

ANCIENT THREADS IN A DIGITAL WASTELAND

A Reflective Critical Report submitted in partial fulfilment of
the requirements for the degree of Masters in Contemporary
Crafts at Hereford College of Arts



ANANDA HILL

21st November 2024

Abstract

My aim within this project was to research, explore and interrogate examples of ancient and historic folk embroidery to better understand their importance as a form of communication and language to influence my own contemporary narrative embroidery practice. Many embroideries in the historical record use patterns, images, iconography and symbology that were intended to confer metaphysical protection on the people, places, and objects they dressed. Considering this stitched, communicative response to external stressors – be they magical, physical, environmental or political, led to the design of a body of contemporary narrative embroidery that held the intention of sparking dialogue around the more socio-political threats faced in the modern world, and the tangible psychological benefits of engaging in a craft practice as an antidote – a way of creating our own protective magic, after all.

Contents

<i>Abstract</i>	2
<i>List of Illustrations</i>	3
ANCIENT THREADS IN A DIGITAL WASTELAND	
Introduction.....	6
Apron for a Bridal Trousseau; Responding to misogyny, fragile feminism, and modern sexuality through textiles.....	7
A Hassock for Contemplating the Folly of War; Political textiles and the place of art in anti warfare dialogues.....	11
A Phone Case for the Chronically Online; Embodied responses in craft to the digitally influenced deterioration of mental health.....	15
Art becoming activism; Engaging the audience to fulfil its final meaning.....	18
Conclusion.....	20
<i>Bibliography</i>	21

List of Illustrations

Figure 1:	Egyptian Embroidery Fragment, 5 th -6 th Century AD, flax wool, hand woven and embroidered, 19x15cm. Textile Research Centre Leiden. Collection: 2000.0014.	5
Figure 2:	Detail: Apron for a Bridal Trousseau, 2024, linen and cotton, hand embroidered, 100x60cm. Ananda Hill.	7
Figure 3:	Turkish Apron, late 19 th Century, cotton, silk, metal, hand embroidered, 81 x 41.5cm, Textile Research Centre Leiden. Collection:2003.0199	8
Figure 4:	Detail: Apron for a Bridal Trousseau, 2024, linen and cotton, hand embroidered, 100x60cm. Ananda Hill	9
Figure 5:	Hassock for Contemplating the Folly of War, 2024.Foam, wool, cotton, hand stitched, 33 x 23cm. Ananda Hill	11
Figure 6:	Love Thy Neighbour, 21 st Century, Wool, hand stitched, 33x23cm. St Peter's Church, Bournemouth, Dorset. From The Church Kneeler Archive Feb 2024.	12
Figure 7:	The Coup, 1986, Embroidered textile, 15x9 $\frac{3}{4}$ inches, Arpilleras E.M. And F.D.D. Museum of Latin American Art, Courtesy of Francisco Letelier and Isabel Morel Letelier	13
Figure 8:	Phone Case for the Chronically Online, 2024, cotton, hand embroidered, 15x7cm. Ananda Hill.	15
Figure 9:	Embroidered Band from Hungary, 20 th Century, Cotton, Kalocsa hand embroidery, 139 x 19cm, Textile Research Centre Leiden, TRC 2022.045	16
Figure 10:	Detail of the artist at work, photographed by Oliver Cameron Swan, 2024	21

ANCIENT THREADS IN A DIGITAL WASTELAND



Fig 1: Egyptian Embroidery Fragment, 5th-6th Century AD, flax wool, hand woven and embroidered, 19x15cm. Textile Research Centre Leiden. Collection: 2000.0014

It's a cold morning in the Carpathian Mountains, centuries ago. A woman sits by the flickering hearth, her hands steady but swift, weaving vibrant red and deep black threads into her child's tunic. Each stitch carries intent—geometric patterns thought to ward off misfortune, spirals to ensure long life, and tiny motifs that symbolise fertility and health. Her child stirs in the next room, oblivious to the protection being woven into their clothes. In this moment, the act of embroidery is more than just craft. It's magic—mystical thinking passed through generations, where the mother believes that by stitching these protective symbols, she's imbuing the very fabric with the power to shield her loved one from unseen dangers.

Across cultures and eras, this practice repeats, from the embroidered "hamsa" hands of North Africa meant to guard against the evil eye to the rich folk motifs of Eastern Europe protecting against illness. Women would often spend hours, even days, embroidering garments for children, spouses, and soldiers, convinced that these intricate designs held the key to survival.

Today, we understand this differently. Science may have stripped these motifs of their mystical power, but not of their deeper significance. We now know that the real strength behind these threads might not lie in their ability to guard against evil spirits, but in the transformative act of creation itself. The meditative rhythm of needle and thread, the quiet focus required for intricate designs—these have their own kind of power. Engaging in craft, whether for artistic expression, social cohesion, tradition or even political dissent, connects us to something larger, providing a deep psychological benefit that science is only beginning to understand. (Ananda Hill, 2024)

Introduction

My aim within this project was to investigate the historical and cultural significance of folk embroidery, exploring how it has functioned as a form of communication and language, and to use these insights to inform my contemporary narrative embroidery practice. Historically, embroidery has been more than decorative; it has served as a protective and symbolic act, embedding metaphysical meanings to safeguard individuals and communities from physical, environmental, and societal threats. This tradition of “stitched communication” offers a rich foundation for addressing modern socio-political challenges through craft.

Inspired by these historical practices, my work seeks to create contemporary embroidery pieces that spark dialogue around current socio-political issues. These pieces not only critique modern societal threats but also highlight the psychological benefits of engaging in craft as a form of personal and collective resilience—creating a kind of “protective magic” for today’s challenges.

By drawing on the historical use of textiles as moral and narrative devices, my practice blends traditional techniques with modern content. This approach allows me to explore the potential of textiles to engage audiences in critical conversations about contemporary issues, ranging from feminism to the impact of technology on mental health. Textiles, as noted by Shercliff (2015), serve as a powerful medium for articulating both personal and collective experiences, making them an ideal form for addressing complex narratives.

In this report, I will analyse three key pieces from my collection through the lens of theorists such as Sonja Andrew, Jules Prown, Gillian Rose, and others. I will explore how semiotics, material culture, and audience interaction contribute to the layers of meaning within these works. Additionally, I will consider the embodied act of making, drawing on theories of embodied cognition and the psychological benefits of craft, and how these elements enhance the socio-political and protective aspects of the artworks. Finally, I will reflect on how the audience’s engagement with these pieces activates their full potential as tools for dialogue and collective resilience.

Apron for a Bridal Trousseau; Responding to misogyny, fragile feminism, and modern sexuality through textiles.



Fig 2: Detail: Apron for a Bridal Trousseau, 2024, linen and cotton, hand embroidered, 100x60cm.

Ananda Hill

Today, misogynistic language towards women, particularly online, has sharply increased, with the COVID-19 pandemic further exacerbating this trend due to greater reliance on digital spaces. A 2020 study by Plan International highlighted that 58% of young women across 22 countries experienced online harassment, with many facing misogynistic abuse such as sexist slurs and objectification. (Plan International, 2020).

As online misogyny continues to target and constrain women in the digital age, it echoes historical forms of societal control, where gender expectations were deeply woven into cultural symbols and rituals.

The bridal trousseau is an incredibly old tradition, historically the term refers to the collection of clothing, household linens, and personal items a bride prepares for her new married life. Its origins trace back to ancient times when marriage was a key social contract, a symbol of a bride and her family's wealth and status. In Sonja Andrew's 2011 article on textile semantics, she explores various ways in which textiles can act as a medium through which identity, status, and power are expressed and negotiated

within different cultural contexts. To me, this perfectly encapsulates the role of garments created as part of a trousseau, and indeed most embroidered clothing before the modern era. It was this communicative power imbued in embroidered textiles that first drew my interest in this project and caused me to wonder just how much is being missed when we see historical pieces without the ability to decode the meanings, and our understanding of the semantic power behind the stylistic and material choices has been lost to us. (Andrew, 2011, p35-62.)

In *The Subversive Stitch*, Rozsika Parker explores the significance of the association of embroidery with femininity. While there was historical pressure on women to produce a beautifully adorned trousseau which reinforced traditional gender roles and adherence to cultural expectations, it also offered women a space to assert their creativity. Parker suggests that handwork like embroidery has “provided both a weapon of resistance for women and functioned as a source of constraint...It has promoted submission to the norms of feminine obedience and offered both psychological and practical means of independence” from which we can infer that while the trousseau can symbolise conformity, it also provides a space for subversion (Parker, 2010, xix).

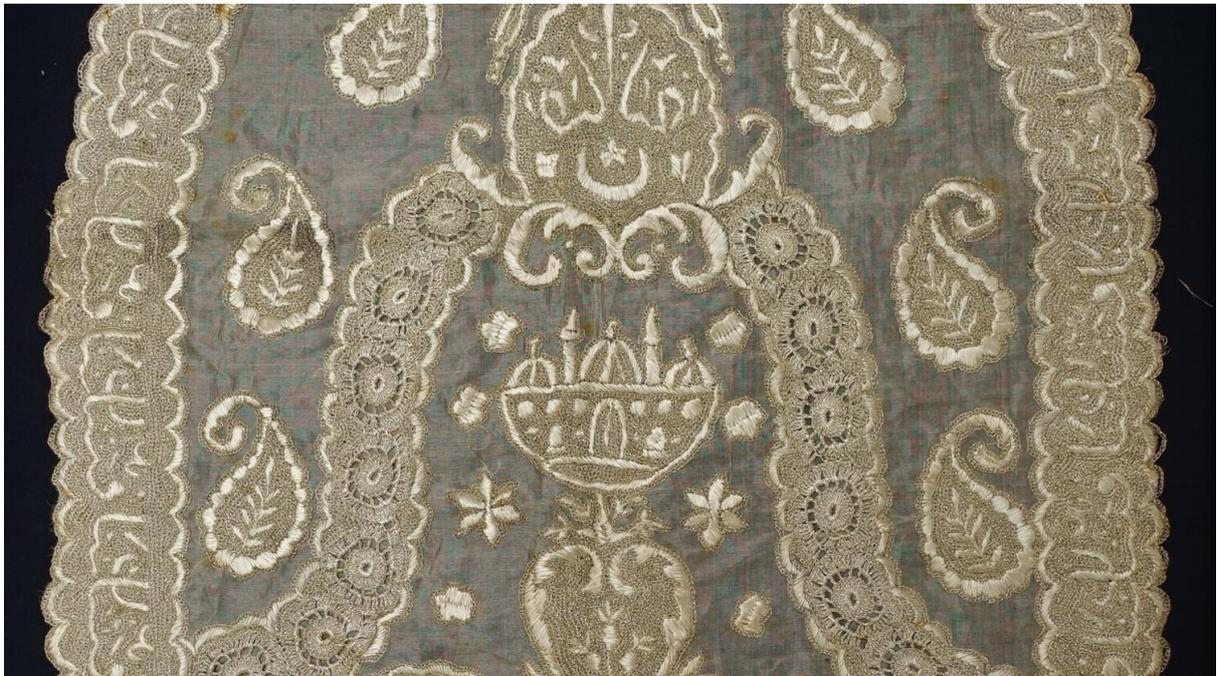


Fig 3: Turkish Apron, late 19th Century, cotton, silk, metal, hand embroidered, 81x41.5cm. Textile Research Centre Leiden (TRC 2003.0199)

Taking my understanding of textile semantics, and their potential as a space for subversive feminist messaging, I chose to create the piece “Apron for a Bridal Trousseau” as a response to the current state of misogyny, feminism, and the fragile sexual politics of the new era we find ourselves in. The design for my apron echos a beautiful piece from Turkey, in the collection of the TRC Leiden, made in a delicate cotton gauze and laden with text and classic fertility symbols, however while my design uses the traditional indexical meanings of the trousseau, I have reworked the images, iconography and text within to subvert the meanings and change its message from one of conformity to a form of dissent.



Fig 4: Detail: Apron for a Bridal Trousseau, 2024, linen and cotton, hand embroidered, 100x60cm.

Ananda Hill. Photography by Oliver Cameron Swan.

I created my apron from fine white linen, signifying purity, laden with iconic signs in the form of floral motifs from nature that represent fertility, and the symbolism of the phases of the moon which in many cultures relates to the cycles of a woman’s life and the stages of “mother, maiden, crone.” Working in delicate chain stitches in thin white cotton thread, I crafted words that subverted the traditional meanings indexed within the piece, making explicit insults like whore, fridge, hag, pussy, twat, bitch, harpy, skirt,

alongside the words that directly referenced the historic cultural ideals of chastity, obedience, and virtue. The inclusion of text in textile-making disrupts the boundary between image and language, offering viewers a multilayered experience which is pertinent in the modern world where many ancient understandings of how to “read” textiles has been lost. While some say that the use of text in this medium can limit the expression and intertextuality afforded by focusing on the semiotics of materiality alone, I think that through the integration of text and textile we invite viewers into a “shift in perception from the physical to the mental” in order to engage with both the image and the message, enriching the experience. (Mitchell, 1997 in Hemmings, 2012 p8). By doing this I hoped to make explicit the meanings within the apron, despite the fact they are visually disguised from a distance by the white on white. On sharing the apron with others, I saw their delight at its intricate feminine beauty, followed by the shock on their faces as they discovered the words within which resonated with each personal experience the women had. As an artwork imbued with the narrative of a feminist message, it does not provide any specific opinion but holds a mirror to uncomfortable and conflicting truths still present in our society and invites the audience to find power and therefore protection in acknowledging and discussing the misogyny we face together. For me it was cathartic to work on something beautiful and also ugly, to speak the words in stitch felt empowering and provocative, and I wondered how women of the past felt, working their hopes, dreams and ideals into the pieces they hoped would protect and bring good fortune in their married lives to come, against the unknown friend or foe of prospective husbands.

A Hassock for Contemplating the Folly of War; Political textiles and the place of art in anti warfare dialogues.



Fig 5: Hassock for Contemplating the Folly of War, 2024. Foam, wool, cotton, hand stitched, 33 x 23cm.

Ananda Hill. Photography by Oliver Cameron Swan.

The decline in critical thinking and empathy has become particularly pronounced in societies where digital media plays a dominant role in social and professional life. AI-driven algorithms that prioritise sensational or emotionally charged content further worsen this trend by narrowing exposure to diverse perspectives and encouraging confirmation bias (Pariser, 2011). The thought of a powerful person without critical reasoning and empathy (naming no names) is existentially alarming, when coupled with the appalling development and proliferation of nuclear arms and fast digitised warfare, it is downright terrifying.

The overwhelm and apathy in the face of digitised warfare, to which I am opposed, made me wonder how to communicate this to my audience. To stop war, we would usually call for meditation and peace, many pray for those killed in conflict daily, however for the most part my world is secular, with belief that a higher power able to

redeem us simply a cultural memory. Contemplating the cultural memory of religion and its signifiers, I remembered childhood visits to church and my enjoyment of the richly embroidered cushioned kneelers – Hassocks – usually filled with memorials, symbols of peace, flowers, and bible verses to contemplate, needlepoint wonders created by the dedicated ladies of the church. They may be a vestige of a bygone era, but ecclesiastical embroidery was once at the core of western craft culture and used as a strong form of visual communication in a work where the majority were illiterate.



Fig 6: Love Thy Neighbour, 21st Century, Wool, hand stitched, 33x23cm. St Peter's Church, Bournemouth, Dorset. From The Church Kneeler Archive Feb 2024.

Tapping into the layers of historical meanings within textile, many artists have used the medium as a deliberate tool to communicate political messages, including the anti warfare narrative, subverting traditional forms, and creating works that can convey particularly powerful messages. In *Fray: Art and Textile Politics*, Julia Bryan-Wilson states textiles “can register fluctuating political meanings and exist across the high-low divide” (Bryan-Wilson, 2017 p34). Using textiles as a tool for political expression that can traverse the boundaries of gender, sexuality, race, class and education enables the encoding of an array of nuanced and conflicting points of view. For me, taking a theme

of political dissent and using it in a piece associated with a traditional, feminine, conformist, and peaceful form of craft was a deliberate choice to create maximum juxtaposition to catch people's attention and draw out dialogue in the audience. My hassock, hand stitched from a plain, mouse coloured upholstery fabric on a thick foam cushion pad, features a pop art style image of a nuclear missile, wrought in a mixture of wooden cross stitch to convey an almost digital, pixelated effect to imply the digital nature of modern warfare, and more cartoonish hand stitch in a variety of cotton threads to signify the personal touch that has power to action or oppose such atrocities. Drawing again on the power of text in textile, the piece also features direct quotes from the tweets of President Trump, that within the context are humorous...but deadly.



Fig7: *The Coup*, 1986, Embroidered textile, 15 x 19 ¼ inches, Arpilleras E.M. And F.D.D. Museum of Latin American Art, Courtesy of Francisco Letelier and Isabel Morel Letelier

This piece sits on the bridge between art and activism. Bryan-Wilson (2017, p107) discusses the intersection of textiles with activism, exploring how certain textiles can become vehicles for political action, both embodying and expressing the social forces that shape them such as in the work of Cecilia Vicuña and the *arpilleristas* who depicted the atrocities of the Pinochet regime in appliqué hangings. However, we must remember that whatever a piece means for the artist, once it has left that realm and become the property of the audience, the interpretation then becomes an entirely personal experience for each individual based on their own experiences and understanding and may convey a different meaning for each. This is the risk, and the joy in surrendering an artwork to the public sphere.

The protective power of this piece for me lies in this act of resistance and activism; in making, we reap the psychological benefits both of making but also of feeling that we have expressed and shared our voice. To engage with textiles is to engage with a deeply embodied experience, one that is tactile, sensory, and intimate. The physicality of fabric makes it a unique medium for exploring themes of vulnerability, strength, and transformation. To take up needle and thread and say something about how I feel, and to allow others to resonate with that message too gives a sense of resilience and community that is very empowering in a world where we often feel too small to make a difference.

A Phone Case for the Chronically Online; Embodied responses in craft to the digitally influenced deterioration of mental health.



Fig 8: Phone Case for the Chronically Online, 2024, cotton, hand embroidered, 15x7cm.

Ananda Hill. Photography by Oliver Cameron Swan.

Since the first red notification appeared on Facebook in 2008 accompanied by that little spike of dopamine we have spiralled rapidly into an era where our addiction to external validation, status, and followers has taken over rational thought. Studies have shown that when individuals become emotionally dependent on social media, experiencing “FOMO” or “fear of missing out” and constantly checking updates, the negative consequences include heightened risks of anxiety, depression, and social isolation (Bekalu et al., 2020).

I created the piece Phone Case for the Chronically Online as my own personal antidote to the negative doomscrolling I so often fall prey to. The design of the phone case, featuring brightly coloured social media logos interspersed with flowers that are symbolic of the emotions we associate with envy and jealousy is intended to be a very obvious if tongue in cheek (as hinted by the meme culture reference in the title) reminder of the damage of being on our phones all the time. I chose the cheerfully coloured and abundantly floral style of many traditional Eastern European

embroideries that would have protected items of significance such as shrines, young people, and doorways, and references a piece in my own personal collection that inspired my deep dive into the study of embroidery many years ago.



Fig 9: Embroidered Band from Hungary, 20th Century, Cotton, Kalocsa hand embroidery, 139 x 19cm, Textile Research Centre Leiden, TRC 2022.0452

For me, creating a piece of embroidery can be an especially powerful remedy when using it as a place to respond to a negative thought or topic, such as the negativity of social media addiction, as it becomes both a thoughtful and an embodied response, that can only exist in real time, rather than digital time. In contrast, when we engage purely with digital media, we are removing ourselves from the opportunity to process the information in the same embodied way. The creation of this piece was especially so, as it led me to spend hours not on my phone, but choosing colours, rendering flowers in satin stitch, needling out the design juxtaposition between traditional buttonhole stitch and the bit of plastic phone case destined to encase it. I believe it's vital we do not lose craft as a form of thinking and communicating, as it seems so inherently tied into our human cognitive processes and is something I think is only

beginning to be comprehended academically when considering the cognitive function of our ancestors who created such magnificent works in the past.

Neidderer and Townsend argue that craft practices offer significant psychological benefits, primarily by fostering mindfulness, personal growth, and well-being. In their view, the hands-on nature of crafting provides a meditative focus that promotes mental relaxation and reduces stress, allowing individuals to be fully present and engaged in the process. Crafting also encourages a sense of accomplishment, self-expression, and identity development, as makers shape tangible objects through creativity and skill. For Neidderer and Townsend, these psychological benefits position craft as a valuable tool for enhancing mental health and personal fulfilment. (Neidderer, K. and Townsend, K. 2014). In conjunction with this, I also agree that philosopher Andy Clark's assertion that "brains are not separate from bodies, and bodies are not separate from worlds. Cognition is continuous with embodied action" reflects the central idea that embodied cognition is a vital part of the human cognitive process. Embodied cognition posits that cognitive processes are deeply rooted in the body's interactions with the environment, challenging the traditional view of the mind as separate from the physical body and external world (Clark, 1997, p506). Taking this theory and comparing it with anthropologist Tim Ingolds writing where he poses that the craftsman "thinks through making", allowing knowledge to grow in real time through direct inquiry with the materials by following their properties and potentialities. (Ingold, 2013, p6). This embodiment allows those undertaking a craft practice to experience mental clarity, relaxation and heightened cognition.

This mental connection to craft is where I find another form of the meaning and means of creating of protection, as we directly influence and improve our minds through the real and tangible process of making.

Art becoming activism; Engaging the audience to fulfil its final meaning.

One of my favourite books of the past few years was Olivia Laing's collection of essays "Funny Weather; Art in an Emergency" which explores the role of art in turbulent times. It deeply resonated with me as I looked to develop an artistic practice in response to how I felt about the state of the world around me, desperate to find a voice and an outlet amongst all the negative noise surrounding us. I came to fully agree with Laing that art has the power to console, challenge, and galvanise people during personal and societal crises. Knowing that others have used their work to respond to social and political turmoil, engaging with themes like climate change, inequality, and mental health gave me resolve to continue doing just that. "We're so often told that art can't really change anything. But I think it can. It shapes our ethical landscapes; it opens us to the interior lives of others. It is a training ground for possibility. It makes plain inequalities, and it offers other ways of living." (Laing, 2020, p8.)

In crafting these pieces, I aimed to situate my work within Gillian Rose's framework from *Visual Methodologies* (2021), which examines meaning creation through three sites: production (the intentions behind the work), the image itself (visual composition), and the audience (their interpretation). My practice, particularly in the three works discussed, engages these layers to convey messages of empowerment, political dissent, and psychological resilience. However, the final act of "protection" only emerges when the audience interacts with these pieces, activating their communicative potential and enabling the work to fulfil its purpose as both art and activism.

The audience's role in completing these works is essential, and I have considered how context shapes this interaction. In the calm, safe space of a gallery, viewers engage with art as something distinct from daily life, entering a mental space prepared for critical and reflective engagement. However, in a purely gallery context, there is the question of how the audience may wish to interact with the objects as pieces of material culture, handling and interrogating them within their more obvious contexts as a piece of clothing, as a kneeler, as a phone case held in your hand. I felt the need to

create more distance and objectivity from this interpretation, as for me their protective power is in the intellectual and thoughtful engagement with the topics they reference and the power of crafting something for yourself. When displayed with the gravitas of museum artefacts, these pieces encourage a more distanced, analytical perspective. This aligns with Heidegger's philosophy of "present-at-hand," in which an object's use is suspended, allowing viewers to consider its form, materials, and cultural meaning more deeply. By presenting these works as "artefacts" of a broader tradition of protective embroidery, I hope to position them slightly "out of time," linking modern issues with the historical role of textiles as communicative objects. This presentation creates a space for viewers to contemplate contemporary issues with the same objectivity, thoughtfulness and insight as they might when viewing historical artefacts.

Ultimately, the pieces' effectiveness as "communicative protective objects" depends on the audience's engagement. My goal is that each viewer finds in these pieces a space for reflection, empathy, and perhaps a shared sense of resilience. If this interaction is successful, the work fulfils its role, becoming not only a critical mirror to modern society but also a conduit for collective insight and protective awareness in turbulent times.

Conclusion

This report has explored the communicative power of textiles, tracing their historical roots as vehicles for personal and cultural narratives and their contemporary role in addressing socio-political issues. Through the examination of these three pieces from my collection—ranging from feminist critiques to anti-war statements and commentary on digital dependency—I have aimed to highlight how textile art can serve as both a mirror and a catalyst for societal reflection and change, and through that, provide a form of grounding and existential protection through craft.

The embodied act of making offers tangible psychological benefits, fostering mindfulness, resilience, and a deep connection between maker and material. By engaging in craft, individuals not only create objects but also participate in a broader dialogue that challenges norms, critiques structures, and fosters collective understanding. Drawing on theoretical frameworks from Gillian Rose, Sonja Andrew, and others, the analysis has demonstrated how meaning is layered across the production, visual elements, and audience engagement with textile artworks.

For me, this project has underscored that textile art is far from a passive medium. It is an active, dynamic form of activism, capable of sparking conversations, challenging perceptions, and contributing to personal and societal transformation. As we navigate modern challenges, the protective, meditative, and communicative properties of craft and embroidery offer powerful tools for both individual well-being and collective resilience, reinforcing the idea that art—especially textile art—can indeed change the world.



Fig 10: The artist at work, photographed by Oliver Cameron Swan, 2024

In the quiet of my studio, I sit with my needle poised, imagining all the hands that have moved just as mine do now, stitching protection into fabric, sewing hope into cloth. I think of the women before me who embroidered symbols for a future they hoped to safeguard but could never fully know. Today, my stitches tell of different battles—against misogyny, against a world of screens and algorithms, against an apathy that swells in the face of war. I sew to remind myself, and those who encounter my work, that even in times of silence, needle and thread can speak.

Each piece I create is layered with intent and possibility, a reflection of both the world we live in and the one I wish to help shape. They are not only critiques but gestures of resilience, vessels of dissent, speaking to shared struggles. Crafted with the hope that viewers will find both a call and a comfort within them—a spark to question, resist, engage or simply remember that they are not alone.

In crafting these objects, I work a kind of protective magic of my own, using familiar threads to push back against forces that are unseen yet deeply felt. I know that, unlike those who stitched their protection before me, my stitches will not physically shield my audience. But perhaps they offer a subtler kind of armour—a moment of reflection, a spark of recognition, an invitation to engage in the remedy of craft. This, for me, is the act of making protection: bringing voices and ideas into form, building layers of resilience through each pass of the needle, and creating an artefact of care in a world that needs it deeply. (Ananda Hill, 2024)

References and Bibliography

- Andrew, S. 2011. 'Textile semantics: considering a communication-based reading of textiles', *TEXTILE, The Journal of Cloth and Culture*, March (issue 6.1) pp. 32–65.
- Bekalu, M.A., McCloud, R.F. & Viswanath, K., 2020. Associations of social media use with social well-being, positive mental health, and self-rated health: Disentangling routine use from emotional connection to use. *Health Education & Behaviour*, 47(3), pp.275-285.
- Blanchard, M.A., 2013. *Trousseau. The Encyclopaedia of Clothing and Fashion*.
- Bliesemann de Guevara, B. & Andrä, C., 2020. Textiling World Politics. *International Studies Quarterly*, 64(2), pp.232-245.
- Boser, U, 2021. 'Social media can damage mental health', *Psychology Today*. Available at: <https://www.psychologytoday.com/us/blog/the-social-trust/202109/social-media-can-damage-mental-health> (Accessed: 20 October 2024).
- Bryan-Wilson, J., 2017. *Fray: Art and Textile Politics*. University of Chicago Press, p34, p107
- Clark, A., 1997. *Being There: Putting Brain, Body, and World Together Again*. Cambridge, MA: MIT Press, p506.
- Dehingia, N., McAuley, J., McDougal, L., Reed, E., Silverman, J.G., Urada, L., and Raj, A. 2023 'Violence against women on Twitter in India: Testing a taxonomy for online misogyny and measuring its prevalence during COVID-19', *PLOS ONE*, 18(10), e0292121. Available at: <https://journals.plos.org/plosone/article?id=10.1371/journal.pone.0292121> (Accessed: 24 October 2024).
- European Institute for Gender Equality (EIGE) 2021. 'Online violence against women during COVID-19'. Available at: <https://eige.europa.eu/publications/online-violence-against-women-during-covid-19> (Accessed: 20 October 2024).
- Fitzpatrick, T. and Kontturi, K.K. 2015. *Crafting Change: Practicing Activism in Contemporary Australia*. Harlot: A Revealing Look at the Arts of Persuasion, 14(6), pp. 1-16.
- Fry, T. 2020. *Craftivism and Third-Wave Feminism*. Master's Thesis, Saint Mary's University.
- Gallagher, S., 2005. *How the Body Shapes the Mind*. Oxford: Oxford University Press.
- Garber, E. 2013. *Craft as Activism*. *Journal of Social Theory in Art Education*, 33(1), pp. 62-75.
- Gauntlett, D., 2011. *Making is Connecting: The Social Meaning of Creativity*. Cambridge: Polity Press.
- Glitch UK and End Violence Against Women Coalition 2020. 'The Ripple Effect: COVID-19 and the Epidemic of Online Abuse'. Available at: <https://glitchcharity.co.uk/wp-content/uploads/2021/04/Glitch-The-Ripple-Effect-Report-COVID-19-online-abuse.pdf> (Accessed: 20 October 2024).
- Greer, B., 2014. *Craftivism: The Art of Craft and Activism*. Vancouver: Arsenal Pulp Press.
- Heidegger, M. 1962. *Being and Time*. Translated by J. Macquarrie and E. Robinson. New York: Harper & Row, pp. 104-105.
- Hemmings, J., ed., 2012. *The Textile Reader*. London: Bloomsbury Academic.
- House & Garden, 2024. 'Church kneelers', *House & Garden*. Available at: <https://www.houseandgarden.co.uk/article/church-kneelers> (Accessed: 15 November 2024).
- Ingold, T., 2013. *Making: Anthropology, Archaeology, Art and Architecture*. London: Routledge, p. 6.
- Laing, O., 2020. *Funny Weather: Art in an Emergency*. London: Picador, p8.
- Lakoff, G. & Johnson, M., 1999. *Philosophy In The Flesh: The Embodied Mind and Its Challenge to Western Thought*. New York: Basic Books.

- Mitchel, V in Hemmings, J., ed., 2012. *The Textile Reader*. London: Bloomsbury Academic, p8
- Museum of Latin American Art (n.d.) 'Arte, Mujer y Memoria: Online Exhibition - September 11, 1973'. Available at: <https://molaa.org/arpilleras-online-sept-11> (Accessed: 15 November 2024).
- Neidderer, K. and Townsend, K. 2011. 'Expanding craft: reappraising the value of skill', *Craft Research*, 2(1), pp. 3–10. Available at: <https://irep.ntu.ac.uk/id/eprint/19954/> (Accessed: 20 October 2024).
- Parker, R., 2010. *The Subversive Stitch: Embroidery and the Making of the Feminine*. London: Bloomsbury Visual Arts, xix.
- Pariser, E., 2011. *The Filter Bubble: What the Internet Is Hiding from You*. New York: Penguin Press.
- Plan International, 2020 'The State of the World's Girls 2020: Free to be online?'. Available at: <https://plan-international.org/publications/free-to-be-online/> (Accessed: 20 October 2024).
- Prown, J.D., 1982. Mind in matter: An introduction to material culture theory and method. *Winterthur Portfolio*, 17(1), pp.1-19.
- Rose, G., 2016. *Visual Methodologies: An Introduction to Researching with Visual Materials*. 4th ed. London: SAGE Publications.
- Russell, S., 2023. Unravel: The Power and Politics of Textiles in Art. *Panorama: The Journal of Travel, Place, and Nature*
- Selvedge Magazine, 2017. 'Fabric and feminism'. Available at: <https://www.selvedge.org/blogs/selvedge/fabric-feminism> (Accessed: 24 October 2024).
- Shercliff, E., 2015. Articulating stitch: Skilful hand-stitching as personal, social, and cultural experience. *Craft Research*, 6(1), pp.89-106.
- Textile Research Centre (n.d.) Collection item: Egyptian Fragment 2000.0014. Available at: <https://trc-leiden.nl/collection/?trc=&zoek=2000.0014&cat=&subcat=&g=&s=24&f=0&id=1208> (Accessed: 15 November 2024).
- Textile Research Centre (n.d.) Collection item: Turkish Apron 2003.0199. Available at: <https://trc-leiden.nl/collection/?trc=&zoek=2003.0199&cat=&subcat=&g=&s=24&f=0&id=1983> (Accessed: 15 November 2024).
- Textile Research Centre (n.d.) Collection item: Kalocsa embroidery. Available at: <https://trc-leiden.nl/collection/?trc=&zoek=Kalocsa&cat=&subcat=&g=&s=24&f=0&id=48973> (Accessed: 15 November 2024).
- The Met Museum: The Metropolitan Museum of Art Collections. Available at: <https://www.metmuseum.org/art/collection> (Accessed: 20 October 2024).
- The Church Kneeler Archive (n.d.) Instagram profile. Available at: <https://www.instagram.com/thechurchkneelerarchive?igsh=MWJwZnhmY3Q5ZTdzcA==> (Accessed: 15 November 2024).
- UN Women, 2023 'Big Data Analysis on Hate Speech and Misogyny in Four Countries: Bangladesh, Indonesia, the Philippines and Thailand'. UN Women Asia-Pacific. Available at: <https://asiapacific.unwomen.org/en/digital-library/publications/2023/03/big-data-analysis-on-hate-speech-and-misogyny> (Accessed: 24 October 2024).
- 'V&A Museum: Victoria and Albert Museum Collections'. Available at: <https://collections.vam.ac.uk/> (Accessed: 20 October 2024).
- Varela, F.J., Thompson, E. & Rosch, E., 1991. *The Embodied Mind: Cognitive Science and Human Experience*. Cambridge, MA: MIT Press.
- Wilson, M., 2002. Six views of embodied cognition. *Psychonomic Bulletin & Review*, 9(4), pp.625-636.