

Weaving, language, writing: thinking and practicing research-creation

International conference organized by University of Angers (EA 3LAM), University Paris 8 Vincennes Saint-Denis (EA TransCrit), University of Lorraine, and University of Grenoble-Alpes (EA Litt&Arts)

**Angers : Université d'Angers,
Maison de la Recherche Germaine Tillion, BU Belle-Beille, le Qu4tre
June 11th, 12th, 13th 2025**



Jen Bervin et Charlotte Lagarde, *Su Hui's Picture of the Turning Sphere*, multi-canal video-installation, 2020

In their propositions for research-creation, Erin Manning and Brian Massumi aim at delineating how artistic research and academic research are interwoven: “What if we took the hyphenation seriously, seeing it as an internal connection—a mutual interpenetration of processes rather than a communication of products? This approach would posit research-creation as a mode of activity all of its own, occurring at the constitutive level of both art practice and theoretical research” (Manning and Massumi, 2014).

The “Weaving, language, writing: thinking and practicing research-creation” conference (11-13 June 2025) follows and furthers their line of thought to focus more specifically on the relationships between language, writing, and weaving as they occur in and through research-creation.

Latin etymologies link text and textile. From Henry James to Roland Barthes, the metaphor has been used many times, although it has most often only been used to discuss literary production.

Yet, new research into the relationship between textile, writing, and language, have led to re-evaluating the metaphor: they have shown it is deeply rooted into textile practices and research, as well as open to language and translation. Indeed, this type of scholarly and artistic research now constitutes a major line of inquiry in the field of textile arts and writings, as recent interest in the works of contemporary artists suggests—for instance, modernist artist and weaver Anni Albers’s weaving-writing (Soulard 2024), the parallel between typography and weaving in pioneering art schools, Bauhaus and Black Mountain (Broqua 2024), Chilean weaver and poet Cecilia Vicuña’s work (Golden Lion at the Venice Biennale 2022), or the artworks of American artist and poet, Jen Bervin. In that sense, when Cecilia Vicuña notes that the word for the “quechua language probably comes from *q’eswa*: a rope of woven reeds,” and that this language is consequently “conceptualized as a thread” (Vicuña 2018), she is not just applying such linguistic insights to her own artworks, like “Hilo y Palabra” (“Thread and word”). She seeks to recover the relations between textile, text, language and translation so as to manifest what weaving and language do together as a form of *thought in the act*. Moreover, she proposes we no longer think of the relation between text and textile through its Latin etymology, but through non-European cultures in order to open the relation between weaving and language to other cultures, where they play a foundational role.

Therefore, this conference aims at reflecting on artistic practices and scholarly research together to further examine this crucial relation between weaving, language, and writing, that we now see in a new light. This conference is the continuation of a one-day conference, “Approaching research-creation with the textile metaphor” organized at University Paris 8 (May 29th 2024), during which we tested the hypothesis that weaving and processes of research-creation are related. We discussed the limits of the textile metaphor of the text, and attempted to go beyond such limits with the help of research-creation methods. With this new conference, we wish to tackle the materialities of writing and weaving even further. Following Tim Ingold’s approaches, we will both think about and put into practice a conception of the relations between text, language, and weaving that is dynamic. While “weaving” baskets with willow strands, Ingold and his students experienced the “recalcitrant nature” of this material, and the dynamic relation building up between matter, form, and weaver (Ingold 2013). Such weaving *in the act* enables us to think of our object of study—a text for instance—not as a fixed entity, but as the temporary shaping of a dynamic movement, which comes from the mutual interactions and resistances between various forces, as well as from the historicities of its materials.

By focusing on the relations between weaving, language, and writing through research-creation as an indiscipline (Suchet 2016), we wish to examine the materialities of literary texts

and textiles through questions relating to medias, forms, languages, translation, through the discourses that constitute them, and through the material, historical, social, and institutional networks that undergird them. Therefore, we propose to discuss the weavings of research-creation in literature in conversation with intermedial (Rajewski 2005), translative, and translingual (Dowling, 2018) notions and operations. These constitute ways in which to make the text-textile-weaving relations flow, to question its unity and its networks, and to confront its characteristics.

What does it mean to think of research-creation with weaving; or to study a text in the same way one would practice weaving? What becomes of the text-textile metaphor then? If we admit that artistic or research-creation practices can, indeed, alter knowledge production (Manning and Massumi, 2018, 34), then what knowledge may result from research as weaving? How do we formulate this knowledge? How do we access it? By having us manipulate the materialities of the text, can intermedial, translative, and translingual operations make us appreciate epistemological mutations developed by research-creation?

Hyphenation, as discussed by Manning and Massumi, implies *making/doing things together*, for instance by sharing knowledge, skills, and making them communal in order to collectively perform methods of research-creation. Consequently, what modes of transmissions of such knowledges and skills does weaving perform between the various practitioners of research-creation?

Topics may include, and are not limited to:

- research-creation through textile
- research-creation as a going back and forth between medias
- research-creation and translation
- research-creation and translingualism
- research-creation techniques
- material conditions of research-creation

Propositions for interventions may take the following form:

- papers (individual or collective)
- roundtables
- workshops for analysis, creation, or translation
- performances / readings
- presentation of ongoing research or research-creation projects
- recaps of presentations with drawing
- exhibition (on site or online)

To submit a proposal:

Propositions need to be sent to colloquecrissp@gmail.com by January 31st 2025.

- Proposal summary (about 300 words)
- Bio-bibliography (10 lines max)
- interventions (except for performances, workshops, readings, or keynotes) will last between 20 and 30 minutes)
- workshops may last for 2h

Organizing committee :

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