

Newsletter

Tinkuy de Tejedores

by Marilyn Murphy

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



A GATHERING OF WEAVERS took place in the Sacred Valley of Peru Nov. 5-8, 2010. *Tinkuy* was organized by the Center for Traditional Textiles of Cusco (CTTC) under the leadership of the founder and director, Nilda Callañaupa. Her vision of bringing together weavers from the Americas was achieved—Canada, United States, Mexico, Ecuador, Argentina, Bolivia, Peru, Chile, and Guatemala were all represented. Her desire to have weavers from the nine CTTC communities together, and for them to experience a wider world of what's possible, was certainly accomplished as well.

The Welcome Ceremony was led by an Andean priest, two members of the Qero community, and D.Y. Begay of the Navajo Nation. Earlier, the priest had prepared and blessed the coca leaves that were then distributed to the attendees with these words from Nilda: "I hope you took your three leaves of coca with an offering from your heart... Inside of each coca leaf goes our happiness and satisfaction for this *Tinkuy*. We go with them through the coca leaves."

Formal panel and individual PowerPoint presentations—some given by those who had never spoken into a microphone, much less used a computer—were

accompanied with translations in English, Quechua, and Spanish. Topics covering fiber and natural dyes, ancient and traditional weaving, and the recovery and commercialization of textiles were crammed into two days. Representatives from the communities spoke alongside the scholars and other invited guests. Q&A time followed each presentation. For most of the first day, the questions came from the English-speaking participants. But slowly, the indigenous women's voices emerged.

The richness of *Tinkuy* went far beyond the speakers and their presentations. Textiles swathed the columns. Babies enveloped in *mantas* cried softly. The indigenous dress worn by each of the communities blanketed the room. The blowing of the conch shell by Chahuaytire men began and ended each session. The depth of activity during breaks and meals, as well as the evenings' festivities of music, dancing, singing, and spinning races, eclipsed the event itself.

One of the primary goals of the gathering was for the weavers to relate what their community had experienced since joining CTTC. And so the stories unfolded...



TSA Awards Seven Travel Grants for ISEND 2011

THE TEXTILE SOCIETY OF America is pleased to congratulate the awardees of a special travel grant program sponsored by The Reed Foundation, Inc. The award, a total of \$12,000, combines (in part) two years of grant funds from The Reed Foundation, in order to assist selected TSA members to attend the international conference on natural dyes (ISEND 2011), in La Rochelle, France Apr. 24-30, by covering some of the costs for travel and registration. Seven TSA/Reed Foundation ISEND 2011 Travel Grants were awarded to: **Ivy Haliimaile Andrade** (HI), **Carissa Carman** (Montreal, QC, Canada) **Frances Waller Dorsey** (Halifax, NS Canada), **Mary Dusenbury** (KS) **Linda La Belle** (NY) **Elaine Lipson** (CO) **Wendy Ruth Weiss** (NE)

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

The Reed Foundation has generously supported TSA initiatives. Most recently, for the 2010 Biennial Symposium in Lincoln, NE, a grant from The Reed Foundation enabled TSA to organize the Pre-Conference workshop on natural dyes, led by **Dominique Cardon** and **Elena Phipps**; and the international two-session conference panel, "Natural Dyes and Color." For the conference panel, dyers, scholars, and artists from Japan, China, India, Mexico, Europe and the UK, and the USA were invited to present a wide range of papers on the subject of natural dyes, and their meaning in cultures around the world.

The ISEND 2011 conference is a fitting continuation of the subject of natural dyes. TSA is especially pleased that The Reed Foundation has provided a grant that will allow the organization to continue to support scholarship and participation, not only in TSA-sponsored events, but in events of international scope. This action is firmly established within the mission of our organization that seeks to provide opportunities for our members to expand their knowledge about textiles and "provide an international forum for the exchange and dissemination of information about textiles worldwide, from artistic, cultural, economic, historic, political, social, and technical perspectives."

The Textile Society of America extends its sincere gratitude to The Reed Foundation for its generous support.

– *Elena Phipps*

TSA Receives 2010 Outstanding Event Award from Lincoln Mayor

THE OUTSTANDING EVENT AWARD was presented by the Mayor of Lincoln, NE, to the Textile Society of America's 12th Biennial Symposium, *Textiles and Settlement: From Plains Space to Cyber Space*. This award recognizes a performance, exhibition, event, or project that took place in Lincoln during the previous year that will be notable in community memory for years to come. The award is sponsored by Joe and Judy Ruffo of Lincoln, NE.

The Mayor's Arts Awards, a gala event celebrating the arts, was held on Jun. 8 at the Lied Center for Performing Arts to formally honor contributions and achievements in the Lincoln community.

Symposium Proceedings Posted

TSA SYMPOSIUM 2010 *Proceedings* can now be found online at the University of Nebraska-Lincoln Digital Commons website. Download your copy from: <http://digitalcommons.unl.edu/tsaconf>

This free, open-access digital repository is a collaborative service of the University of Nebraska-Lincoln libraries. Organized by Departments, Centers, and Research Groups, the site contains more than 36,500 articles, papers, ebooks, documents, presentations, creative activities, master's theses, and dissertations.

TSA plans to post the *Proceedings* of the two previous Symposia on the UNL Digital Commons in the near future. Plans to post past issues of the *Newsletter* are also in the works.

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FROM THE PRESIDENT

FINALLY, SPRING FLOWERS ARE blooming here in Vancouver and I try to take a few moments away from end-of-term teaching to communicate what has happened at TSA over the last few months.

Many of us are concerned about recent events in Japan, and specifically we are concerned about our many friends and colleagues. From some email exchanges with TSA members living there, we are being encouraged to donate, and many of you will be aware of situations that need our special support.

The TSA board met Mar. 4-6 in Toronto, hosted at the Textile Museum of Canada. The meeting was organized by **Roxane Shaughnessy** and **Sarah Fee**, and we had a very productive time. **Cecilia Gunzburger Anderson**, Co-Chair of Symposium 2012, in Washington, DC, presented plans for what will certainly be another fantastic Symposium with many institutions participating. The *Call for Papers* will come out shortly, as will details on tours and exhibi-

tions that will take place during our Symposium.

We discussed the International Study Tours to Korea (September, 2011) and India (October, 2011). The board approved a scholarship of \$1000 for each of the tours. In addition, the scholarship recipient will have waived the \$500 tax-deductible contribution to TSA that is part of the tour fees.

We also discussed Regional Tours and encourage each of you to think of ideas that would be of interest to a regional or national audience. **Elena Phipps** organized a one-day tour in Philadelphia to visit "Secrets of the Silk Road" at the University of Pennsylvania Museum of Archeology and Anthropology, and "Sheila Hicks: 50 Years" at the Institute of Contemporary Art, on Mar. 26. In addition to visiting these significant exhibitions, the 13 people who attended had a chance to meet with Sheila Hicks over lunch.

Discussion about the TSA website was animated, and with **Ann Svenson Perlman's** enthusiastic leadership of the Publications/Website Committee, we hope to improve it within our financial ability. We have started a Facebook page that we hope will create a new and dynamic interface for communication among members between Symposia. At the same time we will continue to use the TSA listserv as a parallel forum for posting and sharing information. We encourage you to subscribe to the communication channel of your choice:

<http://www.facebook.com/home.php#!/pages/Textile-Society-of-America/371056513778>

http://www.textilesociety.org/resources_listserve.htm

The *Proceedings* of the 2010 Symposium in Lincoln, NE, are



Exhibition view of "Riotous Colour, Daring Patterns" at the Royal Ontario Museum, Toronto.

now published at University of Nebraska-Lincoln Digital Commons, accessible at: <http://digitalcommons.unl.edu/tsaconf>

We are all quite excited that all the presentations are now available and searchable to everyone. The submitted manuscripts will now have a much wider reach, which we hope will encourage scholarship at many different levels. *Proceedings* from 2008 and 2006 will be uploaded to the UNL Digital Commons soon.

I am happy to announce that we were able to apply an unused portion of a grant from The Reed Foundation towards travel grants for some of our members to attend the International Symposium and Exhibition on Natural Dyes (ISEND) in La Rochelle, France. The Reed Foundation also added \$6,000 towards these travel awards. The Awards jury selected six TSA members from 14 qualified applicants to receive supports of \$1,000 or \$2,000.

As at previous board meetings, we met with local members from the Toronto area for an evening reception and got a guided tour of Kai Chan's 35-year retrospective exhibition at the Textile Museum of Canada (TMC), "Kai Chan: A Spider Logic," by Curator Sarah Quinton and Kai Chan. We were then treated to a preview of upcoming exhibitions by Curators Patricia Bentley and Natalia Nekrassova. We were also given a special tour of exhibits and behind-the-scene views of the Royal Ontario Museum (ROM) by Alexander Palmer and **Sarah Fee**.

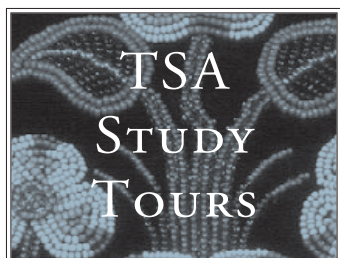
The Fall 2011 board meeting will be in Washington, DC, and the Spring 2012 board meeting has been tentatively scheduled for Los Angeles. As always, I welcome your feedback on how to improve what we do for TSA.

— *Ruth Scheuing*
TSA President
rscheuing@shaw.ca



Above, Sheila Hicks visits with TSA members on a recent Regional Study Tour to Philadelphia. Right, TSA Board members in front of "Straying Continents" by El Anatsui at the Royal Ontario Museum. L to R: Mary Littrell, Elena Phipps, Geri Craig, Ruth Scheuing, Pat Hickman, Roxane Shaughnessy, Barbara Shapiro, Michele Hardy, Cecelia Gunzburger Anderson, Sarah Fee, Ann Svenson Perlman.





Scholarships offered for TSA Study Tours

AS PART OF ITS EDUCATIONAL mission, TSA is offering a \$1,000 travel scholarship to one Korea Study Tour participant and one India Study Tour participant in 2011. If you are interested in applying for a tour scholarship, please see the Awards section of the TSA website for details and application information.

<http://www.textilesociety.org/awards>

TSA Study Tour to South Korea

THIS YEAR'S STUDY TOUR TO South Korea offers a rich mix of traditional textiles and contemporary textile art along with a unique cultural experience. **Registration is closing soon (June 1).** Download the tour and registration information on the TSA website and send in your deposit to the TSA office to secure your place on this unique travel experience.

<http://www.textilesociety.org/tours>

The tour highlights the contrasts between ancient and contemporary as seen in the arts and architecture and in the ways in which Korean artists look to tradition for contemporary inspiration. The tour will be based in Seoul with visits to Cheongju, Seochon, and Damyang.

Visits are planned to the National Folk Art Museum and to specialized museums in Seoul and environs dedicated to preserving aspects of the country's textile heritage, such as embroidery, straw sandal making, horsehair



Queen's formal coat, Chosun Dynasty, Korea, from the exhibition "Traditional Korean Costume" curated by Dr. Songhee Joo.

hat making, papermaking, ramie processing, and *chogagkbo*, the traditional patchwork used for wrapping cloths (*bojagi*). Visits are also planned to the studios of several Korean fiber artists and to Heyri Artists Village, a unique studio/residence settlement of artists, craftspeople, and architects. Dongdaemun, a large market district in Seoul with a huge fabric and notions market offers a unique shopping experience.

We will also attend the opening of the Cheongju International Craft Biennale exhibition and its symposium. A home-stay experience will be provided for the TSA group by the Biennale organizers.

For those who wish to stay longer, a tour extension is planned with additional activities in Seoul and a visit to a Buddhist monastery, the textile industry center, Daegu, and museums for natural dyes and silk flower-making.

Tour Leader. Fiber artist and author **Karen Searle** has traveled frequently to Korea over

the past 14 years. She has participated in international textile art exhibitions held in Daegu as both an invited artist and an exhibition juror. She exhibited work in the First Cheongju International Craft Biennale in 1999. She has visited Korean universities, museums, fiber artists' studios, and observed textile production on all levels, from cottage industry to industrial production. She will be joined by some Korean artists on parts of the tour.

ksearleart@gmail.com

<http://www.textilesociety.org/tours>

Rescheduled Study Tour to South India departs in October

THE TSA STUDY TOUR TO INDIA will take place Oct. 23-Nov. 6. Since the days of the Roman Empire, South Indian textile artisans have been weaving, painting, dyeing, and embellishing sumptuous textiles for the courts of kings and the markets of the world. Today, the Indian textile industry is one of the largest in the world, based in part on the quality of Indian cotton grown on the Deccan lava plateau. Indian textile sectors include cotton, silk, and woolen textiles, ready-made garments, and jute and coir. Hand-crafted textiles continue to play an important role in daily life and are often associated with specific villages, where family life and the village economy is centered on traditional textile production. The focus of this tour is on these textile traditions and the textile villages where these fabrics are still produced by hand.

Tour leader. Sandra Evenson, Professor of Clothing and Textiles at the University of Idaho, has done extensive research on Indian Madras plaids in South India. Sandra will be joined by **Jasleen Damija**, an expert on the handicrafts of India. Sevenson@uidaho.edu

Tour information, costs, and registration materials are posted on the TSA website.

<http://www.textilesociety.org/tours>

TSA 13th Biennial Symposium: Textiles & Politics Washington, DC Sept. 19-22, 2012

TEXTILES & POLITICS, TSA'S 13TH Biennial Symposium, will take place in Washington, DC in September 2012. As always, the Symposium will include an inspiring and informative mix of scholarly and artistic presentations, site seminars at local museums and textile collections, art and historic textile exhibitions, and tours to area sights. *See the Call for Participation on page 20.*

Washington, DC, and its metro area offer a wealth of world-class textile resources. The Textile Museum, as institutional sponsor of the Symposium, will present an exhibition on Ottoman court textiles and host a reception for Symposium attendees. Tours or site seminars are planned for the Daughters of the American Revolution Museum, Dumbarton Oaks, Tudor Place, the National Gallery of Art, the Baltimore Museum of Art, the US Botanical Garden, the National Museum of American History, Mount Vernon, private collections of fiber art and historic textiles, and many other exciting institutions and venues.

The main Symposium events will take place at the Washington Court Hotel, centrally located in downtown DC near the National Mall, Union Station, and Penn Quarter. This charming hotel is easily accessible to galleries, museums, and historic monuments, as well as to superb dining and public transportation. Bus transportation will be provided for conference attendees to local institutions hosting Symposium events such as receptions, open

galleries and studios, site seminars, and tours. In addition, TSA has been granted an excellent room rate for Symposium attendees, valid for three days prior to and following the Symposium. Make plans now to join your TSA colleagues in Washington, DC, for the 13th Biennial Symposium, Sept. 19-22, 2012!



Member News

In February, **Andrea Aranow** mounted a survey of her extensive Andean textile collection, showing both everyday *mantas* and backstrap-woven carrying cloths, as well as exuberant fiesta embroideries that she collected during the 1970s. The collection spans from the beginning of the 20th century to the 1960s and offers a fascinating glimpse of the contrasts between the subtle colors and geometries of daily wear and the explosion of imagery and color (and sequins and mirrors) which mark the festival dance costumes. The collection includes field photos of makers and wearers, as well as full documentation. To see images or for more information, email Andrea: andrea@textiledocs.com

Andrea Heckman recently won a New Mexico State New Visions Film Award/Contract offered through the New Mexico Film Office to make a documentary film about weaving traditions in Northern New Mexico. The film is in production now and will be released in September. For more information: andreaheckman@earthlink.net

Ann Lane Hedlund was joined by Scottish weaver Archie Brennan and *New York Times* arts writer Grace Glueck in a discussion of Ann's book, *Gloria F. Ross and Modern Tapestry*, on Apr. 15 in New York City. She also led a discussion on tapestry and modern art at the SOFA New York expo. An illustrated 2011 catalogue containing her article, "From Collage To Tapestry: Louise Nevelson, Gloria Ross & The Dovecot Studios of Edinburgh," is available from SOFA. <http://www.tapestrystudies.wordpress.com>
<http://www.sofaexpo.com>

Leesa Hubbell became editor of Surface Design Association Digital News Publications—a new position—in January of 2010. She was hired to re-imagine the formerly printed *SDA Newsletter* as a paperless digital publication. The SDA Board approved the creation of her innovative blog-based solution and the *SDA NewsBlog* went live in June, 2010 at: www surfacedesign.org/newsblog She also creates a monthly eNews email for the organization and pinch-hits as the marketing department. Hubbell served on the SDA Website Redesign committee. She nominated the NYC-based interactive design firm, More Than Us, that won the project, and worked with them and a team of SDA board, staff and members to transform



"Untitled #134," award-winning tapestry by Mary Lane, in "Small Tapestry International 2: Passages."

SDA's web presence into a user-friendly experience that supports members' creativity, promotes their accomplishments, and provides high-quality resources that educate and build community around the textile arts. She successfully advocated for lively language, visuals and news on the site, which launched in March at: <http://www surfacedesign.org>
newslettereditor@surfacedesign.org

Jorie Johnson, Kyoto, Japan, was named the 2010 Grand Prize recipient for her hand-felted carpet/tapestry, "Spectrum," from "View From Train Window" Series, at the 24th Kyoto Art Festival International Exhibition of Art and Design Competition installed at the Kyoto Municipal Museum of Art Annex. In 2009, Johnson received the Kyoto Prefectural International Center Prize for Outstanding Work at the 23rd Kyoto Art Festival. <http://www.art-festival.jp/pp32.html>

Margo Blum Schevill has joined the board of the *Amigos del Museo Ixchel*, Friends of the Ixchel textile museum in Guatemala City. *Amigos* is a non-profit American organization that raises money for projects at the Museo Ixchel. She attended a board meeting in March. <http://www.museoixchel.org>

Member Exhibitions and Workshops Coming Up

Rebecca Cross is exhibiting work in two venues this spring. "Superlatives: Contemporary Ohio Quilts," May 14-Jul. 14, at the Zanesville Museum of Art, Zanesville, OH, features quilt works by seven Ohio artists. In "Liaisons: A Conversation between Fiber and Painting," textile sculptures by Cross are shown with paintings by Annette Poitau at Firelands Association for the Visual Arts (FAVA), Oberlin, OH, May 15-Jul. 15. <http://www.rebeccacross.com>

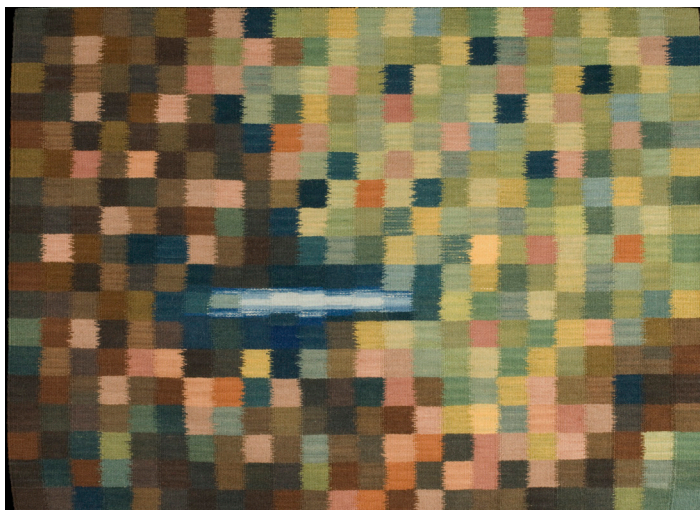


"Spectrum," a felted work by Jorie Johnson, received the Grand Prize at the 24th Kyoto Art Festival.

The work of **Virginia Davis** is currently featured on the website: http://www.americantapestryalliance.org.Exhibitions/ikat/ikat_welcome.html

"Tents, Camels, Textiles of Saudi Arabia and More," textiles from the collection of Robert and **Joy Hilden**, curated by **Margo Blum Schevill**, is on view at the Mills Building, San Francisco, CA, through Jul. 29. The textiles were acquired by the Hildens in Saudi Arabia and nearby countries 1982-1994. Many of the textiles are featured in Joy's book *Bedouin Weaving of Saudi Arabia and Its Neighbors*, published in 2010. <http://www.beduinweaving.com>

Jane Hoffman has completed "Return to Sky Islands" (©2010), a woven tapestry that represents the idea of reconnecting a fractured landscape. Sky Islands of the desert southwestern US are separate mountain ranges that rise above the desert floor. The work consists of twelve 8-inch x 8-inch tapestries that depict a vista from the top of one Sky Island across the desert floor to another neighboring Sky Island. Each of the twelve tapestries is like a piece of a puzzle and, when hung together, they form the landscape. Superimposed over each segment of the



"Water" by Michael F. Rohde, on view in "Green" at The Textile Museum, Washington, DC until Sept. 11.

landscape is an animal track representing an animal whose very existence is threatened by encroaching development that blocks access to critical habitat. You can view her art at: <http://www.artistsregister.com/artists/AZ104>

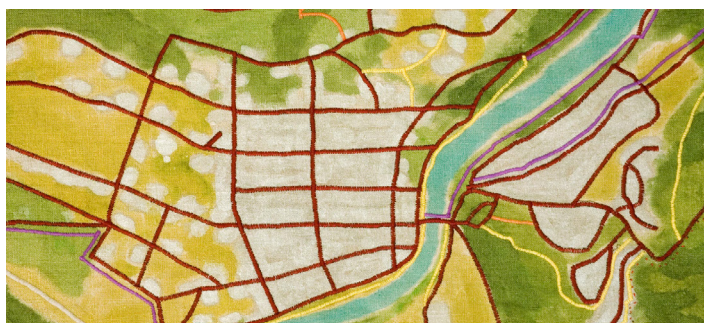
An exhibition of selections from **Donald Clay Johnson's** Paritosh Collection of South Asian Textiles will be on view at the Goldstein Museum of Design, University of Minnesota, Jun. 9-Sept. 25. "Beyond Peacocks and Paisleys: Hand Crafted Textiles of India and Its Neighbors" is curated by **Hazel Lutz** and **Anna Carlson**. The exhibition highlights the broad variety of surface design and weaving techniques employed in South Asia. <http://goldstein.design.umn.edu>

Mary Lane and **Deborah Corsini** have work included in "Small Tapestry International 2: Passages," a traveling exhibition. Lane's work received the First Place honor. See page 12 for exhibition details.

The tapestry "Water" by **Michael F. Rohde** is included in the exhibition "Green: the Color and the Cause" at The Textile Museum, Washington, DC, Apr. 16-Sept. 11. He will give a lecture on his work at the TM on Jul. 7. <http://www.michaelrohde.com>

Karen Searle has artwork included in "Material Matters," a juried fiber art exhibition at Minneapolis College of Art & Design, Jun. 4-26. Searle is one of seven fiber artists featured in "Skimming the Surface: Pattern and Narrative" at O'Shaughnessy Educational Center, University of St. Thomas, St. Paul, MN, Jun. 10-Aug. 22. Her work is also included in "Land," a touring exhibition of work by nine Minnesota fiber artists organized by the Textile Center for venues throughout the state from Jun. 2011-Mar. 2012. Searle will teach a workshop on sculptural knit and crochet at the Mid-Atlantic Fiber Association, Gettysburg, PA, Jul. 9-11. Her annual textile tour to Guatemala for Art Workshops in Guatemala will take place Jul. 21-30. <http://karensearle.com> <http://www.artguat.org>

Barbara Shapiro will have woven work and indigo-dyed wrapped baskets in the exhibit



"Wrapping Traditions: Korean Textiles Now" at the Museum of Craft and Folk Art in San Francisco, Jun. 16-Sept. 18. In July, she will teach a two-day indigo workshop through Walnut Creek Civic Arts Education program. In July and August Shapiro will teach a 4-week "Greener Indigo" studio class for Osher Lifelong Learning Institute at San Francisco State University. <http://www.walnut-creek.org/cae> <http://www.creativearts.sfsu.edu/oelli>

Work by **Adrienne Sloane** is included in the "Rijswijk Textile Biennial 2011," in the Netherlands, Jun. 7-Sept. 11. She will teach a workshop on sculptural knitting at Arrowmont School of Arts and Crafts, Gatlinburg, TN, Jun. 19-25. Her piece, "Uprooted," received the Surface Design Association's Award of Excellence at "One Passion, Many Voices," the SDA Regional Exhibit at Artworks!, New Bedford, MA, Feb. 5-Apr. 3. Sloane's work was included in the "Northeast Regional Juried Contemporary Fiber Exhibition," Rochester (NY) Contemporary Art Center, Apr. 1-May 9.

Susan Ward is a co-curator for the exhibition "Knoll Textiles, 1945-2010" at the Bard Graduate Center, New York, NY, May 18-Jul. 31. The exhibition includes pioneering work for Knoll by designers including Anni Albers, Evelyn Hill Anselevicius, Jhane Barnes, Sheila Hicks, Astrid Sampe, Marianne Strengell and Suzanne Tick. <http://www.bgc.bard.edu>

Alice Zrebiec has curated an exhibition of contemporary textile art for the Denver Art Museum. "Sleight of Hand," Apr. 8-Dec. 31, presents 14 contemporary artists who use embroidery, quilting, weaving, netting, crochet, coiling, and ikat, pushed to unexpected extremes, or invent new methods to achieve their creative vision. Works in the DAM collection by Magdalena Abakanowicz, Olga de Amaral, Arlette Gosiewski, Tracy Krumm, Jane Mathews, Rebecca Medel, and Norma Minkowitz join recent acquisitions from Cindy Hickok, Gugger Petter, and **Carol Shinn**, and works by **Polly Barton**, **Lia Cook**, Carol Eckert and Kay Khan. <http://www.denverartmuseum.org>

Member Exhibitions-Recent

Regina Benson exhibited her work in the solo exhibition "Personal Landscapes: Fiber in Concert with Nature," at the Delaplaine Visual Arts Education Center, Frederick, MD, Apr. 2-May 22. The works reflect on her love of nature, both in subject and process. Found metals, rust granules, twigs, soy wax, starch pastes, natural dyes and hot liquids—all come together as her medium, applied to a variety of textile surfaces. <http://www.reginabenson.com>

Pat Hickman showed her work with Joan Harmon in "River That Runs Both Ways" at Phoenix Gallery, New York, NY, Mar. 2-26. <http://www.phoenix-gallery.com> <http://www.pathickman.com>

In February, **Jane Hoffman** gave a presentation to Arizona State University's advanced weaving class taught by Assistant Professor Margaret Leininger. In "Cultivating Color: Expanding the Palette with Natural Dyes," Hoffman covered color theory and techniques for producing

Embroidered map by Bettina Matzkuhn.



Tai ceremonial blanket from the collection of Tilleke & Gibbins, Bangkok, on exhibit in Laos.

many shades from one dye. Works by **Bethanne Knudsen** and **Michael Radyk** were featured in "NlelWlelave: Five Contemporary Weavers" at the Common Wealth Gallery, Apr. 5-27, University of Wisconsin-Madison, along with works by Christy Matsen, Katie Glusica, and Claudia Herbst-Tait. <http://www.designgallery.wisc.edu>

"Mappa," **Bettina Matzkuhn's** exhibit of fourteen embroidered maps, was shown at the Evergreen Cultural Centre, Coquitlam, BC, Apr. 3-Mar. 31. The show incorporated cartography and textiles, some interactive maps, and assorted pieces that present imaginary geographies. <http://www.myeverygreen.org>

"Material Evolution: Ugandan Bark Cloth," curated by **Lesli Robertson**, was on view at the University of North Texas, Mar. 1-26. The exhibition showed how bark cloth made from the Ugandan *mutuba* trees is used to create items such as men's shoes, a jacket, and a bark cloth-wrapped steering wheel. Other featured items include wall coverings and a bark-cloth dress used in contemporary Ugandan wedding ceremonies. Robertson has traveled to Uganda several times to study bark cloth making.

She has organized community projects to engage schoolchildren in Uganda and the US in an exchange of artistic ideas. A mural created by the schoolchildren was also on display. <http://www.leslirobertson.com/bark-cloth>

Ruth Scheuing's GPS-based art work was included in "Counter mapping", a group exhibition held during the Push Festival at the Roundhouse Community Center, Vancouver, BC, Jan. 18-28. <http://pushfestival.ca/shows/counter-mapping>

Member Lectures

Dr. **Linda S. McIntosh**, Consulting Curator, will give two lectures at Tilleke & Gibbins, Bangkok, Thailand. On May 19, she presents a new addition to the collection in "Shwe Chi Doe Hanging Talk and Viewing." On Jun. 16, she speaks on Tai shamanic textiles and their ceremonial functions. Members of various Tai ethnic groups use intricately woven textiles in such ceremonies as spirit appeasement and funerals. The lecture is illustrated with images from field research and a display of textiles from The Tilleke & Gibbins Textile Collection. McIntosh recently curated an exhibition of blankets from Tilleke & Gibbins. "Phaa Hom: Blankets from Various Tai Groups" was shown in Luang Prabang, Laos Mar. 5-May 1. <http://www.tillekeandgibbins.com> linda.m@tillekeandgibbins.com

This summer Dr. **Margaret Ordonez** will conduct a Textile History Seminar at the



"Return to Sky Islands" by Janet Hoffman, twelve tapestries, 8" x 8".

International Quilt Study Center and Museum, Jun. 27-Jul. 1: "Printing and Dyeing Techniques in the 18th and 19th Centuries." For details, see: http://www.quiltstudy.org/education_research/graduate_programs/courses_workshops.html

Member Publications

Jenny Balfour Paul informs us that her book, *Indigo*, is being re-launched in paperback by the British Museum Press. The new edition is titled *Indigo: from Egyptian Mummies to Blue Jeans*. It coincides with the launch of the first feature-length documentary film on Indigo by New Deal Films Inc., to be called *Blue Alchemy: Stories of Indigo*. Paul is an Honorary Research Fellow at the Institute of Arab and Islamic Studies, Exeter University. <http://www.huss.ex.ac.uk/iais>

Joanne Eicher, Editor of Berg Publications' *Encyclopedia of World Dress and Fashion* is pleased to announce that the *Encyclopedia*

received the Dartmouth Medal at the American Library Association meeting in San Diego, CA, in January. See the press release at <http://www.einpresswire.com/article/280522-2011-dartmouth-medal-winner-honor-title-selection>

The text of **Jane Rehl's** 2003 dissertation on ancient Peruvian textiles created with discontinuous warps and wefts is now available from amazon.com, published by LAP Lambert Academic Publishing GmbH & Co. KG, Saarbrücken, Germany. The title is *Weaving Metaphors, Weaving Cosmos: Reflections of a Shamanic Worldview in Discontinuous Warp and Weft Textiles of Ancient Peru, 300 BCE-1540 CE*. Over 100 textiles are illustrated in black-and-white (over 200 appeared in her dissertation, examined in North and South America and Europe). Captions include information from the catalog of her dissertation. <http://www.scad.edu>

Cocktail Culture is a lavishly illustrated exhibition catalog published by the Rhode Island School of Design and available for purchase at the Museum's

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"Wrapping Memory," baskets by **Barbara Shapiro** in "Wrapping Traditions: Korean Textiles Now" at Craft and Folk Art Museum, San Francisco, CA.





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Tinkuy from p. 1

CTTC Origins in Chinchero

In Chinchero, Nilda's home village, weaving activity began informally in the 1980s with a small group of weavers using synthetic yarns for daily use and selling product at the local market. Little by little, the group strengthened without a governing board. They demonstrated weaving for tourists to illustrate the production process. The experiences of this group inspired the creation of CTTC. They were the first to reintroduce natural dyes and have rescued more than 50 designs from the community.

Now with governance in place, the Chinchero group elects a board every two years. Work commissions are decided by four officials who determine



© Joe Coca

prices for the next two years. Monthly production schedules are set and sanctions given to those who don't make deadlines. Much effort is spent on maintaining high quality. They outlined the advantages to being part of the community—training and capacity-building workshops, support for the construction of the center, an avenue for selling textiles monthly to CTTC. The disadvantages: they must respect decisions made by the community; work is planned for them and governed by sanctions that they set themselves.

Other Communities

Pitumarca joined CTTC in 1996, followed by Chahuaytire in 1997. At the start, only a few men wove. The group who dedicated themselves to learning and built the shelter are still the ones who are part of the cooperative. In 2002, a donation of a plot of land was made and they began the building. Weaving there is a shared division of labor between men and women; both need each other for the spinning and the weaving. The *ley pallas* design is only practical for the men to weave because of the weight of the cloth and the size of the piece. Women are responsible for the thread preparation. They also weave the skirt borders (*golons*), belts, *mantas*, and do the finishing of textiles and decoration of dress. Governance is mainly comprised of men in positions of highest responsibility and with minimal participation by women. Here, the governance has to do with the community, public works, and daily activities.

When CTTC started working with the Mahuaypampa community, one generation had stopped weaving. But, little by little, the elders taught the younger. It was difficult to start because many weavers thought they would have immediate income; some left the group. Many years were spent improving the quality of their work.

The Accha Alta community, dedicated to breeding alpaca,

llama, and sheep, are finding that the children are not interested in learning about the animals. Presently, the community is discussing ways to mitigate this, as the alpacas' fiber is used for weaving, making ropes, and for potato sacks.

When the Sallac community joined, only one person knew how to weave the *watay* (tie-dye technique). Now, many have learned the skill. Their philosophy is "working and benefitting all." They feel they are now on par with the groups that have been together for a longer period.

In the past, the young people in the Patambamba community wove narrow ribbons. Single women carried their bundles to show they were good weavers, especially around grazing time. They depended primarily on their agricultural work, but, with the support of the Center they recovered their traditional textiles and now weave better and live better.



© Joe Coca

Page 1, Tinkuy attendees. Left, Andean spinners demonstrate their technique. Below left, a Chinchero elder spins. Right, a Santo Tomas weaver manipulating pattern threads. Below, Chinchero Weavers group. Some of the 14 young participants who will carry on the weaving tradition hold their new weaving tools. Page 9, Break time at Tinkuy. Photos: Joe Coca.



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© Joe Coca

Santo Tomas Chumbivilcas was incorporated into CTTC in 2005. They now have their own weaving shelter and have access to the support and training that CTTC provides. This is very important, as they live the farthest distance from Cusco, a journey of seven hours.

Acopia was the last group to join CTTC in 2006, and had to manage responsibilities very quickly. They were able to construct and implement their weaving center immediately because CTTC had set aside funds for them. They participated in workshops on costing, budgeting and governance, and made field trips to other communities to learn dyeing techniques. At the time of joining, only the elders knew how to weave. Now, they have rescued their traditional textiles for daily use and festivals.

Closing Celebration

With each community story, the importance of the elders and the children was a common thread. It was fitting that the closing celebration started with recognition of the elders and the children and ended with special fiesta dances by the children and a dramatic poem performed by the visiting Guatemalan women.

Nilda opened the evening with these words: "Our pleasure in the naming of this night is special for the elders, the children, our aunts and sisters, for our ancestors, to continue our rich patrimony of our textile culture.

We recognize the importance of the leaders in each community that conserve the tradition of the weaving... The *niños* receive the tools for textiles, to protect, to continue, to show history, to show our customs... The recognition to our elders, as it is thanks to them for the revival, and we will continue."

Not all the elders could attend the event, therefore, two representatives from each community received the gifts of large sacks of grain and other essential food-related items. Special recognitions were given to **Anne Rowe** and **Mary Frame** for their years of research; to the ASUR Foundation, Chris Franquemont, the villages, Nilda's mother, **Betty Doerr**, Linda Ligon, all the volunteers, and others.

And, all through the presentations, the 14 children who are carrying on the weaving tradition stood to the side of the stage, arms wrapped around their weaving tools. Gradually, many crumpled to the floor, but, never once did the tools leave their embrace.

Marilyn Murphy has combined a passion for, and knowledge of, the textile arts for her entire career. She is the former President of Interweave Press. Presently "retired," Marilyn is spearheading Cloth Roads, an online retail business focused on supporting artisans around the world who want to preserve their cultural cloth-making heritage while adapting it to the modern global marketplace.

A special thanks to Joe Coca for providing photography.



Silk in December: The Max Planck Institute Workshop in Berlin

CAN YOU IMAGINE GOING TO Berlin in mid-December from Italy, China, Japan, Vietnam, India, England, Canada, and the US to talk about silk? The event was a two-day workshop sponsored by the Max Planck Institute for the History of Science.

Organized by Dagmar Schafer and Luca Mola, the discussion aimed at exploring the ways that silk became one of the "historical systems of innovation." The workshop was officially entitled "The Culture of Silk in the Early Modern World (14th-18th Century)." Our mission was to present a broad array of silk cultures in order to reveal how the manufacture and trade of this luxury product affected its workers and merchants. As the brochure explained, "This workshop scrutinizes the integration of silk production into various cultures and asks how technological innovation and change in the production and use of silk relates to scientific inquiry, and how it promoted, hindered, or shaped people's approaches to nature and material inventiveness."

As we sat around a large table in the comfortable library of the Max Planck Institute, the falling snow made a counterpoint to the range of far-off countries discussed. Scholars analyzed the origins of sericulture in China, and the attempts by other countries to steal this secret and import the lucrative trade for their own gain. But, silkworms

must be fed around the clock, and they only thrive on the youngest mulberry leaves, so it proved impossible for travellers to successfully make off with them. Finally, Central Asian rulers imported whole colonies of silk workers, demonstrating that the industry could only be started as a viable unit.

Implanting sericulture has been a major theme in the long history of silk textiles. Japan and Vietnam were among the first to compete with their own silk manufactures. India followed, along with the Ottoman empire. Of the European countries, Italy managed to start a silk industry, then France naturalized silkworms and silk manufacture. Even colonial North America tried to have sericulture: Mrs. Pinckney, the woman who introduced indigo into American manufacture, started a rather successful attempt. And, going in the opposite direction, the British tried to implant sericulture in Western India as a means of providing employment to indigenous people and gaining another source of the precious commodity.

Strong rulers were responsible for attracting silk manufacture and they profited from it. For centuries, China had collected taxes in the form of woven silk from women's looms. With their new industry, Ottoman sultans were able to tax their own workers' output as well as merchants' trade. Chance also helped: Vietnam started a vigorous silk works when a change in wind patterns warmed the peninsula enough to grow several crops of tender mulberry buds year-round.

As the most expensive textile, silk was closely linked to the well-being of monarchies; Ottoman rulers gave gifts of precious garments as signs of favor to generals and bureaucrats. Central Asian potentates actually imported a colony of Armenian traders to manage the silk commerce, promising them their own



churches. Many counter-histories also emerged in the discussion. At the same time that superb, imaginative brocades came from Chinese looms, India was producing cheaper silk aimed at a popular market. Silk merchants everywhere could identify the products of various centers, even in some cases the very workshop where the cloth was woven.

Throughout the business, various strategies for profit existed. Traders skillfully accommodated all ranges of taste, furnishing bright hangings and pillow covers to Turkey and garment-cloth to the Middle East. Researchers in Berlin attested that much silk now in museums fell short of the legal specifications, so it could be sold at lower prices. Or, fraud might result in more profit to weaver and merchant. The most remarkable finding in the workshop was one scholar's tracing of silk made in colonial South America, shipped to the Philippines, and then shipped to Spain and sold as Chinese goods.

A scholar from the Victoria and Albert Museum detailed the work of designers in 17th- and 18th-century Lyon, and an American scholar showed the high degree of skill required by silk workers and merchants at the same period and place.

The research discussed in this workshop is intended to form a volume that synthesizes information about silk manufacture, commerce, and custom from East to West in the Early Modern Period.

– Daryl M. Hafter

Textiles and Settlement:

From Plains Space to Cyber Space

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

Symposium Reports from Award Winners, Part 2

Session Review Textiles and Slow Art by Rebecca Cross

IN “SLOW ART AND TEXTILE Practice,” artists **Kyoung-Ae Cho**, **Janice Lessman-Moss**, and **Rowland Ricketts** explored the time-intensive poetics of facture. In the context of textile art, notes Lessman-Moss, “slowness” consists of “methods of construction [that] depend on disciplined and exacting craftsmanship obtained through a concentrated engagement that both embraces and suspends time.” Cho’s close observation, Lessman-Moss’s virtuosic interplay of hand and technology, and Ricketts’ direct engagement in the production of his raw materials all embody meditative commitment.

An artist in perpetual conversation with nature, Cho (MFA, Cranbrook; Professor of Fibers at the University of Wisconsin-Milwaukee), preserves the merest objects’ evanescent beauty by incorporating them into her work—spare, beautiful pieces made from elements like multiple corn leaves (floating in layers of translucent organza, surrounded by echoes of hand stitching), or cross-sections of pine that preserve the memory of long growth in each of what the artist calls “rings of wisdom.”

Cho’s work reveals the unique

marvels of objects even as it records the repetition essential to their recontextualization.

Lessman-Moss (MFA, University of Michigan, Head of Textiles, School of Art, Kent State University, Kent, Ohio), uses a complex dyeing and weaving process to enact a dialectic of logic and imagination. While she weaves along the warp to reflect linear chronology, Lessman-Moss uses computer-assisted design to map a faster, more layered sense of time—what she describes as “circular time.” With the circle as a central design motif, using intense colors, Lessman-Moss creates elegant, reverberant patterns that not only require time and technical prowess to construct but also demand sophisticated (slow) apprehension from the viewer, whose careful attention is rewarded by richly stratified weavings that are, at once, luminous and revelatory.

Ricketts (MFA, Cranbrook, Assistant Professor of Textiles at Indiana University, Bloomington) is an indigo farmer and dyer, equally interested in creating the materials for his dye-work and in the dyeing itself. He has dedicated himself to the traditional Japanese practice of growing

indigo, a low-tech process that takes a full year to complete. Ricketts honors his farmer-dyer predecessors as he plants, tends, harvests, dries and—after building a special floor for the compost heap—composts the indigo leaves, from which he extracts the dye in which he immerses resisted, handwoven fabrics and felted objects. Ricketts’s stunning art, which tends to be large, serial and minimalist, retains a direct and profound connection to the very essence of indigo, a single dye that reveals a wide range of hues and values. Indeed, by almost exclusively using this extraordinary plant in his art (one recent work included an array of fresh indigo plants that slowly dried on the wall over the length of the exhibit), Ricketts harnesses the subtle, transformative nature of indigo. As both farmer and artist, he maintains a transcendent relation to the past. However, his practice expresses something relevant now—about our collective need to slow down, and to localize our efforts in order to become a more ecologically sustainable world culture.

Symposium 2010 reviews, the final chapter, will continue in the Fall issue.

Janice Lessman-Moss discusses her work with Louise Mackie in the Symposium exhibition, “Binary Fiction: Digital Weaving.” Photo: Rebecca Cross.



Coby Foundation Grants Awarded

THE COBY FOUNDATION distributed grants to an impressive group of projects in 2010. The Coby Foundation is the nation's only foundation to focus solely on grants to the fashion and textile field. It awarded \$354,000 in 2010 to 15 organizations, all located in the Northeast and Mid-Atlantic states. Grants ranged from \$8,000 to \$70,000. Of particular note in 2010 were exhibitions exploring historical themes from the 15th-20th centuries.

"Illuminating Fashion: Dress in the Art of Medieval France and the Netherlands," an exhibition of 15th- and 16th-century costume at the Morgan Library and Museum in New York City, explores the evolution of clothing in Northern Europe. In addition to miniature paintings from the Morgan's collection, exact replicas of four garments illustrated in the miniatures are displayed.

Two exhibitions explore textile traditions using extremely rare materials, many dating to the 17th and 18th centuries. The Connecticut Historical Society exhibition, "Connecticut Needlework: Women, Art, and Family, 1740-1840," which received the third portion of a grant, highlights beautifully decorated clothing, bedding, and accessories, school work by children as young as six years old, and masterpieces of needlework art. At the Museum of Fine Arts, Boston, "Embroideries of Colonial Boston: Samplers" demonstrates the role these schoolgirl exercises played in educating Boston's genteel young women.



"Big Boss" by Orly Geneger was installed at Mass MoCA during "Material World: Sculpture to Environment," with help from Coby Foundation funding.

Two grants will support projects for the commemoration of the 150th anniversary of the start of the Civil War. The year's largest Coby grant went to the American Textile History Museum, Lowell, MA, for a 2012 exhibition that will use quilts, clothing, and other materials to tell about the events that led to the Civil War, the stories of men and women affected by it, and the opportunities and challenges that followed. This exhibition will travel to at least two venues in the South. The New York State Battle Flag Preservation Project, administered by the Natural Heritage Trust, received support for the first of a series of exhibitions drawn from the State's extraordinary collection of 850 Civil War flags, the largest such collection in the nation. The exhibition will open in the Capitol in Albany in April, 2012.

The history of 20th-century fashion is also supported by Coby Foundation grants. The Museum of Art of the Rhode Island School of Design (RISD) received funding to plan "Cocktail Culture, Ritual and Invention in American Fashion, 1920-1980," the first multidisciplinary exhibition to explore the social ritual of drinking and entertainment through the lens of fashion and design. The genius

of French artist Sonia Delaunay is highlighted by the Cooper-Hewitt National Design Museum this spring. "Color Moves: Art & Fashion by Sonia Delaunay," focuses on fashion designs from Delaunay's own atelier in Paris during the 1920s, as well as textiles Delaunay designed for the Metz & Co. department store in Amsterdam in the 1930s.

The Shelburne Museum, VT, received funds for "Paris to Park Avenue: Fashion and Society," an exhibition debuting this summer of about 200 items ranging from 19th-century Parisian gowns to poodle skirts.

Fashion and textiles specific to the Ukrainian wedding tradition were displayed in a major exhibition at the Ukrainian Museum in New York City that received implementation funding. The exhibition compared customs that were typical in the Ukraine into the early 20th century to the new traditions that have evolved in present-day in Ukraine and in Ukrainian communities in the US and Canada.

Coby funds allowed for the installation by artist Orly Geneger of "Big Boss," which she created with 100 miles of knotted rope as part of the exhibition "Material World: Sculpture to Environment," on view earlier this year at Mass MoCA in North Adams, MA.

Other grants in 2010 went to the Museum of the City of New York for a second year of support for its efforts to create a website comparing gowns by Worth and Mainbocher; to the Samuel Dorsky Museum of Art at SUNY-New Paltz for an exhibition of 19th-century woven coverlets organized in collaboration with Historic Huguenot Street; and to the Fenimore Art Museum in Cooperstown, NY, for "Connecting Threads: A Century of Upstate Fashion."

Founded by Irene Zambelli Silverman in 1994, The Coby Foundation received its major assets after Mrs. Silverman's death in 1998. The Foundation is interested in projects that combine excellent scholarship and effective interpretation. Projects may be in the arts or humanities, contemporary or historical, but all must have a public benefit. The Executive Director of The Coby Foundation is Ward L.E. Mintz. The Foundation accepts unsolicited proposals, and inquiries should be directed to Mr. Mintz at the following address: The Coby Foundation, Ltd. 511 Avenue of the Americas #387 New York, NY 10011

<http://www.cobyfoundation.org>

GHHN Conservation Grants

THE GREATER HUDSON HERITAGE Network has been awarded a grant from the New York State Council on the Arts (NYSCA) to administer the 2011 Conservation Treatment Grant Program, which provides support for treatment procedures to aid in stabilizing and preserving objects in collections of museums, historical, and cultural organizations in New York State. The work must be performed by, or under direct supervision of, a professional conservator. Grants of up to \$7,500 are available. For more information visit:

<http://www.greaterhudson.org>

Guizhou Textiles website

Tony Chen announces his website for tribal Chinese textiles from Guizhou, a lesser known province in southwest China where one can find excellent textiles and embroidery stitches. His website, <http://www.alongdiscovery.com> shows Miao costumes and embroidery stitches, along with Chen's articles, and information on tours. alongdiscovery@163.com

New Address for the Brandford/Elliott Award

THE PRIMARY AWARD PROGRAM supporting excellence in the field of contemporary fiber art, formerly known as the Lillian Elliott Award, not only has a new name, but also a new address. The name change honors the contributions to the fiber art field of both Joanne Siegel Brandford and Lillian Elliot. This award is presented in alternate years at the Textile Society of America's Symposium Banquet. Donations for the award may be sent to: The Brandford/Elliott Award for Excellence in Fiber Art P.O. Box 470735 Brookline, MA 02447

The Jacquard Center - A Training Retreat

THE JACQUARD CENTER IS pleased to announce a new instructor, Kelly Hopkin, as well as a new partnership with Western Carolina Sewing Company. Founded in 2000 by **Bethanne Knudson**, The Jacquard Center is a training retreat for Jacquard Studies. The most popular classes have been the Mill Access Classes, which provide individuals with the opportunity to watch as their designs weave on high-speed, industrial weaving machines at

the Oriole Mill, located less than three miles away.

The addition of Kelly Hopkin to the Jacquard Center teaching staff means that there will be more opportunities for those who want to weave, including on-site as well as remote access to weaving. Kelly comes to the center with nearly 20 years of experience in the jacquard textile industry. She works closely with the Jacquard Center and the Oriole Mill.

Western Carolina Sewing Company-A new approach to the workroom. Founded by Libby O'Bryan, Western Carolina Sewing Company (Sew Co.) has now been established within the walls of the Oriole Mill to service the sewing needs of the Oriole Mill, the mill's clients, and clients that source their fabric elsewhere. Libby's extensive experience allow her to offer a vast assortment of services, including product development and design, resourcing, cutting and sewing, as well as packing and shipping directly to customers. Sew Co. is full-service, expediting the production process and putting the client at ease.

The Jacquard Center/Sew Co./The Oriole Mill: Vertically Integrated Manufacturing. The design support services of the Jacquard Center, in combination with the custom production weaving of the Oriole Mill, and the custom production services of Sew Co., means that one can have custom yardage cut and sewn and shipped to the customer, all from one address. This is vertical manufacturing at its best.

Please visit our website, <http://www.thejacquardcenter.com> for more information, including our 2011 Class Calendar, detailed descriptions of all the classes offered, accommodations, and pricing. We encourage any questions to be submitted at any time to: Info@TheJacquardCenter.com

Small Tapestry International 2: Passages

JUROR KAY LAWRENCE OF Australia selected 47 tapestries from 42 artists from among 80 artists and 127 entries for "Small Tapestry International 2: Passages," a traveling exhibition of the American Tapestry Alliance. Thanks to the generosity of the Teitelbaum Legacy Gift, ATA offers two monetary awards. The First Place Teitelbaum Award Winner is **Mary Lane**, for her tapestry "Untitled #134." The Second Place Teitelbaum Award Winner is Joyce Hayes, for her tapestry "Conciliation Fall."

The exhibition is being hosted by the following venues: Weaving Southwest, Taos, NM, Apr. 2-May 2; Handforth Gallery, Tacoma, WA, Jun. 1-Jul. 2; The Cultural Center at Glen Allen, Glen Allen, VA, Sept. 15-Oct. 30.

IQSC News

THE IQSC EXHIBITION OF mosaic quilts, "Elegant Geometry: American and British Mosaic Patchwork," May 28-Jan. 8, 2012, was organized by Guest Curator Bridget Long, noted British quilt historian. Long was a recipient of the IQSCM Scholar's Fellowship, which allowed her to visit and research the quilts in person. Mosaic quilts are eye-dazzling textiles made from thousands of precisely shaped fabrics formed with the use of

templates. The technique was practiced in the British Isles as early as the 1700s; it became popular in other parts of Europe as well as in British colonies, including America, by the early 1800s. For more information on the IQSC fellowships and application guidelines, see: http://www.quiltstudy.org-education_research/research_fellowships

"Nebraska Quilts and Quiltmakers," Apr. 8-Oct. 2, celebrates the work of the Nebraska Quilt Project team—pioneering individuals who preserved an invaluable record of Nebraska life, told through the history of cherished quilts.

Twenty-five years ago, a dedicated group of 21 volunteers set out to document Nebraska quilts in private hands, fearful that the rich heritage inherent in the family quilts would be lost forever if not documented. The Nebraska Quilt Project team collected information on 1,557 quiltmakers who made 3,216 quilts between 1870 and 1989. The results of this survey were published in *Nebraska Quilts and Quiltmakers*. The documentation and research begun by the Nebraska Quilt Project team paved the way for the establishment of the International Quilt Study Center & Museum. <http://www.iqsc.org>

Virginia Gunn and Bridget Long examine the Ruggles Quilt at IQSC during Long's research for the exhibition "Mosaic Patchwork."





Gloria F. Ross and Modern Tapestry

Ann Lane Hedlund
University of Arizona Press,
2010

FROM THE MID-1960S UNTIL 1994, Gloria F. Ross promoted, facilitated the production of, and marketed hand-woven tapestry. *Gloria F. Ross and Modern Tapestry* chronicles Ross's unique and ambitious career. Written by Ann Lane Hedlund, PhD., Professor of Anthropology at the University of Arizona, Tucson, Curator of Ethnology at Arizona State Museum, and Director of ASU's Gloria F. Ross Tapestry Program, the handsome book offers a detailed and richly illustrated account of Ross's work.

Gloria Ross was born in New York City and, because of her grandmother, became interested in textiles. She pursued needlepoint and rug hooking, often working from the paintings of other artists. Her sister, Helen Frankenthaler, and brother-in-law, Robert Motherwell, introduced her to fellow artists who would eventually partner with Ross in the production of woven and knotted wall hangings.

Ross described herself as an *éditeur*, a role more common in commercial European tapestry studios. She was, essentially, an agent, or middle person, who connected artists, weavers, galleries and collectors. According to Hedlund, "Throughout her career, Gloria attempted to remain true to her original, albeit contradictory, goals – to follow the artists' aesthetic intent and yet create unique objects in a vital tactile medium."

Over the course of her career Ross worked with 28 mid- and late- 20th-Century American artists, including Helen Frankenthaler, Robert Motherwell, Kenneth Noland, Louise Nevelson, Romare Bearden, and Frank Stella. She facilitated the production of over 240 tapestries and rugs from 96 designs (many were woven in editions), working with weavers and tapestry workshops in Scotland, France and the US.

Hedlund met Gloria Ross in 1979, and, because of her work and connections in the US Southwest, soon became a vital resource and friend of Ross. The two traveled together throughout Navajo country and Ann introduced Gloria to Native weavers. Ross selected the geometric paintings of Kenneth Noland to commission into weavings produced by weavers from the Southwest. Ross also began collecting Navajo rugs and eventually donated a collection to the Denver Art Museum. In 1997, Ross founded the Gloria F. Ross Center for Tapestry Studies, a nonprofit research and educational foundation. Hedlund was appointed Executive Director.

The source material for Hedlund's book are the detailed records that Ross kept and also Hedlund's own relationship with Ross. Excerpts from handwritten letters, financial details from invoices, original sketches, and documentary photographs, along with Hedlund's clear writing and systematic approach to her subject, provide a fascinating portrait of a determined woman and her unusual role in the production of hand-woven tapestry. The text is further enriched by supplemental information on artists, weavers and workshops, including Archie Brennan, the Dovecot Studios, Pinton Frères, Navajo weavers such as Martha Terry and Sadie Curtis, and Hopi weaver Ramona Sakiestewa. Hedlund's combination of a scholarly and personal approach to her subject matter

make *Gloria F. Ross and Modern Tapestry* an important historical document, as well as a fascinating read.

– Mary Lane

Textiles of the Islamic World

John Gillow
London: Thames & Hudson,
2010

Embroidery from the Arab world

Gillian Vogelsang-Eastwood
Leiden: Primavera Press in
cooperation with Textile
Research Centre, 2010

TEXTILES FROM THE ISLAMIC world have not received the attention they so richly merit. Thus the appearance of these two titles helps to not only fill this lacuna, but also points the way for additional work for possible future publications. Gillow surveys textiles in a vast arc of Muslim countries from Morocco in the west to Indonesia and the Philippines in the east. With such a vast and diverse number of peoples and cultures within the Islamic world, his superbly illustrated volume simply provides a glimpse of the textile riches that await further exploration.

An appendix of museums with notable Islamic textile holdings, including websites when known, further broadens the potential for learning more. The approach is usually country by country, but occasionally by area, with discussion typically focused on costumes, the fibers used to make textiles, and production techniques. A concluding section, "the present," sadly, more often than not, highlights what little remains of noteworthy textile traditions.

Given the large number of countries/areas included in the volume, Gillow only provides the most broad generalizations of the aspects of the textiles he surveys. Though he ferreted out

data on peripheral Islamic areas such as the Caucasus and China, he strangely omitted discussing Bahrain, Qatar, and the United Arab Emirates countries in the very center of the Islamic world. Thanks to the book's wonderful illustrations, although the size of each textile and where it reposes are unfortunately lacking, we do have a wonderful survey of an important textile area badly needing further attention.

In contrast to Gillow's approach, Vogelsang-Eastwood, who heads the recently formed Textile Research Centre in the Netherlands, takes one textile technique, embroidery, and focuses upon one portion of the Islamic world, namely the Arab portion. In fact, she focuses upon a limited number of places within the Arabic world so that she can concentrate in greater depth. After two initial chapters on "embroidery in the Arab world" and "historical embroidery," which actually predates the rise of Islam, the chapters deal with (3) international influence, (4) uses, (5) iconography, (6) equipment, textiles, threads and applied objects, and, (7) hand embroidery techniques.

The international influences give insights into textile trade in the Islamic world, both of textiles themselves and techniques for producing textiles. As with Gillow, the number of topics raised in the volume is vast, space is at a premium, and further research and publication needs to be undertaken. Until such works appear at some point in the future, however, we have two titles which provide introductions to textile traditions in an important part of the world.

– Donald Clay Johnson

Medieval Garments Reconstructed

Else Ostergard, Anna Norgard,
Lilli Fransen

Translation: Shelly Nordorp-
Madson

2011: Aarhus University Press

Dist. David Brown Book Co.

ISBN 9788779342989

Hardcover, \$40

THIS BOOK FOLLOWS UP ON information presented in the 2004 publication *Woven Into the Earth: Textiles from Norse Greenland*, which introduced the everyday clothing and textiles unearthed in burials at Herjolfsnes, Greenland, in 1921. The current volume fills in the gaps in the earlier publication and provides further analysis of the 800-900 year-old garments along with instructions for reproducing nine garments, two caps, six hoods, and two stockings.

The authors combine expertise from three fields for this endeavor: Fransen specializes in pattern construction, Norgard is a spinner and weaver, and Osterlund is a textile conservator. Each author contributed a chapter. Osterlund introduces the textiles and reports that new data from technological advances in fabric analysis has revealed the subtleties of the construction methods used, and indicates that the Norse peoples had developed a sophisticated textile tradition.

Norgard provides details on the spinning and weaving. The garments are woven in narrow panels of handspun linen or single-ply wool in natural sheep colors or colored with natural dyes. Dyes identified include tannin-rich brown dyes and reds from madder and lichens. Most of the garments are fully lined, and different types of stitches are used for the inner and outer seams. She poses question to consider for those who wish to reproduce early garments:

Should the reproduction represent the way an item looked when excavated? How it looked at burial? How it looked when new? Will the patching and mending in the found garments be part of the reconstruction? Will the fabric be reproduced by means of handspinning and handweaving? Will commercial yarns and treadle-loom weaving be employed? Will a facsimile be made from purchased fabric?

Norgard also provides detailed information on seaming stitches and stitches that were used for surface decoration, along with information on cords, braids, tablet-woven trims, buttons, and buttonholes.

The garments are fitted to the upper body and full at the bottom, and have set-in sleeves. Fransen's meticulous pattern diagrams are drawn to scale and sized, and shown alongside color images of the reproduced garments. Areas of patching or extensive mending are indicated with shading on the pattern pieces. Cutting layouts and the overall measurements for each item are also provided.

The authors have provided a very useful guide to producing handmade reconstructions of medieval Norse clothing. An extensive annotated Bibliography is included for those interested in further research.

—Karen Searle

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Request our new TSA Membership brochures from Char in the TSA Office to hand out at your next meeting or textile-related event.

national@tsa.org



Coptic Textiles from Egypt in Ancient Times, Exhibition catalog published by the National Maritime Museum, Haifa, Israel. Curator: Avshalom Zemer
<http://www.nmm.org.il/Museum>

Shuttle in Her Hand: A Swedish Immigrant Weaver in America, by Marion Marzolf, published by the Swedish-American Historical Society, Chicago, \$15.95. This novel tells the story of Lisa Lindholm, a young weaver who leaves her native Sweden alone in 1931 for the US. Her professional journey takes her from the mountains of North Carolina to Michigan and Chicago, IL, during which she becomes part of the significant Swedish contribution to developments in 20th-century American handweaving.
<http://www.swedishamericanhist.org/publications>

Japan Fashion Now, exhibition catalog from the Fashion Institute of Technology, published by Yale University Press, \$39.95. Scholars have long acknowledged the significance of the Japanese "fashion revolution" of the 1980s, when avant-garde designers Issey Miyake, Yohji Yamamoto, and Rei Kawakubo of Comme des Garçons introduced a radically new conception of fashion. This lavishly illustrated book explores how Japanese fashion has evolved in recent years. During this time, Japanese pop culture has swept the world, as young people everywhere read manga, watch anime, and play video games. Japan has had a profound impact on global culture, often via new media.

With essays by Valerie Steele ("Is Japan Still the Future?"), Patricia Mears ("Formalism and Revolution"), Hiroshi Narumi ("Japanese Street Style"), and Yuniya Kawamura ("Japanese Fashion Subcultures"), *Japan Fashion Now* explores how the world of fashion has been transformed by contemporary Japanese visual culture.

Valerie Steele is Chief Curator and Director of the Museum at the Fashion Institute of Technology. Patricia Mears is Deputy Director of the Museum at FIT. Yuniya Kawamura is Associate Professor of Sociology at FIT. Hiroshi Narumi is Associate Professor at the Kyoto University of Art and Design.

<http://yalepress.yale.edu/yupbooks/book.asp?isbn=9780300167276>

TSA Listserv

THE MISSION OF THE TSA listserv is to provide an effective venue for ongoing dialogue among our diverse and globally dispersed textile community. It is a place to: engage in conversation about research; share information about particular textiles, techniques, people, and regions throughout the world; announce publications and exhibitions; and share research in progress.

The new listserv platform requires that all members of the previous listserv resubscribe using the form on the TSA website.

If you have not previously been a member of the listserv, we invite you to sign on. We hope that all of you will choose to join in the conversation!

Subscribe at:
http://www.textilesociety.org/resources_listserv.htm

—Lydia Fraser,
Listserv Coordinator



Textiles at the American Swedish Institute

THE AMERICAN SWEDISH Institute, Minneapolis, MN, was founded in 1929 when Swan J. Turnblad, owner of a Swedish-language newspaper, donated his palatial Minneapolis mansion to establish an institute for Swedish culture. In addition to preserving and sharing the 1908 Turnblad mansion and all of its contents, the Institute serves as a gathering place to celebrate Swedish tradition, migration, craft and the arts. Visitors may tour the mansion where many historic artifacts are on display, visit the library, the bookstore, or the tea room, or attend meetings and programs in the lecture hall.



The majority of the collection traveled to America in trunks tightly packed with items needed for life in a new country. Most of the textiles and tools date from the period of greatest Swedish immigration to MN, 1850-1930. They include trousseau items such as handwoven linen sheets, runners, tablecloths, wool coverlets, rugs, tapestries, and other textiles, along with some elaborately carved weaving, spinning, and lacemaking tools that traditionally were given as gifts to the bride from her new husband.

The ASI also holds the collections of weavings, swatch books, looms, teaching manuals, and journals of Hilma Bergland, who studied weaving in Sweden, taught weaving in the art education department of the University of Minnesota, was a co-founder of the Weavers Guild of Minnesota in 1940, served as its President twice, and was an honorary member until her death in 1972. Bergland was a catalyst for textile education and activity in the Twin Cities during her lifetime.

A specially prized addition to the ASI textile collection is the 1952 Varmland Gift, a collection of 450 original objects and textiles, including reproductions of prized textiles that are on public display in each Parish in Varmland. This collection was given to ASI in honor of the sizeable immigration to America from that region. Textiles in the gift include costumes, home furnishings, bed linens and coverlets, knitted stockings and wristlets, and baskets. There are also tools—including spinning wheels and weaving tools—furniture, silver, glass, ceramic, and jewelry items typical of the region. The Varmland Gift was accompanied by a handmade leather-bound book featuring a watercolor rendering of each parish church in Varmland.

Occasionally, the ASI mounts special textile exhibitions from its collections or is host to traveling exhibitions from Scandinavia. Recently, an exhibition of Bohus Knitting brought designers and artisans from Sweden for a series of lectures and workshops.

Presently, Curator Curt Pedersen and Registrar Frances Lloyd-Baynes are engaged in an inventory of all of the objects



and textiles as they prepare to move the items to temporary storage while a second building is built in the back yard of the mansion connecting to the mansion by a skyway—unfortunately, entering through the current textile storage area. The new building will add display space and storage for the collections. The ASI will be closed May-Oct. 2011 for the renovation. During this time, its website will be updated with a new section dedicated to the collections.

The American Swedish Institute
2600 Park Avenue
Minneapolis, MN 55407
<http://www.americanswedishinst.org>

— Karen Searle

Some of the textiles in the Varmland Gift. Above, "Skoog Hall, HV tapestry interpretation of Hammarö Province, woven by Varmland weaver/textile designer Ethel Halvarsson.

Upper left, Linen Damask-weave tablecloth typical of the region.

Lower left, Finnweave wall hanging in linen, a representation of the Sodra Rada Parish in Varmland.

Right, Rag Rug, 14 meters long, inlay weaving in a wedge design.

Photos: Lars Hanson.



Proposals Wanted: Textiles that Changed the World Series from Berg Publishers

Ongoing. TEXTILES HAVE HAD A profound impact on the world in a multitude of ways—from the global economy to the practical and aesthetic properties that subtly shape our everyday lives. This exciting series chronicles the cultural life of individual textiles through sustained, book-length examinations. Pioneering in approach, the series focuses on historical, social and cultural issues and the myriad ways in which textiles ramify meaning. Each book is devoted to an individual textile, fiber or dye that characterizes a particular type of cloth. Books are handsomely illustrated with color as well as black-and-white photographs.

Titles published and forthcoming in this series are:
Jonathan Faiers, *Tartan* (2008)
Willow G. Mullins, *Felt* (2009)
Beverly Lemire, *Cotton* (2011)
Fiona Anderson, *Tweed* (forthcoming)

Proposals are invited for additions to this series. Single-authored books rather than edited works are preferred. Please contact the Series Editor for further information or submit:

- A short (500-word) summary of the proposed book
- A table of contents and detailed chapter summaries
- An overview of any competing or complementary books
- Biographical details/short CV

Send proposals to

Series Editor: **Linda Welters**
Department of Textiles, Fashion
Merchandising, and Design
University of Rhode Island
lwelters@uri.edu

Color: Special Issue Journal of Design History

Dec. 1: COLOR IS A MAJOR ASPECT of design practice that has a long, tumultuous history. It has been the subject of countless publications and exhibitions about visual culture, symbolism, science, fashion, and aesthetic meaning. By contrast, this special issue of the *Journal of Design History* focuses on the work of color practitioners, rather than on the colors themselves. This special issue seeks papers on the historical aspects of color and design practice that are based on original research in designers' archives and other historical records, artifact collections, and oral histories. Topics include but are not limited to the following themes:

- Histories of color in retailing, advertising, graphic design, and branding;
- The relationships and tensions among color science, color technologies, and color as a design practice;
- Critical biographies or case studies of key practitioners, corporations, industrial designers, fashion designers, consulting firms, or professional associations involved in color theory, color styling, color forecasting, or color management;
- The role of consumers in usurping corporate definitions of color practice and offering new uses or interpretations;
- The practice of color forecasting as it evolved in different locales, cultures, and historical moments, and its relationship to design futures;
- The transnational transfer and global circulation of color theories and practices;

- Color in the fashion and beauty industries;
- The impact of new technologies (e.g., colorimetry or digitalization) on color in the design professions and the fashion industry;
- Color, patriotism, and national identity;
- Color in architecture, at trade fairs and world's fairs;
- The communicative aspects of color in local, regional, national, and global discourses.

Papers for special issues will be subject to the usual double-blind refereeing and selection procedures of the *Journal of Design History*. Please forward inquiries to: jdh@genesys-consultants.com Submissions should be in the form of full papers of up to 8,500 words that adhere to the guidelines of the *Journal of Design History*, along with an abstract of 300-400 words and a brief biography of up to 250 words. Submit online via the Journal's website **by Dec. 1:**

<http://www.jdh.oxfordjournals.org>

American Batik Design Competition

Due May 31. CELEBRATING CLOSER relations between Indonesia and the US, the Indonesian Embassy in Washington, DC and Indonesian Consulates General in New York, San Francisco, Los Angeles, Chicago, and Houston have launched a competition for "American Batik Design" with the theme "The Spirit of America in the Heritage of Batik." The competition is an open competition for batik design (design only, not the whole process of batik) for American citizens to portray American values in the traditional Indonesian batik. Best creative American batik designers will win a tour to Indonesia and prize money. For details, visit:

www.embassyofindonesia.org
batik@embassyofindonesia.org

American Tapestry Alliance American Tapestry Biennial 9

Due Oct. 1: ATB 9 IS OPEN TO all artists who design and weave their own tapestries (defined as "handwoven weft-faced fabric with discontinuous wefts"), either individually or collaboratively (all assistants shall be named). Entries must be one-of-a-kind and have been completed after January, 2008. Entries may not have been shown previously in any ATA exhibition, including the unjuried "Small Format" show. Artists may submit up to three pieces, but a maximum of one piece per artist will be accepted. Lee Talbot, Associate Curator, Eastern Hemisphere Collection, The Textile Museum, is the juror for this exhibition. Prospectus and Entry Form are available at:

<http://www.americantapestryalliance.org>.

TSA NEWSLETTER DEADLINES

- March 30 • July 30
- November 30

Please send news, exhibition reviews, book reviews, conference reviews, event listings, and articles to:
Karen Searle, Editor
ksearletsa@gmail.com

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Karen Searle, Editing, Layout
Susan Ward, Copy Editing
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shop, risd|works. Five essays explore the various ways in which Hollywood, Harlem, suburbia, and Paris all helped to shape the visual culture of the cocktail party. Contributing scholars include: **Joanne Dolan Ingersoll**, Curator of Costumes and Textiles, Museum of Art, Rhode Island School of Design; Clare Sauro, Curator and Director of Historical Collections, Drexel University; Kristina Wilson, Assistant Professor of Art History, Clark University; Susan Hannel, Associate Professor of Textiles, Fashion Merchandising, and Design, University of Rhode Island; and Gretchen Fenston, milliner and registrar, Condé Nast Archive.

<http://www.risdmuseum.org>

Susan Ward has contributed two essays—"The Design, Promotion, and Production of Modern Textiles in the USA, 1940–1956," and "Making Knoll Textiles: Integrated Fabrics for Modern Interiors"—to the forthcoming exhibition catalog *Knoll Textiles, 1945-2010* (Bard Graduate Center and Yale University Press, 2011), edited by Earl Martin. Other contributors to this book, the first comprehensive study devoted to a leading contributor to modern textile design, include Paul Makovsky, Bobbye Tigerman, and Angela Völker.

<http://www.bgc.bard.edu>



Conferences & Symposia

Below is a brief selection of upcoming Textile-related events. See TSA Member News, Textile Community News, and the calendar on the TSA website for more exhibition and other news.

May 14-15: WEAVING HISTORY CONFERENCE at the Handweaving Museum, Clayton, NY, located in the Thousand Islands Art Center. Information:

<http://www.tiartscenter.org>

May 20-21: MATERIAL CULTURE, CRAFT & COMMUNITY: NEGOTIATING OBJECTS ACROSS TIME & PLACE, University of Alberta Material Culture Institute. Keynote Speaker: Laurel Thatcher Ulrich, Harvard University. Organizer: Beverly Lemire, Department of History & Classics and Department of Human Ecology, University of Alberta.

<http://www.wornthrough.com>

May 21: STUDY DAY, SACRED DRESSED IMAGES at Lisio Foundation, Florence, Italy.

<http://fondazionelisio.org>

May 23-25: SMARTEX-2011 CONFERENCE, Egypt. The Textile and Apparel Branch of the Home Economics Department, Faculty of Specific Education, Kafrelsheikh University, Egypt, has organized the first World Textiles Conference. The SMARTEX-2011 conference is multidisciplinary and brings together international scientists from textile teaching, research and development institutions and



"Abstract," ca. 1954, textile design by Henry Moore (1898-1986), Screen-printed cotton manufactured by David Whitehead Ltd., at Ruth Funk Center for Textile Arts, Melbourne, FL.

companies to present and discuss the latest developments in the general field of textile materials, technologies, fashion and marketing. Registration, transportation, exhibition, and other details:

<http://www.kfs.edu.eg/smartex>

Dr. Elsayed A. Elnashar

TEL (+2)016/92.88.940

Dr_elnashar@yahoo.com

smartex@kfs.edu.eg

Jun. 9-12: CONFLUENCE, Minneapolis, MN, International textile conference of the Surface Design Association and the Textile Center. Pre-and post-conference workshops, exhibits, tours. Information:

<http://www surfacedesign.org>

<http://www.textilecentermn.org>

Oct. 14-15: COSTUMES AS PERFORMANCE AND ACTIVISM, Costume Society of America-Midwest Region Annual Symposium and Meeting, Waterloo, IA. The symposium will be at the University of Northern Iowa in Cedar Falls, hosted by the UNI Arts Consortium. For more information about the symposium:

Dr. Carol Colburn

TEL 319/273 2390

carol.colburn@uni.edu

Oct. 21-22: WITH CUNNING NEEDLE: FOUR CENTURIES OF EMBROIDERY, Winterthur Needlework Conference 2011. From 2006 to 2009, over 300 people spent more than 3,700

hours re-creating a 17th-century embroidered jacket. This project, known as the Plimoth Jacket, provides the thematic touchstone for our conference, which will focus on embroidery design, materials and techniques, makers, and a variety of objects they embroidered from the 17th century to today. Please join us for this unique offering of lectures, hands-on workshops, and tours. Registration deadline is Sept. 23.

<http://www.winterthur.org>

Oct. 24-26: THE ITB (Indonesia), CCA (Korea) AND ARS TEXTRINA (UK) INTERNATIONAL TEXTILES AND COSTUME CONGRESS, 'Heritage Textiles and Costume,' Bandung, Indonesia. The multi-disciplinary conference focuses on forms of textiles and dress regarded as "traditional" in all societies worldwide. Largely, such items of culture are hand-crafted, though industrially produced items are included also. The congress will take place in the main campus of Institut Teknologi Bandung (ITB), to the north of Bandung city centre. Information:

<http://ulita.leeds.ac.uk/wiki/mediawiki-1.10.1/index.php/Research>

Exhibitions United States

CALIFORNIA

de Young Museum, San Francisco. To Jul. 24: "Balenciaga and Spain."

<http://www.deyoung.famsf.org>

Museum of Craft and Folk Art, San Francisco. Jun. 16-Sept. 18: "Wrapping Traditions: Korean Textiles Now." Traditional and contemporary interpretations of wrapping cloth by Korean and Western artists. Curated by **Chunghie Lee**.

<http://www.mocfa.org>

San Jose Museum of Quilts & Textiles. May 17-Aug. 7: "Primary Structures" featuring works by Mary Walker Phillips, Arline Fisch, Xenobia Bailey, Valerie Molnar, Tatyana Yanishevsky, Tracey Krumm, Yvette Kaiser Smith, Sheila Pepe, Helen Pynor, Sheila Klein, and Susie Freeman.

<http://www.sjqmusem.org>

COLORADO

Denver Art Museum. Apr. 8-Dec. 31: "Sleight of Hand: 14 Contemporary Textile Artists." Sept. 2-Dec. 2, 2012: "El Anatsui: When I Last Wrote To You About Africa."

<http://www.denverartmuseum.org>

DELAWARE

Winterthur Museum, Wilmington. Mar. 1-Oct: "Made for the Trade: Native American Craft Works."

<http://www.winterthur.org>

DISTRICT OF COLUMBIA

The Textile Museum. To Jan. 8, 2012: "Second Lives: The Age-Old Art of Recycling Textiles." To Sept. 11: "Green: the Color and the Cause," works by 32 international fiber artists and 16 works from the TM collection. Virtual catalog.

<http://www.textilemuseum.org>

FLORIDA

Ruth Funk Center for Textile Arts, Florida Institute of Technology, Melbourne. To Aug. 27: "British Bolts: Artists' Fabrics of the Mid-Century" examines the aesthetic influences and approaches of textile designers of the period.

<http://textiles.fit.edu>

MASSACHUSETTS

Museum of Fine Arts, Boston. To Jun. 19: "Scaasi: American Couturier," Scaasi's custom-made clothing since the 1950s. To Mar. 13: "Colonial Boston Samplers." Apr. 13-Jan. 17, 2012: "Global Patterns: Dress and Textiles in Africa."

<http://www.mfa.org>

Fuller Craft Museum, Brockton. To Sept. 15: "Loom and Lathe: The Art of Kay Sekimachi and Bob Stockdale."

<http://www.fullercraft.org>

American Textile History Museum, Lowell. May 21-Oct. 16: "Glamour and Grace: Fashions of the 1930s." Elegant styles and newly invented fibers of a hopeful modernism. May 21-Sept. 25: "Marking Time: Voyage to Vietnam". Poignant and dramatic stories, told through graffiti left on a troop ship's bunk canvasses.

<http://www.athm.org>

MINNESOTA

Textile Center, Minneapolis. Apr. 29-May 28: "Re-tread

Threads," fiber art wearables from recycled materials. Jun. 6-Jul. 16: "Transformation," machine embroidery by Jane Kenyon." "Atmospheric Measures," screen-printed works by Claire Verstegen. "Watershed," members of SDA and the Textile Center.

<http://www.textilecentermn.org>

Katherine Nash Gallery, University of Minnesota-Minneapolis. Jun. 9-30: "India Flint: The Windfall Maps." "Tim Harding: Apparitions." "Reflections on Water: Recent Works by Mary Edna Fraser, Linda Gass, and Barbara Lee Smith." "Merge and Flow: SDA Member Show."

<http://www.nash.umn.edu>

Augsburg College Galleries, Minneapolis. May 20-Jul. 29: "Sentinels," works by Jason Pollen. "New Tools and Ancient Techniques," digital prints with handwork by **Teresa Paschke**.

<http://www.augsburg.edu/galleries>

Minnesota Center for Book Arts, Minneapolis. May 6-Jun. 24: "Whisper: JiYoung Chung's Joomchi." Handmade paper works.

<http://www.mnbookarts.org>

Traffic Zone Center for Visual Art, Minneapolis. Jun. 1-24: "Checks, Nets and Woven Grids, weavings by Morgan Clifford."

<http://www.trafficzoneart.com>

College of Visual Arts, St. Paul. Jun. 9-25: "Over and Under," work by Kelly Marshall, Mary Giles, and Nancy Mackenzie.

<http://www.cva.edu/gallery>

Concordia University Galleries, St. Paul. Jun. 3-Jul. 1: "Repetition Meditation Revelation," Ann Hall Richards. "Flotsam and Jetsam," handmade paper and

Graffiti left on a troop ship's bunk canvases reveals personal stories of those who served in the Vietnam war in an exhibit at the American Textile History Museum.

mixed media, by Erica Spitzer Rasmussen.

<http://www.csp.edu>

Goldstein Museum of Design, University of Minnesota-St. Paul. Jun. 9-Sept. 25: "Beyond Paisley and Peacocks: Handcrafted Textiles of India and Its Neighbors." Textiles from India. Pakistan and Bangladesh from the collection of **Donald Clay Johnson**.

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

Gordon Parks Gallery, Metropolitan State University, St. Paul. Jun. 3-Jul. 1: "Esperanza," works by Carolyn Kallenborn.

<http://www.metrostate.edu>

Minnesota History Center, St. Paul. May 7-Sept. 11: "Underwear: A Brief History."

<http://www.minnesotahistorycenter.org>

O'Shaughnessy Education Center, University of St. Thomas, St. Paul. Jun. 9-Aug. 22: "Skimming the Surface: Pattern and Narrative in a New Light." Work by Beth Barron, Charlene Burningham, Nancy Eha, Bernadette Mahfood, Barbara Otto, Christine Pradel-Lien, **Karen Searle**, and Marria Thompson.

<http://www.stthomas.edu/arhistory/exhibitions>

For a complete listing of the 33+ exhibits concurrent with the Surface Design Association Conference in the Twin Cities this summer, visit:
<http://www surfacedesign.org>
<http://www.textilecentermn.org>

NEBRASKA

International Quilt Study Center & Museum, Lincoln. May 28-Jan. 8, 2012: "Elegant Geometry: American & British Mosaic Patchwork" traces the development of the mosaic quilt style. To Oct 2: "Nebraska Quilts and Quiltmakers," a selection of quilts from the award-winning book, *Nebraska Quilts and Quiltmakers*.

<http://www.quiltstudy.org>





Crazy Quilt made by the Nebraska Quilt Project Committee, 1990-2000, on view at IQSC, Lincoln, NE.

Robert Hillestad Textiles Gallery, Lincoln. Jun. 6-Sep. 9: "Beili Liu: Fiber Installations." Site-specific works.
<http://textilegallery.unl.edu>

NEW MEXICO

Museum of International Folk Art, Santa Fe. To Oct. 7, 2012: "Folk Art of the Andes." Over 850 works of art from the 19th and 20th centuries. Oct. 11-Jan. 6: "Young Brides, Old Treasures: Macedonian Embroidered Dress." Traditional clothing and jewelry of Macedonian village women 1890-1950 that indicated to a knowing eye the wearer's age and social status.
<http://www.moifa.org>

NEW YORK

Bard Graduate Center. May 18-Jul. 31: "Knoll Textiles, 1945-2010." Catalog.
<http://www.bgc.bard.edu/gallery>

Cooper Hewitt National Design Museum. To Jun. 5: "Color Moves: Art and Fashion by Sonia Delaunay" surveys the artist's designs for fashion and textiles in the 1920s and 1930s. Catalog.
<http://www.cooperhewitt.org>

The Museum at FIT. May 25-Nov. 12: "Sporting Life" explores the relationship between active sportswear and fashion over the past 150 years.
<http://www.fitnyc.edu/museum>

Metropolitan Museum of Art. To Sept. 18: "The Andean Tunic, 400 B.C.E.-1800 C.E."
<http://www.metmuseum.org>

OREGON

Museum of Contemporary Craft, Portland. To Jul. 30: "Laurie Herrick: Weaving Yesterday, Today and Tomorrow."
<http://MuseumofContemporaryCraft.org>

RHODE ISLAND

RISD Museum, Providence. To Jul. 31: "Cocktail Culture: Ritual and Invention in American Fashion, 1920-1980." Catalog.
<http://www.risdmuseum.org>

VERMONT

Shelburne Museum. May 15-Oct. 30: "A Passion for Quilts: Joan Lintault Collects." To Oct. 30: "In Fashion: High Style, 1690-2011."
<http://www.shelburnemuseum.org>

WASHINGTON

Bellevue Art Museum. To Jun. 26: "The Mysterious Content of Softness." Sculptural works that explore the psychological, physical, and cultural associations of fiber in relation to the human body.
<http://www.bellvuearts.org>

International

CANADA

Royal Ontario Museum, Toronto. Through May: "Riotous Colour, Daring Patterns: Fashions & Textiles 18th to 21st Centuries." Featuring printed textiles and costumes from Europe, North America, Africa, and Asia in the ROM collection.
<http://www.rom.on.ca>

Textile Museum of Canada, Toronto. May 18-Nov 15: "Magic Squares: The Patterned Imagination of Muslim Africa in Contemporary Culture." To Sept. 25: "Silk Oasis on the Silk Road: Bukhara." Central Asian ikats

and embroidered silks narrate the Bukhara region's rich textile history.
<http://www.textilemuseum.ca>

Museum du Costume et du Textile du Québec. To May 29: "Fashion Makes the Century." Landmark trends in women's fashion.
<http://mctq.org>

ENGLAND

University of Leeds International Textiles Archive. To May 27: "A Catalogue of World Textiles: Celebrating the culmination of a Major documentation Project."
<http://www.leeds.ac.uk/ulita>

Textile Society of London. Oct. 2: Antique Fair. Chelsea Old Town Hall.

KOREA

Cheongju International Craft Biennale. Sept. 21-Oct. 30. Juried and invitational exhibitions, Guest Country exhibition: Crafts of Finland.
<http://www.okcj.org>

Virtual

Textile Museum online exhibition. "Green" interactive catalog. Learn more about the art in the exhibition and participate in the ongoing "green" conversation, including posting your own green artwork in a continuous Flickr™ photo gallery.
www.textilemuseum.org/green

IQSC Online Exhibitions: "Grace Snyder: A Life in Extraordinary Stitches," "Quilts in Common," "South Asian Seams," "Marseilles: White Corded Quilting."
<http://www.quiltstudy.org/exhibitions>

=Lectures, Workshops

Baltimore Museum of Art. May 14: Textile Day.
<http://www.artbma.org>

The Textile Museum, Washington, DC. Lectures: May 26: "Geometric Disturbances," Gyongy Laky. Jun. 16: "Life is in the Details," Natalie Chanin.
<http://www.textilemuseum.org>

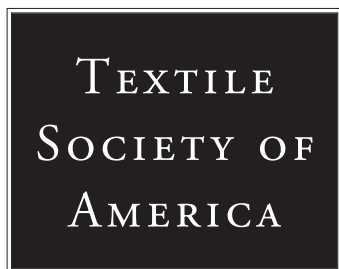
IQSC, Lincoln, NE. Lecture: Jun. 26: Bridget Long, British quilt historian and Guest Curator of "Elegant Geometry: American and British Mosaic Patchwork." Workshop: Jun. 27-Jul. 1: "Printing and Dyeing Techniques in the 18th and 19th Centuries."
http://www.quiltstudy.org/education_research/graduate_programs/courses_workshops.html

Lisio Foundation, Florence, Italy. Workshops: Jul. 4-8: Figured Textile Design. Jul. 11-22: Silk Damask. Information:
<http://www.fondazioneisio.org>

Siam Society, Bangkok, Thailand. Lecture: Aug. 20: Bernhard Bart of Studio Songket Erika Rianti, "Revitalizing the songket weaving of the Minangkabau people in Western Sumatra." Sponsored by the Thai Textile Society.
<http://www.thaitextilesociety.org>

Tours

Jul. 2-17: "Weaving cultures of Bali and Timor" with Jean Howe and William Ingram of Threads of Life, sponsored by The Textile Arts Council, Fine Arts Museums of San Francisco.
<http://www.textileartscouncil.org/trips.html>



The Textile Society of America's 13th Biennial Symposium
Washington Court Hotel, Washington, DC
September 20-22, 2012

Textiles & Politics

CALL FOR PARTICIPATION

Deadline: October 1, 2011

The 13th Biennial Symposium of the Textile Society of America will take place in Washington, DC September 20-22, 2012. For a symposium set in the U.S. center of government, Textiles & Politics is a fitting theme and promises to provide many avenues for lively discussion and debate about the myriad ways in which textiles pervade our lives.

Political influences on textiles range from complex international trade agreements to the simple yet powerful act of banners carried in street parades and protests. Throughout human history and around the globe, whether as intimate artifacts of interpersonal relations or state-level monumental works, textiles have been imbued with political importance. Textiles can communicate and construct status, ethnicity, gender, taste, and wealth, and have functioned at the nexus of artistic, economic, and political achievement in human culture. They are trade goods, social artifacts, and creative medium for social or gender commentary. Textiles are shaped by laws and regulations, and by the politics of museum displays, and as such they have been instrumental in generating, supporting, and challenging political power.

We seek presentations from all textile-related disciplines and interdisciplinary areas, including but not limited to anthropology, art, art history, conservation, cultural geography, design, economics, ethnic studies, history, linguistics, marketing, mathematics, political science, and theater. TSA encourages both organized sessions and individual papers from international and U.S. scholars, researchers, artists, gallery and museum professionals, and aficionados. TSA's 13th Biennial Symposium, Textiles & Politics, will explore the ways in which politics influences the aesthetics, production, materials, uses, and countless other aspects of textiles (and vice versa).

Symposium Co-Chairs: Sumru Belger Krody, The Textile Museum, and Cecilia Anderson, The Smithsonian Institution

Program Committee Chair: Christina Lindholm, School of the Arts, Virginia Commonwealth University

DEADLINES AND PROCEDURES

October 1, 2011: abstract submission deadline

December 1, 2011: notifications of acceptance

February 1, 2012: deadline for presenters to confirm participation

May 1, 2012: deadline for presenters to register for Symposium

CATEGORIES OF PRESENTATION

Individual papers are expected to be 20 minutes in length. Individual papers will be organized by the Program Committee into sessions of 3 or 4 papers with a 5-minute discussion period per paper.

Organized sessions may include 3 or 4 individual papers of 15-20 minutes each, organized around a theme with a designated chair, and with a 5-minute discussion period per paper.

Panel discussions may involve 3 or 4 individuals and a moderator who poses questions to which panelists respond, but generally does not require prepared papers. Speakers' times are flexible, but the panel discussion should total 1 1/2 hours, including audience discussion time. 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.

SUBMISSION GUIDELINES

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 the published Symposium Program and Proceedings.

All submissions must be made online through the Textile Society of America website; faxes and hard copies will not be accepted. Results of the selection process will be sent electronically.

Individual proposals must contain: 1) a title page that includes the title of the proposed paper along with the speaker's name, address, telephone and fax numbers, and email address; 2) a one-page résumé and a 125-word biography; 3) a 250-word abstract, including the title of the paper. The speaker's name may not appear on the abstract.

Organized session proposals submitted by the prospective chair, must contain: 1) a title page including the title of the proposed session, individual paper titles identifying their authors, and name of any discussant if different than session chair, along with the chair's name, address,

telephone and fax numbers and email address; 2) a one-page résumé and a 125-word biography for each session participant and the chair; 3) a 250-word session abstract that discusses the session theme and the papers' inter-relatedness, including the session title; and 4) a 250-word abstract for each paper, including the title of the paper and the session title. Participants' names may not appear on either of the abstracts. Speakers in organized sessions must submit their materials to the session chair, who will submit them to the Program Committee as part of the session package.

Panel discussion proposals, submitted by the prospective moderator, must contain: 1) a title page including the title of the proposed panel, the names of the participants, and the moderator's name, address, telephone and fax numbers, and e-mail address; 2) a one-page résumé and a 125-word biography for each panel participant and the moderator; 3) a 250-word panel abstract that identifies the panel theme and the issues to be discussed, including the panel title; and 4) a 250-word abstract for each participant identifying their position on the panel topic and related qualifications, including the panel title. Participants' names may not appear on either of the abstracts. Panelists must submit their materials to the panel moderator, who will submit them to the Program Committee as part of the panel package.

Film/digital media proposals, submitted by a member of the production team or other presenter, must contain: 1) a title page including the title of the work, the names of the relevant production team members, and the presenter's name, address, telephone and fax numbers, and email address; 2) a one-page résumé and a 125-word biography for each relevant production team member, and the presenter, if different; 3) a 250-word abstract of the film/digital contents, including the title of the work, format, and running time (if appropriate). Presenters' names may not appear on the abstract.

To submit title page, résumé(s), and abstract(s) -**be sure the abstracts contain only the title**- go to:

http://www.textilesociety.org/symposia_about.htm

and follow the onscreen instructions. Submissions will be accepted from **June 1 through October 1, 2011**.

TSA Membership Requirement. All persons submitting proposals for participation in the 2012 Symposium must be TSA members in good standing for 2011 at the time of submission. Non-member applicants may join TSA at the time of proposal submission. If extenuating circumstances exist, please write to the Symposium Program Coordinator at clindholm@vcu.edu

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 Program Committee, composed of representatives from the Symposium Organizing Committee and the TSA Board, based on jurors' ranking and comments; relatedness to the Symposium theme and the expressed interests of Textile Society of America members; originality of the research; and clarity. The final program will be organized to assure a diversity of geographic regions, subject matter, and scholarly approaches. The Program Committee will inform all those submitting proposals of its decisions by December 1, 2011.

Acceptance by TSA implies the presenter's commitment to register for and attend the 13th TSA Biennial Symposium in Washington, DC, September 20-22, 2012, and intent to participate in the capacity proposed. Following acceptance, all speakers, session organizers, and panel presenters must submit electronically their commitment to present at and attend the Symposium by February 1, 2012; no exceptions. All thus-confirmed speakers, session organizers, and panel presenters must then register for the Symposium by May 1, 2012; participants not registered by this deadline will be removed from the program without exception. All accepted abstracts and presenters' biographies will be published on the TSA website and in the Symposium Program and Proceedings.

Publication of Symposium Proceedings. Manuscripts (text and images) for publication in the TSA 2012 Symposium Proceedings must be received no later than December 1, 2012, and are limited to 10 pages. Otherwise, the 250-word abstract will be published. Guidelines for preparing manuscripts for publication will be sent with acceptance.

Registration Waivers. A limited amount of financial aid in the form of registration waivers is available for presenters. Applicants must submit a brief letter of request outlining financial need and professional importance of participation at the time of proposal submission.

AWARDS AND AID

Student and New Professional Scholarship. Five Student and New Professional Scholarship Awards (SNPS) will be given. Each award consists of a registration fee waiver. Individuals who apply for this award are not required to present papers, but applicants who submit proposals should indicate at that time their intent to apply for a SNPS. This scholarship 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) will be selected by the FPA Committee from all accepted papers. There is no application process for this award, which recognizes excellence in the field of textile studies and ensures that the finest new work is represented at the symposium. Five papers will be nominated for the award; their authors will receive a registration fee waiver and will be asked to send finished papers by July 31, 2012. The final selection will be made from the full papers, and the winning author will be announced at the Symposium and will receive a monetary award.