

Could you describe your family a little bit, and your childhood, and what your family was like?

I grew up in New York City on the edge of New York City; it's not the image that people think about – Manhattan-- it was in a little quiet neighborhood. I had a much older sister and two parents. My family is Jewish and my father worked in the advertising business although he was a self made man who never graduated high school. It was an immigrant family made good kind of thing.

Were your parents really involved with the sort of working you are doing now?

Not at all.

Okay. As a child what was your favorite subject?

I really liked writing. It sort of depends which part of childhood you are thinking of; when I was a teenager I got very involved in weaving, because I had a weaving teacher in high school who was a wonderful role model for me. And I was very interested in art, although I didn't like drawing. There were certain aspects of making things that really interested me and I would go to the Museum of Natural History and look at all the ethnic graphic material, which was very wonderful that I did it when I did it because there weren't any crowds and it was free. So there was just something very intimate about it because no one was ever there with you. And, so I had that. Younger than that I liked certain other things but I liked writing and I thought I'd be a writer so I guess in some ways I did.

You mentioned your teacher was a very good role model for you, could you talk a little bit more about that?

Well she was a Dutch woman who was a resistance fighter during World War II and this was in a small private co-ed experimental boarding school which is now defunct, and, so again it was very intimate place. She was very gentle, she was a role model who was very different from people I'd grown up with. She had a really wonderful aesthetic, sensitivity and taste, and she was just so gentle. To me she just embodied this goodness in a way that was fresh to me.

Would you say that's where your interest in textiles and cloths started, was through her?

I think it probably started before that, it was certainly reinforced by that. I don't know how, I can't unwind that. If you look at my book (*Textiles: The Whole Story*), I actually have a part of the preface that talks about this so I've written about it. As a much younger child I really remember loving to play with cloth, and my mother made some things, she wasn't that into it but I was surrounded by some of that and just the sensual experience of it. So some of that went back certainly before learning to weave.

A lot of your work seems to be focused on the intersectionality of different regions, different cultures and their textiles and how that sort of fits together. Do you think you've always been interested in different groups? Is that why, like you explained before going to the museum...

I think so. I mean, as far back as I can become really conscious of it in a deep way and I will say that when I was in middle school, Junior high, was when all of these African countries were getting their independence and the Peace Corps started and there was enormous excitement and enthusiasm about the world, the bigger world. There were all these books written for the first time and people could start traveling for the first time with jets, so the world was really opening up and I think I had kind of been primed for that a little bit, through things. I really do think I had this relationship with the materials and the things, probably even before that but then I was still young when this happened and it was very exciting. I was very impressionable and I think I was very idealistic generation. So I think that was definitely a whole awareness of there's so much out there that's different than us in many ways, and they're more in tune with things than us being the west and so that was very much a piece of it too. But, I do want to clarify it's not only textiles. That's been probably my best known and deepest focus because there was something about them that just drew me in, but I consider myself more broadly, I do work with

other things too. I wrote about other kinds of objects very early on, when I did my dissertation, which was about Iroquois beaded whimsies and how they were sold at Niagara Falls and I looked at the object passing between two different cultures and what it meant in both places and at the intersection. Whimsies were sold as souvenirs, and I went looking for information on souvenirs, and there wasn't any. There was nothing, I mean there were people who told you how to buy souvenirs but there was nothing that really looked at the souvenirs as a phenomenon, so I had to write it. So I was looking at every kind of imaginable souvenir. They wouldn't necessarily be textiles. I did work on environments-- not so much landscapes but interior environments, for example at bazaars, and I've done work on folk environments. I've articulated it as generally focused on small, intimate objects. I've used that word intimate a lot already today but that's it--the smaller stuff. Even when I got involved in looking through the lens that is called material culture and the field was coming into its own, I knew what I wanted to do but I didn't know where I would fit, or how to do it. And, I realized there was this growing field in the U.S. called material culture (it's sort of the same field that is called design studies in Britain). In any case, because most of that was male dominated, and was looking at architecture, big stuff, public stuff, and I was really interested in the small, trivialized things. I seemed to spend a lot of my career defending things. I don't feel that way anymore, because things have shifted, but I spent a lot of my career looking at what seemed like the things that everybody dismissed, and trivialized and just never paid any attention to. So I was always this little voice that said "hey this is important too" and now I don't think that's needed in quite the same way and I think in part I helped do that. At least in some narrow realms, but that was very true.

I wrote my dissertation about this stuff that's considered kitsch and not taken seriously by American Indian scholars, by textile people, nobody thought it mattered, and it sort of grabbed hold of me because I said these are ubiquitous, these really are interesting. Why are there so many and what did they mean? And it's always been that kind of thing that has drawn me. So, it's not always textiles; I don't draw the line at something that has to be a soft medium. But the work has been really closely related to women's lives and so that was always a part of what I was doing. I used to be much more involved with the women's studies area when it was newer, and that's always been a part of how I came to this-- it was with a feminist consciousness too. So that that, informed it, but I was even within that, looking at some of the small stuff that didn't even count to some of the people that were interested in big political issues.

Something I found really interesting was that you brought light to something that is so pervasive, like textiles and materials that people don't really talk about, but everybody knows and everybody recognizes them...

Well I think folklore is among the best field to talk about it you know and not just for women but they at least, that makes sense in that whole mindset because that's the stuff of daily life and that's the stuff that's I... Mary Daley who was, I don't know what you'd call her, she taught religion but I don't know what her department was she was. She coined this word or phrase, a way of talking which was "the background" and "the foreground." The foreground is where history seems to take place, there is foreground history and the generals do this and this... but then there's always the background where real life goes on. So, I really liked that phrase, I always thought I was doing the background history really.

That was interesting to see that though, when you were talking about the souvenirs because it's something everybody does, everybody recognizes but no one really talks about, or the purpose of it. So could you talk a little bit more about that?

Right, right and you get this little laugh, you know of recognition. What do you want me to talk about?

I guess some of the things that you found through that, and the importance of it?

It's what would be considered a phenomenology, trying to explain a phenomenon. So why do we do this? So it's not a... in hindsight it seems really obvious but it still holds up and I did that in the early eighties and it's like no one's ever said this doesn't make sense, you know it's really been used since then. So it's the basic idea that we have experiences that are intangible, and sometimes they're traveling but there are

also mementos where you have a big night out or something, it doesn't have to be in space. But it's something that's set apart from ordinary every-day just brushing your teeth, and travel would certainly be one of those things. So we want to have some way of holding onto it, so these objects work as a concretizer, they'll make something concrete, they'll make it tangible, what was intangible. And then you can go a lot further into categories of souvenirs, but overall, the idea of concretization is a very human thing, you can find it in literature, you can find it in folk stories, you know you go from one realm to another and you bring back something to show that you've actually did it. So it's completely a trope in our minds. Often the sort of gag gifts are, at least I argued, are there because you're in a liminal state, you know you're out of the ordinary, so you do what you wouldn't ordinarily do. So if you usually wouldn't get junky stuff, junky stuff seems right for that occasion if that's the kind of thing you get. And you make fun of yourself and people make light of it as a way of saying, I wasn't my work-a-day serious self. It's pretty basic.

I also read that you're going back to some studio work. Could you explain that a little bit?

I am. I'll have to show that to you. I've been doing this, this is why I'm excited about retiring because I feel that I've gone around in a circle. I'm not weaving, I don't even have a loom anymore, but I am going back to making things. I was, it's like a muse reawakened one day and I can't exactly tell you when this was; my only regret is that I didn't write down the date, and it's about maybe ten years ago, give or take. I have always collected, I've always been a collector and inventor drawn to the materials. So years and years ago I was collecting bones and other sorts of objects from nature and in the seventies I was starting to make things that I thought of as Kachinas, and I don't know if you're familiar with them but they come from Hopi and Southwest peoples and they're kind of doll like figures but they're spirit based. I've since realized that they're not really Kachinas, and that [name] was rather appropriating, but it was the idea that it was a figure that held some kind of other energy and it was being made out of natural materials. So, I had started that, that long ago and it's like things went in a big long cycle and some other things in my life also sort of went back to some other things that I had been doing at that time, it as like a trajectory of raise a family and then you're finished with it and then go back to it, or anyway, I started making, so I do a lot of sculpture, I now generally think of these as Tierras, so these for example (shows art) are bones that are dyed in walnut, and deer legs, fish and bird bones.

You made these?

I made all of these. I also have masks and other things but this is one series that I'm still really drawn to doing. So if you just get a sense... I'm also writing a book, maybe, slowly, (chuckles) but have parts of it that's about the whole collecting process, and the whole encounter -- it's not just making them and having them have a kind of life of their own, but what is the process of gathering? Because I have enough of a scholar's eye to say "what is this artistic encounter?". Also when I learn about materials, like (shows art) well these are great because they're from a certain type of fish, a sea robin, and I keep going deeper into it including it's natural properties and the whole ecology of it but also how people use them if they have, you know, in different cultures which is always fascinating. So I have lots of information on some of this... Or in boiling down deer leg bones, I've learned how to do that by trial and error and go to the guys who process the deer during deer season and the legs of the deer are always thrown out. Nobody has any use for them at all, and I was interested in hooves, but then I learn what fabulous bones they have. (shows picture) Like these are in the hoof of a deer. [These images came from a presentation I just did on this process for a science festival. So these are the sea robin heads, and these are turkey feathers and...

Do you use a certain technique that you learned from somebody else? Or is this your own technique with your sculptures?

They're mine, a lot of it is trial and error. With some pieces I know how to do certain things from my training with fiber but a lot of it is just having to learn... (shows picture) these are all from the deer. This is kelp and processing kelp, so that's kind of where my future direction is, very involved with making things.... I also do collage, I've just received training as a facilitator for something

called SoulCollage which is a process of working with visual imagery to kind of get at your inner voices and inner guidance. This is a simple cut and paste process but there's also a process where you work with the images (showing), so these are some of the ones that, just a random sample of those, and I'm really excited about that, I've been doing some workshops and I started giving in the last month... I've done a few. I find these are very related to the sculptures, I also do some masks, and to me they're very related to everything I've always learned about, everything I know about design, but about culture too. Because often, there really are cultural references in some of these, like that one.... I find that a lot of these things are coming together in yet another way. So I'm excited about not abandoning my scholarly pursuits completely but really going much more into this intuitive and right brained way of doing these I can't help it; I bring them together. So I know there's another book, as I say it's very clear to me that I know, that I have a lot to say. I gave this talk at this UW science festival early in the semester and they wanted to hear how the arts interfaced with the sciences and when I started preparing that I realized "oh, I could talk about this for hours I have so much more to say" and that was only one aspect of it so that's going in a different direction certainly but to me they're not unrelated. I'm still keeping at the old too. I think I'm applying for a writing fellowship; it is a fellowship to be writing about fiber, at a place that I've been to before in Arkansas and I saw that and I thought, "yeah I have more to say I should apply for that" and I have to look at when the deadline is, because it must be coming up. And so it's not like I'll completely leave a lot of that before but it is very interesting because [as I am retiring] I'm having to cull out books and I don't have place for everything, and what is it that I really can't let go of, or isn't easy to let go of and so some of these things that are more academic, like I can't let go of really beautiful art books because I love that, that's what, you know feeds me. So this is a little different than probably the general thrust of some of the things you're talking about but they all relate. Because how did I get interested in some of this was actually with my senses.

Could you explain that?

Like going to the museum, although you can't always touch things, you'd see a raffia or something or another and you can just get a sense of what it would feel like; I could get a sense of stepping in and touching it by imagination, and things that are very, or the cloth to the touch, or the color, so it's not every sense equally but certainly, that being steeped in that, and when I travel it is very much, what is the sensual environment. And I must say that is something that too has come around, because you know there is an anthropologist named Paul Stoller who wrote a book on sensuous, or sensual maybe, anthropology, and that people had begun to talk that way, that we are more than just our brains. So we have to do it with the rest of our senses which has been another aspect of what my scholarly work insisted on and my book on *The Saturated World* was about creating an environment that was what I called aesthetically saturated. Something that's saturated has absorbed all of a medium that it possibly can, like water and a sponge, or color, if you think about color and saturated hues. And so, I was arguing that even housewives at home, not the poorest ones but the ones that had a little time, would purposely do things that would really saturate their environment, aesthetically, like make things more special, go out of their way to not just serve dinner but have things for a theme party. Anyway, later that got more juvenile as we see a lot of the things that used to be grown women that then begin to be more like in children's parties or children's birthdays or whatever but anyway that's a historical phenomenon. But I'm just saying I've always been interested in that and the meanings that come in that. But that's just part of what I've looked at. Even in American Indian culture, which was one subject that I've been involved in for a long time-- in looking at American Indian women's work in particular it involves the senses and you know I would say that's always been an approach that's been relevant there.

I read that you have really been inspired by native peoples use of natural materials, have you, you've said you've done a lot of traveling, is it mainly people in the U.S.? Or abroad too?

No I've done more traveling in the Americas than other parts of the world but not exclusively. I've been to parts of the middle east and Asia and less-so in Europe actually but a lot of travelling indeed, but I haven't

been to Africa yet although that's certainly on my list and that's certainly where I hope to do more traveling. Now that I will have more freedom of time, I have been very interested in learning about different cultures in India and Africa since, again, since I drawn to that when I was really pretty young. There is a wealth of ways to get a information about that, and well now it's so easy to get images, but videos, books, all those kinds of things so, and I teach about it, and when you teach about it you learn more because you have to really, be able to contextualize it and know enough so I feel like I'm very richly steeped in different parts of the world, or in New Guinea, which I certainly haven't been to, although I've been to Indonesia. But, my personal travels, I've been not everywhere, but you can do it by proxy almost.

I'm sure it's kind of hard to not bring your work into your personal travels as well...

Well I've been really lucky because one of the things I've been able to do is I've gotten some grants over the years to go to study things in different places so that, the most recent trip that I did like that was to Panama to visit three different indigenous groups, it was really nice, and to look at their textiles. Well, that was sort of an excuse because I (chuckles) wasn't going to do anything major when I came back although I was teaching about it, but that was just a great way... It's a great "in". So the different trips I've actually had, like to Guatemala, so there've been different ways that that's worked two ways. I've brought it back but I also went there with it. I also actually tried to that with minority peoples of China, although I got sick and wasn't able to finish it which was really a drag, but...

So do you try to develop personal relationships with people of these groups so that you can keep in contact with them after?

Well that would certainly be far more ideal but most of these trips haven't been lengthy enough to get that far. One in Guatemala that I had, and I know in a folklorist's model that's what you do all of and I wasn't able to quite do that. I did that a little bit when I did my own dissertation at the Tuscarora reservation, in Western New York, and developed some relationships with some of those people, but that was because I had a little more time to do that. But, sometimes you also get relationships, and again my training isn't strictly as a folklorist but I think I do history like a folklorist does. I worked at the Shaker Museum before I went back to graduate school, Hancock-Shaker Village, which is in Western Massachusetts, and that's when I got to write my first book because that's when I was there and I was able to publish it at a young age since I was doing the investigation they helped me get a publisher. That kind of got me going. That was kind of a history in looking at how things are made and all that but what I feel like I was doing was getting to know those people, many of whom were dead. I mean there were some alive, I did spend time with the people who were still alive as well, but because I worked in those rooms and I handled the materials and I was there in the winter when they were closed and I was just go in there and be in that environment, I feel like I was talking to them, the way you might do an ethnographic interview with people. I mean it feels like it wasn't just from the outside, but actually having a relationship.

That's a cool approach, like you were explaining in the museum as well, that you can look at things and have a relationship and not just see them at face value. That's interesting.

Well I hope so. I mean if you get deeply into anything you can do that, but I've never quite articulated this this way. It's certainly true and it is interesting.

Out of all the positions you've held, I mean you've been an educator, President of the Textile Society of America, board positions, an artist, which, I don't know if you can choose a favorite, but what part did you enjoy the most out of all of it?

Well surely not being in an administrative position. (chuckles) I do like being a reviewer of things [grants, books, etc.] because I think that I'm very good at it. But I wouldn't put that at the top of the list, but it's not the administrative because you spend a lot of time just dealing with the dysfunctional people or something, (chuckles) so that can jut be really a downer. Although, I really like the networking with other people, so being in organizations like that. But I like being in the classroom, I like getting to know

students and preparing information. I mean when you put together a class, it's like doing choreography. You've got to figure out what's the story, how do you start, what do you do in the middle, how do the parts move around, where do you end up. And I like that, I like that and I'm not going to give that up. Well first of all I'm teaching a class this summer and that feels great to me. Because I have a chance, it's one month so it's confined, it won't be keeping me locked down for a long time but it will still giving me that option. And I love that class, I taught it for the first time last summer and it kind of grew out of other things that I was teaching, and it's very far from other things that we've been talking about as my research but it's "Design Solutions to 21st Century Problems", it's largely sustainability, and the name I had first came up with was "I Want to Change the World." It's a quote from some visionary designers who are trying to really see the world differently. That was like, it had grown out of a class I did, Global Design and Culture, looking at some of that but I kept getting more interested in it, and students really liked it. So eventually, I proposed we do this whole class last summer and I loved it, and it was a good experience for everybody and so that was just opening new doors for me, it wasn't my area of expertise, although I've gotten (chuckles) more expertise in it; and it was very much what I like about teaching. At least as we do here, like if you were to teach in Britain you usually have a pretty set curriculum, but here we can at least design a course and see it through. So I don't want to give that up and I also really want to be doing art workshops, and very much for sort of personal and spiritual growth; I have a lot of visions for that. So I'm not giving that up.

You lead art workshops?

Well I was just saying I just recently got certified as a facilitator for this one process called SoulCollage, and I hope to integrate it with a lot of other things, and I'm not sure how it will all shape up but I'm exploring that right now. I just did one last weekend and I'm doing one in early January, so it will unfold as I have more time for it. So what else have I done... I hate the process of writing but I really like having written and I know I'm a good writer. I don't find it easy but I really like that I have things that are out in the world that people tell me have affected them and you never know how it's going to affect who, because you don't know who reads it or where it is, it's just sort of floating around on its own. Although books are less significant than they used to... and I don't know if you've seen this but this is the one that's finally out. (*Textiles: The Whole Story*) It's in some ways the capstone to my work on textiles. You're welcome to look at it.

Did you finish it recently?

This just came out in October. I know that I've left out a lot in between there in terms of things that I've written. It's not all been sort of ethnographic, because a lot has been bazaars in America and Victorian fancy work and (unclear).. You know I use that same eye.

You were saying your dissertation, you were talking a little about it before, could you talk about it a little bit?

My dissertation? Sure a long time ago. It was looking at those Niagara Falls whimsies which I might still have some here.. I might have packed them up to go home. It's Iroquois beadwork... So they are largely made as pincushions, and little trivial things that used to be called kitsch, they're considered Victorian and dismissed by modernists, so those are two (pulls out two examples) that one was never used, and this one obviously is more beat up. And then you get personal stories connected with them, so this one is from the early 20th century (this one was not from Niagara Falls actually), one Iroquois woman I talked to said "Well that one was made for a queen." Anyway I was looking at those which I kept coming across and I realized that they were largely Indian made and I don't even know where I first encountered them anymore. Well, I was looking at Victorian fancywork, I got started with that, now that I think about it. When I did the Shaker work, the Shakers are really well known for all these clean lines, but that actually freezes them in time because they lived through the Victorian period and the 20th century and so-forth, so they had fancy goods which were very much in a Victorian moment, and that's where that came in. So I did that, and then I got interested in the Indian ones. And, so basically it was just looking at what those

meant to makers, so within the Tuscarora community and to the purchasers who bought them as souvenirs and they met, in a brief encounter usually, so I was looking at what was the environment in that they sold these. So it was that kind of a model.

Today when you advise students with their dissertations do you usually help them find an idea or just help them along with it?

I think it's usually a back and forth process, that you can ask leading questions to help students find what they are interested in, and help them articulate it and sometimes ask further questions. I think it's a process, I mean I would never say to someone "you need to do this" because it would never work. And that's not for dissertations, even for a class project, I mean you might have some parameters for that but you would still try to get a student to think about what is exciting them and try to figure out why it's exciting them and then try to figure out what the questions are that go with that.

Out of all of your works, articles, books and physical or material works as well, if you had to pick one, which would you say you are most proud of?

Well, that's like asking somebody what kid they like, (chuckles) you know? I think you get proud of different things in different ways. I am very proud of this (points to book), because this... I was asked in, I think the year 2000, I'd have to double check, but I was called up and asked if I would give an inspirational talk for people who worked at the American Textile History Museum, and what the director said was, "would you give them a talk that would make them feel good about coming to work everyday?" and I thought "oh my god" that was certainly the best invitation of my career. I thought, "you know that's really something" and I was pleased that I was asked, but then I thought "well what am I going to say?" I have so much to say about textiles, but if you're going to do [this kind of talk] it has to leave people with one thing that really stays with them. So what I came up with was sort of a system for thinking about it, which this book is all based on that, it grew out of that, it's essentially... I can probably find a print out of that; it's essentially a model. So the model was how can we think about textiles in people's lives, but actually you can plug in anything. It doesn't have to be textiles, I've done it with chairs, I've done it with other things. So it's really a model for how we can think about meanings and it partially draws a little bit on Maslow's hierarchy, if you know that. So Maslow's hierarchy is a hierarchy that says you have to have your physical needs met before you can [move up]... I don't necessarily think about it in a sequential way but it kind of maps out different human domains from physical survival, psychic survival, social domains, economic domains, aesthetic, communication, spiritual. This is part of what I've done and that's also based on the chakra system and a whole lot of other systems work very similarly. So we can plug textiles in...

While you're looking for the model, since you named those Tierras and you've done a lot of traveling, do you speak any other languages? Do you know Spanish?

I don't speak good Spanish, I do a little, my grandson is, I'm trying to speak to him in Spanish but I'm not terrific at it. But I did study it and I do understand it better... this is the article if I can get it to print.

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Comment: Eliminate, I think

With this archive also we'd like to upload some articles so you have as much time with that as you'd like and I can attach it.

Well this would be a good one, and I don't know why it's not printing. I'll send you the URL. So this is a conceptual framework for looking at textiles and again you can plug in whatever you want, it would work too. So it's sort of a map of it. So if you're talking about textiles, look at how they're used in language and expression and mythology. Sort of a folklore way of thinking, in terms of all the expressions we use that they come up in, and what are the myths, like for textiles there are a million creation myths so sort of this place in human consciousness of this broader more abstract way. And then thinking about all of the different realms we live in from survival, like getting food and shelter and making ourselves safe and protecting and belonging to families, and social groups and community, and some social relationships and power relationships and cognitive communication, aesthetic fulfillment, spiritual... and then map it

against life rituals. So this is actually the model that that book is based on. I hadn't quite spelled it out as well as this when I started the book.

So, what am I most proud of? I'm not sure. Certainly I'm proud of this book because in some ways I feel like it's a capstone to at least one significant part of what I've been doing professionally as a scholar since I was a kid. Or since I started, I started doing my first research when I was working at this Shaker Museum when I was working on getting my masters degree then and I was studying American textiles and so sort of really beginning with that, or maybe beginning even a little bit earlier than that of really understanding how deep these associations were, and all these realms. Putting this together was like drawing from my whole career and it was actually really frustrating sometimes when I would write something and I couldn't figure out where I knew it from, and I needed to cite it somewhere and because it was just in my mind and I had encountered so many of these things. So [the book was about] making it accessible to people in a way that they could understand, and what was good about that talk was that people could remember the system. You know you can say a million facts, and you forget because they, they just go right out of your head unless you have something to reinforce it with. But, they didn't forget that it's in every aspect and then you can start saying "oh yeah well what about sailing boats, or what about this?" and so I saw how that worked and I used it with classes for quite a few years. So I knew I wanted to write this book and it was just refining it and it took me a long time to get it sold because I wanted it the way I wanted it. I was very clear that it had to be really heavily illustrated so that the illustrations could tell a story by themselves and I've seen people looking at it-- that does work by itself. And I wanted sidebars, which is a publisher's nightmare, or a book designer's nightmare, and so I am very pleased that I was able to get a really good publisher to do it. It's been many years in the making, it was supposed to be out in 2010 but it got slowed down and they did change the title from what I wanted.

What was it before?

The title I like, and I actually still use it in many ways, I have a blog under that name, is *The Fiber of Our Lives: Why Textiles Matter*, but no English person likes that one. Every American likes that one but that bothers the English. I kept saying, "Can't we say why textiles matter in the title?" but I lost that battle but I won all the others so it's worth it. I feel like the book is a sort of a capstone to my career because it was a way of ordering things. It hasn't been out that long and there haven't been that many reviews yet although there have been a few and they're pretty good, and I have had a couple of fan letters of people saying it was really good. So this is what I wanted and I'm really proud of that. It's not the first book I've written and I'm proud of a lot of other things, so I think in that one realm, in the textile realm, in the textile scholarship realm that's what I really like. I really like my work on the saturated world, but I sent everything home so I can't show it to you. [To answer the question about publications], there are so different projects for different reasons. If you're asking me to name three, that would certainly be one. Maybe this model, but these are so closely related this model is more for the scholar and that's more for the general public. I'll have to think about which things, because there are a lot of things.

You said you were working on another book, kind of in process...

I'm not working constantly on it, it's sort of in my mind and I have little pieces of the text, it's going to be much less linear so I can do it in that way.

Okay, other than that are there any other goals that you are currently working towards, or maybe in the far future that you have in mind?

Well, continuing to do the artwork and really do more art shows. I really want to become known as an artist, and have that in public. I'm ready for it to really be shown and I've done a number of things in the last year that have really furthered that. I'm probably going to have a show here at the design gallery in the new building of my sculpture and collage, and I'm looking for other venues for that. I haven't really had time to focus on that, to be able to really pull together the photographs and do everything. So that's a big goal of mine, to have that side of me come back and come to the fore. And I think a book that will, as

I've already said, bridge some of these different things. Because if I've studied- I went to Florida to work with a woman who does a lot of things with Florida tropical materials, mostly plant materials, a lot of palm tree things. I started reading everything about palm trees, and palm trees in human civilization do everything. From giving medicine to houses, to I could get really into what that means to people. So when I do something with a material I like to understand how other people at other times and places relate to that material; that's really important to me. So that's what that book, and then the natural environment, so all those things come together there. It might be another ten years before I do that. I don't know I'll just see how it goes. But that's a goal, being a grandmother, that's a big time thing to really be involved with that. That's not a professional goal but.... And the other one is doing these workshops using visual media for people to really access their inner knowing.

How many grandkids do you have?

One and one on the way. We're pretty actively involved because we're babysitting a couple times a week. It never was expected but there it is.

Congratulations! Anything else you'd like to add?

I'm not entirely clear on what this archive is for, is it for people understanding... just speak a little more about it.

(explained archive)

I'm trying to understand if this archive is about the personal journeys as much as anything. It sounds like, I know Chris in some extent and I'm not sure if it's entirely her idea, but as I understand what the field of folklore is it's about community and finding meaning in life's activities in a community context. I guess I can say that's been directly what I've been concerned with. I don't always look at it in the same way that some more classically trained folklorists do. For example, when I've taught foodways units here I haven't been looking at ethnic holidays, I see a lot of things about holidays here but I've been much more just in understanding what are the artifacts of it, what is that, and it's not that I'm against the idea of the communities as traditional folklorists have explored them but I'm interested in again, sort of communities that may be national communities, that may not be defined in the same way. And I know that folklore as a field has really shifted it's opened out to that too but I've been just looking at it from something of an outside that perspective and bringing it in a little more inclusively, which sounds much more judgmental than I mean, but just come at things with the maker's perspective, the historian's perspective, not just the ethnographer so much but as the person. Looking at a material approach so, I feel very comfortable there but I also feel like I do other things that aren't always done and I'm not always as interested in this. I'm not interested in the, all the literary things that I think still defines the field a lot, although I know it's now changing. So, to turn that into a positive spin, I encourage the field in general to really broaden and look at the material and now virtual environment much more centrally as we move forward.

(Explained my interpretation of the field of folklore)

I know that that field has really, really changed since years ago because it really is looking with a... maybe you should just ignore what I said but maybe the encouragement of looking at tradition in other ways. Or looking at the objects in our environment, and not just because of what people say about them but what they tell us themselves, and things of that sort. I don't think I articulated that well, a few of my classes have been cross listed and I've been teaching folklore for years and been on a number of committees so it's not like I'm not involved with what people are doing, and I've been at some AFS meetings. I have one article called "Restroom World", it was a bathroom in the Human Ecology building that no longer exists, but it was this bathroom that was sort of taken over as a women's community space and that's a fun article and for this purpose it was in the Journal of American Folklore so that would be a good one.