterer Harris Lecture: Noa Raviv

In Fall of 2017 the annual Ruth Ketterer Harris memorial lecture featured Noa Raviv, a bright new star in the field of fashion design and 3D printing. Noa attended Shenkar College, in the top 20 of the world's best fashion design programs. Her final thesis work was selected in 2016 to appear in *Manus x Machina: Fashion in the Age of Technology* at NYC's Metropolitan Museum of Art. Noa's stunning debut collection tackled the aesthetic tension between order and chaos, the handmade and the machine made. 250 students, faculty, and enthusiasts from the local community attended the lecture and took inspiration from Noa's story about how learning to embrace mistakes led to her success.



Functional Art: Furniture Inspired by Textiles

Chairs, cupboards, and chests of drawers shared the spotlight with textiles from the Collection throughout this past summer. The furniture, called "functional art," was designed by students in SoHE's Design Fundamentals II class. Though made to stand only about 4" tall, these intricate 3D designs were each based on a textile selected from the Collection. The students visited the Collection to see the textiles in person and took inspiration from the experience back to their studios. In the exhibition *Functional Art: Furniture Inspired by Textiles*, some of the best examples were placed on display next to the textiles that inspired them.



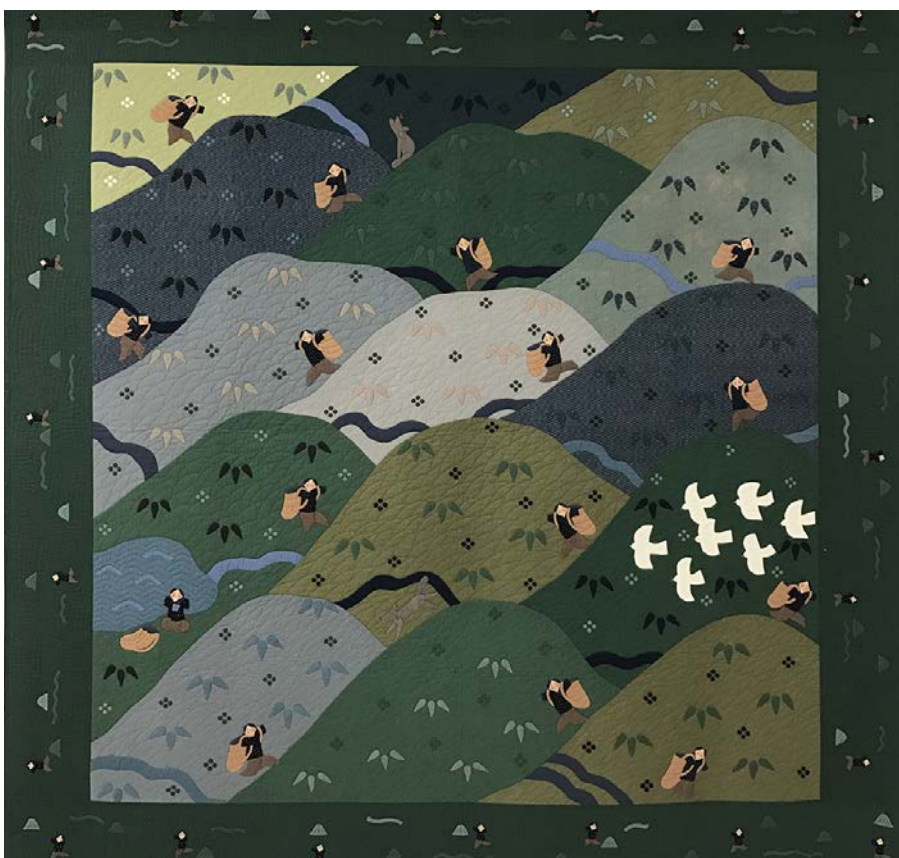
Executive Order 13780: Textiles from Countries Affected by the Immigration Ban

In March, HLATC presented *Executive Order 13780: Textiles from Countries Affected by the Immigration Ban* in response to President Donald Trump's order prohibiting the entry of citizens from Iran, Libya, Somalia, Sudan, Syria, and Yemen into the United States. Undergraduate students Claire Miller and Alyssa Rieger (both Class of 2017) proposed an exhibition that would honor and showcase the rich cultures of the people directly impacted by the order. In total, they featured 14 textiles from the Collection and 8 textiles generously lent by Heather Akou, Rjurik Golubjatnikov, and Majid Sarmadi.

Hidden Hat Stands

Over the past year, volunteer Sue Engstrom (pictured, left) spent 77 hours constructing custom-made mounts for all 180 of the Collection's hats and bonnets. Each hat was given a padded support made from archival Etha-foam, quilt batting, and muslin fabric. The supports were designed for use in storage and on exhibition, although, in most cases, Sue's work will never be seen. Her padded supports are designed to be hidden inside the hat itself.





Crossing Mountains and Other Adventures: Story Quilts by Rumi O'Brien

Over 1,600 people came to see the exhibition *Crossing Mountains and Other Adventures: Story Quilts* by Rumi O'Brien at the Ruth Davis Design Gallery – making it the most-attended exhibition in the gallery's history. From January 22 to March 5, 2017, visitors were treated to a display of 23 spectacular quilts and over 60 watercolors, origami animals, whimsical chairs, and small crafts. If visitors were lucky, they were also able to talk to the artist, Rumi O'Brien herself, who spent every Sunday in the gallery.

OBL: A Student-Centered Learning Approach

Visit just about any institution of higher learning and you will encounter collections amassed to support discipline-specific teaching and research. These collections often owe their existence to a single faculty member who was passionate about teaching directly from objects. The Helen Louise Allen Textile Collection at the UW-Madison's SoHE is no exception. For over forty years Helen Louise Allen taught weaving, embroidery, and the history of textiles and interiors in SoHE's Related Arts Program (today's Design Studies Program). To help future generations of students better understand and appreciate the technical, cultural and historical significance of textiles, she bequeathed her textile collection and related primary source materials to the University in 1968.

As the executive director of SoHE's Center for Design and Material Culture (CDMC), one of my top strategic priorities is to expand our reach and relevance by promoting our collection and exhibition spaces as vibrant, active sites for object-based learning (OBL). Academic museum professionals

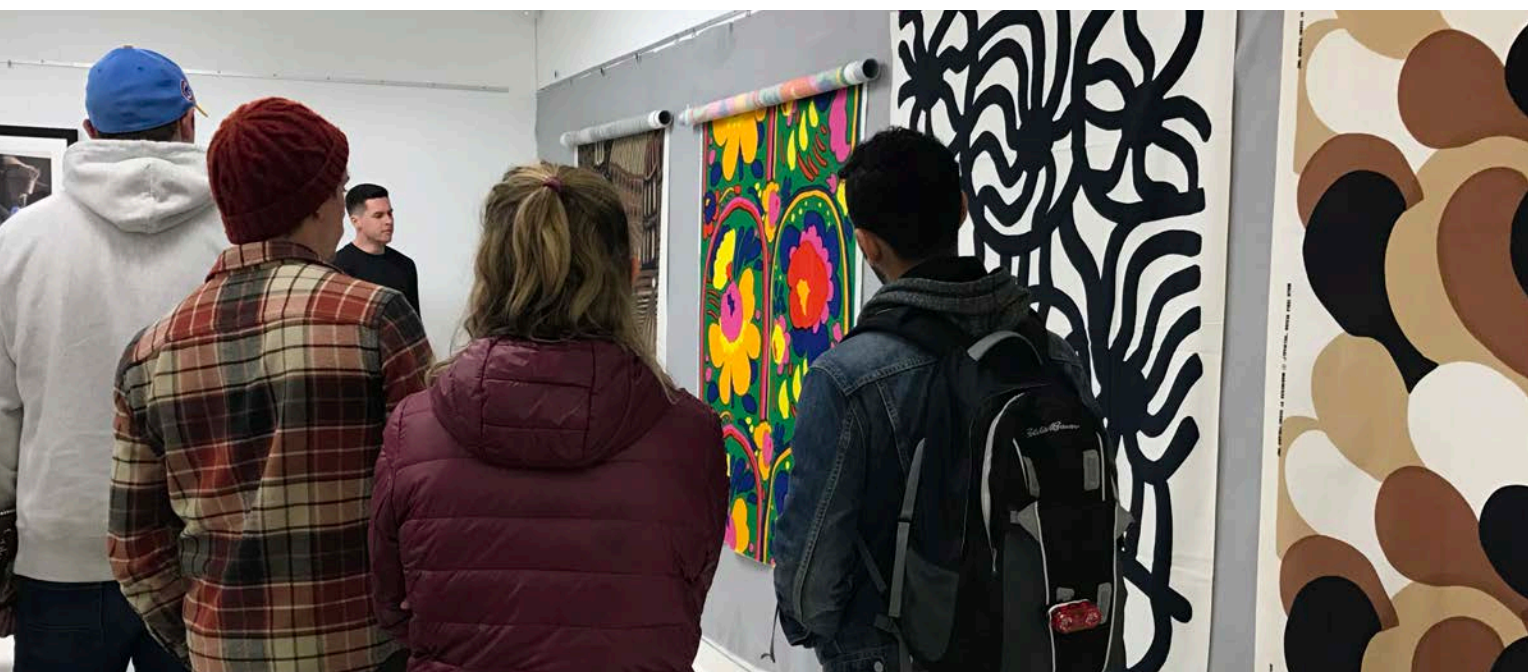
in the United States and the United Kingdom are leveraging diverse academic collections not only for discipline-specific learning, but "to inspire discussion, group work and lateral thinking – all essential key, transferable, skills in higher education."¹ Object based learning is an

active student-centered, inquiry-based approach that, according to David Smith, uses objects as "thinking tools."² It is a pedagogical method based on the recognition that our relationships with "things" provide unique evidence of human intelligence, creative self-expression, and our capacity for problem solving. Although a facilitator with content expertise is usually present in OBL, the facilitator's role is to present open-ended questions that have no right or wrong answers. As students "think through" the forms, ideas, and events an object embodies, they must draw on their emotions and memories as well as their prior knowledge. Students practice critical analysis and develop self-confidence in presenting their findings to one another. The

Object-based learning (OBL) is a mode of education which involves the active integration of authentic or replica material objects into the learning environment. The term "object" in this case includes specimens, artefacts, or artworks, as well as manuscripts, rare books, and archives.

– Dr. Andrew Jamieson, Curator,
Classics and Archaeology Collection,
University of Melbourne

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Approach

method also readily lends itself to other learning objectives such as design issues of sustainability and ergonomics, or exploring notions of taste, communal values, and consumer behavior across time and place.

When classes arrive at the CDMC for an OBL exercise, a facilitator divides them into small groups. Each group selects an object that piques their curiosity and they work through a list of questions as a team. This format provides students with an opportunity to conceptualize their thinking before they are asked to present their conclusions to the larger group. The facilitator helps students take note of how their analyses and conclu-

sions are shaped by personal life experience and prior knowledge. The multi-sensory engagement at the heart of OBL helps students become more aware of how they think and construct meaning.³ OBL, therefore, stimulates not only their imaginations and presentation skills, but fosters critical evaluation. It also plays an important role in contributing to SoHE's mission to equip students to "think creatively, solve professionally, and act compassionately."

— *Sherry Harlacher*

¹ Helen J. Chatterjee, "Object-based Learning in Higher Education: The Pedagogical Power of Museums," <https://edoc.hu-berlin.de/bitstream/handle/18452/9349/chatterjee.pdf?sequence=1&isAllowed=y>, April 28, 2018.

² *David's Adventures in the Classroom*, "What is Object-based Learning?" <https://davethesmith.wordpress.com/2016/11/22/what-is-object-based-learning/>, April 28, 2018.

³ Deborah Schulz, "Three-dimensional Learning: Exploring Responses to Learning and Interacting with Artefacts," *A Handbook for Academic Museums, Exhibitions and Educators*, eds. S. S. Jandl and M.S. Gold (Edinburgh: MuseumsETC, 2012), 168-89.

FACULTY TESTIMONIAL

It's tough to get everyone excited about classical Japanese literature in book form: too many descriptions of feelings, clothing, and gradations of ink. This is a problem, because lots of court poetry frequently references textiles. Poets use names of patterns as metaphors for their feelings, lovers compare the depth of their passion to dyes, and memoirists like to show off their former glory by describing their luxury fabrics and layerings of color. Help!

Enter the Center's fabulous team to tell live stories about textiles, with real visuals, Q & A, and objects you can touch. I can't say enough about class visits to the lab & standing opportunities to write poems about objects in drawers has improved sensitivity to print descriptions. The Center's team's presentations on specific techniques as well as themes in collecting have really opened my students eyes and, via other senses, their minds to how material culture shapes ideas and their literary expression.

— *Charo D'Etcheverry, Assoc. Professor of Japanese Literature Asian Languages & Cultures*

POEM TO TAKAIKO

As you walked away
Written was the two of us
In the newborn snow
Oh I wish I could see you
I only heard the bells ring

— *Anonymous Student, Survey of Japanese Literature; Lovers, Warriors, Monks*



Unknown artist, Japan, Sandals, 1909, Leather, metal, silk, wood, gift of Katherine McCarthy Aumann

Inspiring the Next Generation

In 2016-17 Dean Soyeon Shim appointed a cross-disciplinary task force to develop a vision and 5-year strategic plan for the Center's Ruth Davis Design Gallery. Thomas E. Dale, Associate Professor in the Department of Art History and Ann Smart Martin, Stanley and Polly Stone Professor in Art History and Director, Material Culture Studies Program agreed to serve. Professor Dale and Professor Martin have led courses in curatorial studies that resulted in recent exhibitions in the Oscar F. and Louise Greiner Mayer Gallery in the Chazen Museum of Art. They both played a key role in helping SoHE enlarge its vision by making the Gallery a venue for collaboration. Now on a biennial basis the Design Gallery seeks to partner with academic units beyond SoHE's Design Studies Department to support student-curated exhibitions. Professor Dale and Professor Martin referred us to their art history colleague Henry Drewal who helped us put the new, more inclusive vision for the Design Gallery into practice. Henry Drewal, Evjue-Bascom Professor of African and African Diaspora arts in the Departments of Art

History Afro-American Studies, taught a curatorial practice class in the Fall 2017. Working with Center staff, Professor Drewal and his students organized *Whirling Return of the Ancestors: Egúngún Arts of the Yoruba in Africa and Beyond*. The exhibition included two Egúngún ensembles from the Helen Louise Allen Textile Collection and was featured in the Ruth Davis Design Gallery from January 24 to April 8, 2018. The exhibition was also accompanied by a two-day symposium on the theme of "Honoring Ancestors in Africa and Beyond: Arts and Actions" with presentations by several UW alumni and other international scholars, including a solo dance performance by UW-Madison Arts Institute Artist-in-Residence Dr. S. Ama Wray. The results of the collaboration were a resounding success and the Center looks forward inspiring the next generation of curatorial professionals in future applied courses. In keeping with the Center's desire to promote the work of our affiliates and support various approaches to learning with objects, we are pleased to share selected photos of these recent exhibitions.



Professor Dale's students explored photography and Eastern Orthodox visual traditions for an exhibition entitled *Holy Mountain: Icons from Mount Athos and Photographs by Frank Horlbeck*.



Professor Martin's student Jennifer Lien, seen here, helped prepare Victorian ceramics for an exhibition entitled *What's in a Jug? Art Technology and Culture*.



Visting Interdisciplinary Artist-in-residence Dr. S. Ama Wray's dance students improvise in the Ruth Davis Design Gallery taking inspiration from the exhibition *Whirling Return of the Ancestors: Egúgún Arts of the Yoruba in Africa and Beyond*. An Egúgún ensemble from the Helen Louise Allen Textile Collection is visible on the right.

Looking Forward Looking Back

As an arts and design research organization housed within the SoHE, our long-term strategy is to increase visibility at the highest level of the University and to align ourselves with SoHE's next five-year strategic plan. This includes demonstrating through data the impact our activities are having on various communities, both on and off campus. We also seek to leverage the golden anniversary of the Helen Louise Allen Textile Collection in 2019 to expand our student audience and campus awareness of the Center and its resources, to kick off national visibility for our one-of-a-kind textile collection, and to open a pipeline of donors and sponsors at different levels to grow and sustain financial support. The Center's strategic goals for the next five years (2019-2023) are:

- Diversify the Center's portfolio of high impact and transformative learning opportunities
- Enhance Center connections with the University community and the general public
- Develop and maintain a sustainable funding model commensurate with high quality impact and service

Looking ahead, we plan to kick off outreach to nursing, medicine, and materials science classes to expand object-based learning beyond courses in the arts and humanities. The CDMC is also seeking to convene a diverse community of affiliates with scholarly, professional, or personal interests in object-based learning and material culture studies in order to foster collaboration for mutual benefit.

SELECTED ACHIEVEMENTS

- Established stronger partnerships with UW-Madison's Division of the Arts, the Bolz Center for Arts Administration, the Chazen Museum of Art, and material and curatorial studies initiatives on campus
- Refreshed websites for the Center, the Helen Louise Allen Textile Collection, and the Ruth Davis Design Gallery
- Strategically reformatted the Ruth Davis Design Gallery's Facebook page.
- Partnered with Open Doors for Refugees and the Memory Project, two Madison-based non-profits to organize an exhibition devoted to the Syrian refugee crisis
- Promulgated an official Collections Plan and collecting priorities to guide the future growth and strategic development of the Helen Louise Allen Textile Collection

- Developed and launched a visitor survey for the Ruth Davis Design Gallery
- Completed a Conservation in Preservation Assessment Study in partnership with the Foundation of the American Institute for Conservation and the Institute of Museum and Library Services
- Played host to Honoring Ancestors in Africa and Beyond: Arts and Actions, a symposium organized in conjunction with Whirling Return of the Ancestors, a collaboration between Center staff and a curatorial practices class presented in the Ruth Davis Design Gallery
- Sponsored the campus visit of the distinguished fashion designer Noa Raviv for the annual Ruth Ketterer Harris Lecture

IN THE MEDIA

Crossing Mountains and Other Adventures: Story Quilts by Rumi O'Brien

- Wisconsin State Journal news article
- Wisconsin State Journal gallery summary

The Memory Project: Faces of Joy

- Portsmouth Daily Times news article
- Badger Herald news article

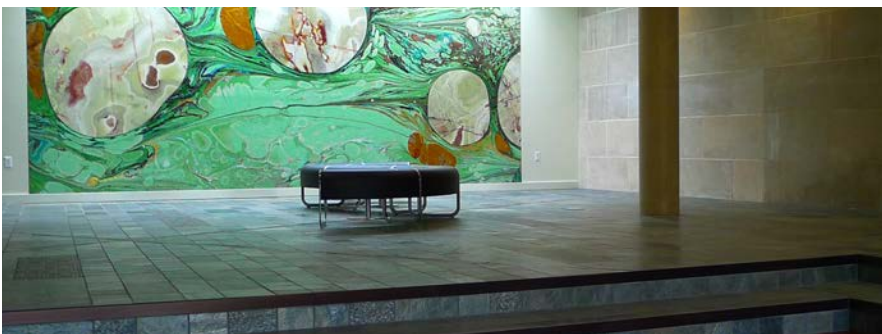
Wisconsin Without Borders: A Global Initiative

- Wisconsin State Journal gallery summary

Whirling Return of the Ancestors: Egúngún Arts of the Yorùbá in Africa and Beyond

- Radio Chipstone WUWM Milwaukee Public Radio interview with Professor Henry Drewal
- UW Communications news article
- Badger Herald news article

Please Come Visit!



CENTER FOR DESIGN AND MATERIAL CULTURE

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