**REVOLUTIONARY MAKERS**

Alinah Azadeh

A large, suspended or pinned installation of 500 + small, wearable textile works (badges, sashes, pins, brooches, jewelry, headgear) each one bearing a message / slogan / symbol.

Each textile work is to be co-produced with communities across Hull, following a period of creative engagement within those communities.

The work would then be installed as part of WOW as an interactive backdrop to the debates, and distributed via a mass gifting session to those attending.

1. **RESEARCH**

I would begin by researching key historical women and consulting key contemporary women change makers in Hull, to assist in drawing out the most pertinent gender equality issues

*(Does this information already exits from the THINKINS).*

WHEN?

WHO WITH?

1. **FIRST WEARABLES**

I would also explore archives and studios in craft, design and industry which would feed into the first batch of wearable textile pieces which I would make myself, acting as openers /examples to the groups, drawing on my own socio-political concerns as a woman, artist, citizen and mother.

1. **MEETING WITH KEY GROUPS**

CIRCLE OF FRIENDS? THINK INS

We would invite representatives from community groups allied to those key issues which need celebration and more visibility / awareness raising e.g. support for women coming out of crime, equality in the workplace, domestic abuse, BME women etc. to join the project.

HOW MANY?

WHERE?

1. **CREATIVE ENGAGEMENT**

I would present and co-devise a model with them which gives both creative agency to the group and provides support in the form of;

1. Specialist craft facilitator (could this be from the ‘shortlist’?)
2. Materials budget
3. Production guidelines (colour swatches inspired by Craven for example) to give cohesion across groups.

Each group would then develop their own wearable textile prototype/s based on their particular skills / medium (whether knitted, woven or other) and inspired by the issues they wish to raise awareness of for WOW.

They would then produce versions/multiples (50 + per group) as part of a collective making day, inviting anyone within their communities to join in.

Production guidelines

Would there be a way of them contacting AA to find out if their ideas were suitable?

Where would they send them to?

1. **INSTALLATION**

The wearables - in effect, one-off unique artworks - would then form the installation in City Hall;

* DAY ONE (Sat)interactive backdrop for WOW
* DAY TWO during the second day act as catalysts for anyone inspired to both wear one, and be a stand for its cause during the week, taking the content, debate and profile of WOW beyond the event and through the city, creating a ripple effect as conversations are sparked in communities which would not otherwise take place.

When does the installation need to take place?

How will they be suspended?

**PROJECT TIMELINE**

**Research Trip Wednesday 4th Jan – Saturday 7th Jan**

|  |  |  |
| --- | --- | --- |
| **WEDNESDAY 4th JAN** |  |  |
| 2pm | Alinah arrives | Ian to meet |
| 3pm | Check into Holiday Inn Express, Ferensway |  |
|  |  |  |
| **THURSDAY 5th JAN** | **Ian around all day** |  |
| tbc | Interview with Eleanor | Eleanor |
| tbc | Visit to City Hall | Maddie & Aidan |
| tbc | Visit Princess Quay shopping centre | Tbc |
| tbc | Meet KEY group 1 | Tbc  Siana-Mae? |
| 6pm | Made in Hull tour (tagging along with the Thieving Harry's teacher social taking place 4.30 - 6pm) | With Ian |
| **FRIDAY 6th JAN** | **Ian around all day** |  |
| tbc | Meet Craft practitioner  Meet Project Coordinator | ??  ?? |
| tbc | Interview with Digital team | Eleanor |
| tbc | Revolutionary Makers team meet | With Project coordinator  And Craft facilitators |
| tbc | Met KEY group 2 | TBC  Siana-Mae? |
| **SATURDAY 7th JAN** |  |  |
|  | Alinah departs Hull |  |

**DIGITAL**

**MARCOMMS;**

1. Media launch
2. Community launch

**My Practice**

My work spans live, interactive work, textile, installation, the digital and writing. It acts as a safe and intimate space for the exchange of human story and personal reflection on our social and cultural identities, with a particular interest in social processes of change and conflict transformation.

Two of my main participation strategies are gift and exchange, combining textile-based making with collective ritual and live debate to engage the public on both a material and intellectual level. This began with [*The Loom (2005)*,](http://www.alinahazadeh.com/installations/the-loom-from-text-to-textile-2005-7/) a live installation involving mass participation in the computer-mediated weaving of a 20 metre textile, inspired by my research into women’s key role in the development of weaving, coding and as keepers of our communities stories. I have woven together female histories throughout my practice, from [*1+1=3*](http://www.alinahazadeh.com/films/113-2003/) (a short film on British-Iranian female identity) to *Mother Tongue* (textile artwork on my own transcultural identity, and currently on show at Glasgow Women's Library as part of [Tall Tales Touring](https://talltalestouring.com/2016/01/15/alinah-azadeh/).

I would love to continue this thread and also in particular to build on more recent research I made into the Suffrage movement's creative and literary resistance strategies for my textile sculpture/ Banner work celebrating the [*'N.U.W.S.S'*](http://www.parliament.uk/about/living-heritage/evolutionofparliament/2015-parliament-in-the-making/get-involved1/2015-banners-exhibition/alinah-azadeh/)*,* for *Parliament in the Making* 2015 in Westminster Hall [(interview clip here](http://www.parliament.uk/about/living-heritage/evolutionofparliament/2015-parliament-in-the-making/banners-gallery-video-and-audio/alinah-azadeh-video-interview-1897/)). This commission would develop the learning from that project, using textile, narrative and live debate firmly rooted in the creative traditions of suffrage and connected to specific craft and design histories of Hull, focusing on women as inspirational and creative agents of social change.

**My experience of working on a project involving community participation**

My experience is long and diverse. Two key examples are: [The Gifts, (Bristol Museum and Art Gallery, 2010)](http://www.alinahazadeh.com/installations/the-gifts-1-999/)  a suspended, textile installation of 999 objects - each representing a loss/ending - gifted by the public and ritually wrapped and bound in textile during creative/ sharing sessions with over 500 people across multiple communities, initiated by my own story of the loss of my mother and my collection of wrapped sculptures [*Gifts of the Departed.*](http://www.alinahazadeh.com/smaller-works/gifts-of-the-departed-series/)

[Burning the Books (2011-15)](https://vimeo.com/135197143), a live, touring, collaborative project exploring the power, shame and drama of debt, where I acted as confessor, scribe and provocateur, engaging over 1000 people across 9 cities in the collective writing, reciting and ritual burning of a touring Book of Debts, including in Museums, shopping centres, libraries, writer’s groups, a nightclub, market stalls, a Cathedral and an international debt conference, plus on national radio and through my blog.

Other examples of relevant work are: [All About The Gift (Freud Museum, 2015](https://www.freud.org.uk/events/76137/all-about-the-gift-alinah-azadeh/)), [All is Not Lost (Museum of Picardy, 2014),](http://www.alinahazadeh.com/installations-2014/all-is-not-lost/) [Freedom Square (2013),](http://www.alinahazadeh.com/installations/freedom-square-2013-14/)  [Portraits of the Unseen (National Portrait Gallery, 2010)](http://www.alinahazadeh.com/installations/portraits-of-the-unseen-2/) , [The Bibliomancer’s Dream (Royal Festival Hall, 2009](http://www.alinahazadeh.com/installations/the-bibliomancers-dream-2009-10/)), [Crafting Space (Somerset House / Origin 2008),](http://www.alinahazadeh.com/installations/crafting-space/)  and [Where there is a Ruin](https://wherethereisaruin.wordpress.com/) (Coventry Cathedral / RISING global Peace Forum) .

I am available for the requested timeframe, I have 5 million artist’s liability insurance through the Artist Information Company and I am in the process of getting my DBS renewed.

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