

Métissage: Materializing translanguaging through processes of weaving and printmaking

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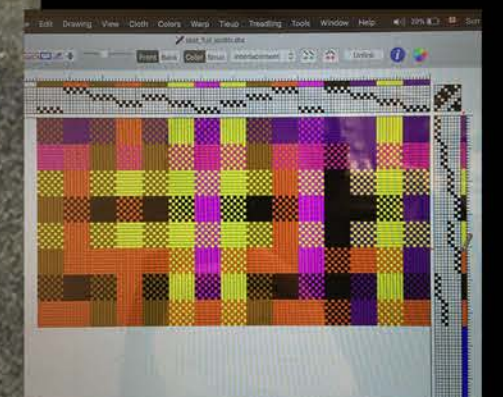
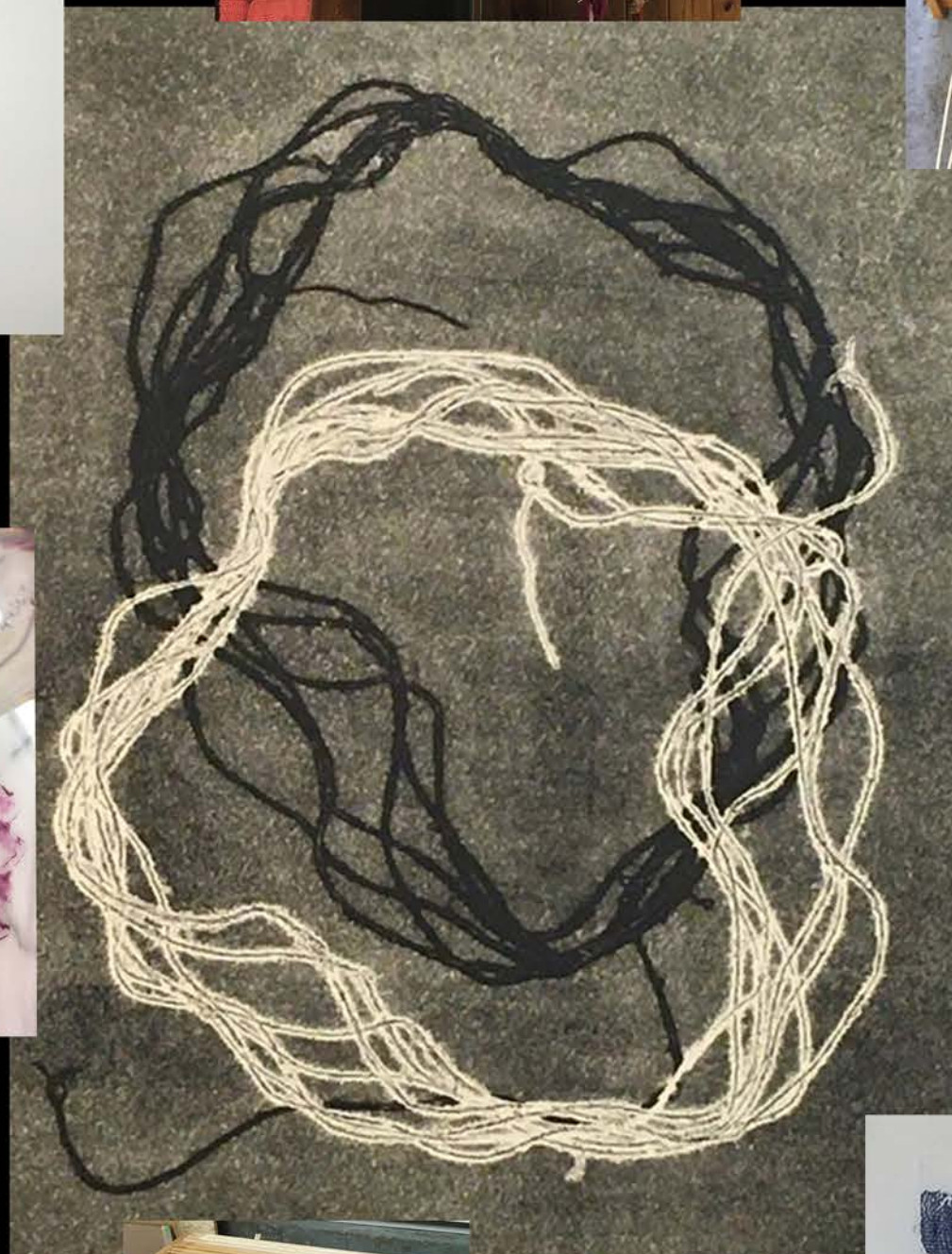
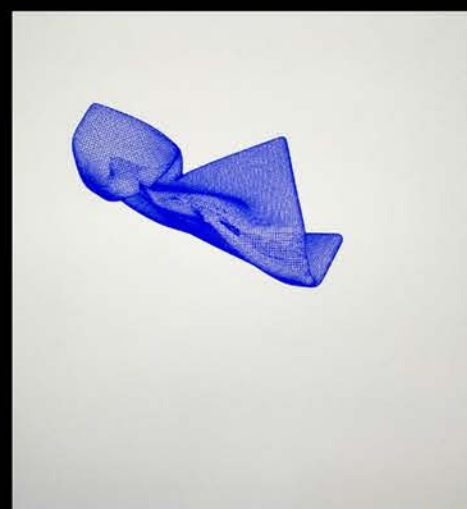
CONTEXT

With growing globalization and increasing migration, it is imperative that we communicate and form relationships that account for simultaneous language multiplicity. There are many studies on the slippages that occur in translation, however, there is yet to be a model that accounts for translanguaging.

Alexis Nouss defines *métissage* as “[...] an assemblage of affiliations and identities which is never fixed once and for all and in which the different parts retain their identity and their history.”

ARTS-BASED RESEARCH METHODOLOGY

Handweaving and printmaking are both practices defined by a series of specific gestures and repeated manipulations of specialized tools. They are each a series of processes, a language of knowledge that has been compartmentalized and passed on. I construct cloth at the junction of these



ASKING QUESTIONS

How can we write the structure of cloth and the process of its making? What does the trace of the cloth reveal about translanguaging? How does *métissage* materialize?

Reference

Nouss, A. (2007). Translation and *métissage*. In St-Pierre, P. et al. (Eds.) In Translation: Reflections, Refractions, Transformations (Vol. 71), (pp. 245-252). John Benjamins Publishing.