

Library novelties and news

OPEN SOURCE LANGUAGE VERSION > CATALÀ

The Peniche Bobbin Lace Museum (Portugal)

■ Neus Ribas

In July, the local council of Peniche, a coastal town located 100 kilometres north of Lisbon, announced the opening of the *Museu das Rendas de Bilros* (Bobbin Lace Museum). This new cultural space aims to teach visitors about a craft with a long tradition in the town. Lacemaking in Peniche is thought to date back to the early seventeenth century and the opening of trade routes between Portugal and Flanders, which are described in a number of historical documents. It was in the nineteenth century, however, through the work of the Rainha School of Industrial Design, that the technique was perfected and production reached its peak. By this time, most of the women of Peniche were lacemakers, and it is no coincidence that many of them were the wives of local fisherman; Peniche is a centuries-old fishing port, historically one of the most important in Portugal, and the symbiotic relationship that grew between fishing, sailing and lacemaking calls to mind other traditional centres of lace production, among them Camariñas in Galicia and Arenys de Mar in Catalunya. By the start of the twentieth century, however, the lace industry had fallen into decline, and it was not until 1980 that a revival was sparked, when the local council backed the creation of the School of Bobbin Lace. Since then, Peniche Town Council has run a wide-reaching programme to promote its handmade lace, through international fairs, commercial agreements with designers and advertising campaigns. The opening of the new museum earlier this year can be seen as the culmination of these efforts.

The Bobbin Lace Museum is located on the Rua Marquês de Pombal in the centre of



Peniche, behind the Church of Sant Pere. For the time-being, the Museum is divided into two spaces: a permanent exhibition on the history of lacemaking in the town, and another area for temporary exhibitions. In the permanent exhibition visitors find explanations of the techniques used by the lacemakers of Peniche, designs and finished pieces, sample books, a series of photographs and a summary of recent work to promote the town's handmade lace industry. The temporary exhibition space currently displays some of the designs unveiled at this summer's local fashion shows, events that regularly draw the participation of young designers from the local area.

The creation of the Peniche Bobbin Lace Museum brings a welcome addition to the celebration and promotion of handmade lace, recalling its importance in the town's history and showcasing the singularity of this skilled handcraft. ■

Library novelties and news

OPEN SOURCE LANGUAGE VERSION > CATALÀ

***Tot Plegat*: a portrait of Catalonia's recent textile past**

Edition by the Terrassa Textile Museum and Documentation Centre (CDMT)

■ Assumpta Dangla

The Circuit of Textile and Fashion Museums of Catalonia has produced the exhibition “*Tot Plegat*: a portrait of Catalonia’s recent textile past”, which was first exhibited at the Arenys de Mar Museum and has since been displayed at the Terrassa Documentation Centre and Textile Museum and the Premià de Mar Textile Printing Museum. The exhibition brings together pieces from the collections of the three museums, taking visitors on a journey through the history of Catalonia’s textile industry from 1888 up to the present day. The prize exhibits are the sample books recovered from textile firms across Catalonia, which contain fascinating examples of finished fabrics, print designs, spun threads, ribbon and knits.

The textile sample books are living testimony of each company’s output and contain a surprising variety of materials, making them versatile tools not only for maintaining internal records but also for marketing purposes. The exhibition catalogue reflects this versatility by looking at the many different aspects of the textile industry, starting with an illustration of the production environment itself. The exhibits chart the evolution of textile design from the celebration of the 1888 Universal Exhibition in Barcelona, present the main manufacturing centres in regions or cities across Catalonia, and showcase the very latest developments and trends in the sector.

The director of the CDMT, Sílvia Carbonell, provides an exhaustive account of the different types of sample books conserved at the participating museums, unique objects that bring us “memories from the mills”. She highlights the great variety of fabric samples in the collection,



behind which are numerous stories from a shared social and historical context, shedding light on many individual and collective adventures in the history of each manufacturer. Carbonell also presents the project “Documentation and diffusion of the Catalan textile industry collection”, which laid the foundations for an online database that currently holds the details of more than 1000 textile samples.

Library novelties and news

Jordi Maluquer de Motes, a historian from the Universitat Autònoma de Barcelona, looks at the emergence and consolidation of the Catalan textile industry through a statistics-based analysis of the particular growth model of its factories, focusing on new economic data for the period from 1995 to the present day. Dr Sílvia Rosés, meanwhile, discusses the importance of museum collections as an essential resource for designers, focusing on their fundamental role in research and knowledge transfer and their value as a source of inspiration for contemporary design. Finally, Ariadna Detrell

and Sergi Artigas, from AEI Tèxtils and the Leitat Technological Center, respectively, analyse the role of research and development in the textile sector over the course of its development and present new trends and recent developments stemming from Catalonia's commitment to research-intensive progress.

Tot Plegat invites the public to reflect on a series of aspects, discussed in detail and clearly presented, that are essential to understanding reality of the contemporary Catalan textile industry from the broadest possible perspective. ■

Library novelties and news

OPEN SOURCE LANGUAGE VERSION > [CATALÀ](#)

Exhibition

Dressing and undressing bodies. Phenomenologies of appearance

Can Marfà, Knitted Fabrics. Mataró Museum
15 July–18 December 2016

■ Oriol Ocaña, co-curator

We dress and undress every day. Dressing forms part of our daily routine and is linked to some of our most basic needs. Over the last decades, while the fashion industry has become one of the defining economic phenomena of modern capitalism, in the public consciousness it is increasingly linked to the banality of consumer culture. But beyond strictly instrumental questions and the relevance of its productive and economic dimension, clothing also plays a crucial role in the relationships between bodies in their appearance in public space: the common world that Hannah Arendt understood as the purest expression of political space, where each of us observes and is observed and – through this relationship constructs who we are.

It is this performative dimension of fashion that forms the basis of the exhibition ‘Dressing and undressing bodies. Phenomenologies of appearance’, which presents works by designers and artists who use clothing to reflect on the dressed body and its symbolic potential. The exhibition is structured in five areas of meaning that articulate the forms with which clothing, our second skin, activates different readings of our bodies.

Design has become a key phenomenon in placing concern for our appearance at the centre of productive, symbolic and political activity. As Boris Groys explains, a new field of action has been established: self-design. On the dressed body, clothing projects a formal and symbolic reality over the living essence. The first area of the exhibition addresses the ‘constructed body’, in reference to the performative capacity with which clothing endows the body: the projection of



Un nosaltres impersonal, Laura Puigdemívol.
Photograph by Laura Fernández Antolín.

structures and forms by which it is rationalised, stratified or inserted into new conceptual relationships.

Elsewhere, the body has historically been the target of the most sophisticated forms of control, designed to subject and restrain. This control has been particularly bloody in the case of non-normative, functionally diverse and vulnerable bodies, and with the female body. The power relations that affect us project on the body a series of ideological, economic and technological discourses, and clothing is one of the many mechanisms into which these discourses can be introduced. In response, the fashion and art worlds have proposed ways in which these alienating or oppressive processes can be revealed or rethought. The area ‘political body’ focuses on such proposals, which take clothing as the basis for reflection on the mechanisms of control or suggest alternative mechanisms.

The area on the ‘wounded body’ address an age-old symbolic relationship, between the act of dressing and protection. The body, a dynamic vital

Library novelties and news

reality in a constant state of exposure, is configured from multiple experience and relationships. Particularly meaningful among these, for their bearing on the construction of subjectivities, are certain experiences that can be considered traumatic and which leave their mark on the body: visible or invisible wounds that remind us of the body's fragility and its capacity for regeneration. The garments exhibited in this area speak to personal and universal wounds, in search of healing or understanding.

The dressed body, then, is relational in two senses: it is both constituted by the inseparable relationship between the body and clothing and engaged in a permanent relationship with other bodies in a common space. Due to its public dimension, which entails constant social interaction, the body is vulnerable to the effect of these relationships and to the forces by which it is

ruled and normalised. The situation is such that we often need to protect ourselves, disappearing from the material spaces of visibility to preserve our singularity. The exhibits in the area on the 'absent body' are responses to the disappearance of the body or reflections on its relationship with clothing.

These relationships, however, do not apply only to bodies. The body always exists in a given space relative to other non-human agents, and the final area of the exhibition deals with the notion of the 'expanded body', in the sense that the body is connected to stimuli that shape its reality and can often expand its possibilities. The pieces on display invite us to reflect on the links between body and space, objects and others, exploring the awareness of our own limits and their transgression and how the way we dress can open up relationships with other agents, broaden our capabilities and connect us with other realities, spaces and times. ■

With works by: Ana Laura Aláez, Nora Ancarola, Stéphanie Baechler, Ramon Guillén-Balmes, Isabel Banal, Anna-Sophie Berger, Denys Blacker, María Castellanos, Júlia Coma Vilarasau, Lucía Cuba, David Delfín, Emma Escuer, Pepe Espaliú, Ali Yerdel i Anastasia Pistofidou, Laura Fernández Antolín, Esther Ferrer, Lena Gallovicova, Nadine Goepfert, Rubén Grilo, Enric Majoral, Ana Mir, Txell Miras, Juan Luis Moraza, María Morgui, Juan Muñoz, Peter Pohjola, Maria Palomeras, Miriam Ponsa, Joana Poulastrou, Laura Puigdemívol, Mariaelena Roqué, Tea Sirbiladze, Jana Sterbak, Pan Weiju.

Curators: Maia Creus and Oriol Ocaña