

# Diana N'Diaye

[www.ndiayedesign.net](http://www.ndiayedesign.net)

## Profile

I am a maker and a mender. As a maker, I seek to create one-of-a-kind pieces that become personal signatures for the wearer. After a consultation with each client/customer, I bring together the healing power of stones, metals, seeds, shells with symbols of spirituality from world sacred traditions.

As a mender, I patch, darn, reassemble, and embellish textiles and clothing to refashion new things out of clothing with a history. In this work, I find inspiration in traditions from African American pieced quilting in the United States to Surinamese Maroon men's wrappers, Senegalese baye fall clothing, and Japanese boro and European household needlework.

## Jewelry Exhibition History (juried work)

**2015 SMITHSONIAN ARTISTS AT WORK 2015, DILLON S. RIPLEY CENTER, WASHINGTON, DC**

Neckpiece, *Diakassé* juried show

**2015 PRINCE GEORGES SAMPLER 2015, GATEWAY ART CENTER**

Neckpiece, *Cowries* from collection selected for juried show

**2012 CRAFT FORUM 2012, WAYNE, PENNSYLVANIA**

Neckpiece from *Primordial* collection selected for juried show

**2012 PYRAMID ATLANTIC, 2012**

Neckpiece from *Primordial* collection selected for juried members show

**2012 ARTISTS AT WORK, SMITHSONIAN INSTITUTION 2012**

Neckpiece from *Primordial* collection selected for juried show

## Exhibition History

**QUILTS AND HUMAN RIGHTS EXHIBITION, MICHIGAN STATE UNIVERSITY MUSEUM, 2011 - PRESENT**

Two works, "Baron Samedi visits his New Orleans Cousins" and "Many Twin Towers" in traveling exhibition and MSU collection.

## Related work Experience

**CURATOR/CULTURAL HERITAGE SPECIALIST, SMITHSONIAN INSTITUTION, 1990-PRESENT**

Folklife Curator, develop and lead research on expressive culture in the African world (Africa and its diasporas.); curate Folklife Festival programs and exhibitions. As cultural heritage specialist, lead policy initiatives on creative heritage economies /cultural heritage industries. Principal Investigator, *The Will to Adorn: African American Dress and the Aesthetics of Identity*. 2010 – Present;

**RED DIRT STUDIO, JULY 2012 - PRESENT**

artist member

## Relevant Education and Training

Union Institute Graduate School - Ph.D, 1997, Anthropology and Visual Studies (incl. studio arts)

Penland School of Crafts, boro and Shibori, with Yoshiko Wada, Summer 2013

Pyramid Atlantic, various printing and digital arts workshops, 2005 -2012

Art League studio school,- Felting; beginner's silversmithing; 2009 -2011

Felters' Fling, MA - Felting intensive; August 2009

HARYOU-ACT Arts and Culture; FIT, Pratt Institute; Smithsonian Associates Studio courses in apparel design and construction--Prior to 1990

Ongoing Field observation of traditional artisans, one on one instruction and experimentation with materials,

## Skills

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Sewn construction, quilting, felting, embroidery, blocking, elementary cold fusion (metal ), knotting, resist-dyeing, coiled and twined basketry techniques, bookbinding techniques, paper folding and cutting.