

# Newsletter

## A Feast of Options Awaits Symposium Attendees In October

by Kathy Moore

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**W**HETHER IT'S PANELS AND presentations, workshops, tours, site seminars, or gallery exhibitions, when the Textile Society of America meets in Lincoln, NE, October 6-9, 2010, attendees will have a full schedule of stimulating and thought-provoking options to choose from. We have a wide assortment of seminars, workshops, and tours to broaden your understanding of textile arts, from the functional to the decorative, and from the ancient to the current and cutting edge of practice and performance. We invite you to step outside of your comfort zone when you make your choices. You can look forward to an informative and stimulating experience.

### A Sampling of the Offerings

Have you ever wanted to make paper using natural fibers? There's a workshop for that on the UNL campus. Ever wanted to know how a backstrap loom can produce decorative and wearable fabrics? There's an interactive demo for that featuring Burmese weavers at the Lux Center for the Arts in Lincoln. Ever wanted to have a personal,

behind-the-scenes tour of UNL's anthropology collections? We have that covered, too. You will see a wide range of objects, from Egyptian mummies to 20th-century dance costumes. Do you admire the beautiful woven works wrought by Navajo weavers? There's an exhibition and demonstration for that at Morrill Hall on the UNL campus. Ever wonder how museums care for and preserve rare 18th- and 19th-century Native American artifacts? Check out the seminar on stabilization and storage methods... even construction of storage mounts for specific items like headdresses, moccasins, cradleboards, and more.

Want to know more about Nebraska's acclaimed writer, Willa Cather, author of *O Pioneers!* (1913), *The Song of the Lark* (1915), *My Ántonia* (1918) and other literary works depicting the immigrant pioneering experience in America in the last quarter of the 19th century? There's an exhibition and a tour for that.

If you've never toured the Nebraska State Capitol Building, you don't know what you've missed: a building listed as a National Historic Landmark in which textiles, patterns, and mosaics are thoroughly integrated with early 20th-century architecture. Tours will be led by experienced and knowledgeable docents.

THE TEXTILE SOCIETY OF AMERICA, INC. PROVIDES AN INTERNATIONAL FORUM FOR THE EXCHANGE AND DISSEMINATION OF INFORMATION ABOUT TEXTILES WORLDWIDE, FROM ARTISTIC, CULTURAL, ECONOMIC, HISTORIC, POLITICAL, SOCIAL, AND TECHNICAL PERSPECTIVES.



Janet Price in storage facility of the International Quilt Study Center & Museum.

## Textiles and Settlement:

## From Plains Space to Cyber Space

Textile Society of America – 12th Biennial Symposium – Lincoln, Nebraska – October 6 - 9, 2010

For lovers of fiber and fabric, there is an exhibition of contemporary ikat textiles, and plans to have ikat weaving and binding demonstrations on-site. The intricacies of cutting-edge research and development of textiles made from agricultural commodities will be discussed by a research professor in UNL's Textiles, Clothing and Design Department. Historic textiles and costumes will be exhibited, and a behind-the-scenes tour of the Historic Collections Storage Facility will be provided. Issues relating to archival collecting, storage, and maintenance will be discussed during a tour of the UNL Library's Special Collections Department.

To complement all the site seminars and behind-the-scenes tours, artists will deliver peer-reviewed papers in Lincoln at the Sheldon Museum of Art, the Lux Art Center, and the Eisentrager Howard Gallery, at exhibitions featuring international and national textile artists.

Join us as we experience textiles from the current to the historical in a broad-ranging exploration of the possibilities.

### Organized Sessions

ONE OF THE GREAT CHALLENGES of organizing the TSA Symposium has been to create a schedule that allows everyone to find a way to take in as many of the amazing programs converging in one location as is possible during this intense period of time. I know that you will be faced with difficult decisions about which speakers to hear, which exhibitions to see, and which site seminars to attend. And how will you select a tour or workshop? Fortunately, the 2010 *Proceedings* will come out after all is said and done, and that is when I, for one, will be able to digest all that happens in Lincoln this coming fall. We even hope to provide a visual summary of the exhibitions in the *Proceedings*.

We have eight intriguing organized sessions. In TSA language, that means an individual or several people got together and planned a session, complete with theme, title and speakers. About one-third of the papers to be presented this year will be in organized session. The

remaining papers were submitted individually, and it was up to the organizing committee to sort out the sessions and devise tempting titles and coherent themes.

In the organized sessions category you can choose to learn more about ways women in Muslim cultures dress in the session "Wrapped in Culture: 21st Century Muslim Dress," planned by **Christina Lindholm**. The speakers will explore how Muslim women are adapting traditional dress to meet the challenges of the globalized contemporary world. They will speak to how "New fabrics and technologies have changed centuries-old construction techniques, while contemporary and popular fashion has influenced silhouettes and embellishments, even in the most traditional Muslim garments."

Several organized sessions explore the nature of making. The session on "Negotiating the Handmade in a Cyber World" organized by **Mary Lane** will offer a variety of "perspectives on the value of handmade textiles—both art textiles and functional textiles—and on the value of technology as a tool for makers."

Or, you can consider the resurgence of ancient techniques in the session "What's Old is New Again: Carved Board Clamped Resist Dyeing," organized by Steering Committee member **Jay Rich** to complement the exhibition "Carved Board Clamped Resist Dyeing: Historical Perspective and Contemporary Application" at the Weber Fine Arts Building Gallery on the University of Nebraska-Omaha campus. Please note that this exhibition has an opening reception on Sunday, Oct. 10, 1-3 pm. You can plan your travel schedule to take this reception in before you depart

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Curator of Exhibitions Marin Hanson examines a quilt in the Conservation Work Room of the International Quilt Study Center & Museum with Director Patricia Crews. Marin Hanson's paper regarding the curation of exhibitions at the IQSC will be a part of the Exhibitions-focused Site Seminar held at the IQSC.

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## 12<sup>th</sup> Biennial Symposium

THE TSA BOARD MET ON March 27-28 in Vancouver, hosted by Vice President, **Ruth Scheuing**. It was a very important time together, as we focused on all the careful planning that has gone into the upcoming Symposium by co-chairs, **Wendy Weiss** and **Diane Vigna**, and the local Steering Committee. Lincoln, NE, is eagerly awaiting our arrival October 6-9, 2010 with pre- and post-Symposium tours, outstanding workshops, exciting exhibitions and panels, the award banquet, and unique offerings at the marketplace and book fair. Go to the TSA website, <http://www.textilesociety.org> to find the full listing of programming and register early online or send in your registration form by mail or fax to the TSA National Office. I look forward to seeing you and welcoming you there.

## General Meeting

The General Membership Luncheon Meeting of the Textile Society of America will take place on Thursday, October 7. This biennial event enables TSA

members and Symposium participants to learn about the internal operations of our organization—our finances and the annual budget; membership, external relations and publicity; news about our Website, Newsletter, Listserv and Publications; awards and scholarships; workshops and study tours. The venue for TSA 2012 will be announced.

The General Meeting is also the formal venue at which the current Board steps down and the new Board is installed.

## Nominations and Elections

In mid-February the Board voted to approve the appointment of **Pat Hickman**, **Fran Dorsey**, and **Ruth Scheuing** as Board members of the Nominations and Elections Committee. The two non-board members who have agreed to serve on this committee are **Zoe Perkins** and **Claire Odlund**. The committee is determining a timeline for producing the ballot materials, gathering bios and candidate statements and commitments, and is setting up the electronic balloting for May elections. Please cast your vote, as we want full participation in this upcoming election. An email blast to all members will notify you when you can begin voting electronically.

Due to personal health issues, **Mary Masilamani** has resigned as Treasurer of TSA, effective May 1, 2010. **Carol Bier**, immediate Past President of TSA, is stepping in as interim Treasurer until the next Board meeting in Lincoln. Both Mary and Carol are working with John Wessells, our accountant, and with **Charlotte Cosby**, National Office Manager, to ensure a smooth transition for TSA. **Mary Masilamani** will continue to serve on the Finance Committee. The TSA Board so appreciates Mary's careful work, her guidance and assistance as treasurer,

through an extraordinarily complicated financial year, and her help as TSA moves forward. The Nominations and Elections Committee is looking beyond the October Board meeting for an acting Treasurer to complete the two remaining years of Mary's term.

## Conflict of Interest Policy

All Board members, Task Representatives, and our National Manager have signed copies of this policy, which are on file at the National Office.

## Long-Range Plan

At the Board meeting, an *ad hoc* committee, chaired by Past President **Carol Bier**, had a lively discussion, looking beyond 2011, affirming what this Board wishes to keep in our current Long-Range Plan, and beginning to formulate proposed changes to be presented for discussion and approval at the Fall 2010 Board meeting.

## Listserv Coordinator

As President, I have appointed **Lydia Fraser** as Task Representative to serve as a replacement for **Laura Strand**, who has generously served TSA for many years as our Listserv Coordinator. We are deeply grateful to Laura for her years of service. Lydia is the part-time librarian at the Textile Museum and will work with Laura to make a smooth transition as we navigate this next phase of changes in TSA's ongoing transition to electronic media.

## Study Tours

By the time you receive this Newsletter, **Mary Masilamani's** carefully organized study tour day trip to Paterson, New Jersey's Silk City, will have taken place on April 17<sup>th</sup>. Registration is high; we anticipate an almost full busload. In the future, TSA is hoping

to offer more regional events in different parts of the country.

The proposed TSA tour to Oaxaca, Mexico has been temporarily postponed, and will be rescheduled. Ongoing planning continues for the 2011 Study Tours to Southern India with **Sandra Evenson**, and to Korea with **Karen Searle**. Members will be informed through the newsletter and via email blasts of registration details, exact dates, the itinerary and costs of these tours as soon as plans are finalized.

## Board Service

Around the edges of the Board meeting in Vancouver, Board members were given a reception in the Textile Arts Studios at Capilano University with local TSA members and others in the textile community, and had a guided tour with Betsy Johnson, Emeritus Curator of Textiles at the University of British Columbia's Anthropology Museum—an extraordinary home for Northwest Coast art. The museum has a remarkable system of storage drawers that make some of their collections accessible to visitors. Charlotte Kwon welcomed us at MAIWA Handprints Ltd, where we also visited the Loft library and textile collection. The meetings were book-ended by a lecture/talk by **Pat Hickman** and an exhibit, "Silkroads", by **Ruth Scheuing**. Serving on the Board provides such a rich opportunity for getting to know professional colleagues in the field. This same opportunity is one of the highlights of our Symposium.

See you in Lincoln in October!

— *Pat Hickman, TSA President*

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your source for membership forms, study tour information, and the latest news.



## Study Tour to South India Jan/Feb 2011

SINCE THE DAYS OF THE ROMAN Empire, South Indian textile artisans have been weaving, painting, dyeing, and embellishing sumptuous textiles for the courts of kings and the markets of the world. Join **Sandra Evenson** as we explore the textile villages where these fabrics are still produced by hand. See how saris of gold and silk thread are woven in Kanchipuram. Trace the production and trade of Indian Madras Plaids from the Coromandel Coast through Chennai (Madras) to ports in West Africa and the US. Try your hand at block printing or kalamkari fabric painting using pigments favored by the market of Indonesia and points East. We will conclude the trip at the fabulous Calico Museum of Textiles in Ahmedabad.



Above, Weaver in Chirala, India, twisting new warps onto old, in preparation for weaving Real Madras Handkerchief (Indian Madras Plaids) for the Nigerian market. Upper right, Hemp weaver at traditional loom, Andongh Province, Korea.

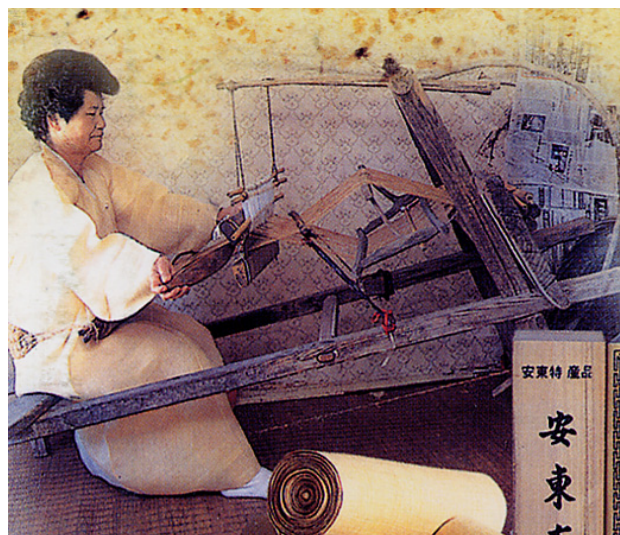
Sandra is Professor of Apparel and Textiles and interim director of the School of Family and Consumer Sciences at the University of Idaho. She co-authored *The Visible Self: Global Perspectives on Dress, Culture, and Society* with **Joanne Eicher** and **Hazel Lutz**. She conducted her research on Indian Madras Plaids in South India and studied North Indian apparel and textiles on a Fulbright-Hayes Group Study 2006-2007. This will be her fifth trip to India. Sandra looks forward to updating participants on textile history and travel tips as the trip approaches.

We are still working out the itinerary and cost, but the trip will run 14 days in late January/early February 2011. Watch the TSA website for updates.

## Study Tour to South Korea September 2011

KOREA OFFERS A RICH MIX of traditional textiles and contemporary textile art, along with a unique cultural experience. This tour, led by **Karen Searle**, is designed to highlight the contrast between ancient and contemporary that can be seen throughout the country, as well as the ways in which Korean artists look to tradition for their contemporary inspiration. The tour will be based in Seoul with visits to the cities of Cheongju and Daegu southeast of Seoul.

Visits are planned to the National Folk Art Museum in Seoul and to several specialized museums in Seoul and Daegu dedicated to preserving aspects of the country's textile heritage, such as embroidery, natural dyeing, straw sandal making, horsehair hat making, papermaking, ramie processing, silk flower making, and the traditional patchwork used for wrapping cloths called *pojagi*. Visits are also planned to the studios of several



Korean fiber artists. A visit to the Heyri Artists Village overlooking the demilitarized zone will highlight Korea's finest offerings in contemporary art and architecture. Another highlight will be a visit to the Dongdaemun market, a large market district in Seoul that includes a huge fabric and notions market.

The tour is planned for September in order to coincide with the opening ceremonies of the prestigious Cheongju International Craft Biennale exhibition and its one-day symposium held in that city in odd-numbered years. This city-wide exhibition showcases the best in Korean contemporary fiber, ceramics, glass and wood, alongside works by outstanding international artists. The organizers of the Biennale are excited to host a group of distinguished foreign visitors at the exhibition's opening ceremonies. Artists are encouraged to watch for the call for entries to be posted soon on the exhibition's website, <http://www.cheongjubiennale.or.kr/eng>

Fiber artist Karen Searle has made several trips to Korea, participating in and jurying major textile exhibitions, and visiting fiber artists and observing traditional textile production in various parts of the country. She has organized this tour in

conjunction with Korean fiber artists **Jeeun Kim** and Soonran Yoon.

Dates and arrangements are being finalized, and details and costs will be posted soon on the TSA website.



## Member Achievements

**Linda S. McIntosh** completed her PhD at Simon Fraser University, BC, Canada, in the Fall of 2009. The title of her doctoral thesis is, "Textiles of the Phu Thai of Laos."

## Member Exhibitions

"Night Bloom," a dimensional art quilt by **Regina Benson**, is included in "Art Quilt Elements 2010" at Wayne Art Center, Wayne PA, Apr. 17-May 19. <http://www.artquilelements.com> <http://www.reginabenson.com> A four-page article on Benson's journey as artist and original mark-maker is presented in the April/May issue of *Quilters Newsletter Magazine*.

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## Natalie K.A. Rothstein 1930-2010

NATALIE ROTHSTEIN, THE former Curator of Textiles at the Victoria and Albert Museum and specialist in 18<sup>th</sup>-century silks, died in February after suffering a stroke. She will be greatly missed, not only for her groundbreaking contributions to the field and for her scholarship, but also for her integrity, kindness, and generosity. She was a mentor, advisor, and friend to several generations of textile and costume historians.

Natalie's career is best summarized in her own words, which convey a sense of her wonderfully dry, self-deprecating humor: "I decided in my second year [at St. Hilda's College, Oxford,] that I wanted to work in a museum and after 78 refusals (in writing!) I succeeded in open competition, joining the staff of the V&A [in 1952] as a museum assistant, the lowest form of curatorial life. In 1961 I completed a research degree (MA) at London University with a thesis on the *Silk Industry in London 1702-1766*, by which time I had become a research assistant. I became an assistant Keeper in 1962, Deputy Keeper in 1972, and, finally, Curator of Textiles early in 1989 (until retirement in 1990)."

She specialized in woven and printed textiles, concentrating on the period from 1600-1850, and, within that, on the French and English silk industries. Natalie explained that, given the many other tasks a curator has to perform, it took the best part of 30 years to complete the catalogue *Silk Designs of the*

*Eighteenth Century in the Collection of the Victoria and Albert Museum* (Thames and Hudson, 1990). In addition to this magnum opus, Natalie will be remembered for many publications, including several volumes in the V&A's series on textiles and fashion in the permanent collection, countless articles, and contributing to and editing *A Lady of Fashion: Barbara Johnson's Album of Styles and Fabrics* (Thames and Hudson, 1987). She did pioneering work on the important web of textile trade between England and its American colonies, for which her American colleagues are particularly grateful.

After her retirement she lectured widely and catalogued textile collections in the Museum of London, the Museum of Costume, Bath, and for the National Trust at Knole, Waddeston Manor, and in several National Trust houses in Northern Ireland. On the Continent, she catalogued textiles in the Jewish Historical Museum in Amsterdam, reported on the textiles in the Linnean Museum in Uppsala, Sweden, and worked on two projects for the Abegg Stiftung, Bern, both of which included a conference, exhibition, and publication of papers.

It is a remarkable legacy.

— Deborah Kraak

A memorial for Natalie will be held at Christie's, South Kensington, London, on May 21, 2010.

The Textile Society of America is planning a tribute to Natalie during its biennial Symposium in Lincoln, NE, October 6-9, 2010.

## Patricia J. Williams 1944-2010

PAT WILLIAMS, LONG-TIME TSA member and Professor Emeritus at Eastern Michigan University, passed away Dec. 17, 2009 of pancreatic cancer. She was highly respected as an educator, researcher, and artist. Pat is considered one of the pioneers of digital Jacquard weaving, establishing one of the first Jacquard instruction programs in the US at EMU. She headed the Jacquard Certificate program at the University's Textiles Research and Training Institute, which has served students from EMU and from around the U.S. After retirement, Pat traveled to Norway on a Fulbright Fellowship in 2008-2009.

A master weaver, Pat's art work involved translating the colors, forms, and textures of nature into woven works of art. She stated, "Weaving has led me down two divergent paths. The one most traveled is a metaphysical one manifested in symbolic storytelling. I have used tapestry to explore my own attitude toward life and the interlacing of people, character, and place. The other path reflects the realistic representation of still life, but always with an active twist."

A Celebration of Pat's Life will be held May 21 at EMU. Donations in her memory may be made to Pat Williams Scholarship Fund: Development Office, College of Arts and Sciences; Eastern Michigan University, 1349 S. Huron St, Ypsilanti, MI 48197.

— Daryl Hafter, Karen Searle

Tapestry by Pat Williams.



## Stephen M. Beal 1939-2010

STEPHEN BEAL, 70, DIED April 26, 2010, after a lengthy illness. He was born on May 17, 1939, in Evanston, IL, to Serall Wood Beal and Adelia Beal Comfort.

Beal graduated from Williams College, Williamstown, MA, in 1960, and attended Exeter College of Oxford University in England. He taught at Lake Forest College in Lake Forest, IL, and worked in editing and copywriting in Chicago before moving to Loveland, CO, in 1998 to work at Interweave Press.

Beal was widely known as a poet and needlepoint artist. His highly acclaimed book of verse, *The Very Stuff* (Interweave Press, 1997), received the poetry award from Colorado Center for The Book in 1997. *Suddenly Speaking Babylonian* (Hanging Loose Press, Brooklyn, NY), was published in 2004. His needlepoint work has appeared internationally, including at the Museum of Art and Design in New York, and most recently, in the Seventh Annual International Fiber Biennale at the Snyderman Gallery in Philadelphia. Beal was presented with the Lillian Elliott Award for Excellence in Fiber Arts by the Textile Society of America in 2008.

He is survived by his brother, S. Wood Beal and wife Ann, of

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**Linda Eaton** writes: "The Plimoth Jacket," on display at Winterthur Museum, DE, through 2011, is a 1620s-era style woman's embroidered waistcoat (above), originally conceived as a centerpiece for a planned exhibition at Plimoth Plantation. The project grew from humble beginnings to become a worldwide phenomenon in collaborative fabrication and research. Over 300 people, from fourth-grade boys and girls to men and women past their 70s, many of whom had never tried embroidery, spent more than 3,700 hours making this beautiful recreation. A stunning visual treat, the jacket has provided a rich opportunity for needlework and lace research, illuminating how complex pieces may have been worked in the 17th century. Not content with using materials available today, the team decoded how threads and spangles were made in the past and had them remade for the project. The story of the research into needlework and lace techniques and materials, as well as the inspiring development of a community of workers and "internet participants" will be told at a conference in the Fall of 2011.

Linda is co-Curator of the upcoming Winterthur exhibition, "Betsy Ross and the Making of America," with Marla Miller, Oct. 2-Jan. 10, 2011. Betsy Ross labored for more than six decades as an upholsterer, crafting chair cases and covers and curtains and blinds, as well as fringe and tassels. Other family members made stays and gowns, and also clocks; they built houses, scoured and dyed cloth, and wove rugs. Together, Ross and her family "made" America,

both figuratively and literally. Marla Miller's scholarly biography, *Betsy Ross and the Making of America* is now commercially available.

<http://www.winterthur.org>

**Jeeun Kim** was given a solo exhibition of her sculptural works in paper and wire April 5-11 at the Montmartre Gallery in Seoul, Korea.

<http://www.jeeun.net/>

**Yoshiko I. Wada** and Hong Kong Polytech University Professor Kinor Jiang recently curated "Transformation: Material • Magic • Memory," a landmark exhibition for HPKU's Institute of Textiles & Clothing. Showcasing works by contemporary artists who simultaneously pay homage to their rich cultural and artistic traditions as they experiment with new approaches, the exhibition displayed 41 fashion and textile works by nine internationally renowned artists/designers from Japan, USA, India, Switzerland, and Australia: Junichi Arai, Jean Cacicedo, **Ana Lisa Hedstrom**, Padmaja Krishnan, Tsuyoshi Kuno, Mascha Mioni, Rahul Mishra, Barbara Rogers, and **Yoshiko I. Wada**. A public lecture series

coincided with the exhibition.

<http://www.polyu.edu.hk>  
[yoshikowada.wordpress.com](http://yoshikowada.wordpress.com)

**Mary Zicafoose** was one of five American textile artists invited to exhibit her work in the "13th International Triennial of Tapestry," at the Central Museum of Textiles, Lodz, Poland, May 10-Oct. 31. Mary created a three-panel silk 8' x 8' weft-faced ikat triptych entitled "BluePrint" for the prestigious exhibition.

<http://www.maryzicafoose.com>

## Member Lectures and Workshops

**Mary F. Connors** lectured on "Costumes and Cultures of the Minorities of Northern Vietnam" on May 6 at the Asian Art Museum, San Francisco. Mary is an independent scholar who lived more than 30 years in various Southeast Asian nations. During her time in Asia, she focused her study on the life ways of the many ethnic groups found in the region and the crafts produced by these various cultures, especially textiles. She is author of *Lao Textiles and Traditions*, Oxford University Press, 1996, "Woven Harmony: Basketry and Textiles in Laos" in *Arts of Asia*, Vol. 33 #5, and "Sacred Threads: Ceremonial Textiles of Southeast Asia" in *Arts of Asia*, Vol. 32 #1. <http://www.SocietyForAsianArt.org>

**Joanne B. Eicher**, University of Minnesota, presented a paper, "The Sacred Use of Indian Textiles by the Kalabari of Nigeria," on the Sacred Textiles panel on Mar. 5 at the five-day Sacred Arts Festival in Delhi, India.

<http://sacredartsfestivaldelhi.org>

**Ann Hedlund** and **Suzanne MacAulay** are featured speakers at CONNECTIONS: Weaver's Day on May 15 at University of Colorado-Boulder, an event held in conjunction with the year-long exhibition of three

different iterations of the Joe Ben Wheat collection of Navajo textiles from the CU Museum of Natural History. The culminating portion of the exhibition, "Navajo Weaving: Diamonds, Dreams, Landscapes," will be the backdrop for the CONNECTIONS conference and workshop. Ann Hedlund, Director of the Gloria F. Ross Center for tapestry Studies at the Arizona State Museum will speak on "A Turning Point: When Navajo Weaving became Art." Suzanne MacAulay, folklorist and chair of the Visual & Performing Arts Department at University of Colorado-Colorado Springs will present "From One End to the Other: Weaving Across Time and Space."

<http://cumuseum.colorado.edu>

**Melissa Rinne**, Associate Curator of Japanese Art at the Asian Art Museum, presented the lecture "Bast Fiber Textiles of Japan: From Tafu to Jofu" to the Textile Arts Council of the DeYoung Museum, San Francisco, CA, on Mar. 20. Ms. Rinne lived in Japan and shared insights and images from her fieldwork on bast fiber textile production. Although fibers such as hemp have a primarily industrial history in the West, in Japan the beautiful and intricate textiles made from bast fibers probably predate the rise of silk and cotton. Before moving to San Francisco, Melissa worked with the National Museums of Nara and Kyoto, and Stanford University's Kyoto Center for Japanese Studies.

<http://tac@famsf.org>

**Karen Searle** spoke about her work on Apr. 23 at the MacNider Art Center, Mason City, IA, in conjunction with "The Art of Aging" group exhibiton, Mar. 4-May 2. The exhibition will be on view at the Cowles Gallery, Minneapolis, MN Central Library, June 1-Aug. 30. Karen will appear in a public TV documentary about the



four artists who created this interdisciplinary exhibition.

<http://www.macniderart.org>  
<http://karensearle.com>

Fiber sculptor **Adrienne Sloane** spoke about her work at the Mar. 17 meeting of the Textile Study Group of New York. Her recent piece, "Sea Change," won a Juror's Award from the Greater Denton (TX) Arts Council at its recent exhibition, "Materials Hard & Soft." Her work is included in the spring exhibitions "Fiber: TwentyTen" in St. Charles, MO; and "Fantastic Fibers" in Paducah, KY. She will teach this summer at the Split Rock Arts Program in St. Paul, MN, Penland School of Crafts in Asheville, NC, and at Convergence 2010 in Albuquerque, NM.

[http://www.dentonarts.com/gdac99/about\\_gdac/programs/materials\\_hard\\_and\\_soft.htm](http://www.dentonarts.com/gdac99/about_gdac/programs/materials_hard_and_soft.htm)

**Yoshiko Wada** presented two lectures on shibori in conjunction with the exhibition "Transformation: Material • Magic • Memory," at Hong Kong Polytech University. She is offering a tour to Arimatsu and Nagoya, Japan, focusing on shibori and dyeing, in May, 2010. In June and July she will teach shibori workshops in Puglia, Italy.

<http://shiboriorg.wordpress.com/projects/slow-fiber/slow-tours>  
<http://yoshikowada.wordpress.com>



## Member Publications

**Julia Brennan** was profiled in the ARCA Blog for March 3. She contributed a chapter to the new book on textile conservation, *Textile Conservation: Advances in Practice*, edited by Frances Lennard and Patricia Ewer. The book is a reference manual for textile conservators, textile conservation students, and museum and heritage professionals and includes case studies from the US, UK, mainland Europe, and Asia. Elsevier, \$59.95.

ISBN 9780750667906. Orders:  
<http://elsevierdirect.com>  
<http://caringfortextiles.com>  
<http://art-crime.blogspot.com/2010/03/what-happens-after-arca-ma-in.html>

**Joy May Hilden** announces her new book, *Bedouin Weaving of Saudi Arabia and its Neighbors*. Bedouin textiles played a vital and functional part in the life of Arab nomads. Bedouin women mastered the art of making tents as well as a wide range of rugs, saddlebags and other equipment able to withstand the rigors of the desert. They took fierce pride in their work and produced, on the simplest of ground looms, textiles that were both hard-wearing and of vibrant aesthetic appeal. Joy Hilden describes the techniques in the context of a transitional mode of Bedouin life, as they adapt from a centuries-

old nomadic existence to being either semi-nomadic or fully settled. She gathered her information while living and traveling in Saudi Arabia and other parts of the Arabian Peninsula from 1982-1994. The book is profusely illustrated, with detailed instruction in techniques, and is an essential companion for collectors and connoisseurs of flat-weave textiles. Visit Joy's website for ordering information, video and blog:

<http://www.beduinweaving.com/toc.htm>

**Elena Phipps** announces the publication of her new book, *Cochineal Red: The Art History of a Color*, Yale University Press, 2010.

<http://www.yale.edu/yup>

**Mary Dusenbury** writes: For those of you who don't regularly see the *Metroplitan Museum of Art Bulletin*, **Elena Phipps**, emeritus conservator and textile scholar at the Met, has written the Winter 2010 issue on *Cochineal Red: The Art History of a Color*. The result of many years of study and over 100 analyses of reds in extant textiles from the museum's vast collections, the issue is an important contribution to our knowledge of the reds used in ancient and historic dyes around the world with a focus on insect dyes and, most particularly, on cochineal. Although we have known for centuries that cochineal was an important Spanish export from its colonies in the Americas, this is the first comprehensive attempt to use dye analysis to confirm (or not) the presence of South American cochineal. Among the cochineal-dyed textiles Phipps illustrates are the uniforms of Britain's "redcoats" of revolutionary fame; a Spanish cope and an Italian velvet fragment from the 16th century; 17th-century Safavid (Iranian) brocade and pigments

"Sea Change," machine-knit installation by Adrienne Sloane.



"Dawn to Dusk," tapestry by Judith Poxson Fawkes, from a recent exhibition at Laura Russo Gallery, Portland, OR.

in a Rembrandt painting; 18th century French tapestries and a New England quilt; a 19th-century Chinese wedding banner, Navajo rug, and Islamic coat from Turkmenistan; and a magnificent Fortuny silk velvet evening jacket dating from the 1950s. The issue is well-documented, beautifully illustrated and engagingly written.

[http://www.metmuseum.org/education/er\\_publication.asp](http://www.metmuseum.org/education/er_publication.asp)

*Weaving a Chronicle*, a catalogue of the tapestry commissions of **Judith Poxson Fawkes**, is now in its second printing. Forty-six tapestries are shown, with descriptions of each work's creation. Stories of the tapestries revisit commissions and exhibitions, and the narrative highlights the interplay of design, techniques, materials and life experiences. In addition to private collections, Fawkes' commissioned works hang in such diverse locations as a Federal courthouse, hospitals, university and school buildings, corporations and businesses, a Royal Caribbean cruise ship, residences in Saudi Arabia and Paris, a winery, and a jail lobby.

98 pp., 46 color images, paper, 8 1/2 x 11"

ISBN-10: 0-615-29347-6

ISBN-13: 978-0-615-29347-9

Order from Laura Russo Gallery, [artists@laurarusso.com](mailto:artists@laurarusso.com)

[http://www.laurarusso.com/artists/fawkes\\_j.html](http://www.laurarusso.com/artists/fawkes_j.html)

# Textiles and Settlement:

## From Plains Space to Cyber Space

Textile Society of America - 12th Biennial Symposium - Lincoln, Nebraska - October 6 - 9, 2010

from p. 2

from Eppley Field, if you fly out of Omaha.

"Slow Art and Textile Practice" is an organized session that outgoing board member **Janice Lessman-Moss** developed. She notes that three artists with "unique and varied practices will present their work as related to 'Slowness.' Methods of construction depend on disciplined and exacting craftsmanship achieved through a concentrated engagement that both embraces and suspends time."

Linking history and practice, **Elena Phipps** was able to secure significant support from The Reed Foundation to develop a two-part session on "Dyes and Color: Materials and Culture." In the first session, presenters will explore "Dyes and their Materials," while the second is titled "Dyes and Color in their Context." French natural dye expert **Dominique Cardon** has agreed to both deliver a plenary session and participate in the organized sessions.

The membership of TSA has spoken with an almost immediate sell-out of the natural dye workshop, but you will have ample opportunity to learn more about these fascinating substances and their history.

**Christine Martens** has worked to bring two colleagues from Central Asia to join us as participants in the session on "Textile Traditions of Central Asia and Reverberations Abroad." Martens notes that "the diverse textiles of Central Asia can be found in both the sedentary and nomadic cultures of the region. In the semi-nomadic culture of the Autonomous Republic of Karakalpakstan in Uzbekistan, few remnants of traditional culture remain, yet textile objects exist that tell of this rich history... We will examine varying examples of patchwork, felt, embroidery, and costume, together with accompanying traditions, found in Tajikistan, Kyrgyzstan and Uzbekistan."

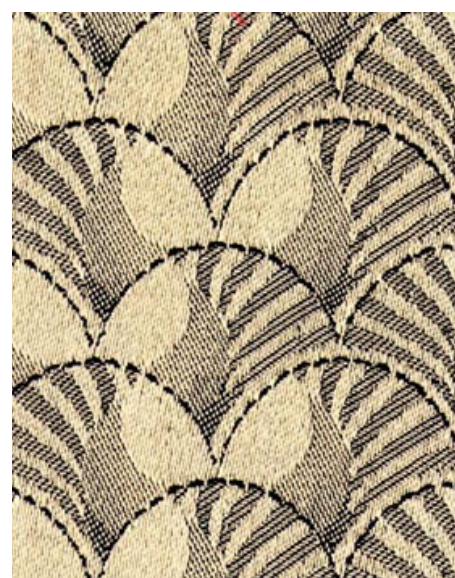
The Symposium honors the tapestry technique with two major exhibitions. In addition, **Susan Iverson** has developed an organized session called "Tapestry: Voices From the Past Lead into the Future." In her session abstract she tells us, "By its technical definition tapestry is very straightforward—weave over, weave under, repeat and compact. This simple structure allows for diverse ways of building images. American tapestry weavers seem to fall into two categories: those who embrace the grid of warp and weft, and the notion that the image and structure are equal partners in the art-making process, and those who embrace the notion that tapestry is a translation of marks/ images made in another medium with a goal of rendering the grid of the woven structure nearly invisible."

— Wendy Weiss

### Symposium Tours Feature Textiles on the Great Plains

PARTICIPANTS IN THE PRE-AND Post-Symposium Tours for the 12th Biennial Symposium Oct. 6-9, 2010, in Lincoln, will have the opportunity to see the best that Nebraska has to offer first-hand. We will shatter any preconceived notions you may have about Nebraska or the Midwestern states when you attend one or two of the excursions we offer! You will be able to see vast, beautiful expanses of crops at harvest season in addition to exploring the focused programming of each tour.

For those interested in textile conservation with spectacular scenery tossed into the mix, don't miss the behind-the-scenes tour of the "Steamboat Bertrand" exhibition located in the DeSoto Bend National Wildlife Preserve near Blair, NE.



Left, You'll find Navajo weaving demonstrations at the Symposium similar to this one: Navajo weaver Sadie Curtis making a revival-style chief's blanket, Kinlichee, AZ, 1981. Photo: A. Hedlund. Center, Jack Walsh, Mary Anne Jordan, Carolyn Ducey, Gul LaPorte, and Patricia Stoddard examine a *ralli* in IQSC's Conservation Care Facility. Right, Detail, "Tiger," Jacquard fabric by Julie Holyoke of Lisio Foundation, Italy, presenter of "Jacquard, A Loom of Opportunity," a workshop for educators.





Nebraska author Willa Cather is the subject of a tour and an exhibit.

If art is your passion, the Duncan Collection in Lincoln concludes a day filled with artists and galleries in Omaha, Nebraska's largest city. The Duncan Collection is so spectacular that visiting it with Robert Duncan as a guide might be the highlight of your year! **Robert Hillestad**, and **Mary Zicafoose**, two internationally known fiber artists, will lead this art- and contemporary textile-filled day.

Nebraska became a state in 1867, and those who travel to the interactive exhibits at the Homestead National Monument in Beatrice, NE, will understand more about how the Great Plains was settled as a part of the Homestead Act. A glimpse of Nebraska's agricultural economy is a feature of this tour as well.

Wednesday's tours will all end at the International Quilt Study Center for the TSA opening Welcome Reception, a tour of the galleries, and a walk-in bead workshop. Two exhibitions will grace the IQSC galleries: "South Asian Seams: Quilts from India, Pakistan and Bangladesh," curated by Patricia Stoddard,



The galleries at the International Quilt Study Center & Museum during the inaugural exhibition "Quilts in Common." TSA members who select one of the site seminars held at the IQSC will enjoy a curator-led tour of "South Asian Seams: Quilts of India, Pakistan and Bangladesh" as one part of their site-seminar experience.

and "Childhood Treasures, Doll Quilts from the Ghormley Collection."

Willa Cather is still one of Nebraska's most beloved authors. The tour to Red Cloud, NE, will take participants to Cather's childhood home and the community and area that inspired the books *O Pioneers!*, *My Antonia*, and other favorite Cather stories. This tour will enrich your visit to the Nebraska History Museum when you stop there during the Thursday Gallery Hop to see the exhibition **Tina Koepp** is curating, titled "Willa Cather and the Material World."

– Diane Vigna

## Symposium Exhibitions Update

**I**T'S SPRING IN NEBRASKA, AND we are counting down the days until you arrive for Textiles and Settlement. We have 21 very compelling textile exhibitions planned, and the exhibits and venues continue to multiply as momentum builds. I wonder how many linear miles of textiles and inspiration this will add up to be?

A glimpse of the Duncan Collection.  
Photo: Karen Searle

Thank you to **Ann Hedlund** and **Mary Lane**, who have provided us with sneak previews (following) of two important anchor weaving exhibitions that you won't want to miss: "The American Tapestry Biennial 8," and "A Turning Point: Contemporary Navajo Weaving in the Late Twentieth Century." Both exhibitions feature extraordinary tapestry, impeccable and eclectic technique, and provocative story-telling from an international as well as a Native American perspective.

Among the new arrivals on our exhibition marquee is "Sequenced Fibers: Books of Handmade Paper," a juried book arts exhibition at the UNO Art Gallery, University of Nebraska-Omaha, curated by Bonnie O'Connell. Contact Bonnie, [boconnell@mail.unomaha.edu](mailto:boconnell@mail.unomaha.edu), for entry information.

"Baskets from the Heartland: Tradition, Passion & Innovation" highlights new and enduring voices in contemporary basketry. This recent addition, curated by Brigitte McQueen, director of the Bemis Underground, will also be on the Omaha docket.

We are thrilled to announce that the award-winning photography exhibition, "Faces of Freedom," by Washington, DC photo documentarian, filmmaker, and human rights educator U. Robert Romano, will be in Lincoln during the conference. These graphic and lyrical photographs take you behind the looms and inside South Asian carpet factories, documenting the heart of child labor transformation achieved through the efforts of the RugMark/GoodWeave organization.

And, our last new Lincoln addition is "Quilts from the Beggar's Camp," a trifecta multimedia exhibition. It features a documentary film by Vermont filmmaker Paul McGowan, shown in conjunction with quilts made by Canadian contemporary textile artist Nika Feldman that were produced in collaboration with women refugees in Katmandu, Nepal, and portraits of the women and their work documented by German photographer, Andrea Briggmann.

We look forward to seeing you at the Gallery Crawl!

–Mary Zicafoose



Susan Iverson, "Seven Days at Millfield Pond," 24 x 72 inches; wool, silk, linen, on view in "ATB8."

## ATB8 in Nebraska

**A**merican Tapestry Biennial (ATB) is the premier international exhibition of contemporary tapestry. Sponsored by the American Tapestry Alliance (ATA), the Biennials were initiated in 1996, and have grown steadily in scope and participation. The most recent exhibition, "ATB8," was juried by Rebecca A.T. Stevens, Consulting Curator of the Textile Museum in Washington, DC. A record number of entries were received: 176 tapestries from 105 artists. The juror's choices include a dynamic selection of 64 tapestries from 11 countries. Large and small works are featured, along with elegant, complex, and minimalist tapestries. It is truly a broad and diverse exhibition.

Organized by ATA volunteers, American Tapestry Biennial has sought exhibition venues that are well respected and non-commercial. The show usually travels, and a bound catalogue that includes essays by the juror and other writers documents the show. The mission of ATA is to promote an awareness of, and appreciation for, woven tapestries designed and woven by individual artists; to establish, perpetuate and recognize superior quality tapestries by artists world-wide; to coordinate exhibitions of tapestries; to establish a professional networking system for tapestry

designers and weavers throughout the world; to encourage use of tapestries by corporate, liturgical and private collectors; and to educate the public about the history of, and techniques involved in tapestry making.

The American Tapestry Alliance is thrilled that "ATB8" will open at the Elder Gallery at Nebraska Wesleyan University in conjunction with TSA's 12th Biennial Symposium, "Textiles and Settlement: From Plains Space to Cyber Space." The exhibition will be featured in the Thursday evening Gallery Crawl and in the Friday afternoon Site Seminars. In addition, two Symposium sessions will feature contemporary tapestry.

For more information, please contact **Michael Rohde**, [mfrohde@mac.com](mailto:mfrohde@mac.com), or **Susan Iverson**, [siverson@vcu.org](mailto:siverson@vcu.org).

— Mary Lane

## A Turning Point: Navajo Weaving in the Late Twentieth Century



**I**MAGINE THE BROAD ARC OF a country highway ahead of you on some early morning. You're heading north as a long smooth turn in the road begins. The car moves incrementally to the right. You apply more gas to maintain momentum as the vehicle swings into the curve. At no point do you make a sharp turn. Small corrections with the steering wheel move you and the machine gently around. And then, you find yourself facing east toward the rising sun.

So it may be with certain art trends. Sometimes there are significant movers and shakers who signal a sharp change—a Picasso or Jackson Pollock, a blockbuster show or landmark book. Many times, however, a significant shift occurs only in incremental and rarely observed steps. The change is perhaps identified only in retrospect.

During the course of the 20th century, Navajo weaving found itself on such a course. Native Southwestern weavers began to self-identify as artists and started to explore aesthetics beyond tribal traditions. Simultaneously, urban galleries started featuring Navajo and Pueblo rugs as fine art; collectors grew to recognize the spectacular beauty and significant cultural and personal meanings of Southwest textiles. The rise of individual artists, formal arts training, and the titling of new pieces became significant trends.

What contributed to the growing perception of Navajo weaving as a contemporary art form, and when did it happen? Likely we won't pinpoint the place, moment or persons, but we can discuss various factors that developed during the late 20th century. We can also examine some stellar examples of Navajo weaving that demonstrate many relevant features.

"A Turning Point: Navajo Weaving in the Late Twentieth Century" is an exhibition on view at the Nebraska State Museum during the TSA

Upper right, *Leaving Crystal*, Navajo Nation, New Mexico.

Right, *Elsie Whitehorse weaving on a portable loom*, Shiprock, NM.

Opposite page, top, *Mary Lee Henderson Begay weaving a Kenneth Noland chevron, "Nizhoni Peak," for Gloria F. Ross Tapestries*, Hubbell Trading Post, Ganado, AZ, 1980.

Opposite page, bottom, *"Bird and Cornstalk," a Pictorial rug by Daisy Nockideneh*, 1994, 56"x 38" (The Santa Fe Collection).







Symposium. Curated by anthropologist **Ann Lane Hedlund**, it features 30 Navajo rugs and tapestry from the renowned Santa Fe Collection (also the subject of a 2004 book by Hedlund). Dating from the 1970s into the 1990s, these textiles represent many styles handwoven by some of the most accomplished Navajo weavers. Guided by interpretive panels, visitors will be challenged to find elements that represent both traditional continuity and powerful changes in each handwoven artwork.

The textiles demonstrate the fascinating and complex shift from traditional craft to fine art. They move away from anonymously made curios, functional home furnishings, and trade goods, to represent signed artistic expressions, focal display items,

and museum-quality investments. Like other artists, native weavers of the American Southwest are affected today by challenging economic, cultural, and natural environments. Taking these into account, the exhibit emphasizes native weavers' successful efforts toward artistic self-determination, innovative production, and creative marketing.

– *Ann Lane Hedlund*



## Textiles in Egyptian Museums

**Nancy Arthur Hoskins** writes:

The new Egyptian Textile Museum in Cairo is now open to visitors. One can trace the history of Egyptian textiles from the time of the pharaohs through the Coptic and Islamic centuries by touring the chronologically arranged galleries.

In October 2009, I was granted permission from Dr. Zahi Hawass, Secretary General of the Supreme Council of Egyptian Antiquities, to visit the museum prior to its opening. I met the Director, Dr. Samaya Said Zedan, and the Curator, Sahar Ibrahim El Sayed. Our Textiles of Egypt Tour group was guided through the museum. Soft lighting and documentation accompany each textile on exhibit. There are examples of whole textiles and fragments from every phase of the textile history of Egypt—linen loin cloths, Coptic tapestries, Byzantine silk *samitums*, Islamic *tiraz* shawls, and magnificent Islamic embroideries. A rustic loom is set up to show the ancient way of the weaver.

The museum is located in an interesting pedestrian area

of restored Islamic architecture and colorful sidewalk shops. The address is El-Mu'iz li-Din Allah Street, El-Gamalya, Cairo. This Textile Museum is a wonderful addition to Cairo.

Many of the textiles from Tutankhamun's tomb, including the fabulous Tunic of Tutankhamun, are on display in The Egyptian Museum. All of the textile exhibits in the Coptic Museum in Old Cairo have been redone since my 1983 visit and are handsomely displayed. The Islamic Museum in Cairo is to be reopened soon. A visit to the Ramses Wissa Wassef Art Center to observe the tapestry weavers and the tapestries on display in their museum is a 'must.' The Alexandrian National Museum, The Luxor Museum, and The Nubian Museum in Aswan all have some galleries devoted to newly installed textile exhibits. And, of course, there are the contemporary textiles sold in all of the colorful bazaars. Egypt is rich with textile treasures.

## Arts & Culture Award

**Museum of Contemporary Craft**, Portland, OR, announces the receipt of a \$40,000 Arts and Culture Grant from the Paul G. Allen Family Foundation. The grant supports Museum of Contemporary Craft's integration with the Pacific Northwest College of Art by providing funds to build capacity in the areas of fundraising, audience development, and memberships. <http://www.museumofcontemporarycraft.org>

## New Conservation Centre Preserves the Fabric of the Nation

A new UK textile conservation centre for interdisciplinary research and study will open in September at the University of Glasgow, a joint project of the University and the Textile Conservation Centre Foundation (TCCF). The closure of the

Textile Conservation Centre in Winchester last year spurred the founding of the new centre.

The new Centre for Textile Conservation History and Technical Art History will focus on multidisciplinary object-based teaching and research that encompasses conservation and the physical sciences as well as art history, dress, and textile history. It will be the first time that textile conservation training has been offered in Scotland, and the program is expected to have national and international impact.

The Centre inherits the existing library, intellectual property, and analytical equipment from the TCCF. Students will be able to work with collections held by Glasgow Museums, the National Museums of Scotland, and the University's Hunterian Museum and Art Gallery. New academic posts will be created, and the Centre will work closely with the Foundation to establish a global research network in textile conservation, textile and dress history, and technical art history.

Potential students may request information from Ailsa Boyd, University of Glasgow at: [A.Boyd@arthist.arts.gla.ac.uk](mailto:A.Boyd@arthist.arts.gla.ac.uk) or [t.mccabe@arthist.arts.gla.ac.uk](mailto:t.mccabe@arthist.arts.gla.ac.uk)

The TCC Foundation exists to support textile conservation research and education in the UK. From 1975-1998 it ran the Textile Conservation Centre (TCC) based at Hampton Court Palace. In 1998 the TCC merged with the University of Southampton at its Winchester campus. The University of Southampton's decision to close the Textile Conservation Centre on Oct. 31, 2009 was met with international concern since, as a result, it was no longer possible to train as a textile conservator in the UK. The Foundation and its Trustees are delighted with this latest outcome.



## Tapestry NonProfit Revamps Organizational Structure

**The Gloria F. Ross Center for Tapestry Studies, Inc.**, has transformed into the newly established Gloria F. Ross (GFR) Tapestry Program at Arizona State Museum. Founded in 1997 as an independent 501(c)(3) organization, the GFR Center has produced numerous tapestry-related programs and publications across the US during the past 12 years.

The GFR Center opened its doors at the University of Arizona in January, 2010. Founding director **Ann Lane Hedlund**, who is now Program Director, said of the transfer, "This removes the administrative burden and costs of operating the GFR Center and frees us to conduct more research and organize more programs. It makes the organization less dependent on dwindling private foundation funding sources. We are fortunate in having a supportive home and like-minded colleagues at the Arizona State Museum."

Identical to that of the original center, the mission of the GFR Tapestry Program is to foster the creative practice and cultural study of handwoven tapestries, produced and used worldwide from ancient to modern times. Further details and ongoing projects are described in the GFR Tapestry Program's website.

<http://www.tapestrycenter.org>  
Inquiries may be addressed to [tapestry@email.arizona.edu](mailto:tapestry@email.arizona.edu).

## Grant for "GoldsteinOnline" Collection

**The Goldstein Museum of Design's** online project "Design for Everyone: Increasing Access to Collections," will be able to increase online access to its collections in the fall of 2010, thanks to a Museums for America grant from the Institute

of Museum and Library Services. The Goldstein, the design museum of the University of Minnesota, will provide online access to its collection of 26,200 designed objects to students, scholars, designers, artists, museums, and others with this web-accessible tool. Approximately 25% of the collection records, representing an overview of the collections, will include photos of the objects. As additional funding is secured, the Goldstein will add images of the remainder of the objects to its database. Textiles in the Goldstein collections include designer fashions, ethnic textiles, and swatches of interior furnishing fabrics from the design studio archives of Larsen Design.

<http://www.goldstein.che.umn.edu>



## Coby Foundation Grants

**The Coby Foundation, Ltd.** continued its strong support of projects in fashion and textiles in 2009 with grants totaling \$418,000. While this was a reduction from 2008 amounts, the Foundation still awarded grants ranging from \$6,800 to \$50,000 to 14 new projects, and continuing support to five projects. The only foundation in the country to focus solely on the textile field, the Coby Foundation, located in New York City, supports non-profit organizations in the mid-Atlantic and Northeastern states.

While the Coby Foundation supports projects in all cultures and time periods, contemporary exhibitions were of particular interest in 2009. They included

"Pretty Tough: Contemporary Storytelling" at the Aldrich Contemporary Art Museum in Ridgefield, CT, a group show where artists used storytelling and vintage techniques to address contemporary issues of warfare, the environment, and female struggles; and the Design Center at Philadelphia University, which commissioned site-specific installations by internationally known artists and designers for "Lace in Translation," drawing inspiration from the Center's historic lace collection. Coby funds also underwrote the catalogue for "Ethics + Aesthetics = Sustainable Fashion Here and Now," at the Pratt Institute Gallery in Manhattan.

Knitting figured in two contemporary projects. One is a section of *Esopus Magazine's* spring 2010 issue, in which hand-knitter Jared Flood and five other knitters created and documented an "exquisite corpse," where each participant knit one segment of a woman's sweater with no knowledge of the designs of the other segments. A grant also went to the Hunterdon (NJ) Art Museum's "Knitted, Knotted, Netted," a group exhibition of contemporary fiber art. Other contemporary project grants went to the Museum at FIT for "American Beauty: Aesthetics and Innovations in Fashion," and to the Philadelphia Art Alliance for "The Sitting Room: Four Studies in Craft," which explores connections between craft and installation art.

Three Connecticut museums, each with exhibitions exploring the state's needle arts history, received Coby funds. The Florence Griswold Museum in Old Lyme's "With Needle and Brush: Schoolgirl Needlework of the Connecticut River Valley" was the first scholarly documentation of the region as an important center for the teaching and production of embroidered pictures by young girls in private academies during the late 18th

and early 19th centuries. The exhibition opening of "A Stitch in Time: Quilts from the Collection of the Historical Society of the Town of Greenwich," the first-ever exhibition of that organization's distinguished holdings, was supported. The Connecticut Historical Society in Hartford received the final installment of a three-year grant for "Connecticut Needlework: Women and the Emergence of American Art, 1740-1840," which opens this summer.

The largest grants of 2009 went to an exhibition of boldly designed ikat textiles and a fashion website. Washington's Textile Museum received support for the exhibition and catalogue "Colors of the Oasis: Central Asian Ikats," opening in October, presenting 65 textiles donated by an Istanbul-based collector. Fashion designers Charles Frederick Worth and Mainbocher will be compared and contrasted on a website created by the Museum of the City of New York to highlight its extensive holdings of 220 garments by these masters who span two centuries of American fashion.

Other institutions receiving Coby funds included the University Press of New England for two books in its "Reading Dress" series about Emily Dickinson and Edith Wharton and fashion, and the Staten Island Historical Society (through the Historic House Trust) for a website featuring costumes and accessories from its collection.

## American Craft Council Moves Headquarters

**The American Craft Council**, a national nonprofit organization dedicated to championing contemporary American craft, will relocate from New York City to Minneapolis, MN, in July, 2010.

The new quarters will house its offices, its magazine, *American Craft*, and its library—the nation's largest library collection of print and visual materials on American



craft. Containing more than 6,400 books, 7,000 exhibition catalogs, 700 bound volumes of leading periodicals, a substantial collection of artist files and accompanying database, the library will be available to the public.

The American Craft Council joins a number of nationally-known art and craft organizations in the Twin Cities, including the Minneapolis Institute of Arts, the Walker Art Center, the American Association of Woodturners, the Northern Clay Center, the Minnesota Center for Book Arts, and The Textile Center.

<http://www.craftcouncil.org>

## Synergo Arts Weaving Bench Project

**Ergonomist Karen Piegorsch** founded the nonprofit organization Synergo Arts to maximize health, income, performance, productivity, creativity, and craft quality for artisans around the world by designing systems, tools, work methods and environments to support human capabilities.

The Weaving Bench project is a prime example of ergonomics in action. During several visits to Guatemala to observe and interview Mayan backstrap weavers, Karen Piegorsch learned of the physical toll that this type of weaving exacts from the women in this society. As a weaver straps the loom around her hips and kneels on the ground, rocking back and forth to maintain tension on the threads, pain, numbness, and fatigue often limit the length of time she is able to work. Many of the weavers Karen interviewed were emotionally moved that someone cared about their physical well-being. She notes, "Despite disabling symptoms, women weavers push their bodies through fatigue and pain in order to provide for their families. This pattern sets up a vicious cycle which ultimately degrades earning potential."

After carefully studying the weavers' movements, Karen

developed the design for a weaving bench—"a culturally, environmentally, and economically viable alternative to the traditional kneeling posture."

In 2005 prototypes of the bench were built by a local carpenter and tested by 150 weavers from nine communities in the Guatemalan Highlands who were members of artisan cooperatives. Weavers who tested the bench reported that they were relieved of pain, numbness, and fatigue. All were able to increase their weaving time and improve production. The women also described a feeling of more hope for the future.

The weaving bench adjusts to the weaver's body. It rocks back and forth with the rhythm of the weaving. A foot rest provides leverage and stability. Because it is adjustable, one bench can be used by several family members. Manufacturing of the benches will begin this summer in the Lake Atitlan region of Guatemala. Synergo has worked hard to make the benches affordable and available.

In Guatemala alone, there are an estimated half-million backstrap weavers, and the backstrap weaving technique is

still being used in many places around the world. Synergo Arts seeks to enable access to the bench globally, and to help communities build their own infrastructure for fabrication, distribution, promotion, training—and even micro-financing—of the weaving benches, so that outside support is not necessary. The organization currently provides a start-up kit, along with technical support for manufacture, and instruction for weavers. Synergo also offers a train-the-trainer educational program to empower artisans to learn to use the bench and to teach others in their communities to use it.

Synergo's Mayan training collaborator in Guatemala, Juana Ramos, says of the bench, "It has brought me great personal benefits, both physical and mental. I'm very interested in being able to continue helping other women in the world reduce the fatigue and pain that their bodies endure while weaving. Then they will be better able to appreciate their own efforts, talent, and skills as they carry on their craft."

Visit Synergo's website to learn more, or to donate to this project. To correspond with Karen Piegorsch, email

[karen@synergoarts.org](mailto:karen@synergoarts.org).

A demo video of the bench can be viewed online on Synergo's website:

<http://www.synergoarts.org>

— Karen Searle

## The UK Textile Society's London Antique Textile Fair

**The UK Textile Society** launches its first London Antique Textile Fair on Sun. Sept. 26 at Kensington Town Hall to complement its highly successful and long-running Manchester Fair, now in its 18th year. Over 100 dealers from the UK and Europe will assemble during London Design Week to sell quality antique costumes and textiles from the 17th century to the 1970s. The Textile Society is a charity that awards grants to textile students and museums with funds raised from the fairs. For further information, please visit: <http://www.textilesociety.org.uk>

## Dream Rocket Dates Set for Wrapping, Exhibits

**The wrapping with art** from around the world of the 37-story-tall Saturn V Rocket replica standing at the U.S. Space & Rocket Center in Huntsville, AL, has been rescheduled to coincide with the 50th anniversary of the historic first moon walk. In May and June 2011, the ship will be transformed into the world's largest collaborative art project. Jennifer Marsh, founder of the Dream Rocket project says "The wrappings will consist of over 8,000 fabric and mixed-media panels representing dreams for our future and visions of our past."

Because of the difficulty of wrapping the Saturn V rocket, the International Fiber Collaborative requests a fee to participate. A 12" x 12" mini-Dream Theme panel is \$25.



Educational field worker Juana Ramos explains the benefits of the ergonomic weaving bench to members of a Mayan Hands artisan cooperative near Solola, Guatemala, while a co-op member demonstrates its use. The adjustable bench alleviates physical stress while weaving, allowing for increased production. Photo: Karen Searle.

A 2 ft. x 2 ft. Dream Theme Panel is \$100, and a 4 ft. x 4 ft. Visionary Panel is \$400. "In an effort to give everyone who would like to participate that opportunity, the Dream Rocket team seeks sponsors, both individual and corporate.

### Panels Exhibited

Until the wrapping begins, exhibits of selected panels are being scheduled in diverse venues. Currently on the list are Educational Gallery Group (Eg2), West Palm Beach, FL; Great Explorations Childrens Museum, St. Petersburg, FL; Mulberry Street Library, New York, NY; Warren Co. Public Library, Bowling Green, KY; Central Library, Conroe, TX; Dr. Martin Luther King Jr. Library, San Jose, CA; Randolph School, Huntsville, AL; New Britain Public Library, New Britain, CT; Earlyworks Childrens Museum, Huntsville, AL; and the Eclipse Gallery, Algoma, WI. Additional venues and dates can be found on the Dream Rocket website. After the 60-day wrapping of the moon rocket in May and June 2011, a three-year museum tour is being scheduled.

The Dream Rocket is a project of the International Fiber Collaborative, a non-profit organization that enables people to collaborate with other communities and countries worldwide on specific projects.

<http://www.thedreamrocket.com>



One of the Dream Rocket panels collected so far.



JOAN SCHULZE'S POETIC LICENSE  
SAN JOSE MUSEUM OF  
QUILTS & TEXTILES  
FEB. 26-MAY 9

THE 40-YEAR RETROSPECTIVE exhibition of art quilter Joan Schulze's work at the San Jose Museum of Quilts & Textiles has been a celebration! It's a celebration of Schulze personally, her commitment to her craft, and her spirit—curious about the world, enthusiastic, generous to others, and determined to keep moving forward. It's a celebration of her pioneering artwork; of quilts' rightful place in the art world; of international dialog. It's a celebration of the publication of her extraordinary book/catalog, *Poetic License: The Art of Joan Schulze*. Following the official opening's daylong special events, including a standing-room-only reception, Schulze felt "wonderful!"

Some of the opening attendees were ardent fans. One had taken Schulze's first workshop in 1975 and saved all the handouts, which she brought to the reception. Schulze was deeply touched by this reconnection to her early career. "I'd lost my first resume," she told me later. "She filled in that history."

One of the quilts from that early period, "California II" (1979), measures eight feet



"The Angel Equation" by Joan Schulze.

square. It was made on a 24-inch quilting hoop, before Schulze moved into her San Francisco studio. "I was still working in the laundry room!" she laughs. This work captures one of Schulze's beloved road trips. "I love to just drive," she says. It also serves as a metaphor for her approach to planning and the realization of an idea. "I never sketch the whole thing, because one thing leads to another. You have to be willing to change your mind...The road, around the bend, is something wonderful, just waiting."

Entering new territory is exciting to Schulze, even when the impetus is disagreeable. A painful sensitivity to fabric developed in 1987, causing her hands to crack and bleed. "Holding a needle made it worse," she says. The need for creams and gloves triggered a switch to machine quilting. "Apparition" (1989) is one of her earliest two-sided quilts.

Liz Hager, writing in *Venetian Red*, describes Schulze as "an inveterate experimenter, whose longstanding penchant for unconventional materials is abundantly on view." While her fundamental expression has always been stitching, her toolbox includes fabric, paper, thread, a personal

sewing machine, photocopier, camera, paint, toner and ink.

Schulze's mastery of technique, of piecing together personal experience, and her keen observations make her work as challenging as it is beautiful. Curator **Deborah Corsini**, in her catalog essay, cites "Private Lives" (2009) as a "rich example of Schulze's sophisticated collage aesthetic and her innovative approach to capturing numerous images to create a compositional whole." Besides quilts and prints, the exhibition offers visitors a look at scrolls, an artist's book, and sculptural pieces. Series of haiku prints (2002) and tanka quilts (2004) reflect her appreciation for these Asian forms, as well as her fluency in both poetic and visual expression.

"This exhibit is among the most written-about shows in the Museum's history," says Deputy Director Connie DeWitt. Schulze describes the response as "validating." She continues, "I feel blessed on so many fronts. The past weeks have been full of accolades. My eyes rain a little water now and then..." This summer, Schulze will focus on completing her third book of poetry, finishing a quilt collaboration with granddaughter Mackenzie, and preparing for a trip to China in the autumn. Who knows what else is waiting just beyond the bend?

—Suzanne Smith Arney



"Mackenzie's Quilt," a work in process by Joan Schulze and granddaughter, Mackenzie.

### TSA NEWSLETTER DEADLINES

March 30 • July 30 • November 30

Please send news, exhibition reviews, book reviews, conference reviews, event listings, and articles to:  
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*Kantha: The Embroidered Quilts of Bengal, from The Jill and Sheldon Bonovitz Collection and The Stella Kramrisch Collection of The Philadelphia Museum of Art*  
Edited by Darielle Mason, with essays by Pika Ghosh, Katherine Hacker, Darielle Mason, Anne Peranteau, and Niaz Zaman.

Philadelphia: Philadelphia Museum of Art in association with Yale University Press, 2009.

ISSUED IN CONJUNCTION WITH a major exhibition at the Philadelphia Museum of Art, this magnificent volume is in two parts. The first part contains essays which describe and define the *kantha* quilting tradition within Bengali culture. Darielle Mason, in an introductory essay, acquaints readers with the distinctive quilting tradition of Bangladesh and West Bengal, India, that stitches layers of old cotton clothing into useful household articles. In her two essays Pika Ghosh first gives a present-day account of *kantha* in Kolkata (Calcutta) society, the uses it has, and why it is so revered. Then in the second essay she delves into the origins of the numerous motifs found in *kanthas*, showing the intimate relationships and commonalities designs have across different mediums.

Katherine Hacker's essay surveys the historic roles *kanthas* have played over the last several centuries. In particular she discusses Gurusaday Dutt, an Indian Civil Service official, who during the British period collected folk art in rural Bengal. His acquisitions became a museum in India.

Niaz Zaman discusses several women's household activities which influence *kanthas*, the blending and merging of Muslim and Hindu concepts in *kanthas*, and the significance of introducing writing in *kanthas*, since most village women making them were illiterate. The concluding essay by TSA member **Anne Peranteau** analyzes the technique and design of *kantha* and provides an overview of numerous influences upon the evolution of *kantha*. The essays give a solid background on the role and importance of *kanthas* and the techniques and motifs used in their production.

The second portion of the book contains illustrations of the 85 works in the Kramrisch and Bonovitz Collections (only 46 of which were in the exhibition). Stella Kramrisch, over her long and distinguished career in India and Philadelphia, played a pivotal role in introducing *kantha* to western audiences. Mason gives a biographical sketch of Kramrisch and reprints her famous 1939 essay on *kantha*. Jill and Sheldon Bonovitz are contemporary collectors. Mason introduces them through an interview on their approaches to collecting the art of self-taught artists, and on how they became interested in collecting *kanthas*.

Anyone with an interest in quilting or folk art will definitely love this volume!

– Donald Clay Johnson

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*String Felt Thread: The Hierarchy of Art and Craft in American Art*

Elissa Auther  
University of Minnesota Press, 2010  
ISBN 978081665609-7 paper  
ISBN 9780816656080 Hardcover

THIS FOCUSED STUDY TRACES the development of the fiber medium in contemporary art during the 1960s and 70s—a time

break free from the constraints of modernism. The author, an associate professor of contemporary art at the University of Colorado, has chosen a few artists working during a specific period of time to illustrate how fiber art has always fallen into “a space between art and craft.”

Auer cites the historic 1969 “Wall Hangings” exhibition at the Museum of Modern Art, New York, curated by Mildred Constantine and Jack Lenor Larsen, as a catalytic event that set off a surge in the exploration of fiber as a contemporary art medium. During the same time period, the Feminist Art Movement of the 1970s and early 80s sought to elevate the status of “women’s art forms,” including needlework, as valid art media. She traces the effects of fiber art and feminist art on the status of fiber in contemporary art. Current trends in fiber art are dealt with in her conclusion.

Auer identifies three primary influences that shaped the field of fiber art: the designer/craftsman model developed by the Bauhaus; French art tapestry; and feminist artists who worked in craft media. She attributes the reluctance of art historians and critics to accept fiber art to prevailing art theories that considered craft to be non-art. This view began to change gradually as artists with fine arts training, such as Lenore Tawney, Neda Al-Hilali, **Barbara Shawcroft**, Ed Rossbach, and others chose the fiber medium for their conceptual works. Many of these artists also taught in university art departments, exerting a profound influence on the emerging field. Unfortunately, the simultaneous popular revival of crafts during the 1970s worked against the acceptance of fiber as art, making it more difficult for fiber artists to distinguish their work. “Establishing one’s art as art” is still a challenge for artists working in craft media.

Post-minimalist artists such as Robert Morris and Eva Hesse experimented with soft materials and, by gaining positive critical acceptance, unwittingly increased the status of the fiber art field. Although fiber art has remained in the “space between” fine art and craft, Auer observes, “fiber art played a pivotal role in the reassessment of formalist practice that began in the mid-to-late 60s in the American art world.”

The feminist art movement and its accompanying scholarship politicized the art/craft divide and challenged the exclusion of women from the fine art establishment. Auer cites the work of Faith Ringgold, Miriam Shapiro, Judy Chicago, and Harmony Hammond as being particularly influential to the development of fiber art during this period. Ringgold modeled her paintings on Tibetan *tangka*, framing them with quilted borders. Shapiro incorporated “women’s material culture”—including lace and textiles—into her paintings in an art form she named “femmage.” Chicago involved weavers and needleworkers in the production of large, collaborative installation works. Hammond developed a “personally-based feminine art” with her fabric-wrapped sculptures.

Other influences on the fiber field at this time are noted: the Quilt Show at the Whitney Museum that exhibited quilts as abstract art; and several major exhibitions showing Navajo blankets as art. The rise of installation art, the internationalization of the contemporary art world with a resulting shift in curatorial practice are also mentioned as influences.

In her conclusion, Auer summarizes the intense fiber activity of the 60s and 70s as a “stage setting for present work.” She includes the work of artists from the 1990s to the present who use fiber to address many of the same issues of exclusion that were being addressed during the 1960s and 70s. She says, “Fiber

not only continues to be used to address issues of gender, race, and personal experience, originating in the feminist appropriation of the material, but has also been expanded to include issues of hybridity, memory, sexual identity, loss, tradition, cultural collision, globalization, migration, among others."

This study makes an important contribution toward establishing an accurate art-historical context for fiber art.

– Karen Searle



## fibreQUARTERLY

The Canadian online magazine *fibreQuarterly*, volume 5 Issue 4, winter 2009-10 is now available. It contains several articles related to surface design. An annual PDF Anthology of articles is also available online.

With the winter 2010 issue, editor Joe Lewis marks five years of reporting on the Canadian textile art scene, providing profiles of artists and reviews of exhibitions. *fibreQUARTERLY* is seeking members of a volunteer advisory committee to assist in developing a long-range plan. Regional editors and reporters who can track events in their areas are also sought.

<http://www.velvethighway.com>

## Quilt Exhibition Catalog

*Classic Quilts from the American Museum in Britain*, published by Scala, retails at £19.99. The curatorial staff of the American Museum in Britain, Laura Beresford and Katherine Herbert, have produced a lavishly illustrated book to accompany the exhibition "Classic American

Quilts." Both exhibition and book examine the history behind 50 outstanding pieces from the museum's collection.

<http://www.americanmuseum.org>



**Due Oct. 10:** MATERIAL CULTURE, CRAFT & COMMUNITY: NEGOTIATING OBJECTS ACROSS TIME & PLACE, May 20-21, 2011, University of Alberta Material Culture Institute. Keynote Speaker: Laurel Thatcher Ulrich, Harvard University. Organizer Beverly Lemire, Department of History & Classics and Department of Human Ecology, University of Alberta. Send proposals to: [material.culture@ualberta.ca](mailto:material.culture@ualberta.ca) <http://www.wornthrough.com/2010/03/22/cfp-material-culture-craft-community-negotiating-objects-across-time-place>

**Due September 1:** 8th North American Textile Conservation Conference (NATC) in Oaxaca, Mexico, PLYING THE TRADES: PULLING TOGETHER IN THE 21ST CENTURY, Nov. 8-11, 2011. Abstracts may be submitted to Beth SzuHay, [bszuhay@famsf.org](mailto:bszuhay@famsf.org). For detailed information, visit: <http://www.natcc.net>



"The Dude Abides," needlepoint by Stephen Beal, 16.5" x 12".

Beal from p. 5

Ypsilanti, MI; his step-sister, Joan Comfort Johnson of Marblehead, MA, a cousin, Samuel Turner, of Memphis, TN, and many other cousins, nieces, nephews, and friends. He was preceded in death by his parents.

A memorial celebration will be held at the Loveland Museum on Sunday, May 16, at 4:00 pm.

– Linda Ligon

## Beal's Artwork

For Stephen, the sensory experience of colour, from its most mundane and predictable to its most shockingly exuberant, was a good reason to be alive. He came to needlepoint at least in part because it was a good excuse to enjoy the saturated hues of the thread. But, already an accomplished poet, he brought much more to the pursuit as well—a bending of the heart, a wry amusement at the foibles of imperfect humans, and underneath a firm conviction that one's first duty as a human is to interrogate the world with kindness and clarity.

Topics for the needlepoint canvases run the gamut from abstract meditations on qualities of light, as in "Sunrise," to the wacky world of pop culture in "The Dude Abides." In every case the composition is rigorous, a framework upon which to structure the colours that bring life to the idea. Particularly delightful are the pieces that layer formal aesthetic concerns with form, colour in all its subtleties, and a nuanced content, so that the more the viewer happens to know about the particular subject matter, the more insight is revealed—as in "Ike and Mamie Visit the Farnsworth House."

The most recent piece, "Fauntleroy Plantation," was a new direction, an exploration into the melding of personal and political histories. In this grouping the artist meticulously stitched the inventory of chattels of an ancestor's estate, naming his slaves, and then made celebratory banners for each individual as a way to honor his or her humanity, presence on earth, and individuality. We have lost the opportunity to see what came next, and this is a sad loss indeed. Stephen will be sorely missed by all who cherish him and also by those who knew him only through his quiet, relentless, unforgettable work.

– Fran Dorsey

# REGISTER NOW TO ATTEND

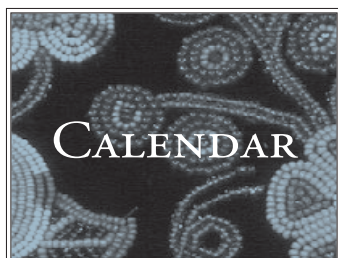
Textiles and Settlement:

From Plains Space to Cyber Space

Textile Society of America ~ 12th Biennial Symposium ~ Lincoln, Nebraska ~ October 6 - 9, 2010

[www.textilesociety.org](http://www.textilesociety.org)





*Below is a brief listing of some upcoming Textile-related events. See the TSA website or follow individual links for detailed information about each event.*

## Conferences & Symposia

**May 27:** "Dressing the Dead, Clothing, Textiles, and Bodily Adornment from Funerary Contexts in the Graeco-Roman World." University of Sheffield, UK.  
<http://www.shef.ac.uk/archaeology/conferences/dressing-dead.html>

**Jan. 15, 2011:** "The Fifth Triennial R.L. Shep Symposium on Textiles and Dress," Los Angeles County Museum of Art. Held in conjunction with "Fashioning Fashion: European Dress in Detail, 1700-1915." Featured speaker: Akiko Fukai, Director and Chief Curator, Kyoto Costume Institute.  
<http://www.lacma.org>

**April 1, 2011:** IQSC Symposium, "Quilted and Corded Needle-work: A Closer Look." Invited speakers include Linda Baumgarten, Curator of Textiles and Costumes at the Colonial Williamsburg Foundation, and Kathryn Berenson, guest curator of the coming exhibition "Marseille: White Corded Quilting," and author of *Quilts of Provence* and the forthcoming *Marseille: The Cradle of White Corded Quilting*.  
<http://www.iqsc.org>

## Exhibitions United States

### CALIFORNIA

**Bowers Museum**, Santa Ana. Mar. 27-July 25: "Secrets of the Silk Road," 150 objects drawn from the rich collections of the Xinjiang Uygur Autonomous Region Museum and the Xinjiang Institute of Archaeology in Urumqi, China.  
<http://www.bowers.org>

**De Young Museum**, San Francisco. To June 6: "Amish Abstractions." July 3-Sept. 26: "To Dye For: A World Saturated in Color," textiles and costumes from the collection.  
<http://www.deyoungmuseum.org>

**Los Angeles County Museum of Art**. Oct. 2-Apr. 3, 2011; "Fashioning Fashion: European Dress in Detail, 1700-1915."  
<http://www.lacma.org>

**San Jose Museum of Quilts & Textiles**. To May 9: "Poetic License: The Art of Joan Schulze." May 18-Aug. 8: "Hawaii's Alfred Shaheen: Fabric to Fashion" co-curated by **Deborah Corsini** and Hawaiian textile scholar Dr. Linda Arthur, featuring objects from the collection of Camille Shaheen-Tunberg, Alfred Shaheen's daughter. Yardage by Shaheen and men's, women's and children's garments that conjure Hawaii's complex cultural history are shown, along with archival photos. May 18-Aug. 6: "Grand Appliqué: Hawaiian Quilts," traditional Hawaiian quilts made and designed by master quilter Carol Kamaile and her students. "Wendeanne Ke'aka Stitt: Contemporary Kapa," contemporary works by the Santa Cruz artist inspired by the Hawaiian kapa cloth tradition.  
<http://www.sjqquiltmuseum.org>

### DISTRICT OF COLUMBIA

**The Textile Museum**. May 15-Sept. 12: "Art by the Yard: Women Design Mid-Century Britain." Featuring over 50 fabrics by Lucienne Day (1917-2010), Jacqueline Groag (1903-1985) and Marian Mahler (1911-1983)—three women designers who turned their back on wartime austerity with colorful and playful textile patterns.  
<http://www.textilemuseum.org>

**Smithsonian American Art Museum**. To Sept. 26: "Christo and Jeanne-Claude: Remembering the Running Fence, Sonoma and Marin Counties, California."  
<http://www.americanart.si.edu>

### IOWA

**Vesterheim, the Norwegian-American Museum**, Decorah. To Mar. 20, 2011: "Pieces of Self: Identity and Norwegian-American Quilts," expressions of gender, family, community, religious, and ethnic identity in quilts from the collection.  
<http://www.vesterheim.org>

### MASSACHUSETTS

**American Textile History Museum**, Lowell. Apr. 17-July 25: "More Than a Number." Work by Khmer artist Yary Livan, and "Jum (Remember)," painted portraits of Killing Fields survivors on rough silk by Rachel Faller. Jun. 15-Aug. 1: "Inspired Design: Lasell College at ATHM."  
<http://www.athm.org>



**Fuller Craft Museum**, Brockton. May 29-Feb. 26, 2011: "The New Materiality: Digital Dialogues at the Boundaries of Contemporary Craft."  
<http://www.fullercraft.org>

### NEBRASKA

**International Quilt Study Center & Museum**, Lincoln. To Aug. 1: "Quilts Under the Microscope." Presenting a group of carefully studied quilts that divulge some of the secrets of their past and help determine the best way to safeguard them for the future. May 15-Nov. 7: "South Asian Seams: Quilts from India, Pakistan, & Bangladesh." Patchwork, embroidery, and applique all figure prominently in rallis, a traditional quilted textile of the region.  
<http://www.quiltstudy.org>

### NEW MEXICO

**Museum of International Folk Art**, Santa Fe. To Sept. 11: "Material World: Textiles and Dress from the Collection."  
<http://www.internationalfolkart.org>

### NEW YORK

**Dorsky Gallery Curatorial Programs**, Long Island City. Apr. 11-June 27: "Assembling Narratives: Quilting Impulses in Contemporary Art" presents the work of six artists—Sabrina Gschwandtner, Carolyn Hatton, Faith Ringgold, Donna Sharrett, John Sims, and Anna Von Mertens—who appropriate quilt-making as a symbolic repository of personal and communal experiences. Curated by Donna Harkavy and Flavia Zuñiga-West.  
<http://www.dorsky.org>

**Metropolitan Museum of Art**. To Aug. 15: American Woman: Fashioning a National Identity.  
<http://www.metmuseum.org>

"Pink Hibiscus" by Carol Kamaile; Appliquéd and Quilted by Linda Orion, on view at San Jose Museum of Quilts & Textiles.



"Blue Canyon Transition," woven by Larry Yazzie, 1994, 62" x 36" (The Santa Fe Collection) can be seen in the Navajo weaving exhibition "A Turning Point" at the Nebraska State Museum.

**The Museum at FIT**, New York. May 25-Nov. 26: "Eco-Fashion: Going Green."  
<http://www.fitnyc.edu/museum>

#### OREGON

**Museum of Contemporary Craft**, Portland. To June 26: "Gestures of Resistance."  
<http://museumofcontemporary-craft.org>

#### PENNSYLVANIA

**Institute of Contemporary Art**, University of Pennsylvania, Philadelphia. To Aug. 7: "Unbiased Weaves: Sheila Hicks: Fifty Years."  
<http://www.icaphila.org>

**Pittsburgh Center for the Arts**. To Aug. 22: "FIBERARTinternational 2010."  
<http://www.contemporarycraft.org>

#### TEXAS

**Contemporary Arts Museum**, Houston. "Hand + Made: The Performative Impulse in Art and Craft."  
<http://www.camh.org>

## International

#### CANADA

**Textile Museum of Canada**, Toronto. April 7-Sept. 6: "Person Place Thing," featuring Lia Cook, David R. Harper and Stephen Schofield.  
<http://www.textilemuseum.ca>

#### ENGLAND

**The American Museum in Britain**, Bath. Mar. 12-Oct. 32: "Classic American Quilts." 50 historic quilts spanning the history of the craft. Catalog (see p.16).  
<http://www.americanmuseum.org>

## Tours

**Textile Odyssey Tours** with Serena Lee Harrigan. For information on the Nov. tour to Yunnan, Guizhou, and Guangxi, China, email [textile\\_odyssey5@yahoo.com](mailto:textile_odyssey5@yahoo.com)

**Tia Stephanie Tours** presents cultural journeys to Mexico. For the 2010 schedule, visit:  
<http://www.tiastephanietours.com>

**Timeless Excursions-India**, led by Renu Tawadey, specializes in visits to master weavers and embroiderers of Rajasthan and Gujarat. For schedule, email: [timelesstours@gmail.com](mailto:timelesstours@gmail.com)  
<http://www.timelessexcursions.com>

**Katharine Green India Tours**  
 For fall schedule, email [kathyg33@gmail.com](mailto:kathyg33@gmail.com)

**Art Workshops in Guatemala**, art, weaving and photography classes; textile tour Nov. 8-18.  
<http://www.artguat.org>

**Maryhill Museum** has loaned some 1946 couture fashion dolls to the exhibition "The Golden Age of Couture" at the Victoria and Albert Museum, London, and is organizing a tour in June, 2010 for the exhibition opening.  
<http://www.maryhillmuseum.org>

## Lectures & Workshops

**June 6:** Metropolitan Museum of Art (NYC). Three lectures on

Color and Dyes. **Elena Phipps**, "Cochineal Red: The Art History of a Color;" **Barbara Berrie**, Senior Conservation Scientist, Conservation Division, National Gallery of Art, Washington, DC, "Renaissance Venetian Color: A Material Thing;" and **Jenny Balfour-Paul**, Honorary Research Fellow, Institute of Arab and Islamic Studies, University of Exeter, Fellow of the Royal Geographical Society and partner in Silk Road Connect, "Indigo: From Mummies to Blue Jeans—A Universal Story."  
<http://www.metmuseum.org>

**July 18:** DeYoung Museum. "Mystic Iban Textiles of Sarawak, Malaysian Borneo," **Edric Ong**.  
<http://famsf.org>

**July:** World Shibori Network presents two summer natural dye workshops in Puglia, Italy with natural dye expert **Michel Garcia** and resist dye expert **Yoshiko I. Wada**. For details, see:  
<http://www.shibori.org>