

# Newsletter

## Provocative Speakers Set for Symposium 2012

### CONTENTS

- 1 Symposium 2012
- 2 Symposium 2012, continued
- 3 From the President
- 4 TSA News, TSA Member News
- 7 In Memoriam: Mary Hunt Kallenberg
- 8 Textile Community News
- 9 Conference Reviews
- 12 Ceremonial Tai Textiles
- 14 Publication News
- 15 Featured Collection
- 16 Exhibition Reviews
- 17 Book Reviews
- 18 Calendar

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.

**P**LANNING IS WELL UNDERWAY for the Textile Society of America's 13th Biennial Symposium, to be held in Washington, DC, Sept. 19-22, 2012. The theme *Textiles & Politics*, which befits the setting in the midst of the presidential election year, has proven to be an exciting inspiration for the textile scholars, artists, and other experts who wish to participate. TSA received an unprecedented number of abstract submissions of exceptional quality from 31 US states and 23 countries. Submitted topics explore a range of textile

histories and traditions across the globe and from prehistory to today, along with both contemporary and historical fiber art, and contemporary developments such as the craft resurgence/DIY movement and sustainable textiles.

### Featured Speakers

Two dynamic speakers will present plenary sessions: Joyce Scott, a contemporary fiber artist who is renowned as the "Queen of Beadwork," and Rosamond Mack, a well-known art historian whose expertise is the Italian Renaissance. Together they will help us explore the ways in which politics influence the aesthetics, production, materials, uses, and numerous other aspects of textiles. Ms. Scott's exuberant beaded sculptural forms and neckpieces are provocative and confrontational, addressing contentious political and social issues such as gender, race, and class struggle. Through her writings and lectures, Ms. Mack has focused her research on the reciprocal relationships and influences between Europe and Asia through textile trade and production.



Joyce Scott. Photo: John Dean. Below, "Head Shot" by Joyce Scott, 2008. Seed beads, thread, glass, bullets, 18 1/2" x 4 1/2" x 4 1/2". Photo: Michael Koryta. Images courtesy of Goya Contemporary Art.



### Special Exhibitions

Several museums and other cultural institutions are organizing special exhibitions in conjunction with the Symposium. The Fiber Department of Baltimore's Maryland Institute College of Art (MICA) will present "Cloth of Action," an exhibition of collaborative student work exploring fiber art as a form of community involvement. Participating artists and curators will offer a gallery talk during the Symposium. The

# Textiles & Politics

Textile Society of America 13th Biennial Symposium  
SEPTEMBER 19-22, 2012 • WASHINGTON, DC

US Botanic Garden, the beautiful setting for the Symposium's opening reception, will grow dye and fiber plants specifically for this occasion. Symposium attendees are also invited to The Textile Museum for an evening reception corresponding with the opening of "The Sultan's Garden: The Blossoming of Ottoman Art." The exhibition presents a phenomenon almost unique in the history of Islamic art: the sudden emergence in the mid-16th century of a new and original floral style in the royal design workshop of Istanbul. As the exhibition reveals, the iconic attributes of classical Turkish art—tulips, carnations, hyacinths, and rosebuds—were the handiwork of a single gifted artist, Kara Memi.

The Daughters of the American Revolution Museum will present the exhibition "Fashioning the New Woman," tracing the radical changes in women's fashions and social roles during the American

Progressive Era (c.1890-1920). Whether playing sports, attending college, fighting for the vote and other social causes, becoming office workers, or volunteering in many capacities during World War I, the so-called "New Woman" of the age required more practical clothes than the bulky and impractical ones she'd been wearing. The exhibition will also discuss society's responses, from favorable to ambivalent and critical, to these changing ideas of womanhood and femininity.

## Marketplace

The Symposium will also feature a Marketplace where textiles and related products from across the nation and around the world will be available for purchase. The broad range of makers and suppliers on display will exhibit creativity and diversity in design, techniques, and aesthetics, including both contemporary and ethnic textiles. Visit TSA's website for more information on

the Marketplace hours and other details, including registration forms for exhibitors.

## Tours and Site Seminars

Other highlights of the upcoming Symposium include behind-the-scenes tours of private textile collections and site seminars at Tudor Place, Dumbarton Oaks, Hillwood Museum and Gardens, the Daughters of the American Revolution Museum, the Arthur M. Sackler Gallery and Freer Gallery of Art, Sewall-Beimont House, and the National Museum of American Indian.

Plan to join us in Washington, DC, in Fall, 2012 as we explore the myriad ways in which textiles pervade our lives and express political messages.

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

— Cyndi Bohlin  
Communications Manager  
TSA Symposium Organizing Committee



The US Botanic Garden, Washington, DC, is growing dye plants in preparation for hosting the reception for TSA's 13th Biennial Symposium.

Right, Bodice and skirt, 93.7 a and b, DAR Museum collection.



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Dear Members:

**WHAT A YEAR!**  
So much has been going on that it is hard to convey to you all that has happened during the course of 2011. First and foremost, the plans are underway for the 13th Biennial TSA Symposium in Washington DC (Sept. 19-22, 2012). We had a record number of paper proposals—over 300 submissions! The program is going to be very strong. We are sorry to those whose papers couldn't be accommodated, and hope that everyone will understand the complex process of evaluation for the program. It's going to be great, and we look forward to seeing you all there!

## New Directions

TSA is undergoing a lot of different processes of self-evaluation. What kind of organization are we and what are our goals? We hope that we can serve our membership, and at the same time are trying to expand outreach to our international colleagues, who enrich our context and

bring new insight and experience to our organization. To do this requires some special attention, and we are looking at ways to facilitate this at our events. And, given the present climate of the US economy and the state of various organizations like museums and academic institutions, we also want to maintain our commitments to our national members and to encourage student and new professionals to attend our events. To achieve these goals, we rely on you, ALL of our members, for support.

TSA serves a variety of needs—from links to information about textile activities around the country and internationally to potential sources for engagement in symposia, publications, and grant opportunities, as well as camaraderie and engagement with others interested in learning and enlarging the vision of, and knowledge about, textiles in a variety of forms.

## Symposium Support

The Symposium will be a rich engagement with a broad range of textile issues—from ancient studies to contemporary concerns. We hope this year to be able to assist those who may need financial support to attend, but I know that you all understand that TSA is a grassroots organization, and we have always invested in our programs whatever proceeds may be available to us. We are seeking support for our Symposium programs, and hope that you all may have some suggestions for potential sponsors for our upcoming Symposium. (See the TSA website for details and information how to help in this effort.)

We also would like to be able to help enable our student and new professional members to attend the Symposium—and hope that our membership may find a way to help us do this. Finally, given the spirit of the times, we hope that all members may consider giving the gift of

membership to others, whether you have someone special in mind, or a general desire to help others. Please see our website for gift membership options.

## Thanks to Volunteers

At the close of the year, I would like to thank all of our volunteer Board members who work tirelessly to ensure that TSA as an organization is in a position to offer you, our members, the rich programming, constantly updated, and to provide you with information about textile activities, exhibitions, symposia and other events around the world. We hope in 2012 to be able to update our website and to ensure that our programs reach all of our members.

We would be happy to hear from those of you who may wish to help us—either with financial support (see our website for ways to contribute!) or by volunteering your time and effort to help us achieve our goals.

<http://www.textilesociety.org>

## Opportunities for Service

We are seeking nominations for a number of Board positions. These are listed on the TSA website. These volunteer positions are challenging and rewarding. Please consider participating in the core workings of the organization, and contact me or any of the Board members if you are interested or would like to recommend someone. There is also a need for people to help with other aspects of TSA, including the Symposium planning in the DC area, website information, Facebook activities, and many other sorts of efforts. Contact us if you want to become involved. TSA relies on its members—TSA IS its membership.



**Elena at left, at the Cochineal Dye Workshop for the Textile Arts Council held in Berkeley, CA in November, 2011. Photo: Sandra Sardjono.**

Please help us achieve our goals to expand and explore the field of textiles and to disseminate information about the field to all.

Best wishes for the New Year. See you in Washington, DC in Sept. 2012!!!

— Elena

Elena Phipps, President, TSA  
[Elena@textilesociety.org](mailto:Elena@textilesociety.org)

## TSA Listserv

THE MISSION OF THE TSA listserv is to provide a venue for ongoing dialogue among our diverse and globally dispersed textile community. Listserv members 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.

You can subscribe to the Listserv by using the form on the TSA website at the address below. As soon as the form is submitted, you will be able to join in the conversations!

Subscribe at:  
[http://www.textilesociety.org/resources\\_listserv.htm](http://www.textilesociety.org/resources_listserv.htm)

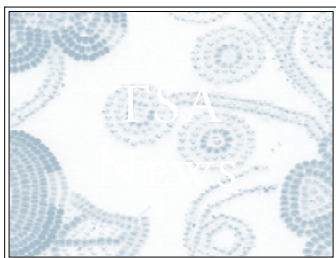
— Lydia Fraser,  
Listserv Coordinator

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<http://www.textilesociety.org>

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



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For further information, visit  
[http://www.textilesociety.org/awards\\_shep.htm](http://www.textilesociety.org/awards_shep.htm)

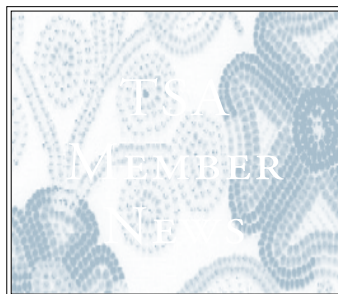
## R.L. Shep Ethnic Textile Book Award Nominations Due March 1, 2012

**T**SA IS SOLICITING NOMINATIONS for the R.L. Shep Ethnic Textile Book Award for books published in 2011. Given annually, the award is meant to encourage the study and understanding of ethnic textile traditions by recognizing exceptional scholarship in the field. The award consists of a cash prize, funded by an endowment established by R.L. Shep in 2000. TSA administers the endowment through an independent committee appointed by its Board of Directors.

Nominations are open to English-language books (including bilingual publications in which all essential information appears in English). For the purpose of the award, ethnic textiles are defined as the non-industrial textiles of Asia, Africa, Oceania, and Native and Latin America, as well as those of identifiable cultural groups in Europe and North America. Books of a variety of formats, including monographs, anthologies, and exhibition catalogs, may be nominated. Original, scholarly research that is clearly communicated is the principal criterion for the prize-winning book. Author-nominated works are welcome.

Three copies of each publication are required for judging. Please send the bibliographic citation and the publisher's and author's contact details to:

**Kate Irvin**, Chair  
R.L. Shep Award Committee  
Curator, Department of  
Costume and Textiles



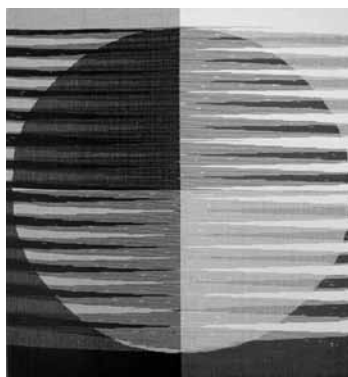
## Honors and Awards

The Textile Museum in Washington, DC honored **Milton Sonday** with the 2011 George Hewitt Meyers Award in a ceremony on Oct. 16, 2011. Milton is one of the founding members of the Textile Society of America, and was TSA's second President.

<http://www.textilemuseum.org>

The Art Institute of Chicago recently acquired a large group of woven textiles by TSA member **Ethel Stein**, a preeminent 20th- and 21st-century American artist and weaver. The acquisition includes 33 handwoven textiles and Stein's drawloom, which she designed and built in the 1980s. Ethel Stein is known for her application of historical textile structures to her own work, which ingeniously combines complex weaving and dyeing techniques to allow her an extraordinary range of artistic expression through the control of color and pattern.

The pieces date from the 1960s to the present and include damasks, velvets, lampas, and plain-woven structures combined with hand-dyeing techniques, such as ikat. The works represent a full range of imagery, from pure geometric abstraction to abstracted reality and representational images.



Tapestry by Ethel Stein.

Still actively weaving, Stein will be honored with an exhibition at the Art Institute of Chicago within the next five years. Her work is in the collections of many museums and private collectors, including the Metropolitan Museum of Art; Cooper-Hewitt, National Design Museum; Smithsonian Institution; Cleveland Museum of Art; and Long House in East Hampton, NY.

– *Lucy A. Commoner*  
Cooper-Hewitt, National Design Museum, Smithsonian Institution

## Member News

**Karen Augusta** reports that at her recent fashion auction a World War II-era zoot suit brought a record-setting price for a 20th-century gentleman's garment. The rare suit was purchased for a major American museum costume collection.

Augusta says, "We had never seen [a zoot suit] outside of movies and newsreel clips and know of only one other in an American Museum collection—at the Henry Ford Museum in Dearborn, MI. A similar example was featured in a 1942 Dorothy Dandridge and Paul White film clip that extolled the virtues of the zoot suit style in a musical 'soundie,' the precursor to music videos."

<http://www.youtube.com/watch?v=FjKlnXzE-Dk&noredirect=1>

<http://www.augusta-auction.com>

**Blaire Gagnon** spent four weeks in Otavalo, Ecuador, May 21-Jun. 19, 2011. She received a Beatrice S. Demers Foreign Language Fellowship through the Rhode Island Foundation to study Spanish in Otavalo. Many vendors from the Otavalo region travel to the US to sell their wares at North American powwows, a phenomenon that she is currently researching. She studied at the Otavalo Spanish Institute and learned about textile production and marketing through a weaving lesson on a floor loom and visits to a backstrap-loom weaver and a yarn factory. She has received a grant to study the Ecuadorian vendors in the US.

From Nov. 1- 22 **Lisio Foundation** instructor **Julie Holyoke** enjoyed an artist residency at the Jacquard Center and Oriole Mill in Hendersonville, NC. During this time, a fruitful exchange occurred regarding teaching methods and mill practice at the two centers dedicated to Jacquard weaving and education.

<http://www.theoriolomill.com>

<http://www.thejacquardcenter.com/mills.htm>



"Afterglow," tapestry by Deborah Corsini, 46" x 27".



**Leesa Hubbell**, FIT professor, *SDA Digital News* editor, and an expert on contemporary Indonesian batik, was invited by the Indonesian embassy to judge the American Batik Design Competition in August, 2011. The competition was conceived by Ambassador Dr. Dino Djalal to promote batik in the US and internationally. With the theme "The Spirit of America in the Heritage of Batik," the competition attracted over 50 Americans with diverse talents in textile, graphic, and fashion design to create and submit original designs that communicate American spirit and values, while referencing the visual legacy and resist processes of Indonesian batik.

Nine finalists were chosen from digital designs, which were then sent to Yogyakarta, Java, to be interpreted in both *tulis* and cap batik under the direction of Nia Fliam and Agus Ismoyo of Brahma Tirta Sari studio. Three first-prize winners, who received both cash and a 2-week tour of Indonesia, were selected in a gala event in San Francisco in early November. Among them was Kelly Cobb, Instructor of Fashion & Apparel Studies at the University of Delaware, whose QR code pattern was reproduced by copper cap stamp and is readable by a smart phone linked to the ABDC website. For more information and a video announcing the winners, go to: <http://americanbatik.embassyofindonesia.org>.



One of the many booths at the market in Otavalo, Ecuador. Photo: Blaire Gagnon.

## Member Exhibitions

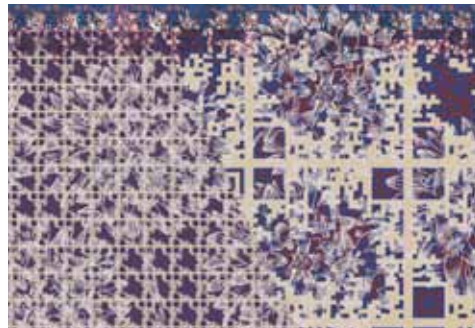
**Deborah Corsini** organized and co-curated, along with Kerri Hurtado of Artsource Consulting, the Tapestry Weavers West exhibition at the historic Mills Building in San Francisco. "Interconnections" features 41 recent tapestries by 21 members of TWW. The exhibition runs through Feb. 3, 2012.

<http://www.tapestryweaverswest.org>

**"Pat Hickman: Traces of Time"** is on view at the University Art Gallery, University of Massachusetts Dartmouth, New Bedford, MA, Dec. 8, 2011-Jan. 27, 2012. Pat's lecture, "Minus the Metronome: Time, Labor, and the Creative Process" was presented at the opening. A 20-page catalog is available. A solo exhibition of Hickman's work, "Staying Time," was extended at the Tovin Studio Gallery, Nyack, NY. As part of this exhibition, Pat and Warren Seelig had a conversation on Dec. 3, touching on Hickman's process, methodology, and approach to making art. <http://www1.umassd.edu/cvpa/universityartgallery/gallery.cfm>

**Jorie Johnson** served on the selection committee for the exhibition, "New Beat: International Student Concours," organized in conjunction with the 8th International Shibori Symposium, Hong Kong, Dec. 2011-Jan. 2012. <http://shibori.org.wordpress.com>

**Julia Kiechel** is exhibiting a trio of large free-standing devoré sculptures in "Crossing Lines:



Kelly Cobb's winning batik design, and Kelly shown with model draped in her QR code batik in the American Batik Design Competition.



The Many Faces of Fiber," at the World Financial Center Courtyard Gallery, NYC, Dec. 6, 2011-Feb. 19. Her skirt forms, called "Performance," balance sheer against velvet pile on supports reaching over 7' high. The exhibition was organized by the Textile Study Guild of New York and juried by **Rebecca A.T. Stevens**. Julia also exhibited a work in "Craft USA '11," Nov. 13-Dec. 23, 2011, juried by Museum of Arts and Design Director, Holly Hotchner. Her large work in industrial felt, "Reflection," was on view in "Craft USA," Nov. 13-Dec. 23 at Silvermine Guild, New Canaan, CT. <http://www.tsgny.org> <http://silvermine.org>

**Ann Marie Moeller** curated the exhibit "Reverence for Nature in the Art of Kimono" in the headquarters building of the International Monetary Fund in Washington, DC, for the IMF Annual Meeting, Sept. 20-26, 2011.

Tapestries by **Claire Campbell Park** and **Mary Babcock** and paintings by Nancy Tokar Miller celebrate the Hawaiian landscape in "East/Pacific/West: Confluence" at Pima Community College/Center for the Arts, Tucson, AZ, Jan. 30-Mar. 9. <http://www.pima.edu/performingarts/bernalgallery>

**Barbara Shapiro's** woven scrolls can be seen in the "Winter Solstice Exhibition" at Fibre Arts Design Gallery, Palo Alto, CA, Dec. 1, 2011-Jan. 25. <http://www.fibreartsdesign.com>

**Adrienne Sloane** has work in "Crossing Lines: The Many Faces of Fiber," an exhibition of 58 large and small, two- and three-dimensional works of contemporary fiber art, Dec. 6, 2011-Feb. 19. She will teach "Playing with the Knit Muse: A Sculptural Approach to Knitting" at North Country Studio Workshops, at Bennington College, VT, Jan. 24-29. <http://www.northcountrystudioworkshops.org>

Sloane is currently serving as co-chair of the Surface Design Association's MA/RI regional group along with Nancy Crasco.

**Linda Wallace's** solo exhibition has been posted on the American Tapestry Alliance website. "A Penelopean Space: the Artwork of Linda Wallace" includes four series, including



Detail, 7' tall devoré sculpture by Julie Kiechel.



"Disconnect," tapestry by Linda Wallace.

hand-woven tapestry, deconstructed tapestry, and drawing. To view the exhibit visit: <http://americantapestryalliance.org/exhibitions/online-web-exhibitions/a-penelopean-space-the-artwork-of-linda-wallace>

**Carol Westfall** has work in a group show, "Be My Guest," at the invitation of a member of the Noho Gallery, Chelsea, NY, Dec. 20, 2011-Jan. 7. In March, she will join her peers in the "Distinguished Educators Exhibition" in the Crane Arts Building, Philadelphia, PA. Carol is currently writing for the internet-based blogs of *Fibre Quarterly* in Canada and *bgarts* in the US. <http://www.carolwestfall.com>

**Mary Zicafoose** celebrated the launch of her new carpet line on Nov. 11 in the Khawachen Showroom, Hanover, NH. Her carpet collection and that of **Sara Goodman** were introduced. The collections are based on original designs and the carpets are manufactured in Nepal and Tibet by Inner Asia/Khawachen. The beautiful carpets are the newest expression of a lifetime of work in textiles for both Zicafoose and Goodman. They are certified by GoodWeave, and the artists are proud to see their names next to the GoodWeave label. <http://innerasiarugs.com>

## Member Lectures and Workshops

On Sept. 11, 2011, **Ann Marie Moeller** gave the lecture, "Green and Kimono: The Color of Gods and Youth," at The Textile Museum, Washington, DC. The lecture was in conjunction with the exhibition, "Green: The Color and the Cause."

In September, **Chunghie Lee** mounted an invited exhibition and gave a lecture and workshop at the European Textile Network Conference in Kaunas, Lithuania. Then she headed to London to mount an invitational exhibition in conjunction with the 2011 "Knitting & Stitching Show," an international annual event organized by Twistedthread in London. <http://www.bienale.it> <http://www.twistedthread.com/pages/exhibitions>

Tilleke & Gibbins Consulting Curator **Dr. Linda S. McIntosh** lectured in Bangkok in July on textiles produced by the Tai Yuan weavers originating from northern and central Thailand. The Tai Yuan is the most populous group in the kingdom's northern region. and communities are found in Chiang Mai, Phrae, Lampang, Uttaradit, Saraburi, and Ratchaburi. She discussed the history of the Tai Yuan, highlighting the presentation with textiles from Tilleke & Gibbins' collection and field photographs. McIntosh will lead a textile study trip to Ratchaburi Province on Jan. 15. <http://www.tillekeandgibbins.com>

**Elena Phipps** lectured at the Textile Arts Council, de Young Museum, San Francisco, CA, Nov. 12, 2011. She discussed the 30 years of research which led to the publication of her book, *Cochineal Red: The Art History of a Color*. Valued in its native hemisphere, this prized dye

"Lava/Sea/Sky" by Claire Campbell Park, hand-woven linen, 70"x33".

became a precious commodity along the sea routes opened by the Spanish in the 15th century, and is still widely used in food, cosmetics, and textiles. Ms. Phipps worked closely with scientists who conducted dye-analyses from examples in the collection of the Metropolitan Museum of Art. In addition to the story of this fabled dyestuff, she examined cultural, technical and historical questions arising from her research. <http://elenaphipps.org>

**Cynthia Schira, Lia Cook and Louise Berube** spent ten days in Kaunas, Lithuania in September 2011. They each spoke at the 30th European Textile Network Conference and attended the opening of the "International Kauno Textile Biennale," which included their work. <http://www.bienale.lt>

**Barbara Shapiro** will offer "A Greener Indigo" workshops and lectures at Convergence in Long Beach, CA, Jul. 15-21. Registration is now open. <http://www.weavespindye.org/convergence>

## Member Publications

*Indigo: Egyptian Mummies to Blue Jeans* by **Jenny Balfour-Paul**, a



re-launch with updates by British Museum Press of her book, *Indigo*, is now available in a US edition from Firefly books. <http://www.fireflybooks.com>

**Edith Crouch** announces publication of *The Mola: Traditional Kuna Textile Art*. The mola is a multilayered textile art form and a metaphor for the story of the Kuna, indigenous people of Panama. With over 890 images covering more than a century of molas, she provides insights into design sources and influences for molas, perspectives on the aesthetic practices of their creators, and hints for collecting and preserving this colorful textile art form. A brief history of Panama and its rich tradition of indigenous arts place the mola in context.

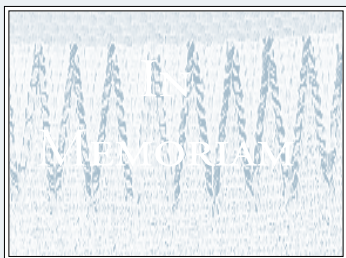
[http://www.schifferbooks.com/newschiffer/book\\_template.php?isbn=9780764338458](http://www.schifferbooks.com/newschiffer/book_template.php?isbn=9780764338458)

**Dirk Holger** announces his upcoming publication, *To Weave or Not to Weave: A Basic Tapestry Book for the Lay Person*, from Schiffer Books in summer of 2012, for all tapestry lovers. <http://www.schifferbooks.com>

**Michael A. Langkjær** of the University of Copenhagen has co-edited an anthology, *Images in Time*, on the study of photography and dress. The volume was published in Fall, 2011 by Wunderkammer Press, Bath School of Art & Design. The book discusses historical and current relationships between fashion and photography with regard to identity, gender, post-modern re-use of media, street-style blogging, and integration of body and technology. Price: £19.99 ISBN: 978-0-9566462-2-4 <http://www.wunderkammerpress.com>

**Elena Phipps** announces the publication of her book, *Looking At Textiles: A Guide to Technical Terms*, released in December 2011 by Getty publications. <http://www.getty.edu/publications>





## Mary Hunt Kahlenberg 1940-2011

MARY WAS A SPECIAL PERSON. Many people know her from her gallery as a dealer of beautiful textiles. Others associate her with her long-term interest in and important publications on Indonesian textiles and Navajo blankets.

Her work with The Textile Museum, LACMA, and later with Lloyd Cotsen and the Neutrogena collections honed her aesthetic viewpoints established through her curatorial vision. Those who had the opportunity to meander through her beautiful home in Santa Fe, which she shared with her husband, Rob Coffland, and which was the early location of her gallery, could experience firsthand her exquisite taste and refined aesthetic sensitivity. Time spent opening drawers and unrolling long tubes that revealed textiles—each one more beautiful than the last—combined with Mary's poignant remarks about their functions and origins, could teach one a lot about history, quality

**Afternoon in Santa Fe with (l to r), Mary Hunt Kahlenberg, Sharon Takeda, Ruth Barnes, and Roy Hamilton.**



and connoisseurship. Her many travels enlarged her vision of the meanings and cultural value of the textiles that she spent much of her professional life studying, collecting, distributing and placing into context, and into many of the major textile resources and museums in the US and elsewhere.

I had the chance recently to talk with Mary in her garden. Weakened by a recent treatment, she took time to talk about her concern for the future of textile research, of the need to encourage young scholars and curators, to help them to have opportunities to travel and study and to develop the tools that would in turn help them gain confidence within a profession that often falls to the edges of a museum's priorities. I would add to this list the need to develop the sensitivity and knowledge that would enable the kind of textile connoisseurship and refined taste that Mary embodied in her work and her life.

— Elena Phipps

## Remembering Mary

MARY AND I FIRST MET 20 years ago in Basel at the third Indonesian Textiles Symposium. She often visited me in Oxford at the Ashmolean Museum, and she took a particular interest in my research project on Indian trade cloths. As I was then mostly studying fragments of textiles traded from West India into the Islamic Near East, she introduced me to Lloyd Cotsen and his marvelous collection of 'Textile Traces.' We had

great fun choosing highlights from his Islamic fragments for an exhibition in Oxford, which turned into an exquisite display.

But it was her illness that really brought us closely together.



One day in 2005, I had a phone call from Mary—she had been diagnosed with cancer and had just had her first operation. She needed to reassess her life and decide what really mattered most to her, and producing a first-rate book on the current state of study in Indonesian textiles was her professional goal. She asked me to be the editor, and that was the beginning of what became *Five Centuries of Indonesian Textiles*. The book focuses on examples from Mary's personal collection, but we aimed for a much wider field.

In October, 2008 all major contributors were invited to speak at the Third Triennial Symposium on Textiles and Dress at the Los Angeles County Museum, and then went on to Santa Fe as guests of Mary and her husband, Rob Coffland. I think we all agreed that this was a definite highlight of the project. We inspected and handled textiles, we talked endlessly, we had wonderful food and hospitality, and we walked in the hills around Santa Fe. It was magic. As with any publication involving several authors, there were some rough patches to follow. But the memory of those days will remain. Mary and Rob created a magic environment for us, in which we exchanged and reciprocated, marveled and were inspired.

The rest is history: the book was published in 2010 and has received the TSA R.L. Shep

Ethnic Textiles Book Award, as well as the Art Libraries Society of North America's George Wittenborn Award. Mary took great pride and delight in this recognition of achievement.

— Ruth Barnes

REMEMBERING MARY—With the big wide laughing smile; sparkling eye with a bit of mischief in the squint; a gentle jolt of nervous eager energy; the focus was textiles.

She treasured the simplest to the sublime. Her arrival in Los Angeles in the late 1960s awakened fresh vistas of Navajo weavings, grass as a textile medium, exploring nuances of Indonesian textile heritage, and many more musings outside the traditional art museum offerings at that period.

Mary paced her life as a race: the running, leaping rabbit grounded in an ever-persistent, determined turtle; a committed force to the end. She challenged all who knew and/or worked with her.

She was, and remains, my "soul sister" in a shared passion.

— Mary Jane Leland

## Selected Publications by Mary Hunt Kahlenberg

*Walk in Beauty: The Navajo and Their Blankets*, published by New York Graphic Society, co-authored with Anthony Berlant, 1977; revised edition 1991.

*Textile Traditions of Indonesia*, Los Angeles County Museum of Art, Los Angeles, 1978.

*The Extraordinary in the Ordinary: From the Collections of Lloyd Cotsen and the Neutrogena Corporation*, The Museum of International Folk Art, Santa Fe and Abrams, 1998.

*Asian Costumes and Textiles, From the Bosphorus to Fujiyama*, Skira, 2000.

*Five Centuries of Indonesian Textiles*, Delmonico Books/Prestel, 2010, co-authored with Ruth Barnes; winner, 2011 George Wittenborn Memorial Book Award and TSA 2010 R.L. Shep Ethnic Textiles Book Award.



## Textiles Asia Special TSA Offer

**T**EXTILES ASIA SEEKS TO CONNECT people interested in Asian textiles. Its articles and listings are designed to keep collectors, scholars, historians, museum curators, textile conservators, dealers, fashion and costume design professionals, craftspeople, and enthusiastic novices informed about exhibitions, educational programs, research, tours, and events related to Asian textiles across the world. *Textiles Asia* is published three times a year.

Publisher-Editor Bonnie Corwin has gathered an impressive group of contributing editors including Valerie Foley, **Dale Gluckman**, Gill Green, **Sumru Krody**, Pramod Kumar, **Linda McIntosh**, Mariah Woworuntu, Zhao Feng and **John Vollmer**. A special one-time offer is extended to the members of the Textile Society of America. Subscription rates are: 1 year, US\$35 (now US\$29 for TSA), or 2 years, US\$60 (now US\$48 for TSA). **Offer good until Apr. 1, 2012.**  
*Textiles Asia*  
P.O. Box 423, General Post Office  
Hong Kong  
Information: Bonnie Corwin  
[bonniemcorwin@gmail.com](mailto:bonniemcorwin@gmail.com)

## Museum of Contemporary Craft Receives Grant

**T**HE MUSEUM OF CONTEMPORARY Craft (MoCC) has received a three-year grant of \$300,000 from an anonymous donor to

support exhibitions and programs. The grant runs through June 2014 and requires the organization to match \$100,000 in additional gifts in the last two years of the award. The Museum, in Portland, OR, was founded in 1937 as the Oregon Ceramic Studio by artist/educator Lydia Herrick Hodge along with a dedicated group of women volunteers. Committed to the advancement of craft, the museum recently celebrated the second anniversary of its partnership with Pacific Northwest College of Art.

<http://www.MuseumofContemporaryCraft.org>

## CAFAM Online Catalog Launch

**T**HE CRAFT AND FOLK ART Museum (CAFAM) has launched the online finding aid for the first 32 years (1965-1997) of the CAFAM archives located at UCLA Library Special Collections. The finding aid is available through the Online Archive of California.

The Craft and Folk Art Museum has played an important role in the development of the Los Angeles art scene and has launched the careers of well-known artists featured in the current exhibition, "Golden State of Craft: California 1960-1985," a part of the Getty's "Pacific Standard Time" initiative.

Former CAFAM librarian Joan Benedetti, working with the Special Collections staff, has created the keyword-searchable online finding aid. It provides an index to the contents of the 6,208 folders in the 550 document boxes that hold the records. Individual sections of the finding aid include "scope notes" that describe or offer background on that particular section.

In 1965, Edith Wyle and Bette Chase opened an innovative gallery and restaurant called The Egg and the Eye.

(The "Eye" referred to the gallery, and the "Egg" to the restaurant, which served more than 50 kinds of omelets.) In 1973 Wyle began to turn the enterprise into a full-fledged museum. Economic woes forced the museum to close in late 1997, with the consequent dismantling of the permanent collection, the donation of the museum library to the LA County Museum of Art, and the museum's archives to UCLA Library Special Collections. These institutional records include correspondence, memos, minutes of board and staff meetings, announcements, clippings and press releases, newsletters, posters, blueprints, memorabilia, slides and photographs, audiotapes, videotapes, and films. They can be accessed by appointment by calling UCLA Library Special Collections at 310/825-4988.

The Online Archive of California provides free public access to detailed descriptions of primary resource collections maintained by more than 200 contributing institutions, including libraries, special collections, archives, historical societies, and museums throughout California, and collections maintained by the ten University of California campuses.  
<http://findaid.oac.cdlib.org>

<http://www.cafam.org>

## TAFa: The Textile and Fiber Art List

**T**AFa WAS LAUNCHED IN January, 2010 to access larger markets for its members. The site, founded by Rachel Biel, brings a variety of textile traditions to one place, serving as a hub to disseminate information. TAFa has active groups on Facebook, Flickr, and a presence on YouTube. It utilizes Twitter and maintains a blog on Etsy with member posts and a catalog of shops. TAFa currently has 400 members from 40 countries. Most members are working artists, but there is a growing

number of projects in developing countries, as well as other fiber art and textile organizations.  
<http://www.tafalist.com>

## ATA News

**T**HE AMERICAN TAPESTRY Alliance announces the launch of its newly redesigned website. The site contains extensive web exhibitions, educational articles, artist pages, and more!  
<http://americantapestryalliance.org>

The Alliance also announces a scholarship for ATA members to pursue study in the field of tapestry weaving. The application may be for study in workshops or courses, study with individual tutors or at institutions of higher learning. A Scholarship Committee will determine the number of awards granted and the amount of the awards. Application deadline is Sept. 1, 2012. For more information:

[board@americantapestryalliance.org](mailto:board@americantapestryalliance.org)

<http://www.americantapestryalliance.org>

## Weave A Real Peace Annual Meeting

**T**HE 20TH ANNUAL MEETING of WARP, a networking organization for those interested in textile-related development projects, will be held May 17-20 in Boulder, CO. The meeting features speakers, discussions, and a textile marketplace with goods from cooperatives around the world. For details, please visit the WARP website:

<http://weavearealpeace.org/annual.html>

## Promote TSA to your Group or Conference!

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

[tsa@textilesociety.org](mailto:tsa@textilesociety.org)



## Unesco recognizes Sadu textiles

THE ABU DHABI AUTHORITY for Culture and Heritage (ADACH) has announced that the traditional Sadu textile production of the United Arab Emirates is the latest addition to the UNESCO List of the Intangible Cultural Heritage of Humanity. **Carol Bier** has shared the link below to a detailed article on this announcement and the Sadu weaving tradition.

<http://www.middle-east-online.com/english/?id=49218>

A video on Sadu weaving can be seen at:

[http://www.unesco.org/archives/multimedia/index.php?id\\_page=34&pattern=sadu](http://www.unesco.org/archives/multimedia/index.php?id_page=34&pattern=sadu)

## The Unfinishable Project

BRITISH TEXTILE ARTISTS HAZEL Connors and Felicity Clarke are organizing an international participatory stitch project. They write, "In the course of our own practices we came across the dilemma of pieces of stitchwork which, for whatever reason, will never get finished but somehow, intriguingly, are too special to be reworked or discarded. We call these pieces 'Unfinishable.' We began to realize that this issue is encountered by many makers and that such pieces often have a story attached to them. We decided to explore this phenomenon in order to discover the reasons why it happens and what can be learned from the shared pool of knowledge." The artists invite participation by "all fellow makers in any area of textile who have also suffered the Unfinishable experience."

The results of their research will be published in a book containing a selection of submitted Unfinishables and their stories, to accompany an Unfinishables exhibition. All of the donated Unfinishable pieces will be upcycled by the textile and

street artist, Mrs. Smith, into a single giant textile extravaganza to be exhibited at the 2012 UK Knitting and Stitching Shows in London and Harrogate, accompanied by a list of contributors.

Although the artists are focusing on textiles, they believe that the outcomes will be relevant across crafts and genres. For details of how to participate and further information about the project, please visit the website:

<http://www.theunfinishable.com>  
[hazel@zeroblue.net](mailto:hazel@zeroblue.net)



## European Textile Network

ETN CONFERENCE  
Sept. 22-24, 2011

THE ETN CONFERENCE HELD last September in Kaunas, Lithuania, was an interesting meeting point for artists, curators of contemporary textile art, and students. Over 100 delegates attended the conference from Europe, the Americas, Asia, and Africa. The conference took place during the opening events of "Rewind Into The Future-20 Years of Celebration ETN"—an exhibition within the framework of the "8th Kaunas Biennial TEXTILE 11." The staff of the European Textile Network worked in conjunction with organizers of the Biennial, selecting works for the main exhibitions, and organizing some side events.

Artists whose work was shown at the National Museum's M. Žilinskas Art Gallery in personal exhibitions were invited to speak during the conference.

**Chungie Lee** from Korea

presented her research on traditional fabrics of her native country. **Lia Cook** from the US introduced the audience to the research of young US-based artists, their social concerns, and interest in the craft. She also showed some of her recent work, a crossover between art and studies on neurosciences.

The title of the Biennial evokes the need for exploring new media and materials, while remembering our heritage. Maintaining links to the past was the focus of "Rewind History," an exhibition of Jacquard-woven Lithuanian art, and "Rewind Personal History," probably the most interesting exhibition, showing 31 works selected from over 300 submissions.

Exploring new media and technologies was the focus of Sarah Braddock Clarke's speech, as well as the theme of the exhibition she curated: "Rewind into the Future."

The second day of the conference was dedicated to a long networking session, during which 25 speakers presented their most recent projects. Giselle Eberhard Cotton spoke of the Toms Pauli Foundation, an institution devoted to the "Lausanne Biennale of Textile Art Heritage." Professors Shi Hui Shan and Zeng of the China Academy of Art in Hangzhou informed the audience about the organization of a new textile art event in China in 2013.

The next ETN conference, to be held in 2013, will surely be an exciting opportunity to see recent work, remain informed about new developments in textile art, and encounter colleagues working with the medium. For information on past conferences, visit:

<http://etn-net.org/etn/212e.htm>

— *Eva Basile*

## Textiles Panel at Technology History Conference

A TEXTILE PANEL WAS ORGANIZED by **Daryl Hafter** at the latest Society for the History of Technology conference in Cleveland, OH, Nov. 3-6, 2011. The panel was sponsored by the interest group Women in Technological History. Chair: Joy Parr, University of Western Ontario; Commentator: Daryl Hafter, Eastern Michigan University; Panelists: Margaret Vining and Barton C. Hacker, both at Smithsonian Institution.

"Uniformed Ladies in the Great War," was a discussion of the collection of women's uniforms, both military and civilian, before and during World War I, in the Smithsonian Institution in Washington, DC. Also covered were needlework designs of military themes sewn on aprons and handkerchiefs.

Rachel Maines of Cornell University discussed "Socks at War: Trenchfoot Casualties in the American Forces in World War II." The British military had learned the importance of dry socks during WWI. To help American soldiers avoid contracting the condition, the US military requisitioned commercially made socks and filled in the supply gaps with hand knitted socks produced by women from the home front.

Phil Gibson and Heidi Schreuder-Gibson of the US Army's Natick Soldier RDE Center discussed "Future Military Textiles." They described the enormous variety of textiles designed to assist soldiers, such as: shirts with the capacity to monitor blood pressure and vital signs; cloth for shelter, such as synthetic tents; and cloth that makes a human figure appear invisible, among other inventions.

This was the first panel on textiles presented at a SHOT meeting in the US for at least ten years!

— *Daryl Hafter*

## Inaugural Meeting: Midwest Fiber Artist Educator Network

Nov. 11-13, 2011

Hosted by Rowland Ricketts at  
Indiana University, Bloomington, IN

**L**AST FALL, AFTER BEING thoroughly invigorated by our attendance at the 12th TSA Biennial Symposium, **Rowland Ricketts** and I had the good fortune to be leaving Lincoln together for our departing flights. As we waited in the airport, we discussed our mutual interest in creating a fiber artist educator network in the Midwest. Inspired by conversations with colleagues from the Southeast Fibers Educators Association (SEFEA), and encouraged by similar sentiments from several regional colleagues, we began to make plans.

With support and enthusiasm from an impressive roster of artist/educators, we launched the Midwest Fiber Artist Educators Network with an inaugural meeting held at Indiana University in November 2011. Attendees included:

Susan Aaron-Taylor, College of Creative Studies  
Megan Abajian, Indiana University  
Cathryn Amidei, Eastern Michigan University  
Mike Andrews, School of the Art Institute of Chicago  
Jennifer Angus, University of Wisconsin-Madison  
Xia Gao, Michigan State University  
Allison Gates, University of Wisconsin-Green Bay  
Suzanne Halvorson, Indiana University  
Mary Hark, University of Wisconsin-Madison  
Catherine. Joslyn, Clarion University  
**Carolyn Kallenborn**, University of Wisconsin-Madison  
Janice Lessman-Moss, Kent State University  
Bill Lorton, Cleveland Institute of Art  
Lisa Lee Peterson, Purdue University  
**Rowland Ricketts**, Indiana University  
Sally Rose, Central Michigan University

Rowen Schussheim-Anderson, Augustana College  
Alec Slinde, Indiana University  
Brooks Stevens, Eastern Michigan University  
**Nancy Taylor**, Earlham College  
Lisa Vinebaum, School of the Art Institute of Chicago  
Sarah Wagner, College of Creative Studies  
**Wendy Weiss**, University of Nebraska-Lincoln

The program began late Friday afternoon in the Fine Arts Building on the university campus with a “meet and greet” reception that included digital presentations of our creative work. Influenced by the concept of “Pecha Kucha,” each presenter had only three minutes to introduce themselves—a wonderful, energizing way to get acquainted! During dinner at a local restaurant, we continued our engaging conversations and capped the evening with a visit to “11/11/11,” an exhibition showcasing the work of IU Fiber students at the Fuller Gallery.

Saturday was filled with productive dialogue generated by several questions that we had circulated in advance of the meeting. “Assuming that the foundation of a studio art practice in fiber/textile/material studies requires an integration of craft skill and conceptual content built on research, critical thinking, knowledge of traditions relevant to the field, and an ability to innovate.....,” we had asked participants to come prepared to discuss the fundamentals of what we teach and how we teach it.

We had also asked colleagues to provide a copy of a class assignment that had proven effective in generating a successful learning experience for their students. Those attending represented diverse institutions and program affiliations, from small liberal arts colleges to private art schools and large state universities; they were housed in departments/schools of design, art, clothing and fashion; our

constituencies necessitated considerable variation in approaches to teaching. Many of us, working within institutions as single tenured faculty members in our discipline, enjoy the challenging—albeit sometimes onerous—responsibility of handling all aspects of curriculum content, design, and delivery. Influenced by our situations as well as our personal beliefs, discussion of our varied perspectives also revealed mutual concerns, shared passions, and many common expectations. We acknowledged the beauty of our field as a model of connection: uniting many strands of making, materiality, technologies, histories, theories, etc., in a rich, expansive/evolving whole.

Further discussion of specific assignments revealed an exciting range of concrete/proven methods of engaging students through process, problem-solving, and creative/critical thinking. The sense of dedication, commitment, and knowledge of the artist/educators present formed a clear reflection of the vitality of the field in the Midwest!

The late afternoon “business meeting” resulted in unanimous agreement to hold a second meeting in November 2012 at the University of Wisconsin-Madison, hosted by Jennifer Angus, Mary Hark, and **Carolyn Kallenborn**.

Our organized discussions were augmented by a midday tour of two inspiring exhibitions mounted in the Grunwald Gallery: “LINEage,” featuring the recent work of Elizabeth Billings, Anne Lindberg, and Rowland Ricketts, and “Waveforms,” an exhibition of interdisciplinary art works showcasing sound. A lovely evening reception was held in Rowland’s studio on campus, where we got to see his loom and indigo baths, as well as visit the studios of current Textiles MFA students.

The Sunday morning meeting closed with an introduction to the Indigrowing Blue Project



Rowland Ricketts shows his indigo seed harvest at the Indigrowing Blue project, Indiana University. Photo: Sally Rose.

initiated by Ricketts on the outskirts of the IU campus. It was a thrill to see the field of indigo plants (ripe with seeds!) and tour the newly constructed indigo composting building while learning more about Rowland’s plans and expectations for the project. <http://www.indigrowingblue.com>

Rowland and I had envisioned this organization as a way to make connections and to develop “a forum to maintain vitality, criticality, and visibility for/in the fields of Fibers/Textiles/Material Studies” across our region. On leaving Bloomington, I felt we had fulfilled our expectations.

For information about the next meeting and regional announcements, please join the email list at:

<http://www.mfaen.org>  
or the MFAEN Facebook Group.

NOTE: The geographic area designated for purposes of this organization, including Illinois, Indiana, Michigan, Ohio, Wisconsin, and all neighboring states, was defined primarily in the interest of practicality. All faculty members/professional artists teaching at an accredited four-year or graduate program in Textiles, Fibers, or Material Studies under the rubric of studio art are invited to join.

— Janice Lessman-Moss  
with Rowland Ricketts



## Sustainable Innovations in Sustainable Textiles

*Observations on Shelia Kennedy's Keynote Address at the 2010 TSA Biennial Symposium*

TEXTILES, DUE IN PART TO THEIR essential role in every-day life, have a history of creating a dialogue across multiple disciplines. As sustainable design gains popularity with global audiences, the environmental and social implications of the textile arts have gained attention. This desire to understand how textiles impact the development of social responsibility and environmental preservation was illustrated by Keynote Speaker Sheila Kennedy at the 2010 TSA Symposium, *Textiles and Settlement: From Plains Space to Cyber Space* last fall in Lincoln, NE.

Kennedy's address, "Energy-Harvesting Textiles: From Flat to Form," invited TSA members to examine the ever-evolving world of textiles from a nontraditional vantage point. As a founding Principal of Kennedy & Violich Architecture Ltd. (KVA) and Professor of the Practice in MIT's Department of Architecture, Kennedy's career has been rooted in innovation. At the Symposium she profiled two very different undertakings, the Portable Light and Soft House projects that were united by their focus on the many uses of solar-powered textiles. Kennedy's keynote invited TSA members to consider the wide reach of their work with textiles.

Kennedy worked in cooperation with MATx, the materials research unit at KVA, to establish the Portable Light project, which "creates new ways to provide renewable power in solar textiles that can be adapted to meet the needs of people in different cultures and global regions." This takes the form of a thin-film photovoltaic textile which contain LEDs that, when exposed to

the sun, "harvest electrical energy and provide a completely self-contained source of renewable power and light." The sunlight is then captured by the textiles and its energy is conserved to power the LEDs and bring light energy indoors via the Portable Light unit. Users benefit from this solar-powered textile-based light source, which dramatically increases their ability to perform tasks like cooking and reading at night, without the dangers of fire, which had previously been the only light source in many of these communities.

<http://portablelight.org>

One of the goals of the Portable Light project is to "enable the world's poorest people to create and own energy-harvesting bags, blankets, and clothing using local materials and traditional weaving and sewing techniques in an open-source model." At this time these include indigenous people and communities in over five countries. In addition to the current distribution of the Portable Light project, KVA's website notes that sustainability think tank, Rocky Mountain Institute, is working with the Portable Light project team to scale its efforts for increased textile-based solar energy conservation worldwide. This vision will not only broaden the project's reach, but enable continued collaborations and innovations in textiles designed for optimal sustainability.

In her address, Kennedy discussed the power of energy harvesting textiles to bring light to previously darkened spaces.

This process of using textiles to channel solar power also enables the advancement of healthcare and education systems by yielding the electrical power needed to charge devices, and providing an energy source where there was once none. The Portable Light project is just one example of the many ways that innovations in sustainable textiles can be applied to benefit those beyond the design studio and gallery.

Kennedy also outlined her team's work on the Soft House project. This design "transforms the household curtain into a set of energy-harvesting and light emitting textiles that power solid state lighting and portable work tools such as laptops, digital cameras, etc." Kennedy explained that the Soft House's fluid, textile driven design was created to reduce the consumption of non-renewable energy sources.

Science and artistry were revisited in this second KVA project. Textiles used in the Soft House "can adapt to the changing space needs of home owners and be moved to follow the sun, generating up to 16,000 watt hours of electricity—more than half of the daily power needs of an average household in the US." This sustainable textile solution to the nation's increasingly problematic energy dependency is not only innovative, it is also beautiful in its construction. The flowing panels of light-harvesting textiles provide a customizable dwelling, incorporating nature and culture into its construction.

<http://inhabitat.com/solar-harvestingtextiles-energize-soft-house>



**A Huichol girl reads at night using her Portable Light Unit.**

It is of note that when presenting the designs and final products of both of these energy-harvesting textile projects, Kennedy emphasized the craftsmanship as being central to their success and integrity. Her address also emphasized the importance of collaborations between the sciences and the arts, which will benefit the environment as well as the textile arts community. Kennedy's incorporation of sustainable textiles within an architectural framework illustrates the potential for creative problem solving across disciplines, resulting in applied art and craft that is able to inspire important social and environmental advancements.

By choosing Kennedy to open the 2010 Symposium, TSA demonstrated innovative thinking, which is symbolic of the partnerships that sustainable textiles continue to promote. Kennedy's address affirmed that this is an exciting time for the textile arts, as they are both revisited and discovered by new audiences with an eye towards a sustainable systems framework. This makes anticipating the program for Textiles and Politics, TSA's 13th Biennial Symposium in 2012 that much more exciting!

— *Sasha Rabin Wallinger*  
TSA Scholarship recipient  
<http://hautevertecouture.com>



**Mobile energy-harvesting curtains illuminate the Soft House (model). Photos courtesy of KVA Ltd.**

# Ceremonial Tai Textiles and their Uses

This article is based on a lecture given by Linda S. McIntosh on June 16, 2011, at the Tilleke & Gibbins Textile Collection, Bangkok, Thailand.

THE COMPLEX TRADITIONAL belief system of the Tai requires different types of ceremonies for various purposes. Rites of passages such as weddings and funerals are elaborate, and textiles play important roles in them. Other rituals, such as those for healing, spirit appeasement, and honoring ancestors, call for woven accoutrements for their success. Although many Tai groups are Buddhist, pre-Buddhist beliefs are still part of the lives of the Tai people, and many Tai subgroups are not Buddhist but animist, or believe in spirits.

## Funerary Textiles

According to traditional Tai informants, each Tai clan has its own heaven, and when a person dies, a shaman must lead the newly deceased's spirit to the correct heaven. Textiles are important in the funeral ceremony because their motifs allow for the spirits to recognize members from their own clan. When a man passes away, one of his wife's head cloths is placed on his gravesite so they can be reunited in heaven. When a woman passes away, she is dressed in the *sin phii* she

made for herself, as well as the one her mother-in-law made for her. (This special garment is decorated with a specific motif, mating serpent deities, whose bodies form a triangular shape that symbolizes the grave-house roof gable.) When a son marries, she will give her daughter-in-law a *sin phii* similar to the one she wove for her own funeral. All women will wear the *sin phii* given to them by their mother-in-law at the funeral rites of their in-laws (both parents). The similar patterning will allow them to recognize each other in the ancestor world. Special robes or coats (*seua hii*, *seua long* or *seua nyao*) were worn in the past at funerals and continue to be worn at other ceremonial occasions.

## Wedding Textiles

Marriage is another important rite of passage that requires the exchange of textiles between the bride and her husband's relatives. The wedding itself may not require a shaman, but a shaman is required when notifying the guardian spirits that a new member is joining the clan when the bride moves into her husband's family's home. Many of the Tai groups are patrilineal, and when a woman marries, she must cut kinship ties with her parents and clan and join her husband's.

## Shamanic Garb

Special textiles utilized by shamans include clothing. A hat or cap with a tail, *muu* or *muk phii*, is worn during rites. Shamans who conduct funerals, *mau thang yao*, wear special robes, and the color of the robe changes depending on which part of the ceremony he is conducting. Most shamans, regardless of gender, wear skirts and other women's clothing while conducting rites. In the past, the human figure motif was the distinctive pattern of a skirt worn by a shaman, but these days anyone can wear clothing with the human motif for any occasion. Shamans also utilize a shoulder bag composed of patterned cloth to carry their amulets and other tools. Some bags are adorned with boar's tusks.

## Textiles for Healing

Textiles are accessories used by traditional healing specialists or shamans. A shaman is asked to perform a ritual to improve the sick person's condition when other methods fail. Many households continue to rely on traditional or herbal medicine to heal illnesses, since modern medicine is not readily available to those living in remote areas or to those without the funds to pay for such care. Sometimes, the sick person who has been treated with modern medicine but remains ill then asks a shaman to heal him or her.

During a ceremony, a shaman decides how the textile accessories will be used. The shaman may wear them as sashes, shawls, and head cloths. Textiles are displayed on and around the spirits' altar, and weavings are often part of the offerings to the spirits. Shamans also receive tex-

Below, Funerary skirt, *sin phii*, Tai ethnic group, NE Laos, first quarter of 20th century. The red bands of weft ikat contain patterning of *hong* mythical birds, and the indigo ones are decorated with the motif that, in the past, restricted the use of this skirt to funerals. This motif is bodies of mating *ngeuak* (serpent deities), forming the grave house gable.

Right, Long coat, *seua nyao* or *seua long*, Tai ethnic group, NE Laos, first quarter of 20th century. In the past, a woman attending the funeral of one of her in-laws was required to wear this upper garment along with a *sin phii* skirt.





tiles as symbols of gratitude from the healed and their family members. If the shaman is female, she may weave these textiles too. If the shaman is male, his wife may produce them. The textiles often become soiled or damaged in the rituals by spilt food, alcohol, candle wax, etc. Thus, they often are replaced with new ones, or the damaged sections are removed and the remnants continue to serve a function in future ceremonies.

The textiles also play roles in annual spirit appeasement ceremonies. The shaman performs a ceremony to pay respect to the

spirit he or she summons in ceremonies. The people that the shaman has healed must attend, or at least make an offering to the spirits. The shaman's apprentices and former students must also attend and pay respect to their mentor and the spirits. All participants use elaborately woven textiles during the rites, but the shaman is dressed in especially elaborately decorated textiles.

## Symbolic Imagery

Complex supplementary weft patterning covers the textiles (*phaa mau phii*) that serve important roles in the ceremonies. The motifs symbolize real and mythical animals, vegetation and flora, objects found in the man-made environment, stars and other illuminating objects, and human figures that symbolize various spirits. Some of the real creatures symbolized by the motifs include elephants and various types of birds. Mythical animals seem to dominate the imagery. The *hong* is a majestic bird that can travel between the natural and supernatural realms. Serpent deities are depicted in numerous forms. There are several types of snake-like supernatural creatures: *ngeuak*, *naak*, and *luang*. Other imaginary creatures are hybrids of real ones, such as *sang hong* or the elephant/*hong* mix. The *maum* is part horse and part deer.

Various designs symbolize different types of flowers and vegetation. Motifs of sandalwood flowers, vines, rice, and other plants are recurring symbols found on Tai textiles. The motifs of flowers, leaves, and seeds represent a fertile land; agrarian life is strenuous, and households often do not have an adequate supply of food. Droughts and floods also wreak havoc on the annual rice yield, decreasing the food supply. The Tai believe that the heavenly realms are

**Shaman's cloth, *phaa mau phii*, Tai ethnic group, NE Laos, first quarter of 20th century. The creases in the textiles are evidence that a shaman wore it as a head cloth.**

abundant with food without the threat of natural disasters.

Different objects from the weaver's social environment, such as trays of offerings, are incorporated into the designs. A manmade tree that plays an important role in animist rites is often rendered in the design composition of textiles utilized in special rituals. This arrangement of bamboo and/or tree branches is considered a tree of life connecting the different realms. Most importantly, human figures are found atop the various animals, on vessels in the form of serpent deities, or standing alone surrounded by the rich flora and fauna of both realms. The figures represent the shaman's spirit, the ill person's spirit, ancestor spirits, and other types of spirits, including *mot* and *mon*.

The imagery on the textiles assists the shaman by allowing his or her spirit to travel to the supernatural realm to communicate with various spirits that are causing the illness. The Tai supernatural world consists of different levels, including the ancestor world, and heaven where the gods reside. For example, one type of spirit, *mon*, lives in a specific realm. Sometimes, the shaman's spirit must travel to these realms to converse with the spirits to ask for their advice or assistance. On the journey, the real and imaginary creatures protect the shaman's spirit, luminary sources light the pathway, and vegetation provides sustenance.

## Contemporary Usage

In some areas, traditional beliefs are not as strong, or some people have converted to Buddhism. Thus, many of the rituals are no longer carried out, or are held less often than they were in the past. Many ceremonies occur without the elaborately woven textiles. For example, intricately decorated coffin covers have been replaced by textiles adorned with paintings or with pictures cut out of magazines.



**Shaman's hat, *muuk*, Tai ethnic group, NE Laos, first quarter of 20th century.**

Many shamans wear everyday clothing while conducting rites.

Production of some ceremonial textiles continues. The special weavings may still be used in various rites, but they are also consumed in different ways. With a growing demand for these textiles due to their beauty, commercial production began 20 years ago. Sales of these textiles allow women to earn an income to support their families. The textiles, including those reserved for healing ceremonies in the past, still function as identity markers of the Tai groups and are worn for various special occasions. The creativity of Tai weavers is internationally recognized, and their



**Tai Dam *mon* shaman and his altar, Luang Nam Tha Province, Laos, 2005.**



beautiful works of art are found in museums and homes throughout the world.

Textile photographs by Pattana Decha, ©The Tilleke & Gibbins Textile Collection  
Field photographs ©Linda S. McIntosh

– Dr. Linda S. McIntosh  
Consulting Curator  
Tilleke & Gibbins Textile Collection, Bangkok, Thailand

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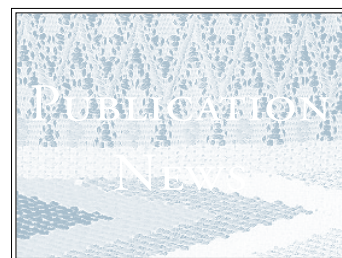
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**Fashion Illustrated** is the first editorial multimedia trade project in English and Italian. It is available through a complementary subscription at:

[www.fashionillustrated.eu/en/signup](http://www.fashionillustrated.eu/en/signup)

**Tapestry Weaving** by Joanne Soroka includes: a step-by-step guide to setting up a small frame loom and starting to weave; basic and more advanced techniques; advice for working three-dimensionally; information on materials; and design ideas for tapestry. Hardback £25.00 UK  
184 pages, 190 colour photographs and diagrams, ISBN 9781847972804

Orders:

<http://www.crowood.com>

**Coptic Textiles from Egypt in Ancient Times** is an exhibition catalog published by The National Maritime Museum, Israel. It presents an overview of the development of textile styles in Egypt from the 3rd to the 12th centuries CE.

English/Hebrew

135 pages, 105 color illustrations  
Paperback, Price: 90 NIS

<http://www.nmm.org.il/Museum>

**Irish People, Irish Linen** by Kathleen Curtis Wilson is a beautifully illustrated cultural history of a textile with deep roots in Ireland and the Irish diaspora. Curtis Wilson weaves personal narratives of individual spinners, factory workers, and out-workers relating to the history of Irish linen: Chapters cover agriculture, production, marketing, labor, design, emigration, and even literary and linguistic contributions. Ohio University Press

<http://www.ohioswallow.com>



Upper left, Tree of life motif on a funerary skirt, *sin phii*, Tai ethnic group, NE Laos, first quarter of 20th century.

Left, Tree of life sculpture in a Tai Dam *Bun Pii*, Muang Festival, Luang Nam Tha Province, Laos, 2005.

Above, Funeral banner or coffin cover, *phaa pok long*, Tai ethnic group, NE Laos, second quarter of 20th century.





## Vesterheim's Textiles

**N**OW NUMBERING 24,000 objects, the collection that makes up Vesterheim Norwegian-American Museum in Decorah, IA, started in 1877 as a study aid for students attending Luther College. By 1895, faculty and alumni officially resolved that Norwegian immigrant materials should be a stated focus of the collection. In doing so, the museum became one of the earliest pioneers in the preservation and interpretation of America's cultural diversity.

Some of the museum's best textiles came as a gift from Norwegian museums in 1925. The gift was assembled to honor 100 years of emigration from Norway and was intended to help Norwegian Americans remember their cultural heritage.

After WWII, the museum evolved into a national museum, in terms of both audience and collection. The museum became an independent institution in 1964 and adopted the name "Vesterheim," which was the term that immigrants used to describe America when writing letters home to Norway.

Vesterheim's textile collection consists of 5,500 items,

including decorative and household textiles, clothing, and clothing accessories. We often talk about the collection in terms of origin: items brought from Norway and items made here. The items brought by emigrants from Norway make up about one-quarter of the textile collection. They include items needed for the journey, like bedding, and items they expected they would need in their new homes. Women expected to continue working with wool in the US, so they packed carders, spinning wheels, and sometimes even looms into the family luggage.

Most emigrants were well-enough informed that they knew they would be wearing American fashions here, so they did not usually bring complete outfits of folk dress. But they did often bring small items of folk dress to remember a place or person or their old lives. There were also items considered too "valuable" to leave behind, like sweetheart gifts and engagement presents, which were often textiles or textile tools.

Items made or used by Norwegian immigrants and their descendants in the US make up about three-quarters of the textile collection. Vesterheim is interested in the immigrants and their everyday lives, special occasions, occupations, and industries. Of particular interest are objects that show a blending of Norwegian and American handicraft, like fashionable garments with *hardangersøm* embroidery, and the work of contemporary artists working "within" the tradition.

Vesterheim is interested in sharing the diverse backgrounds of the Norwegian emigrants and the diversity of their experiences in the US. Not all emigrants came from rural Norway. The urban experience is represented by embroidered samplers made by young women attending needlework schools usually located in cities and larger towns. Many emigrants came from inland and southern Norway. Norwegians continued to immigrate after the 1800s. When Hans Siewers came in 1947, he brought some of his mother Amalie's needlework: a wall hanging created in her needlework shop in Oslo, and a bag made frugally, but artistically, from a blanket during the war.

Although many Norwegian immigrants settled in the American Midwest, Norwegian immigrants are found throughout the country. Asborg Ramse arrived in Brownsboro, TX, in 1846 from southern Norway. Piecework quilts were generally unknown in Norway, so quilt-making was one of the many new American things Asborg had to learn. The sunbonnet, a distinctly American garment worn by her granddaughter, says still more about a family adapting to a new life in Texas.

In addition to core and special exhibitions of textiles, Vesterheim offers fiber arts classes, textile symposia, and textile study tours to Norway.

<http://www.vesterheim.org>

– Laurann Gilbertson  
Chief Curator



Left, 1986.035.001, Married woman's headdress embroidered by Kari Rhode Gjernes, Voss, Norway, mid-19th century.

Right, top to bottom: 1986.122.016, Embroidered glove, Telemark, Norway, late 19th century.

1986.093.021, Doily in Hardanger embroidery made by Minnie Magnuson in Souris, North Dakota, in 1935.

LC4293, Tablet-woven belt worn by Tone Mattisdatter Kleppen in East Telemark, Norway, late 19th century.

Center, 1998.017.002, Handwoven coverlet from Gudbrandsdal, Norway, late 18th century.





**YOUNG BRIDES, OLD TREASURES:  
MACEDONIAN EMBROIDERED DRESS**  
MUSEUM OF INTERNATIONAL FOLK  
ART, SANTA FE, NM  
TO JAN. 6, 2013

**R**ARELY DOES A MAJOR MUSEUM mount an exhibition of regional dress, so the current exhibit at the Museum of International Folk Art in Santa Fe, NM, is a welcome departure from the usual display of fashion clothing.

The exhibit focuses on women's embroidered dress of the Orthodox Christian communities in the former Yugoslav republic of Macedonia from 1890-1950. It's unfortunate that the other ethnicities once present in Macedonia could not be included in the exhibit.

Upon entering the gallery, you are struck by the vibrant colors, particularly the use of various shades of red. The other noteworthy aspect is the silhouette—very chunky and substantial with many layers and large, heavy jewelry. Once you start to examine the garments, you find that the intricacy and variety of the embroidery and techniques used is breathtaking.

The costumes are arranged by geographic region, which allows for comparisons and contrasts. Similarities and variations within a given area are visible in the outfits and further explained in the labels. Several outfits of the Miyaki tribe illustrate the way the costume changed as a specific ethnic group migrated from one area to another, yet still retained the techniques and motifs that identify the original ethnic group.

The costumes are displayed to allow the visitor to see them from all sides. This is appreciated, as the costumes can have a very different appearance from the front and from the back. The outfits displayed consist of multiple layers of garments. As a result, you cannot always see the layers underneath. This problem is solved by the addition of detail photos of the undergarments on some of the labels.

Cases along the perimeter of the gallery contain accessories (socks, aprons, head scarves, detachable sleeves) that are not visible on the mannequins because of the many layers. Two older headscarves from the Debar region provide a glimpse into the changes over time when compared to a newer headscarf from the same region displayed on a nearby mannequin.

It is impossible to get a sense of the weight of the costumes from looking at the mannequins. To give the viewer a sense of how heavy the individual garments are,

there is a vest to try on, weighing 21 pounds! This provides a dramatic demonstration of the weight of an entire outfit, especially with all the jewelry.

The full-color catalog that accompanies the exhibit contains photos of all the items in the exhibit, including front and back photos of full ensembles. Details of the embroidery and full captions enhance the catalog. This is a welcome addition to the short list of works on Macedonian regional dress published in English.

The exhibit could be enhanced by having Macedonian folk music play softly in the background. It would also be nice if small items related to the exhibit were available in the gift shop.

"Young Brides, Old Treasures: Macedonian Embroidered Dress" is on view at the Museum of International Folk Art, Santa Fe, NM until Jan. 6, 2013.

<http://www.moifa.org>

—Linda Gross

**CHEONGJU INTERNATIONAL CRAFT  
BIENNALE**

SEPT. 21-OCT. 31  
CHEONGJU, KOREA

**L**AST YEAR'S CHEONGJU BIENNALE included several exhibitions displayed in the Biennale's exciting new quarters, a renovated tobacco factory. "Contemporary Craft Here & Now," the invitational exhibition, was divided into five sections. "Craft in Daily Life" honored this year's inspiration, William Morris and the spirit of craft in daily life, with a stunning display of Morris carpets and stained glass. "Craft Within History and Tradition" displayed some of Korea's finest intangible cultural properties along with masterworks by contemporary Korean artisans. "Royal: Lofty Works by Artists" displayed superb craft treasures made for Korean royalty. International works were featured in "Genuine," which included objects by master craftsmen in all genres, and "Artistic: Craft as Art," with art in craft

media by international artists from all media, with the unexpected inclusion of objects by such artists such as Damien Hirst, Yves Klein, and Salvador Dali. "Natural: Craft melting Within Nature" focused on the artistic use of materials. Melded into this massive exhibition were the entries for the juried exhibition of the Biennial, making for a rather chaotic array, all displayed with minimal labeling. Having seen the 2007 Biennial exhibits which were well-organized in terms of functional and artistic elements of craft, I found this one quite confusing.

Finland provided the Guest Country exhibition, "Between Tradition and Future." This more integrated exhibit presented the best in contemporary Finnish craft and applied art. Its "Roots and Identity" segment illustrated the "roots of Finnishness" in works made from native materials. "Slow" presented sustainable design and craft. In "Materiality," works incorporating found materials were shown, along with two interactive works.

On the lower floor of the Tobacco factory, "Chairs: Flow" examined the history and development of the chair, incorporating the Museum of Arts and Design's 2004 exhibition, "A Century of Chairs." Numerous other displays and small exhibits filled this floor. "Paper and Type-Print," an excellent special international exhibition of handmade paper art was on display at the nearby Cheongju Craft Museum. Catalogs are available for all of the exhibitions.

I participated in a two-part seminar Sept. 23-24 on the topics "Crafts and Design Products in Contemporary Museum Environments" and "The Identity of Craft and Its Future," with speakers from the US, Korea, China, Australia, England, Finland, and the Netherlands. The presentations were quite interesting, but, unfortunately, were not well attended.

<http://eng.okcj.org>

— Karen Searle



Gallery view of Macedonian costumes in "Young Brides, Old Treasures: Macedonian Embroidered Dress" at the Museum of International Folk Art .





### *Nomadic Felts*

Stephanie Bunn  
The British Museum, 2010

STEPHANIE BUNN'S LONG-awaited *Nomadic Felts* is finally here! Published by the British Museum in 2010, it is a vast, all-encompassing volume with information that has not existed in any form or in any language until now.

Bunn intends her readers to understand the profound significance of felt in a variety of world cultures, and to sense how life was lived when felt was made and used extensively. Her desire to draw on archeological records, archival sources, ancient texts, trade accounts, ethnographic collections, and field studies is what makes this book a rarity.

Beginning with the ancient felt of Pazryk tombs in southern Siberia (450-430 BC), the Tarim Basin in Xinjiang, China (1800 BC), and Noin-Ula in northern Mongolia (AD 1), Bunn presents evidence of early feltmaking traditions that follow, and looks to Herodotus and Strabo to provide a sense of everyday life among the common people. We learn that the humble process of transforming a mass of unruly fibers, most often from sheep, into a dense fabric through pressure, agitation and moisture has remained remarkably consistent throughout history.

We are introduced to Chingis Khan, raised on a sacred white felt at his installation as ruler of all Turkic-Mongolian tribes in 1206, and learn of state-sponsored felt workshops during the reign of Kubilai Khan, when 29,000 workers were employed

to supply the kingdom, so crucial was felt to their survival. We are permitted a further glimpse of this time-honored tradition through accounts of Marco Polo, de Plano Carpini and William of Rubrick, among others.

In addition, an entire chapter is devoted to general and regional variations in technique, as well as sheep breeds, carding tools, and dyes.

As the book proceeds, there is a chapter on the history of felt and trellised tents, tent furniture (shelves, bedding, floor covering, tent covering), clothing, animal trappings, amulets, and masks.

Bunn writes of Kyrgyz and Kazakh traditions in great depth, reflecting more than 20 years of research in the region, noting that the techniques and patterns used at Pazryk in 450 BC are still found in contemporary Central Asian felts. There are also chapters on Mongolian, Tibetan, and Chinese felt, as well as felt of Turkey, Iran, Afghanistan, South Asia, Eastern Europe and Japan.

The final chapter treats pattern, meaning and belief. Always impartial and objective, Bunn is dedicated to portraying the diverse cultural backgrounds of these nomadic pastoralists and specific sedentary groups fully, considering their complex histories of invasions, migrations, collectivization, modernization, identity, and loss.

There are over 250 photographs, both in color and in black and white, from ethnographic, museum, and private collections.

*Nomadic Felts* is part of a new series, *Artistic Traditions in World Cultures*, that "focuses on how objects contribute to social relationships through visual and symbolic values specific to individual peoples in rapidly changing societies." Kudos to the British Museum for their wisdom in publishing this, and to Stephanie Bunn for her rigorous scholarship and perseverance!

— Christine Martens

### *Rapture: the Art of Indian Textiles*

Rahul Jain  
New Delhi: Niyogi Books, 2011

TEXTILE HISTORIAN RAHUL JAIN takes us on a four-continent pilgrimage that discusses 85 historic Indian textiles in 35 public and private collections. With such a high ratio of collections to textiles, most museums are represented by only one or two textiles. The exceptions are the Victoria and Albert Museum, which contributed ten works, and the Los Angeles County Museum of Art and Metropolitan Museum of Art, which have six featured textiles each. The remaining 32 collections are represented by one to four works. While three museums contributed almost one-quarter of the textiles, Jain has sought out the treasures in museums one typically would not think contained historic Indian textiles—repositories as diverse as the Tapi Collection (Mumbai), the David Collection (Copenhagen), Museu Nacional de Arte Antiga (Lisbon), Al-Sabah Collection (Kuwait), the Museum of Islamic Art (Doha), the Brooklyn Museum, the Cincinnati Art Museum, and the National Gallery of Australia (Canberra). In several instances of masterpieces dispersed through several collections, he has been able to "re-join" the parts/segments so that one might see more of the original work.

Clearly Rahul Jain had a delightful project that introduced him, and now the readers, to outstanding examples of India's textile traditions dispersed throughout much of the world. Strangely, however, the work does not note any Japanese holdings.

Arrangement is by three broad historical periods: (1) 15th to first half of the 17th century, items 1-26; (2) last half of the 17th through 18th century, items 27-72; and, (3) 19th and 20th centuries, items 71-85.

The discussion of the works nicely blends construction

techniques, decorative themes and motifs, historical influences, and cultural aesthetics. The textiles were produced for distinct audiences and served religious needs, royal courts, or were traded within India as well as to foreign countries. They survived because they were highly treasured or were used only rarely in rituals and ceremonies. Two 19th century embroidered examples, however, come from folk/rural traditions, and thus offer a unique glimpse into the textile world of non-elite people.

Anyone interested in textiles serving as cultural vehicles will savor and be enlightened by this magnificently illustrated history.

— Donald Clay Johnson

### *The Fashion Reader, Second Edition*

Linda Welters and Abby Lillethun, Editors  
Oxford, England: Berg, 2011

THE SECOND EDITION OF *The Fashion Reader* should be required reading for anyone interested in the field of fashion studies. After the overwhelming success of the first edition in 2007, Welters and Lillethun updated the anthology this year. The second edition features a revised organization with new sections and additional readings, 88 chapters divided into 16 sections, covering every element of the fashion system from design and manufacture to business and marketing and art and sustainability, with introductory sections on history and theory.

The book features a compilation of written work gathered from articles, books, and symposia in a wide variety of fields, by authors whose expertise spans the globe. Written by journalists, college and university professors, independent scholars, curators, and critics, the range provides a wide scope with many points of view. Some of the better-known authors include Teri Agins,

Roland Barthes, Christopher Breward, Caroline Evans, Anne Hollander, Richard Martin, and Valerie Steele, but, the book also includes chapters by up- and-coming scholars like Sarah Scaturro and Tiffany Webber.

The editors chose to define fashion very broadly as “changing styles of dress and appearance that are adopted by a group of people at any given time and place” (xxviii). This not only provides an interdisciplinary approach; it also welcomes new ideas about the global nature of fashion in the 21st century. The selections acknowledge changing ideas about who’s “in” and who’s “out,” by featuring articles that challenge our perceptions about fashion, like that of anthropologist Sandra Neissen and others who welcome non-Western dress into the fashion arena. They also look at new and emergent fashion centers in places like Brazil, China, and Korea; changing communication platforms with Sarah Moore’s chapter on fashion blogs; and a new section featuring three chapters on sustainability. While many contemporary fashion texts forget that fashion is, above all else, a business, this work features the sections, “Design and Manufacture,” “Marketing and Merchandising,” and “The Fashion Business and Global Economics,” offering a framework for understanding the inner workings of the fashion industry.

With a 35-page Bibliography, this intensive and well-researched volume serves as a platform upon which classes and entire curricula can be based, with opportunities for endless discussion and debate. Introductions and annotated guides for further reading offer summaries of current research and also establish areas of need from which students and scholars can formulate everything from a paper to a doctoral dissertation.

– Emily Banis Stoehr



## Conferences & Symposia

**Feb. 23-24, 2012:** UNCOMMON THREADS SYMPOSIUM at Ruth Funk Center for Textile Arts, Florida State University, Melbourne, FL  
<http://textiles.fit.edu>

**Mar. 30-Apr. 12:** FASHIONING OPERA AND MUSICAL THEATRE: Stage Costumes in Europe from the Late Renaissance to 1900, a conference at the Fondazione Giorgio Cini, Isle of San Giorgio Maggiore in Venice.  
[teatromelodramma@cini.it](mailto:teatromelodramma@cini.it)

**Jun. 9-14:** SCYTHIA 9, The 9th International Biennial Symposium and Exhibition on Textile Art, Kherson, Ukraine. International conference on textile art includes papers, juried exhibition, artwear exhibition.  
[anschnei@public.kherson.ua](mailto:anschnei@public.kherson.ua)  
<http://anschnei.public.kherson.ua>

**Aug. 22-26, 2012:** BOJAGI FORUM, Seoul, Korea. The conference will feature speakers from several continents, workshops, tours, exhibits, shopping, and more! Focus is on the influence of the Korean Bojagi (wrapping cloth) tradition on artists around the world. Organized by **Chunghie Lee**. Information: [beyond.abovepub@gmail.com](mailto:beyond.abovepub@gmail.com)  
<http://www.facebook.com/bojagi.in.seoul>

**Lia Cook (American), “Face Maze: Tera,” 2007, woven cotton and rayon. Denver Art Museum; Neusteter Textile Collection: Funds from various donors, by exchange, 2011.279. © Lia Cook.**

## Exhibitions: United States

### CALIFORNIA

**Museum of Craft and Folk Art, San Francisco.** To Feb. 25: “Fiat Lux: Randy Colosky New Works.” Site-specific works commissioned by the museum.  
<http://www.mocfa.org>

**Fowler Museum, UCLA, Los Angeles.** Jan. 8-Apr. 29: “Fowler in Focus: Japanese Pictorial Ikats from the Krauss Collection” features approximately 30 cloths selected from more than 200 *e-gasuri* donated to the Fowler by Dr. Jeffery Krauss. Feb. 26–Jul. 29: “Order and Disorder: Alighiero Boetti by Afghan Women.” Works created by Boetti in collaboration with Afghan embroiderers.  
<http://www.fowler.ucla.edu/exhibitions>

**San Jose Museum of Quilts and Textiles.** To Feb. 5, 2012: “Invisible Lineage,” works by four pioneering California fiber artists and four artists from the current generation.  
<http://sjquiltmuseum.org>

**Fort Mason Center.** Feb. 10-12: San Francisco “Tribal & Textile Arts Show.”  
[http://www.caskeylees.com/SF\\_Tribal/SF\\_Tribal.html](http://www.caskeylees.com/SF_Tribal/SF_Tribal.html)

### COLORADO

**Denver Art Museum.** To Jan. 29: “Threads of Heaven: Silken Legacy of China’s Last Dynasty.” To Apr. 15: “Sleight of Hand,” 16 works by 14 contemporary artists challenge and intrigue our powers of perception.  
<http://www.denverartmuseum.org>



### DISTRICT OF COLUMBIA

#### The Textile Museum.

Oct. 15-Feb. 12: “Weaving Abstraction: Kuba Textiles and the Woven Art of Central Africa.” 19th- and 20th-century Kuba objects including skirts, tribute cloths, and baskets. Catalog. Feb. 3- Jan. 6, 2013: “Dragons, Nagas, and Creatures of the Deep.” Objects portraying dragons drawn from diverse cultures.  
<http://www.textilemuseum.org>

### FLORIDA

**Ruth Funk Center for Textile Arts, Florida Institute of Technology, Melbourne.** Jan. 21-Apr. 29: “Traditional Textiles of India” and “Anita Luvera Mayer: Wearable Art.” May 19-Aug. 18: “Florida in Fabric—Wish you were here!” Juried quilt exhibition.  
<http://textiles.fit.edu>

### MARYLAND

**Baltimore Museum of Art.** To Feb. 5: “Hand Held: Personal Arts from Africa.” To May 13: “Embroidered Treasures: Textiles from Central Asia.” Bold, visually stunning embroidered textiles from Afghanistan, Uzbekistan, and Tajikistan, many of them from dowries.  
<http://www.artbma.org>

### MINNESOTA

**Minneapolis Institute of Arts.** To Feb. 26: “Optical Effects: 1970s Printed Textiles.” Fabrics produced mainly for Heal’s Fabrics, UK.  
<http://artsimia.org>

**Textile Center, Minneapolis.** Jan. 7-Feb. 28: “A Common Thread,” annual member show. Mar. 2-Apr. 14: “Constructions in Concert: Art by Joyce Melander-Dayton., Apr. 20-May 25: “Twelve Strands: Works by Mentors and Protégées.,  
<http://textilecentermn.org>

### NEBRASKA

**International Quilt Study Center & Museum, Lincoln.** To Feb. 26: “Yvonne Wells:





Detail, embroidered cover or small hanging, Borpush or Nimsuzani. Possibly Samarkand, Uzbekistan, early 20th century. The Baltimore Museum of Art: Gift of Jerry Maizlish, Sparks, MD, BMA 1991.446

Quilted Messages." Noah's Ark Folk artist Yvonne Wells expresses her sense of humor and spirituality in her quilts. Mar. 2-Sept. 2: "Jean Ray Laury: Getting It All Together." <http://www.quiltstudy.org> View Online exhibitions at: [http://www.quiltstudy.org/exhibitions/online\\_exhibitions](http://www.quiltstudy.org/exhibitions/online_exhibitions)

## NEW MEXICO

**Museum of International Folk Art**, Santa Fe. To Jan. 6, 2013: "Young Brides, Old Treasures: Macedonian Embroidered Dress." Traditional clothing and jewelry of Macedonian village women 1890-1950 that indicated the wearer's age and social status. <http://www.moifa.org>

**Museum of Indian Arts and Culture**, Santa Fe. To Apr. 14, 2014: "Woven Identities: Basketry Art from the Collections." Baskets woven by artists representing 60 cultural groups, the oldest object dating to 1200 AD. <http://www.indianartsandculture.org>

## NEW YORK

**Bard Graduate Center**. To Apr. 15: "Hats: An Anthology by Stephen Jones." <http://www.bgc.bard.edu/gallery>  
**The Museum at FIT**. To May 8: "The Great Designers: Part One." The first of two exhibitions to highlight masterpieces from the

Museum's permanent collection. More than 50 garments and accessories are featured. *The Great Designers: Fashion's Hall of Fame from A to Z*, an accompanying book to Parts One and Two, will be published early in 2012. Feb. 9-Apr. 17: "Impact: 50 Years of Fashion from the CFDA." <http://www.fitnyc.edu/museum>

## OHIO

**Canton Museum of Art**. To Feb. 26: "Focus Fiber," a textile exhibit sponsored by the Textile Art Alliance of the Cleveland Museum of Art. <http://www.taacleveland.org/ffiber.html>

## PENNSYLVANIA

**Crane Arts Building**, Philadelphia. Mar. 2-April 14: "Outside/Inside the Box," juried exhibition in conjunction with "FiberPhiladelphia 2012." <http://www.fiberphiladelphia.org>

## TEXAS

**Meadows Museum**, Dallas. Feb. 5-May 13: "The Pastrana Tapestries." Among the finest surviving Gothic tapestries, first exhibited in the US at the National Gallery, and now traveling to several US venues. <http://www.meadowsmuseumdallas.org>

## Exhibitions: International

## CANADA

**Textile Museum of Canada**, Toronto, ON. To Jan 22: "GRAFT," printed textiles by students from Ontario's top art and design schools. To Feb. 12: "Veiled: Andrew McPhail, Grace Ndiritu & Tazeen Qayyum." Feb. 8 - May 6: "Dare to Wear Love." Canadian fashion designers creations raise awareness and funds for the AIDS/HIV pandemic in sub-Saharan Africa. <http://textilemuseum.ca>

## LAOS

**Projectspace**, Luang Prabang. To Jan. 28: "Nithakhong Somsanith—New Works of Royal Style Lao Embroidery and Zardosi." Nithakhong Somsanith is a self-taught folk artist devoted to the very fine art of gold thread embroidery of the royal Lao palace in such items as collars, skirts, pillows, and religious objects. <http://www.projectspace-luangprabang.com>

**Traditional Arts and Ethnology Centre**, Luang Prabang. To Sept. 2012: "From Courtship to Kinship: Wedding Celebrations of Laos' Ethnic Groups." Wedding customs of various ethnic groups of Laos, such as the Lao and Mien; Wedding attire, and other artifacts. <http://www.taclaos.org>

## SINGAPORE

**Asian Civilisations Museum**. To Jun. 3: "Patterns of Trade: Indian Textiles For Export, 1400–1900." Over 70 works of strikingly patterned and brightly coloured Indian trade textiles, some over 600 years old. <http://www.acm.org.sg/exhibitions>

## Lectures, Workshops, Tours

### Workshops and Courses at the Lisio Foundation:

The Lisio Foundation, Florence, Italy, offers many learning opportunities each semester in weaving on Jacquard looms and drawlooms, textile analysis, and lacemaking. Explore the Jacquard medium throughout the year; reserve a week of textile analysis, theory and practice, or a loom for your art and design work. All courses may be held in English and/or Italian. For further information: [didat@fondazioneisio](mailto:didat@fondazioneisio)

Detailed class lists and descriptions are on the website, <http://fondazioneisio.edu>

**The Textile Arts Council**, de Young Museum, San Francisco, CA. Lecture Jan. 21: **Lia Cook** speaks on her residency at the University of Pittsburgh School of Medicine's TREND program. [tac@famsf.org](mailto:tac@famsf.org)

**The Textile Arts Council**, de Young Museum Tour. Sept. 26-Oct. 11: Echoes of the Silk Road, A Textile Tour to Kyrgyzstan, Oct. 11-15, 2012. Visit Tashkent, the Ferdana valley, Samarkand, Bukhara, and the ancient caravanserai of Khiva. TEL 415 750-3627 <http://www.textileartscouncil.org>

**Ruth Funk Center for Textile Arts**, Melbourne, FL Lectures. Mar. 27: Anita Luvera Mayer, "The Creative Journey." Mar. 28: Workshop, Clothing from Simple Shapes," Anita Luvera Mayer. Mar. 29: Workshop, "Embellishment for Cloth," Anita Luvera Mayer. <http://textilesfit/edu>

**Textile Museum of Canada**, Toronto. Lectures: Jan. 19: "Cell and Stem Cell Biology for Artists," Radha Chaddah. Jan. 25: "Art of the Veil: Commoditization of a Cultural Practice?" Zulfikar Hirji. Workshop Feb. 11: "Traditional Indian Miniature Painting." Tazeen Qayyum. <http://textilemuseum.ca>

## 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](mailto:ksearletsa@gmail.com)











