

# Newsletter

VOLUME 26 N NUMBER 2 N SPRING, 2014  
SPECIAL SYMPOSIUM EDITION

*The Textile Society of America  
is pleased to invite you to our 2014 Biennial Symposium  
Wednesday, September 10 - Sunday, September 14  
Los Angeles, California*

**NEW**

***DIRECTIONS:***

***Examining the Past,  
Creating the Future.***

## 2014 Symposium Organizers

**TSA President:** Elena Phipps

**Academic Program Chair:** Roy Hamilton, Curator, Asian and Pacific Collections, Fowler Museum, UCLA

**LACMA Program Host:** Sharon Takeda, Senior Curator and Department Head, Costume and Textiles, Los Angeles County Museum of Art (LACMA)

**Juried Exhibition Host:** Suzanne Isken, Executive Director, Craft & Folk Art Museum

## Location

TSA's 14th Biennial Symposium will take place at the University of California, Los Angeles (UCLA) and the Los Angeles County Museum of Art (LACMA).

**Host Institutions:** Fowler Museum, UCLA & LACMA

**Program Sites:** UCLA Covell Commons & LACMA

**Juried Exhibition:** Craft & Folk Art Museum (CAFAM)

## Symposium Theme

The theme of the Symposium, *New Directions: Examining the Past, Creating the Future*, explores change and innovation in textiles in the past while looking at the state of the field of textiles, textile study, production and creativity, today and for the future. Where have we been and where are we going? What are the moments that encapsulate change? What are the shifts in direction for cultures, technology, creativity and knowledge? And how do these shifts effect our understanding of textiles?

The program includes two full days of multiple concurrent sessions on the UCLA campus and a full day of plenary sessions at LACMA on Saturday. In addition to the sessions, there will be receptions, special exhibitions, an awards ceremony, and a series of dynamic pre- and post-conference workshops and study tours to local and regional art institutions, collections, and artist studios.

Full symposium registration includes the Wednesday night opening reception, Friday Awards Banquet Dinner, lunches and coffee on Thursday, Friday, and Saturday and other special receptions. Program details follow. Details and updates can be found on the TSA website as they become available: <http://textilesocietyofamerica.org/symposia-2014/>

# A Letter from the President & Academic Program Chair

Dear Members,

Roy Hamilton, Academic Program Chair and I are pleased to announce that TSA Symposium registration is now open. This newsletter offers a first glance at the information about our incredible events in planning for Sept 10-14, 2014 in Los Angeles.

You will see that the depth and range of the program is extraordinary. Presentations range in subject, time period, and place, focusing on the general and particulars of textiles from all perspectives. Bronze Age Fiber Revolutions; New Tech Textiles; Artists and Community; Research Initiatives in Asia and Africa; Archaeological Textiles in Southern Peru; 20<sup>th</sup> Century Design; and Global issues of sustainability, intellectual property, and the textile industry are only a few among the 40 + panels that will take place over the course of three days. Scholars and artists from all over the United States and Canada will be joined by colleagues from Europe, Latin America, Asia and the Pacific Rim, Africa, Australia, and the Middle East.

Our 2014 symposium will take place at two of the pre-eminent cultural institutions in Los Angeles—the University of California at Los Angeles (UCLA) and the Los Angeles County Museum of Art (LACMA). There will be two days of concurrent sessions at UCLA followed by one day of plenary sessions at LACMA. Special events will take place at the Fowler Museum at UCLA and the Craft and Folk Art Museum (CAFAM), which will host our first TSA juried exhibition of contemporary fiber art.

Pre-and post-conference programs will enable participants to explore important collections, such as those at the Fowler Museum, the Getty Museum, Research and Scientific Laboratories, the Autry Museum, and the Cotsen Collection (at LACMA). In addition, there will be a tour of LA artists' studios and an all-day workshop with Christina Kim, at dosa. All of these educational programs have been carefully designed to provide in-depth, up-close experience, with their focus on special textiles. We hope you will appreciate these singular opportunities, many with unprecedented access, thanks to our Los Angeles colleagues.

Finally, we are very excited to present our keynote speaker Peter Sellars, a visionary artistic presence at UCLA, who will open the conference, on Sept 10.

September 10-14 will be filled with cultural, artistic and intellectually stimulating programs—and a chance to meet, connect, and re-connect with friends and colleagues from around the world.

We look forward to seeing you in LA.

Best,

Elena and Roy

Elena Phipps, TSA President

Roy Hamilton, TSA 14<sup>th</sup> Biennial Symposium Academic Program Chair

## ABOUT THE TSA

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SYMPOSIUM SCHEDULE AT A GLANCE	WEDNESDAY SEPTEMBER 10	THURSDAY SEPTEMBER 11	FRIDAY SEPTEMBER 12	SATURDAY SEPTEMBER 13	SUNDAY SEPTEMBER 14
REGISTRATION	8:00am-6:00pm UCLA Covel Commons	7:30am-6:00pm UCLA Covel Commons	8:00am-3:30pm UCLA Covel Commons	8:30am-12:00pm LACMA	
MEMBER'S BUSINESS MEETING WITH BREAKFAST			7:30-8:20am UCLA Covel Commons Ballroom		
CONCURRENT SESSIONS AT UCLA		8:30am-10:15am 10:45am-12:30pm 1:30pm-3:30pm	8:30am-10:15am 10:30am-12:30pm 2:00pm-3:45pm 4:00-5:45pm		
PLENARIES SESSIONS AT LACMA				9:00am-4:45pm	
MARKETPLACE		8:30am-6:30pm UCLA Covel Commons North & South Promenade	8:30am-6:30pm UCLA Covel Commons North & South Promenade		
RECEPTIONS	5:30-8:30pm Keynote & Opening Reception UCLA Covel Commons Ballroom	5:30-8:00pm Fowler Museum Open House	7:00-10:00pm Awards Banquet Dinner UCLA	5:00-7:00pm Juried Exhibition Reception at CAFAM	
WORKSHOPS & TOURS	9:00am-4:00pm				9:00am-5:00pm

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TSA Board of Directors at UCLA Conference Center, October 2013

## Keynote and Opening Reception featuring Peter Sellars

Wednesday, September 10, 5:30-8:00pm



TSA is proud to announce our keynote speaker, Peter Sellars for the 14<sup>th</sup> Biennial TSA Symposium.

Peter Sellars, opera, theater and festival director, is one of the most innovative and powerful forces in the performing arts. A visionary artist, Sellars is known for his groundbreaking interpretation of classical works and his engagement in the discussion of art and its meaning for contemporary culture. Recently, he spoke of art's power to build, transform, communicate, explore moral issues, and create communities. His expansive and creative artistic achievements have been recognized and honored internationally, receiving a MacArthur Fellowship, the Erasmus Prize, the Sundance Institute Risk-Takers Award, and the Gish Prize, among others. Peter Sellars is a professor in the Department of World Arts and Cultures at UCLA. His presentation on Wednesday, September 10 will open our conference *New Directions*.

*The keynote address and opening reception are included in full symposium registration. Additional tickets for guests or single-day registrants are available for purchase.*

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### *New Directions: The Textile Society of America's 1st Juried Exhibition of Contemporary Fiber Art*

Hosted by the Craft & Folk Art Museum (CAFAM), September 13, 2014 – January 4, 2015

TSA is please to announce that the 2014 biennial symposium will feature our first juried exhibition, hosted by Los Angeles' Craft and Folk Art Museum (CAFAM). As an institution at the forefront of contemporary craft, art, and design in Los Angeles, in sync with the symposium theme, *New Directions*, CAFAM is an ideal partner for this exhibition.

At previous symposia, participating artists, designers, and craftspeople have presented their work in the form of papers—as participating scholars—and through workshops. The nature of artistic production, however, deserves a presentation format more appropriate to the medium, and this year, the TSA Board has decided to provide a new forum for artists. The application process was open to TSA members whose practices draw on textile materials, techniques, or knowledge, widely defined. We had an overwhelming response, with more than 400 submissions from 159 artists.

**Artists in *New Directions* will be announced later this spring.**

## TSA thanks the following donors for their generous support of symposium scholarships

The TSA symposium would not be possible without our donors and sponsors who support the programs that make this biennial event such an amazing experience. This year, we gratefully acknowledge a **\$20,000 grant from an anonymous foundation in support of Latin American scholarship**. This grant will help scholars travel and participate in the symposium—including those who will be part of panels and individual speakers on a broad range of topics: the archaeology and ethnology of Peru and Mexico, the silk traditions of Mexico, artistic practice, and native traditions. This unprecedented grant enriches our program, enabling TSA to offer members the opportunity to exchange with scholars internationally.

In another extraordinary gesture, we are very pleased to announce that TSA has received a **\$10,000 grant from the Lenore G. Tawney Foundation** for symposium scholarships, allowing us to award an even larger number of registration waivers so that presenters and attendees can experience and engage in symposium programming.

We are also grateful to all the individual members who have contributed—from \$10 to \$1,000—towards our programs, as all of these donations make a difference. And, of course, your membership—whether General, Supporting, Sustaining, or Patron levels of membership—all are important as we carry out our mission.

### 2014 Symposium Donors

**\$20,000**

Anonymous Foundation in support of Latin American Scholars

**\$10,000**

Lenore G. Tawney Foundation

**\$5,000**

Cotsen Foundation for Academic Research

**\$1,000 - \$4,999**

Alan Finkel

Samuel H. Kress Foundation

Thomas Murray

**\$500**

Textile Museum Associates of Southern California

The Ronald and Maxine Linde Foundation

Alex Hachiya and Gregg Lynn in appreciation of Barbara Shapiro

Geraldine Craig and Nelson Smith

### Symposium Sponsorship Opportunities

*"We continue to seek sponsors for a variety of our programs: becoming a sponsor for the Symposium can come in many forms—and may mean underwriting the cost of special receptions, or coffee breaks—all of which make the festive environment conducive to the important business and interactions of the symposium. Some of the logistics for the events—such as the cost for installation of the juried exhibition, the buses which will take participants to our Saturday plenary program, or the audio/visual costs for recording the programs so that they can be shared in the future—all are part of making the symposium work: and for which we are asking for your support. We would be happy to speak with anyone who is interested to partner with TSA in supporting our efforts to make LA2014 New Directions not only memorable as a great experience, but effective in bringing about a thought-provoking and engaging dialogue about the future of the textile field." – Elena Phipps, TSA President*

The Textile Society of America relies on individual donations as well as sponsorships by organizations and corporations to produce our biennial Symposium. Symposium sponsors make possible special events and programs that further our educational mission. Sponsors support specific high profile events and services such as the awards banquet dinner or opening reception, or underwrite mission-enhancing amenities such as recording and podcasting presentations. Sponsorships can be tailored to fit your needs and interests.

For more information about symposium sponsorship opportunities visit the website: <http://textilesocietyofamerica.org/become-a-sponsor/> or contact Executive Director, Tali Weinberg: [tali@textilesociety.org](mailto:tali@textilesociety.org).

# Special Programming at the Fowler Museum

Thursday, September 11, 5:00-8:00pm

Academic Program Chair Roy Hamilton has organized a special program to take place at the Fowler Museum highlighting aspects of the Museum's textile collections. Curators from the Fowler and TSA scholars will give a series of special presentations. Topics include textiles from Indonesia (and specifically the Island of Timor); South African political embroideries and Ghanaian printed cloth; Maori cloaks; and Bolivian Aymara ceremonial garments.



The talks will be followed by a reception in the Fowler's courtyard to celebrate the opening of Roy Hamilton's exhibition, *Textiles of Timor: Island of the Woven Sea*.

Two other textile exhibitions will also be on view: *Yards of Style, African-Print Cloths of Ghana and Embroidery as Activism in Post-Apartheid South Africa*.

*Due to limited seating, we ask that all attendees sign up in advance for their Fowler session of choice when registering for the symposium. Tickets will be provided with your registration badge. There is no additional cost to attend these sessions.*

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## Fowler Concurrent Session Highlights

**Tharron Bloomfield** presents *Maori Cloaks, Maori Voices: Examining Objects from the Past and Creating Relationships for the Future*. This presentation, limited to 30 attendees, is in conjunction with a showing of two rare Māori cloaks.

**Paper Abstract:** The Fowler Museum at UCLA contains a collection of Maori cloaks from New Zealand. The collection had remained largely unseen until an exhibition in October 2013. The curator knew that if the collection were to be displayed it would require consultation and input from Maori representatives. Two Maori scholars based at UCLA and two Maori weavers from New Zealand were invited to work with the curator. The involvement of Maori scholars and weavers provided valuable input and ensured the goal of including Maori perspectives occurred. The outcome was an exhibition that contained not only Maori cloaks, but also Maori voices.

**Speaker, Tharron Bloomfield** is currently a Teaching Resident of the UCLA /Getty Conservation Program, Tharron has previously worked as a conservator, curator and lecturer in Australia and in his native New Zealand and specializes in Maori and Pacific art and culture. Tharron worked on the exhibition *Maori Cloaks, Maori Voices* with Roy Hamilton, Dr Michelle Erai, Karl Leonard and Rangī Te Kanawa.

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Betsy D. Quick presents *Yards of Style, African-Print Cloths of Ghana* and Gemma Rodrigues presents *Embroidery as Activism in Post-Apartheid South Africa* in conjunction with two exhibitions on view at the Fowler Museum. This session is limited to 40 attendees.

**Yards of Style:** This presentation will explore the African-print cloths on view in the exhibition *Yards of Style*. The cloths display motifs ranging from Asante swords and stools to laptops, electric fans, and futuristic airplanes. They challenge the definition of "traditional," revealing an ever-changing, highly charged design vocabulary. The exhibition examines naming traditions, cloths in commemoration of leaders and events, and some of the social and political issues the patterns depict. Particularly interesting is the dialogue in West Africa about Chinese, Ghanaian, and Dutch print-cloths, and their impacts on local and global economies.

The presentation is led by **Betsy D. Quick**, exhibition curator and director of education and curatorial affairs at the Fowler Museum at UCLA where she is responsible for the development of exhibitions, teacher and student services, and family programs. She



has been involved primarily with Non-European projects, especially those pertaining to the arts and cultures of Africa and the Americas. Her major responsibilities lie in the development of interdisciplinary exhibitions and curriculum materials for teachers. She has authored a number of publications and articles on the teaching of world arts and humanities; including materials produced in conjunction with the museum's major exhibitions: *The Heritage of African Music*, *Wrapped in Pride: Ghanaian Kente and African American Identity*, *Sacred Arts of Haitian Vodou*, and *A Saint in the City: Sufi Arts of Urban Senegal*.

the whimsical, brightly-colored and playful-seeming surfaces of a selection of post-apartheid South African women's embroideries in the Fowler's collections to reveal the deeply political imaginations behind them. In narrative tableaux that rework and combine text and imagery borrowed from the mass media, women artists from two creative collectives—the Mapula Embroidery Project outside Pretoria and the Kaross Workers in Tzaneen—have, since the early 1990s, used the art of embroidery to express their views on diverse issues affecting public life in South Africa—from celebrating Mandela's release from prison, to questioning traditional gender roles, to questions of behavior change, HIV Aids and sexual health, to current affairs and global happenings in places as far afield as New York City.

**Embroidery as Activism: Join Gemma Rodrigues**, as she digs beneath



**Gemma Rodrigues** is Curator of African Arts at the Fowler Museum at UCLA. Since arriving at the Fowler in fall 2010, she has curated exhibitions on topics as diverse as contemporary conceptual photography, twentieth-century textile arts, and pre-colonial arts of divination and healing. She is currently at work on the exhibition *World Share: Installations by Pascale Marthine Tayou*, opening fall 2014, and is a co-editor of the journal *African Arts*. 1997-2000, Rodrigues lectured in art history at the Harare Polytechnic in Harare, Zimbabwe, and in 1998, she co-founded an artists' trust that continues to foster the visual arts in southern Africa. She has received research support from the Andrew W. Mellon Foundation, Harvard's Center for the Humanities, and the Getty Research Institute, among others.

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Roy W. Hamilton presents *Textiles of Timor: Island in the Woven Sea*.

**Paper Abstract:** Anthropologist James Fox coined the term "topogeny" to refer to the poetic recitation of memorized lists of place names, a means by which social groups in the Austronesian world commonly track the movement of their ancestors across the landscape and exercise their claims to temporal and ritual authority. In Timor, can such movements and social relationships also be traced, and displayed for all to see, in the stunning variations in textile patterning that have developed from one family or village to the next? This talk draws upon the research in both West Timor and Timor-Leste that went into the making of the exhibition *Textiles of Timor: Island in the Woven Sea*, presenting some of the most interesting puzzles that have come to light pertaining to stylistic variation.



**Roy W. Hamilton** is Curator for Asian and Pacific Collections at the Fowler Museum at UCLA. His book *Material Choices: Refashioning Bast and Leaf Fibers in Asia and the Pacific* (co-edited with B. Lynne Milgram; 2007) was the recipient of the Textile Society of America's R. L. Shep Award for the best book of the year in the field of ethnographic textile studies. His other books, all accompanied by exhibitions, include *Weavers' Stories from Island Southeast Asia*; *The Art of Rice: Spirit and Sustenance in Asia*; *From the Rainbow's Varied Hue: Textiles of the Southern Philippines*; and *Gift of the Cotton Maiden: Textiles of Flores and the Solor Islands*.

# Plenary Programming at Los Angeles County Museum of Art (LACMA)

Saturday Sept 13. 9:00 am- 4:30 pm

A plenary day at LACMA in their Bing Auditorium provides the opportunity for the entire group of symposium participants to share in the day's program. TSA has not had such a plenary session since 1996 at the fifth Biennial Symposium in Chicago. These special sessions will include scholars, artists, scientists, museum directors, and textile industry specialists who will discuss key aspects of their fields in relation to the conference theme of New Directions. The full program will be announced shortly.

Plenary sessions are structured around four themes:

*Textiles in Museums* (chaired by Sharon Takeda, head of Department of Costume and Textiles, LACMA)

*Ancient Knowledge/Indigenous Voices* (chaired by Roy Hamilton, Senior Curator, Fowler Museum, UCLA)

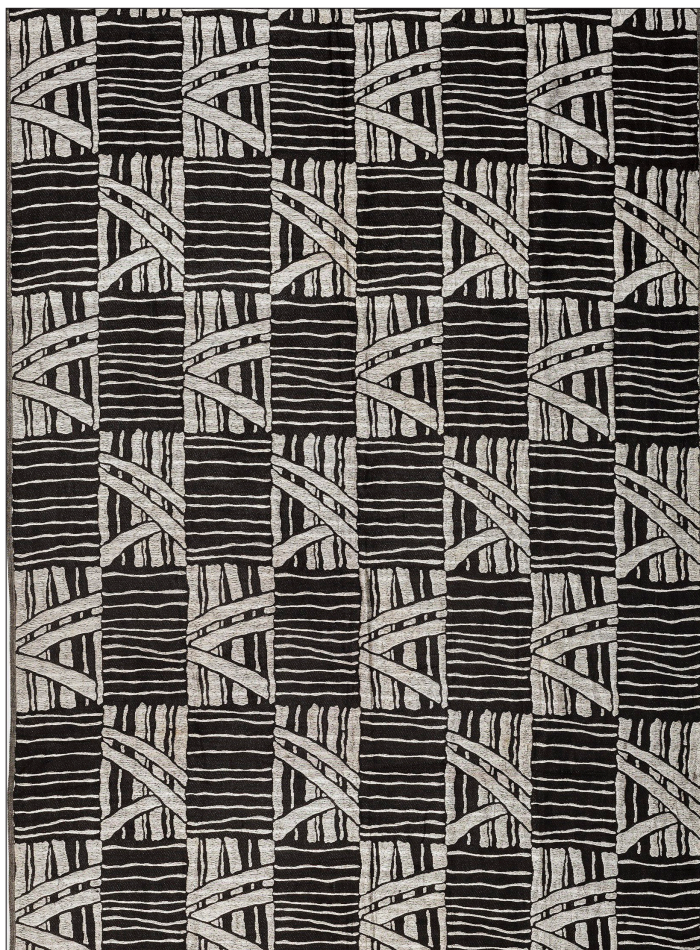
*Sustainability in Textile Art and Industry* (chaired by Kaye Spilker, Curators, Department of Costume and Textiles, LACMA)

*New Directions: New Ways of Thinking* (chaired by Matilda McQuaid, Curator, Cooper Hewitt National Design Museum, Smithsonian Institution)

In addition to these plenary panels, LACMA is curating a series of special textile installations throughout the museum, along with special textile exhibitions of modern kimono's and of children's quilts.

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## Los Angeles County Museum of Art Textile Exhibitions



### *Art Deco Textiles*

July 26 – November 30, 2014

In the first decades of the twentieth century, textile designers, many of whom were painters, were influenced by such forces as the brilliant color palette of the fauves, the angular forms of cubism, and revolutionary concepts of movement introduced in futurist painting and the performances of the radical dance company, the Ballets Russes. Artist-designers ascribed to the modernist concept of unity in the arts—merging traditional fine arts with industrial design to make exquisite, yet functional objects for mass production. “Art Deco Textiles” is an installation of some of LACMA’s beautiful examples of the period featuring diversity of color, form, and texture and an intriguing variety of naturalistic and geometric patterns.

**Image:** Textile Length, circa 1925, France, Silk with metallic-thread supplementary weft-float patterning, Los Angeles County Museum of Art, Costume Council Fund, M.2014.32.2





## *Kimono for a Modern Age, 1900-1960*

July 5, 2014 – October 19, 2014

A blend of the traditional and the modern characterized life and dress during Japan's Meiji (1868–1912), Taishō (1912–1926) and Shōwa (1926–1989) periods. During the early 20th century, a majority of Japanese women continued to wear traditional kimono. But, as demonstrated in the exhibition, the kimono evolved to reflect the introduction of vibrant synthetic colors, new modes of textile production, and bold abstract and figurative design motifs, often inspired by Western art movements and important current events, such as space exploration.

*Kimono for a Modern Age* features more than thirty captivating examples from LACMA's permanent collection exhibited for the first time.

Image: Woman's Kimono (*kosode*) with Abstract Hemp-Leaf Pattern, Japan, late Taishō (1912-1926) – early Shōwa (1926–1989) period, Silk plain weave, stencil-printed warp and weft (*heiyō-kasuri meisen*), Los Angeles County Museum of Art, Costume Council Fund, M.2012.130.9



## *Big Quilts in Small Sizes: Children's Historical Bedcovers*

August 30, 2014 – January 4, 2015

The traditional American art form of quilting has been practiced for centuries, creating a perfect marriage of practical and aesthetic values in strikingly beautiful decorative objects that provide warmth and protection. Lovingly crafted by adults for children, diminutive quilts were composed of the same variety of meticulous stitches and geometric patterns that distinguished full-size bedcovers: "Big Quilts in Small Sizes" provides a broader view of the quilter's art projecting beyond the gallery's confines.

Image: Child's Quilt, 'Mariner's Compass' (detail), circa 1880, United States, Pieced and quilted cotton, Los Angeles County Museum of Art, Gift of The Betty Horton Collection, M.86.134.43

# Awards Banquet Dinner

UCLA, Friday, September 12, 2014, 7-10pm

Join us in a lovely LA setting as we celebrate exemplary textile scholarship and art and the following awardees:

**The Founding Presidents Award**, recognizing excellence in the field of textile studies. Candidates are nominated by committee based on preliminary review of submitted paper abstracts. The award honors TSA's five founding presidents: Peggy Gilfoy, Milton Sunday, Lotus Stack, Mattiebelle Gittinger and Louise W. Mackie.

**The Branford-Elliott Award** recognizing excellence in contemporary fiber art. The award is given to an emerging artist and honors the late fiber artists Joanne Segal Brandford and Lillian Elliott.

**Student/New Professional Award** presented to TSA members who are currently either students in a textile-related field, have graduated from a textile-related field within the past three years, or have been in their first job in the textile field for less than three years.

**R.L. Shep Ethnic Textiles Book Award** given annually to a publication judged to be the best nominated book in the field of ethnic textile studies. The award is funded by an endowment established by R.L. Shep in 2000.

*The awards banquet dinner is included in full symposium registration. If you are registering for individual day passes for the symposium or would like to bring a guest, additional tickets are available for purchase. Please note that there will not be onsite registration for the awards banquet dinner.*

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## 2013 R.L. Shep Ethnic Textiles Book Award Nominees

At the 2014 Biennial Symposium Awards Banquet Dinner we will honor winners of the 2012 and 2013 R.L. Shep Ethnic Textiles Book Award.

The award is given annually to a publication judged to be the best nominated book in the field of ethnic textile studies and is funded by an endowment established by R.L. Shep in 2000. The purpose of this award is to encourage the study and understanding of textile traditions by recognizing and rewarding exceptional scholarship. Books of a variety of formats may be nominated and all nominations are reviewed by an independent committee.

The 2012 award went to Feng Zhao (Chinese editor) and Dieter Kuhn (English Editor) for *Chinese Silks*, published by Yale University Press (New Haven and London) and Foreign Languages Press (Beijing), 2012. The awardee for 2013 will be announced at the symposium.

### Support Awards & Scholarships

*TSA continues to raise funds to provide scholarships to symposium presenters and attendees. Scholarships cover full or partial registration fees for those with financial need. Every year, TSA receives more applications for financial support than we are able to fund.*

*Contributions towards support of all aspects of the TSA 14th Biennial Symposium are gratefully received at all levels of giving.*

Visit <http://textilesocietyofamerica.org/contribute/> to give online

### Books Nominated for the 2013 Award

Amann, Heribert. *Textiles from Borneo: Iban Kantu Ketangau and Mualang Peoples*. Five Continents Editions, Milan.

Barber, Elizabeth Wayland and Barbara Belle Sloan. *Resplendent Dress from Southeastern Europe: a History in Layers*. Fowler Museum, UCLA.

Callañaupa Alvarez, Nilda and Christine Franquemont. *Faces of Tradition: Weaving Elders of the Andes*. Thrums, Loveland, CO.

Fling, Russ, Khans, *Nomads and Needlework: Suzanis and Embroideries of Central Asia*.

Niessen, Sandra A. *Behind the Scenes: Rangsa ni Tonun*, a film about the sacred Batak weaving tradition. (Film and Book).

Meller, Susan. *Silk and Cotton: Textiles from the Central Asia That Was*. Abrams, New York.

Peck, Amelia, Ed. *Interwoven Globe: the Worldwide Textile Trade, 1500-1800*. Yale University Press, New Haven. (for special recognition only\*)

\* books by current members of the TSA Board are not eligible for this award

## Symposium Scholarship & Award Opportunities - Applications Now Available Online

TSA is proud to provide extensive support to symposium presenters and attendees through both need-based scholarships and merit-based awards.

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### Student & New Professional Awards

Application Deadline: *May 15, 2014*

The Student / New Professional Award (SNPA) was established by the Board of Directors of the Textile Society of America (2004-2006) to support and encourage students and young professionals in the textile field to attend the biennial Symposium. The award is merit-based and covers the cost of Symposium registration, including receptions and the awards banquet. Recipients are responsible for covering travel costs, accommodation, and any meals not included in the registration fee. Any TSA member who is currently a student in a textile-related field, or has graduated from a textile-related field within the past three years, or has been in their first job in the textile field for less than three years is eligible for the Award. Current members of the TSA Board are not eligible to apply.

Awardees will be acknowledged at the Symposium banquet dinner on Friday, September 12. Bios and photos of awardees are published in the TSA newsletter and on the website. Awardees are asked to write a short article reporting on the highlights of the Symposium to be published online and in TSA's fall 2014 newsletter.

Applications, including a short essay, resume, and bio, are reviewed by a committee and judged based on merit and professional benefit of symposium attendance. Recipients will be notified of the committee's decision the week of June 15th.

View details, past recipients, and apply here: <http://textilesocietyofamerica.org/snp/>

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### Attendee Fee Waiver Scholarships

Application Deadline: *May 15, 2014*

Financial assistance, in the form of full and partial registration fee waivers, is available to help speakers and participants attend the TSA biennial Symposium. Applications, including a short essay and resume are reviewed by a committee and judged based on financial need and professional benefit of symposium attendance. All TSA members with financial need are encouraged to apply. Recipients will be notified of the committee's decision the week of June 15th.

View details and apply here: <http://textilesocietyofamerica.org/financial-aid/>

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### Scholarships for Pre- and Post- Symposium Workshops & Tours

Application Deadline: *June 1, 2014*

Scholarships are available to support participation in pre- and post- symposium workshops and tours. One scholarship space is reserved for each program. Applications are open to TSA members only. You must be registered for the symposium in order to attend a supplemental workshop or tour.

Applications, including a resume and short essay outlining how the selected workshop or tour would benefit your professional goals, are reviewed by committee. Recipients will be asked to write an article reporting on the workshop or tour for TSA publication. Recipients will be notified of the committee's decision the week of July 1st.

View details and apply here: <http://textilesocietyofamerica.org/financial-aid/>

# Textile Society of America Biennial Symposium PRELIMINARY Program

Program times and details are subject to change. A final program listing times & locations will be available in July.



## Wednesday, September 10

8:00am-6:00pm Registration at UCLA Covel Commons

7:00am-9:00am Breakfast in dining hall for those staying at the UCLA hotel

9:00am-5:00pm Pre-Symposium Workshops (see page 21-26 for details)

### Early Dyebooks and the Investigation of the Science of Color

Location: Getty Research Institute and the Getty Conservation Institute

Workshop Leaders: Dominique Cardon, Jim Druzik and Nancy Turner

### Exploration of European Tapestries and Textiles

Location: J. Paul Getty Museum

Workshop Leaders: Charissa Bremer David and Sharon Stone

### Two-faced/Warp-faced: Andean Complementary Belt-Weaving Logic and Practice

Location: Fowler Museum, Center for the Study of Regional Dress

Workshop Leader: Sophie Desrosiers

### Native American Basketry

Location: The Autry National Center

Leaders: Lalena Lewark and Roseann Hamilton

### Sustainable and Creative Approaches: Textile and Clothing Design by Christina Kim and dosa

Location: dosa, downtown Los Angeles

Workshop Leader: Christina Kim

### Artists Studio Tour

Location: Highland Park and Atwater Village, Los Angeles

Featured Artists: Christy Matson, Clare Graham, Tanya Aguiñiga, and Margaret Wertheim from the Institute for Figuring

### Early Chinese Textile Analysis Featuring Selections from the Lloyd Cotsen Textiles Traces Collection

Location: Los Angeles County Museum of Art (LACMA)

Workshop Leader: Feng Zhao

5:30pm-8:30pm **KEYNOTE AND OPENING RECEPTION WITH PETER SELLARS**, Grand Horizon Ballroom

Dinner on Your Own (recommended dining options will be provided in the final program)

## Thursday, September 11 (UCLA)

7:00am-5:00pm Registration at UCLA Covel Commons

7:00am-9:00am Breakfast in dining hall for those staying at the UCLA hotel

8:30am-6:30pm Marketplace, North & South Promenade, Covel Commons

## Thursday, September 11 (UCLA) continued

8:00am-8:20am Opening Remarks & Announcements, Grand Horizon Ballroom, Covel Commons

8:30am-10:15am Five Concurrent Sessions, Covel Commons Meeting Room Locations TBA

### A. Africa: New Sources, New Directions

Chair: Joanne Eicher

1. Sarah Worden: *Chitenje: the Production and Use of Printed Cloth in Malawi*
2. Margaret Areo and Adebowale Areo: *Dynamic Faces and Marketing Strategies of Aso-Oke Amidst Phases of Massive Cultural Change*
3. Sally Volkmann: *Afro-Kilt: The Thread that Binds. How Anchor Embroidery Thread Connects Nigeria and Scotland*
4. TBD

### B. Conflict, Appropriation and Certification for Artisan Production

Organizer and Chair: Mary Littrell

1. Carmen Artigas: *Cultural Misappropriation in the Era of Ethical Fashion*
2. Marilyn Murphy: *Elevating the Artisan Sector*
3. Rangina Hamidi: *Kandahar Treasure: Production in a Region of Political Conflict*
4. Niaz Zaman and Catherine Stevulak: *Surayia Rahman: The Refining of a Domestic Art*

### C. Anglo-American Textile Histories: Cross-cultural Exchange and Trade

Organizer and Chair: Giorgio Riello

1. Beverly Lemire: *Transformed and Re-Imagined: Anglo-American Clothing Systems in the Early Modern Era*
2. Peter Maw: *The supply of British textiles to Virginia and Maryland, 1750-1826*
3. Sophie White: *Loose Threads in the study of cross-cultural textiles and dress in early America*
4. Giorgio Riello: *Indian Cottons to the Atlantic Trade in the Long Eighteenth Century*

### D. Communicating Textiles Within and Beyond Museum Walls: New Directions

Organizers and Co-Chairs: Roxane Shaughnessy and Sarah Fee

1. Roxane Shaughnessy: *Textiles in the Virtual World: Broadening Audience Engagement at the Textile Museum of Canada*
2. Sarah Fee: *From Study Room to Pinterest: Past and future trends in curating textiles*
3. Ruth Barnes: *Textiles and Museum Displays - Visible and Invisible Dimensions*
4. Dinah Eastop: *Innovation in textile design and online access*

### E. Panel Discussion: The Masculine Mystique: Men and Fiber Art

Organizers and Co-moderators: Emily Zaiden and Carol Sauvion

Panelists: Joe Cunningham, Michael Rohde, Ben Cuevas and James Bassler

10:15am-10:45am Coffee Break in the Rotunda

10:45am-12:30pm Five Concurrent Sessions, Locations TBA

### A. Five Centuries of Mexican Sericulture

Organizer and Chair: Kevin Terraciano

1. Kevin Terraciano: *Imagining the Mexican Silk Boom of the Sixteenth Century*
2. Elena Phipps: *New Textiles in a New World: 18th-Century Textile Samples from the Viceregal Americas*
3. Hector Meneses Lozano: *"Traditional Innovation" in Oaxacan Indigenous Textiles - A Silky Perspective*
4. Eric Mindling: *The Oaxacan Silk Comeback*

Thursday, September 11 (UCLA) continued

[B. Facing Challenges: Global Development](#)

Chair: Michele Hardy

1. Deborah Carlson: *The Crafted Textile and Social Change*
2. Toshiyuki Sano and Yuko Matsumoto: *Changes in the Way of Traditional Cloth Makings and the Weaver's Contribution in the Ryukyus*
3. Shannon Ludington: *Painted Clouds: Uzbek Ikats as a case study for ethnic textiles surviving and thriving culturally and economically in the 21st century*
4. Louise Hamby: *New Directions in Australian Aboriginal Fabric Printing*

[C. Embroidered Stories: Interpreting Women's Domestic Needlework from the Italian Diaspora](#)

Organizer and Chair: Joseph Sciorra

1. Chiara Romano: *Polychrome nets: Italian laces from the collection of The Metropolitan Museum of Art*
2. Joan Saverino: *Italian Needlework in the Diaspora: New Contexts and Shifting Meanings*
3. Christine Zinni: *Stitches in Air: Needlework as Spiritual Practice and Service in Batavia, New York*
4. Joseph Sciorra: *Embroidery as Inscription in the Life of a Calabrian Immigrant Woman*

[D. Designing Traditions: A New Way of Looking, Learning, and Creating from a University Collection](#)

Organizer and Chair: Laurie Brewer

1. Laurie Brewer: *From Storage Into the Light: Revealing the Creative and Educational Process of a Teaching Collection to Visitors While Inspiring Young Designers*
2. Anais Missakian: *A Founding Concept of a Collection: The history and future of design and teaching applications of the RISD Museum textile collections*
3. Joseph Segal: *Working with historic collections while creating and teaching: A case study from the Designing Traditions project*
4. Kate Irvin: *A Space for New Traditions: The Donghia Study Gallery at the RISD Museum*

[E. California Dreaming: Then and Now](#)

Chair: Pat Hickman

1. Emily Zaiden: *"Deliberate Entanglements:" The Impact of a Visionary Exhibition*
2. Jean Cacicedo and Ana Lisa Hedstrom: *Obiko Digital Archive Project*
3. Caroline Charuk: *Rematerializing: Interviews with emerging artists about physicality, pattern and textile techniques*
4. Tali Weinberg: *NoSweat: Art, Craft, and Skill in Los Angeles*

12:30pm-1:30pm Boxed Lunch

1:30pm-3:30pm Five Concurrent Sessions, Covel Commons Meeting Room Locations TBA

[A. Inventing Native American Textiles](#)

Organizer and Chair: Ira Jacknis

1. Ira Jacknis: *More than a Footnote or Bibliographic Entry: Mary Lois Kissell (1864-1944) as Innovator of Textile Study*
2. Erin Hasinoff: *Art or Anthropology: Collecting Navajo Textiles in Boston, New York, and Philadelphia, 1900-45*
3. Hadley Jensen: *Visualizing Weaving: James Mooney and the Cultures of Collecting and Display in the American Southwest*
4. Carolyn Smith: *The Past, Now Weaving the Future: The Continuing Significance of Lila O'Neale's Klamath River Basketry Research*
5. Liz Hammond-Kaarremaa: *Coast Salish Spinning: Looking for Twist, Finding Change*

[B. Current Issues in Intellectual Property and Global Intervention](#)

Chair: Roy Hamilton

1. Kathy M'Closkey: *Navajo Weavers and Globalization: Critiquing the Silences*
2. Michele Hardy: *Salty and Sweet: Rann Utsav and Banni Embroidery*
3. Deborah Emmett: *Conversations Between a Foreign Designer and Traditional Textile Artisans in India: Design Collaborations from the Artisan's Perspective*
4. Tracy Hudson: *Traditions, Tourists, Trends*

## Thursday, September 11 (UCLA) continued

### C. Textile Industry: Histories, Knowledge and Change

Chair: TBD

1. Andrea Feeser: *The Colors Embedded in Eliza Lucas Pinckney's 1750s White Wrap*
2. Sonya Abrego: *Changing the Idea of Quality: A Case Study in Cone Mills' Denim*
3. Helena Britt: *Interwoven Connections: Examining the History of Scottish Carpet Design to Inform Future Learning, Teaching and Research*
4. Deborah Kraak: *An American Textile Manufacturer to the Trade: The Corporate History and Collection Highlights of Kravet, Inc.*

### D. Histories of Textile Arts—and How to Teach Them

Organizer and Chair: Birgitt Borkopp-Restle

1. Cecilia Aneer: *Technical Skill in a Theoretical Perspective - Teaching Textile History at Uppsala University, Sweden*
2. Ariane Koller: *A Department for the History of Textile Arts at the University of Bern*
3. Pascale Gorguet Ballesteros: *A New Program for the History of Dress, Fashion and Textiles at the University of Paris IV – Sorbonne*
4. Sumru Krody: *A New Unit for Study and Research: The Textile Museum and George Washington University in Washington, D.C.*
5. Feng Zhao: *Teaching Silk History in China*

### E. Joanne Segal Brandford and Lillian Elliott: Continuing the Legacy

Organizer and Chair: Michael Davis

1. Catherine Hunter: *The Brandford/Elliott Award: Who were Joanne Segal Brandford and Lillian Elliott?*
2. Video presentation: *Brandford and Elliott in Person (1993)*
3. Patricia Malarcher: *Brandford/Elliott Award Winners Represent Diverse Approaches to Fiber Art*
4. Jo Stealey: *Pathmakers: Bringing Fiber to Art and Art to Fiber*
5. Panel discussion with Michael Davis, Catherine Hunter, Patricia Malarcher and Jo Stealey

3:30pm-4:30pm Walk or shuttle from UCLA's Covel Commons to the Fowler Museum

4:30pm-5:30pm Four Concurrent Sessions at the Fowler Museum, UCLA  
*Due to limited seating, attendees are asked to select one of the 4 available sessions when registering for the symposium.*

### A. Textiles of Timor, Island in the Woven Sea

location: Fowler Museum, Lenart Auditorium

- Roy W. Hamilton: *Topogeny and the Distribution of Textile Styles in Timor*  
Joanna Barrkman: *Unfolding the Textiles of Baguia, Timor-Leste*

### B. Māori cloaks

location: Fowler Museum, Deutsch Seminar Room

- Tharron Bloomfield: *Māori Cloaks, Māori Voices: Examining Objects from the Past and Creating Relationships for the Future*  
Suzanne MacAulay: *Chronology, Mythology, Invention: John Bevan Ford's Māori Cloak Images*

### C. Aymara Textiles

location: Fowler Museum, Center for the Study of Regional Dress

- Penelope Dransart: *Embodied Moments in the History of a Garment: Gendering and Memory Making in Isluga, Northern Chile*  
Elena Phipps: *Aymara Textiles: Selections from the Fowler Museum Collection*

### D. African Textiles

location: Fowler Museum, Room TBA

- Gemma Rodrigues: *Embroidery as Activism in Post-Apartheid South Africa*  
Betsy Quick: *Yards of Style: African-Print Cloths of Ghana*

5:30pm-7:00pm Fowler Exhibition Viewing and Open House (museum open until 8:00pm)

Dinner on your own (recommended dining options will be provided in the final program)

## Friday, September 12 (UCLA)

8:00am-5:00pm Registration at UCLA

7:15am-8:20am **BREAKFAST AND MEMBER BUSINESS MEETING** in the Ballroom  
*Breakfast will not be available in the dining hall on Friday*

8:30am-6:30pm Marketplace, North & South Promenade, Covel Commons

8:30am-10:15am Five Concurrent Sessions, Covel Commons Meeting Room Locations TBA

### A. Social Change and Textile Innovation in Latin America

Chair: Marta Turok

1. Heather Abdelnur: *Women who kneel not only in Prayer: The Shifting Dynamics of Gender in Highland Guatemala, 1500-2000*
2. Cecilia Anderson: *Weaving Cultural Identity in Chichahuaxtla, Mexico through Technical Innovation*
3. Deborah Deacon: *Stitches of War: Women's Commentaries on Conflict in Latin America*
4. Maureen Goggin: *Threads of Feeling: Embroidering Craftivism to Protest the Disappearances and Deaths in the Mexican "War on Drugs"*

### B. New Studies: South and Southeast Asia

Chair: Roy Hamilton

1. Emilie Wellfelt: *The secrets of Alorese 'silk' yarn: Kolon susu, triangle trade and underwater women in Eastern Indonesia*
2. Serena Lee: *Redefining Borders and Identity: Ethnic Dress of the Lolo/Yi Groups across the Vietnam-China Border*
3. Donald Johnson: *Challenging tradition in religious textiles: the Mata Ni Pachedi of India*
4. Frank Ames: *Sikh Heritage of the Kashmir Shawl*

### C. Changing Perspectives on the Ancient Old World

Chair: TBD

1. Mariachiara Gasparini: *A fragmented treasure on display. The Turfan textile collection and the Humboldt Forum*
2. Zvezdana Dode: *New Finds of Clothing: Mongolian Nomads in the South of Russia*
3. Marie-Louise Nosch: *Mycenaean textiles: The Linear B documentation*
4. Lyssa Stapleton and Lusine Margaryan: *Weaving Life and Death: Armenian Woven Design in the Past and Present*

### D. Text, Data, Wikis: Sharing Knowledge and Digital Resources in the Study of Textiles

Chair: Gerry Craig

1. Blaire Gagnon: *Wikispaces: Technology, Textiles, and Public Engagement*
2. Julia Galliker: *Textiles and data: Application of computer vision to cross-collection characterization of historic silk textiles*
3. Lynne Anderson: *Text on Textiles: Using Online Digital Archives to Uncover the Who, What, When, Where, Why, and How*
4. Caleb Sayan: *Connecting textile collections*

### E. Thinking, Living, Moving, Dying: Contemporary Artists Investigations

Chair: Carol Shaw Sutton

1. Deborah Valoma: *Weaving as Dance: A Conceptual Investigation*
2. Angela Hennessy: *From the Morgue to the Museum: The Work of Teresa Margolles*
3. Lisa Vinebaum: *Subversive Stitches Across Time: the Suffragette Movement, Labor Activism and Contemporary Social Change*
4. Belinda von Mengersen: *Conversation and Encounter: tools with which to think*

10:15am-10:30am Break



## Friday, September 12 (UCLA) continued

10:30am-12:30pm Five Concurrent Sessions, Covell Commons Meeting Room Locations TBA

### A. Textiles from the Southern Andes: Tiwanaku and Beyond

Organizer and Chair: Amy Oakland

Discussant: William Conklin

1. Ann Peters: *Dressing the Leader, Dressing the Ancestor: The longue durée in the South Central Andes*
2. Elizabeth Plunger & Paul Goldstein: *Women of the Cloth: Outfits of a Possible Female Specialist Group from 3 Tiwanaku Cemeteries in Moquegua, Southern Peru*
3. Sarah Baitzel: *Under age, underground and under wraps: a comparison of funerary textiles from two child burials, Omo 10, Moquegua, Peru*
4. Carolina Aguero & Mauricio Uribe: *Rethinking the Tiwanaku phenomenon in San Pedro de Atacama through the study of textiles of Solcor-3 and their associated contexts (400-1000 AD)*
5. Nicola Sharratt: *Woven Adaptations: textile production in the aftermath of Tiwanaku state collapse*

### B. Alternative Plant Fibers: Preservation, Development, Sustainability

Chair: Yuko Fukatsu

1. Lesli Robertson: *Ugandan Bark Cloth: A Model for Evolution and Innovation*
2. Soraya Serra-Collazo: *Maguey hammocks: a weaving of resistance in Puerto Rico*
3. Yuko Fukatsu: *Traditional Textile Design for Social Innovation toward Sustainability in Japan*
4. Tatsuhiko Murai: *Changing of Kudzu Textiles in the Japanese Culture*

### C. Fibre Revolutions: Change and Innovation in Textile Materials and Production in the Ancient Old World

Organizer and Chair: Margarita Gleba

Discussant: Elisabeth Wayland Barber

1. Susanna Harris: *Flax, innovation and change in the early Neolithic - a technological and material perspective*
2. Marie-Louise Nosch: *The Aegean wool economies of the Bronze Age*
3. Karina Grömer: *Development of textile materials and techniques in Central Europe during Bronze and Iron Ages*
4. Margarita Gleba: *The fabric for a city: development of textile materials during the urbanization period in Mediterranean Europe*
5. Hero Granger-Taylor: *The Good Shepherd and the Lamb of Good*

### D. Touch and Technology

Organizer and Chair: Janice Lessman-Moss

1. Vibeke Vestby: *Touch and Technology: An Individual Perspective*
2. Janice Lessman-Moss: *Textile Art: Connecting the Virtual and Material In My Work*
3. Wendy Weiss: *Finding Binding Points: Design Development and the Digital World*
4. Maleyne Syracuse: *Woven Pixels: The Aesthetics of Digital Technologies in Woven Textile Art*

### E. Community Building in Contemporary Art

Chair: Ruth Katzenstein Souza

1. Tara Bursley, Thea Haines and Jen Anisef: *Pulling Strings: Textiles, Community and DIY in Post-Industrial Hamilton*
2. Helen Trejo and Tasha Lewis: *Beyond Wool: New York's Diverse Fibershed for Textiles and Clothing*
3. Stephanie Bunn: *Woven communities: Researching Scottish Vernacular Basketry by interweaving New Media and Basketry Practice*
4. Theresa Winge and Marybeth Stalp: *Virtually Crafting Communities: An Exploration Fiber and Textile Crafting Online Communities*

12:30pm-2:00pm Box Lunch

2:00pm-3:45pm Five Concurrent Sessions, Covell Commons Meeting Room Locations TBA

### A. Textiles in China: Identity, Literacy and Communication

Chair: Lee Talbot

1. Mei Rado: *Imitation and Invention: Weaving "European-Style" Silks under Qing Imperial Patronage*
2. Rachel Silberstein: *Words and Symbols: A Preliminary Study of Literate Communication in Chinese Embroidery*
3. Gloria Gonick: *Innovation and Preservation of Manichaean Textiles in Southern Coastal China in the Seventeenth to Twentieth Centuries*
4. I-Fen Huang: *Embroidering for the Nation: Embroidered Portraits and the Invention of an Artistic Tradition in Modern China*

## Friday, September 12 (UCLA) continued

### [B. Modern Design: Art and Industry, 1900-1950](#)

Chair: Amelia Peck

1. Leigh Wishner: *Exhibited by the Yard: Fuller Fabrics' 'Modern Master' Textiles in the Museum Context, Past, Present, and Future*
2. Camilla Clayfield: *The importance of interpretation: A discussion of exceptional textiles produced as a result of artist collaborations & their relevance to contemporary design training & practice*
3. Cynthia Fowler: *Mary Ellen Crisp and the Modern Embroidery Movement in America*
4. Meredith Busey: *Screen-Printed Modernity: Reconstructing Schiffer Prints' 1949 Stimulus Collection*

### [C. Panel Discussion: Gone Viral: Medical Science in Contemporary Textile Art](#)

Organizer and Moderator: Leesa Rittelmann

Panelists: Anna Dumitriu, Laura Splan, Lindsay Obermeyer, Leesa Rittelmann

### [D. Contemporary Artists Respond to Landscape and Sustainability](#)

Chair: Ruth Scheuing

1. Eulanda Sanders and Chanmi Hwang: *George Washington Carver: Textile Artist*
2. Ninna Berger: *The archaeology of Restructural Clothing. Presenting a methodological design process on how to reposition the old as new*
3. Rowland Ricketts: *Looking Back to Move Forward: Visualizing the potential of historical indigo production methods for the 21st century through a recent installation*
4. Xia Gao: *Changing Urban Landscape-Engage People and Environment in Art-making*
5. Olivia Valentine: *Needle Lace to Valley Walking: Īgne Oyasi as Landscape Ornamentation*

### [E. Open Session TBA](#)

3:45pm-4:00pm Coffee Break

4:00pm-5:45pm Five Concurrent Sessions, Covel Commons Meeting Room Locations TBA

### [A. Andean Archaeological Textiles and Coast-Highland Interactions: New Methods to Reconstruct the Past](#)

Organizer and Chair: Sophie Desrosiers

1. Jeffrey Splitstoser: *Early Horizon Textiles Involving Supplemental Wefts and Their Implications for Regional Weaving Practices*
2. Patricia Landa: *Early Paracas Textiles from the Paracas-Masca Region of Peru and their Implications for Coast-Highland Interaction*
3. Carmen Thays: *Early Intermediate Period Textiles from the Central Coast in the Museo Nacional de Arqueología, Antropología e Historia del Perú (MNAHP)*
4. Sophie Desrosiers: *Highland Warp-faced Textiles and the Interlocking Fish Designs of the Lima Style, Central Coast of Peru, Early Intermediate Period (ca. 200-700 ce)*
5. Ann Rowe: *Defining the Beginning of the Chancay Textile Style*

### [B. Explorations into Natural Dyes](#)

Organizer and Chair: Dominique Cardon

1. Eduardo Portillo and Maria Eugenia Dávila: *Natural dyes and aesthetic search*
2. Ngoc Anh Luu Dam: *Reviving indigenous knowledge of indigo dyeing in minority communities of Vietnam*
3. Marine Nora Toussirot: *Research into natural dyes from the plant biodiversity of New Caledonia and the Kanak cultural heritage*
4. Katherine Hattori: *From the Ground Up: New Ideas for Natural Dyes in the Fashion Industry*
5. Dominique Cardon: *"Extreme" dyeing with natural dyes*

### [C. Panel Discussion: Saving the Day: Groundbreaking Design and Textiles for Science Fiction and Fantasy Film](#)

Organizer and Moderator: Deborah Landis

Panelists: Judianna Makovsky, Mat Reitsma, Karen Winn

### [D. New Tech Textiles](#)

Chair: Janis Jeffries

1. Mary Brooks: *Substitute Innovation: rethinking the failure of mid-twentieth century regenerated protein fibres and their legacy*
2. Lynne Bruning: *Specialized Techniques for Seamless Integration of Electronics and Computer Hardware with Textiles as Used in eTextiles, Craft-Tech, and Wearable Technology*
3. Jeppe Emil Mogensen: *Textiles in Future Hospitals—A Design Historic Approach on Textile Qualities*
4. Sanrda Alfoldy: *Cyber Comfort: Textiles as markers of care in video games*

## Friday, September 12 (UCLA) continued

### E. Contemporary Theoretical Models for Contemporary Art

Chair: Geraldine Craig

1. Annin Barrett: *Considering Historic and Futuristic Textiles from the Perspective of Media Theory*
2. Emma Osbourn: *From Handkerchief to Smartphone -To what extent can textile objects, with their implicit and explicit meanings be seen as a precursor to digital media?*
3. Al Munro: *Textile Geometries: speculating on a spatiality of textile practice*
4. Catherine Dormor: *Writing Textile, Making Text: cloth and stitch as agency for disorderly text*

6:30pm Marketplace Closes

7:00pm-10:00pm Awards Banquet Dinner

## Saturday, September 13 (LACMA)

7:00am-9:00am Breakfast in dining hall for those staying at the UCLA hotel

8:00am Buses leave UCLA for LACMA

8:45am Arrive at LACMA, Bing Auditorium

9:00am-9:15pm Welcoming Remarks

9:15am-12:00pm Plenary Panels, speakers to be announced

### *Textiles in Museums*

Chair: Sharon Takeda, head of Department of Costume and Textiles, LACMA

### *Ancient Knowledge/Indigenous Voices*

Chair: Roy Hamilton, Senior Curator, Fowler Museum, UCLA

12:00pm-1:30pm Lunch and time in LACMA galleries

1:30pm-4:30pm Plenary Panels, speakers to be announced

### *Sustainability in Textile Art and Industry*

Chair: Kaye Spilker, Curators, Department of Costume and Textiles, LACMA

### *New Directions: New Ways of Thinking*

Chair: Matilda McQuaid, Curator, Cooper Hewitt National Design Museum, Smithsonian Institution

4:30pm-4:45pm Closing Remarks

4:45pm-5:00pm Walk from LACMA to Craft & Folk Art Museum (CAFAM)

5:00pm-7:00pm Opening reception for *New Directions: TSA's Juried Exhibition of Contemporary Fiber Art* at CAFAM

6:00pm-9:00pm CAFAM's public opening reception

7:00pm-9:00pm Buses return attendees from CAFAM to UCLA

Sunday, September 14

7:00am-9:00am Breakfast in dining hall for guests staying at the hotel

8:00am-6:00pm Post-conference tour (see page 26 for details)

[Private Textile Collections from Southeast Asia, the Andes, and Africa](#)

Expert Guides: Greg and Mechas Grinnell, Lesley Clark, and Elena Phipps

Location: Ojai, California

Guests staying at UCLA must check out by 11:00am on Sunday (you may leave bags with the front desk during the day)

## Pre-and Post-Symposium Workshops & Tours Index

### Pre-Symposium Program Fees

Members: \$130

Nonmembers: \$170

Student Members: \$50

Student Nonmembers: \$70

### Post-Symposium Program Fees

Members: \$150

Nonmembers: \$200

Student Members: \$60

Student Nonmembers: \$80

You must register for the symposium in order to register for a workshop or tour. Space in each workshop and tour are limited, so we encourage you to register early.

### A Note About Student Rates

There are 2 spaces reserved in each workshop and tour for students to register at a discounted rate. If discounted tickets are sold out, students are welcome to register at the standard rate. Visit the registration page of the TSA website for details.

[textilesocietyofamerica.org/registration](http://textilesocietyofamerica.org/registration)

Transportation will be provided between UCLA and all workshop/tour locations.

Lunch is included unless otherwise noted.

Wednesday, September 10, full day

#### Early Dyebooks and the Investigation of the Science of Color

Limited to 20 participants

**Location:** Getty Research Institute and the Getty Conservation Institute

**Workshop Leaders:** Dominique Cardon, Jim Druzik and Nancy Turner

#### Exploration of European Tapestries and Textiles

Limited to 20 participants

**Location:** J. Paul Getty Museum

**Workshop Leaders:** Charissa Bremer David, Associate Curator of European Decorative Arts, and Sharon Stone, Guest Conservator

#### Early Chinese Textile Analysis Featuring Selections from the Lloyd Cotsen Textiles Traces Collection

Limited to 12 participants

**Location:** Los Angeles County Museum of Art (LACMA)

**Workshop Leader:** Feng Zhao, Vice-Director, China National Silk Museum, Hangzhou

#### Two-faced/Warp-faced: Andean Complementary Belt-Weaving Logic and Practice

Limited to 15 participants

**Location:** Fowler Museum, Center for the Study of Regional Dress

**Workshop Leader:** Sophie Desrosiers

#### Native American Basketry

Limited to 20 participants

**Location:** The Autry National Center

**Leaders:** Lalena Lewark, Director of Collections and Conservation, and Roseann Hamilton, renowned basket weaving teacher and artist

#### Artists Studio Tour

Limited to 20 participants

**Location:** Highland Park and Atwater Village, Los Angeles

**Featured Artists:** Christy Matson, Clare Graham, Tanya Aguiñiga, Margaret Wertheim from the Institute for Figuring

#### Sustainable and Creative Approaches: Textile and Clothing Design by Christina Kim and dosa

Limited to 50 participants

**Location:** dosa, downtown Los Angeles

**Workshop Leader:** Christina Kim

Sunday, September 14, full day

#### Private Textile Collections from Southeast Asia, the Andes, and Africa

Limited to 15 participants

**Location:** Ojai, California

**Expert Guides:** Greg and Mechas Grinnell, Lesley Clark, and Elena Phipps

## Pre-Symposium Workshops - Wednesday, September 10 continued

### Early Dyebooks and the Investigation of the Science of Color



Artisan recipe book for dyeing wool, ca 1680 and 1880 Merton Abby Printworks mordant test samples. Special Collections, Getty Research Institute

**Location:** Getty Research Institute and the Getty Conservation Institute  
Limited to 20 participants

#### **Workshop Description**

Join renowned experts for a study of the Getty's rare collection of early European and American dyebooks and treatises. This little known collection of primary sources includes the Plictho [Italy, 1548], artisans' books on dyeing wool [German 1680], Bertholett [France 1789], and examples from William Morris and Merton Abby among others. We begin at the Getty Research Institute where Dominique Cardon will guide us in an examination of the collection's special offerings. After lunch, we visit the Getty Conservation Institute and its scientific facilities where color research is conducted. Scientist Jim Druzek will discuss his work on the permanence/impermanence of natural colorants, and tour us through research laboratories. Paper conservator Nancy Turner will join us to talk about the colorants used in the production of Medieval manuscripts and share her experience in making pigments from natural dyes and inorganic colorants. In the late afternoon, we are invited to attend the mini-symposium "Behind-the Scenes Sneak Peak: Upcoming Bi-Coastal Tapestry Exhibitions" where curators from the Metropolitan Museum of Art and the Getty Center will present three upcoming exhibits on European tapestries (Pieter Coecke van Aelst; Rubens and the Triumph of the Eucharist; Woven Gold: Tapestries from the French Royal Collection). Alternatively, workshop participants may use this time to walk through the Getty Museum exhibitions and famous gardens.

#### **Workshop Leaders**

**Dominique Cardon**, TSA International Advisor to the Board and Emeritus Scientific Researcher, CNRS is the world renowned specialist on natural dyes. Her publication *Natural Dyes: Tradition, Science and Technology* (Archetype Press, 2007) is the pre-eminent source for information about natural dyes worldwide.

**Jim Druzik**, Senior Scientist, GCI has been a conservator and scientist at the Getty since 1985. He has been working on preventative conservation issues, particularly lighting in museum environments and its impact on colorants.

**Nancy Turner**, Conservator, Manuscripts Department, Getty Museum, has a strong interest in the colorants and pigments used in Medieval manuscripts. She has experimented with techniques of producing pigments in conjunction with her research on painting textiles of Flemish and French illuminators of the 15th-16th centuries.

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### Exploration of European Tapestries and Textiles



Hangings for a Bed (Lit à la duchesse), France, about 1690 – 1715. Silk satin with applied sections of silk lamps; embroidery and trim of silver, silver-wrapped silk thread, silk cord, and silk floss; linen and bast linings; wool padding; paper. Object (overall): H: 415.9 x W: 181.6 x D: 182.9 cm (H: 13 ft. 7 3/4 in. x W: 5 ft. 11 1/2 in. x D: 6 ft.) The J. Paul Getty Museum, Los Angeles

**Location:** J. Paul Getty Museum  
Limited to 20 participants

#### **Workshop Description**

Enjoy this rare opportunity to examine the Getty's premier collection of European tapestries and textiles, including pieces rarely available for viewing. Getty tapestry curator Charissa Bremer David will first guide the group through exhibition galleries where many significant pieces are located. Important works that will be examined in the course of the visit include European tapestries from the *Histoire de l'empereur de la Chine* series. Following lunch, guest conservator Sharon Stone will join the group in the Getty storerooms for a close-up examination of select pieces. We will have the unique opportunity to see the Getty's famous 17th century embroidered state bed (Lit à la duchesse) (photo above), to examine the extraordinary embroidery components that make up this luxurious set of bed hangings and other components, and hear about its construction and restoration. In the late afternoon, as part of the workshop activities, the group is invited to attend the mini-symposium "Behind-the Scenes Sneak Peak: Upcoming Bi-Coastal Tapestry Exhibitions." Curators will speak about their preparations for three upcoming exhibitions focusing on European tapestries: Dr. Elizabeth Cleland, Metropolitan Museum of Art will describe her upcoming exhibition Pieter Coecke van Aelst tapestry exhibition (opening Oct 6, 2014); Dr. Anne Woollett will speak about the Getty Center's Rubens and the Triumph of the Eucharist exhibition (opening Oct 14, 2014) and Charissa Bremer David will discuss the Getty Center's Woven Gold: Tapestries from the French Royal Collection (opening Dec 15, 2015).

#### **Workshop Leaders**

**Charissa Bremer David**, Curator of the European Decorative Arts Department, Getty Museum, specializes in French decorative arts and in particular, the tapestries and textile collection. Her publications include *French Tapestries and Textiles in the J. Paul Getty Museum* (1997). Her recent research has focused on Parisian luxury trades of the period and, in addition, on the twentieth century art market for these objects. She is currently curating the forthcoming exhibition *Woven Gold: Tapestries from the French Royal Collection*

**Sharon Shore** is a Los Angeles based freelance textile conservator. She has participated in conservation projects with the Getty on their tapestry and textile collection.

## Pre-Symposium Workshops - Wednesday, September 10 continued

### Early Chinese Textile Analysis Featuring Selections from the Lloyd Cotsen Textiles Traces Collection



Chinese Textile (T-1821) Cotsen Traces Collection. Photo courtesy of Lloyd Cotsen

**Location:** Los Angeles County Museum of Art (LACMA)  
Limited to 12 participants

#### **Workshop Description**

This workshop, hosted at LACMA, provides TSA members the unique opportunity to study at close range a rare collection of early Chinese textiles from the Lloyd Cotsen Textile Traces Collection. The textiles selected for study range from the Warring States period (450 - 221 BCE) to Tang Dynasty (618 - 907 CE), with a few additional examples from Central Asia. Limited to a small group, participants will enjoy first-hand examination of these early Chinese pieces, found in few other collections in the United States.

Feng ZHAO, leading authority on early Chinese textile techniques, will lead the group through this in-depth analysis of woven, embroidered and dyed examples. The day begins with a presentation on the history of early Chinese textile traditions and their techniques. There follows an examination of physical samples on a visual and microscopic level. We will study their physical features, including fibers, patterning and weave structures, from the perspectives of their techniques, historical development, and connoisseurship. Workshop participants will have the opportunity to examine the textiles close up, enjoying a rare look at this special group.

#### **Workshop Leader**

**Feng ZHAO**, a longstanding TSA member and a previous symposium speaker, is a leading international scholar and the author of numerous publications that focus on the technical and cultural aspects of Chinese textiles. His recent publication, *Chinese Silks* (co-edited with Dieter Kuhn, Yale Univ. Press, 2012) was awarded the TSA R. L. Shep Ethnic Textiles Book Award. He is also the author of the forthcoming *Early Chinese Textiles from the Lloyd Cotsen Collection*, a catalog of Chinese textiles dating from the Warring States period through the Han dynasty in the Cotsen collection.

Hosted by the Costume and Textiles Department at LACMA, this workshop has been facilitated by **Sharon S. Takeda** and the staff at LACMA, with generous support from the Cotsen Foundation for Academic Research.

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### Two-faced/Warp-faced: Andean Complementary Belt-Weaving Logic and Practice

**Location:** Fowler Museum, Center for the Study of Regional Dress  
Limited to 15 participants



Selection of Andean belts from the Fowler Museum Collections. Photo by Elena Phipps.

#### **Workshop Description**

Join textile scholar Sophie Desrosiers at the Fowler Museum to examine and learn firsthand the techniques behind Andean complementary weaving.

Andean highland warp-faced weaving is known for producing several textile structures with symmetrical designs of opposite colors. This effect is set up at the time of warping and is executed during weaving through specific thread counting procedures. These follow a logical progression using a complementary action that takes place between pairs of warp threads on the loom that work in opposition to one another. By putting the logic into practice through hands-on activities, participants will find the process very clever because it is so simple. The workshop begins with a study of selected Pre-Columbian and ethnographic examples from the Fowler's renowned Andean collections. It continues with hands-on weaving practice to enable participants to gain experience in learning the way these textiles were made. These combined instructional methods will help participants understand these complex and beautiful textiles.

#### **Workshop Leader**

**Sophie Desrosiers** teaches at the École des hautes études en sciences sociales in Paris. Raised in Lyon, France in the heart of the historic silk-weaving industry, she worked with Gabriel Vial a key figure in the development of methodology for the analysis of ancient textile structures. She learned Andean weaving techniques in Bolivia in the 1970s and has published widely on the relationship between technical and cultural aspects of Andean textiles, as well as Medieval, early Chinese and other European textile traditions.

## Pre-Symposium Workshops - Wednesday, September 10 continued

### Native American Basketry



Pomo basket, early 1900s. The Edwin Greble Collection; gift of Mrs. Mary D. Greble. Southwest Museum of the American Indian Collection, Autry National Center, Los Angeles; 5.G.69

**Location:** The Autry National Center  
Limited to 20 participants

\* Lunch is not included in the cost of this workshop

#### Workshop Description

Join TSA for a special day at the Autry National Center. Established in 1988 by legendary recording and movie star Gene Autry, the Center seeks to explore and share the comprehensive story of the American West and the multiple cultures, perspectives, traditions, and experiences—real and imagined—that make the West a significant and unique part of the world.

In 2003 the Southwest Museum—renowned for its collection of Native American art and especially baskets—merged with the Museum of the American West to become part of the Autry National Center. The Center is today home to 238,000 pieces of Native American art and artifacts with an emphasis on California and the Southwestern United States. One of the most significant and representative of its kind, this collection is second only to the Smithsonian Institution's National Museum of the American Indian.

The day begins with a behind-the-scenes tour of the center's vast Native American basket collection hosted by Kim Walters and Lalena Lewark, followed by a docent tour of the galleries with special emphasis on highlights from the museum's holding textiles and weavings including exceptional examples of Classic Period Navajo blankets.

In a special afternoon session we will participate in a classroom workshop in basketry with native grasses led by Cahuilla native Rose Ann Hamilton. The exquisite baskets of the Cahuilla are recognized among the highest form of the art, and in recent years Cahuilla basketry has been experiencing a revival. Using her own exceptional works as didactic material, Rose Ann Hamilton will demonstrate the process of preparing seasonal materials and then weaving coiled baskets. Time permitting, participants can view the Center's special exhibition *Floral Journey: Native North American Beadwork* or further explore the permanent collection.

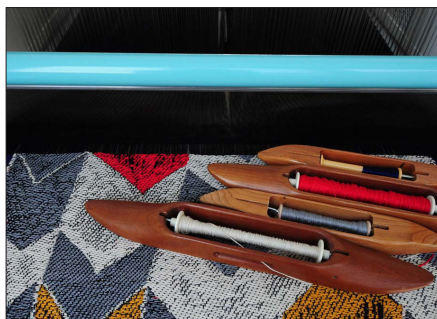
#### Workshop Leaders

**Rose Ann Hamilton** has been making baskets for 20 years. She was one of the first Cahuilla students of Donna Largo, the co-founder and president of the Southern California Indian Basketweavers Organization and the weaver behind the current revival of the Cahuilla tradition. Active in the Southern California Indian Basketweavers Association, Rose Ann teaches basketmaking at numerous venues, including Agua Caliente Cultural Museum and UCLA, and continues to further Donna's goal of passing Cahuilla basketry into the hands of a new generation.

**Kim Walters** holds a Master's degree in Anthropology and a MLIS degree in Library Science. In her twenty-three years at the Autry National Center/Southwest Museum she has curated nineteen exhibitions, including the *People of California* and *Four Centuries of Pueblo Pottery*. She is currently developing an exhibit for 2016 devoted to the Indigenous peoples of California, their relationship to the natural environment, and key resource stewardship practices they have employed in sustaining their traditions and lifeways. Her article *Through the Archival Looking Glass: A Reader on Diversity and Inclusion titled, "Respecting Their Word: How the Braun Research Library Works with Native Communities"* will appear in the *Society of American Archivists*.

**LaLena Lewark** holds degrees in Historic Preservation and Museum Management. She has worked with the collection at the Autry National Center/Southwest Museum since 2001. LaLena and her staff are engaged in the overall care and access to both the Autry and Southwest Museum Collections, including exhibitions, preventative conservation, NAGPRA outreach and rights and reproductions. Since 2011, she has worked closely with project architects and museum staff to develop and design the Autry Resource Center which will be the Autry's new, state-of-the-art collections care and research facility upon completion.

### Artists Studio Tour



**Featured Artists:** Christy Matson, Clare Graham, Tanya Aguiñiga, Margaret Wertheim from the Institute for Figuring  
**Location:** Highland Park and Atwater Village, Los Angeles  
Limited to 20 participants

#### Description

Enjoy a day exploring the studios of pre-eminent contemporary artists in the Los Angeles neighborhoods of Highland Park and Atwater Village. We will start the day at the studio of contemporary artist and jacquard weaver Christy Matson. Matson will discuss her process and demo her work on the TC2 Jacquard loom. We then continue to Mor York, the gallery and studio of artist Clare Graham. Graham will guide us through his extraordinary collections and the artwork he creates from them. This is a behind-the-scenes peek in conjunction with Graham's exhibition at the Craft & Folk Art Museum that symposium attendees will visit on Saturday. After lunch in this fantastical space we

will be joined by Margaret Wertheim from the Institute for Figuring who will present the global Crochet Coral Reef Project and soon-to-be-released book. After lunch we will continue on to the studio of Tanya Aguiñiga, LA-based designer, artist, and founder of Artists Helping Artisans.

## Artist Studio Tours Continued continued

### Artists

**Christy Matson** is an artist and professor living and working in Los Angeles, CA. Recent exhibitions include the Museum of Contemporary Arts Houston, The Milwaukee Art Museum, The Knoxville Museum of Art, the Museum of Contemporary Craft, Portland, OR, and The San Francisco Museum of Craft+Design. Her work is in the collection of the Smithsonian Museum of American Art's Renwick Gallery and the Museum of Contemporary Craft Portland, OR.



**Tanya Aguiñiga** (b. 1978) is a Los Angeles based designer and artist who was raised in Tijuana, Mexico. She created collaborative installations with the Border Arts Workshop, an artists' group that engages the languages of activism and community-based public art. She founded the group, Artists Helping Artisans, through which she helps spread knowledge of craft by collaborating with traditional artisans. Her work has been exhibited from Mexico City to Milan. She is a United States Artists Target Fellow in the field of Crafts and Traditional Arts, a GOOD 100 2013 Recipient and has been the subject of a cover article for American Craft Magazine and included in PBS's Craft in America Series. [www.aguinigadesign.com](http://www.aguinigadesign.com)

**Clare Graham** (Mor York Gallery) is an artist with a special eye for recycling the castoffs of the modern world. He fills his extraordinary studio with monumental assemblages composed of collected items. To quote the LA times article from August 2009 "Graham finds inspiration in lowly castoffs and consumer refuse: soda-pop cans, Scrabble tiles, yardsticks, dog tags and jigsaw-puzzle pieces. His mission, he says with a wry grin, is 'to awaken people to the potential in garbage.'"

**Margaret Wertheim** from the Institute for Figuring

Above: Tanya Aguiñiga "Shag Curves" 12'H x 40'W (expandable), Steel, 60,000 feet of wool yarn in 88 colors, 2013, Commissioned by Kasthall Sweden, Image Courtesy of the Artist; Previous page: Christy Matson's work on the TC2 loom, Photo credit Suzanne Wu, image Courtesy of the Artist

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## Sustainable and Creative Approaches: Textile and Clothing Design by Christina Kim and dosa

**Location:** dosa, downtown Los Angeles

### Workshop Description

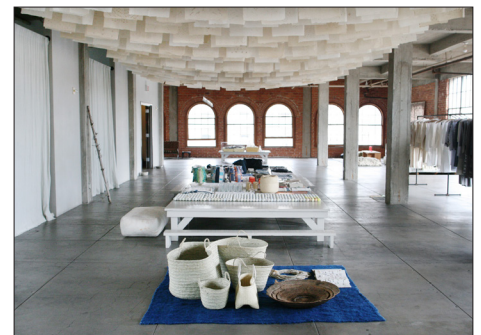
Enjoy a day in downtown Los Angeles exploring the world of dosa with designer, Christina Kim, as she offers an inside look at their line of beautiful and sustainable clothing and textiles, from concept to production. An established company of 30 years, dosa draws from many resources and cultures from around the world, including India and Oaxaca. Traditional techniques and materials are utilized creatively and pushed beyond their expected application in ways that inspire. Christina works with local artisans, for whom she is able to provide sustainable livelihoods by engaging in long term, interactive relationships and paying fair wages. We will discuss and explore ideas of sustainability, and in keeping with the conference theme, examine the past and creating the future. How to incorporate creative and sustainable production into a design business model for today's economy?

We will tour the "factory," see the design and production of the collection, and learn about dosa's philosophy – to consume less and cherish more – a recycling sensibility instilled in Christina as a child in post-war Korea. We will meet all people involved in the company, from factory to office. After a light lunch and celebratory presentation of "30 years of dosa" by Christina, we will have the special opportunity to meet Gasali Onireke Adeyemo, a Nigerian dye master from Santa Fe, New Mexico, and regular collaborator with dosa since 2010. Adeyemo will demonstrate Yoruban indigo dye techniques.

### Workshop Leader

**Christina Kim** received a Fine Arts degree from the University of Washington under the mentorship of painter Jacob Lawrence. She is a designer whose work emphasizes the process of making and the handmade. In 1984, she started dosa, a clothing, accessories, and housewares company based in Los Angeles. Widely recognized for her global and sustainable design practices, Christina was named by TIME Magazine as one of its Innovators of the Year in 2003 and received the "Innovation in Craft" Award by Aid to Artisans in 2006. Her techniques and reuse of materials have included a 26-meter tall theater curtain for the 60th Berlinale International Film Festival in Berlin-Marzahn, Germany in 2010; and "Snow Country," an 18-window installation for Maison Hermès in Tokyo, Japan in 2013. See <http://www.handfulofsalt.com/profile-christina-kim/>

Workshop organizer **Ruth Katzenstein Souza** is a TSA member/advisor, and president of green-screen, an architectural trellising system for vertical greenery. She also maintains an independent textile studio in Los Angeles.



Photos courtesy of dosa.



## Post-Symposium Tour - Sunday, September 14

### Private Textile Collections from Southeast Asia, the Andes, and Africa

**Location:** Ojai, California  
**Time:** 8:30am - 5:00pm  
Limited to 15 participants

#### **Tour Description**

This study tour spends the day examining private textile collections in Ojai, California, a lovely town in the



mountains approximately one hour Northwest of Los Angeles. We begin with a visit to Greg and Mechas Grinnell and a study of their extensive, special collection of ethnographic textiles. In this tour we will focus especially on their exquisite pieces from West and Southeast Asia as well as Peru and Bolivia. We will view beautiful Cambodian royal ikats, woven of the finest silk, double-ikat patola's from India, and other Indonesian treasures. Next, Elena Phipps, TSA President and expert on Andean textiles guides us through the Grinnell's collection of Aymara and Quechua textiles from Bolivia and Peru, discussing the use and significance of their refined stripes and intense colors. After a picnic lunch and a walk through Ojai's famous farmer's market, we continue with a visit to Leslie Clark, owner of the Nomad Gallery. We will view her private collections of West African textiles as well as artifacts of the Toureg, which have formed one of her chief interests for over twenty years.

#### **Expert Guides**

**Greg and Mechas Grinnell** are collectors of ethnographic art. Greg is currently President of the Ethnic Arts Council of Los Angeles, a non-profit, 501(c)3 organization dedicated to advancing the interest in and knowledge and appreciation of ethnic art, particularly of Asia, Africa, the Pacific, and the Americas.

**Lesley Clark** has an MFA degree from George Washington University and is a painter. After an overland trip to West Africa in 1993, she has since spent half of each year crossing the desert, developing her interests in, nomadic cultures and painting. The Sahara desert and Niger specifically have become the focus of her work.

**Elena Phipps**, TSA President, and Metropolitan Museum of Art senior museum scholar, has published widely on the Andes. Her work includes *Colonial Andes: Tapestries and Silverwork, 1530-1830*; *Looking at Textiles*; and the recent *Four-Selvaged Peruvian Cloth* (Fowler Museum, 2013) among others.

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## Travel Planning

The symposium begins with an opening reception and keynote speaker at 5:30pm on Wednesday, September 10. The closing reception will be held on Saturday evening. We recommend participants plan their travel so that they can arrive beginning on Tuesday or Wednesday, depending on your interest in participating in Pre-Symposium Tours and leaving on Sunday morning. If you have registered for a pre-symposium workshop, please plan to be at UCLA by 8:00am on Wednesday morning to board the buses. If you are registered for a post-conference tour, plan to leave Sunday late afternoon or early evening (depending on your tour).

Note: travel time to and from Los Angeles airports (LAX or Burbank) will vary according to city traffic, so please accommodate sufficient time, especially if travelling during rush hour (generally between 3:30-7pm) Information about airport taxis and shuttle buses is available on the TSA website.

## Hotel Accomodations



TSA has reserved a block of rooms at Sunset Village on the UCLA campus for the nights of September 9, 10, 11, 12, and 13.

*Regsitrants will be notified as soon as the link to the hotel reservation system is available.*

### ADDRESS

Sunset Village  
330 De Neve Drive  
Los Angeles, CA 90024-1387

RATES (including all you can eat breakfast)

**Single rooms** (one twin bed): \$115/night

**Double rooms** (two twin beds): \$134/night

### RESERVATIONS

Attendees are responsible for making their own reservations **online** through the UCLA website. Reservations through TSA, phone, email or fax are not available. Attendees are responsible for paying for their own charges. Rooms paid for upfront. Please review UCLA's cancellation policy, as TSA is not responsible for these arrangements.

Accommodation details and a link to UCLA's online reservation system will be available on the TSA website:

<http://textilesocietyofamerica.org/symposia-2014/hotels/>

Rooms at UCLA must be reserved before August 23, 2014.

### AMENITIES

All air-conditioned rooms with private bathrooms are non-smoking and include linens, towels, cable television, daily maid service, telephones, and Internet access (Ethernet card required). Guest information is also provided in each room. All you can eat breakfast and access to the recreation area with pool and gym is included.

**CHECK IN TIME:** 4:00pm

**CHECK OUT TIME:** 11:00am (no late checkouts)

*Please note that conference attendees will not be able to stay overnight on Sunday Sept 14. However, those planning to participate in post-conference tours may leave their luggage at the housing office for the day. Should you wish to extend your stay in Los*

Angeles, information about hotels in the area will be available on the TSA website in May.

*TSA has a limited room block; we encourage you to book early to take advantage of the location and affordability. If you stay off campus, you will be responsible for your own transportation to the UCLA conference facilities.*

# Hotel & Travel continued

## PARKING AT UCLA

Paid parking will be available on campus. Details will be provided closer to the symposium date.

## TRAVELING TO UCLA

The hotel is located on campus at Sunset Village 330 De Neve Drive Los Angeles, CA 90095. The Symposium, taking place at Covell Commons is a few steps away, at 201 Covell Commons, Los Angeles, CA 90095.

## DRIVING

A campus map with driving directions can be found on the UCLA website:

<https://main.transportation.ucla.edu/getting-to-ucla/directions-to-ucla> & <http://www.ugeducation.ucla.edu/src/maps/covell.pdf>

## AIRPORT SHUTTLES

There are a number of shared van and bus services from the airport. Two options follow.

**SUPER SHUTTLE** is a shared van service that will bring you from the airport to UCLA (or your final destination). One-way fare to UCLA from LAX is around \$25.00. You do not need to make reservations in advance.

To return to the airport from UCLA via SuperShuttle, you will need to make a reservation by calling (310) BLUE VAN or by visiting [www.supershuttle.com](http://www.supershuttle.com) and clicking on the "Online Reservations" link.

**LAX FLYWAY** is a Non-Stop Bus Service to LAX. The LAX FlyAway® buses offer regularly scheduled round-trips between LAX and Westwood. The Westwood location is a 30 minute walk to UCLA's Covell Commons. One-way fare is \$10.00 one way. For more information call 1-866-iFLYLAX (1-866-435-9529) or visit <http://www.lawa.org/flyaway/>

## TAXIS

Taxis are readily available at various pick-up points outside of the baggage claim area at all local airports. Taxis to UCLA from LAX cost around \$45 each way. If traveling to the symposium with another person, sharing a taxi is of comparable cost to taking Super Shuttle.

## PUBLIC TRANSPORTATION

Several buses pick up and drop off at the UCLA campus. For more information, call UCLA Transportation Services at (310) 825-3618 or visit the Transportation website: <https://main.transportation.ucla.edu>.

# 2014 Biennial Symposium Registration

**We encourage all attendees to register online.** If you prefer to register via mail, email, or fax, please complete the form on the following pages. Due to our limited staffing, all offline registrations (email, fax, and mail) are subject to a \$40 administrative fee.

**Online Registration:** <http://textilesocietyofamerica.org/registration/>

**Email Registration:** [newdirections@textilesociety.org](mailto:newdirections@textilesociety.org)

**Fax:** 1-510-373-2124

**Mail:** Textile Society of America; P.O. Box 5617, Berkeley, CA 94705, U.S.

We are including the registration form in the newsletter so that one can see the options to choose from when registering online.

If you choose to register via email, fax, or mail, please return all four pages of the registration form. Each attendee, including guests, should complete the first page of the registration form.

## A GUIDE TO ONLINE REGISTRATION

1. Visit the TSA website and click the "login" button in the upper right corner of the screen .

\* If you are already a registered user please continue to step 4

\* If you are not yet a registered user, continue to step 2

2. In the middle of the page (directly above the login box), click the link to create a new user profile.

3. Enter your information in the required fields. (You only need to fill in the required fields at this time; all other fields can be completed at a later date by returning to your user profile).

\* If you would like to become a member of TSA before registering for the symposium please visit the online store. Select your membership level and complete the checkout process. Membership is not required to register, however, members register at a discounted rate.

4. Select your program of choice by clicking on the "program registration" menu item on the left side of the screen.

5. Scroll down to click the "register for this event" button. Confirm your event choice and click the "next" button in the bottom right corner of the screen.

6. Enter your badge information and click "next."

\*Please note that the opening reception and banquet dinner require RSVP on this page (at no additional charge)

7. If you are registering for the full symposium, on this page you may select your Fowler Museum program choice (no fee) and add a pre- or post-symposium workshop or tour to your registration (at an additional cost). Programs are organized by date. Post-symposium programs show up on page 2. \*

Due to space limitations, Fowler Museum Sessions on Thursday, September 11 are ticketed. Scroll down to select one of 4 choices.

When you are finished making your selection, click "next."

\*You are not required to select additional programs at this time. After registering, you can login at anytime to select your Fowler program and/or register for a workshop or tour.

8. Review your registration details and click "register now" to enter your payment details.

9. Click "proceed to checkout." If you have a discount code (e.g. for scholarship and award recipients) you can enter it here before checking out.

10. Enter your payment information and click "purchase now" to complete your registration. You will receive an email receipt and confirmation of registration.

# TEXTILE SOCIETY *of* AMERICA

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## 2014 Biennial Symposium Registration

Each attendee, including guests, should complete the first page of the registration form.

I am a TSA member

I am not a TSA member

I am a full time student

### Registrant Information

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First and Last Name

---

Mailing Address

---

City

State

Zip

Country

---

Email Address

Phone

Cell Phone

---

Name and institutional affiliation as you would like it to appear on your badge

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Emergency Contact Name / Email / Phone Number

### Check all that apply:

I am under 21 (The CA drinking age is 21. Proof of age is require for alcohol service at receptions)

This is my first TSA Symposium

I have a disability requiring special accommodations (please describe) \_\_\_\_\_

### Dietary Restrictions (check all that apply)

Vegetarian

Vegan

Nut Allergies

Gluten Free

Other \_\_\_\_\_

**Parking:** Do you plan on having a car on the UCLA campus? Yes/No/Maybe

**RSVPs:** The keynote and opening reception and the Awards Banquet Dinner are included in price of full symposium registration, however, RSVP is required. To help our planning, please RSVP here:

Yes/No

Keynote and Opening Reception, Wednesday, September 10

Yes/No

Awards Banquet Dinner, Friday, September 12

# TEXTILE SOCIETY *of* AMERICA

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**Please select your registration by checking the boxes below:**

*\* Full symposium registration includes Wednesday night opening reception, Friday Awards Banquet Dinner, and lunches on Thursday, Friday, and Saturday*

**Students:** Please include proof of full-time student status with your registration (dated student ID or copy of Fall 2014 schedule)

<b>Symposium Registration Rates</b>	<b>Early Registration</b>	<b>Regular Registration</b>	<b>Onsite Registration</b>
	<b>April 15-June 2</b>	<b>June 3 - August 6</b>	<b>September 10-12</b>
Member*	\$445	\$490	\$575
Nonmember*	\$525	\$570	\$655
Student Member*	\$285	\$300	\$375
Student Nonmember*	\$325	\$340	\$415
Awards Banquet Guest	\$110	\$125	NA
Opening Reception/ Keynote guest	\$110	\$125	NA
UCLA Thursday Only	\$195	\$195	\$195
UCLA Friday Only (does not include Awards Banquet)	\$175	\$175	\$175
LACMA Saturday Only	\$210	\$210	\$210
Offline Registration Administrative Fee	\$40	\$40	\$40

## **Fowler Museum Concurrent Sessions, Thursday, September 11 (RSVP Required)**

Due to limited seating, concurrent sessions at the Fowler Museum require RSVP. Tickets will be provided with your registration badge. There is no additional cost to attend these sessions. Please rank your preferences from 1-4 with 1 as your top choice.

<i>Textiles of Timor</i> with Roy Hamilton and Joanna Barrkman (limited to 326 attendees)	
<i>Māori Cloaks</i> with Tharron Bloomfield and Suzanne MacAulay (limited to 30 attendees)	
<i>Aymara Textiles</i> with Penelope Dransart and Elena Phipps (limited to 50 attendees)	
<i>African Textiles</i> with Gemma Rodrigues and Betsy Quick (limited to 40 attendees)	

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## Workshops & Tours: Rates & Registration

If you would like to register for a workshop or tour, please make your selection below. You may register for 1 pre-symposium workshop and 1 post-symposium tour. You may select a 2<sup>nd</sup> and 3<sup>rd</sup> choice if your first choice is not available.

Descriptions can be found on the TSA website and in the proceeding pages of this Newsletter. Spaces in each workshop and tour are limited so we encourage you to register early.

<b>Pre-Symposium Workshops (Wednesday, September 10)</b>	<b>Member</b>	<b>Non-Member</b>	<b>Student Member</b>	<b>Student Non-Member</b>
<b>Registration Rates</b>	<b>\$130</b>	<b>\$170</b>	<b>\$50</b>	<b>\$70</b>
Early Dyebooks and the Investigation of the Science of Color				
Exploration of European Tapestries and Textiles at the J. Paul Getty Museum				
Two-faced/Warp-faced: Andean Complementary Weaving Logic and Practice				
Sustainable and Creative Approaches: Textile and Clothing Design by Christina Kim and dosa				
Native American Basketry				
Early Chinese Textile Analysis Featuring Selections from the Lloyd Cotsen Textiles Traces Collection				
Artists Studio Tour				

<b>Post-Symposium Tours (Sunday, September 14)</b>	<b>Member</b>	<b>Non-Member</b>	<b>Student Member</b>	<b>Student Non-Member</b>
<b>Registration Rates</b>	<b>\$150</b>	<b>\$200</b>	<b>\$60</b>	<b>\$80</b>
Ojai, CA: Private Textile Collections from Southeast Asia, the Andes, and Africa				

# TEXTILE SOCIETY *of* AMERICA

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## Billing Information

### Total Amount Due

Symposium Registration Total	
Tour & Workshop Registration Total	
\$40 Administrative Fee	\$40.00
Optional Donation	
Total Amount Due	

Check enclosed

Charge to credit card

Visa

MasterCard

American Express

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Credit Card Number 3- or 4-digit security code Expiration date

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Name as it appears on credit card

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Billing Address (if different than above)

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City State Zip Country

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Billing Phone Number (if different than above)

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Discount Code if applicable (for scholarship and award recipients only)

### Refund Policy

*70% refund through June 2; 35% refund between June 2 and August 6; No refund after August 6*