



Installation view of *Anne Wilson: The MAD Drawing Room*, 2024–25. Museum of Arts and Design, New York City. Courtesy of the artist and Museum of Arts and Design.

JQ

How has your field changed over the past few decades? Do you feel that certain hierarchies persist in the discourse around fiber and textile art, or have we finally moved past that?

AW

Textile is a vital medium across many disciplines today. I think the art world has become more globally inclusive, with more room for artists who draw on fiber traditions and other craft histories from their home cultures. At the same time, digital saturation has demanded its opposite. So many students today, thoroughly raised on screens, are seeking more direct sensorial experience and tactile engagement with materials. The physical operates in a complementary relationship to the digital; it's not one or the other. And to a younger generation, handmaking with fiber and other craft materials can actually feel new. There is also now scholarship that contributes to contextualizing textile-making within larger historical, cultural, and social themes. It is an exciting time for the medium!

Anne Wilson: The MAD Drawing Room and *Anne Wilson: Errant Behaviors* are on view at the Museum of Arts and Design in New York City.