

TEXTILE SOCIETY *of* AMERICA

Newsletter

The Social Fabric: Deep Local to Pan Global

Textile Society of America 16th Biennial Symposium
Vancouver, Canada - September 19-23, 2018



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Multiversity exhibit and Great Hall
of the Museum of Anthropology,
Vancouver, British Columbia

All photos courtesy of Jean Kares

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Our Mission

The Textile Society of America is a 501(c)3 nonprofit that provides an international forum for the exchange and dissemination of textile knowledge from artistic, cultural, economic, historic, political, social, and technical perspectives. Established in 1987, TSA is governed by a Board of Directors from museums and universities in North America. Our members worldwide include curators and conservators, scholars and educators, artists, designers, makers, collectors, and others interested in textiles. TSA organizes biennial symposia. The juried papers presented at each symposium are published in the Proceedings available at <http://digitalcommons.unl.edu/textilesoc>. It also organizes day- and week-long programs in locations throughout North America and around the world that provide unique opportunities to learn about textiles in various contexts, to examine them up-close, and to meet colleagues with shared interests. TSA distributes a Newsletter and compiles a membership directory. These publications are included in TSA membership, and available on our website.

About the Newsletter

The Textile Society of America Newsletter is published two times a year as a member benefit and serves to announce and report on the Biennial Symposia. In addition, the newsletter reports on TSA programs, international textile news, and lists conferences, courses, exhibitions, grants, job postings, and tours. Advertising space is available. Details are at: http://textilesocietyofamerica.org/wp-content/uploads/2012/06/TSA-Paid-Advertising-Guidelines_7_8_2016.pdf.

Submissions are welcome.

Recent newsletters can be downloaded from the TSA website as PDFs:

<http://textilesocietyofamerica.org/news/newsletters/>

Newsletters dating from 1989 through 2004 are available on Digital Commons:

<http://digitalcommons.unl.edu/tsanews/>

Newsletter Submission Guidelines:

To submit content to the Editor please e-mail newsletter@textilesociety.org with the subject line, "submission." Text should be sent as Microsoft Word files and images should be sent as individual JPEG files. Please include image captions and a one to three sentence author bio for reviews and articles. Please keep articles and reviews to 600 words.

Stay in Touch

eNews: In addition to the PDF newsletter, TSA distributes regular e-mails with up-to-date news of programs and opportunities. Subscribe at <http://textilesocietyofamerica.org/news/subscribe/> to keep up with program registration dates, scholarship and award opportunities, and news from the field.



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Letter from the Editor

"IT WAS IN THE TIME OF THE TURTLES, AND THAT TIME was over," Alice Hoffman writes in *The Marriage of Opposites*. "All along the harbor there were lights, and the turtles went elsewhere to lay their eggs. They would not return, just as Justine and I both knew we were never going back." Rachel and Justine grew up together in St. Thomas, practically sisters. Rachel Pomié Petit was the mother of Camille Pissarro and Justine the fictional mother of Libby, a daughter abducted by her father for a "better life" in France—to be raised as a white woman.

In this historical fiction, the author provides the reader with the outline of a documented past and then creates a narrative that extrapolates feelings and conversations, while peopling the page with fictional individuals who surround the central characters and allow the author to voice her position. The reviews I have read of this book miss the essence of it. Set in 19th century St. Thomas, the Virgin Islands, and Paris, the reader discovers along with the protagonist, Rachel, that identity and parentage are not self-evident, that social norms are guideposts to transgress in pursuit of greater human values, and that the community will struggle to preserve barbaric norms. Romantic love, parental love, and tribal bonds are on the page for the reader to examine. Betrayal and loyalty appear side by side. The small community of Jews who have fled pogroms, and blacks—some servants, some enslaved, some who have saved their white owner from certain death—form allegiances and alliances that last lifetimes, usually at excruciating cost to themselves and their families.

This tale, set 150–200 years ago, functions at least in part as a foil to explore identity issues similar to ones we face today. What kind of equity is available to individuals who have endured a legacy of systemic racism, poverty, or marginalization of any sort? How do people for whom access to resources is more easily available appreciate the challenges others face because of the color of their skin, their gender identification or sexuality, or the economic situation of their birth?

In the *Poetry Project Newsletter* first published in 1999 and reprinted in *What is Poetry? (Just Kidding, I Know you Know)* in 2017, writer Samuel Delany defines categories as social impositions, not the essence of identity. When he says he is a gay, black, male writer, he also says these categories need to be examined and analyzed. Accepting the larger culture's definitions without critical interrogation means we fall prey to them. While easy definitions do not work, evading definition also misleads, he says.

Members of the Textile Society of America have asked us to examine issues as profound as the ones above. As newsletter editor, I am grappling with how I use language to talk about makers and artifacts, just as I am responsible for providing editorial guidance to writers. In this newsletter, guest author Aram Han Sifuentes begins a conversation about how we can decolonize craft. For some readers this might be a new construct. It was for me. We now have an opportunity to discuss it and

thoughtfully consider our roles when venturing to new territories outside of our neighborhoods. For people passionate about textiles, we often do travel outside our birth areas and cultural backgrounds. We acquire familiarity and expertise about objects, methods, resources, patterns, materials, and so on, that others before us have evolved and developed, sometimes for millennia. In this process we are getting to know the “other.”

We are crossing an “invisible line” that separates us. Consider the line that divides me from my neighbor. Do I know my neighbor’s name? In fact, it was not until we had a fire behind our house on New Year’s Eve that I properly met my neighbors across the street. In the middle of the night they welcomed our guests and us into their home while the firefighters worked to control the blaze. Grateful and warm, the fire chief allowed us to go back into our house at 3 am New Year’s Day! I left a thank-you note at their door the next week and I didn’t see my neighbors again until spring arrived and yard work commenced. I stopped to talk with Peg and told her I hoped we would gather for a community dinner when our yard was finally cleared and the weather warm. I counted the number of like-minded neighbors we have, in a largely conservative area, and felt dismay that I really don’t know any of them beyond in passing. It takes work getting to know others.

Just as I need to work to get to know my neighbors, I need to be conscious about how I engage with other textile makers. One step in the process is to find our common humanity and seek out what we can teach each other, with respect and curiosity. I need to regularly interrogate my own biases, to acknowledge the struggles of women and men who face different challenges than I, ones I might not be aware of until I engage in thoughtful conversation with a colleague or maker who has experienced systemic and structural oppression. I can begin to adjust not only my language but also how I conceptualize my work. Once I begin this process, if I remain open and am lucky, I cannot go back, I cannot return, just as the turtles will not go back to that shore.



Wendy Weiss
TSA Director of External Relations and Newsletter Editor

The Milton Sondag Archives

Following the generous gift of his research papers to The Metropolitan Museum of Art’s Antonio Ratti Textile Center, renowned textile scholar Milton Sondag has worked closely with Met staff to process his archives. We are pleased to announce that the first group of material including his work on Continuous Pattern, Damask, and Miscellaneous Notes and Small Studies is now accessible.

Milton Sondag, a long-time curator at the Cooper Hewitt, Smithsonian Design Museum and founding member of the Textile Society of America, is greatly esteemed by textile scholars around the world for his in-depth analysis and documentation of textile structure and pattern. His diagrams of woven textile structures and techniques, realized with paper strips, are instantly recognizable. A selection of artworks by Sondag featuring his signature woven paper technique is now on view in the Antonio Ratti Textile Center Library.

The archive is arranged in four parts as follows, with partial availability at this time:

1. Introduction to Woven Structures and Continuous Pattern; Seminars, Lectures
2. Analysis of Specific Techniques
3. Miscellaneous Notes and Small Studies: Cultural Studies, Periods and Types
4. Essays on Structures and Techniques by Milton Sondag

Individual sections may include a brief introduction prepared by Sondag as part of this project; printed articles and correspondence; slides and digital images; paper strip diagrams, model looms, and textile samples; and individual object analysis of textiles from collections around the world.

The finding aid is online:

<https://library.metmuseum.org:443/record=b1938459~S1>

The Milton Sondag Archives are available by appointment. For access please contact the Antonio Ratti Textile Center at the Metropolitan Museum of Art at 212-650-2310. Library hours are Monday–Friday, 10:00 a.m.–12:30 p.m. and 2:00–4:00 p.m.

EVERY DONATION COUNTS

It’s easy to support TSA programs,
awards, and scholarships.

Donating online takes just 1 minute

www.textilesocietyofamerica.org/contribute

Letter from the President

IN ITS 30TH YEAR, TSA has many things to celebrate! Seven hundred members from twenty-three countries! Keep an eye out for the Fall Newsletter; it will be dedicated to celebrating this milestone!

In December of 2016, we held our third year-end fundraising campaign. Fifty-eight donors contributed \$13,640 in the form of large and small gifts, and each one appreciated. On behalf of the board I would like to extend a huge thank you! This financial support is vital to ensure TSA can continue to provide high quality programs.

TSA is going through a critical time of strategic planning, which began last fall with focus group meetings in Savannah, and a field survey that was widely distributed to members and non-members in January. We had an amazing response rate—almost seven hundred people from thirty-four countries took the time to complete the survey and give us their input.

Your responses were analyzed and reviewed at the strategic planning retreat in New York City this past March. It is clear that the program most highly valued is the Biennial Symposium. Hence, TSA's goal will consist of continuing to build and expand a diverse membership while putting our energies into hosting a truly excellent Symposium. We will also think about new ways to make some aspects of that experience available to those who cannot travel to attend. Allison Trimarco of Creative Capacity is taking all of these materials and putting together a short- and long-term plan that will lead TSA into the next 30 years.

Task Representatives: I would like to take this opportunity to thank two task representatives who have served TSA for the past several years. Retired from their positions are TSA Bibliography Editor Marlyss McGuire and Social Media Coordinator Brandy Gibbs-Riley. I would like to thank them both for their service and contributions to TSA. We welcome new volunteer Task Representatives: Lila Stone, Florida (Social Media Coordinator) Sherry Ewaskowitz, Wisconsin (Marketing Coordinator), Natasha Thoreson, Wisconsin and Sarah Molina, Washington, DC, (Newsletter Proof Readers), and Meredith Affleck, Massachusetts (Newsletter Designer). Welcome to the TSA team!

Textiles Close Up: On March 17, the Program Committee (Lauren Whitley) and the Cooper Hewitt (Susan Brown) hosted a very successful TCU at the *Scraps: Fashion, Textiles, and Creative Reuse* exhibition. The TCU focused on "Creative Reuse: Textile Waste and Contemporary Design" and visited Eileen Fisher's Green Eileen Recycling Center in Irvington, NY. Please see the related articles on TCU programs beginning on page 10. Lee Talbot and Sumru Krody led 15 members and one special guest in "Woven Interiors: Late Antique Textiles" at the Textile Museum and Dumbarton Oaks in Washington, DC on April 28. Read about it in the fall newsletter. Please check the Newsletter, Facebook, and TSA e-news for information about upcoming TCUs.

TSA Fellows: Do you have a mentor who inspired you? Someone who guided you through your studies, your career, or your studio work? Someone whose work you have always respected and admired? Take this opportunity to honor them, show your admiration, or give thanks by nominating them for a TSA Fellows Award! See the full call for nominations on page 12 and on the TSA website.

Vancouver Symposium, The Social Fabric: Deep Local to Pan Global: Planning for the Symposium in beautiful Vancouver continues. The Symposium Organizing Committee, composed of Jean Kares, Bettina Matzkun, and Ruth Scheuing, is putting together a very exciting program of pre- and post-conference tours, workshops, and activities. I would like to encourage you to start thinking now of making a submission for a panel that considers one topic from a number of perspectives. The Symposia are exciting because of the expertise our membership brings to a rich program of presentations and panels. Is there a topic or issue you'd like to see covered in the program? Please consider gathering a panel of experts and submit it for inclusion in the program. There will be two exciting new aspects to the Symposium—a "Warp Speed" lightning talk session, modeled on the PechaKucha format, and a juried members' exhibition of small-scale works. All the details can be found in the "Call for Submissions" on page 6 and on the TSA website. Please consider how you will participate and start planning now to attend. We hope to see you there!



Vita Plume
TSA President, 2016-2018

LET YOUR VOICE BE HEARD

TSA is a member-based and member-led organization. Ideas, questions, and critical observations providing a diversity of opinions are essential in forming an engaged, critical environment. We urge you to conduct crucial conversations through the TSA blog, TSA social media pages. TSA welcomes your ideas. Consider organizing panels and proposing speakers for the 2018 Symposium in Vancouver. Vita Plume, President, and TSA Board members are available to offer help if you have an idea you want to develop.

Board member e-mails are available at the front of the newsletter and on the TSA website:

<https://textilesocietyofamerica.org/about-us/>

Call For Submissions

2018 Biennial Symposium

The Social Fabric: Deep Local to Pan Global

Textile Society of America 16th Biennial Symposium
Vancouver, Canada - September 19-23, 2018



Online submission process opens May 15, 2017

Deadline for submissions September 15, 2017

Deadline for entries to Members' Exhibition April 1, 2018

The 2018 Textile Society of America Symposium will take place in Vancouver, BC, Canada, at the Sheraton Wall Centre. To maximize scholarly interchange, the Symposium will consist of multiple, concurrent sessions, plenary and keynote speakers, a poster session, "Warp Speed" presentations, and exhibitions that intersect with the scholarly program (see call for submissions below). In addition to the Symposium sessions and exhibitions, there will be a series of stimulating pre- and post-conference workshops and study tours to local and regional art institutions and sites, receptions, special programs, and an awards ceremony.

The theme of TSA's 16th Biennial Symposium is *The Social Fabric: Deep Local to Pan Global*. Located on the Pacific Rim, Vancouver offers a pertinent setting to probe the impact and influence of settlers and immigration on an already long-inhabited land, and how textile traditions have been influenced, changed, and/or adapted through and by cultural contact. In 2014, Vancouver city council unanimously voted to acknowledge that the city is on un-ceded Aboriginal territory, creating fertile ground for this conversation.

We invite participants to examine textiles within the context of the "deep local," defined as knowledge, beliefs, resources, and practices that are profoundly anchored in particular communities and places, which reflect not only the cultures of the original inhabitants but also those of later settlers. We encourage investigations that complicate as well as untangle relationships between people and their place, expressed in and through cloth. How is the deep local entwined in materials, processes, and objects that articulate cultural identity? How do textiles fuse and/or adapt in the "contact zone" to become deep local? We particularly invite presentations that examine difference and diversity as aspects of the deep local, the impact of cross-cultural contact including settlement and colonization, and how globalization both challenges and enriches the deep local.

"Textiles as social fabric" allows for the inclusion not only of research of an historical nature but also investigations of contemporary artwork that reflects concerns for the deep local and the relationship between deep local and pan global. We welcome historic and contemporary perspectives that focus on disruptions to the social fabric of deep local textile processes by global pressures and products, including immigration.

TSA seeks presentation proposals from all textile-related disciplines and interdisciplinary areas, including, but not limited to, history, anthropology, archaeology, art, conservation, geography, design, economics, ethnic studies, linguistics, marketing, material culture studies, mathematics, science, political science, sociology, and theater, among others. We encourage and desire submissions from individuals from the widest variety of backgrounds and heritages.

In addition to the usual submission categories (papers, organized sessions, roundtables, poster session, films and other media), we are extending a call for submissions to a Members' Small Format Exhibition and a "Warp Speed" lightning talk session. For all submission categories, the review committee will select submissions that cogently and directly address the theme of the Symposium.

We look forward to receiving your submissions!

Vita Plume, TSA President 2016-2018



View of Vancouver's skyline

Photo credit: Jean Kares

Academic Program Co-chairs: **Michele A. Hardy, PhD**: Curator, Nickle Galleries; Program Coordinator, Museum and Heritage Studies, The University of Calgary; **Jean L. Kares**, Independent Scholar and Educator, 2016 FPA recipient; **Bettina Matzkuhn**, Artist and Independent Scholar.

Exhibitions Chair: **Ruth Scheuing**, Artist and Educator

Proceedings Editor: **Lynn Tinley**, Independent Scholar and History Professor

Submission Categories

Application forms and detailed submission guidelines for each category are available online: <http://textilesocietyofamerica.org/symposia-2018/>

Individual Papers are expected to be 20 minutes in length. Individual papers will be organized by the Program Committee into 90-minute sessions of 3 or 4 papers with time for audience discussion. Authors submit an abstract of no more than 300 words.

Organized Sessions may include 3 or 4 individual papers of 15–20 minutes each, organized around a theme with a designated chair. The session should total 90 minutes, including

audience discussion time. Each paper must have an abstract of no more than 300 words; the session itself must have a title and an abstract of no more than 300 words. Organizers submit all session abstracts.

Roundtables may involve 3 or 4 individuals and a moderator who poses questions to which panelists respond, but generally do not require prepared papers. Speakers' times are flexible, with the panel discussion totaling 90 minutes including audience discussion time. Moderators submit one abstract of no more than 300 words.

Film/digital media may be of any length. Screening time for videos and film will be structured around the proposals that are submitted and accepted, and will include discussion time with the producer or presenter. Producers/presenters submit an abstract of no more than 300 words.

Poster sessions are held in a large space where all participants each present a visual display (a poster) explaining their research. Standard size is 3' x 4'. Presenters submit an abstract of no more than 300 words.

Warp Speed: We are excited to introduce "Warp Speed," an image-driven lightning talk session. Presentations include 20 slides, with each slide shown for 20 seconds, for a talk lasting exactly 6 minutes, 40 seconds. The Program Committee will organize these presentations into a 60–90 minute session. Speakers must submit one abstract of no more than 300 words and 5 representative images. Final PowerPoint presentations must be submitted no later than August 1, 2018.

Members' Exhibition: TSA invites you to participate in the Vancouver 2018 Symposium members' juried exhibition of small works exploring the theme: Social Fabric: Deep Local to Pan Global. We are calling for an original textile artwork that is inspired by a specific landmark or object in your community or museum.

We especially encourage collaborations between researchers/academics and makers. One of the collaborators must be a TSA member. In bringing the TSA membership together in this way, we hope to visually display the diversity of TSA's broad cultural, geographic, and theoretical reference points.

Finished work should measure 8" x 10" (20 x 26 cm) and be unframed. If smaller, the work must be mounted on fabric measuring 8"x10". The jury will review images of finished work. The deadline for on-line submissions is April 1, 2018. This exhibit will be installed on display panels for viewing in a central location at the conference site. One roundtable of exhibition participants, selected by the jury, will be formed to discuss the process and works in the exhibition.

Even if you can't make it to Vancouver, we encourage you to consider participating in the members' exhibition.



Dr. Sun Yat-Sen Classical Chinese Garden, Vancouver (the first full-scale, authentic Ming-style Chinese garden constructed outside of China)
Photo credit: Jean Kares

Guidelines & Deadlines

Please see the submissions forms for complete requirements and entry details.

All submissions must be made online at <https://textilesociety.submittable.com/submit>. E-mailed, mailed, and faxed submissions will not be considered.

All submissions should be based on original research, reflecting material not previously published. In submitting an abstract, the author explicitly authorizes its use on the TSA website and in publications including, but not limited to, the *Symposium Program* and *Proceedings*.

Individuals may complete multiple submissions; however, except in special circumstances, a maximum of one submission will be accepted per person in order to permit the greatest number of participants. Please note that acceptance into the Members' Exhibition will not preclude the acceptance of a submission in another category.

TSA Membership Requirement

Everyone submitting a proposal for participation in the 2018 Symposium must be a TSA member in good standing at the time of submission review (September, 2017). Non-member applicants may join TSA at the time of proposal submission. Selected presenters are required to have an active membership at the time of the Symposium (September, 2018).

To join TSA or to check your membership status, please visit www.textilesocietyofamerica.org/membership.

Membership fees are not refundable.

Timeline

- Submission process opens: May 15, 2017
- Abstract submission deadline: September 15, 2017
- Notification of acceptance to presenters: January 15, 2018
- Deadline for presenters to confirm participation: March 18, 2018
- Deadline for Members' Exhibition entries: April 1, 2018
- Registration opens and preliminary program posted: May 18, 2018
- Deadline for presenters to register for the Symposium: June 15, 2018
- Updated program and exhibition details posted by: July 2, 2018

Program Selection

TSA follows a policy of peer review and merit consideration for acceptance into the Symposium program. Initial review of proposals and abstracts by the jury will be done without author

identification. Abstracts for papers outside of the jurors' expertise will be sent to specialists. Final selections will be made by the Symposium Program Committee, composed of representatives from the Symposium Organizing Committee and the TSA Board, based on jurors' ranking and comments; originality of research and clarity; relatedness to the symposium theme; and the interests of Textile Society of America as expressed in our mission statement. The final program will be organized to ensure a diversity of geographic regions, subject matter, scholarly approaches, and levels of experience. Students and those new to the field are encouraged to submit. TSA does not discriminate on the basis of race, color, ethnicity, age, religion, disability, gender identity/expression, or sexual orientation.

Acceptance by TSA implies the presenter's commitment to register for and attend the 16th TSA Biennial Symposium in Vancouver, and intent to participate in the capacity proposed. Following acceptance, all speakers, session organizers, and panel presenters must confirm their commitment to present at and attend the symposium by March 18, 2018. All confirmed speakers, session organizers, panel presenters, poster presenters, and exhibition organizers must register for the symposium by June 15, 2018. All accepted abstracts and presenters' biographies will be published on the TSA website and in the *Symposium Program* and *Proceedings*.



Textile storage area, Museum of Anthropology, University of British Columbia, Vancouver

Photo credit: Jean Kares

Publication

All accepted papers and posters are eligible for publication in the *Biennial Symposium Proceedings* published within 10 months of the symposium. Manuscripts (text and images) for publication in the 2018 *Symposium Proceedings* must be received no later than **December 1, 2018**. If no manuscript is submitted, the abstract will be published. Guidelines for preparing manuscripts for publication and where to submit them will be available on the TSA website.

Registration & Financial Aid

All presenters must register for the symposium and pay the accompanying registration fee. Registration rates will be posted when registration opens and usually range from \$350–\$450 for presenters. We encourage you to seek financial support from your school or institution. TSA offers a limited number of need and merit-based scholarships and awards outlined below.

Need-Based Registration Fee Waivers

A limited amount of financial aid in the form of registration fee waivers for presenters and attendees is available. Applicants must submit a separate Financial Aid Application, outlining financial need and professional importance of participation. The application is available on the TSA website and should be submitted by **May 24, 2018**. Presenter applicants who receive registration fee waivers will be notified prior to the **June 15, 2015** deadline when presenters must send in their notice of commitment. See the website for further information.



Museum of Anthropology entryway, University of British Columbia, Vancouver.

Photo credit: Jean Kares

Student and New Professional Award

Five Student and New Professional Scholarship Awards (SNPA) will be given. Each award consists of a registration fee waiver. Individuals who apply for this award are encouraged, but not required, to present papers. This award is based on criteria of excellence. Please refer to the TSA website for further information and application procedures.

Founding Presidents Award

The Founding Presidents Award (FPA) recognizes excellence in the field of textile studies and ensures that the finest new work is represented at the symposium. There is no application process for this award for which all accepted proposals are eligible. The FPA Committee will nominate five proposals for the award; their authors will receive a registration fee waiver and will be asked to send finished papers for consideration by **July 2, 2018**. The FPA Committee will make the final selection from the full papers, and the winning author will be announced at the symposium and will receive a monetary award. The five nominees are required to present their papers at the symposium, publish them in the *Symposium Proceedings*, and are expected to fully participate in the program.

About the TSA 16th Biennial Symposium Logo

The logo for the TSA 16th Biennial Symposium recognizes the vibrant Aboriginal cultures that continue to practice their traditions in the context of modern Canadian society. More broadly, the image acknowledges the multiple narratives that exist in many places, where (for better or worse) original peoples and settlers create, contribute to, and contest the Deep Local while sharing those particular locations, often in competition, with global interests.

For questions please contact the TSA national office at:

tsa@textilesociety.org

To view this Call for Submissions online, go to:

<http://www.textilesociety.org>

Sandra Troon, TSA member for eleven years, died April 12, 2017. We are saddened to lose her. Her husband, David Simmen, poignantly wrote, "Sandy is very much missed. Textiles were a life long passion for Sandy since she spent her allowance on a bit of cloth at the fabric store."

We would like to offer our sincerest condolences to David and surviving family members.

Textiles Close Up

Save the Date: Announcing Textiles Close Up 2017

By Lauren Whitley

On March 17, TSA hosted its first Textiles Close Up (TCU) of the year in New York City. The day was a resounding success and began with a behind-the-scenes look at the Eileen Fisher Green Eileen recycling center in Irvington, NY, where clothing is cleaned, repaired, and re-sold to support organizations that empower women and girls. After lunch, the group returned to Manhattan for a tour of the Cooper Hewitt Museum's exhibition *Scraps: Fashion, Textiles and Creative Reuse* with curators Susan Brown and Matilda McQuaid. The program had eleven participants, including two non-members and two student members.

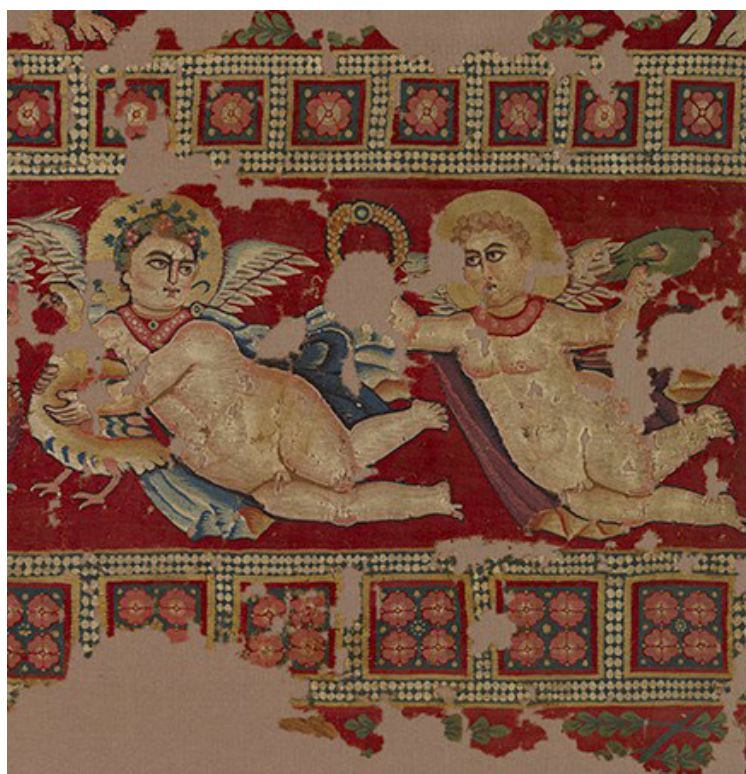
Washington, DC, was the site of the following Textiles Close Up (TCU) on Friday, April 28. This one-day event offered TSA participants a rare opportunity to study textiles from the late Roman, Byzantine, and early Islamic world in two collections: The Textile Museum and Dumbarton Oaks. Curators Lee Talbot and Sumru Krody of the Textile Museum and Gudrun Buehl and Elizabeth Dospel Williams of Dumbarton Oaks welcomed participants into the storage rooms of their respective institutions for behind-the-scenes views of preparations for their upcoming collaborative exhibition of furnishing textiles created in the Eastern Mediterranean region from the 4th–12th centuries.

Two additional TCU programs for 2017 are scheduled. July 13–14, 2017, artists Rowland and Chinami Ricketts will host a two-day indigo workshop in Bloomington, Indiana. The program will feature hands-on harvesting and winnowing of indigo crops, preparation of indigo, and opportunities for fresh leaf and vat dyeing. The program will also include visits to a local textile collection as well as time in the evenings to enjoy the food and cultural offerings of Bloomington. Details for this event will be posted later this spring.

September 28–29, 2017, TSA members are invited to participate in a two-day TCU in Montreal, Canada. The event coincides with the opening of the new Andean Art galleries at the Montreal Museum of Fine Art (MMFA), and will include viewings of Andean textiles in storage as well as a gallery tour by MMFA's Curator of the Arts of the Americas, Errell Hubert. On the second day, TCU participants will visit the McCord Museum for a behind-the-scenes viewing of First Nations textiles with curator Guislaine Lemay. Further information on the Montreal TCU will be posted to the TSA website later this summer.



Gee's tikdi textile (detail), 2009. Designed by Christina Kim (American b. South Korea 1957), produced by dosa inc. (Los Angeles, California)
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Greco-Roman hanging or curtain, 4th–5th century

Photo credit: The Textile Museum

Creative Reuse: Textile Waste and Contemporary Design

By Ben Jones

Students and professionals in the textile field met on March 17, 2017, to witness firsthand how sustainable textile design is taking shape. Sustainability is defined as the avoidance of the depletion of natural, economic and social resources in order to maintain an ecological and economic balance and provide equity. Large apparel companies such as H&M, Zara, Nike, and many others are beginning to invest in sustainable apparel sourcing, manufacturing, and distribution processes to help protect our environment and prevent financial and environmental waste.

We began at Eileen Fisher's Green Eileen lab store and design studio in Irvington, New York. Eileen Fisher has had an interest in sustainability for decades, as she has focused on products made from 100% natural fibers since she opened her first store. Green Eileen receives huge piles of reclaimed, previously owned garments from customers to begin the process. The garments are then cleaned and sorted into two piles. One pile is of sellable, vintage Eileen Fisher garments, which are sold as-is at select Eileen Fisher stores under the label "Green Eileen" with proceeds going to foundations that support the empowerment of women and girls.

The second pile might have torn or stained garments and are sent into the studio to be up-cycled as textiles for construction of new "ReMade" garments. The busy team of sorters, sewers, and designers worked to transform silk scraps into classic, patchwork box tops. In the back of the well-lit, calm studio, employees cut linen and wool sweaters into sections, to be felted together into cozy overcoats. I stood in front of a pile of beige silk tops that had stains from previous use. Behind me was a rack of the same silk tops, but these were bundle-dyed to mask the blemishes from the previous state of the garment and were ready for resale.

After visiting the resourceful and creative Green Eileen Studio, Matilda McQuaid, Deputy Curatorial Director and Head of Textiles, and Susan Brown, Associate Curator of Textiles, led our group through their exhibition *Scraps: Fashion, Textiles, and Creative Reuse* at the Cooper Hewitt, Smithsonian Design Museum. *Scraps* presents the work of three designers who confront

the problems of textile waste. Each textile designer works with "scraps" from different traditional textile manufacturing processes. Christina Kim works with *jamdani* saris hand-brocaded in West Bengal, India. After making her fashion collections, Kim collects scraps from the apparel construction in her factory in Los Angeles. Working with artisans in Gujarat, India, each scrap is appliquéd together artfully to create garments and wall hangings, which are sold through Kim's company, dosa. Proceeds are shared with the artisans in Gujarat.



Eileen Fisher Studio

Photo courtesy of Eileen Fisher

Luisa Cevese (Cevese) is renowned in Europe for her creative reuse of primarily Italian silk selvages trimmed off of industrial looms. Silk manufacturers throughout Italy send their scraps to her studio in Milan. Cevese sets the selvages in an eco-friendly polyurethane to create a composition of floating silk selvages. Cevese also presented a collection of highly detailed gold lace waste inlaid in translucent floor mats.

Lastly, Reiko Sudo, managing director of NUNO Corporation in Tokyo, uses the typically unwanted *kibiso* silk waste. The outermost part of the silk cocoon is too coarse to be used for production. Reiko Sudo finds beauty in *kibiso* and patiently weaves gorgeous, subtle textiles using *kibiso*. Her textiles demonstrate a craftsmanship rarely found in textile production today and makes use of silk production waste in Japan.



March 17, 2017 "Creative Reuse: Textile Waste and Contemporary Design" TCU Attendees

Ben Jones is a sustainable textile designer and artist. He is completing a Master of Science in Textile and Sustainable Design at Philadelphia University. You can see his work on Instagram at:

www.instagram.com/benjonesstudio.



Fellows of the Textile Society of America

In 2015, The Textile Society of America instituted a new program to recognize and honor individuals who have, over the course of their careers, made ground-breaking contributions to the field in textile scholarship, education, art, or in sustaining textile arts globally.

Through this program, TSA aims to foster recognition and appreciation for those who have dedicated their lives and work to the study, creation, and preservation of textiles, and in doing so have inspired colleagues and transformed the field.

All TSA members are invited and encouraged to nominate colleagues who merit the status of Fellow of the Textile Society of America. Fellows need not be nationals or residents of the United States or Canada, nor do they have to be TSA members. Each nomination must be supported by a substantial account of the nominee's contributions, including a brief professional biography as well as listing of seminal publications, exhibitions, or history of work. Each submission must be endorsed by two additional TSA members. A form for the submission of nominations will be accessible on the TSA website: <http://textilesocietyofamerica.org/fellows/>

Nominations open on June 1 and close on July 15, 2017.



Nominations are reviewed and selected biennially by a special TSA Board-appointed committee. TSA will announce the Fellows in fall, 2017.

TSA's inaugural fellows, top to bottom: Sheila Hicks; Jack Lenor Larson; Ann Pollard Rowe.

R. L. Shep Ethnic Textile Book Award 2016 Nominees

By Michele Hardy, Committee Chair

On behalf of the R.L. Shep Ethnic Textile Book Award Committee, I am thrilled to share the list of nominees for the 2016 award. A total of thirteen works were nominated, representing textile traditions that span several continents and time periods. From edited volumes to monographs and exhibition catalogues, the nominees represent a range of different formats. Reviewing them promises to be a rewarding, if challenging, task!

The R.L. Shep Ethnic Textile Book Award recognizes outstanding scholarship and accessibility in the field of ethnic textiles. Established by R. L. Shep in 2000 to promote the field of ethnic textile studies and the work of TSA, the award consists of a cash prize. The 2016 award winner will be announced in the fall of 2017.

The nominated books are:

Achjadi, Judi, et al. *Floating Threads: Indonesian Songket and Similar Weaving Traditions*. Jakarta: Simon and Schuster/BAB Publishing, 2016.

Brown, Susan, Caroline B. Baumann, and Matilda McQuaid. *Scraps: Fashion, Textiles, and Creative Reuse*. New York: Cooper Hewitt Publications, 2016.

Buckridge, Steeve O. *African Lace-Bark in the Caribbean: The Construction of Race, Class and Gender*. London: Bloomsbury, 2016.

Edwards, Eiluned. *Block Printed Textiles Of India: Imprints of Culture*. New Delhi: Niyogi Books, 2016.

Marks, Diana. *Molas: Dress, Identity, Culture*. Albuquerque: University of New Mexico Press, 2016

Pradel, Chari. *Fabricating the Tenjukoku Shūchō Mandara and Prince Shōtoku's Afterlives*. Leiden: Brill, 2016.

Stapleton, Lyssa, ed. *The Box Project: Works from the Lloyd Cotsen Collection*. Los Angeles: Cotsen Occasional Press, 2016.

Thomas, Diana Mary Eva. *Texts and Textiles: Affect, Synaesthesia and Metaphor in Fiction*. Newcastle: Cambridge Scholars Publishing, 2016.

Thomas, Thelma K. *Designing Identity: The Power of Textiles in Late Antiquity*. Princeton: Princeton University Press, 2016.

Vogelsang-Eastwood, Gillian. *Encyclopedia of Embroidery from the Arab World*. London: Bloomsbury Academic, 2016.

Vollmer, John. *Re-envisioning Japan: Meiji Fine Art Textiles*. Milan: 5 Continents Editions. 2016.

Wronska-Friend, Maria. *Batik Jawa bagi Dunia. Javanese Batik to the World*. Jakarta: Indonesian Cross-Cultural Community, 2016.

To learn more about the Shep Award and its past recipients, visit <http://textilesocietyofamerica.org/shep/>

Symposium Workshop Reviews

Kalamkari: Contemporary Natural Dye Painting

By Rukhshan Haque

I had the wonderful opportunity to take the “Kalamkari: Contemporary Natural Dye Painting” workshop on the final day of a very rewarding TSA Symposium in Savannah, Georgia. Many of the participants, including myself, teach in some form, so it was lovely to be a student for a change, and to learn something new!

Kalamkari is the process of drawing on fabric using mordants and natural dyes. It is mainly practiced in the south of India. The word kalam means “pen” and kari means “work done by hand.” Our instructor was Lavanya Mani, an artist based in India who specializes in creating contemporary interpretations of kalamkari.



Adding milk to the myrobalan water mixture

Kalamkari is a labor-intensive process that requires time, particularly when creating complex pieces. So for the workshop, we tried a scaled-down version of the technique. We were generously provided with detailed instructions and shade cards featuring fabric swatches dyed with numerous natural dyes and mordants to help us explore the process on our own.

Our first step was to prepare the fabric. We worked with fine cotton that was already de-starched and scoured. We further prepped it for kalamkari by dousing it thoroughly in a mixture of milk, water, and myrobalan, which is derived from the dried fruit of an Asian tropical tree bearing the same name. Milk with

a high fat content is critical for creating fine lines in kalamkari, so no low-fat stuff for your fabric, please! Interestingly, the fabric is dried without rinsing out the milk mixture. The myrobalan also acts as a dye, dyeing the fabric to a soft, muted yellow color.

Next, we played with mordants! The drawing aspect of kalamkari is actually done with mordants, which was an interesting twist. I thought we would be drawing with the dyes themselves. Traditional mordants in kalamkari are alum and ferrous sulfate (made from rusted nails and palm jaggery). Other mordants that are used are tin chloride, potassium dichromate, and copper sulfate. Caution, these last three are toxic!

The pen is a simple tool; it is wood wrapped with a sponge that is used to soak up and hold the mordant. In our case, we used a simple wooden chopstick, and it worked great. A stiff short-bristled paint brush works as well. The dye we used for the workshop was madder, and it was interesting to see how it responded to the different mordants as well as the myrobalan-treated fabric.

Overall, the workshop was a rewarding experience. I have already started gathering the materials in my studio so I can start to play around with this technique. The ability to draw free-hand and to have the image become part of the fabric (as opposed to sitting on top, like paint) appeals to me. I also like the soft blending of the mordants, where the lines and colors are more contained, although this is not traditional kalamkari. I am looking forward to exploring this process further and combining it with other related textile processes, like block printing.

Rukhshan Haque is a studio and teaching artist based in New York City. Her work can be found at www.rukhshanhaque.com



Left: example of a kalamkari pen. Right: example of rose madder interaction with three different mordants: copper sulfate, alum, and ferrous sulfate (iron rust and palm jaggery)



My work sample before and after dyeing with madder

All photographs courtesy of Rukhshan Haque

Greeting the Ancestors of Blue: Some Reflections on Working with Ossabaw Island Indigo

By Sonja Dahl

Cultures all across the world, including here in the United States, have developed specific rituals, ceremonies, and rites of passage for honoring their ancestors. There are so many beautiful ways to tend to and show care for the beings who become ancestors to one's lineage. But I found myself at a curious loss for appropriate ceremony in October 2016, when I stood in front of a relatively small cluster of *indigofera suffruticosa* shrubs growing under the protective arch of a palmetto tree on Ossabaw Island, Georgia.

These plants are among the few known survivors of a lineage dating back to indigo's heyday as a boom crop in the southern American colonies. Their seeds were collected and sent from Central and South America on colonial trade routes, and their caregivers—the ones who ultimately coaxed the blue out of them—were stolen from lands even farther away. So much about this history is painful, rife with stories of unequal exchange, enslavement, and the banishment of native peoples from their ancestral lands. And yet here were these plants, with their little banana-shaped seed pods ripening to a purple blush in the autumn sunlight, a blue secret coursing through their green veins.

I wanted to offer these plants something—a prayer, a gift, a sincere word of gratitude—anything that might communicate that I understood their significance. But I felt my hands confusingly



Indigofera suffruticosa's characteristic seed pods.

devoid of a proper ceremony for this profound moment of recognition. I am not indigent to this land, though I suppose, neither are they.

I had come to Savannah to make art and deliver a research paper dealing with these very questions about our contemporary relationships to indigo and its colonial history in this land. I have spent years reading, studying, tending to, making art with, and writing about indigo—from the West Coast of the United States to Indonesia, and back. And yet, this moment of encounter with these specific plants was a moment of undoing for me, and also a moment of new growth. I had yet to truly come into relationship with the plants themselves, the ones whose very existence tells the complicated stories of American blue, a blue I realized I still didn't truly know.

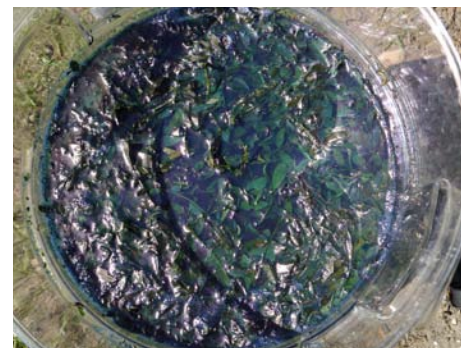
I'm reminded of Robin Wall Kimmerer's moving writing about the deep relationship of reciprocity that native peoples have struggled to maintain with their traditional plants throughout hundreds of years of displacement. In *Braiding Sweetgrass: Indigenous*



The oldest living patch of Ossabaw indigo plants, growing underneath a palmetto tree. Seeds from these plants were used to grow the indigo plants along the back porch of the clubhouse.



Participants of the "In-Situ: A Dyeing in Place" workshop collecting sprigs of indigo and separating the leaves from the stems and seed pods, which were saved for further propagation.



The initial warm bath fermentation stage of making fresh leaf vats. The coppery sheen and blueish tint of the liquid are signs that the fermentation is coming along successfully.



A freshly dyed silk scarf laid to air on a cluster of indigo plants.

Wisdom, Scientific Knowledge, and the Teachings of Plants, she questions whether it is possible for those of us descended from the immigrants, settlers, and colonizers of this land to become indigenous to place through our relationships with plants and the land. This is a loaded question, and one I, a white person also embedded in our nation's history, certainly cannot presume to answer. If such a thing is possible, Kimmerer points out that we must first learn to speak the grammar of animacy. Part of this learning process, for me, has been recognizing the indigo plants as both ancestors and profound storytellers, beings with whom an increasing number of Americans are drawn into relationship.

Donna Hardy, our workshop leader that day in October, has been working with, studying, tending, and growing Ossabaw Island indigo for some years now. Her devotion to these plants, their history, and their future is an inspiration. Her collaboration with the Ossabaw Island Foundation to tend and propagate these ancestral plants is just one example of the growing network of people around the country who are sharing indigo seeds with each other, and pushing those little germs of blue into whatever patches of ground they have available. The more of these growers I speak with, the more I sense that, at heart, they are trying to learn a language with which they too can

speak with sacred plants. I understand the need to put one's hands into the soil and grow something that gives beauty to the world and meaning to one's life and relationships. And I am grateful for those like Donna who, in full recognition of the heavy weight of history, continue tending and growing relationships with indigo.

The blue that we coaxed out of those Ossabaw indigo plants was fresh and alive, kissed by oxygen and the warmth of autumn sunshine—a gift of photosynthesis and fermentation. It occurs to me in retrospect that the plants' gift of blue to us that day may well have been their response to our gratitude and wonder that they still live and are willing to share their blue songs with us. Perhaps it is in this ancient relationship—a mutual caregiving between plants and humans—that the elusive prayers I sought actually lie. The blue of the sky and the blue of freshly dyed cloth are steeped in stories of a cyclical relationship, stories that Kimmerer might say are “both history and prophecy, stories for time yet to come.”

Sonja Dahl is an artist, writer, and independent scholar based in Oakland, CA. She draws from a textiles background in her artwork, and in her scholarship delves into the cultural, economic, historic, and metaphoric aspects of how textiles and textile processes live within and reflect the values of human societies. Her current projects focus on the colonial history of indigo dye in the United States and its current trending in American popular and artistic culture. You can see more of her work at: www.sonjakdahl.com.



The first blush of oxidized blue on a gauzy wool scarf.



Donna Hardy, demonstrating an innovative method of aerating the fermented indigo liquid with an electric paint stirrer in advance of the final oxygen reduction phase.

All photographs courtesy of Sonja Dahl

Steps Towards Decolonizing Craft

By Aram Han Sifuentes

Craft artists have a long history of looking elsewhere for inspiration. This becomes problematic when considering the baggage of our colonial gaze. Oftentimes, the crafts of other people are primitivized, fetishized, appropriated, stolen, and stripped of their context. In our language, overtly and subtly, we assert our baggage (history, values, cultural hierarchies) onto other cultures. Recently, the deeply-rooted colonialist frameworks of craft have just begun to fracture. It is our job to break open the cracks and continue to question, reveal, and abandon the colonialist spine upon which the craft discourse is built. It must be ruptured.¹ A new decolonized perspective must be built.

This text is a beginning of an important and long conversation. It is entirely based on my personal observations navigating the fiber world as an artist of color, trying to put into words the negative gut reactions I've had over the years. It is important to acknowledge that witnessing and experiencing cultural colonialism is damaging and traumatic for people of color. The observations and reflections here are honest and vulnerable.

Symptoms of cultural colonization are not isolated from one another but rather bleed into and layer themselves in complex ways. In this way, they are oftentimes hard to identify and decode while at the same time being obvious to those who have been colonized. In this text, I've decided to abandon pointing the finger to start a conversation that allows us all to come together and work toward decolonizing craft.

Steps Towards Decolonizing Craft: The Initial Hard Stages

How do we rupture this colonialist perspective prevalent in our discourse?

Phase 1: Rupture

What is the rupture? It is the breakdown and rejection of strategies and symptoms of cultural colonization. I experience unsettling pushback every time I call someone out on a colonialist perspective with accusations that I'm too sensitive or eager to "pull out my pitchfork." We cannot make allowances for discriminatory practices. We must confront ourselves and each other. Rupture happens when we are responsible for ourselves and each other.

Step 1: Let's not contextualize others' crafts and culture with our own history. Let's stand against making the histories of others invisible. Let's not assert our histories, values, and hierarchies onto others.

The distinction between craft and art is, in and of itself, a Western concept and a symptom of cultural colonization. We must

reject the values and hierarchies asserted to differentiate craft and art.

The imposition of the colonizer's culture is well told by the Gee's Bend quilts, which were stripped of their history and context to be branded as abstract painting. They aren't paintings. Gee's Bend quilts have a complex history of their own that deserves to be honored.

This can also happen across art disciplines. When a painter takes on textile processes and presents them as paintings, they are stripping away the histories of our medium to assert their own values, rendering our histories invisible.



Protest Banner Lending Library by Aram Han Sifuentes with collaborators: Verónica Casado Hernández, Ishita Dharap, and Tabitha Anne. Library's temporary location February–May 18, 2017 at the Chicago Cultural Center.

Photo credit: eedaham

Step 2: Let's avoid fetishizing traditional crafts and their practitioners. We must reject simplistic representations of people. We must first abandon our understanding of the words "traditional" and "contemporary." Traditional is often understood as old and ancient and contemporary as new and modern. There are contemporary practitioners of traditional crafts—hence these two words are not binary; they coexist. Contemporary should not serve as a synonym for Western. These distinctions are made so that "contemporary artists" can appropriate from "traditional artisans" without citing them or their work.

We must reject modernist notions that the "primitive other" creates from an uncorrupted and natural human creativity. We must reject the fantasy that traditional crafts have been the same way for thousands of years. Crafts in all cultures, including our own, are taught from one person to the next and transform because of multiple factors. Not the least of which are changes in technology, materials, techniques, trends, style, aesthetics, market, etc. Traditional crafts are not encapsulated in time.

¹ Word and attitude inspired by <http://contemporary.org/> writers Gelare Khoshgozaran and Eunsong Kim

Step 3: We are not saviors. We are guests—often mere tourists. Let's be appreciative of what people offer and remember where it comes from and that it isn't ours.

What is the language of the benign colonizer? We cannot speak for a culture or community and think we understand an entire people when we are "in residence" for a week, a month, a year, and so on. We must never forget our own agency and privilege. We are guests and must comport ourselves this way. If we choose to create an exchange, it is our responsibility to make it equitable. These terms apply cross-culturally and also can apply to social practices when we enter communities within our own society that we are not a part of.

Step 4: Language has always been an instrumental tool in cultural colonialization. Let's be precise in our language.

Let's reject applying such words as discover, rescue, elevate, and contemporize to a practice and culture that are not our own.

Labor vs. Leisure Too many times do I hear a fiber artist talk about their work being about labor because their artwork took a really long time to make. This does not make one's work about labor. Rather, I argue that oftentimes it is about leisure—that one has the choice to commit a large amount of time to making one's art.

Other words and names to reevaluate alongside contemporary and traditional include: ritual vs. habitual, spiritual and meditative vs. zoning out, artisan vs. artist, labor vs. work, or even the "French" knot.

Phase 2: Equity and Agency

How do we create other narratives that are built on decolonized perspectives?

Step 1: At all stages of a project, ask the question: who has the power? Power is equated with, but not limited to, authority, social status, money, agency, and fame. Let's equalize power to the best of our ability. We must break the cycle of exploitive practices.

Step 2: Workers should always be visible.

Let's never make people and their work invisible. If people are hired or participate in a project, their names should all be acknowledged wherever the work is exhibited, reproduced, and discussed. This acknowledgement is not an artistic benevolence but a necessity if we're genuinely committed to the politics of labor.

Step 3: Support examples of decolonized practices from people of color. Open spaces for inclusion in our fine art spaces, galleries, museums, and publications for artists whose work is often marginalized as "mere craft" or more generously referred to as "inspirational artisans."

Let's support the decolonized practices of artists, curators, and writers of color in our field. I've started a list on a Google Document and invite all to add names to this ongoing list.

<https://docs.google.com/document/d/1hQeYACN-muBLMbCLs87YUQ2EW2l-6a5EmvUfNBROVluY/edit?usp=sharing>

Aram Han Sifuentes uses a needle and thread as her tools to examine immigration, citizenship, race, and craft. She has exhibited, performed, and demonstrated her work at the Museum of Contemporary Art, Chicago; Whitney Museum of American Art; Art Institute of Chicago; Wing Luke Museum of Asian Pacific American Experience; Chung Young Yang Embroidery Museum; Jane Addams Hull-House Museum; and the Chicago Cultural Center. She is a 2016 Smithsonian Artist Research Fellow and a 2016 3Arts Awardee. She earned her BA from the University of California, Berkeley, and her MFA in Fiber and Material Studies from the School of the Art Institute of Chicago, where she is currently a lecturer.

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Book Reviews

Texts and Textiles: Affect, Synæsthesia and Metaphor in Fiction

Author: Diana Mary Eva Thomas

Published by: Cambridge Scholars Publishing, 2016. 260 p.

ISBN: 1-4438-0079-1

Reviewed by Christine Wiltshier

Deciding what to include in this review has been difficult, the breath and depth of Diana Mary Eva Thomas's research is rewarding, challenging, and just plain fascinating (as denoted by the plethora of stickie-notes that adorn each chapter of my copy of the book). However if you like to read beautiful immersive fiction, have ever wondered how some authors are able to create detailed environments and complex characters more effectively than others, or thought that perhaps the standard textile metaphor has the potential to be so much more, Thomas's research provides a thorough, contemporary approach to these questions and much, much more.

In the first chapters of her research, Thomas provides an expanded view of the notion of the metaphor "textile and other," linking it with synæsthesia, defined as the use of multiple senses at one time. She then undertakes a meticulous analysis of affect theory (as explored in the work of Brian Massumi and Silvan Tomkins in particular) and considers the possibility that when a synæsthetic metaphor is used in a narrative, a multifaceted affect may be produced in the reader of the said narrative. These quite complex areas of research are also effectively connected to the first chapter, which introduces the notion of the expanded reader experience through investigating touch, especially in relation to textiles. Thomas suggests that the reader taps into memories of tactility when synæsthetic metaphors are contained within a narrative.

In the remaining chapters, Thomas applies her hypothesis that the use of synæsthetic metaphor in fiction writing has the ability to combine with previous tactile experiences and enhance the reader's involvement with an extensive array of fiction. Each collection of fiction is gathered under the separate headings: "Quilts and Quilt-Making," "Knitting," and "Embroidery." In each chapter, before commencing the analysis of the chosen fiction, Thomas provides an historic and contemporary view of each process and suggests connections between these processes and the written word.

In chapter five, "Knitting," for example, after a definition of knitting (successive rows of "running" open loops), she discusses nalbinding, a pre-form

of knitting and a variety of very early knitted items including stockings, caps and a tomb cushion. She continues by connecting knitting and text through the use of six definitions of the word knit, provided by David Minugh. Each definition of knit is explored in relation to a work of fiction or compared to the process of writing itself. I was particularly taken with the fragment included by author Anne Bartlett, which describes her process of writing and knitting, on page 119. "Knitting and writing. Knit one, purl one, write two, edit one, start a new line. If you practice patiently, you achieve certain elegance; if you persist, you end up with a dishcloth, a composition, a pair of socks, an article, a jumper, a novel." Later in the same chapter,

Thomas applies her hypothesis in detail to Bartlett's novel *Knitting*, documenting further connections between knitting and writing and the presence and potential affects of synæsthetic metaphor on the reader.

The format of situating the detailed research in an historical and contemporary environment is also used in the chapters "Quilts and Quilt-making" and "Embroidery," which may be particularly useful for readers unfamiliar with one or all of the textile techniques. Thomas consolidates the results of her research to provide an appendix of metaphors gleaned from each of the textile headed chapters. As expected from this level of research, there is also an extensive bibliography.

As I mentioned at the beginning of this review, this is detailed and innovative research that deserves close reading. As an emerging artist who is also at the beginning of a research degree, this work has expanded my view of textile research and has provided me many areas of diverse investigation for future consideration. I have also enjoyed discovering the deeper connections between text and textiles, a combination I explore in my art making, and look forward to exploring the new list of novels investigated in Diana Mary Eva Thomas's text.

Christine Wiltshier is a Sydney-based conceptual artist, whose process-directed practice explores the textile elements of making, unmaking, and remaking. She has a BFA Hons from UNSW Art and Design, Sydney, and presented part of her honors research, "From Function to Fashion to a Contemporary Art Practice, Journeys within a Fisherman's Rib Jumper" at the TSA Savannah Symposium in 2016.



Molas: Dress, Identity, Culture

Author: Diana Marks

Published by: Albuquerque: University of New Mexico Press, 2016. 256 p.

ISBN: 9780826357069

Reviewed by Nika Feldman

Do not be fooled as I was by the unimposing physical appearance of Diana Marks's book about molas—a textile recognized by many people whether or not they are familiar with its name, place of origin, or technique. It is an inviting paperback publication, easy to flip through, with a convenient horizontal layout and enough attractive color photographs to interest the average reader. However, even if your average reader is a textile enthusiast, that person may not survive this book. Published by the University of New Mexico, this is Mark's first book and though the writing is clear, I found that its analytical perspective—geared toward an academic audience—required intense focus to follow.

In *Molas: Dress, Identity, Culture* we learn how, over the past one hundred years, the Kuna Indians of Panama have used dress to create an identity for themselves in order to successfully preserve their culture right up to the modern day.

We are introduced to the mola as a central reason the Kuna are considered "one of the most politically mobilized and active indigenous peoples in Latin America."¹ In fact it was the mola and what it represents—cultural sovereignty—that spurred resistance against the Panamanian government and ultimately led to the Kuna Revolution in 1925. The creative act of making and wearing mola blouses was less than a generation old at the time, but the Kuna understood the important role it played in visually identifying themselves as a culture separate from Panama, Columbia, and the many European colonizers. The Kuna had transitioned from being a culture without clothing (appropriate for their hot and humid climate) to developing a form of elaborate post-contact dress that was aesthetically unique and could represent their ethnic identity. In doing this, the Kuna women not only helped

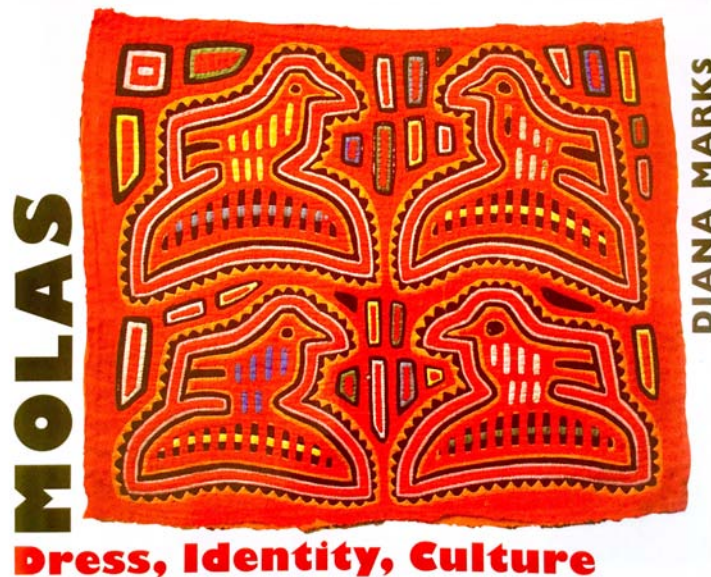
to define their culture internally and externally, but also developed a new textile art form: multiple-layered reverse appliqué, which, when coupled with their dynamic sense of color and design, has been recognized and collected worldwide.

Marks uses concepts of cultural authentication, invention of tradition, ethnocide, apparel-body construct, adaptive accretion, auto-ethnographic studies, *islamiento*², ritualization, serious-leisure, meaningful action, and flow state to substantiate the origins of molas and the reasons they continue to be made. This information is bookended by a history and geography of the Kuna people presented in the introduction and specific sewing techniques used to create the molas detailed in the appendix. Each chapter is organized into a dozen or so subsections, making the task of locating information a user-friendly experience. Throughout the book, Marks often refers to mola/

Kuna research collected from other scholars and anthropologists, while defining her own research based on the mola collections from six ethnographic museums and personal visits to Panama.

Additionally, Marks took up the needle and thread herself and was taught, in Japan, how to design and sew a mola. This endeavor may have reinforced her questioning why women would be involved in such a labor intensive, time consuming activity. From a left-brained point of view, Marks pursues at length the concept of "flow"—a state of mind similar to that of meditation

and found to exist worldwide in many textile traditions. Offering research from the field of positive psychology to address the prerequisites to achieving a flow state, and discussing the multiple benefits gained from engaging in such an activity on a regular basis, Marks synchronizes theories by Csikszentmihalyi, Seligman, and Elkington to hypothesize that the Kuna women



1 Crystal Ann Luce, "Culture Loss and Alternatives to Statehood: Lessons from the Inuit, Kuna and Romani" (MA thesis, University of Colorado, Denver, 2006), quoted in Marks, 173.

2 The term *islamiento* (Spanish) was coined by Janet M. Chermela, making a double play on its two root words in Spanish being *isla* for "island" and *miento* for "treatment." The translation would be: "isolation" or "islandization," both implying the idea of "to treat as an island." Chermela uses the term specifically referring to the Kuna. Diana Marks addresses this in Chapter 6 under the subheading: "The Concept of *Islamiento* in Supporting Kuna Autonomy." Marks, 173.

are indeed experiencing this optimal level of well-being through their textile work.

By the end of the book I was left feeling intrigued and confused, but not about molas. As interested as I have always been in molas, what made a greater impression on me was the demonstration of how research, theories, and concepts are laid down in the study of ethnographic textiles. However, the methods used to examine the textiles and Kuna way of dress made me think of an elaborate dissection, performed to categorize and thus, assumingly, better understand molas. My discomfort arose from an approach to textile art that seems to pay more attention to the cadaver than to the life force it was made to embody. As a needle-and-thread textile artist, as a maker whose work happens also to focus on culture, identity, and dress, I was reminded of how different the perceptions, experiences, and questions can be between those of the academic and those of the artist/maker. The intuitive force behind creativity that can only be explained through the artisan's own voice is disappointingly not recorded in these pages. Though the book does establish the central role that Kuna women play in the survival of their culture through their textile work/dress, it nonetheless leaves out their individual voices. With that said, I have no doubt that Diana Marks' book will be valued by scholars, textile collectors, and museum curators, and be a welcome addition to any library collection, including my own.

Nika Feldman is an off-and-on-again TSA member and a contemporary textile artist whose work has recently been featured in American Craft Magazine's August/September 2016 issue. She describes herself as a rag picker and costume ethnographer, creating work from needle, thread, and scissors that many times takes the form of installation, sometimes involving additional performance-based elements.

www.nikafeldman.com

Fabricating the Tenjukoku Shūchō Mandara and Prince Shōtoku's Afterlives

Author: Chari Pradel

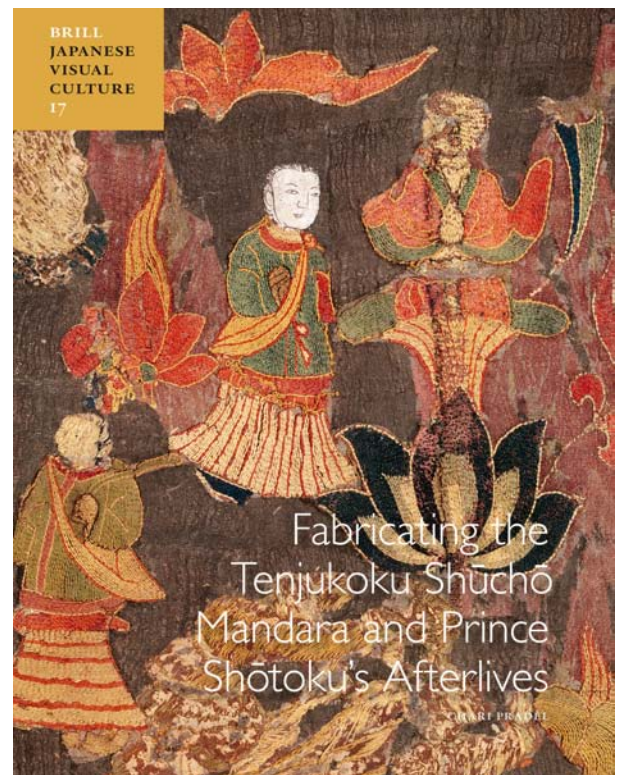
Published by: Leiden; Brill, Japanese Visual Culture 17, 2016. 296 p.
ISBN: 9789004182608

Review by Monica Bethe

This beautifully illustrated and meticulously researched book brings together a vast body of ancient and modern studies related to a seventh-century Japanese embroidery owned by Chūgūji Imperial Convent, Nara. Taking what the author describes as a "biographical" approach, the book traces the evolving contexts of the embroidery from its initial creation, through its repair and reproduction in the thirteenth century, to its conservation as an artifact beginning in the nineteenth century, highlighting its shifts in form and function from curtain to religious hanging to icon of Japanese culture.

What survives of the embroidery today includes small motifs stitched onto a variety of ground fabrics and mounted in a traditional Japanese hanging scroll format that was later framed in the early twentieth century. The almost square (88.8 x 82.7 cm) piece divides into six sections, which Pradel has labeled A–F, two sections in each of three horizontal rows. Buildings fill the bottom row and flying figures compose the top one. Brightly colored and clearly delineated motifs date to the seventh century. These are done in stem stitch with tightly plied two-element threads on a double layer of purple or white complex gauze (patterned four-end crossed warps) over plain weave and provide a window into the techniques, fabrics, and iconography prevalent in East Asia between the fifth and seventh centuries. Other motifs appear faded and deteriorating. These date to a thirteenth century repair. Rendered in loose threads using a variety of stitches—satin stitch, surface satin stitch, outline stitch, and couching—the thirteenth century fragments were sewn onto purple twill or white plain weave, both backed with paper bearing outline drawings that replicate the earlier images.

Pradel begins by analyzing the seventh-century evidence. Photographs of each section with clearly numbered and labeled outline drawings on the facing pages help the reader navigate the discussion. From the rabbit in the moon, to the human figures and their clothing, to the floating flowers, flying birds and celestial beings, she discusses each motif within a pan-East



Asian context. While some imagery is Buddhist, such as figures emerging from lotuses, other figures are Daoist, and many relate to funerary decorations as seen on tombs in China, Korea, and Japan. Particularly intriguing is her discussion of the process of birth by transformation, which superimposes Chinese concepts of *qi* (creative force) with Indian associations of the lotus as a source of divine life. This results in a syncretic view adopted by Buddhism and appears as a cluster of related imagery combining swirling clouds, lotus buds, birds, and winged figures.

Through comparisons with continental tomb paintings and cave carvings, Pradel is able to reconstruct the full tableau of transformation even though only small fragments of the figures remain. A similar methodology leads to the theory that, originally, there was a landscape scene with a lotus pond surrounded by rocks and trees. Following the most recent Japanese research, she proposes an original form for the embroidery as a funeral or memorial curtain and suggests an overall design: bands of half-palmette and geometric repeats delineating areas with processions of people below, figures seated on lotuses in the middle, and at the top, flying birds, clouds, transformation motifs, and turtles.

The turtles are a non-canonical feature, each of their circular bodies containing four Chinese characters. Although only nine original graphs remain today, there once were one hundred turtles that formed an inscription composed of four hundred graphs. These were transcribed in the late tenth or early eleventh century and were included in Prince Shōtoku's *Imperial Biography* (574-622, de facto ruler under the female empress Suiko), presenting an image of Shōtoku as a Dharma King who helped introduce Buddhism to Japan.

The first half of the turtle inscription records the genealogy of Prince Shōtoku. The second half tells how and why the embroidered curtain was made following the death of Shōtoku and his mother, Anahobe Hashihito (d. 621): Princess Tachibana, a consort of the prince, believed he had been reborn in the "Land of Heavenly Lifespan" (Tenjukoku), but since she could not visualize the place, she requested an illustration. The inscription states that court ladies embroidered two curtain panels and lists the designers and supervisor of its manufacture. Interestingly, these were men from immigrant Korean families in charge of

artisans and stored supplies.

Although a superficial reading of the inscription indicates production between Shōtoku's death in 622 and Suiko's in 628, recently Japanese scholars have pointed to various discrepancies in use of language and graphs that suggest a later date in the seventh century. The discussion delves into shifts in political alliances that are too complex to detail here. The meaning of the word Tenjukoku, which already puzzled Tachibana in the seventh century, is seen to draw on syncretic Chinese theology and probably refers to an extended, blessed afterlife. Pradel postulates that the individual motifs probably decorated a

gauze curtain draped around a "spirit seat" that was used in a memorial service for Prince Shōtoku and his mother.

The whereabouts of the embroidery reemerged in the late thirteenth century when the nun Shinnyo (b. 1211) of Chūgū-ji discovered it in a chest in the neighboring temple of Hōryū-ji while she was searching for verification of the death date of Shōtoku's mother. She was able to lobby for its repair and replication by establishing a connection between the embroidery and the rising Shōtoku cult. Interpreting "Tenjukoku" as a Buddhist Pure Land heaven, the new version was refashioned in the form a wide hanging (8 x 2.5 m) venerating Shōtoku as an incarnation of the Bodhisattva Avalokiteśvara and his mother as an incarnation of Amitābha Buddha. According to thirteenth-century documents, the turtles plus the sun and moon



were arranged along the top in rows in such a way that the names of Shōtoku, his mother Anahobe, and his consort Tachibana were placed in the middle as a religious triad. A decorative horizontal strip depicting scenes from Shōtoku's hagiography was embroidered on white plain weave and added along the top. The two-panel hanging was placed at the back of the worship hall in Chūgū-ji, where it attracted pilgrims, some of whom took home bits of the embroidery as talismans.

When, in the late eighteenth century, the remaining fragments were mounted as an assemblage, unadorned brown ground fabric was used to fill in the empty spaces. After the Meiji Restoration in 1868, the embroidery became one of the first icons of Japanese art history, and eventually was designated as a National Treasure.



By discussing each document about the refashioning of the textile within its own historical context and by taking into consideration new archaeological discoveries and cross-cultural iconography, Pradel incorporates extensive, often conflicting, prior research to propose a reevaluation of the embroidery's original purpose and production date. The beautiful photographs and careful line drawings illustrate each point. An appendix details weave structures and embroidery techniques with magnified images. Extensive notes, a bibliography, an index, and list of Chinese characters supplement the book. Anyone interested in one of the oldest embroideries preserved above ground that retains brilliant blues, reds, greens and yellows will treasure this magnificent, comprehensive study.

Monica Bethe is director of the Kyoto branch of the Medieval Japanese Studies Institute devoted to the support of imperial convents, including Chūgūji. As an art historian and weaver, she has researched ancient to pre-modern Japanese textiles.

Muslin: Our Story and Unbroken Thread: Banarasi Brocade Saris at Home and in the World

Muslin: Our Story

Author: Saiful Islam

Published by: Dhaka: Drik Picture Library and Bangladesh National Museum, 2016. 245 p.

ISBN: 978-9843400130

Unbroken Thread: Banarasi Brocade Saris at Home and in the World

Authors: Abeer Gupta, Suchitra Balasubrahmanyam, Anamika Pathak

Published by: New Delhi: National Museum, 2016. 129 p.

Reviewed by Dr. Donald Clay Johnson

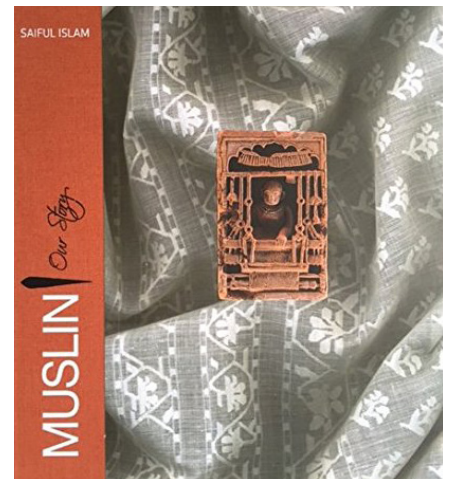
These two titles, published respectively by the national museums of Bangladesh and India, represent new publishing initiatives of the two museums. One hopes many comparable volumes in the future will follow them. In *Muslin: Our Story*, author Saiful Islam surveys the tremendous role the finest quality muslin played in world trade from Roman times until the unique species of cotton used to produce it became extinct in the 19th century. One pound of this unbelievable cotton, when spun, produced a thread 250 miles long, according to Dr. James Taylor's 19th century study. Historically, writers have used "woven wind" and "morning dew" to describe the fine cloth.

Islam's text circles the world as he sought out everything he could on muslin and the cotton plant that produced it. He surveys historical accounts of this unique fabric, searches along the Meghna River in Bangladesh where the cotton grew (hoping a few plants might still survive), discusses the research conducted in notable textile study centers located around the world, and concludes with an overview of present-day *jamdani* weaving

in Bangladesh. Jamdani is muslin's successor which uses a different variety of cotton to produce extremely light, gossamer textiles. Interviews with weavers and their families point out their economic plight and how their work is far more a labor of dedication and love than a lucrative occupation.

In contrast, *Unbroken Thread* is the catalogue of an exhibition held at the National Museum of India. Three introductory essays discuss (1) the history of saris in India; (2) an overview of Banaras brocade weaving; and (3) other luxury weaving traditions in India. The catalogue itself has sections not only on Banaras saris but also on the community of weavers who make them, including the numerous steps of the production process and an overview of saris in popular culture.

Both titles have breath-taking, beautiful illustrations but of very different types. *Unbroken Thread* lavishly documents the saris and other materials of the exhibition. The photographs in *Muslin*, in contrast, capture a mood and an environment, placing the viewer in an eternal space that recalls an earlier time when muslin flourished and was used around the world. The texts of the two titles also reflect different perspectives.



The five chapters of *Muslin* insightfully provide a thorough overview of muslin cloth: "White Gold: Searching for Roots"; "Bengal's Genius: From Fables to Fabric"; "Muslin's Peak: Pomp and Circumstance"; "Muslin's Decline: Death in the Delta"; and "Today's Muslin: The Second Coming." In contrast, other than the historical introductory chapter, the text of *Unbroken Thread* concentrates upon

the exhibition and identifies the notable characteristics of each sari. Sadly lacking in the volume is a glossary of Indian terms. This reviewer thus was left wondering what is the meaning of textile terms such as *ambi*, *brasso*, *tethwa jaal*, *jhaad*, *konia*, *mekhala*, and *namavoli*.

Anyone with an interest in South Asian textiles, however, will want to acquire these two titles. I hope the national museums of Bangladesh and India will produce more titles on the rich textile traditions of their countries.

Phulkari: The Embroidered Textiles of Punjab from the Jill and Sheldon Bonovitz Collection

Edited by: Darielle Mason

Published by: Philadelphia: Philadelphia Museum of Art, 2017. 96 p.

ISBN: 978-0300225907

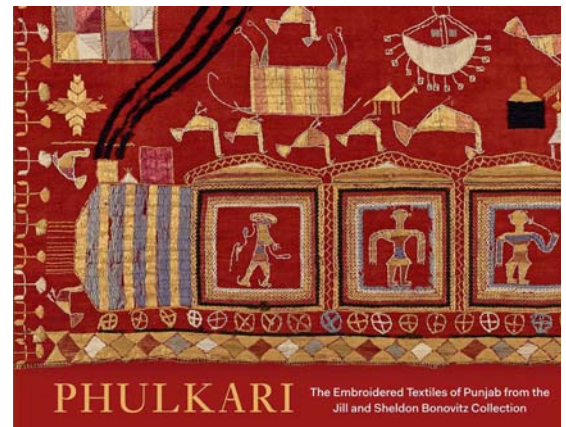
Reviewed by Dr. Donald Clay Johnson

In 2009 the Philadelphia Museum of Art had a major exhibition of kantha textiles from India and Bangladesh based on the collections of Jill and Sheldon Bonovitz and the late Stella Kramrisch. The accompanying catalogue contained six seminal essays on kantha and its importance in both India and Bangladesh followed by illustrations of the 84 kantha pieces in the exhibition. The volume vividly pointed out the significance of a unique embroidery tradition of a rural area in the Indian subcontinent. The present volume, confined to the collection of Jill and Sheldon Bonovitz, focuses upon phulkari, another embroidery made in the rural Punjab. Just as Bengal was split to form what is now Bangladesh and the state of West Bengal in India, the Punjab was divided between India and Pakistan at the time of independence from Britain.

Numerous questions arise with each of these embroidery traditions whose production areas contain several religious groups. The Punjab contained not only Hindus and Muslims but also was the heartland of the Sikh community. Cristin McKnight Sethi's essay "The Many Meanings of Punjabi Phulkari" notes all three communities actively produced phulkaris, stating each community had distinctive contributions to the embroidery tradition, and each group used phulkari in life events. Unfortunately, her essay does not venture beyond the use of phulkari in weddings. While Ms. Sethi states each of the religious communities made distinctive contributions to phulkari, she does not discuss or illustrate these roles.

Unfortunately, only 19 phulkaris from the Bonovitz Collection are illustrated in this catalogue. Identification of each is simply "undivided Punjab," with no attempt to point out which district or part of the Punjab produced the work. Also disappointing were the captions, which listed the limited number of embroidery stitches used. The repetitive mention of buttonhole, chain, Cretan, darning, herringbone, running, and split stitches would have been far better resolved by noting them in an appendix with proper demonstration or examples of each. Sadly lacking is any discussion of the distinctive contributions of the three religious communities to phulkari themes and iconography. Thus one cannot distinguish which phulkaris were produced by (or for) Hindus, Muslims, or Sikhs.

Darielle Mason concludes the volume with an essay "Identity and Transformation: The Politics of Embroidery in South Asia." Much of the essay discusses kantha and the earlier Philadelphia Museum of Art exhibition mentioned above. This reviewer found it impossible to accept her comment on page 84 that "in West Pakistan, Punjabi Muslims were primarily Shia, while in East Pakistan, Bengali Muslims were mostly Sunni." Both East and West Pakistan (now Bangladesh and Pakistan) were overwhelmingly Sunni as the unfortunate and sad persecution of Shia communities in present day Pakistan verifies.



Whereas the earlier kantha volume produced by the Philadelphia Museum of Art in its 290 pages contained 6 notable essays and 84 illustrations of exhibited objects, the present work contains a mere 2 essays and nineteen illustrations in its 96 pages. Both kantha and phulkari are extremely important embroidery traditions of rural South Asia. What a pity this volume does not provide the depth of discussion and illustration phulkari so richly deserves.

During his forty-four year career as a professional librarian, Dr. Donald Clay Johnson has reviewed several hundred books for academic and professional journals.

Weaving Stories: Sadu Weaving of Kuwait

By Lesli Robertson

Before my first trip to Kuwait, I had little experience with textiles of the Middle East, and was unfamiliar with the Sadu weaving tradition of the Bedouin. A friendship developed in Uganda during 2007 led me to Kuwait as a Fulbright Specialist with the US Embassy in 2015. During this trip, I began a collaboration with the cultural organization Al Sadu Weaving Cooperative Society, which has grown to engage the local and international community on the value of Sadu weaving and its place in contemporary culture.

Sheikha Altaf Al-Sabah is an extraordinary woman who has worked tirelessly for over 30 years to research, support, and promote Kuwait's traditional textile heritage both nomadic and urban, especially the Sadu weaving and weavers of Kuwait. She guides my partnership with Al Sadu House.

During my initial trip in 2015, I lectured on community-based artwork and led a workshop titled "Designing for Innovation." In the days in between, Laila Yasser and Mutaiba Muslm taught me Sadu weaving and introduced me to the warp-faced structures that produce the strong geometric designs using wool, camel, goat, and cotton fibers. I shared with them my knowledge of design principles through a lively and interactive workshop. This exchange of knowledge



Lengths of Sadu weaving created by Laila Yasser.

Photo credit: Lesli Robertson

created a foundation that supported open and productive conversations about the role of Sadu among the remaining weavers, as well as its role in contemporary Kuwait. At the end of this first trip, Sheikha Altaf Al Sabah had begun leading a team to develop a collaborative project that would bring Sadu weaving directly into the community.

Over the next year and a half, this idea slowly developed into *Weaving Stories*, an initiative that focuses on honoring these textile traditions while exploring new interpretations. Through our connection to Al Sadu House and background in arts and education, a team from the US and Kuwait was formed to bring an exhibition and outreach initiative to life. The timing was fortunate; Kuwait was named the Islamic Cultural Capital of 2016 and the National Council for Culture, Arts, and Letters decided to support this project.

In November, 2016, Al Shaheed Park in Kuwait City hosted the first exhibition and series of workshops for *Weaving Stories*. During a one-week period, over a thousand visitors became active participants through a series of interactive sculptures, workshops, and educational programs. Al Shaheed Park is not a traditional gallery space by any means, but it gave our team a central location to reach into the heart of the Kuwaiti community. The park itself is an enormous green-space with restaurants, playgrounds, a mosque, and retail stores, providing a respite in the city. Our large signage outside of the Multipurpose Hall brought in passersby, many of whom were not familiar with Sadu weaving.

The centerpiece of the exhibition was a woven sculpture: a two meter high by twelve meter long "loom" inspired by the traditional Bedouin tent divider. Over thirty artists from nine countries representing Kuwait's diverse community contributed textile panels that reflected the many facets of Kuwaiti culture, from the traditional Sadu weavings to interpretations of modern Kuwait.

Accompanying this woven sculpture, visitors were encouraged to weave on a loom inspired by the traditional Bedouin ground looms. This new interpretation of a loom offered many visitors the chance to weave for the first time, while also leaving their personal stories on paper tags tied into the cloth. Many people came to weave and ended up staying for close to an hour, creating intimate woven pieces alongside other visitors. The way the visitors interacted with the



Over fifty panels created the "weft" for this woven sculpture inspired by Bedouin tent dividers. Photo credit: Aziz Mutawa



Participants weave on the interactive loom.

Photo credit: Lesli Robertson

Weaving Stories: Sadu Weaving of Kuwait

loom evolved, from two chairs at either end, to more chairs set side-by-side to weave down the 5 meter length of the loom. The original plan was to warp this loom once, but by the end of the week, we were on our third warp, with hundreds of paper tags hanging from the selvages. The finished textiles are wonderful representations of each person who wove. We hope to use them for future iterations of this project.

Framing both textile-based sculptures was a large video projection that detailed the processes of spinning, weaving, and tassel-making. Laila and Mutaira, two of the weavers from the Sadu House, demonstrated each technique, providing a window into the traditional practices.

During the exhibition, textile workshop participants and children on school tours created an active space. Through a partnership with Spread the Passion, volunteers were on hand to assist throughout the exhibition, giving tours, walking individuals through the process of weaving (which they themselves just learned), and helping keep the gallery at its best. One of our favorite groups was twenty local schoolteachers from the Ministry of Education. They were trained using a weaving curriculum we designed, and



Each person left their story on a tag beside their woven contribution.

Photo credit: Lesli Robertson

by the end of the workshop, were ready to take the knowledge back into their classrooms. Weeks later, they brought their student work to Al Sadu House, eager to learn more in order to better engage their students in weaving. Al Sadu House (with Amanda Batson and myself) was able to copyright the curriculum and is in the process of working with the Ministry to formalize it as a part of its regular curriculum.

The *Weaving Stories* initiative continues to reach into the community, most recently at 360 Mall in Kuwait where it was adapted for yet another unique venue. It is our hope that this project has accomplished its mission of bringing Al Sadu House directly into the community, providing a platform to educate on the importance of Sadu weaving and the place it holds in contemporary Kuwait.

Lesli Robertson is an interdisciplinary artist and Principal Lecturer of Fibers at the University of North Texas, Denton, Texas. She has launched interdisciplinary collaborative projects on Ugandan bark cloth, Sadu weavings of Kuwait, as well as other sustainable practices in the arts including the UNT Natural Dye Garden. She currently serves on the Textile Society of America Board.

www.leslirobertson.com



Participants weave on the interactive loom.

Photo credit: Lesli Robertson

For more information on this project, visit www.weavingstoriesq8.blogspot.com, www.alsadu.org.kw, and www.leslirobertson.com

Weaving Stories team:

- Concept and research material: Altaf Salem A. AlSabah
- Curatorial team: Shelby Allaho, Lesli Robertson, Nawal AlBaker
- Education team: Amanda Batson, Hanan AlKhazemi
- Modern loom construction: Emad Allaho
- Graphic design team: Analise Minjarez, Bashayer AlShamari
- Project Assistant: Mona AlSayed
- Sadu House Coordinator: Sawsan Ali Fathy



Exterior view of Al Sadu House cultural center

Photo credit: Lesli Robertson, 2015

In Memoriam: Barbara Goldberg

January 13, 1931–July 2, 2016

By Catherine Weller

Barbara Goldberg, an artist, teacher, mentor, and tireless advocate for fiber art, passed away at her home in Brookline, Massachusetts, on July 2, 2016.

Barbara began her artistic career after raising four children. Although she had earned an MA in English Literature, she had no formal artistic training before she began her exploration of textiles by studying Native American textile traditions with Joanne Segal Brandford at the Radcliffe Seminars. Joanne and Barbara became close friends and colleagues, a relationship that was influential in both of their careers.

Barbara held faculty positions at Massachusetts College of Art, the Program in Artisanry at Boston University, the Swain School of Design, and the University of Massachusetts, Dartmouth, where she was director of MFA programs. She was known as an energetic, generous, and supportive teacher who was devoted to her students' growth both personally and professionally. She shared her appreciation for the diverse textiles of the world, bringing examples collected on her extensive travels (and those of her family members) to class for inspiration and analysis. Her research and experimentation with almost every surface design technique informed her teaching, and she encouraged her students to be creative problem-solvers.

In addition to teaching, Barbara contributed enthusiastically to many textile art organizations. She was a board member of the TSA, the Surface Design Association, and the Brandford/Elliott Award. Barbara also served as the founding president of Print & Dye Works, a cooperative workspace and educational organization, and she was a member of the visiting committee for the Department of

Textiles at the Museum of Fine Arts, Boston. Barbara was always ready to volunteer to advance the field of fiber art and enhance connections between artists, teachers, curators, and scholars.

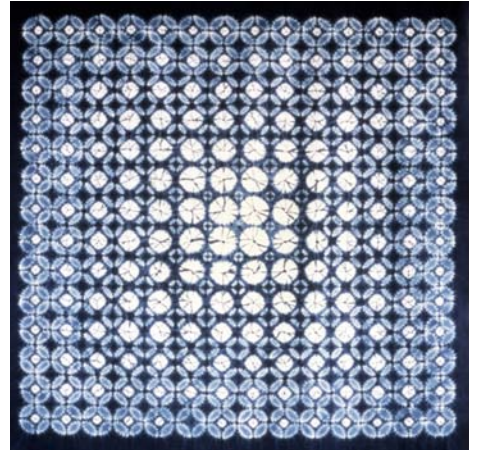
Early in her artistic career, Barbara explored screen printing (including innovative photographic techniques), batik, starch resist, and tie-dye. She often combined techniques when she felt she had reached the limit of each technique alone. Later, her interest in the creative possibilities of shibori, especially indigo-dyed shibori, led to a major body of work that is now included in numerous public and private collections. She developed a technique that involved varying the size and spacing of running stitches to create images, including two life-size self-portraits. Writing about her shibori work, Barbara explained:

"The process itself is both meditative and active. Hours of stitching provide time for contemplation, free association, and complex problem solving. The process of dyeing large pieces...is an exercise program for the robust that promotes healthy exhaustion. This combination of the contemplative and the active is a harmonious base for my expression. Love of materials, concern for the past, attention to the tactile, and absorption by the creative process have brought me to this work."

An exhibition titled *Fragments of Life: Textile Art by Barbara Goldberg* will be shown at UMass Dartmouth, 715 Purchase Street, New Bedford, MA, from May 26 to June 28, 2017. A reception will be held on June 10, 3:00–5:00 p.m.

Barbara is survived by her sister Lois Torf, her son Arthur and his wife Meira, her daughter Marcia and her husband Alan Grossman, her son Bennett and his wife Lisa Hirschhorn, her daughter Anne, and her grandchildren, Michael, Ellen, Ruby, Amelia, and Benjamin.

Catherine Weller is a former member of TSA and a current board member of the Brandford/Elliott Award. She was Barbara Goldberg's teaching assistant at the Massachusetts College of Art.



Shibori II, 1980, shibori on indigo-dyed cotton, 52" x 45"

Photo credit: Barbara Goldberg



Barbara Goldberg, 2003

Photo courtesy of Goldberg family



Barbara Goldberg teaching

Unknown date, unknown photographer

Featured Exhibitions

San Jose Museum of Quilts & Textiles

American Tapestry Biennial 11

Cerebral Touch: Lia Cook 1980–Now

Line Dufour: Fate, Destiny and Self Determination

January 20 - April 16, 2017
San Jose, CA

Review by Lila Stone, TSA Social Media Marketing Coordinator

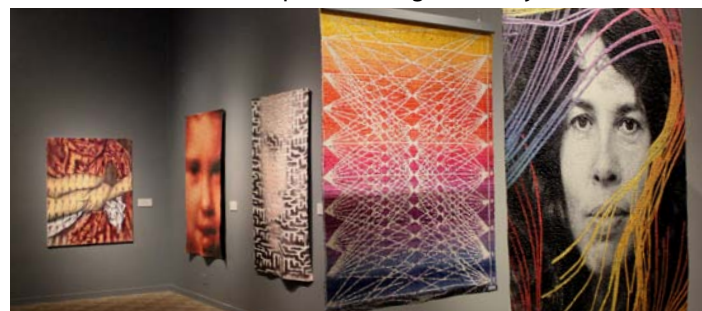
The San Jose Museum of Quilts & Textiles (SJMQT) in San Jose, California, recently hosted three exhibitions featuring an international selection of tapestries, a survey of Lia Cook's career, and an interactive textile project driven by social media. For the first time in SJMQT exhibition programming history, which has spanned four decades, each piece of art displayed throughout the museum was woven.

In the Turner and Gilliland Galleries, the American Tapestry Alliance sponsored the annual international juried exhibition, the *American Tapestry Biennial 11*. This travelling exhibition was staged at three locations: the South Bend Museum of Art in South Bend, Indiana; the Mulvane Museum of Art in Topeka, Kansas; and lastly at SJMQT. The exhibit featured an international cast of thirty-six contemporary artists from eight countries, and their hand-woven tapestries ranged in subject matter from

subtle to complex and concrete to abstract. Romanian artist Gabriela Cristu's *Prelude to the Afternoon of the Faun* (2014) is a striking tapestry rich with color and a marvelous example of the contemporary talent seen in the show.

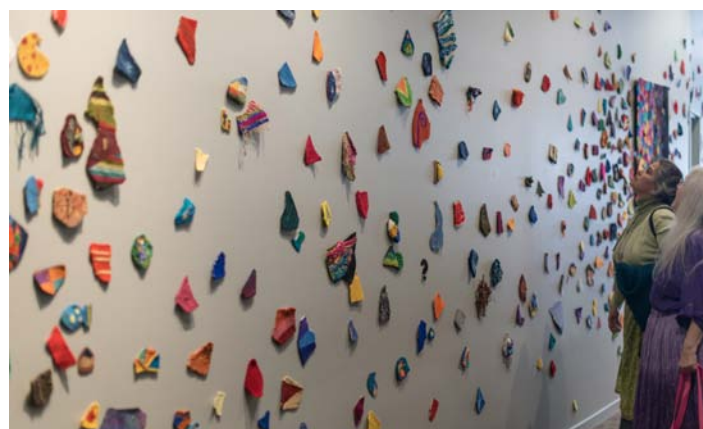
In the Finlayson Gallery, TSA member and San Francisco Bay Area artist Lia Cook presented a comprehensive body of work entitled *Cerebral Touch: Lia Cook 1980–Now*. Cook's world-renowned art touches on the sensuality of material, leading viewers to consider the relationship between sensations and the tactile. Cataloguing the prolific part of her career as textile artist and professor, this particular exhibit showcased the passage of time, as seen in a Jacquard weaving *Connec To Me* (2016) of a younger Lia Cook, which greets viewers with an intense gaze. Cook's recent work focuses on weaving together neuroscience, painting, photography, video, and digital technology.

Funded by the Ontario Arts Council, Line Dufour's *Fate, Destiny and Self-Determination/Le sort, le destin et l'auto-détermination* is an ongoing international tapestry installation project. To date, the collaboration has brought together 248 people from twenty-six countries. The multiplicity of individual pieces form the whole, which consists of a traditionally woven tapestry by Dufour, a Gobelin tapestry woven by participants at the Toronto Weaving School, as well as free-floating social media user-generated tapestry weavings, situated between the two. For this last section, each person involved, ranging in skill level from amateur to professional, is tasked to weave a relatively small tapestry using guidelines set by Dufour whose vision involved creating a multi-media textile. The project is necessarily community driven and uses social media as an effective communication tool—one that is integral to Dufour's outreach program. Through her Facebook and Instagram pages, Dufour has managed to deliberately transform her personal weaving practice from a solitary one to a blossoming community-based, active, and participatory one.



Installation view of *Cerebral Touch: Lia Cook 1980–Now*

Photo credit: Anna Bagirov



Installation view of *Line Dufour: Fate, Destiny and Self Determination*

Photo credit: Octavio Martinez

Lila Stone is first generation Cuban-American. She graduated with a BA in German and an MA in Art History from the University of Florida. Her research has focused on modern and contemporary art, 20th century German art, textiles, and gender studies. She can be reached at lilailana@gmail.com.

form & concept

<http://www.formandconcept.center/exhibitions/>

Santa Fe, NM

Shifting Landscapes

through June 10, 2017

Mending

through May 20, 2017

Review by Alice Zrebiec

Open call exhibitions can be tricky. They depend firstly on the quality of the work submitted, and secondly, on the ability of the jurors to select work that expresses the theme in thought-provoking ways. I am pleased to write that *Shifting Landscapes: 3rd International Juried Exhibition* of work by members of the Surface Design Association, succeeds brilliantly. Kudos to the two jurors: Erika Lynne Hanson, an artist whose own weavings, installations and videos are informed by the idea of landscape; and Frank Rose, director of form & concept, who comes from a photography and digital media background and practice.

From over 600 entries, works by thirty-two artists rose to the top. They present a fascinating variety of interpretations for the words “shifting” and “landscapes”: literal, abstract, environmental, cultural, and psychological (and more), executed in an equally diverse range of techniques and media. Embroidery, weaving, quilting, dyeing, and felting join paintings, photography, mixed media, installations, and video. Special acknowledgement is owed to Brad Hart, exhibitions coordinator for the gallery, for creating a splendid installation. Not only can each individual work be seen unchallenged and with ease, but subtle groupings expand concepts and ideas that may be obvious, or, conversely, not at first evident. Similarly, sight-lines link works across spaces, opening interesting dialogues that invite the viewer to contemplate artistic connections and conceptual kinship.

Seeing the exhibition on its crowded opening night was a different experience than returning on a quiet afternoon. I was glad I came back to spend more time discovering how a number of the works “talk” to each other, and to view some more closely. Yuge Zhou’s video, *Soft Plots*, was a hypnotic surprise. In the video, different areas of a sandy beach host volleyball and soccer games,



Rena Detrixhe, Red Dirt Rug, loose red Oklahoma soil imprinted with modified shoe soles, 2017, 0.5 x 54 x 126 in

Photo credit: form & concept



Brooks Harris Stevens, Mending Gold: Leh Palace, Leh, Ladak, India, gold yarn, 2016, site specific

Photo credit: Brooks Harris Stevens

Frisbee tossing, and lounging. Frank mentioned one of the reasons the jurors included this piece was its quilt-like patchwork layout of the images. But when I watched closely, I noticed that projectiles—and players—disappear “under” an adjacent court, only to pop up elsewhere, in a way that weaves images together.

Viewers were fascinated by Rena Detrixhe's first-prize-winning installation, *Red Dirt Rug*, created on-site from buckets of sifted Oklahoma red soil and imprinted with patterns using modified shoe soles. Its rich color has a visceral appeal while the delicate designs evoke textile traditions and traces of human passage. Installed without barriers, as Detrixhe prefers, the mutability and transitory nature inherent to *Red Dirt Rug* was readily evident. To see the artist's process, access this time-lapse video <https://vimeo.com/194093078> and watch as she constructs a related piece in her studio.

Other awards were presented to Yewen Dong's *Water is Fragile 2*, Wendy Weiss' *Litzmannstadt Ghetto 1940-1944*, and Eszter Bornemisza's *Cityscape*. Works by TSA members also

selected for the exhibition include Barbara Shapiro's *Sea Change* and Xia Gao's *40s Meditation*. Although there is no catalogue, images of nearly all the work on view can be found on the form & concept website.

Brooks Harris-Stevens' *Mending Gold*, a visual documentation of a site-specific project, addresses a break in one of the walls below Leh Palace in Ladakh, India and Yuni Kim Lang's *Comfort Hair (Nest)*, a digital pigment print of a living sculpture (a wom-

an serenely curled up and resting amid an oversized Korean *gache*, or wig), are perfect segues into Mark Newport's concurrent and complementary solo exhibition.

In *Mending*, Newport departs from his hand-knit Sweatermen hero suits to explore other body- and psyche-centric concepts in this new work. Worked on torn muslin, curved organic motifs are juxtaposed with intensely stitched and patterned embroidered mends inspired by historic European and American darning samplers. The repairs equate to scars acquired by our bodies in

our course of living, tracking our unique personal history and stirring our memories.

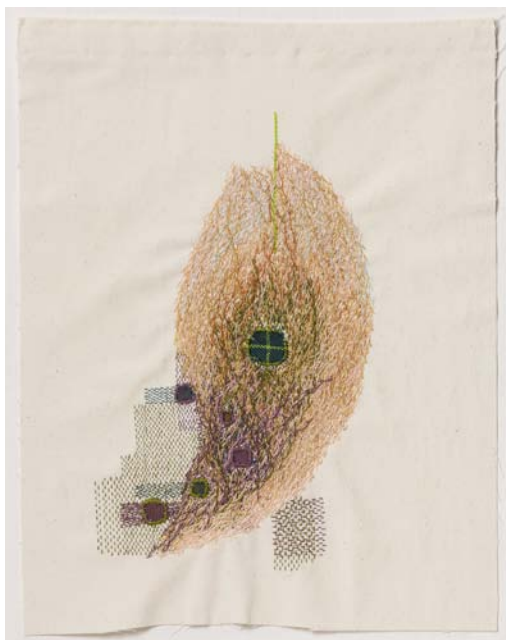
There are still several weeks to enjoy both exhibitions at form & concept in Santa Fe. *Shifting Landscapes* closes June 10, 2017 while *Mending* closes May 20, 2017. Unfortunately, neither exhibition is traveling to any other locations.

Alice Zrebiec is a curatorial consultant based in Santa Fe, NM. Formerly a curator at the Denver Art Museum and the Metropolitan Museum of Art, she has been a TSA member since its inception.



Yuni Kim Lang, "Comfort Hair (Nest)," digital pigment print, 40 x 46 in

Photo credit: Yuni Kim Lang



Mark Newport, Mend 4, embroidery on muslin, 20 x 15 in

Photo credit: Mark Newport

TSA held its 3rd end-of-year fundraising campaign in December of 2016, raising \$13,640 from 58 members and donors. The Board would like to extend a huge thank you to our membership as we go through this critical time of strategic planning.

International Report

Conservación y Restauración en la Universidad Nacional Mayor de San Marcos: Lima, Perú

By Maria Ysabel Medina

The Escuela Académico-Profesional de Conservación y Restauración is one of the newest programs at Peru's National University of San Marcos, the oldest faculty of higher education in the Americas. The program was founded to fill a need for training specialists in interventions that allow Peru's cultural heritage to be preserved and interpreted for future generations. The curriculum is designed to meet current demands and future needs for professionals in conservation and restoration with solid scientific, humanistic, and technical training.

Period of study: 5 years or 10 academic semesters.

Academic Degree: Bachelor in Conservation and Restoration.

Professional Degree: License in Conservation and Restoration.

The course Workshop II, which corresponds to Textiles, is given in the second semester each year for students in the fourth academic cycle. The course is divided into two parts. The first introduces the fibers used to create textiles, their diverse functions, garment forms, and reproductions of the techniques characteristic of different cultures and historic periods. The second part introduces techniques used in conservation interventions, such as cleaning and supporting a textile, and a practicum involving work with archaeological textiles in the conservation and analysis areas of the National Museum of Anthropology, Archaeology and History of Peru or the Amano Museum. An important complementary activity is a visit of several days to a contemporary weaving community in the Peruvian highlands to share the experience of their daily labor creating textiles (spinning, warping, dye practices, and construction techniques).

Maria Ysabel Medina is an art historian and textile conservator at the Museo Nacional de Antropología, Arqueología e Historia del Perú. A graduate of the Universidad Nacional Mayor de San Marcos, she directs textile studies in this new academic program.



Learning natural dye practices in Chinchero, Cusco.



Learning backstrap loom weaving in Chinchero, Cusco.



Spinning techniques with expert practitioners in Chinchero, Cusco.



Constructing boxes that meet current standards for storage of archaeological collections at the Museo Nacional de Antropología, Arqueología y historia del Perú (MNAHP).

All photos courtesy of Maria Ysabel Medina

On February 7, 2017, The Metropolitan Museum of Art implemented a new policy known as Open Access, which makes images of artworks it believes to be in the public domain widely and freely available for unrestricted use, and at no cost, in accordance with the Creative Commons Zero (CC0) designation and the Terms and Conditions of their website. Over 33,000 textiles are included in this data base, available at:

<http://www.metmuseum.org/about-the-met/policies-and-documents/image-resources>

Recovery of Textile Techniques from Pre-Hispanic Peru

By Yuki Seo

In the Central Andean regions of Peru, societies developed diverse textile production techniques, which were used to create garments and other regalia that have been preserved for more than 5000 years. Andean textiles of the past and present are appreciated throughout the world, both as documents of social history and for their exquisite construction and aesthetic appeal. However, many of the ancient techniques are no longer practiced today.

Far from Peru, a group of self-taught textile enthusiasts have dedicated more than thirty years to study the techniques used in pre-Columbian Andean textiles. For these Japanese women, the process of reproduction extends beyond the replication of a particular structure and type of object to include cultivating and processing raw materials. The practice of fiber harvest is significant to understanding the implications of textile work. Participants have achieved a high technical level in the reproduction of the techniques under study, producing textiles extremely similar to the original pre-Hispanic textiles.

As these women are self-taught and are not affiliated with any university or museum, their studies are unpublished and not well-known in academic circles.

In 2014, Keiko Watanabe, a specialist in knotted techniques, achieved the reconstruction of an exceptional ceremonial band in a Paracas Necropolis style, part of the collection of the National Museum of Anthropology, Archaeology and History of Peru. Her reproduction is now part of the Paracas exhibit at the museum.

With support from the Catholic University of Peru and Axis Arte, in November, 2016, the Japanese enthusiasts gave the first workshop on the recovered Paracas techniques of looping and knotting, sponsored by the Faculty of Art and Design. Based on its enthusiastic reception, the University held a summer course from February 14 to March 9, 2017, focusing on the looping technique of the Paracas period (approx. 800 BCE–200 CE). Many professionals participated, including designers, contemporary and traditional artists, archaeologists, curators, and schoolteachers. After learning these techniques, each participant was able to identify them in archaeological artifacts and developed a replication project. Future workshops will address pre-Hispanic techniques of greater complexity, including the Paracas techniques of knotting, brocade, gauze weaves, sprang, and braiding.



Ms. Keiko Watanabe travelled to Lima to study this complex knotted Paracas headdress at the Museo Nacional de Antropología, Arqueología e Historia del Perú



Participants in the 2016 classes created replicas of three-dimensional early Nasca fringes worked in complex looping.

Yuki Seo is a textile conservator who lives permanently in Peru. She was educated in both Japan and Peru.

All photos courtesy of Yuki Seo

Member News

Member Exhibitions

British Columbia

Of Land and Sea

Circle Craft Gallery, Vancouver BC.
May 4–Jun 4, 2017

This exhibition, curated by **Kaija Rautiainen** features the works of five fiber artists who work in a variety of media and styles, including Anni Hunt (textile vessels), Catherine Nicholls (textile art), Julie Pongrac (basketry), Michelle Sirois-Silver (hand hooking, appliqué) and Kaija Rautiainen (digital Jacquard weaving). The artists present work in nature-based themes.

www.circlecraft.net/gallery/land-and-sea-curated-kaija-rautiainen

California

American Tapestry Biennial 11

Cerebral Touch: Lia Cook 1980–Now

Embedded Pattern: Three Approaches

San Jose Museum of Quilts and Textiles, San Jose, CA.
January 20, 2017–April 16, 2017

SJMQT presents three exhibits of contemporary woven art. *American Tapestry Biennial* presents thirty-six tapestries featuring artists from eight countries. The works selected for the exhibition highlight the variety of artistic expression practiced today in the medium of handwoven tapestry. TSA member **Barbara Heller** is the First Place Teitelbaum Award Winner.

Cerebral Touch: Lia Cook 1980–Now traces Cook's artistic journey from her abstract and dimensional pieces of the 1980s; her 1990s weavings inspired by Old Masters drapery; her exploration of portraiture; and finally, her newest work completed weeks before this exhibition opened. Her latest works explore the sensuality of the woven image and the emotional connections to memories of touch and cloth. Weaving is combined with painting, photography, video and digital technology.

Embedded Pattern: Three Approaches, March 8, 2017–April 15, 2017, features work from three contemporary mid-career tapestry artists who continue to develop and refine their unique approaches to the tapestry medium. One can observe specific tapestry techniques where the patterned design is intimately connected with the technical process. This exhibit features the work of **Deborah Corsini**, **Alex Friedman** and **Michael Rohde**.

California Fibers: Time

The Studio Channel Islands Blackboard Gallery, Camarillo, CA.
April 1, 2017–May 6, 2017

California Fibers: Time features the work of seventeen members of California Fibers: Linda Anderson, Charlotte Bird, Ashley Blalock, Carrie Burckle, Doshi, Gail Fraser, Polly Jacobs Giacchina, Lynne Hodgman, Chari Myers, Kathy Nida, **Michael Rohde**, Mary Beth Schwartzberger, Rebecca Smith, **Cameron Taylor-Brown**, Lydia Tjioe Hall, Peggy Weidemann, and **Lori Zimmerman**. All works in the exhibit address the theme of "time" as interpreted by each artist.

Colorado

Reside

Mariani Gallery, University of Northern Colorado, Greeley, CO.
March 7, 2017–April 13, 2017

The University of Northern Colorado's School of Art & Design is proud to announce *Reside*, a solo exhibition by textile and installation artist **Xia Gao**. The artist's work explores personal and cultural adaptation and transformation in installations through the interplay of textile and space.

<http://schoolofartanddesign.tumblr.com/post/157248113830/xia-gao-reside-art-exhibit>

Maine

Covering the Nation: The Art of the Bates Bedspread

Museum L-A, Lewiston, ME.
July 23, 2016–May 31, 2017

Never before exhibited woven designs from the Bates Mill archive include 1930s pom-pom florals, 1940s fighter planes and warships, 1950s college dorm textiles, 1960s popular culture themes from astronauts to dinosaurs and for printing, show stopping outsize silk screens for double and queen size designs for the more sophisticated decors of the post WWII era. Curator: **Jacqueline Field**.

Maryland

Domestic Pursuits: Nancy McNamara, Dominie Nash, Hillary Steel

Kay Gallery, BlackRock Center for the Arts,
Germantown, MD.
March 18, 2017–April 15, 2017

Domestic Pursuits: Nancy McNamara, Dominie Nash, Hillary Steel is a three-person exhibit of hand-pulled prints and stitched and woven textile works. Exploring the objects and emotions often linked to the daily lives of women, artists Nancy McNamara, Dominie Nash, and **Hillary Steel** celebrate domestic pursuits in both subject and technique.

www.blackrockcenter.org/galleries/current-exhibits/

Creative Crafts Council 31st Biennial Exhibition

Creative Crafts Council
Strathmore Mansion, Bethesda, MD
April 8 - May 21, 2017

The *Creative Crafts Council 31st Biennial Exhibition* presents some of the region's top work in wood, glass, clay, metal, fiber and more. The juried exhibition began during the studio craft movement and continues today at the Mansion at Strathmore in Bethesda.

www.creativecraftscouncil.org/2017-biennial.html

Massachusetts

Women, Art and Fibers: Contemporary Responses to Abolition and Journey North

University Gallery, University of Massachusetts Dartmouth,
College of Visual and Performing Arts, Dartmouth, MA.

March 8, 2017–April 4, 2017

Women, Art and Fibers: Contemporary Responses to Abolition and Journey North is a contemporary fiber arts exhibition that highlights works influenced by or linked to the slave trade between New England and the South. Stories of slavery have left traces on the work of these artists who stand in solidarity with the philosophies of Black Lives Matter. The exhibition is held in conjunction with International Women's Month and Fiber Arts Month. **Laurie Carlson Steger** and **Dr. Memory Hollo-way** are guest curators. Exhibiting artists are Faith Ringgold, **Cathryn Amidei**, Naomi Henry, **Suzi Ballenger**, **Sonja Dahl**, Sheila Duarte & the Student Collective Artwork, Barbara Eychaner, **Karen Hampton**, **Maggie Leininger**, Sheila Lutz, Lesyslie Rackard, Christie Rawlins-Jackson, Linda Rhynard, Kimberly Love Radcliffe, Susi Ryan, Aminah Robinson, **Brooks Stevens**, and Marcia Weiss.

www.umassd.edu/cvpa/undergraduate/arhistory/slaveryjourneynorth/

Excellence in Fibers

New Bedford Art Museum/ArtWorks! New Bedford, MA.

Jan 25–Mar 19, 2017

Fiber Art Now is a quarterly print and digital magazine that connects and inspires the contemporary fiber arts and textiles community. For the last two years, the magazine has produced an exhibition in print of fiber works from around the world. New Bedford Art Museum/ArtWorks! is proud to bring a selection of these works to the South Coast. *Excellence in Fibers* offers a wide breadth of contemporary quilts, tapestries, weavings, carpets, vessel forms, basketry, sculpture, installation, and wearable fiber artworks to the Museum. Participating artists include TSA Past President **Pat Hickman** and TSA board member **Wendy Weiss**.

<http://newbedfordart.org/current-exhibitions/>

New Mexico

Shifting Landscapes: 3rd International SDA Juried Exhibition

form & concept, Santa Fe, NM.

February 24, 2017–May 20, 2017

Artists from the Surface Design Association (SDA) will reinvent the map using felt, cotton, silk, string, and countless other fibrous materials in *Shifting Landscapes: 3rd International SDA Juried Exhibition* at form & concept. This exhibition explores traditional, non-traditional, and contemporary interpretations of place by artists, designers, and makers working with or inspired by fiber or textile materials and techniques. The list of thirty-one participating artists includes the following TSA members: **Xia Gao**, **Barbara Shapiro**, **Brooks Stevens**, and board member **Wendy Weiss**.

www.formandconcept.center/exhibitions/shifting-landscapes-exhibition/

New York

UPRISE / ANGRY WOMEN

Untitled Space, New York, NY.

January 17, 2017–February 5, 2017

UPRISE / ANGRY WOMEN, curated by Indira Cesarine, featured the work of eighty female contemporary artists responding to the current social and political climate in America in light of the recent presidential election. **Linda Friedman Schmidt** was one of many exhibiting artists.

<http://untitled-space.com/uprise-angry-women-group-show/>

Material Connections

Jane Lombard Gallery, New York, NY.

January 10, 2017–February 18, 2017

TSA member **Karen Hampton** was included in *Material Connections*, a winter group show featuring a select group of artists of varied cultural backgrounds who are redefining the universal medium of textile or non-traditional materials to explore socio-political issues such as race, gender, historic identity, consumerism, and the environment.

www.artsy.net/show/jane-lombard-gallery-material-connections

Illuscious

Ace Hotel, New York, NY.

February 3, 2017–February 28, 2017

In honor of New York Fashion Week, Ace Hotel New York presents *Illuscious*, the city's first public exhibition of Textile Hive, a physical, digital, and contextual collection of over 40,000 antique and handmade textiles spanning fifty countries and 200 years of design history. **Andrea Aranow**, the co-founder of Textile Hive, invited a group of artists to spend time getting acquainted with Textile Hive's vast digital and material collection. Inspired by the collection, artists then created a yukata (informal kimono) from Japanese washi paper.

www.acehotel.com/calendar/newyork/nyfw-textile-hive-illuscious

Sara Berman Closet

Metropolitan Museum of Art, New York, NY.

March 6, 2017–September 5, 2017

The meticulously organized, modest closet in which Sara Berman (1920–2004)—an immigrant who traveled from Belarus to Palestine to New York—kept her all-white apparel and accessories both contained her life and revealed it. Inspired by the beauty and meaning of Berman's closet, the artists Maira and Alex Kalman (who are also Berman's daughter and grandson) have recreated the closet and its contents as an art installation. TSA member **Amelia Peck** is the Marica F. Vilcek Curator of American Decorative Arts at the Met.

www.metmuseum.org/exhibitions/listings/2017/sara-berman-closet

Virginia

Textiles

Artspace Gallery, Richmond, VA.

January 27, 2017–February 19, 2017

Hillary Steel presented *Textiles*, an exhibition of hand-dyed woven pieces that are cut, arranged, and overdyed. She gave a closing artist talk on February 19.

www.artspacegallery.org/2017/exhibits/hillary_steel/index.shtml

Washington, DC

Alchemical Vessels 2017

Joan Hisaoka Healing Arts Gallery at Smith Center for Healing and the Arts

March 17, 2017–May 5, 2017

Artists' Closing Reception: Friday, May 5th, 7:00p.m.–9:00p.m.

This year not only marks Smith Center for Healing and the Arts' 20th anniversary, but also the 5th Alchemical Vessels exhibition and benefit. This year's concept for A-V-5 is The Night's Journey: 125 artists, chosen by 20 curators, have been asked to create or choose a vessel to tell their story about the cyclical passage from pain to healing - a journey that resonates with all of us. Once again we are offering the opportunity to take home one of these unique artworks and this year we've added an additional ticket option based on your feedback. Each ticket sold directly supports our mission as Washington DC's only independent integrative cancer support organization.

<http://smithcenter.org/arts-healing/joan-hisaoka-art-gallery/exhibitions/alchemical-vessels-2017.html>

Member Workshops and Lectures

Jill D'Alessandro

"Stitching a New Paradigm: Dress Codes of the Counter Culture"

Koret Auditorium, de Young Museum, San Francisco, CA.

February 23, 2017

Past board member **Jill D'Alessandro**, Curator of Costume and Textile Arts, Fine Arts Museums of San Francisco, and Victoria Binder, Associate Conservator, Paper Conservation, FAMSF lectured on *The Summer of Love Experience: Art, Fashion, and Rock & Roll* (de Young Museum, April 8, 2017–August 20, 2017). Jill D'Alessandro's talk "Stitching a New Paradigm: Dress Codes of the Counter Culture" offered an overview of the costume and textiles artworks included in the exhibition.

Michael James

College of Visual and Performing Arts, University of Massachusetts, Dartmouth, New Bedford, MA.

March 4, 2017

In a lecture, quilt artist **Michael James** reflected on his and his late wife Judith's side-by-side studio practice, how each informed the other's work, and how he used his own work to come to terms with her illness and death.

Dr. Elena Phipps

Foosaner Art Museum, Florida Institute of Technology, Melbourne FL.

March 11, 2017

Textile scholar and former TSA president **Dr. Elena Phipps** discussed the origin of the insect red colorant cochineal, its early use in pre-Columbian ritual and textiles from Mexico and Peru, and traced the spread of the American dyestuff through global interchange following the Spanish arrival to the New World in the 16th century. Drawing on examples including pre-Columbian textiles, European tapestries and Chinese hangings, as well as paintings by Rembrandt and Van Gogh, the lecture presented the result of art historical and scientific research that documents the use of this red-colored treasure throughout the world. This lecture was presented in conjunction with the exhibition *The Red that Colored the World*.

Members in Print

"Crafting Community: SDA Inaugural International Exhibition In Print" jurors Mark Newport and **Marci Rae McDade** selected 40 artists in honor of SDA's upcoming 40th Anniversary, eight of whom are award winners. The artists featured in the *Surface Design Journal*, winter 2016/2017 issue explore a variety of materials and concepts, showcasing this contemporary moment in fibers, textile media, and surface design. TSA members featured include **Janice Lessman-Moss**, **Michael Rohde**, **Jorie Johnson**, and Symposium Marketplace vendor **Lisa Klakulak**. **Caroline Hayes Charuk** received the Innovation in Technique Award.

Rebecca Houze is a specialist in the history of design and the decorative arts, with an emphasis on textiles and dress. She is author of *Textiles, Fashion, and Design Reform in Austria-Hungary Before the First World War: Principles of Dress* (Ashgate, 2015), and *New Mythologies in Design and Culture: Reading Signs and Symbols in the Visual Landscape* (Bloomsbury, 2016).

Fabricating the Tenjukoku Shūchō Mandara and Prince Shōtoku's Afterlives by **Chari Pradel** is the first comprehensive study about the Tenjukoku Shūchō Mandara, an assemblage of fragments that includes the oldest extant embroidered fabrics in Japan. The book traces the history of the artifact since its manufacture in the seventh century, its discovery in the thirteenth century, and its perception in modern times. Published by Brill Press, 300 pages, more than 120 illustrations.

www.brill.com/products/book/fabricating-tenjukoku-shucho-mandara-and-prince-shotokus-afterlives

Member Publications

New Mythologies in Design and Culture: Reading Signs and Symbols in the Visual Landscape

By Rebecca Houze

London: Bloomsbury, 2016.

Taking as its point of departure Roland Barthes' classic series of essays, *Mythologies*, **Rebecca Houze's** *New Mythologies in Design and*

Culture: Reading Signs and Symbols in the Visual Landscape (London: Bloomsbury, 2016) presents an exploration of signs and symbols in the visual landscape of postmodernity. Houze's previous book, *Textiles, Fashion, and Design Reform in Austria-Hungary Before the First World War: Principles of Dress* (London: Ashgate, 2015) offers a new reading of *fin-de-siècle* culture in the Austro-Hungarian monarchy by looking at the unusual and widespread preoccupation with embroidery, fabrics, clothing, and fashion—both literally and metaphorically.

Marguerita Mergentime: American Textiles, Modern Ideas

Ed. Donna Ghelerter

New York: West Madison Press, 2017

Marguerita Mergentime: American Textiles, Modern Ideas highlights the life and career of textile designer Marguerita Mergentime (1894–1941) who helped shape the sensibility of the twentieth-century home at a time when modernism was being defined in the 1930s. Her printed linens cloths brought asymmetry, politics, folk art, and quizzes to the table. Mergentime contributed original textiles to Russel Wright's "American Way" project and the 1939 New York World's Fair. Mergentime's work can be seen today at Radio City Music Hall, as well as in museum collections. This book includes essays by **Donna Ghelerter**, editor, Virginia Bayer, and Linda Florio, with a foreword by TSA Symposium 2016 Plenary Speaker Madelyn Shaw.

www.artbook.com/9780692768273.html

Upcoming Conferences

India

INDIGO SUTRA

SUTRA Textile Studies, Indian Council for Cultural Relations, Kolkata, India.

November 9, 2017–November 11, 2017

The three day event will focus on the production and use of natural indigo, including a seminar, exhibitions, demonstrations, workshops, discussion forums, documentary film shows, fashion show, sale of indigo based textile and other products, and optional excursions to weaving and dyeing centers and other places of interest. Advisors for the project: **Dr. Jenny Balfour Paul**, Ms. Ruby Ghuznavi and Ms. Charlotte Kwon. Download the program with registration form:

www.sutratextilestudies.com

Peru

Tinkuy 2017: Gathering of the Textile Arts—Weaving the Past, Present & Future

Sponsors: Centro de Textiles Tradicionales del Cusco (CTTC) and Andean Textile Arts, Cusco, Peru

November 8, 2017–November 11, 2017

Textile artists and enthusiasts, anthropologists, art historians, and many others will gather to share traditions, techniques, and fellowship in Cusco, Peru. Beginning with a festive parade of artisans and a blessing by Q'ero shamans and Elders of the weaving communities, Tinkuy 2017 continues with three days of presentations, which include the following: keynote speakers and workshops, cultural performances, a fashion show, a movie night, and spinning competitions. Throughout

the gathering, presentations and demonstrations by visiting weavers will display the wealth and diversity of textile traditions of the Americas and beyond. **Marilyn Murphy** serves on the board of Andean Textile Arts as its chairperson, and on the Tinkuy 2017 advisory committee.

For programming details, visit <http://tinkuy2017.cttcusco.com/>. Andean Textile Arts http://andean textile arts.org/tinkuy_2017, is taking registration for North American participants. For registration in Latin America, e-mail: tinkuy2017@gmail.com or visit www.tinkuy2017.textilescusco.org.

Sweden

CROSSOVER BORÅS 2017

The XVIII conference of the European Textile Network, Swedish Museum of Textiles, Borås, Sweden.

September 12, 2017–September 19, 2017

The Borås Textile Fashion Centre not only houses the Museum but also the Swedish School of Textiles, an internationally renowned center for textile innovation in fashion and design, as well as the Smart Textiles Lab. The conference co-organizers are the European Textile Network, ETN, together with the Swedish Museum of Textiles and Nordic Textile Art association. The conference aims to present a global perspective of the different textile practices and their interactions with a special focus on sustainable creativity and innovation in textile art and design. Speakers include Lij Edelkoort, one of the world's most famous trend forecasters; Faigh Ahmed, an Azerbaijani artist well known for his conceptual approach to traditional textiles; Jun Tomita, a Japanese kasuri weaving master; Grethe Sørensen, a Danish Jacquard weaver who recently received the Nordic Award in Textiles; **Catharine Ellis**, who, together with textile chemist Joy Boutrup, will talk about collaborative projects between art and science; Beatrijs Sterk will talk about Textiles in Fine Art.

www.etn-net.org or write to info@etn-net.net.

Member Academic News

Karen Hampton will hold the position of Designer in Residence in Critical Race Studies in the Textiles/Fashion Design program at Michigan State University in Fall 2017.

Dr. Eulanda Sanders, the Donna R. Danielson Professor in Textiles and Clothing at Iowa State University, has been named chair of the Department of Apparel, Events, and Hospitality Management. Her appointment is effective July 1, 2017.

"Dr. Sanders has demonstrated superb scholarship and leadership," said Laura Dunn Jolly, dean and Dean's Chair in the College of Human Sciences. "She has a deep understanding of the department, a commitment to diversity and inclusion, and a vision to take the department to new heights of excellence."

Sanders joined the Iowa State University faculty in 2012 and has served on the board of TSA.

www.hs.iastate.edu/news/2017/04/11/eulanda-sanders-aeshm-chair/