

The background of the page is a complex, abstract graphic design. It consists of numerous thick, overlapping lines in three colors: teal, gold, and black. The lines are of varying lengths and orientations, creating a sense of movement and interconnectedness. Some lines are straight, while others are curved. The overall effect is a dense, layered composition that suggests a network or a complex system.

CROSS *CURRENTS*

LAND, LABOR and the PORT

Crosscurrents: Land, Labor, and the Port

Textile Society of America's 15th Biennial Symposium

Savannah, GA, October 19-23, 2016

Organized in Partnership with Savannah College of Art & Design (SCAD)

Registration Opens the Week of May 16th



About

The 2016 Textile Society of America Symposium will take place in Savannah, Georgia on the campus of the Savannah College of Art and Design (SCAD) and at the Hyatt Regency Hotel. To maximize scholarly interchange, the Symposium will consist of multiple, concurrent sessions, plenary and keynote speakers, a poster session and curated exhibitions that will intersect with the scholarly program. In addition to the symposium sessions and exhibitions, there will be a series of dynamic pre- and post-conference workshops and study tours to local and regional art institutions and collections, receptions, special programs, and an awards ceremony.

Organizers

Academic Program Co-Chairs: Jessica Smith, Professor of Fibers and Susan Falls, Professor of Anthropology, Savannah College of Art and Design

Exhibitions Chair: Liz Sargent, Professor of Fibers, Savannah College of Art and Design

Location

Most Symposium programming takes place at the Hyatt Regency Savannah located along the waterfront at 2 W. Bay St, Savannah, GA 31401. Special programs take place around Savannah's historic district including the keynote address, contemporary exhibitions, site seminars, tours and workshops.

<https://textilesocietyofamerica.org/symposium2016/>

Theme

For *Crosscurrents: Land, Labor, and the Port*, we invited participants to explore the ways in which textiles shape, and are shaped by historical, geographical, technological and economic aspects of colonialization and/or globalization. How and why have textile practices moved around? As they travel, how have they been translated, modified, or used within acts of compliance or resistance? What impact have different regimes of labor, consumption, aesthetic valuation, or political/social economy had on textile production, use, and circulation? These questions apply to contemporary or historical fine art, utilitarian, or ethnographic textiles, and are addressed through scholarship or creative practice.

Due to its location and history, the southern United States is an ideal place to examine the interaction between local practices and global markets. Contributions explore textile practice in the broader contexts of agriculture, labor, innovation, or exchange. Papers represent a range of historic and contemporary perspectives on the role of technology and alternative economies in shaping design, production, circulation, consumption, exhibition, collection, valuation, interpretation and use of textiles.

Presenters come from around the world and represent a range of textile-related disciplines and interdisciplinary areas, including but not limited to history, anthropology, archaeology, art, conservation, geography, design, economics, ethnic studies, history, linguistics, material culture studies, mathematics, science, political science, sociology, and theater, among others. In addition to our usual submission categories (papers, organized sessions, roundtables, films and other media), for 2016 we extended the call to include poster sessions and curated exhibitions that will be on view at seven Savannah galleries.

Sponsors & Donors

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. In an extraordinary gesture, we are very pleased to announce that TSA has received an **Endowment from the Lenore G. Tawney Foundation**, <http://lenoretawney.org/lenore-tawney/>, with an initial gift of \$55,000, to support symposia keynote speakers on a biennial basis. Individual donors are invited to contribute to the endowment. The Tawney Foundation generously supported TSA scholarships in 2014. Lenore Tawney created the foundation in 1989 to provide support for charitable and educational purposes, including craft media.

We gratefully acknowledge the **Robert and Ardis James Foundation** for their continued support of the biennial symposium. This year, their gift of \$10,000 supports our four plenary speakers who address the ways in which textiles shape, and are shaped by historical, geographical, technological and economic aspects of colonialization and/or globalization. The couple for which the foundation is named launched the International Quilt Study Center and Museum in Lincoln, NE in 1997 with their gift of nearly 1,000 quilts.

We are also thankful to all the individual members who have contributed—from \$10 to \$3,000—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.

Foundation Support

\$55,000 Endowment from the Lenore G. Tawney Foundation to support Symposia keynote speakers

\$10,000 from the Robert & Ardis James Foundation to support our 2016 plenary speakers

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Opening Plenary Speakers

Crosscurrents: The Transnational Flows of Textiles



Lynne Milgram is Professor of Anthropology at OCAD University, Toronto, Canada. Her research on gender, development, and urbanization in the Philippines analyzes the cultural politics of social change regarding women's work in crafts, the Hong Kong-Philippine secondhand clothing trade, and street vending. With growing Philippine urbanization, Milgram's current research investigates transformations of urban public space use and issues of formal/informal, legal/illegal work regarding peoples' rights to public market trade. Milgram has published this research in journals and edited volumes and has guest edited special issues of *Asian Studies Review* (2005) and *City & Society* (2014). Milgram's selected co-edited volumes include, (with P. Van Esterik) *The Transformative Power of Cloth in Southeast Asia* (1994); (with K. Grimes) *Artisans and Cooperatives: Developing Alternative Trade for the Global Economy* (2000); (with R. Hamilton) *Material Choices: Refashioning Bast and Leaf Fibers in Asia and the Pacific* (2007); and (with K. T. Hansen and W. Little) *Street Economies of the Urban Global South* (2013).



Madelyn Shaw is currently the Curator of Textiles at the National Museum of American History, Smithsonian Institution, in Washington, DC. Recent work includes the book and traveling exhibition *Homefront & Battlefield: Quilts & Context in the Civil War*, (2012-2015); the exhibitions *Color Revolution: Science Meets Style in the 1960s* (ATHM, 2013) and *Needle/Work: Art & Industry in New Bedford* (NBWM, 2008); and the publications *Clothing through American History: The British Colonial Era* (with Kathleen Staples, 2013), "Slave Cloth and Clothing Slaves: Craftsmanship, Commerce, and Industry" (*JESDA* Fall 2012), "Shipped in Good Order": Rhode Island's China Trade Silks" in *Global Trade and Visual Arts in Federal New England* (2014); "Silk in Georgia, 1732-1840: Sericulture to Status Symbol" in *Proceedings- Third Biennial Henry D. Greene Symposium* (2008); and "H. R. Mallinson & Company" in *American Silk: Entrepreneurs & Artifacts, 1830-1930* (2007), winner of the Millia Davenport Publication Award. She has taught at Boston University, the Rhode Island School of Design, and the Cooper-Hewitt/Parsons School of Design Masters Program in American Decorative Art at the Smithsonian Institution in Washington DC.



Giorgio Riello is Professor of Global History and Culture and Director of the Institute of Advanced Study at the University of Warwick, UK. He is the author of *A Foot in the Past* (OUP 2006) and *Cotton: The Fabric that Made the Modern World* (CUP 2013; pb 2015 – recipient of the World History Association Book Prize 2014) and has published extensively on the history of textiles and fashion in early modern Europe and Asia. He is the co-editor of *Shoes* (2006; pb 2011); *The Spinning World* (OUP 2009; pb 2012); and *How India Clothed the World* (Brill 2009; pb 2012) and *Writing Material Culture History* (Bloomsbury 2014) and several other volumes. In 2011 he was awarded the prestigious Philip Leverhulme Prize. He has also been a visiting fellow at Stanford University, and The National University of Australia, and a visiting professor at The European University Institute and Columbia University. In 2016 he was the recipient of the Iris Foundation Award for his contribution to the Decorative Arts and Material Culture and he published *Luxury: A Rich History* (OUP, co-authored with Peter McNeil).

Lenore G. Tawney/TSA Symposium Keynote

Laurel Thatcher Ulrich: "An Orphaned Sewing Machine"

Friday, October 21st, 6pm at The Lucas Theatre



Laurel Thatcher Ulrich is the 300th Anniversary University Professor at Harvard University. In *Well-behaved Women Seldom Make History* (2007) she explained why history became such a rallying point in the modern women's movement. *Good Wives* (1982) explicated the complex and sometimes contradictory roles of colonial American women. *A Midwife's Tale* (1990), which explored the diary of Martha Moore Ballard, an eighteenth-century Maine midwife, won the Pulitzer Prize for History in 1991 and was later featured in a PBS documentary of the same name. In *The Age of Homespun: Objects and Stories in the Creation of an American Myth* (2001) she used fourteen domestic items, including a linen tablecloth and an unfinished stocking, to challenge conventional accounts of textile production in early America. At Harvard, Professor Ulrich teaches courses on American social history and on the use of museum collections as historical sources. Her co-authored work, *Tangible Things: Making History Through Objects* (2015), describes an unusual exhibit she created with Ivan Gaskell, Sara Schechner, Sarah Anne Carter, and the photographer Samantha van Gerbig as part of a general education course introducing students to Harvard's diverse collections. Her latest book, *A House Full of Females: Mormon Diaries, 1835-1870* will be published by Alfred A. Knopf in January 2017.

Closing Plenary

From the Global to the Local (and Back Again): The Practice of Cultural Contestation and Reinvention



Stephanie Syjuco is 2014 Guggenheim Fellow and Assistant Professor in Sculpture, University of California, Berkeley. She creates large-scale spectacles of collected cultural objects, cumulative archives, and temporary vending installations, often with an active public component that invites viewers to directly participate as producers or distributors. Working primarily in sculpture and installation, her projects leverage open-source systems, shareware logic, and flows of capital, in order to investigate issues of economies and empire. This has included a global collaborative project with crochet crafters to counterfeit high-end consumer goods and "Shadowshop," an alternative vending outlet embedded at The San Francisco Museum of Modern Art exploring ways artists are navigating the production, consumption, and dissemination of their work (2010-11). She collaborated with the FLACC Workplace for Visual Artists in Genk, Belgium, on "Empire/Other" (2013) using 3-D scanning of Belgian and Congolese antiquities to produce hybrid ceramic objects addressing the legacy of colonialism, empire, and trade routes. Born in the Philippines, she received her MFA from Stanford University and BFA from the San Francisco Art Institute. At Berkeley she is working to expand a conceptual and materials-based pedagogy, combining methods of the handcrafted with digital technologies and social engagement in order to speak of the frictions within late-capitalist society. She lives in Oakland, California.

Preliminary Program

*Please note the this is a preliminary program only and exact times and order of concurrent sessions are subject to change.
The final program will be posted in August

Symposium Schedule at a Glance	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY	SUNDAY
REGISTRATION at Hyatt unless noted otherwise	8:30am-9:30am	8:00am-11:00am; 3:30pm-5:00pm at Hyatt; 5:30-7:30pm at SCAD Museum	8:00am-5:00pm	8:30am-1:00pm	8:30am-11:30am; 5:30pm-7:30pm	-
TSA MEMBERSHIP MEETING & LUNCH	-	-	12:15pm-1:45pm	-	-	-
CONCURRENT SESSIONS AT HYATT	-	-	10:45am-12:15pm; 1:45pm-3:15pm; 3:30pm-5:00pm	8:30am-10:00am; 10:15am-11:45am; 12:45pm-2:15pm	8:30am-9:30am; 9:45am-11:15am; 11:30am-12:45pm; 2:15pm-3:45pm	-
KEYNOTE & PLENARIES	-	-	Opening Plenary at Hyatt 9:00am-11:30am	Keynote at Lucas Theater 6:30pm-7:00pm (buses leave Hyatt at 5:30pm)	Closing Plenary at Hyatt 4:00pm-5:30pm	-
RECEPTIONS/SPECIAL EVENTS	-	Opening at SCAD Museum 5:30pm-7:30pm	Gallery Hop 6:30pm-9:30pm	Keynote Reception at Jen Library 7:30pm-8:00pm	Awards Banquet 7:00pm-9:30pm; cash bar 5:30pm-7:30pm	-
WORKSHOPS, TOURS, SITE SEMINARS	9:30am-4:30pm	9:00am-4:00pm	-	Site Seminars 2:15pm-5:15pm	-	9:00am-4:00pm
Marketplace (open to the public)	-	-	12:30pm-6:00pm	8:30am-5:00pm	8:00am-6:30pm (5:00pm-6:30pm open to Symposium registrants only)	-

TEXTILE SOCIETY *of* AMERICA



CROSSCURRENTS
LAND, LABOR and the PORT

Biennial Symposium PRELIMINARY Program

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

Tuesday, October 18th 2016

8:00am – 9:00 am Registration at Hyatt Hotel

9:00 am – 4:00 pm Pre-Symposium Workshops / Tours (Pre-Registration Required) - please see the TSA website for details

Wednesday, October 19th 2016

Registration at Hyatt Hotel: 8:00am – 10:00am and 3:00pm – 5:00pm

Registration at SCAD Museum: 5:30pm – 7:00pm

Pre-Symposium Tours (Pre-Registration Required)

**Workshop registrants should refer to their confirmation emails for meeting location and time. Please be at your starting point at least 15 minutes prior to departure.*

see page 18 for details

5:30 pm – 7:30 pm OPENING RECEPTION at SCAD Museum. Introductions from TSA President Roxane Shaughnessy

Dinner on Your Own (See dining options listed separately)

Thursday, October 20th 2016

Registration at Hyatt Hotel: 8:00am – 5:00 pm

Marketplace: 12:00pm – 6:00pm

9:00am – 10:30am **OPENING PLENARY: CROSSCURRENTS: THE TRANSNATIONAL FLOWS OF TEXTILES**

Location: SCARBOROUGH BALLROOM I AND II

Welcome by TSA President Roxane Shaughnessy

Chair: Symposium Co-chairs Jessica Smith and Susan Falls

- Lynne Milgram, Professor of Anthropology, Faculty of Liberal Studies, OCAD
- Madelyn Shaw, Curator, Division of Home and Community Life, Smithsonian National Museum of American History
- 3rd speaker to be announced

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Spring 2016 Special Symposium Insert 7

Thursday, October 20th 2016 continued

10:30 am – 10:45 am Break

10:45am – 12:15pm Concurrent Session 1

1 A. Cotton Textiles of India: Evolution of Design and Production in a Global Economy

Chair & Organizer: Wendy Weiss

Location: SCARBOROUGH BALLROOM I

1. Shamila Dua, *Ajrakh: A Textile Tradition in Transition*
2. Reena Aggarwal, *Treasure of Tamil Nadu: The Kodali Karuppur Cotton Sari*
3. Sudha Dhingra, *Dyeing with Morinda Citrifolia: In Pursuit of a Sustainable Future*
4. Vasantha Muthian, *The Legacy of Yarn-Dyed Cotton "Lungis" of Cuddalore, Tamil Nadu: A Case Study*

1 B. Textile Attractions: Colonial Period in the Americas

Chair: TBD

Location: SCARBOROUGH BALLROOM II

1. Kathleen Staples, *"Attracts and Maintains": The Textile? Deerskin trade on Colonial America's Southern Frontier*
2. Heather Abdelnur, *The British are Coming! A Contraband Cloth Tsunami Flows Over Maya Handicrafts & Homespun in the Kingdom of Guatemala, 1760-1820*
3. Corinne Thepaut-Cabasset, *The Trade of French Textiles in the Spanish Colonies (1600 - 1800)*

1 C. Transmedia: References, Borrowings and Sampling in Ancient Textiles

Chair: TBD

Location: VERELST

1. Gaby Greenlee, *"Sacred Currency: The Value of Textile in Colonial Andean Painting"*
2. Emily Anderson, *Textiles and Glyptic in Early Minoan Crete: Connections through Practice, Form and Material*
3. Ayşem Yanar, *Some of the Weavings used in Turkish Bath in the Context of Intangible Cultural Heritage*

1 D. Collecting Collectables: Shawls, Velvets and Kilims

Chair: TBD

Location: PERCIVAL

1. Sumiyo Okumura, *Velvet and Patronage, The Origin and the Historical Background of Ottoman and Itlaian Velvets*
2. Sumru Krody, *Power of Color: Anatolian Kilims*
3. Donald Clay Johnson, *Imperial versus Local Perceptions of Indian Textiles*
4. Maleyne Syracuse, *Russian Kashmir - Style Shawls: A Global Style Connected by Trade to Local Practice*

8 Spring 2016 Special Symposium Insert:

1 E. Textiles Without Borders

Chair: TBD

Location: VERNON

1. Suzanne MacAulay, *"Winds of Change: Maori Samplers and the Colonial Ethos"*
2. Sarah Worden, *Tradition and Transition: the changing fortunes of bark cloth in Uganda*
3. Kelly Thompson, *Artist at Sea: Codes and Cargo*

12:15am – 1:45pm TSA Membership Lunch: All Symposium registrants are invited

Location: HARBORSIDE WEST

1:45pm – 3:15pm Concurrent Sessions 2

2 A. Power, Prestige and Performance

Chair: TBD

Location: SCARBOROUGH BALLROOM I

1. Deborah Deacon, *The Mestizo in European Clothing: Changing Fashion Traditions in Colonial Southeast Asia*
2. Jean Kares, *Performance, Adaptation, Identity: Cantonese Opera Costumes in Vancouver, Canada*
3. Minjung Lee and Susan Kaiser, *Khanran or a Gingham Scarf? Cultural Ambivalence in Post-Colonial Vietnam*
4. Leila Eslami, *Hijab, Global Marketing and Re-fashioning Iranian Women*

2 B. Textile Circulation between Near East, Central Asia and South-East Asia during the Late Antique and Early Middle Ages

Chair & Organizer: Sophie Desrosiers

Location: SCARBOROUGH BALLROOM II

1. Sophie Desrosiers, *Textile Fragments Found at Karadong, an Oasis of the 3rd-early 4th Century on the South of the Taklamakan Desert (Xinjiang, China)*
2. Ruth Barnes, *Textiles for Basra and Beyond: The Early Trade in Indian Textiles to the Islamic World*
3. Maximilien Durand, *Textile Imports and Local Production in Byzantine Antiochopolis: Don't the 5th to 7th Century Partisan Graves of the City Reflect a Taste for Exotic Textiles?*

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2 C. Making Together: Collaborative Production Today

Chair: TBD

Location: VERELST

1. Pauline Verbeek-Cowart, *The Nature of Collaboration in the Digital Age*
2. Janis Jefferies and Barbara Layne, *Aesthetics, Economics and the Enchantment of Cloth*
3. Lynne Jenkins, *Resilient Threads: Telling our Stories/Hilos Resilientes- Cosiendo Nuestras Historias*
4. Margaret Leininger, *Textiles of Empowerment*

2 D. Displaying and Keeping Back: The Production of Value

Chair: TBD

Location: PERCIVAL

1. Laurie Brewer, *Indische Style: Batiks for the International Market*
2. Louise Macul, *Cross-Border Interpretation of Museum Textile Collections in Borneo*
3. Yoshiko Wada, *Tablet Weaving in Myanmar*

2 E. Highlights: Luxury in Medieval and Early Modern Textiles

Chair: TBD

Location: VERNON

1. Nynne Christoffersen, *Medium and Message: Imitated Luxury Textiles from the Early Modern Period in a Northern European Context*
2. Jaiya Anka, *Woven Identities: Textiles, Dress, and Painting in the Identity of Early Modern Venice*
3. Anne Hedeager Krag, *Byzantine and Oriental silks from the Royal Shrine in Denmark AD 1100*
4. Shannon Ludington, *Uzbekistan's White Gold: Cotton, Culture, and Economics*

3:15pm – 3:30pm Break

3:30 pm – 5:00 pm Concurrent Session 3

3 A. The Slave Trade

Chair: TBD

Location: SCARBOROUGH BALLROOM I

1. Katharine Frederick, *Global Trade, Local Markets: Quantifying Cloth Imports into East Africa, 1800 - 1940*
2. Amy Bogansky, *The Management of the Royal African Company's Textile Trade among the Gold Coast Factories: 1680-1700*
3. Margaret Olugbemisola Areo and Adebowale Biodun Areo, *The Impact of Colonization and Globalization on Yoruba Cotton Textile Art Traditions*
4. Benjamin Ehlers, *UGA - Liverpool Collaboration: Slavery and Cotton in the 19th Century Atlantic Economy*

3 B. The Ikat Rebozo in Mexico: Historical Clues and Technological Features of a Unique Garment

Chair & Organizer: Marta Turok

Location: VERSELST

1. Marta Turok, *Rise and Fall of Production Centers for the Mexican Ikat Rebozo*
2. Virginia Davis, *The Mexican Jaspe Rebozo*
3. Alejandro De Avila B, *Mexican Ikat and Transatlantic Trade*
4. Amalia Ramírez Garayzar, *Stereotypes about Mexicanidad and Femininity in the Art of the Nineteenth Century: The Case of the Rebozo*

3 C. Living with Lace: Gender, Labor and Class in Lacewear

Chair: TBD

Location: PERCIVAL

1. Jane Malcolm-Davies, *Cutting Edge Technology: Knitting in the Early Modern Era*
2. Katie Sabo, *Lacemaking in Progressive Era America: Charity, Nationalism, and the Authenticity of Settlement Lace*
3. Joan Saverino, *Embodied Femininity: Looms, Lace, and Italian Women's Expressive Work*
4. Cecilia Anderson, *Civility and Early Italian Furnishing Laces*

3 D. Transnational Circuits: Textiles in Motion

Chair: TBD

Location: VERNON

1. Lezley George, *Circular Consumption: The Recycled Abaya*
2. Hazel Lutz, *Ports, Labor, and Design: Evolution in a Nigerian Ethnic Textile Tradition*
3. Liz Williamson, *Tracing Textiles, Motifs, and Patterns: Historical to Contemporary*
4. Yuko Fukatsu, *Traded Woolen Cloths Applied for the Warrior's Campaign Coats in Japan*

3 E. New Scholarship by Emerging Scholars

Chair: TBD

Location: SLOANE

1. Helen Trejo, *New York's Fiber Legacy: Farmers, Sheep, and Manufacturing Capabilities*
2. Ava Pandiani, *Textile Testimony: Gunta Stolz from Functionality to Fiber Art*
3. Ann Salmonson, *Recycling the Emperor: From the Grand Sacrifice to Paris Fashion week*
4. Sarah Stanley, *Elaborate Identity: Developing the Lkilla in Colonial Peru*

5:00 pm – 6:30 pm Break

Thursday, October 20th 2016 continued

6:30pm – 9:30pm Gallery Hop: Hop on-hop off trolleys transport all attendees to openings for 8 curated TSA exhibitions.

Exhibitions:

- Jelinek Creative Spaces: *Between: Layering Context & Perception in Patchwork*
- Lee O'Neil Gallery: *Flotsam*
- Non-Fiction Gallery: *The Woven Cosmos: Visualizing the Invisible through Textile, Modern Science, and Ancient Worldviews*
- Space Gallery: *Arimatsu to Africa - Shibori trade, Techniques, and Patterns*
- Space Gallery: *Indigo and Beyond*
- Welmont Gallery: *Mottainai*
- Whitfield Gallery: *Cotton, Beads & Sugar: Textile Triangulations of Coastal Exchange between India, Africa, and US*
- Oglethorpe Gallery: *Source and Sequence: Digital Hand Weavings by Joanne Arnett, Janice Lessman-Moss and Bhakti Ziek*

Friday, October 21st 2016

Registration at Hyatt Hotel: 8:00am – 1:00pm

Marketplace 8:00am – 5:00pm
HARBORSIDE EAST

8:30am – 10:00am Concurrent Session 4

4 A. Spoils of Lost Tradition

Chair: TBD

Location: TBD

1. Perette Michelli, *The Spoils of War: How the Lost Carpet of Chosroes Transformed the Prophet's Mosque in Medina and the Carpet Tradition in Turkey*
2. Ruth Souza, *Mending As Metaphor - Finding Community by Slow Stitching in a Fast Paced World*
3. Amanda Phillips, *Crossed Currents: Velvets in the Ottoman Empire*

4 B. Sumptuous Cloth; Aesthetics, Class and Nation

Chair: TBD

Location: TBD

1. David Loranger and Eulanda Sanders, *Sumptuary Synergy: British Imperialism through the Tartans and the Slave Trades*
2. Suzanne McDowell, *The Wealth of Details Stitched in a Family Coverlet*
3. Lynn Tinley, *Beautiful and the Conspicuous Damasks in the 18th Century Charleston*
4. Roberto Davini, *Colonial Georgia in the Global Context: the Transfers of Italian Reeling Technologies to Savannah 1730s - 1760s*

4 C. Ancient and Modern Colonialism: Compliance and Resistance

Chair: TBD

Location: TBD

1. Ann Rowe, *A New Textile Style from the North-Central Coast of Peru*
2. Uthra Rajgopal, *Indian Handloom: The Landscape of the Battleground*
3. Eleanor Laughlin, *Crossing Boundaries: The Mexican Rebozo's Inter-continental Reflections*
4. Jody Benjamin, *Cloth and Clothing as a Map to the Senegambia's Global Exchanges During the Late 18th Century*

4 D. Textiles of Ship and Sea

Chair: TBD

Location: TBD

1. Charlotte Wittmann, *Dress for the Deep: Whaling, Textiles and the American Industry*
2. Jeana Eve Klein, *For What It's Worth: The French Knot as a Basic Trade Commodity*
3. Bettina Matzkuhn, *Weathering: A Global Language Made Personal*
4. Jon Frederick, *Knot On My Ship: Production and Consumption of Textiles by US Navy Sailors*

4 E. Mobility and Motif in South Asia

Chair: TBD

Location: TBD

1. Wendy Weiss, **Traveler's Tales: Fabricating Post-Colonial Visual Narratives**
2. Joan Hart, *Kashmir Shawls, The Perfect Exemplar of a Textile Shaping and Being Shaped*
3. Anu Gupta and Shalina Mehta, *The Effect of Colonization and Globalization in the Shaping of Phulkari: A Case Study of the Textiles of Punjab, India*
4. Sylvia Houghteling, *From the Village to the Port: The Transit of Textiles Artisans in the 17th Century South America*

10:00 am – 10:15am Break

10:15 am – 11:45 am Concurrent Session 5

5 A. Indigo and Beyond

Chair & Organizer: Catharine Ellis

Location: HARBORSIDE WEST

1. Donna Brown, *Growing a Natural Dye Garden*
2. Donna Hardy, *The Indigo of Ossabaw Island, a True American Indigo*
3. Denise Simeon Lambert, *Woad the European Indigo: From History to Industry*
4. Catharine Ellis, *Applications of Cross Dyeing with Natural Dyes*

Friday, October 21st 2016 continued

5 B. Ethno-aesthetics and the Messages within Indigenous Textiles

Chair & Organizer: Andrea Heckman

Location: VERELST

1. Andrea Heckman, *A Peruvian Model for Indigenous Weavers*
2. Diana Marks, *The Kuna Mola - Inspiring Contemporary Textile Artists Globally*
3. Dawn Marsh, *Priests, Churros and Treadles, Beyond the Trope of Spanish Superiority*
4. Jeffrey Splitstoser, *Order and Chaos in Warp Patterning in Huaca Prieta Fabrics*

5 C. Common Grounds: the Meaning and Movement of Everyday Textiles

Chair: TBD

Location: PERCIVAL

1. Heather Buechler, *Field to Bag, Bag to field: Feedbag Production and Distribution in Rural America*
2. Kate Irvin, *Thrift to Resistance: Repair and Contemporary Design*
3. Kimberly Hart, *Salvar and Configurations*
4. Callen Zimmerman, *Non-Specific: Ubiquity, invisible labor and the Moving Blanket*

5 D. Flowers and Forces: Motifs in Textiles

Chair: TBD

Location: VERNON

1. Deborah Kraak, *Flowers in Fashion*
2. Susan Branson, *From Forest to Fashion: The Transatlantic Travels of Planets and Textiles in the Eighteenth Century*
3. Melinda Watt, *Kalamkari or Chintz: An Anglo-Indian Narrative hanging in the Metropolitan Museum of Art*
4. Willian Nassu, *From Chintz to Chita: A Brazilian Textile and the Construction of National Identity*

5 E. Textile Solutions: Lichens, Plant Science and Natural Dyes

Chair: TBD

Location: SLOANE

1. Sandra Heffernan, *Sanctuary: Textile Solutions from 45-78° South*
2. Thea Haines, *Cataloguing the Dye Plants of Hamilton-Wentworth and Environs, Ontario, Canada*
3. Marine Toussirot, *Research into Natural Dyes from the Plant Biodiversity of New Caledonia*
4. Alison Gates, *A Case Study in Interdisciplinary Textile Research: The University of Wisconsin Green Bay Flax Project*

11:45 am – 12:45 pm Box Lunch

12:45am – 2:15pm Concurrent Session 6

6 A. Beyond Indigo

Chair: TBD

Location: HARBORSIDE WEST

1. Sonja Dahl, *America's Indigo Obsession: From Colonial Plantations to Contemporary DIY Ethos*
2. Karin Peterson and Leisa Rundquist, *From the Authentic to the Synthetic: The Multiple Receptions of Gee's Bend Quilts*
3. Linda Thorsen, *The Merchants and the Dyers: The Rise of a Dyeing Service Industry in Massachusetts and New York 1800-1850*
4. Jenny Balfour-Paul, *Indigo in Bengal: An Eyewitness Account of its Highs and Lows*

6 B. Schoolgirl Needlework Samplers: A Complex Narrative

Chair & Organizer: Lynn Tinley

Location: VERELST

1. Lynne Anderson, *Transnational Influences on Louisiana Samplers: Traditions, Teachers, Techniques, and Textiles*
2. Joanne Lukacher, *Meshed with a Million Veins: Seafaring Networks and the Norfolk Sampler*
3. Jenny Garwood, *Religiosity and Revolution in Midway, Georgia: The Tablet Sampler of Mary Smallwood*
4. Lynn Tinley, *The Rich Tapestry of Influence in Rhode Island Sampler Aesthetic*

6 C. Mills, Large and Small

Chair: TBD

Location: PERCIVAL

1. Tara Bursey, *Jacqueline Stories: Newfoundland Tales of Work (and No Work) In Cloth and Contemporary Art*
2. Laura Sansone, *Textile Lab: Examining the Textile Supply Chain*
3. Margaret Leininger, *Making It Personal: The Art of Growing Up in a Southern Mill Town*
4. Whitney Artell, *Finding Craft in Design: My Experience Working for a Domestic Textile Mill*

6 D. Textiles and Precious Metals in the Andes

Chair & Organizer: Emily Engel

Location: VERNON

1. Carrie Brezine, *Tools of Dress: Utilitarian Metals in a Colonial Peruvian Settlement*
2. Blenda Femenías, *Shimmer and Tarnish: Silver, Silk, and Transmutation in Colonial Andean Textiles*
3. Julia McHugh, *From the Workshop to the Altar: Dressing Andean Spaces in Cloth and Metal*
4. Patricia Alvarez, *Styling the Past: Historical Precious Metals and Contemporary Andean Textiles in Peruvian Fashion*

Friday, October 21st 2016 continued

6 E. Incubators of Innovation: Textile Trading Spaces in Africa, Past and Present

Chair & Organizer: Sarah Fee

Location: SLOANE

1. MacKenzie Moon Ryan, *Kanga Textile Design, Education, and Production in Contemporary Dar es Salaam, Tanzania*
2. Laura Cochrane, *Reviving artisanal Trades through Economic Partnerships in Senegal*
3. Sarah Fee, *Mahajunga, Mogadishu, Mandvi, Muscat, Mocha (and Liverpool): The entangled circulation of fibres and dyes, and the making of textile networks in the western Indian Ocean world of the nineteenth century*

2:15 pm – 5:15 pm Afternoon Site Visits

On Friday afternoon we take a break from the hotel to attend offsite seminars around Savannah. These seminars are included in the costs of symposium registration. Spaces in each are limited so we encourage you to register early to ensure you are able to participate in your first choice. For descriptions of each, please visit the TSA website.

A Landscape Built by Cotton

Limited to 30 registrants

Location: leave from hotel

Program leader: Robin B. Williams

Arimatsu to Africa: Shibori Trade, Techniques and Patterns

Limited to 100 registrants

Location: SPACE Black Box

Program leader: Yoshiko Wada

An Enslaved Woman and her Dressmaker Daughter

Limited to 30 registrants

Location: First African Baptist Church

Program leader: Kathleen Curtis Wilson

Ashley's Sack and the Davenport Dolls: Preserving & Interpreting Lowcountry History

Limited to 30 registrants

Location: Davenport House

Program leaders: Jamie Credle, Jeff Neal

Artifacts and Community: Deerskin Torahs at Mikve Israel

Limited to 30 registrants

Location: Temple Mickve Israel, 20 East Gordon Street (Monterey Square)

Program leader: Julie Berman

Clothing and the British Atlantic World

Limited to 20 registrants

Location: Georgia Historical Society

Program leader: Paul Pressly

Cotton, Beads & Sugar: Textile Triangulations of Coastal Exchange Between India, Africa, and the US

Limited to 30 registrants

Location: Whitfield Gallery

Program leader: Namita Wiggers

Curator-led Tour of SCAD Museum of Art Exhibition

Limited to 30 registrants

Location: SCAD Museum of Art

Program leader: Storm Janse van Rensburg, Head Curator, SCAD Exhibitions

Heavy Metal: A Behind-the-Scenes Look at the Costume Collection in the SCAD Museum of Art

Limited to 15 registrants

Location: SCAD Museum of Art

Program leader: Carmela Spinelli

Mending as Metaphor

Limited to 20 registrants

Location: Pepe Hall

Workshop leader: Ruth Katzenstein Souza, Susan Brown

Needlework at St. Vincent's Academy

Limited to 15 registrants

Location: St. Vincent's Academy

Program leader: Kathleen Staples

Pam Wiley

Limited to 20 registrants

Location: Pinnacle Gallery

Program leader: Pamela Wiley, Susan Laney

Southern Botanical Quilts: a Quilt Turning

Limited to 20 registrants

Location: Telfair Academy

Program leader: Jan Heister

Under Cover: Savannah Quilts and Coverlets

Limited to 30 registrants

Location: Savannah History Museum

Program leader: Bonnie S. Carter

Vernacular Textiles in the Global Context: Film Screening of *Entrejido* and *Coton Jaune*

Limited to 100 registrants

Location: SCAD Museum Auditorium

Program leaders: Patricia Alvarez, Sharon Donnan, Elaine Bourque

5:30 pm Buses leave from the Hyatt for Lucas Theater

Friday, October 21st 2016 continued

6:00 pm – 7:00 pm Lenore G. Tawney/TSA KEYNOTE SPEAKER
at The Lucas Theatre

Laurel Thatcher Ulrich, *An Orphaned Sewing Machine*

300th Anniversary University Professor, History Department,
Harvard University

7:00 pm – 8:00 pm Keynote Reception at SCAD's Jen Library

Saturday, October 22nd 2016

Registration at Hyatt Hotel 8:00am – 11:00am and 5:30pm – 7:00pm

Marketplace 8:00am – 6:30pm (5:00pm-6:30pm restricted to TSA

Symposium registrants only)

HARBORSIDE EAST

8:00 am – 9:30 am Concurrent Session 7

7 A. Allegory and Subversion: Contemporary Stitch Narratives,
Cross-Cultural Influences and International Perspectives

Chair & Organizer: Belinda von Mengersen

Location: HARBORSIDE WEST

1. Janis Jefferies, *Drawing, Stitch, Translation, Archive*
2. Belinda von Mengersen, *Slipstitch: A Survey of Contemporary Narrative and Stitch Practices in Australia*
3. Alice Kettle, *Back to the Stitch*
4. Lisa Vinebaum, *The "New" Subversive Stitch*

7 B. Histories of Fiber Arts

Chair: TBD

Location: VERELST

1. Lacy Simkowitz, *Importing Irish Linen and Creating American 'Art Moderne': An analysis of an early 20th century trade catalog*
2. Virginia Gardner Troy, *Alexander Girard: Power and Playfulness in Postwar American Textiles*
3. Lisa VandenBerghe, *Early Modern Needlework Pattern Books: Trading International Exchange of Design*

7 C. Covering Up: Crosscurrents of Islamic Dress in America and the Middle East

Chair & Organizer: Christina Lindholm

Location: PERCIVAL

1. Maria Curtis, *Silk Road Houston: Turkish American Women and Evolving Tesettür*
2. Faegheh Shirazi, *Brand Islam: Islamic Fashion*
3. Leila Chamankhah, *Hijab, Global Marketing and Re-fashioning Iranian Women*
4. Christina Lindholm, *Importing the World; 50 Shades of black Abayas*

<https://textilesocietyofamerica.org/symposium2016/>

7 D. Preserving Cultural Heritage

Chair: TBD

Location: VERNON

1. Karina Melati, *The Pioneer of Entrepreneurship Program (Rintisan Usaha Mandiri) as an Effort to Eliminate Marginalization of Batik Labor in Indonesia*
2. Eric Chavez, *A Renewed Indigo Production Reactivates and Creates New Trade Routes*
3. Rachel Green Green, *The Changing Role of Chaguar Textiles in the Lives of the Wichi, an Indigenous People of Argentina*

7 E. Design From Tradition

Chair: TBD

Location: SLOANE

1. Louise Hamby and Valerie Kirk, *Seafarer People*
2. Pamela Cyril-Egware, *Abadi-a-ingo: A Design Alternative for Ndembe Se Identity in Textiles and Fashion*
3. Eiluned Edwards, *Lasting Impressions: Indian Block-Prints and Global Trade*
4. Carol James, *Recycling Sprang*

9:30 am – 9:45 am Break

9:45 am – 11:15 am Concurrent Session 8

8 A. Authorship and Attribution

Chair: TBD

Location: HARBORSIDE WEST

1. Zvezdana Dode, *Cloth of Gold on Gold ("Zar Andar Zar") in Panni Tartarici Context*
2. Rebecca Summerour and Dana Moffett, *Exploring Origins of Power: The technical analysis of two Yoruba masquerade costumes*
3. Nancy Rosoff, *An Aymara Festival Costume: An Example of the Interconnections of the Americas, Spain and Africa in the Atlantic World*
4. Mary Walker, *The Weaver and the Altar Cloth: Searching for the Origins of a Weaving from the Crossroads of the Navajo and Hispanic Southwest*

8 B. Textiling: Making, Teaching, Presenting

Chair: TBD

Location: VERELST

1. Amanda Denham, *The Phenomenology of the Back Strap Loom in Guatemala*
2. Riikka Raisanen and Sirpa Kokko, *Reflections of the Local and Global Textile Cultures on the Finnish Textile Craft Education*
3. Hiroko Karuno, *Shifu: Traditional Paper Textiles in Japan*
4. Wendy Landry, *Drawloom Velvet*

Spring 2016 Special Symposium Insert 13

Saturday, October 22nd 2016 continued

8 C. The Textile Artist's Archive: Approaches to Creating, Collecting and Preserving Artistic Legacy

Chair & Organizer: Jessica Shaykett

Location: PERCIVAL

1. Kathleen Mangan, *The Lenore G. Tawney Foundation: Preserving and Sharing an Artist's Legacy*
2. Lia Cook, *Archive Projects*
3. Stephanie Zollinger, *The Jack Lenor Larsen Design Archive*
4. Fannie Ouyang, *Cultivating Best Archival Practices for Fiber Artists*

8 D. Contemporary Critique in Fiber Art and Design

Chair: TBD

Location: VERNON

1. Stephanie Sabo, *Critical Cloth: The Contemporary Toile de Jouy Print as Postcolonial Critique in Art and Design*
2. Andrea Feeser, *Jimmie Durham's "Traces and Shiny Evidence"*
3. Kirsty Robertson, *Oil Futures/ Petrotextiles*
4. Lisa Vinebaum, *Performing Globalization: Movement, Migration and materiality in the work of Anne Wilson and Mandy Cano Villalobos*

8 E. Textile Activism

Chair: TBD

Location: SLOANE

1. Christine Wiltshier, *From Function to Fashion to Contemporary Art Process, Journeys Within a Fisherman's Rib Jumper*
2. Sera Waters, *Unsettling the Tradition of Settlement*
3. Sarah Held: *Critical Crafting as a Fiber Art's Intervention. Or: How They Learned to Stop Worrying and Start Advocating*
4. Mary Lou Davis, *Knitting Circles as Cradles of Self and Views of the World*

11:15 am – 11:30 am Break

11:30 am – 12:45 pm Special Sessions: Poster Session, Media Session, and Roundtables

Roundtable A: Empowering through Exports in the Peruvian Highlands: Awamaki

Chair & Organizer: Kate Mitchell

Location: PERCIVAL

Panelists: Kate Mitchell, Giulia Debernardini, Mercedes Durant, Martha Zuniga, Rumira Cusco

Roundtable B: New Tools in the Box: Traditional Methods, Contemporary Materials, and New Techniques on the Atlantic Coast

Chair & Organizer: Laurie Carlson Steger

Location: VERNON

Panelists: Laurie Carlson Steger, Memory Holloway, Suzi Ballenger, Amy Putansu, Marcia Weiss, Christine Foltz

Roundtable C: The Global Language of Contemporary Art

Chair & Organizer: Karen Hampton

Location: SLOANE

Panelists: Karen Hampton, Susanna White, Namita Gupta Wiggers, Parekh Raksha, Gylbert Coker

Poster Session

Location: UPSTAIRS MEZZANINE

- Rebecca Keyel, "Knit a Bit for Our First Line of Defense": Emotional Labor, Knitters, and Comforts for Soldiers during the First World War"
- Reenia Bhatia, "Advancement of Ikat Textiles of Somasar, Gujarat: Exploring Potential"
- Sarah Broomfield, "Bombay to Bauhaus: Design Influences in Churchill Weavers Textiles (1922-1949)" • Pooja Paywar, "Documentation and Product diversification of the tribal cloth of Chhota udepur, Gujarat"
- Shohrat Saiyed, "Engineered Ikat Textiles of Gujarat" A Design Intervention"
- Katherine Diuguid, "Exploring Color Interactions Illuminated in Goldwork Embroidery"
- Kelly Thompson, "From Figured Silks to Pixelated Screens"
- Carole Bennett, "Got Cha!! Hijacking Fashion for Feminist Political-Activism: The Little Silk Dress"
- Robin Muller, "Sow to Sew collection: Sustainable Fabric and Fashion in Nova Scotia"
- Caitrin Lynch, "Still Made in the USA: Textiles, Technology, and Changing Meanings of Work in the United States"
- EunKyung Jeong, "Textile Art as a Locus of Colonization and Globalization: The Tapestry Project"
- Rebecca Zerby, "The Craftsman: Designing a System for Efficient Production"
- Shelby Burchette, "The Quest for Useable Spider Silk: A Scientific and Material Understanding of an Exemplary Bio-fiber"

Media Session

Chair: TBD

Location: VERELST

1. Laura Kissel, "Cotton Road" (3 minutes)
2. Helen Trejo, "Exploring Fiberscapes" (8 minutes)
3. Guillermo Bert, "Luciana & the weavers from Tesoros del Corazon" film portion of multimedia platform Encoded Textile (20 minutes)
4. Cathy Stevulak, "Threads" (30 minutes)

12:45 pm – 2:15 pm Lunch on your own

Saturday, October 22nd 2016 continued

2:15 pm – 3:45 pm Concurrent Session 9

9 A. Chromophilia/ Chromophobia: Race, Sexuality, and Masquerade

Chair & Organizer: Deborah Valoma

Location: HARBORSIDE WEST

1. Angela Hennessy, *Skin Deep*
2. Deborah Valoma, *Blackwash/ Whitewash: The Postman Always Rings Twice*
3. Janis Jefferies, *Labouring and Passing: An Imitation of Life and Life of Imitation*

9 B. Revealing Women's Work

Chair: TBD

Location: VERELST

1. Eric Mindling, *The Living Threads Project: A Portrait of Fragile Diversity in Oaxacan Textiles*
2. Jacqueline Witkowski, "El quipu que no recuerda nada": *Locating Concealed Knowledges in the Work of Cecilia Vicuña*
3. Mary Littrell, *Embroidering Across Boundaries: Women's Life in Kandahar, Afghanistan*
4. Laurie Wilkins and Ines Hinojosa, *Trading Traditions: Continuity, Innovation, and Resource Among Two Indigenous Communities of South America*

9 C. Life at the Port

Chair & Organizer: Diedrick Brackens

Location: PERCIVAL

1. Diedrick Brackens, *Diedrick Brackens Artist Talk: Gesture*
2. Indira Allegra, *Indira Allegra Artist Talk: Language*
3. Zipporah Thompson, *Zipporah Thompson Artist Talk: Cosmic Forces*
4. Danielle Jackson, Title TBD

9 D. Appropriation for Modern Aesthetics

Chair: TBD

Location: VERNON

1. Noga Bernstein, *Mayan Modern: Pan Americanism and Ruth Reeves Exhibition of Guatemalan Textiles and Costumes*
2. Cynthia Fowler, *The Reception of Irish Textiles in the United States in the Early Decades of the Twentieth Century*
3. Regina Root, *Imagining Conquest: El Tapiz and Post-Revolutionary Mexico*

9 E. Redefining Aspects of Textile Culture in the 21st Century within Kuwait, the Balkans and the Uyghurs of Xinjiang

Chair & Organizer: Brooks Harris Stevens

Location: SLOANE

1. Lesli Robertson, *Sadu Weaving: The Pace of a Camel in a Fast-moving Culture*
2. Christine Martens, *Distinguishing Uyghur Felt Making In Xinjiang: Differences, Similarities, and Ethnic Considerations*
3. Brooks Harris Stevens, *Finding Value: Mending Worn Paths of Cloth, Land and Architecture*

3:45pm – 4:00pm Break

4:00 pm – 5:00 pm CLOSING PLENARY at Hyatt

Stephanie Syjuco, *From the Global to the Local (and Back Again): The Practice of Cultural Contestation and Reinvention*

Location: HARBORSIDE WEST

Introduction by Namita Wiggers

5:30pm – 7:00pm Cash Bar in Marketplace and on River walk

7:00 pm -- 10:00pm TSA Awards Banquet Dinner at Hyatt Hotel

Location: HARBORSIDE WEST

Sunday, October 23rd 2016

9:00 am – 4:00 pm Post-Symposium Workshops and Tours
(Pre-Registration Required)

**Workshop registrants should refer to their registration packets for meeting place and time.*

see pages 19-23 for details

Awards Banquet Dinner

Hyatt Hotel Ballroom, Saturday, October 22, 2016, 7-10pm

Join us as we celebrate exemplary textile scholarship and art with the recipients and nominees of the following awards:

The Founding Presidents Award, recognizing excellence in the field of textile studies in honor of the TSA's 5 founding presidents Peggy Gilfoy, Milton Sondag, Lotus Stack, Mattiebelle Gittinger and Louise W. Mackie;

The Brandford-Elliott Award, given to an emerging artist in recognition of excellence in contemporary fiber art, honoring the late fiber artists Joanne Segal Brandford and Lillian Elliott;

Student/New Professional Award, presented to student and new professionals in the textiles field who demonstrate exceptional promise for the future;

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, funded by an endowment established by R.L. Shep in 2000.

TSA Fellows, a new program to recognize and honor individuals who have over the course of their careers, made path-breaking contributions to the field, in textile scholarship, education, art, or in sustaining textile arts globally, awarded biennially.

The awards banquet dinner is included in the cost of full symposium registration. If you are registering for individual day passes or would like to bring a guest, additional tickets are available for purchase.

Scholarship Opportunities

TSA is proud to provide extensive support to symposium presenters and attendees through a variety of need-based scholarships and merit-based awards. We are still accepting applications for the following scholarship opportunities:

To apply for a scholarship visit: textilesocietyofamerica.org/tsa_symposium/symposium2016/financial-aid/

Attendee Fee Waiver Scholarships

Application Deadline: June 1, 2016

A limited amount of financial aid in the form of registration fee waivers is available to help Symposium attendees. Applicants must submit an application, outlining financial need and professional importance of participation. Applicants will be notified of their acceptance before the close of the early registration period. See the website for further information. We encourage students and new professionals to apply. You do not need to be a presenter to be eligible for a scholarship.

Please note that financial aid applicants should NOT register for the Symposium until after they are notified of their acceptance. Those who have paid for registration will not be considered for a scholarship.

To apply for financial assistance you must be a TSA member. If you are not currently a member please join at www.textilesocietyofamerica.org/join

Workshop Scholarships

Application Deadline: June 1, 2016

One scholarship is available for each of the following workshops:

- Kalamkari: Contemporary Natural Dye Painting on Fabric
- Ancient Peruvian Discontinuous Warp and Weft Weaving
- Seductive Scripts: Myanmar Tablet Weaving
- In Situ: A Dyeing-in-place Hands-on Workshop on the Colonial History and Practice of Indigo

Support Awards & Scholarships

TSA continues to raise funds to provide scholarships to symposium presenters and attendees. Contributions are gratefully received at all levels of giving and will be acknowledged in the Symposium Program and on the website.

Visit <https://textilesocietyofamerica.org/support-scholarships-awards/> to give online

Symposium Workshops & Tours

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.

Transportation will be provided between the Savannah Hyatt and workshop/tour locations. Details will be emailed to registrants about where and when to meet the group. Lunch is included unless otherwise noted.

Tuesday, October 18 - Wednesday, October 19

Tour: Textiles in Town & Country in Early South Caroline

Limited to 13 participants

Time: 8am, Oct 18 - 4pm, Oct 19

Location: Charleston, SC (leaves from Savannah)

Tour leader: Kathleen Staples

\$600 (Includes 1 night double occupancy at Hampton Inn Downtown, Charleston)

Wednesday, October 19

Tour: "King Cotton" Walking Tour

Limited to 20 participants

Time: 1:00 pm-3:00 pm

Location: Leave from hotel

Tour leader: Vaughnette Goode-Walker

Student Members (limit 2 spaces): \$15; Members: \$25;
Nonmembers: \$35

Sunday, October 23

Workshop: Contemporary Natural Dye Painting on Fabric

Limited to 15 participants

Location: SCAD, Pepe Hall, 212 West Taylor Street

Time: 10:00 am-4:00 pm

Workshop leader: Lavanya Mani

Student Members (limit 2): \$100; Members: \$175;
Nonmembers: \$215

Workshop: Ancient Peruvian Discontinuous Warp and Weft Weaving

Limited to 12 participants

Location: Pepe Hall, 212 West Taylor Street

Time: 10:00 am – 4:00 pm

Workshop leaders: Catharine Ellis and Jane Rehl

Student Members (limit 2): \$100; Members: \$175;
Nonmembers: \$215

Workshop: Seductive Scripts: Myanmar Tablet Weaving

Limited to 15 participants

Location: Pepe Hall, 212 West Taylor Street

Time: 10:00 am – 4:00 pm

Workshop leader: Tomoko Torimaru (+ Rowland Ricketts, translator)

Student Members (limit 2): \$100; Members: \$175;
Nonmembers: \$215

Workshop: In Situ: A Dyeing-in-Place Hands-on Workshop on the

Colonial History and Practice of Indigo

Limited to 14 participants

Location: Ossabaw Island

Time: 8:00 am – 5:30 pm

Workshop leaders: Donna Hardy and Elizabeth DuBose

Student Members (limit 2): \$150; Members: \$250;
Nonmembers: \$290

Tour: Ossabaw Island's Indigo History

Limited to 22 participants

Time: 8:00 am – 5:30 pm

Location: Ossabaw Island

Tour leader: Paul Pressly

Student Members (limit 2): \$100; Members: \$175;
Nonmembers: \$215

Tour: Textiles in Town and Country in Early South Carolina

Tuesday, October 18, 8am – Wednesday, October 19, 4pm

Charleston, South Carolina



Description:

In the colonial and antebellum periods, South Carolina's wealth was shaped not only by the products of plantation agriculture but also by the commerce of a dynamic urban center. By the eve of the Revolutionary War, Charleston was the wealthiest city, per capita, in British North America; 54% of its inhabitants were African and African-American but only a minute number of these were free. Despite legal restrictions, slaves as well as citizens used material trappings as well as behaviors to define self.

Using material, archaeological, and architectural evidence, this study tour will explore how textiles—clothing, furnishing fabrics, and accessories—as well as the textile trades helped to shape styles, ideas, and behaviors among all ranks of people in the Carolina Lowcountry during the 18th and early 19th centuries. Join us to examine elaborately constructed quilts, clothing, embroideries, and sweetgrass baskets and experience the spaces in which these objects were worn, displayed, and used.

Visits to a range of historic sites and studies of specialized collections will be enhanced by presentations by local researchers and curators. Highlights include:

Aiken-Rhett Mansion, Charleston's most intact antebellum urban complex, was built in about 1820. The historic interiors, conserved and stabilized, have survived unaltered from 1858. The site retains its two original outbuildings: a kitchen and laundry and a stable house, above which were sleeping quarters for the house's slaves. An archaeologist will be joining the group to explore the laundry, built about 1835, to interpret the results of a recent excavation here, which has yielded over 10,000 artifacts.

The Charleston Museum, founded in 1773, houses the most comprehensive collection of South Carolina materials—material culture, documentary and photographic resources, and natural history—in North America. We will go behind the scenes to examine some of the museum's textile treasures—clothing, decorative embroideries, and furnishing textiles—that were made and/or used in the Carolina Lowcountry.

The Nathaniel Russell House, built by a Bristol, Rhode Island, merchant in 1808, is recognized as one of America's important neoclassical homes. It boasts a restored interior architecture and important collection of fine and decorative arts that reflect the lifestyle of the Russell family. Staff will introduce us to the most recent study, the soft furnishings project, which aims to identify and recreate the range of textiles used in the house at the time it was constructed. During our lunch break, distinguished **sweetgrass basket maker** Sarah Edwards-Hammond will discuss and demonstrate this treasured African craft form.



Chareleston Tour Description continued:

The Heyward-Washington House, built in 1772, features magnificent period furniture made by Charleston artisans, a formal eighteenth-century garden, and period kitchen building.

Constructed in 1742, **Drayton Hall** was the first example of Palladian architecture to be executed in North America and the hub of a vast plantation empire and slave society. Guided by a staff member, we will explore the legacy of this complex—the architecture, landscape, people, and things. Special attention will focus on surviving evidence of the role of textiles in the Drayton family.

Middleton Place features expansive gardens, stables, and a house museum that interprets four generations of the Middleton family. The property, originally a rice plantation, has been administered by the same family for over three hundred years. Here we will have the opportunity to wander the property, tour the house and view family clothing and furnishing textiles, and enjoy a locally-sourced buffet lunch.

Fees for this tour include bus transportation between Savannah and Charleston, and between all of the venues on the itinerary; one night stay at the Hampton Inn – Charleston Historic District (double occupancy); entry fees and curated-guided experiences at all of the museums and historic sites; and lunch each day.

Expert Guide:

Kathleen Staples, an independent scholar, hails from Greenville, South Carolina. Over the past 16 years she has published on facets of the importation, production, and use of textiles in colonial and antebellum South Carolina and Georgia, including imported textiles in colonial Charleston, textiles for the Southeastern Indian trade, girlhood embroidery in Charleston and Georgia, and slave clothing in the Carolina Lowcountry. She has been guest curator for three exhibitions on southern girlhood embroideries; the most recent is *Georgia's Girlhood Embroidery: "Crowned with Glory and Immortality."*

Limited to 13 participants

\$600 (includes 1 night double-occupancy at Hampton Inn Downtown, Charleston)

REGISTRATION DEADLINE FOR THIS TOUR IS JULY 15

Tour: “King Cotton” Walking Tour

Wednesday, October 19, 1pm-3pm



Description:

This walking tour focuses on the intertwined businesses of slavery and cotton, and the men who profited from them, who had their businesses in the heart of Savannah’s financial district. In the years leading up to America’s Civil War, “King Cotton” dominated the city’s economic life. From the Old County Courthouse to Bay Lane and the Factor’s Walk, Savannah’s slave history is revealed through preserved buildings and structures.

When Savannah was founded in 1733, Sea Island cotton was introduced as one of the crops that could grow in the region. But when Eli Whitney’s improved cotton gin was patented in 1794, it would revolutionize the production of cotton. The hand-operated gin produced over 50 pounds of cotton per worker, per day. By the early 1800s, businessmen known as Cotton Merchants emerged, who combined the slave trade and cotton export business. At one point over two million bales of cotton moved through Savannah’s port every year.

The Savannah Cotton Exchange was built after the Civil War, in 1887, and was the center of economic activity in Savannah as it evolved into the leading industrial seaport that it is today—one of the largest ports in the United States.

Expert Guide:

Vaughnette Goode-Walker is a historian who owns and operates Footprints of Savannah Walking Tours. She has developed walking tours of the area on the subjects of Urban Slavery and Savannah’s Civil War History. She looks at the economic impact of the cotton trade and the slave trade that would eventually lead to the city becoming one of the largest ports in the United States. Goode-Walker has co-authored two books on Civil War Savannah. She, along with her colleagues Barry Sheehy and Cindy Wallace, received the 2012 Award for Excellence from the Georgia Historical Records Advisory Board, for the second book in the Civil War Savannah series, “Brokers, Bankers and Bay Lane”.

Limited to 20 participants

Location: Leaves from hotel

Student Members (limit 2 spaces): \$15; Members: \$25; Nonmembers: \$35

Workshop: Contemporary Natural Dye Painting on Fabric

Sunday, October 23, 10am-4pm



Description:

Kalamkari is a traditional Indian hand-drawing, printing and mordant-dyeing process that was once known famously as chintz. Artist Lavanya Mani will discuss how *kalamkari* is made historically and how it can be adapted for studio practice today through lecture and demonstration of the multi-step process.

This workshop/demonstration, suitable for beginners to advanced natural dyers, will introduce the traditional Indian process of hand painting dyes directly on fabric using typical Indian materials that have only recently become available in North America. Mani will introduce participants to the techniques of preparing the fabric so it is receptive to the dye, starting with fabric selection, scouring, and pre-treatment with mordants. She will show participants how to draw the black outline on fabric and how to dye a prepared fabric that already has the first drawing with the first mordant for the first dyeing of the fabric. Students will see how various mordants affect the color of the dye and receive a shade card that shows these variations with different dyes and mordants. Samples of the various ingredients, including the traditional Indian mordants harda or myrobalan along with alum, will be available.

Students will be provided with a workbook with illustrations of each step which they can annotate as Mani demonstrates and discusses the various stages and why they are essential, and to which they can add their color swatches.

Workshop Leader/Expert:

Lavanya Mani is an Indian artist based in Baroda, Gujarat. She works with textiles and natural dyes, incorporating traditional dyeing and printing, hand and machine embroidery, applique and cyanotype in her work. *Kalamkari*, with its similarity to painting, is an essential element of her process. A visual archive of historical, design and ethnographic aspects of the famous trade textiles of India enriches and informs her work. Recent exhibitions include 'The Fabric of India', Victoria and Albert Museum, London, 2015 and the Kochi Muziris Bienalle, Aspinwall House, Fort Kochi, Kerala, India, 2014.

Limited to 15 participants

Location: SCAD, Pepe Hall, 212 West Taylor Street

Student Members (limit 2): \$100; Members: \$175; Nonmembers: \$215

Workshop: Ancient Peruvian Discontinuous Warp and Weft Weaving

Sunday, October 23, 10am-4pm



Description:

The visually stunning multi-selvedge tie-dyed textiles of the Wari (Huari) have long fascinated weavers. In this workshop, participants will learn hands-on about the discontinuous warp and weft textiles of ancient Peru, extraordinary examples of which were illustrated in TSA Fellow Ann Pollard Rowe's essay "Tie-dyed Tunics," in *Wari: Lords of the Ancient Andes*, the catalogue of the exhibition of the same name at the Cleveland Museum of Art in 2012-13. Jane Rehl will provide a brief historical overview with images of discontinuous warp and weft textile production in ancient Peru up through the era of the Wari followed by the Wari legacy in Late Intermediate Period textiles (11th-15th c. CE).

Each participant will re-create the process of weaving, resist-tying and dyeing small weavings with multiple selvages constructed with the use of scaffold threads on small hand-held looms, a highly portable and practical loom type that may have been used by Wari weavers and those provincial weavers working for and/or under the spell of the Wari and their superb textile technologies. Some examples of variations of the technique may be available for study.

Fees for this workshop include a small weaving frame, needle, alpaca yarn, and natural dyes. Participants should bring a small pair of scissors if possible.

Workshop Leaders/Experts:

Catharine Ellis, TSA Board Member, is a weaver, natural dyer, and educator. She developed the process of woven shibori and is the author of *Woven Shibori* (Interweave Press, 2005 & 2016) and continues to explore new applications of weaving and resist dyeing.

Jane Rehl, TSA member and Professor of Art History at the Savannah College of Art and Design, is the author of *Weaving Metaphors, Weaving Cosmos: Reflections of a Shamanic Worldview in the Discontinuous Warp and Weft Textiles of Ancient Peru, 300 BCE-1540 CE* (Lambert Academic Press, 2010).

Limited to 12 participants

Location: Pepe Hall, 212 West Taylor Street

Student Members (limit 2): \$100; Members: \$175; Nonmembers: \$215

Workshop: Seductive Scripts: Myanmar Tablet Weaving

Sunday, October 23, 10am-4pm



Description:

Tablet weaving is one of the oldest methods of creating woven script. Although its practice is somewhat limited and it has been considered a rare weaving technology, it was developed to a high level of skilled production among the people of Burma (now Myanmar). Four distinct textures are produced with the technique: warp-twine weave, double-faced weave, double-plain weave and warp-twine weave with three threads. The woven scripts created in these techniques demonstrate patronage to Buddhist beliefs, and sometimes document the provenance of the textiles.

In this workshop, Tomoko Torimaru will introduce tablet weaving techniques that were handed down within Burma and neighboring countries, and participants will have the opportunity to examine her personal collection of these unusual textiles. The class will also apply the techniques, making their own tablet-woven object based on the traditional form of a “food bowl case” which is still used by monks in Myanmar.

Each program participant will receive a set of cards for weaving, clamps for tensioning, and yarns. Participants should bring a small pair of scissors if possible.

Workshop Leader/Expert:

Since 1995 **Dr. Tomoko Torimaru** has been researching the tablet weaving of China and surrounding countries. She earned her PhD from Donghua University, Shanghai in the field of history and technology of Chinese textiles with a dissertation titled “Study of the Origin, Development, and Dissemination of Warp-float, Warp-faced Plain Weaving in China”. Torimaru has conducted considerable research in southwestern China and co-authored two publications with Dr. Sadae Torimaru on the material culture of the Miao people: *One Needle, One Thread: Miao (Hmong) Embroidery and Fabric Piecework from Guizhou, China*, and *Imprints On Cloth: 18 Years Of Field Research Among The Miao People Of Guizhou, China*.

(+ Rowland Ricketts, translator)

Limited to 15 participants

Location: Pepe Hall, 212 West Taylor Street

Student Members (limit 2): \$100; Members: \$175; Nonmembers: \$215

Workshop: In Situ: A Dyeing-in-Place Hands-on Workshop on the Colonial History and Practice of Indigo

Sunday, October 23, 8am-5:30pm



Description:

Spend the day with Sea Island Indigo and the Ossabaw Island Foundation on Ossabaw Island, an undeveloped 26,000 acre barrier island off the coast of Savannah, Georgia. After a brief boat ride through the scenic marshes and intracoastal waterways, you will learn the history of this island, from its first occupants to the modern day matriarch, Sandy West. The emphasis of the workshop will be the colonial plantation period of the island, when Ossabaw was a highly successful indigo plantation. The *Indigofera suffruticosa* that has naturalized there has been growing for over 270 years and produces an incredibly rich and vibrant blue. We'll be making fresh leaf vats with this indigo and using burnt oyster shell lime to adjust the pH.

Fees for this program include: Bus transportation from the hotel to the boat launch, boat transportation to and from Ossabaw Island, professional instruction on indigo dyeing, materials and equipment costs for creating the indigo dye, two scarves for dyeing--one in silk and one in merino wool, boxed lunch and beverage, and an island usage fee which supports the Ossabaw Island Foundation.

Workshop Leaders/Experts:

Donna Hardy is founder of Sea Island Indigo, a company based in Charleston, SC and Athens, GA, focused on the history of natural dyes in the Lowcountry of South Carolina and Georgia. Rooted in a profound history, with a deep relationship with indigo, Donna is working to create a thriving, sustainable indigo culture in America.

Elizabeth DuBose has served as Executive Director of the Ossabaw Island Foundation since 1998. A native of Atlanta, DuBose is a graduate of Hollins College and holds a Masters in Historic Preservation from Savannah College of Art and Design.

Accessibility: Ossabaw Island is not wheelchair accessible. Indigo workshop participants will need to be able to walk up and down a ramp at the boat dock, and walk about 1/3 mile from the dock to the workshop, and back at the end of the day. Participants will also be standing for much of the day. This trip is not recommended for people with knee, hip, or back problems, or for people who have trouble walking long distances.

Limited to 14 participants

Location: Ossabaw Island

Student Members (limit 2): \$150; Members: \$250; Nonmembers: \$290

Tour: Ossabaw Island's Indigo History

Sunday, October 23, 8am-5:30pm



Description:

Spend the day on Ossabaw Island, an undeveloped 26,000 acre barrier island off the coast of Savannah. Today this unique place is protected by the State of Georgia as a Heritage Preserve and is managed by the Ossabaw Island Foundation, which organizes its scientific and cultural research and educational programming. After a brief boat ride through the scenic marshes and intracoastal waterways, you will learn the history this island, from its first occupants to its modern day matriarch, Sandy West.

Historian Paul Pressly and preservationist Elizabeth Du Bose will take participants down the indigo road to the American colonies of the 18th century, when enslaved Africans brought indigo dyeing and dye-making skills with them from Africa into captivity, forming the foundation of a prosperous industry for their white owners. Examining the unique tabby lime construction used on the island will reveal the importance of this material to both building and dying. Tour participants will have time to explore the island on their own. Bring cameras, sketchbooks and good walking shoes -- this is a Savannah adventure not to be missed.

Fees for this program include: Bus transportation from the hotel to the boat launch, boat transportation to and from Ossabaw Island, a boxed lunch and beverage, and an island usage fee which supports the Ossabaw Island Foundation.

Expert Guide:

Paul Pressly has served as Director of the Ossabaw Island Education Alliance since 2005. He is a lifelong educator and award-winning historian who has conducted extensive research on colonial and post-revolutionary history of Georgia, with a focus on coastal Georgia and Ossabaw Island.

Accessibility: Ossabaw Island is not wheelchair accessible. Tour participants will need to be able to walk up and down a ramp at the boat dock, and walk approximately 4 miles total around the island over the course of the day. This trip is not recommended for people with knee, hip, or back problems, or for people who have trouble walking long distances.

Limited to 22 participants

Location: Ossabaw Island

Student Members (limit 2): \$100; Members: \$175; Nonmembers: \$215

Symposium Site Seminars

Friday October 21, 2:15 – 5:15pm

On Friday afternoon we take a break from the hotel to attend off-site seminars around Savannah. These seminars are included in the costs of symposium registration. Spaces in each are limited. We encourage you to register early to ensure you are able to participate in your first choice.

A Landscape Built by Cotton

Limited to 30 registrants

Location: leave from hotel

Program leader: Robin B. Williams

Description: Walking tour of the historic waterfront area, with its complex combination of cotton warehouses and factors' buildings (centers of commerce for cotton brokers), green space, terraced lanes, masonry walls, iron bridges, cobblestone ramps, wharfs, and monuments. The walking will be moderately rigorous, involving some uneven terrain (cobble stones) and a few steep stone staircases and cover roughly a mile in length.

Robin B. Williams chairs the SCAD Architectural History Department, which he founded in 1995. He earned his Ph.D. at the University of Pennsylvania and specializes in the history of the built environment of the modern period. Since joining SCAD in 1993, he has made Savannah the focus of his research. From 1997 to 2006, he directed the online Virtual Historic Savannah Project, vsav.scad.edu, funded by the National Endowment for the Humanities and the Georgia Humanities Council. He has published on late 19th-century Rome, the commemoration of Native Americans and the role of historic street pavement in modernizing American cities. He is the lead author of a new architectural guidebook, *Buildings of Savannah*, published by the University of Virginia Press. Williams has served on the Savannah Historic District Board of Review for the past six years.

Arimatsu to Africa: Shibori Trade, Techniques, and Patterns

Limited to 100 registrants

Location: SPACE Black Box

Program leader: Yoshiko Wada

Description: This panel will investigate the history of shaped-resist-dyed textiles in Arimatsu, Japan, and in the African regions affected by colonial trade and more recently by globalization. It will reveal cross-pollination of materials, techniques, and designs that produced a spectacularly African style. Shibori, a traditional Japanese textile term, is now widely used to classify a variety of shaped and resisted patterns created on cloth by plucking, stitching, folding, and then tightly knotting, binding, or clamping to compress and selectively resist dye penetration. Resulting patterns record the memory on cloth of the processes it has gone through. Reading the resist marks on the cloth, shibori artisans can recreate, interpret, and invent a wide range of patterns. This lively phenomenon may be observed in the correspondence of patterns and techniques in Japanese and African textiles. Rising from postwar economic devastation, traditional shibori artisans in Arimatsu capitalized on government release of the cotton quota, the floating low value of Japanese currency, and a new market in Africa. In 1948-49, they produced a million yards of shibori on broadcloth in large, bold designs specifically to appeal to African markets. This brief boom saved Arimatsu's traditional shibori cottage industry from near extinction. Shaped-resist-dyed textiles in Africa show great diversity of materials, dyes, ethnic influences, and, above all, the inventiveness and creativity of the artisans. Similarly, in the past 400 years, Japanese folk shibori artisans in Arimatsu, Nagoya, Japan have survived economic and political turbulence and shifting consumer demand. Examining this fleeting but historic, cross-cultural event will deepen our understanding of the creative impulse of artisans and how international trade affected traditional craft in Africa and in Japan.

Yoshiko Iwamoto Wada Internationally known textile scholar Yoshiko Iwamoto Wada is one of the founders and president of the World Shibori Network and a recipient of the Renwick Fellowship, the Japan Foundation Fellowship, and more. Her publications include *Shibori: The Inventive Art of Japanese Shaped-Resist Dyeing* (1983), *Kimono Inspiration: Art and Art-to-Wear in America* (1996), and *Memory on Cloth: Shibori Now* (2002). She has co-chaired the International Shibori Symposium (ISS) since 1992 in eight different countries and is currently co-chair of the upcoming ISS in Mexico. In conjunction with ISS, she has curated numerous international exhibitions, edited symposium proceedings, and conducted original research.

Françoise Cousin Recipient of Chevalier des Arts et Lettres (2005) and a PhD in anthropology, Françoise Cousin worked as curator and researcher, initially for the Musée de l'Homme and later for the Musée du quai Branly. Pursuant to her first published work, *Tissus imprimés du Rajasthan* (1986), she continued studying cultural and social differences observed through material productions, particularly of dress and food. She also made comparative studies in museum collections and carried out fieldwork internationally. She curated several exhibitions, published papers and books and edited others. Her exhibition and book *Chemins de couleurs* (2008) focused on world resist-dyed textiles.

Hiroshi Murase Working with his uncle, a shibori stencil maker in Arimatsu, Japan, Hiroshi Murase developed close relationships with the artisans' community and became well-versed in a wide range of Japanese shibori techniques and designs. As secretary-general of World Shibori Network in Japan since 2002, he has been a conduit between Arimatsu's traditional craft community and international artists, designers, and students. With his son in Germany, he established Suzusan Company Ltd. in 2014 to bring traditional handcrafts to European markets. Unlike the majority of shibori merchants who moved their laborious hand-process operations to neighboring countries, Murase maintains his production in Japan.

Annie Ringuedé While working as a social anthropologist and urban planner on development and humanitarian projects in North and West Africa, Annie Ringuedé became fascinated by the rich textile traditions in those regions. She investigated the world of the artisans involved in the production of indigo textiles in Fouta-Djallon, Guinea, and conducted fieldwork in Forestal Guinea where Bogolan is produced. She co-authored *Bleus et Ogres de Guinée: Teintures Végétales sur Étoffes* (2015). She is now conducting research in Mauritania and Senegal, along the Senegal River, an area once famous for the production of narrow woven strips and indigo textiles.

An Enslaved Woman and her Dressmaker Daughter

Limited to 30 registrants

Location: First African Baptist Church

Program leader: Kathleen Curtis Wilson

Description: This program will explore the story of an enslaved African American woman, Annie Crawford (1832-1902), and her daughter Elizabeth (1872-1948), who established herself as a successful dressmaker serving both black and white clientele. Her dressmaking skills were well-known in the local community of Warm Springs, and at the nearby resort which catered to socially elite Southerners. Historian Kathleen Curtis Wilson will discuss Elizabeth's journey from a slave cabin she shared with ten family members to a two-story home of her own and a thriving business.

Local Bath County historian Perlita Henry, the great-granddaughter of the dressmaker, will bring four objects which were owned by Elizabeth and which have been retained in the family: two quilts, a knitted bedcover, and a drawstring purse. Late 19th century textiles with reliable African-American provenance are rare, and examples that remain in the family of origin even more exceptional. Bath County, located in Appalachia in western Virginia, is one of the state's least populous counties. Today, fewer than 100 African-Americans live in the county where Annie Crawford and her daughter lived. The First African Baptist Church is renowned as the oldest continuing black Baptist church in North America and one of the stops of the Underground Railroad. Its tradition as a symbol of black faith and community activism in Georgia remains to this day, and thousands visit the site each year to learn more about the history of slavery, independence, and the struggle for racial equality. The church also served as a meeting place for the Civil Rights Movement. Its history, like so many surviving institutions through almost two hundred years, is rich in turmoil, strife and resolution. It is an invaluable part of, not only the black community, but also the historic legacy of the State of Georgia.

Kathleen Curtis Wilson is a Fellow at the Virginia Foundation for the Humanities, Charlottesville, Virginia, working on her forthcoming book, *An Enslaved Woman and Her Dressmaker Daughter*. She is the author of *Irish People, Irish Linen* (2011); *Textile Art from Southern Appalachia: The Quiet Work of Women* (2001); and *Uplifting the South—Mary Mildred Sullivan's Legacy for Appalachia* (2006). A renowned authority on Appalachian crafts, Wilson is craft section editor for the *Encyclopedia of Appalachia* (2006). In 2014, she compiled a digital resource of the history of the Southern Industrial Educational Association, Inc. 1905-1926. Wilson travels between California and Virginia.

Ashley's Sack and the Davenport Dolls: Preserving & Interpreting Lowcountry History

Limited to 30 registrants

Location: Davenport House

Program leaders: Jamie Credle, Jeff Neal

Description: This session will present two sides of preservation history in the Lowcountry. Davenport House was completed in the 1820s as a showcase for the architectural talent of Savannah's master builder, Isaiah Davenport. When this masterpiece of Federal decoration was threatened with demolition, it became the catalyst for the historic preservation movement, which has come to define Savannah's downtown. The session will begin with a tour of the house focused on the history of its construction and survival. It will highlight some of the textile-related treasures at Davenport House, including a nineteenth-century African-American doll, an eighteenth-century French fashion doll, a traveling sewing kit, and silhouette cuttings showing Federal fashions. The tour will conclude in the Kennedy Pharmacy, where Jeff Neale, curator of Middleton Place in Charleston, will present the story of "Ashley's Sack," which will be featured in the National Museum of African-American History and Culture when it opens this fall. In 1921, Ruth Middleton embroidered a mid-19th-century seed sack with the history of her family, which had been enslaved on a South Carolina plantation. As displayed at Middleton Place House Museum, "Ashley's Sack" has proven to be an interpretive dichotomy. The object vividly tells a story of slavery that is uncomfortable to convey. This presentation will explore the challenges and rewards of interpreting an object's utilitarian value as well as its intrinsic value.

Jamie Credle is Director of the Davenport House and has decades of experience in historic house museums. She was acknowledged for her contributions to the field with the Museum Leadership Award from the Southeastern Museum Conference in 2013. Her background includes professional development training with the Jekyll Island Management Program (where she is now on the faculty), the Seminar of Historic Administration (Colonial Williamsburg), the Winedale Museum Seminar (Texas), the Victorian Society in America's Summer Program (Newport, RI) and the Museum of Early Southern Decorative Arts Summer Institute/Chesapeake Region (Winston-Salem, NC). She is a past president of Coastal Museums Association and a former board member of the Georgia Association of Museums and Galleries.

Jeff Neale is the Living History Interpretive Manager at Middleton Place Plantation in Charleston, SC. He has served as a docent guide, researcher, archivist, programmer, and costumed interpreter at various historic sites including the James K. Polk Birthplace in Pineville, NC, Fort Defiance in Lenoir, NC, the Joel Lane Historic House in Raleigh, NC, and the Baseball Hall of Fame in Cooperstown, NY. In addition to this position, he also serves as the Volunteer Coordinator for the Plantation Stableyards, the Lead Coordinator/Interpreter for the site's Interpretation of Slavery, and the Plantation's resident potter.

Artifacts and Community: Deerskin Torahs at Mikve Israel

Limited to 30 registrants

Location: Temple Mickve Israel, 20 East Gordon Street (Monterey Square)

Program leader: Julie Berman

Description: Two deerskin Torahs at Mikve Israel, Georgia's oldest Jewish congregation, are unique from a materials perspective and as an example of how artifacts constitute community. Torahs have a foundational place in Jewish cultural and religious practice because they are the handwritten text of Judaism's holiest book. But these scrolls have special significance due to their history and deerskin parchment (most Torah parchment is from cows). They also reveal how communities enact social bonds, group identity, and values through the meaning conferred on artifacts. When members identify with an artifact they are symbolically strengthening and enacting the community. Other items in the collection of Temple Mickve Israel, such as an Odd Fellows banner like those in the exhibition "Mystery and Benevolence" currently at the American Folk Art Museum and eighteenth-century hats, will also be available for viewing during the study session.

Julie Berman has taught at the Savannah College of Art and Design in the Department of Liberal Arts for six years, teaching introductory communication classes such as public speaking, on ground and online, and media studies. She has a Ph.D. from the University of Missouri–Columbia in Communication Studies and previously taught at the University of Louisville. Her area of focus is rhetoric and community. She is currently completing an article about an interfaith partnership between a Baptist church and a Reform synagogue in Louisville, Kentucky.

Clothing and the British Atlantic World

Limited to 20 registrants

Location: Georgia Historical Society

Program leader: Paul Pressly

Description: Created in 1733, Colonial Georgia was an economic backwater in its early days that made its way into the burgeoning Caribbean and Atlantic economies as it developed a plantation society. Georgians were eager to participate in the commercial revolution that the British Empire fostered. Clothing became a principal means to that end. This talk will focus on clothing as a means of communication in the Atlantic world, as a source of female empowerment in a frontier society, as an attempt to keep up with wealthier Carolinians, and as a tie between Georgians and the Creeks in the deerskin trade. Dr. Pressley will support his discussion with artifacts from the Georgia Historical Society's archive.

Paul Pressly received his Ph.D. in history from the University of Oxford and a M.P.A. from Harvard University. Formerly head of an independent school in Savannah, he currently serves as the director of the Ossabaw Island Education Alliance. A historian, he is the author of a book, *On the Rim of the Caribbean: Colonial Georgia and the British Atlantic World* (UGA Press, 2013) as well as articles and reviews. He is co-editor of a forthcoming book, *Coastal Nature, Coastal Culture: Environmental Histories of the Georgia Coast* (UGA Press). His work on the Gullah-Geechee communities of the Georgia Coast was recognized by the Governor's Award in the Humanities, 2009.

Cotton, Beads & Sugar: Textile Triangulations of Coastal Exchange between India, Africa, and the US

Limited to 30 registrants

Location: Whitfield Gallery

Program leader: Namita Wiggers

Description: This site seminar, which also serves as an organized paper session, will take place in the exhibition *Cotton, Beads & Sugar*, featuring work by two artists: Surabhi Ghosh and Raksha Parekh, and objects assembled by Medha Bhatt and Namita Gupta Wiggers. This session examines global exchange through textiles, specifically how beads, cotton, and sugar operate as commodities, materials, and subjects, impacting two inextricably intertwined diasporas: South Asian and African. Maritime trade and colonialism moved products and people across the globe for centuries, including millions of Africans and Indians, through slavery, indentured labor, and the pursuit of opportunities. The place of cotton in this story is best known; Gandhi developed his principles of Satyagraha and protest through homespun khadi cloth while in South Africa. How that story impacts a US-born contemporary artist on personal, historic, material, and conceptual levels is addressed in one paper. Revising history connected to this time period is the subject of an Indian scholar's research connecting Gujarat and East Africa; she argues that exchange of beads and textiles between East Africa and India began earlier than the mid-1800s, citing visual evidence as support. This date marks a point of massive migration of indentured laborers from India to South Africa to work on British sugar plantations; trade, she argues, preceded this moment. In contrast, a US based, African-born artist's grandparents emigrated from Gujarat to Southern Rhodesia in 1904. Later, living in South Africa, she learned the global impact of sugar, the subject and material through which she works. As a tourist to South Africa in 2015, a US-born curator and art historian of Bengali and Maharashtrian origin sought and found visible signs of diasporic exchange; her introduction addresses why writing global histories linking the personal and public from within the diaspora is vital now more than ever.

Namita Gupta Wiggers is an artist, curator, educator, and writer based in Portland, OR. She leads Critical Craft Forum, and teaches in the MFA Applied Craft + Design, OCAC + PNCA. From 2004-14, she originated numerous textile-focused exhibitions as Director | Chief Curator, Museum of Contemporary Craft. Recent writing includes: a special issue for *Art Practical* (2015), *Surface Design Journal* (2015) and *Ceramics in the Expanded Field* (2016). She is curating a textile exhibition for the Wing Luke Museum of Asian American Experience (2016), and is Editor of *Companion on Contemporary Craft* for Wiley Blackwell (2019).

Medha Bhatt Textile designer by training, artist, craft-researcher and naturalist by passion, her interests range from creating textile art from fabric discards to initiating Bug Club for children to create awareness about natural history. She is a graduate of the National Institute of Design, Ahmedabad and currently is pursuing graduate studies in Sociology. She has been part of Pattanam Archaeological Excavations and has presented her ethnographic research on beadwork at the British Museum, London, for which she received a INTACH-UK project grant. She runs The Forest Floor that creates up-cycled art and craft products from household discards.

Raksha Parekh is an artist of Indian origin based in Los Angeles, CA. Born and raised in Zambia, she received her BA from the University of Witwatersrand, Johannesburg, South Africa, which was her home in the 1980s during apartheid. She was a member of the Black Student Society (the university had a quota for black students), an organization run by black South Africans. Its sympathies lay with the struggle for freedom, the ANC (African National Congress) and the PAC (Pan African Congress). In the early 1990s, Parekh attended the master's program at Otis College of Art and Design.

Surabhi Ghosh was born in Houston and grew up moving around the United States with her adventurous family. She received her MFA in Fiber from Cranbrook Academy of Art and her BFA in Fabric Design from the University of Georgia. She is currently Assistant Professor and Program Coordinator of Fibres and Material Practices at Concordia University in Montréal. She previously taught at the School of the Art Institute of Chicago and the University of Oregon. Recent exhibitions of her work and collaborative projects have been at Ditch Projects (Springfield, OR), Manifold (Chicago), and the Museum of Contemporary Craft (Portland).

Curator-led Tour of SCAD Museum of Art exhibition

Limited to 30 registrants

Location: SCAD Museum of Art

Program leader: Storm Janse van Rensburg, Head Curator, SCAD Exhibitions

Program Description Join the curators on an in depth tour of the SCAD Museum of Art's current exhibitions. The SCAD Museum of Art showcases work by acclaimed artists, providing opportunities for students from all majors to learn from art world luminaries and expand their artistic points of view. Mounting more than 20 exhibitions each year, the museum has presented renowned artists including Jane Alexander, Uta Barth, Lynda Benglis, Alfredo Jaar, Sigalit Landau, Liza Lou, Angel Otero, Yinka Shonibare, Kehinde Wiley, and Fred Wilson. The museum building itself is a work of art, demonstrating the university's ongoing commitment to historic preservation and adaptive reuse. Constructed in 1853, the original walls feature handmade Savannah gray bricks, forming the oldest surviving antebellum railroad depot in the country. In 2011 architect Christian Sottile, a SCAD alumnus and dean of the SCAD School of Building Arts, transformed this National Historic Landmark into an award-winning, modern museum building. The tour will include insights into the dynamic solo exhibitions on display, and provide a closer look at the work of Radcliffe Bailey, Carlos Cruz-Diez, Saya Woolfalk, Andres Bedoya, and Michael Joo, in relation to overarching themes of this year's Symposium, "Crosscurrents: Land, Labor, and the Port."

Storm Janse van Rensburg, born in Vryheid, South Africa, in 1972, is a contemporary art curator and writer with experience in various international contexts. Janse van Rensburg has curated a number of group and solo exhibitions and worked with institutions including Galerie Judin, Haus der Kulturen der Welt, SAVVY Contemporary, Iwalewahaus, and Neuer Berliner Kunstverein in Germany; and the Johannesburg Art Gallery and the National Arts Festival in South Africa. Additionally, he has edited a number of exhibition catalogs and has written for various print and digital publications including *African Arts*, *Art South Africa*, *Metropolis M*, *Canvas* and *Contemporary And* magazines, among others. Janse van Rensburg serves as SCAD head curator of exhibitions.

Heavy Metal: A behind-the-scenes look at the Costume Collection in the SCAD Museum of Art

Limited to 15 registrants

Location: SCAD Museum of Art

Program leader: Carmela Spinelli

Description: This site seminar, which goes behind the scenes at the SCAD Museum of Art, provides TSA members the unique opportunity for first-hand study of a curated selection of pieces featuring metal in construction or design from the museum collection. Participants will enjoy intimate discussion and examination of how metal has shaped fashion. From nineteenth-century corsets to the metal rollers used by Fortuny to create his signature pleats, from mail dresses to metal sequins, the expert guidance of fashion historian Carmela Spinelli will reveal that there is more to these pieces than meets the eye.

Carmela Spinelli is a fashion historian and coordinator of International Special Projects at SCAD. She travels extensively, lecturing on fashion and design, and served as Chair of the Fashion and Accessory Design Department at SCAD. Prior to this role she served as Associate Chair of the Department of Fashion Design at Parson's The New School of Design, under renowned chair Tim Gunn, coordinating the department's History of French Decorative Arts and Fashion study abroad program. Spinelli also developed special projects for Parsons, partnering with the world's finest luxury brands, retailers and trade associations.

Mending as Metaphor

Limited to 20 registrants

Location: Pepe Hall

Workshop leaders: Ruth Katzenstein Souza, Susan Brown

Description: This site seminar will take the form of a group discussion and skill-sharing workshop. There is a growing movement toward repair and mending as a way to combat the waste associated with over-consumption of textiles and fashion. The textile and fashion industries are the second-largest polluter in the world. In light of these overwhelming issues, we can ask ourselves, “what can I do to contribute to the repair of the world?” Mending things we value is one solution. As lovers of textiles, there is a great thrill in seeing the transformations happen. Please bring a small textile or garment to work on and its story to share. There will be time to do hands-on mending or embellishing and exchange ideas and thoughts on this very fertile subject. We will look at some traditionally mended work such as *boro* and *kantha* as well as contemporary examples made by artists whose genre is visible mending. Mending seems to touch on something mythic and ancient and yet very universal, practical and of this moment. Along with a garment or textile, please bring whatever special materials you may need, but we will have some basic supplies, thread and tools.

Ruth Katzenstein Souza After graduating with a first class honors degree in textiles from West Surrey College of Art and Design in Farnham, UK, Ruth began working in design and met John Souza, an architect. Together they partnered with Richard Orne to form acmestudios, where they explored meaning through making in a variety of mediums, using ordinary, found and repurposed materials in non-ordinary ways. Her mediums include weaving, collage, painting, sewing and embroidery. She worked in many aspects of the design world including commercial knitwear and color studies for architectural projects. In 1995, with their interest and concern about the environment, John, Richard, and Ruth collaborated to launch greenscreen®, the architectural green walls company which uses a repurposed screen for its trellis system. She is an active member of TSA and facilitates councils and community art endeavors including a monthly mending workshop.

Susan Brown is Associate Curator of Textiles at Cooper Hewitt, Smithsonian Design Museum. She curated the highly successful exhibition *Fashioning Felt*, and edited the accompanying catalogue. She has co-curated numerous exhibitions, including *Extreme Textiles: Designing for High Performance*, *Color Moves: Art and Fashion by Sonia Delaunay*, *Quicktakes: Rodarte*, and *David Adjaye Selects*, and contributed essays to these exhibition's catalogs along with *Design Life Now: National Design Triennial* and *Making Design*, the museum's collections handbook. She recently published an essay in *Alexander Girard: A Designer's Universe*, published by Vitra Design Museum. She is currently working on an exhibition, *Scraps: Textiles, Fashion and Creative Reuse*, which will open in September.

Needlework at St. Vincent's Academy

Limited to 15 registrants

Location: St. Vincent's Academy

Program leader: Kathleen Staples

Description: This visit provides a unique opportunity to study, in the original setting of their execution, a group of little-known samplers and pictorial embroideries worked between 1846 and the early twentieth century by students of Savannah's St. Vincent's Academy and unidentified sisters of the Convent of Saint Vincent of Paul. The Convent of Saint Vincent of Paul was established in 1845 as a branch house of the Charleston-based Sisters of Mercy. In June of that year the sisters opened an orphanage and school. The original, Greek Revival-style convent and academy building was designed by noted Georgia architect Charles Blaney Cluskey. Among the Academy's expenditures in its early years were orders for beef, ham, potatoes, and bread; cow feed (the sisters likely ran a dairy on the property); carpentry work, pipes for running water and a bathtub; mattresses; bonnets, stockings, gloves, and shoes for the orphans; and needlework supplies. These latter included patterns as well as fabrics, worsted yarn, and silk floss. Surviving the vagaries of war, economics, and city growth, St. Vincent's Academy still serves the educational needs of girls (now as a private high-school), and its original convent building is the hub of an active academy complex. Cluskey's centerpiece building also houses the Academy's collection of historical needlework.

Kathleen Staples, an independent scholar from Greenville, South Carolina, specializes in the social and cultural history of America, and especially the colonial and antebellum American South, as expressed through textiles and related craft. Among her publications are investigations of imported textiles in colonial Charleston; textiles for the Southeastern Indian trade; girlhood embroidery in Charleston and Georgia; and slave clothing in the Carolina Lowcountry. Her latest exhibition, with catalog, is *Georgia's Girlhood Embroidery: "Crowned with Glory and Immortality."*

Pam Wiley

Limited to 20 registrants

Location: Pinnacle Gallery

Program leaders: Pamela Wiley, Susan Laney

Description: Join artist Pamela Wiley and guest curator Susan Laney in an up close and personal view of Pamela's solo exhibition of contemporary quilts at the Pinnacle Gallery.

Pamela Wiley has always viewed the world through the lens of fabrics and textiles. Her 40+ years of professional experience include working as a studio artist producing lines of hand-dyed fabric and kimonos, a textile designer/design consultant in New York City, a stylist in the New York ribbon and trim industry, a designer for Anthropologie, and a prop designer/fabricator for Broadway shows. Her teaching embraced a wide field of knowledge and interests, eventually leading her to the South of France where she taught in SCAD's premier residency art studio program, Lacoste. Her time in France helped re-shape her thinking and ideas about the potential of textile practice focusing on French vernacular textiles, Provençal quilts, natural fibers and dyes, and preserving heirloom textile techniques and traditions. Pamela maintains an active studio practice in both contemporary fiber work and functional studio textiles.

Pamela Wiley is an artist based in the Lowcountry of coastal Georgia, on Tybee Island on the eastern outskirts of Savannah. Recently retired from 24 years of teaching at SCAD in the Fibers Department, she pursues her love of all things textile-based-and-thread-enhanced while investigating the social, cultural, and personal potential of cloth. Her works have been exhibited throughout the United States, as well as in Italy, France, and England.

Under Cover: Savannah Quilts and Coverlets

Limited to 30 registrants

Location: Savannah History Museum

Program leader: Bonnie S. Carter

Description: A guided tour of "Under Cover," an exhibit devoted to the unique production of southern coverlets and quilts in the era leading up to the Civil War through the early 1900s, will be led by collections owner and founder of the Fibers Guild of the Savannahs, Bonnie S. Carter. A discussion of pre-industrial production methods and Carter's research translating early draft patterns for contemporary weavers will be augmented by historic artifacts. The participants will be able to view a 'dressed' antique barn loom, as well as original coverlets and quilts representing different time periods and construction techniques.

Bonnie Carter is a Savannah native who was introduced to weaving and spinning in the early 1970s. She has attended summer programs at colleges in Georgia as well as Davis & Elkins College, Arrowmont School of Arts and Crafts, and Penland School of Crafts. She co-founded the Handweavers of the Savannahs and is a member of The Boston Handweavers Guild and The Complex Weavers. She has written for Handweavers Guild of America and *Shuttle, Spindle and Dyepot*, and has taught at the Estes Park Wool Festival in Colorado and for weaving groups around the country.

Southern Botanical Quilts: a Quilt Turning

Limited to 20 registrants

Location: Telfair Academy

Program leader: Jan Heister

Description: Join Jan Heister, Charleston Museum's Textile Curator, in a small group setting for a close examination of selected quilts from the Charleston Museum's permanent collection. Quilt turnings are a modern day equivalent of the 'bed turnings' once held by quilters in a home setting, where a bed was the largest space available to stack the quilts for display and discussion. In this turning, we will look at a number of interesting pieces from the Charleston Museum, focusing on the fabric itself as well as the women who made them. Indian fabric printers responded to Western markets by designing more European-style prints, which became extremely popular in the 18th century. Whole cloth palampores, yardages of calicoes and chintzes were quite desirable. Stitchers cut out printed figures from these popular fabrics and appliquéd them to a larger background. One name for this technique was *broderie perse*, or Persian embroidery. This method was much faster than embroidering the same figures, and by the early 1800s, fabric printers in India, England and America produced printed panels specifically for use as quilt centers, borders and other motifs. With these printed fabrics, quilters created stunning center medallion and tree of life quilts, filling them with plant and animal specimens; album quilts utilized smaller sections of the printed fabric in a block style approach. These imported

fabrics are often repeated across the collection, utilized in different ways on different quilts. The popularity of chintz in Lowcountry quilts seems to have lasted decades longer than elsewhere, evidenced by a number of mid-century examples and even a group quilt from 1885. The Charleston Museum's chintz appliqué collections tell a story of Lowcountry women and their access to a wide variety of imported – and highly desirable – chintz fabric. Additional quilts in the same genre will be on exhibit as part of the Telfair's exhibit "Historic Cottons to Modern Polyesters: 19th and 20th Century Quilts from the Telfair's Collection"

A native of Beaufort, South Carolina, **Jan Heister** received a B.A. in Anthropology from Wake Forest University in Winton-Salem, North Carolina and worked for two years as assistant curator at Old Salem. She has been with The Charleston Museum since 1978 as Curator of Textiles. Jan assisted with the publication of two works on the collection, "This Have I Done: Samplers and Embroideries from Charleston and the Lowcountry" and "Mosaic Quilts: Paper Template Piecing in the South Carolina Lowcountry" and produced numerous exhibits featuring the Museum's extensive textile and costume collection. She is currently working on making these collections available on the Museum's website database.

Vernacular Textiles in the Global Context: Film screening of *Entretejido* and *Coton Jaune*

Limited to 100 registrants

Location: SCAD Museum Auditorium

Program leaders: Patricia Alvarez, Sharon Donnan, Elaine Bourque

Description: This program will feature the screening of two documentary films, followed by a Q&A with the directors and a demonstration of Acadian spinning.

In *Entretejido*, director Patricia Alvarez examines the importance of Peruvian alpaca wool to Andean highland communities and their rich textile traditions. In the fashion world, Peruvian alpaca is branded as a luxurious eco-fiber, but it is manufactured by herders and spinners living in conditions of extreme poverty. The alpaca supply chain has become a site of development efforts seeking to alleviate poverty and foster social inclusion. *Entretejido* is an observational documentary film that weaves together the different players involved at the intersection of rural artisan communities and the global "ethical" fashion market.

Coton Jaune explores the history of natural brown cotton in Southwest Louisiana and examines its origins and use among the people of Acadiana. Spinning and weaving were an integral part of daily life in rural Louisiana through the end of the 19th century. Homespun cotton thread was regularly woven into bedding and clothing on large two-harness floor looms. By the early 20th century, commercially woven fabric had become a staple. The single exception was the weaving of traditional blankets as dowry for Cajun brides. Traditionally made for the bride by her mother, these blankets were referred to as "*l'amour de maman*." Both long staple white cotton and shorter staple natural brown cotton were used. Indigo dyed cotton was also incorporated into the patterns and designs, as well as torn rags of varying colors. Elaine Bourque will demonstrate carding and spinning in the authentic Acadian style.

Patricia Alvarez PhD (Lecturer, Department of Film and Digital Media, University of California, Santa Cruz) is a filmmaker and anthropologist. Her intellectual and creative work is grounded on the relationship between theory, ethnography, documentary and other research-based art practices. Born and raised in Puerto Rico her photographic, video and installation work has been exhibited throughout the world. Her most recent research and media projects emerged out of her dissertation, which analyzes the world of 'ethical fashions' and the supply chain of Peruvian alpaca wool garments- from animal to runway. Current research interests are in Latin American and indigenous cinema, sensory politics, representations of indigeneity and national belonging, and capitalist creative industries.

Sharon Gordon Donnan, researcher and filmmaker, studied Textile Conservation at the Los Angeles County Museum of Art and the Abegg Stiftung in Riggisberg, Switzerland. She served as conservator for archaeological projects on the North coast of Peru where she excavated, analyzed and conserved more than 4000 textiles from the Moche culture. She later studied the art of Cintos Piteados in Mexico and traced the embroidery process and tradition from the tropical rainforests of southern Mexico to the dance halls and marketplaces in the United States. She is an award-winning documentary filmmaker and retired educator.

Elaine Larcade Bourque, master spinner and weaver, was born into an Acadian family in the prairie lands of Acadia Parish, and became fascinated by the Acadian textiles made by her ancestors, who made their way to Southwest Louisiana from Nova Scotia in the 18th century. In 1989, she was awarded a National Endowment for the Humanities apprenticeship under Gladys LeBlanc Clark, a third-generation Acadian spinner and weaver. She documents and analyzes Acadian Brown Cotton Blankets still owned by local families.

Hotel & Travel

Hotel Reservations

TSA has reserved a block of rooms at the Hyatt Regency for the nights of October 18-23. The hotel is located in Savannah's historic district and is the venue for most of the Symposium program including concurrent sessions and the Awards Banquet. It is within a 15-minute walk of the SCAD museum, the Lucas Theatre and other venues and galleries hosting TSA events. Shuttle buses will run from the hotel to other Symposium venues. After registering for the Symposium you will be directed to a link to book your hotel, or you can book directly via the link on our website.

Single or Double Occupancy: \$198/night **Triple Occupancy:** \$220/night **Quad:** \$245/night

**Rooms must be reserved by September 25th, 2016 to receive the group rate.*

October is a busy season for Savannah. TSA has a limited room block; we encourage you to book early to guarantee space in the conference hotel and take advantage of the location and affordability. If you stay elsewhere, you will be responsible for your own transportation to the Hyatt conference facilities.

Traveling to Savannah

The Symposium begins with an opening reception at 5:30pm on Wednesday, October 19th. The closing reception and Awards Banquet Dinner will be held on Saturday evening, October 22nd. 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 tour, please refer to the schedule to find out when you will need to be at the Hyatt. Some tours will start Tuesday morning and some on Wednesday. If you are registered for a post-conference workshop, plan to leave Sunday night. Most workshops will end at 4:00pm.

Savannah/Hilton Head International Airport is 30 minutes away by car. The closest large hub airport is Charleston International Airport, which is approximately a two-hour drive.

More details are available on the TSA website: <https://textilesocietyofamerica.org/symposium2016/travel-and-lodging/>

