

Peacework 2020: Racial Justice Through Protest and Handcraft

Exhibition Dates: October 9, 2021 – January 2, 2022

Artwork Entry Deadline: December 31, 2020

“Black Lives Matter May Be the Largest Protest Movement in U.S. History,” the New York Times [reported](#) in July 2020, seven weeks after George Floyd was killed by Minneapolis police officers on May 25, 2020. Ongoing protests for racial justice continued throughout the subsequent months in American communities, rocking a nation already reeling from the effects of a global pandemic. The marches and rallies spanned from urban neighborhoods to rural streets, as the contrasting chants of “Black Lives Matter” and “Blue Lives Matter” widened a civic divide in the throes of an already deeply divisive U.S. Presidential election cycle.

This exhibition focuses on textiles and handcraft made in response to the Black Lives Matter events that took place since spring 2020 and throughout the U.S. Presidential election cycle.

***Peacework 2020* actively affirms the criticality of racial justice as expressed through the Black Lives Matter movement.**

Eligibility: Open to all artists, crafters, and makers throughout the U.S., of all experience levels, and of all demographic backgrounds. Open to all people working in the traditional fiber arts, including those working with yarn, embroidery, cross-stitch, quilting, felting, rug hooking, paper, basketry, and other fiber media. Hobbyists are encouraged to submit their work. Crafters of color, Black crafters, and those from self-identified marginalized backgrounds and communities are especially invited to submit their work.

Selected works will fall under the *Peacework 2020* theme explicitly (as expressed by the piece itself) or abstractly, through the artist’s statement, and may – through the applied technique and visual expression – connect with the following questions: How are protests an example of people engaging in “peacework?” What is the connection between craft practice and doing “peacework?” What happens when protests turn violent? How can handwork be used to amplify Black voices in the struggle for racial justice? What purpose does craft activism serve as a response, or as a call to action, when bodily harm is enacted against Black bodies and personhood by tax-funded police agencies and officers? What role do white crafters play as allies in the struggle for Black equity, equality and racial justice? How do well-intentioned white crafters get in the way of racial progress or efforts at solidarity?

Peacework 2020 is scheduled for October 9, 2021 – January 2, 2022, and will be curated by a jurying committee, including Guest Curator Hinda Mandell, Fuller Craft’s Artistic Director/Chief Curator Beth McLaughlin, Karen Hampton, and Chawne Kimber.

Submission Requirements: Group and individual submissions are welcome, as are contributions from nonprofits, political organizations, religious institutions, crafting circles, community groups, and youth centers. Individual artists and groups may submit up to three works for consideration.

Submission Format Requirements:

- Image files: jpeg or tiff, 300 dpi minimum (one per work, details as necessary)
- Image list: artist name, title of work, year of creation [must be 2020], media, dimensions, weight, installation requirements, with name, contact details on the top of the page
- Maker's statement about the submitted works (no more than 200 words) with name and contact details on the top of the page
- Maker's bio (no more than 200 words) with name, contact details on the top of the page

Art requirements:

- All submitted works must use textiles either exclusively or have a strong textile component, drawing upon the “social fabric” as a metaphor reflecting the way people weave themselves into their communities and political systems through their beliefs.
- Work must be no larger than 60” high x 60” wide x 18” deep.
- All works must come ready to hang and/or prepped for display, e.g. include a hanging sleeve, “D-rings,” or other hanging mechanism.
- Due to the contemporary nature of this exhibit, only work created from spring 2020 (following the death of George Floyd and the subsequent Black Lives Matter marches) to the present day will be considered.
- All works must fall under the *Peacework 2020* theme.
- Costs associated with delivery and return of artwork to be paid by artists.

Please email all submission materials, as listed above, to Charlie Pratt, Curatorial Associate at Fuller Craft Museum (cpratt@fullercraft.org), and Guest Curator Hinda Mandell (hbmgt@rit.edu) by **December 31, 2020**. Questions regarding the exhibition can be directed to Guest Curator Hinda Mandell. Questions about Fuller Craft Museum can be directed to Curatorial Associate Charlie Pratt.

Peacework 2020 Juror Bios

Karen Hampton is a textile and fiber artist, and an assistant professor of 3D Art in Fibers at Massachusetts College of Art and Design. Karen is a Trustee of the Textile Society of America and of the Surface Design Association. From 2008 Karen has been teaching at Universities from Hawaii to Boston and from Michigan to New Mexico. Her work has been shown since 1994 throughout the United States and abroad. Karen specializes in surface art, embroidery and weaving, and her work is based in anthropology and her genealogy, telling the stories of the African diaspora from a maternal perspective.

Chawne Kimber is a textile artist who mainly stitches quilts and embroidery that are shown in museums, galleries, and festivals all over the country. Through cultivation of cotton in rural Alabama, some of her ancestors (unwillingly) participated in building the United States. Inspired by quilts made by these ancestors in the late 1800s, Chawne interprets traditional patchwork forms in an improvisational style and indulges in political confrontations in quilt form. When not

manipulating cotton, Chawne is a professor of mathematics at a small liberal arts college in the Northeast.

Hinda Mandell is associate professor in the School of Communication at RIT in New York, and is editor of *Crafting Dissent: Handicraft as Protest from the American Revolution to the Pussyhats* (Rowman & Littlefield, 2019); co-curator and co-editor of *Crafting Democracy: Fiber Arts and Activism* (RIT Press, 2019); a co-editor of *Nasty Women and Bad Hombres: Gender and Race in the 2016 US Presidential Election* (University of Rochester Press, 2018); the author of *Sex Scandals, Gender and Power in Contemporary American Politics* (Praeger, 2017) and co-editor of *Scandal in a Digital Age* (Palgrave Macmillan, 2016). Mandell's website is omghinda.com, and she's on Instagram: @crochetactivism. Mandell is passionate about organizing crowd-created yarn installations in public spaces connected to the history of a region's social-reform movements.

Beth C. McLaughlin is Artistic Director/Chief Curator at Fuller Craft Museum in Brockton, Massachusetts. Beth has held leadership and curatorial roles in the arts and museum fields for over 25 years at institutions across the U.S., including Fuller Craft Museum, Oakland Museum of California, and DeCordova Sculpture Park and Museum. She has curated over 45 exhibitions and has served as a juror/adjudicator for many cultural organizations, including American Craft Council, Fiber Art Now Excellence in Fibers, Massachusetts Cultural Council, and the City of Worcester. Beth has been published in several books and periodicals, such as *Crafting Democracy: Fiber Arts and Activism*, *Fiber Art Now*, the *Decorative Arts Society Newsletter*, and *American Craft Magazine*. She is passionate about expanding awareness of the craft field, promoting the makers, and exploring the transformative powers of handmade objects.