



Special thanks to Joseph and Dorcas Appianing for sharing their Ghanaian clothing for the exhibition, and their consulting expertise on creating adinkra cloths, fantasy coffins, and how to properly display kente cloths.

The Adinkra Cloth

Adinkra cloth is a hand-printed fabric traditional to the Asante people of Ghana, West Africa. Adinkra literally means *goodbye* which is reflective in artistic symbols linked with consoling proverbs. Adinkra cloth is known to be worn by leaders in mourning and during remembrance ceremonies. Not only are the symbols artistic, they also communicate philosophical and moral values of the Asante. Most Adinkra symbols can be found woven into Kente cloth strips, which are often used as borders for the Adinkra cloth.

Jeanne Goble and Johna Shackles, Library Specialists, Booth Library, curators

Beyond Africa: Hand Woven and Embroidered Textiles from Central and Southeast Asia

Not only in Africa, but also throughout the world, native peoples developed textiles distinctively their own. Central and Southeast Asia were no exceptions. Featured in this exhibit are such items as Indonesian Ikat from East Sumba, Hmong tribal costumes from the hills of Thailand, a betel bag from East Timor, Cambodian kalagas and decorative embroideries from Uzbekistan. Also on display are the implements of weaving, including a partial loom frame, shuttles, and decorative loom pulleys.

Robert Hillman, professor, Booth Library, curator

Fashionably Dead?

The Ga people of Ghana construct fantasy coffins that honor the memory of their loved ones. Many of these coffins reflect the interests or professions of the deceased while they were living such as a hammer for a carpenter, a chicken for a farmer, or a fish for a fisherman. Imagine your loved one being transported in the after life in a beautifully crafted representational Mercedes, Cadillac, Coca-Cola bottle, or a stylish shoe.

Jeanne Goble, Stacey Knight-Davis, Johna Shackles, and Jacqueline Worden, curators



Ghanaian Craftsmanship

The items in this exhibit highlight various art forms from Ghana collected during a visit in 2003. Wood and fabric arts are included.

Natasha Gibbens-Amartey, curator

Ghanaian Kente and African American Identity: The Socio Cultural Aspects

The exhibit depicts the role played by Ghanaian Kente on the social and cultural life of diasporan Africans.

Johnson Kuma, curator

Ghanaian Kente from a Chicago Collection

Lender: Mr. Bennett Agyman of the Asanteman Association of Chicago and Midwest—a subdivision of Ghana National Council of Metropolitan Chicago
Materials provided by

Willie Morris, Vice President of EIU African Students Association



Local Spinners and Weavers

The Countryside Spinners and Weavers Guild was formed in 1972 by a group of individuals interested in the fiber arts. Members have come from Charleston, Mattoon, Paris, Chrisman, Vandalia, and other surrounding towns. Spinning produces yarn or thread. It was first done on a drop spindle. Available now are a variety of spinning wheels. This group uses processed fiber from sheep, alpaca, dogs, rabbits, cotton, flax, and the new synthetic fibers of soy silk, tencel and bamboo to produce yarn. Weaving on a loom produces cloth. Beyond spinning and weaving, individuals of this guild also do knitting, crocheting, dyeing, silk fusion, basketry, bobbin lace, and other fiber related activities. The exhibit brings together pieces woven by local artisans.

Margaret Speer, curator